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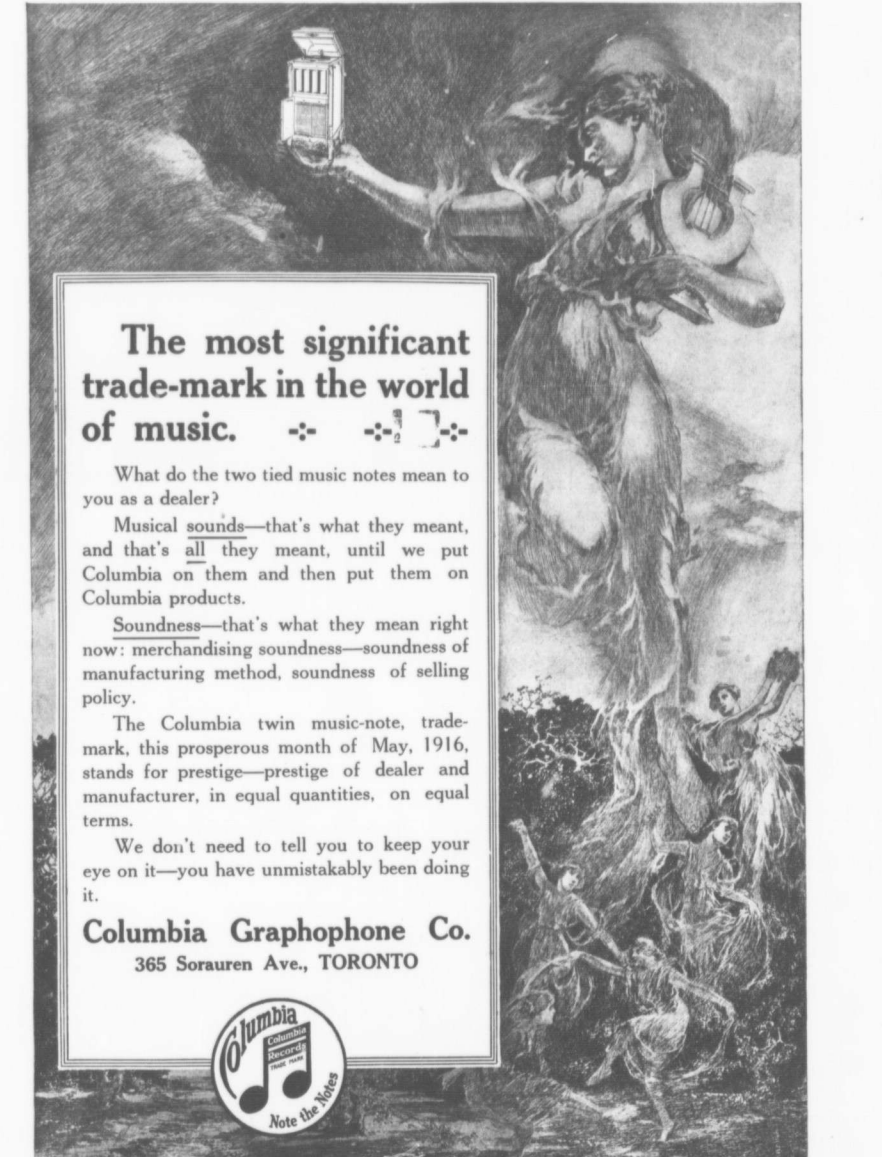
# CANADIAN MUSIC TRADES JOURNAL

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How the Man on the Road Sees it.

"I REFUSE to budge out of the office until the House has sent some good advertising ahead of me in the Trade Paper."

So said one successful traveller to another.



**The most significant  
trade-mark in the world  
of music.** ❖ ❖ ❖

What do the two tied music notes mean to you as a dealer?

Musical sounds—that's what they meant, and that's all they meant, until we put Columbia on them and then put them on Columbia products.

Soundness—that's what they mean right now: merchandising soundness—soundness of manufacturing method, soundness of selling policy.

The Columbia twin music-note, trade-mark, this prosperous month of May, 1916, stands for prestige—prestige of dealer and manufacturer, in equal quantities, on equal terms.

We don't need to tell you to keep your eye on it—you have unmistakably been doing it.

**Columbia Graphophone Co.**  
365 Sorauren Ave., TORONTO



# Originators of the Continuous Bridge

Cross section of the Martin-Orme Scale and Sounding Board, showing the "Continuous" laminated Bridge, invented by Owain Martin.



The bridge is the member which carries the vibrations of the strings back and forth upon the sounding board. It plays a part of vital importance in the production of that absolutely "even" scale—so much desired and so rarely achieved.

The old fashioned construction contains one or more actual breakers in the length of the bridge.

The Martin-Orme bridge is built up of many strips of Rock Maple, bent and laminated under high pressure, and running completely across the sounding board—**without a break.**

The Martin-Orme Bridge, the Martin-Orme Duplex Bearing Bar, the Martin-Orme Violoform System, are a few of the vital features which assist in producing the exquisite Martin-Orme tone—clear, refined, and powerful when called upon.



Under side of Martin-Orme Bridge, showing laminated strips of rock maple running from end to end---WITHOUT A BREAK

## The MARTIN-ORME PIANO CO., LIMITED

OTTAWA

"Manufacturers of Pianos and Player Pianos of the highest grade only."

# GOURLAY ANGELUS

- Is The Appreciation of Good Music  
One of Your Accomplishments?
- And Its Enjoyment One of Your Pleasures?

Your life can be made wonderful through a musical education. Nor do you need conservatory courses—studying abroad—to make it possible for you to be thrilled by majestic oratorios—exquisite nocturnes—or the lingering paths of a meditation. You can, in your own home, by hearing great music, learn to discriminate, to appreciate, the wonderful technique and finesse, the pulsing, swelling, heart-rending expression of the master musicians of the world.



## The Gourlay—Angelus Your Music Master

With this wonderful instrument the old, familiar music takes on new charms. When you place your fingers on the sensitive Phrasing Lever—when with the wonderful melodant you control the accompaniment—you forget yourself—forget your surroundings. The music fills you and lifts you to a higher plane. You are **living** and **breathing** the emotions the great composer intended you should.

## A Triumph of Perfect Workmanship

Wonderful as is the musical appeal of the Gourlay-Angelus, the beauty and durability of its construction are equally worthy of your consideration. The pride which every owner of a Gourlay-Angelus feels in its possession is worthily deserved by every instrument.

You should—you must—hear and see the Gourlay-Angelus—the complete realization of a musical ideal.

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& Leeming,**  
Limited

188 Yonge Street  
TORONTO

## Deviation from our High Standard

is unknown in any single KARN or MORRIS instrument. There are little ways in which we could lower the cost of production—saving a little here in materials, and taking short cuts there in manufacture.

But alleged economics are not for a moment considered because we refuse to sacrifice high quality, even in the smallest degree, for any consideration. KARN and MORRIS pianos embody this ideal—always.



## The Karn-Morris Piano & Organ Co., Ltd.

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL




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One of the results of making a KARN or MORRIS sale is that the customer is encouraged to make his payments to you regularly; because he is handing over the money for something that he is proud to own and completely satisfied with.

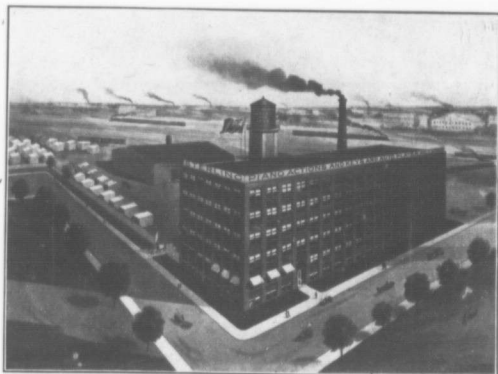
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# STERLING

MADE - IN - CANADA

KEYS

ACTIONS



Referring to the value of a trade-name a prominent business man said recently:

"You will see that certain firms have a reputation built up which is their valuable asset. Their name on the goods in many instances is worth more than the entire plant in which the goods were made."

The name "STERLING" on piano actions all over Canada stands for the very finest construction possible. It assures accuracy, long-life, and all-round satisfaction. "STERLING" guarantees the **absence** of inferior parts, hurried workmanship, or actions below the highest standard. It means absolutely no risk to pin your business reputation to **STERLING ACTIONS**. There can be no disappointment,—no mistake.

Since 1887 this firm has been studying and meeting the needs of the Canadian piano trade. As consistently as the piano firms have talked quality, and aimed at quality above all else—so we have maintained in the Action—the Soul of the Piano—the same highest grade quality. This has been accomplished by a thoroughly modern plant with every detail specially organized for action-production.

Like the Action, the Keys of the piano have to stand the strain of years of constant use. If the Keyboard in a short time shows signs of wear, and commences to look cheap—then the owner becomes permanently dissatisfied. He shows the defect to his friends and neighbors, and warns them not to buy that make. The Piano man is the loser—and in a big way.

STERLING KEYS mean A1 ivory bought in the leading markets at the most favorable terms. STERLING KEYS mean the most skillful matching in construction. STERLING KEYS mean genuine satisfaction to manufacturer, dealer, and the person who eventually buys the instrument—i.e., service all along the line.

**Sterling Actions & Keys, Limited**  
Noble Street - - - Toronto, Canada

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For Greater Roll  
and Player Trade

**Q**UALITY based upon practical perfection in every detail of material and manufacture distinguishes Universal Rolls above all others in the market.  
Universal timeliness and right prices make it the easiest of all roll lines for the dealer to sell—on a permanent trade basis.

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302544	Cumberland. One-Step. Halsey K. Mohr .40	6308	Hurdy-Gurdy Waltz . . . . . William H. Rees
302568	Fiske O'Hara Hesitation. Medley "Kilkenny" . . . . . Theo. Morse 1.00	6220	I Gave My Heart and Hand to Someone in Dixieland. Fox Trot . . . . . Arthur Lange
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The new walnut with the figure  
and soundness of American  
Walnut but with the Circassian  
colors and high lights.

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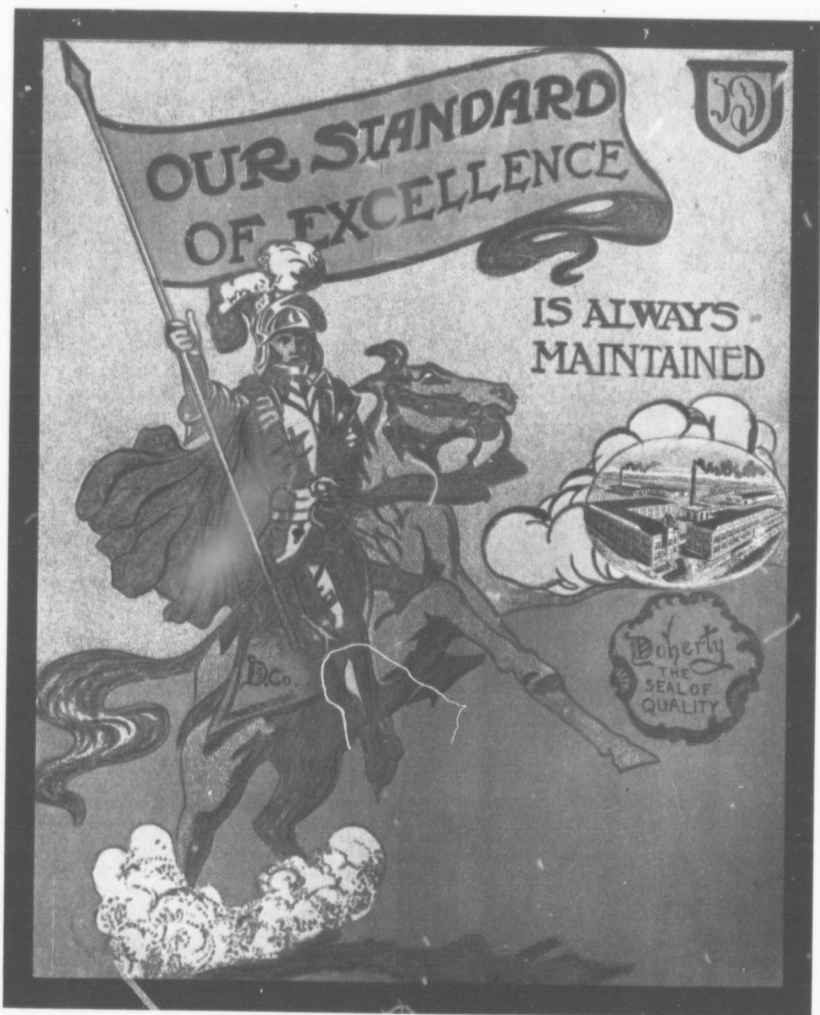
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LIMITED

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No EVANS BROS.' dealer is afraid of competition because of perfect confidence in our goods, backed as they are by years of experience.

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## The Higel Metal Action

is dependable—always.

It is proof against climate, rust and leaks.

It is easy to operate and responsive.

The parts are interchangeable. They are made absolutely exact.

HIGEL ACTIONS are approved the world over—because they are always the last word in action advancement, and because they never fail to stand up to the strain.

No pains nor cost is ever spared in any way to insure perfect satisfaction.

Manufacturers of

Upright Piano Actions, Grand Piano Actions,  
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# C. F. GOEPEL & COMPANY

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High Grade Commodities

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PIANO AND PLAYER TRADE



## Player Accessories.

Tracker Bars, Transmissions, Brass and Rubber Tubing, Rubber Matting for Pumper Pedals, Pumper and Player Pedals, all Special Hardware formed or cast, Leather Nuts, Push Buttons, Special Punchings cut from Cloth, Felt, Fibre, Paper, Pasteboard, and all character of Leather.

Send inquiries, accompanied by Samples, for Prices, stating Quantities required.

Soliciting MANUFACTURERS' TRADE ONLY, not Dealers, Repairers, etc.

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Imported French and also Domestic  
Bushing Cloth ——— Hammers.

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Since 1870 Newcombe Pianos have been pleasing their owners and building up a reputation that to-day is a valuable commercial asset.

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Truly the Newcombe is a "Leader."

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Distinctive and Stylish in Design  
Scientifically Accurate Scale  
Strong, Responsive Action  
Nationally and favorably known name



Mission "B"



## Thomas Organ

Upright Grand  
In Six or Seven Octaves

The Favorite  
Everywhere

Write for territory, descriptive cata-  
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**THOMAS**  
Organ & Piano Co.  
WOODTOCK  
Ontario



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This trade-mark guarantees it

**Bohne Hammers** have always been beyond duplication. The very choicest materials obtainable go into producing them, and every detail from the first operation to the last is carried out by men of special training. Every order is critically inspected before leaving our factory.

**Bohne Strings** are the result of the same policy—nothing too good. You cannot possibly exchange your money for better strings than Bohne's. The name insures quality—Al.

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TORONTO - CANADA  
and at 134th St. and Brook Ave., New York



  
**Lonsdale Piano Co.**

(REGISTERED)  
TORONTO.

Manufacturers of the  
Highest Grade Upright and  
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**THE**  
**Maximum of Quality**  


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**AT A**  
**Minimum of Expense**

Is not this what almost every Piano Purchaser looks for? Are you in a position to give this? Better make sure about it, by writing to-day for OUR Catalogue and prices, on our full range of Styles. These embody only the finest materials and workmanship obtainable.

We solicit enquiries from reliable Dealers, where our goods are not represented, and invite your correspondence.

**TOSS A STONE**  
**INTO THE WATER**

and you will see the effect in a series of ever-widening ripples.





So it is when you sell a SENECA and QUIDOZ piano or player. The purchaser is greatly pleased with the quality, appearance, tone and price. He recommends the same piano to a friend. On it goes from friend to friend; sale follows sale until you build up a strong connection.

In short, it pays to have the SENECA and QUIDOZ agency. Write us about it and get details.

**Senecal & Quidoz,**  
**ST. THERESE, QUEBEC**

Manufacturers of Pianos and Players of Quality



	
<h2 style="margin: 0;">STANLEY PIANOS</h2> <h3 style="margin: 0;">The Pioneer Player of Canada</h3> <p style="margin: 0;">ESTABLISHED 20 YEARS</p> <p style="margin: 0;">In spite of increasing costs, our prices still give the dealer the best values obtainable in Canada.</p> <hr style="width: 10%; margin: 10px auto;"/> <p style="margin: 0;">PRICES AND CATALOGUE ON REQUEST</p> <hr style="width: 10%; margin: 10px auto;"/> <p style="margin: 0;">241 Yonge Street - TORONTO</p>	
	

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The Favorite Everywhere.  
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MUSIC CABINETS  
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Special designs of cases made for large dealers, with  
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**Buy Your Piano Cases**

from case specialists and save tying up capital. Then you know to a cent the cost. You have that money invested in increasing sales, instead of in lumber and mill plant.

We can also talk to you to your advantage about piano benches, and cabinets for talking machines, records, sheet music and player rolls.

**Brantford Piano Case Co., Ltd.**

M. S. PHELPS, President and General Manager

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We can submit designs or work from your own drawings.

**OPPORTUNITY!** is knocking at your door, and pointing the way to heretofore unknown success.

You are not doing yourself justice in delaying a purchase of the marvelous Haines Bros.' Player. Your stock really is not complete without it. It transcends all other players in existence, and with it you have something so EXCLUSIVE that your competitors cannot succeed against you.

Some of the most important piano merchants are giving daily concerts to their complete satisfaction and profit—in the same manner as with talking machines. It draws an audience and arouses interest, and sells players and music rolls. Even if an exhibition does not always sell one of these supreme players it very often leads to the purchase of a player; for the Haines Bros. Player forever disproves a too prevalent impression that the player necessarily emits mechanical music, offensive to a sensitive ear. It gives to the player a status, and to you arguments you have never had.

At once an inspiration and revelation, with Haines Bros. service added your opportunity is unique, and exclusively yours—no one can touch you in competition.

We also make the MARSHALL & WENDELL piano which is the best value for the money in Canada.

**Foster - Armstrong Co.**

Head Office Limited  
**4 QUEEN ST. E., TORONTO**  
 J. W. WOODHAM, General Manager  
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 Factory Supt. Accountant



New Louis XV, Haines Bros. Player





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High Grade Hammers and Strings

455 King Street West - Toronto



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We are sole Canadian agents for the celebrated Webster & Horsfall's music wire. Made by Latch & Batchelor, Ltd., Birmingham, England. We have had this wire, Red and Blue labels, tested by the School of Practical Science, Toronto, and find it very satisfactory. We also had the Poehlmann (German) wire tested at the same time. The difference is striking, especially the elongation. Poehlmann stretching about fourteen times more than WEBSTER & HORSFALL'S, and the difference in strength—eighteen points in favor of the English wire, which comes to International Pitch at 125 pounds tension, and the Poehlmann at 150 pounds, which proves the superiority of this English wire.

**T**HE tone of the CRAIG piano is of rare quality. Whether played to produce a large volume of sound or a sustained singing quality, the CRAIG piano is always noted for its pure, sweet, sympathetic notes.

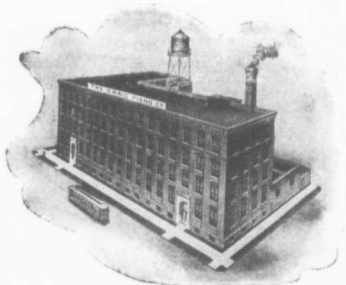
The Craig player furnishes the same music as the Craig piano, only for the pianist is substituted a player action, that is instantly responsive—one that is capable of permitting you to render your favorite numbers according to your tastes—one that lasts and keeps in repair.

ESTABLISHED 1856



## The Craig Piano Company

Montreal - Canada



# WHICH WAS ALICE VERLET?

That is the question that puzzled 2,000 Toronto music lovers at the remarkable concert given Wednesday evening, April 26th, at Massey Hall—Which was Mlle. Alice Verlet?

As the fascinating silver-voiced Belgian soprano Prima Donna from the Paris Opera Co., sang the exquisite melody of Verdi's "Caro Nome," from Rigoletto, the audience wondered.

Were there two Alice Verlets on the stage? No! Then whence came this second voice—the actual voice of Alice Verlet—with tones as true and pure as those coming from the throat of the real Mlle. Alice Verlet? She was **actually** singing a duet with **herself**.

The wonder turned to amazing realization.

One of the two voices was coming from Thos. A. Edison's Laboratory Re-creation of Music—the

## New Edison Diamond Disc

Then followed a demonstration of Mr. Edison's wonderful laboratory re-creation of music by Glen Ellison, the Scotch tenor; Fred Van Eps, the banjoist; and Vernon Archibald, baritone soloist, all of New York.

No longer any doubt or uncertainty. This was **actual re-creation** of music beyond all compare, and the audience voiced its enthusiastic approval in thunderous applause.

Nothing to compare with such a concert has ever been heard in Canada before. May never be again. It will live long in the memories of those who heard it.

Are you an Edison Dealer? If so, cash in on this remarkable recital; if not, write us about the agency for your town.

It is just such wonderful demonstrations as these that make possible the big increase in Edison sales. Get your share.

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Mlle. Alice  
Verlet  
Singing Duet  
With  
Herself

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# Canadian Music Trades Journal

Issued monthly in the interests of the Musical Industries of Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise and Sheet Music.

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TORONTO, MAY, 1916

No. 12

## CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

### OFFICERS FOR 1916.

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Harry Sykes, Woodstock, President. C. A. Bender, Toronto, 2nd Vice-Pres.

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## More About Higher Prices.

THOUGH emphatic in declarations of the impossibility of continuing to manufacture and sell pianos and organs at before-the-war prices and maintain the high standard of Canadian instruments, the trade has shown a hesitancy in advancing prices that is not warranted by the unprecedented conditions under which production is being carried on.

There is no alternative. Manufacturer, retailer, and consumer appreciate this fact and the circumstances that compel higher prices. The difficulties and obstacles in manufacture that are a direct effect of the war, in which Canada is taking so creditable a part, are such as the trade has never before experienced. New problems are being faced every day.

The demoralization of the regular order and routine of business is not confined to this trade nor to this country. The war's effect upon supplies, labor, finances, transportation, insurance and expansion encircle the world. They extend to every country and every industry, affecting most of them adversely and few of them beneficially.

The labor situation becomes more acute. Men have enlisted to such extent that manufacturers are suffering and yet they have not discouraged skilled employees putting on the khaki though knowing that they could not be replaced. The improvement in demand for pianos that the manufacturers so devoutly hoped for all last year, intensifies the labor scarcity. But the characteristic resourcefulness of the Canadian manufacturer is still enabling him to produce the high grade instruments for which they have a reputation in other countries than their own—and yet there is hesitation in demanding the necessary for a living profit.

The retailers are prepared for the inevitable. They have had many advance notices of coming increased prices and no doubt some of them were wise enough to make sales at advanced figures of stock bought at the old prices. There are dealers that when apprised of the ne-

Approximate percentages of price advances in raw materials and piano and player-piano parts and supplies since August, 1914.

	Increase Per Cent.
Copper .....	175
Spelter .....	450
Brass tubing .....	180
Special Screws:	
Flanges, Strainers, Washers, etc. (brass),	60 to 80
Soft Steel .....	50
Tool Steel (carbon) .....	33
Sheet copper .....	116
Malleable .....	13
Roll or commercial bronze .....	133½
Rubber tubing (white and gray):	
Grade A .....	74
Grade B .....	64
Rubber matting .....	10
Lumber:	
Clear spruce .....	25 to 30
Walnut, oak, mahogany .....	75
Other hardwoods .....	100
Veneers .....	50 to 75
Cross banding .....	50
Sandpaper and Garnet paper .....	10
Linen and cheesecloth .....	75
Taping paper .....	100
Chemicals .....	40 to 600
Hammerfelt .....	25 to 35
Colored felt .....	25
Punchings .....	25
Tuning pins .....	125
Music wire .....	100
Wood screws .....	50
Lag screws .....	20
Piano locks .....	20
Pedals .....	50
Hinges of all kinds .....	100
Felts and cloths .....	50 to 75
Hammers .....	50
Swings, catches, etc. .....	25
Pins of all kinds .....	50 to 75
Bracket bolts, etc. .....	100
Casters .....	25
Labor .....	20
Glue .....	25
Screws, saws, files .....	50
Machine oils and greases .....	25
Trucker-bars, each .....	120
Metal take-up spool .....	50
Brass hinges .....	100
Steel products:	
Bolts, bearing bars, muffler rails, player metal	
specialties .....	40
High-speed drills .....	400
Wrapping paper and boxes .....	100

cessity of increased cost to them have expressed no surprise except that the advance was so long in coming.

The accompanying list compiled to show the increased cost of supplies in the United States applies in Canada with the exception that in several instances the percentage of increase is even greater. These percentages indicate a most striking change in a comparatively short time and according to those in the best position to make reliable observations the tendency is still toward greater scarcity and the consequent higher prices.

### The Returned Draft Sinners.

"I WISH," said a manufacturer to the Canadian Music Trades Journal, "that you would impress upon your readers that when we, the manufacturers, pass drafts upon our customers they are for accounts due, and with the expectation of being accepted, and, furthermore, that they will be met when due."

He picked up a memorandum from his desk, and continued: "Here, for instance, is a case in point. Here is a customer of ours who buys a lot of pianos and he always pays for them eventually, but not without considerable correspondence and trouble. His draft invariably comes back. If it doesn't we think the bank must have overlooked it. What explanations does he make? That's just the trouble, usually none at all. Usually the draft is endorsed 'writing the drawer,' but he never writes until he has a hot letter from us to reply to. Occasionally the excuse is that the amount was wrong, or the goods were damaged, or the order not properly filled, or anything that will kill time.

"Apart from this he is a good customer, but if we could impress upon him the annoyance and inconvenience that his carelessness causes us, perhaps he would be more considerate in this respect. There are others of our customers, too, who are just as bad, causing collection charges to be paid over and over again, duplicating the work of bookkeepers and wasting valuable time, and all through thoughtlessness."

### On Saving Postage.

IN these days of high production cost, no economy is too insignificant to be overlooked. Any saving in postage that can be effected is worthy of adoption. If the custom of sending accounts to be received when cheques are forwarded in payment were discontinued, the business world would save many thousands of dollars per annum in postage, time and envelopes.

Many firms have long since discarded as obsolete the method that requires an account to be received instead of making the cheque itself the receipt. At the end of the month the issuer of the cheques receives these back and they are receipts uniform in size, readily filed, and the cheque that is used does not fail to return as the receipted bill sometimes fails to return.

### The Stencil Instrument.

WHETHER it is profitable for the manufacturer of an instrument upon which thousands of dollars have been spent in establishing its position, to produce for dealers pianos, organs, or players, stencilled with their own names, is a proposition that the manufacturers can readily decide.

A prominent manufacturer in this connection ex-

pressed his opinion as follows: "I will never lend to any dealer my factory to build up a reputation for himself at my expense. One of my agents, the largest buyer on my books, has repeatedly importuned me to make him a piano with his name on it, and which he could sell as his own make. What would be the result if I did? He would, perhaps, start out with a couple of dozen, perhaps a hundred, the first year. This amount would soon grow until finally he would conclude to manufacture it for himself, or make me manufacture it at his own price, for, while running my factory on his contract, in which I am secure as long as it runs, I am neglecting other business, so would it not be better to lose his business early in the game, rather than let myself get into the dealer's power at a later date? No, I will continue to make my own instrument, and let the dealer buy his stencilled pianos in factories that specialize on this kind of trade."

### The Business Deserves Pride.

PRIDE in his occupation, his home, his line, is an indispensable asset to the piano salesman ambitious to advance beyond mediocrity. It is equally essential to the manufacturer or the retailer with a like ambition. Without pride there can be little enthusiasm or ambition unless it is to get into some other calling and which the pride-lacking piano man should promptly do.

The piano man conducting a legitimate business must get out of his system any tendency to diffidence in acknowledging who he is or what he is. But that is not enough. If he wants to make a favorable impression and get the confidence of the other person he will assuredly fail if his mental attitude is that he is making an unwilling admission of his identity every time he states his business. He must go further. When occasion requires that he announce his line he should do it with a spontaneity and pride—but without braggadocio—that unmistakably impresses that he is an honorable man in an honorable business. That is exactly the attitude of successful houses and their representatives. They are not going around apologizing for the past sins of omission and commission in the trade and by their state of mind inviting mistrust and condemnation.

### More About Pianos vs. Talking Machines.

"STICK to the piano and player business—it is the finest business in the world," admonishes the Musical Courier Extra, in the concluding sentence of an editorial recently. That publication said:

"This piano trade certainly has gone daft on talking machines. Not only have the dealers taken the road toward the talking machine, but the manufacturers have gone into the craze with an activity that places the piano business so far in the background that one wonders what the results will be. Go where one will, meet as many piano men as one may in the travels of the trade, always the conversation will turn to the possibilities of the talking machine.

"All this means that the pianos and players are not being given that attention and work that is so necessary to make prospects and close sales. The player-piano certainly gives to the piano trade as good as many talking points as do the talking machines; there is just as much profit; but there

# New Scale Williams

## MAESTER TOUCH

### NO LOST MOTION IN THIS PERFECTED PLAYER-PIANO

From notes as soft as thistle-down to those as hard as steel.

Such is the range of dynamic force which the person operating this Maester-Touch Player can produce.

So direct is its leverage—so perfectly balanced are its parts that no person can ask too much of the Maester-Touch.

And the repetition is so instant and swift that the most difficult rolls may be reproduced with absolute accuracy.

The Maester-Touch Player action has eliminated piano action trouble. It controls the air so absolutely that chords can be secured instantly by a simple stroke of either foot.

Progressive dealers are realizing the wisdom of having the Williams

Maester-Touch Player on display in their store.

Send to-day for full particulars of this  
exclusive Player Piano.

The WILLIAMS PIANO Co.

OSHAWA  
ONTARIO

Limited

Sherlock-Manning



20th Century Pianos

## "CANADA'S BIGGEST PIANO VALUE"



STYLE 80.—Mahogany and Walnut

If you have the Sherlock-Manning in stock you have "The piano that is advertised"—the piano people ask for.

If you happen to be one of those Dealers not handling the Sherlock-Manning, you are certainly losing sales, because

**MEN WHO ARE HANDLING SHERLOCK - MANNING 20TH CENTURY PIANOS HAVE KEPT THE SHERLOCK-MANNING FACTORY BUSY RIGHT THROUGH THESE WAR TIMES.**

Someone is selling a lot of Sherlock-Manning pianos. Are you?

Energetic Dealers realize large profits and add to their prestige by handling

**THE COMPLETE SHERLOCK-MANNING LINE**

### THE SHERLOCK-MANNING 20TH CENTURY PIANO

sells easily, why—because, it combats all arguments.

The graceful lines attract the eye—the beautiful singing quality of tone at once pleases the artistic sense, and the exceedingly fair price the Dealer is able to ask—and yet leave a good margin for himself—promptly appeals to the large majority of his customers.

**WITH THE SHERLOCK-MANNING THE DEALER SUCCESSFULLY MEETS THE KEENEST COMPETITION**



STYLE 120 Mahogany.—Registered "Metrolola" Player Action.

**THE SHERLOCK-MANNING PIANO AND ORGAN COMPANY**

LONDON

CANADA

disposition on the part of piano dealers and salesmen more time trying to sell a record or two than he will in to push the talking machine, and many a one will spend trying to close a player sale, even when the chances of a player sale are the strongest.

"Let the piano men stop and think whether it is not best to employ people to sell the talking machines and records, keep alive the piano business, and let the two work independently, and so keep both sources of business alive.

"The talking machine is easier to sell. Why? Because the manufacturers of these instruments advertise. If only the piano and player manufacturers would do the same kind of advertising, it would make prospects, it would create a demand, and the piano and the player would be as easy to sell. But as it is, the piano and player are submerged under a mass of bargain advertising, which instead of making prospects kills them, for to give the impression that the piano or the player is a cheap instrument kills all ambition on the part of the home owner to have such an instrument in the house.

"The placing of a piano in the home is an ambition to indicate prosperity. If the impression is created that any one can own a piano or player, then there is nothing in this thing of ambition to show the neighbors that there is at least some prosperity in the money-making of the head of the house.

"If the piano manufacturers who are spending so much money to get into the talking machine game and compete with the concerns that have millions, would spend that money in advertising of prospect-making quality, it would stimulate the business and demand for that which they now have the facilities in the making or producing. If all the money that is wasted in costly litigation as to player patents were to be applied to advertising of a nature that would create a demand, then would this piano business be different from what it now is, with a lot of hungry piano men standing around talking about what the business was—not what it should be and making it that way by hard work.

"The talking machine is a good business-producer. It can be made a business that will not interfere with the piano selling if handled right, but it must be worked as a separate department, must be made to stand upon its own bottom, and no one employed in the piano department should be allowed to waste time in the talking machine department. No man can keep his mind and his energies upon piano and player selling who turns to these easier selling instruments, and finds that he can rest his weary bones and brains by fooling with the records and machines, and thus allow his thoughts to get away from that which he is employed to do—sell pianos and players.

"This piano trade is allowing a good thing to get away from it by not separating the talking machine business from its piano and player business. Some manufacturers will get into the cheap end of the talking machine business, and will do all they can to kill the talking machine business, just as has been done with certain sections of the piano and player business."

"Initiative is doing what should be done without being told."

## The Crisis Confronting the Music Industries in Britain.

THE proclamation issued in Britain prohibiting the imports of musical instruments, including pianos, talking machines, accessories and component parts, came as a surprise to the trade in the Old Land, who cannot help but view so sweeping an order with alarm.

Dealing editorially with this question, The *Phono Record* says: "Unless this prohibition is considerably modified, or the war comes to an end in the meantime, in six months' time six thousand dealers in musical instruments will have automatically been obliged to put up the shutters through having nothing to sell. The many British factories supplying the goods sold in these shops will have closed down long before that time, and all their employes will be idle.

"This state of affairs can easily be averted. The talking machine trade want motors, sound boxes and horns. The whole of their requirements will not occupy much space in a ship's bottom. The pianoforte trade requires actions and a few other minor parts. These will not inconvenience to any extent the carrying of troops and food-stuffs. With these essentials the trade can be kept together, ready after the war to hold its own against enemy competition and ready and willing to bear its share of the economic burdens which we shall all have to shoulder when that event takes place."

The *Sound Wave* says: "Through the right or wrong policy of the Government in the past we have never had much encouragement in this country to put down plant to manufacture these goods, and the consequence is we have built up businesses here employing, it is said £36,000,000 of capital, which have depended entirely upon imports to keep them going. Germany has, of course, been the chief source of supply, then America, and then Switzerland stepped into the breach, and in spite of enormous difficulties in obtaining raw material, managed to furnish a small fraction of our needs. Of course, the trade would not take this sitting down, so a conference was called very hurriedly and steps taken to point out to the Government the serious position in which no less than 6,500 dealers will be placed in by their action. If we could help ourselves in the furnishing of these parts and accessories, it would be another matter, but we cannot do so, and that through no fault of the trade, for the attempts to manufacture these goods here in face of the German competition has spell ruin to many a firm."

The London "Music" says: "The latest severe restrictions with which the piano trade and allied industries are threatened constitute the severest blow yet dealt to our business. . . . It is evident that the position of the musical instrument manufacturer has been misrepresented in high quarters recently. Manufacturers have played their part well in supplying men and munitions for the war. At an early stage of proceedings . . . fully forty per cent. of factory employes joined the forces. Large establishments became controlled firms for the production of munitions. Such action depleted the productive powers of the trade, along with other causes, by one-half. At the same time a report got abroad that working men, earning enormous salaries as

# 9 Miles: 9 Mendelssohns:



STYLE "F" LOUIS

## A MENDELSSOHN PER MILE FOR NINE MILES

This is a record made by Mr.  
Joseph Walker, Listowel, Ont.

Below is a copy of a letter just received from  
our Listowel dealer:



STYLE "D" PLAYER

THE MENDELSSOHN PIANO CO.,  
110 Adelaide St. West, Toronto.

Listowel, April 28, 1916.

Gentlemen:

You will, doubtless, be interested to learn that I am having splendid success with the sale of the Mendelssohn pianos and players, and find it much easier to sell your piano today than it was when I took up the agency. Each piano sold, apparently, gives perfect satisfaction, making it easy to sell others in the same neighborhood.

I have nine instruments sold in nine miles on one road. This I believe is a record in this territory and proves that the Mendelssohn gives satisfaction to the purchaser. I am hoping to soon have a Mendelssohn instrument in every mile of territory. I am,

Yours truly,

(Signed) JOSEPH WALKER.

## Satisfaction. Added Business. Profits

It is unnecessary to add anything to this letter  
to prove to the dealer, open to conviction, that

## THE MENDELSSOHN IS A BUSINESS GETTER

"NINE MILES OF MENDELSSOHN PIANOS"

This is the last witness we call.  
Our case rests on this evidence.

WE HAVE AN ATTRACTIVE  
PROPOSITION FOR THE DEALER

Many new accounts opened up  
during March and April. If you  
wish to secure this business-get-  
ting, money-making agency, you  
will do well to drop a line to-day.



COTTAGE STYLE.



NEW STYLE "D"

EVERY DAY COUNTS

## THE MENDELSSOHN PIANO CO.

TORONTO

110 Adelaide Street West

CANADA



muniton workers, were buying pianos and talking machines to an unprecedented extent, and that there was consequently a big boom in these "luxury" trades, a boom quite out of keeping with war-time conditions. The report prepared by the Music Trades Convention Committee for Mr. Runciman's own perusal gives these exact facts and figures of the industry under war conditions:

"The total output from British piano factories prior to the war was an average of 100,000 instruments per annum. Added to these a total of 24,482 instruments imported into the United Kingdom in 1913, we get a total of 124,482 pianos for the British Isles.

"From these, 9,780 British pianos were, in 1912, exported, leaving 114,702 for home consumption.

"And now for war-time conditions. Halving the productive powers of British factories, and cutting off the pianos imported, gives us 74,700 less instruments for sale in this country, a total of some 40,000 available only. Out of these, curiously enough, almost the same number were exported as before, namely a total of 9,384, leaving the small number of 30,418 pianos only to supply the remaining home market!

"With only this small number available, is it any wonder that the competition of dealers to secure instruments from such insufficient supply should create an impression that big business was being done? In order to obtain pianos at all costs, duplicate orders have been placed for large numbers of instruments with different firms, in the hope of getting *some* deliveries, but knowing that full deliveries were impossible.

"It must be remembered also that while supplying the allies with men and munitions as a first duty, it is necessary also to export manufactured articles to help pay for the war, and one of these lines of export is that of musical instruments. Owing to the defection of Germany and Austria as exporting powers, to the tune of £3,545,050 annually, great opportunities now present themselves before the British manufacturer to capture this trade—did he possess the labour and machinery, which, in consequence of war conditions, he does not. To do what little he can to keep trade going he is dependent upon component parts obtainable from Canada, America and France. If, therefore, these imports are cut off, the manufacturer will have little to do but shut down for the period of the war and allow America to supply these markets for the time being, and on the return to normal conditions to see Germany endeavour to unload her accumulated stocks at less than cost prices. Once these facts are put clearly before the authorities we feel sure that permission to import the necessary parts must appeal to them as the only possible course to save the music industries from utter stagnation."

#### When to Cease Advertising.

"I WANT to be frank, and will tell you that we would not be satisfied if we did not have orders on hand sufficient to run our plant for several years without taking another order," said Mr. H. C. Brown, advertising manager of the Victor Talking Machine Co., in a business address. "But we must keep this condition going, and we succeed only by the fact that we are continuing to advertise, and will continue to do so as long as newspapers and magazines are published.

"The great fault with manufacturers and merchants

is the fact that they are satisfied to plug along at the same rate of speed without looking into the future. If that were the policy of the Victor Company, we would worry ourselves to our graves. You here to-day remember the great holiday advertising of the Victor Company in the newspapers and magazines. But you don't know that we spent \$250,000 in Christmas advertising in newspapers alone for a product that was greatly oversold long before our advertising began."

#### He Makes Music Rolls Pay.

"NEARLY every music roll department is put to as many disadvantages as it seems possible to subject it to," said a correspondent in a letter to the New York office of Universal Music Co., and which is published for the benefit of other retailers. "The departments are usually stuck way off in some poorly lighted corner and no comforts arranged for either patron or employee; stocks are bought and arranged in haphazard manner, and no study made of groups of selections that should be memorized and offered as suggestions to patrons that may have mentioned a favorite selection. This we do on a very elaborate scale. Another item, the departments are usually put in the hands of young men or women who have never made any study of music or composers, and when you get them away from ragtime they are lost.

"When we sell a player-piano it is up to me to keep our patron's interest right up to concert pitch. I know our patrons and try to cultivate their taste for the kind of music that appeals to them. If it is ragtime, I rag them to their hearts' desire, and I find that in a very short time they want something lasting. *That is where we shine.*

"I have with me a young man who will be a wonder when he is a few years older, and I earnestly desire to push him along to a very important position if we both live. He makes a special study of the better music, and as he has no other details to look after, I encourage him and keep his interest up, so that now he is one of the best demonstrators of the better music that I have heard. It is nothing for him to sell from \$10 to \$20 worth to a customer. His power of suggestion is wonderful.

"Another item: How many dealers look after their mailing list? This is one of my most particular features. I just had handed me twelve letters, with money orders in them, for music. This happens many times a week.

"So I cannot see, for the life of me, why other dealers cannot make a success of the music roll business. It simply means lots of work, like any other branch of the business, and it cannot be made to go when young inexperienced, careless people are put in charge. I know it is a man's job here, and believe me, I am right on this job *all the time.* We extend the same courtesies to every one, whether they know anything about music or not; we soon locate their taste, then go after their business.

"But while I try to sell as much as possible, still, I know it devolves upon me to keep our player buyers satisfied in every way. The player comes first, then keep their interest alive by giving perfect service; teach them how to play, to sum it all up, let them see that we are alive to their interests. I believe the music roll business can be made a success anywhere."

# FIRST AND LAST

## A Co-operative Selling Agency

When the name of Willis & Co., Limited catches your eye please do not think solely and individually of design, tone, methods, price, or reputation.

All these are big, vital factors—all play a large part in the building and maintaining of our Dominion-wide connection.

But we prefer to have you think also of this house as a co-operative selling organization—alert, resourceful, persistent, proven. We set ourselves to the task of assisting in every possible reasonable way every WILLIS dealer. Each dealer's case becomes our individual study for mutual profit and prestige.

---

## WILLIS & CO., Limited

Manufacturers of Willis Art Pianos and  
Players, and Sole Canadian Wholesale  
Agents for the Celebrated Knabe Grands and  
Uprights.

Head Office  
580 St. Catherine St. W.  
Montreal, P.Q.



Factories  
St. Therese, P.Q.



Willis Style "L" Player

The WILLIS line furnishes  
a design for every variety of  
taste in either pianos or players

## MONTREAL LETTER.

LOCAL dealers report continued gradual improvement, with each week showing a gain over the corresponding period of a year ago. Industrial firms are running full time with full complements of hands and there is a more free circulation of cash than a year ago. As per custom in this city May-day was the date set for many family removals. As a consequence the cartage departments of the music houses were working over time and the tuning departments have since enjoyed a harvest. Summer rentals have also been active.

Messrs. C. A. and A. Hurteau, of the Quebec branch of C. W. Lindsay, Ltd., have the sympathy of many friends in the death of their father, Mr. Clement Hurteau, a well known citizen of Contrecoeur. The late C. A. Hurteau, music dealer of Montreal, who died in July last was a son of deceased.

At the annual meeting of shareholders of C. W. Lindsay Ltd., at the head offices of the company, a seven per cent. dividend on the preferred stock and eight per cent. on the common stock was declared. Mr. C. W. Lindsay, who presided, pointed out that in spite of the war and adverse business conditions the annual statement showed the company to be in a most satisfactory condition with still brighter prospects for the future. The following directors were elected: C. W. Lindsay, Alf. McDiarmid, H. R. Hale, J. E. Hebert, A. E. Brock, B. A. Edward, secretary, and E. Hamilton, treasurer. In addition to the two warehouses in Montreal the company operate branches at Ottawa, Quebec, Kingston, Brockville, Cornwall and Three Rivers.

The Leach Piano Co. Ltd. have removed to their new location at 564 St. Catherine Street West. The new location gives them double the floor space and Mr. W. H. Leach, founder and president of the business, is well pleased with the improved facilities for featuring Gourlay and Gourlay-Angelus lines.

Mr. Tanney, of the Sherlock-Manning Piano and Organ Co., London, passed through this centre on his way from the Maritime Provinces feeling unusually jubilant. "The best spring trip I ever had," was his terse summing up of results in the east from a six weeks' trip.

At the Willis salesrooms the atmosphere is one of satisfaction with results of aggressiveness in going after business. Willis & Co. are consistent and aggressive advertisers and have their salesmen imbued with that enthusiasm that does not acknowledge seasons, but insists that selling pianos and players is a twelve-months-in-the-year business. The head of the firm, Mr. A. P. Willis, is a striking example to all in the firm's employ of activity and enthusiasm. He is regularly at his desk and keeps thoroughly posted on the multifarious details of both the retail and manufacturing branches of the business.

An Edison Diamond Disc Phonograph, loaned by Layton Bros., provided the musical entertainment at a Bazaar held for the benefit of the Homeopathic Hospital. This firm report a very perceptible increase in piano trade activity since May-day.

R. G. Cordingley, Eastern wholesale representative of the Williams Piano Co., Ltd., Oshawa, was a recent trade visitor to Montreal.

Gervais & Hutchins, who have the local agencies of

Mendelssohn and Cecilian lines, report quite a pleasing activity, with a fair proportion of cash.

This time of the year brings out all the energy one has to increase the business, and in this respect we are finding trade good, said J. H. Mulhollin, the Evans Bros. representative.

W. J. Whiteside was in a very hopeful mood when seen by the Journal representative, and he saw every evidence of good continued spring and summer business, this being gauged by some excellent sales lately of Karm-Morris pianos and players.

Charles Culross says Martin-Orme business has been most satisfactory and there is every indication that it is going to keep at a high pitch for some time to come.

"Trade has never been better in Montreal than recently," said J. W. Shaw & Co., "and there has been a marked increase in the volume of sales. We are, to date, above last year's total, and while we have no concern with the affair of other dealers we believe that all the established houses, recently at any rate, have been having good trade. Just at present there is no excuse for criticism." This firm report that their Grafonola department helps swell the revenues considerably, but that all departments are working nicely for the main result.

On April 15th, H. C. Wilson & Sons, Limited, the well-known music house of Sherbrooke, Que., opened a new music and piano store in Coaticook, in the new Smith Block on Child Street. They also maintain branch stores in Magog and Rock Island.

## New Music House for Quebec.

On their return from New York, Messrs. J. Albert Gauvin and Hermann Courchesne, well known in musical circles in Quebec, gave out the announcement of their forming a partnership to operate, commencing in May, as music publishers and importers, dealers in violins, cellos, etc., and musical merchandise. They have made arrangements with C. W. Lindsay, Ltd., to occupy the front part of the new building on St. John Street, which will be transformed into a "Salon Musical."

The new firm of "Gauvin & Courchesne," purpose making a specialty of sheet music and stringed instrument departments. They will carry in stock European and American publications, vocal and instrumental, and they expect their library to be one of the most important and best assorted in the Province of Quebec. The knowledge these two young men have of the violin, viola, and cello, is an assurance that each instrument will have been selected by connoisseurs. They have also made arrangements for a violin repairing department.

## Business Better—Men Scarcer.

Mr. R. H. Easson, vice-president of the Otto-Higel Co., Ltd., has recently returned to Toronto from a vacation spent at Atlantic City and in Connecticut. "Business is quite good," said Mr. Easson, "and more nearly approaching a normal state than for many months. The scarcity of men, however, is a great hardship and we find it impossible to replace the eighty-five men who have enlisted from our factory." In holding men or looking for new hands this firm find themselves in competition with a variety of industries and the wage rate has made alarming advances.



STYLE A.

Mahogany, Walnut or Oak—Height, 4 ft. 2 in.; Depth, 26 in.; Width, 5 ft.



STYLE B. COLONIAL.

Mahogany or Walnut—Height, 4 ft. 6 in.; Depth, 27½ in.; Width, 5 ft. 2 in.

## THE NORDHEIMER

Canada's Artistic Piano Appeals to:

- The Musician:**—Because its rich resonant tone satisfies to the fullest extent, every demand made upon it.
- The Art Critic:**—Because of its simplicity and beauty of design and finish; harmonizing with the most artistic surroundings.
- The Dealer:**—Because of the fact that it appeals to the Musician and Art Critic, his hand is strengthened when meeting the strongest competition. Because the Nordheimer makes a satisfied customer. Because it is built to an inflexible standard varying only as to size and design.

Correspondence solicited for unrepresented districts.

**THE NORDHEIMER PIANO AND MUSIC COMPANY, Limited**  
 Corner Yonge and Albert Streets - - TORONTO



STYLE LOUIS XV.

Mahogany or Walnut—Height, 4 ft. 7 in.; Depth, 27½ in.; Width, 5 ft. 2 in.



STYLE F.

Mahogany or Walnut—Height, 4 ft. 8 in.; Depth, 27½ in.; Width, 5 ft. 3 in.

## WINNIPEG LETTER.

"THE general prospects in Western Canada are exceptionally good right now," said a prominent dealer to the Journal. While a good deal of last year's crop has been sold, there is still a large proportion of it in storage, either in the elevators or in the hands of the farmers. In this way wheat will be moved east all through the summer. That will mean that this year more than ever before, there will be a large amount of actual cash put in circulation all the time from now until harvest. This should mean that the months of the summer which were formerly quiet for country trade, should this year prove active throughout.

Owing to the stoppage of real estate speculation in the west the wealth now available from the crop will be free to go into the regular channels of trade, and this one fact should off-set to a large extent any unfavorable feeling as the result of the present war times.

The Karn-Morris Piano Co. here report a scarcity of stock. "Sales would be much improved," said the local manager, "if the branch could secure the goods. This firm are experiencing a big demand for second-hand pianos. As soon as one comes in it is quickly sold. Mr. J. W. Travis, who was at one time with the Karn Co., has joined the local selling staff of the Karn-Morris Piano and Organ Co.

Babson Bros., dealers in Edison phonographs and records, have removed their mail order department from Carlton St. to the Keewayden Building, Portage Ave. East, where they have more adequate quarters.

Mr. F. C. Cross has joined the staff of Babson Bros. Mr. Cross will assist Mr. Gilman, as he has had previous experience both with Edison phonographs and in the Burlington watch department.

Mr. J. F. Sherlock, of the Sherlock-Manning Piano Co., London, stopped off here on his way west and again on his return. A carload order on each visit gives a little idea of the popularity of the "20th Century" line. Mr. Sherlock went as far as Edmonton and had no inkling of pessimism in his inventory of Western conditions and prospects.

Business with Whaley, Royce & Co.'s Western branch for this month has been well up to the average, the only cause for complaint, which is common to most wholesale houses, being shortage of supplies. This firm have supplied several battalions quartered in the city, including Winnipeg Infantry Reserve Battalion, with made-in-Canada bugles and drums.

Mr. Sydney Smith, son of Mr. Frank Smith, Western manager of Whaley, Royce & Co., has joined the 203rd Battalion, having given up a good position with the Western Canadian Fire Underwriters Association to do so.

The Fowler Piano Co., who are removing on May 1st to their new headquarters, 324 Donald St., report a very successful removal sale. Collections, Mr. Fowler states, are improving.

Mr. J. J. Mitchell, credit man with the Nordheimer Piano Co., is now able to be back at his desk after a severe month's illness.

The Nordheimer Piano Co. are occupying a very attractive booth in the Industrial Bureau, where visitors have an opportunity to inspect this high-class piano.

Winnipeg Piano Co. report sales and collections considerably improved. This firm had a visit from Mr. J. W. Woodham, of the Foster-Armstrong Company, and

Mr. J. F. Sherlock, of the Sherlock-Manning Piano Co. Mr. W. Smith, son of Mr. "Jock" Smith, has joined the Royal Field Artillery, England. Mr. Smith has had previous experience in Guelph, Ont. Mr. Tully has joined the selling staff of the Winnipeg Piano Co.

Mr. H. P. Bull, manager of Cross, Goding & Skinner, reports a good April business, sales being large and terms good—but first payments not as large as desired.

The writer had the pleasure of meeting Mr. Ralph Cabanas, manager of the Columbia Graphophone Co. in Canada, with headquarters at the firm's factory in Toronto. Mr. Cabanas is taking a trip as far as the coast. It is his intention to visit the principal cities on his way west. Mr. Cabanas has arranged for increased deliveries of Columbia goods, for which there are many standing orders.

Mr. E. McLasky is opening up a sheet music department in the store recently occupied by Frank Morris, newsdealer, now occupied by Murphy Bros., 235 Portage Ave.

Miss Robinson, who has been connected with the phonograph department of Stanwoods Ltd., is leaving to accept a position as stenographer with an insurance company in the city.

The sheet music and instrument business at Wray's Music Store is moving along nicely. There being a big demand for band and orchestra music.

A number of out-of-town dealers have recently visited the new warehouses of the Western Gramophone Co. They are making the best of the Victrola shortage and have been concentrating on records. The local management is eagerly anticipating an early improvement in the machine supply.

Mr. Joseph Redmond, of the J. J. H. McLean Piano Co., who was confined to his home for three weeks, having undergone a slight operation, is again able to attend to business.

Mr. G. L. Kincaid, manager for the Saskatoon branch of Mason & Risch Limited, has become a benedict. Mr. Kincaid was married on April 22nd to Miss Annabel Lee Byers, who was also connected with the Mason & Risch staff as stenographer of the Saskatoon branch.

The Canadian Phonograph and Sapphire Disc Co., 505 Builders Exchange, recently received a large shipment of records and machines, for which they had long been waiting, the demand for Pathe goods is steadily increasing all over the west.

The Nordheimer Piano Co. have just sold one of their fine uprights to the St. Mary's Academy.

In a private letter Mr. Fred Wray, proprietor of Wray's Music Store, who went overseas last year, states that he has quite recovered. He is still in the Canadian Hospital, at Ramsgate.

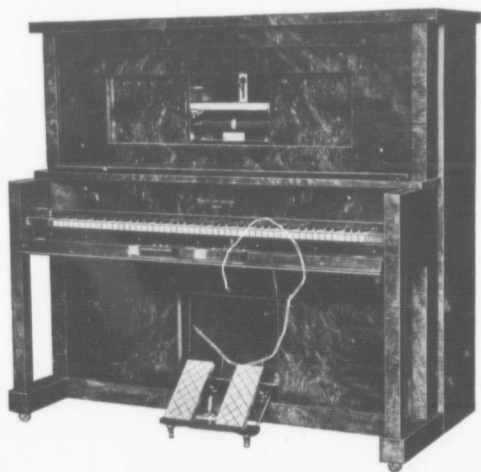
## Convention, June 21 and 22.

The 1916 Convention of the National Association of Piano Merchants of the United States is to be held at the Hotel Astor, New York, on Wednesday and Thursday, June 21 and 22.

The conventions of the National Piano Manufacturers' Association and the National Piano Travellers' Association are to be held at the same time and place.

One of the most important items of business is the proposed Chamber of Commerce of the Music Industries of America.

The Most  
Significant  
Piano Name  
Before the  
Trade To-  
day is the



## CECILIAN

The CECILIAN is accepted all over the continent as a "Leader." Your wealthiest prospect need not be lost in competition, and yet it is so reasonably priced that any average home can afford a CECILIAN.

The **Scale** contains the wonderful **Grand A graffe** construction, ensuring a well-rounded, sweet singing tone.

The **Action** is accurate, strong, responsive, and dependable.

Every instrument is **critically inspected** before leaving for your warerooms.

In short the CECILIAN is a great piano among pianos. Its future rests solely upon quality—quality in every detail.

The CECILIAN Player Piano is the CECILIAN Piano plus the world-famed CECILIAN Metal Action. The CECILIAN is the world's standard of metal player actions, and was the first metal player action made. It has been extensively copied the world over. All valves in the CECILIAN are encased in metal, making them positively climate proof.

If it's prestige and profits you want,  
the CECILIAN agency is your solution

### 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.

### North Battleford Dealer Visits Eastern Supply Houses.

Meets Mail Order Competition—His Own Name on String Labels.

Mr. F. R. Austen, proprietor of the Austen Music House, North Battleford, Sask., when on a recent visit to his old home city of Toronto, expressed to The Journal his great liking for the business of retailing musical instruments. Mr. Austen was formerly a teacher of music in Vancouver, but two years ago was compelled to relinquish his professional connection because of failing eyesight. He then took over the business formerly conducted by the North Battleford Music House.

Mr. Austen handles Gerhard Heintzman and Sherlock-Manning pianos and players, small goods, sheet music and gramophones. On his way east he stayed in Chicago three days and as a result of his visit there will have a line of gut strings in envelopes with his own name. He spent a week in Toronto visiting the various music publishers and wholesale small goods houses.

Asked as to mail order competition, Mr. Austen stated that he had considerable mail order business of his own gained in competition with the departmental stores. "I find that being able to compete," said he, "is very largely a matter of buying right; both as to price and lines that are readily saleable. In sheet music, for example, a title that the departmental store sells by mail at 35 cents, I can sell at 40 cents and pay the postage, or sell two for 75 cents." Mr. Austen finds that he has much success in quoting figures on which he can double on; for example, a 15 cent article at 2 for 25 cents, a 10 cent article at 3 for 25 cents, a 55 or 60 cent article at 2 for \$1.00, etc.

Winter conditions of snow and frost in the territory served by Mr. Austen's firm were excellent from an agricultural standpoint. The depth to which the frost penetrated the ground ensures a large degree of moisture so necessary to the crops.

### A Halifax Report.

"Regarding the conditions in musical circles in this district, we find trade keeps up and conditions are probably better now than they were before the war commenced," reported The Willis Piano & Organ Co., of Halifax. "From the present outlook," continued this firm, "there is no reason to be pessimistic regarding the trade. In fact, the outlook is very encouraging for a substantial increase in business for the coming year."

### Columbia Manager in the West.

Mr. Ralph Cabanas, manager Canadian division of Columbia Graphophone Co., with headquarters at Toronto, is on a tour of the West. Before returning, Mr. Cabanas purposes visiting the larger centres from Fort William and Port Arthur to the Coast.

In his absence, Mr. Otis C. Dorian, assistant manager, is in charge. The latter recently visited the head executive offices in New York and the factories at Bridgeport. The new factory recently completed was taken possession of by the manufacturing staff on the day of Mr. Dorian's visit. Strenuous efforts are being made to overtake the demand for gramofolas, which have been several thousand machines behind for many months. The manufacturing difficulties have been intensified by the keen competition of the munition plants for labor. One plant alone has been running three shifts of eight thousand each, employing in all twenty-four thousand hands. The Columbia management is urging dealers to concentrate on record sales and also to lose no time in estimating next fall's requirements so that the distributors may get their orders booked and assist in some measure to prevent the disappointments of last fall.

### Help for Piano Manufacturers.

"We do not understand why they do not let the Brantford Piano Case Co. make their cases and then use their case-makers in other departments," remarked Mr. M. S. Phelps, president of the firm named, with reference to the busy state and scarcity of labor supply in the piano factories. "Business is picking up," concluded Mr. Phelps, "and prospects for business in the future are quite bright, judging from the piano case orders we have received during the last month."

### Golden Opinions.

A background of gold, a red gowned pianiste, and a grand piano make fitting illustration for the front cover of a booklet entitled "Golden Opinions of the Haines Bros. Pianos." This is a production of Mr. E. P. Hawkins, well known to many in the Canadian piano trade, and at present manager of the advertising department of the Foster-Armstrong Co. division of the American Piano Co., with headquarters at East Rochester. These "golden opinions" are letters reproduced from heads of institutions of education in which Haines Bros. pianos are used.



Each buyer and each seller of a Columbia  
Grafonola is always satisfied—the one with the  
quality, the other with the profit.



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

Columbia Graphophone Company  
365 Sorauren Ave., Toronto

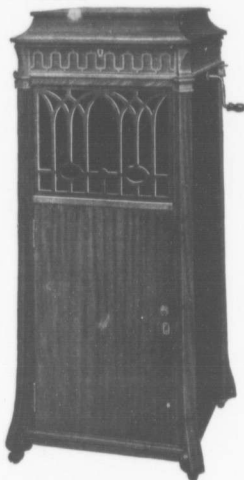
## Edison Dealer Qualifications

The art dealer sells not merely strips of canvas covered with paint, but the incorporated spirit of the genius who stroked the brush, the inexpressible appeal that speaks to the eye as nature herself. And he would not adopt the same sale methods as the dealer in cheap prints.

So the merchant licensed to sell Edison Diamond Disc Phonographs, realizes that he is selling more than a device for the mere mechanical reproduction of sound. He realizes that the NEW EDISON and Edison records are but the tangible mediums of the greatest musical achievement of all time. Thomas A. Edison's Re-Creation of the human voice and sound of musical instruments—a new art that requires sales methods of the highest order.

If you feel qualified to maintain the Edison standard, you might hear something of interest to you by addressing us.

CHIPPENDALE  
OFFICIAL  
LABORATORY  
MODEL



**THOMAS A. EDISON, Inc.,**  
103 Lakeside Ave. - Orange, New Jersey



# Talking Machine and Record Section

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CANADIAN MUSIC TRADES JOURNAL—MAY, 1916

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## FALL REQUIREMENTS SHOULD BE ESTIMATED NOW.

ALL the reasons that under normal conditions make it wise and profitable—and that are indicative of the alert business mind—for the retailer to anticipate his trade's requirements for months ahead are now increased and intensified by the abnormal and almost chaotic state into which the markets of supply have been plunged. Year after year and season after season the retailer has been urged by his jobber, by the manufacturer and by his trade journal to make an estimate of his requirements, which he can always do from the past year or season's business, and get his orders booked. Year after year a discouragingly large proportion of dealers take these warnings and pleadings as so much "bunk," to get them to place orders. Year after year they have paid dearly for their procrastination and censured their jobbers for not taking better care of them, yet knowing full well that the jobber cannot perform miracles. But the jobber can make an equitable distribution of the goods he does secure. The dealer who last fall put off ordering his Christmas goods until October or November, need not condemn his supply house nor console himself that he got just as many machines and just as many records as if he had placed his order in April, for he didn't. No doubt the non-procrastinating dealer suffered to some extent by reason of a shortage, but not to the extent that the dealer dilatory in ordering suffered.

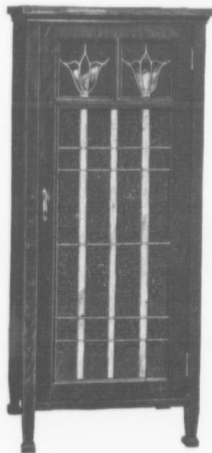
Dealers are now being warned by their wholesalers that neglect to order ahead will result in a more serious loss of trade than ever. The conditions under which manufacturers of all lines are producing are so erratic and uncertain that by contrast the comparatively smooth and even basis of doing business prior to the war is a pleasant memory.

Manufacturing plants are being enlarged under great difficulty because of the scarcity of machines and the scarcity of men to make them. Having secured the necessary machinery for enlarged talking machine capacity, the manufacturers are handicapped by the competition for labor that is putting a high premium on the work and on the loyalty of men. This competition for men is not confined to firms in the same line, but to engage men and hold them the employer is in competition with manufacturers of a variety of lines suffering for the want of help. This has developed into a very serious situation.

Serious also is the matter of transportation. Freight is so congested that shipments have been months in transit that under ordinary conditions would only be days. This congestion is partly the result of precedence of war munitions, partly the scarcity of bottoms to move export shipments, largely war munitions or food products, and in a large measure the result of rolling stock shortage. The same handicaps in other lines apply to the manufacture of railway cars and locomotives. The normal production necessary to equalize increased business and to replace wastage has been impossible to maintain.

The retailer is not in a position that he must rely upon the judgment of others as to existing conditions. His knowledge that supplies are erratic is practical, not theoretical. He knows the cost of being out of stock when stock is required, and he knows that by ordering his fall stock now he will prevent disappointments to himself and his customers when the fall trade is here. He must expect and accept serious interruption to the policy of quick service that competition among wholesalers in giving service has made so essential a feature of doing business during the past five years.

All the arguments and all the reasons and all the theories can be summed up in two words, "order now," and these two words mean that next fall's requirements will probably be double those of last fall.

**THE NEWBIGGING LINE**

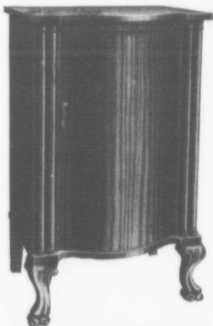
HEIGHT 48" WIDTH 20"  
No. 43, FUMED OR EARLY ENGLISH  
No. 44, BIRCH MAHOGANY,

**Only One Aim  
in Business**

To put the very best of everything into  
our cabinets.

We have made mistakes in our long ex-  
perience of manufacturing, but have  
profited by them, and you are reaping  
the benefit of our accumulated ex-  
periences.

Get in touch with  
the Trade-Marked Line

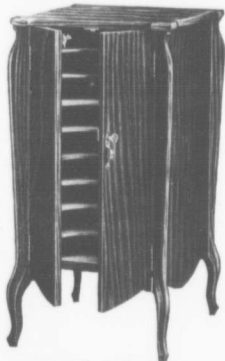


No. 61—SOLID MAHOGANY  
Fitted with our Adjustable Steel Rod  
Shelving.  
Top 19" x 26", Height 39 1/2"  
Capacity about 100 Rolls.  
Handsomely finished with shaped door and  
carved legs.

**Newbigging Cabinet Co.**

LIMITED

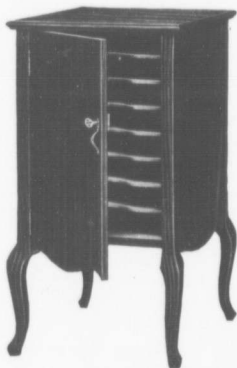
HAMILTON - ONTARIO



No. 83, GOLDEN OAK  
No. 84, MAHOGANY  
No. 85, FUMED OR MISSION  
A fine Cabinet, with top shaped to fit  
base of Victor No. 1X.

**Player Roll and  
Record Cabinets  
for all makes of  
Machines.**

Write us about your  
requirements.



No. 80, GOLDEN OAK  
No. 81, MAHOGANY  
No. 82, FUMED OR MISSION

### Handling the Complaint.

"CURSE the complaints," disgustfully ejaculated the junior partner as he dropped to the basement to think it over and recover his equanimity. "Never curse a complaint," disagreed the older and less impetuous half of the partnership. "Bless the complaints, welcome them, be thankful that we get a chance to adjust them. Give the customer with a complaint even more attention than you would give the customer with an order. Think what it means to send the complainer away satisfied—a walking, talking demonstrator of our service and a more confident buyer than ever."

The policy of the senior partner above quoted is no idle theory. It is a thoroughly well tried out profitable business principle. The complaint may be unreasonable and the customer aggravating, but behind all that is good salesmanship that satisfies the customer without necessarily giving way to unreasonable demands unless certain that future business makes it profitable advertising to accede to even an unreasonable request on the part of the disgruntled one. Effecting a small saving at the sacrifice of a good customer is surely not good business.

The policy of the departmental store that "the customer is always right" may not be one that the talking machine dealer can arbitrarily adopt, but the theory represented is one found profitable or it would not have been adopted. The dealer has no way of knowing to what extent the customer with a complaint injures him, but that such influence is detrimental to his business there can be no doubt. The complaining customer is an important visitor and should be regarded as such.

### Very Few Repossessions.

IN the matter of repossessions the talking machine branch of the music trades is making a strong appeal to dealers. Where even ordinary care is exercised in granting credits the repossessions are nil. The manager of one of the largest music houses talking machine departments in the country, who was enthusing over this feature of the business, remarked that in three years he had taken back less than ten machines, and in each case the instrument being so little used as to be again immediately saleable at the regular price.

The Journal was shown a batch of letters from dealers in all parts of the country who had been asked the proportion of sales represented in their repossessions. In every case there were either no repossessions or so few that the percentage was too small to be figured.

In the volume of sales this line has so effectively demonstrated its place that many dealers unhesitatingly affirm that their talking machine departments is due their ability to stay in business under the stress of war and financial conditions. Whether it is because of the moderate price, the versatility of the machine, the advertising of the manufacturers or all three, men dealing in both pianos and talking machines have been agreeably surprised that conditions causing their piano sales to drop off fifty per cent, or more have not affected talking machine and record sales except to increase them.

But in these very pleasing conditions there lurks the danger of a too ready granting of credits in a desire to increase sales. As competition increases and more effort is put into selling there is the probability that the his-

tory of the piano trade will be repeated and credits allowed in homes where the family is not financially responsible to the extent of even the smallest and cheapest type.

It will be unfortunate for the dealer if such a condition should be developed, the prevention of which is entirely in his own hands and which should be carefully calculated now.

### Talking Machines in Factories.

WELFARE work has so definitely established its influence in increasing and maintaining efficiency where there are many employees that employers in general are readily amenable to thoughtful suggestion having in view improved or enlarged output at the same or reduced cost. Competition in service demands that many of the plans, regarded as impracticable theories a few years ago, be now recognized as essential to the physical and mental comfort of the employee and therefore effecting his or her productiveness.

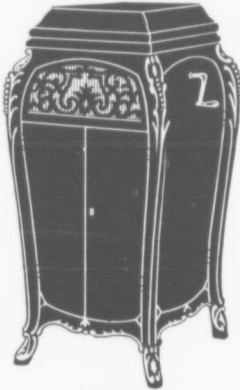
Music is always included in welfare work among employees. No plan is complete without music, whether it is for the benefit of girls in the cereal factory, women in the book-binding, clerks in the departmental stores or bank, soldiers in the barracks or men in the lumber camps. The talking machine has been welcomed in this field which the demands of modern industry have made an extensive and promising field for the talking machine dealer.

The observant retailer must realize that each succeeding year will increase the necessity of a more intensive cultivation of his territory. To keep up and increase sales as the possibilities justify will require more and better salesmanship, more attractive service and in every way a finer grade of merchandising. The possibilities in selling to industrial plants is one too rich in prospective profits to be neglected.

In this connection a recent number of the "Popular Science Monthly" has the following to say: "A dry-cleaning establishment in Cincinnati has come to the conclusion that if its employees hear music at frequent intervals while they work it will not only make them happier, more contented and better workers, but that they will accomplish more than if they were without it. Working upon this theory there have been installed throughout the big establishment enough talking machines to keep lively music playing most of the day. The records are selected with care, lest a funeral selection, a dreamy waltz, or a 'Sextette from Lucia' should creep in. There are many lively dance records and popular songs. The workers hum and sing to the lively music and the speed of the music puts speed into their work. The music-while-they-work idea is said to be a South American one, where music is recognized as a necessity of life."

### No Longer a "Luxury."

SO frequently is the talking machine trade referred to by outsiders as dealers in luxuries that no opportunity should be lost to educate the public to the truth of music being an actual necessity. Time and time again this Journal has urged dealers to do that. Here is another confirmation of that viewpoint. Speaking of the British Government's prohibition of imports in all musical instruments and parts, the editor of the Phono Re-



"INVINCIBLE."

(Construction and Design Patented)  
\$475.00.

Circassian Walnut, \$65.00 extra.

Golden, Pumed or Early English Oak, Sheraton Mahogany or Mahogany, 12-inch Turntable, Extra Heavy Triple-spring Motor, Gold-plated, playing three-quarters of an hour, or fifteen 10-inch records, in one winding, Motor Meter, Spring Control, Tone Modifier, Multi-playing Needle, Sapphire Needle, Diamond Needle, Automatic Starter and Stopper, Equipment for playing all makes of disc records in the world, Trimmings Gold-plated, Envelope Filing System with capacity for 110 records. Dimensions: Width, 24 in., Height, 50 in., Depth, 24 in.

We suggest, however, that if you are in a position to do justice to the selling of an instrument with the wonderful reputation which Sonora has—we suggest that you write us, and we shall be pleased to go into the matter with you.

We might mention here that a Sonora agency is valuable. We must have the very ablest of representatives, and we carefully choose the best.

**Each Sonora Phonograph priced above \$100.00, can be equipped with Electric Motor at an additional cost to the consumer of \$45.00.**

Manufactured by

**SONORA PHONOGRAPH CORP., NEW YORK**

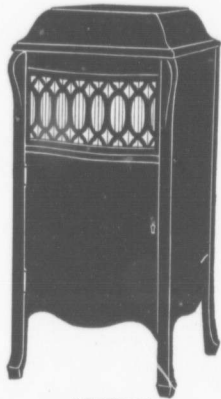
Get agency terms, discounts, etc., from the CANADIAN DISTRIBUTORS

**I. MONTAGNES & CO.**

Ryrie Building, Yonge and Shuter Sts., TORONTO

THE INSTRUMENT OF QUALITY  
**Sonora**  
CLEAR AS A BELL

So wonderful has been the public's appreciation of the merits of Sonora, that the sales have gone far beyond the amounts anticipated by the Sonora Corporation, and even with a manufacturing capacity very many times greater than that of last year, the supply is being forced to the utmost to keep pace with the tremendous demand.



"IMPERIAL"

(With Swell Front) \$135  
Oak or Mahogany, all finishes  
12-inch Turntable, Strong  
Double-spring Motor, Nickel-plated,  
playing five 10-inch records with  
one winding, Tone Modifier,  
Multi-playing Needle, Sapphire  
Needle, Diamond Needle, Auto-  
matic Starter and Stopper, Equip-  
ment to play all disc records in the  
world, Trimmings Nickel-plated,  
Envelope Filing System, with cap-  
acity for holding 80 records.  
Dimensions: Width 20 in., Height  
42½ in., Depth 20 in.

cord says: "Why this industry should have been amongst the first to be dealt with in this manner is probably because it is considered a 'luxury' trade and one which could be most easily dispensed with. Superficially it has that appearance, but actually small musical instruments, and particularly talking machines, are playing no unimportant part in alleviating the trials and sufferings of this tragic war. Wherever a wounded soldier is to be found, not only in this country but in the other theatres of war the talking machine is to be found giving solace and comfort to our heroes and enabling them to bear their sufferings with more fortitude than if they were deprived of this little comfort. If a census could be taken it would be found that a very large proportion of the output of our factories was being utilised in this direction. Who would say that these are luxuries! They are just as much necessities to our troops as the physic the doctors give them, for as nerve soothers or aids to convalescence they are invaluable."

#### Worth Showing to Record Buyers.

WHILE apparently agreeing with the dealer that the talking machine is invaluable in music teaching, the teacher or student may inwardly feel that his arguments are entirely selfish. Emphasis and conviction are sometimes more sure if these arguments are backed up by some musical authority who is not particularly interested in the sale of records.

In this connection the retailer might find it advantageous to pass along the following opinion expressed by John A. Harrington, in "The Violin":

"I believe that many violin students underestimate the value of the talking machine in violin study. There are many students who are in the country or small towns, and are unable to employ a good teacher or hear good violinists. For such as these the talking machine is a great help.

"There are many who are studying the violin who never heard an artist play, and who have no idea what can be done by masters of the instrument.

"The average student is able to buy a small talking machine and a few records such as are suited to his needs. Simple pieces should be used at first, and as the student gains in skill, the difficulty of the pieces to be learned should be increased.

"The average student who has never heard a master player does not know what kind of a tone to try to produce. The proper way to execute many of the technical parts of violin work, such as trills, arpeggios and pizzicatos, are plainly seen in listening to the records of the present-day artists. By looking at the notes of the piece being played by the talking machine the student is enabled to see how the hand is shifted from one position to another by that easy motion which is the mark of a good player.

"This the student tries to imitate with some success.

"Many are uncertain as to the speed and use of that art in itself, the vibrato. Here the student, by careful observation, sees when it is used, and how the speed varies with the kind of passage being played. The student soon has several solos that he can play, and play with the assurance that he is playing them correctly.

"Many times a student has trouble in giving the proper accent or giving good expression to a piece; but

by hearing a master-player play it a few times he is able to go ahead and study it with good effect.

"For the price of a seat in a hall, where an artist is to play, a record by the same artist, or one as good, can be bought.

"The record may be played as often as the student likes.

"When the student is weary with the day's work, he may sit and listen to the world's great artists. He may rest and learn at the same time.

"Many who attend concerts do not understand the selections that are played. Had they heard these same selections played on the talking machine they would enjoy the concert much more.

"It seems as if correspondence schools for the violin would do well to use the talking machine in connection with their lessons.

"They say that students do not wish to bear the added expense of the talking machine, but it seems as if some earnest students would be glad to do so.

"I was much interested in an article by Maud Powell, setting forth the advantages of the talking machine for violin students, and I agree with her in thinking that the time will come when the standard exercises for the violin will be on records for students' use.

"When I began the study of the violin I was unable to employ a teacher steadily.

"I used the talking machine with good success, and I would advise students so situated to try the talking machine, as I am sure they will receive much benefit from it."

#### The Educational Value of the Talking Machine.

By Mrs. Harriette De Ment-Packard, Los Angeles, Cal.

MY experience in using talking machine records to illustrate lectures before my students and the public leads me to believe that the discovery of the record as a means for spreading and bettering knowledge is one of the greatest importance to the educational world in this country.

The lesson that is taught by precept is of value; so is reinforcement of that precept by example. It is the illustration of precept, through the work of artists, that makes the record valuable to the pupil.

Those who have had their education in the so-called music centres can hardly appreciate the value of correct ideas of traditional interpretation, but the less fortunate student who by circumstances of environment has never heard an opera, an orchestral interpretation of any of the great compositions, or an artist (beyond the rank of the few reduced to "harmstorming"), he is the one to realize what the record can be to him as an educator.

These "record reproductions"—which coach not only the students in the art of interpretation, but gradually and subtly teach all those fortunate enough to come within hearing—are cultivating an ability that all America has long lacked—the ability to listen to music with intelligence.

Surely, though gradually, with the familiarity resulting from frequently hearing artists interpret great music, the hearer learns to listen, and listening, not only assimilates and appreciates, but becomes even a responsive and "creative listener."

36 Wellington St. East,  
Toronto, May 10th 1916.

Mr. Columbia Dealer,  
Anywhere,  
In Ontario.

As so many Columbia dealers find that it pays them to come and visit us occasionally, we want each dealer on our books to feel that a cordial welcome awaits him here.

Come and spend a day or two in talking over problems, conditions and plans that confront you each day.

Look upon us as a clearing house for ideas. Our experience brings us in close touch with dealers in every section and community—with big dealers and little, with city trade and country, with cash trade and instalment. We may be able to co-operate and advise with you in getting bigger business.

At any rate, the time will be well spent in talking over such subjects as :

Sales Schemes and promoting ideas.	Instalment terms,
Dealers Record Systems.	Interest charges.
Records on approval problem.	Analysis of profits, stock, sales and turn-over.
Retail credits.	Repairs and adjustments.

Look ahead and plan your work so that you can get away for a day or two. Let us know when to expect you, and incidentally, while this letter is not written to urge you to place an order, it's going to mean bigger business for YOU to be very early in getting your orders to us for next fall's business. Figure on twice as much as last year, and book at least half of it for September 1st delivery, but do it now.

Yours for more business,

MUSIC SUPPLY CO.

A series of interesting papers recently appeared in the Atlantic Monthly by Robert Haven Schauflier bearing on the subjects of "The Creative Listener," "How to Listen to Music," etc. These articles interested me perhaps more than anything else on the subject that I have ever read, and they also brought me forcefully to think of the value of these reproductions through the medium of talking machine records—a value, not only to people who live in parts of the country where the arts have not yet penetrated (except through pioneer pedagogy in the schools and so-called conservatories of music, whose recitals by students and faculty constitute the sole means of disseminating music), but to people in our large cities, where acquaintance with what the public expects to hear is so lacking.

To the Pianola and other player-pianos great honor is due for acquainting the world with the work of orchestral and other instruments, but to my mind the talking machine has brought an advance of incalculable value in contributing the reproduction of the human

talking machine record not only brings music within the reach of everyone, but it can be obtained at such a nominal expense that anyone who will may learn not only the interpretation of the most difficult music, but by carefully listening obtain many valuable lessons in technique.

### Neglected Business is Lost.

**B**USINESS that should be booked this month and is not because of inertia, indifference, or neglect, never will be booked. The opportunity is gone with the month. That is to say, if the sales could be and should be five thousand dollars for each of two succeeding months and by reason of neglect are only twenty-five hundred dollars for the one month they are not likely to be seventy-five hundred dollars for the second month. The retailer and his staff will be so busy getting the normal quota that there will be neither time nor energy for the extra effort. Each month has its own possibilities and so has each season.



An evidence of how Thomas Claxton Ltd., Toronto, are popularizing the idea of dancing with the music furnished by the Grafonola and Columbia Dance Records.

voice and also the interpretation of the classics gained from years of study by the artists with the masters.

When we begin the education of a child we give the first lessons from pictures. When he progresses we give him books illustrated by artists—the best artists available. When he studies literature as such we frequently benefit him by showing him pictures inspired through a perusal of the subject by artists, who express in color and line the thought of the poem.

The interpreter of music must have the tone picture of music in his mind quite as definitely as the painter must have the picture of the poem before his eyes before he can interpret or recreate in music the conception of the composer who gave that creation, not in color and outline, nor the poem's tapestry of words, but in music.

The records bring within our reach the most wonderful of all music by the greatest artists the world produces. Can anything be said to add to their value as factors for education? Nothing except this: The

The retailing of talking machines and records is a twelve-months-in-the-year proposition, and, as one dealer in speaking of this feature of it, said, "some months are better than other months, but no months are poorer than other months."

All the profit of a few busy months in the year can be quickly submerged by the expenses that run along just the same whether business is brisk or whether business is dull. To regard and accept the summer months as a season of inactivity is to make inactivity a certainty. It is not reasonable to expect December business in June or July, but December business of last year is a better standard for July, 1916 than is the standard represented by the figures of the poorest month in the year.

Whatever happens to anybody, it may be turned to beautiful results.—*Walt Whitman.*

The universe wants new ways of doing things, and the new things become old over night.—*Herbert Kaufman.*

The  
**Phonola Agency**  
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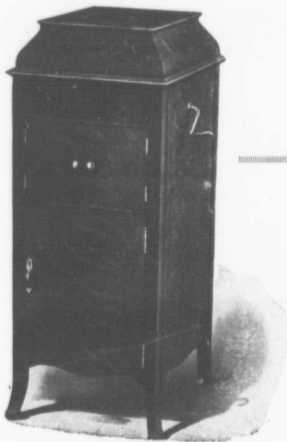
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**8 Popular Phonola Designs**

to suite every taste. They retail at \$20, \$30, \$40, \$65, \$85, \$125, \$160 and \$250.



### A Fifteen Hundred Dollar Phonograph.

"In a few weeks we will be able to make prompt deliveries of all Sonora styles," said Mr. Montagnes, of I. Montagnes & Co., the Canadian distributors of Sonora phonographs, on his return to Toronto from New York. Mr. Montagnes went to New York for more goods and intended to stay a day. He stayed most of one week, but saw the goods shipped before he left for home.

This latest purchases include the Sonora "Supreme," the Canadian price of which is \$1,500. A special copyright booklet illustrating and describing the "Supreme" has been produced by the Sonora Corporation and this in itself is a masterpiece of printer's handi-craft.

One of the distinguishing features of the "Supreme" is that the tone-passage is made of wood instead of metal, the company claiming to be guided by the principles of melody production employed by Stradivari in the fashioning of his exquisite violins.

With the Sonora "Supreme" is an auxiliary record cabinet. This, with the phonograph itself, provides space for 180 records. Other distinguishing features of this Sonora Messrs. I. Montagnes & Co. will gladly point out to visitors to their salesrooms in the new Ryrie Building, at Yonge and Richmond Streets.

It is easier to climb a mountain than to level it.—*Bulwer.*

To do all in our power to win health and to keep it is as much our duty as to be honest.—*T. F. Seward.*

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NEEDLES IN TEN DAYS

### "My Grafonola."

Written by a customer of T. J. Barton & Son, Brantford, Ont.

When I am through my work each day,  
And homeward plod my weary way,  
I put the working clothes away,

Then seek my Grafonola.  
The thoughts of toil and grind I lose,  
My heart comes up from in my shoes,  
I soon forget I had the "blues"  
When starts the Grafonola.

I pick me out the softest chair,  
The band begins to play for fair,  
Then "Tipperary" fills the air,  
Played on my Grafonola.  
I wind her up a little more,  
Then "Billy Williams" takes the floor,  
His "Sandy" tunes just make me roar,  
He's on the Grafonola.

The band again stirs up the joys,  
I hear them cheer the soldier boys,  
They sure do kick up some big noise  
Upon the Grafonola.

The good old-fashioned tunes I play,  
A solemn hymn, or minstrel's gay,  
We pass the weary hours away  
With this here Grafonola.

So now the days slip right along,  
And life seems just one grand sweet song,  
From morn till night, from dark till dawn,  
You'll hear my Grafonola.

I have no time to sleep or eat,  
To hoe the corn, or sow the wheat,  
You'll always find me on my seat,  
Beside my Grafonola.

Now, when I've done my work down here,  
And shuffle off this earthly sphere,  
I'll take along this friend so dear,  
My trusty Grafonola.

And when I reach that distant shore,  
With friends and neighbors by the score,  
"Saint Pete" will open wide the door,  
To hear my Grafonola.



The closer the competition, the surer the sale;  
because the closer the competition, the closer the  
comparison. If everyone made comparisons be-  
fore buying, everyone would buy Columbia instru-  
ments. 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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styles, playing from one to eight  
records with one winding.

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SOUND-BOXES**

*Write for our new Catalogue*



## NEW RECORDS

## Columbia Records for June.

## 12-INCH DOUBLE-DISC RECORDS. PRICE \$1.50.

- 45798 Les Millions D'Arlequin, Serenade. (Drigo). Kathleen Parlow violin solo, Charles A. Prince at the piano.  
Indian Lament in G Minor. (Dvorak). Kathleen Parlow, violin solo, Charles A. Prince at the piano.
- 45801 She Is Far from the Land. (Lambert). Louis Gruverre. Baritone solo with orchestra accompaniment.  
An Old Garden. (Temple). Louis Gruverre. Baritone solo with orchestra accompaniment.
- 45800 Concert Etude No. 2 in D Flat. (Liszt). Leopold Godowsky, piano solo.  
Nocturne in F Flat. (Chopin). Leopold Godowsky, piano solo.  
45799 I Fear No Fox. (Finotti). Henri Scott, Bass solo with orchestra accompaniment.  
They Sentinel Ann E. (Watson). Henri Scott, Bass solo with orchestra accompaniment.
- 12-INCH DOUBLE DISC RECORDS. PRICE \$1.25.
- 45796 So Long Letty. From "So Long Letty." Fox Trot, Introducing "To Hear Your Voice." (Carroll). Prince's Band.  
When It's Orange Blossom Time in Loveland. Introducing "I'm Solman). Prince's Band.  
45797 Brown Skin. Fox Trot. (Williams and Piron). Prince's Band.  
That One-Step Having Strain. One Step. (Bennett). Prince's Band.
- 45803 They Didn't Believe Me. From "The Girl from Utah." Fox Trot. (Kern). Prince's Band.  
Peter Rabbit Hop. Fox Trot. Introducing "Fashionette." (Ward). Prince's Band.
- 45804 Come Back to Erin, Mona Darling. Medley One Step. Introducing "My Grandfather's Girl" and "MacCart." (Reed, Dillon and Ball). Prince's Band.  
Sweet Cider Time When You Were Mine. One Step. Medley. Introducing "Those Good Old Days Back Home." "Come Back Home to Old Kentucky." "There's a Broken Heart for Every Light on Broadway." (Wenrich, Monaco, Kay, Fischer). Prince's Band.
- 45774 Mignon Overture. Part I. (Thomas). Prince's Orchestra.  
45773 Tancréd Overture. Part 2. (Thomas). Prince's Orchestra.  
45772 Ray Blue Overture. (Mendelssohn). Band of H.M. Grandler Guards, Guards.
- 45802 The Messiah. Hallelujah Chorus. (Handel). Columbia Oratorio Chorus. Orchestra accompaniment.  
The Crucifixion "Flung Wide the Gates." (Stainer). Columbia Oratorio Chorus. Orchestra accompaniment.
- 10-INCH DOUBLE-DISC RECORDS. PRICE 85c.
- 41928 Serenade. (Saint-Saens). Trio de Lutece. Flute, 'cello and harp.  
Celebre Menuet. (Valentini). Trio de Lutece. Flute, 'cello and harp.
- 41976 Where Did Robinson Crusoe Go with Friday on Saturday Night? (Meyers). Al Jolson, comedian. Orchestra accompaniment.  
I'm Going Away Back Home and Have a Wonderful Time. (Schwarze). Anna Chandler, mezzo soprano. Orchestra accompaniment.
- 41975 Sail on to Ceylon. (Paley). Albert Campbell and Henry Burr, tenor duo with orchestra accompaniment.  
Put Your Arms Around Me Lindy Lou. (Piantadosi). Albert Campbell and Henry Burr, tenor duo with orchestra accompaniment.
- 41978 Nathan. (Kendis). Hebrew dialect song. Rhoda Bernard, soprano solo. Orchestra accompaniment.  
I Don't Know Whether To Do It Or Not. (Merrill). German companion.  
Fannie Breez, soprano solo. Orchestra accompaniment.
- 41974 She Was Gird I Used to Know. (Hanley). Henry Burr and Albert Campbell, Tenor duo. Orchestra accompaniment.  
You're Like a Beautiful Rose. (Burke). Henry Burr, tenor solo. Orchestra accompaniment.
- 41979 Some Sort of Somebody. From "Very Good Eddie." (Kern). George Nash and Sydney Hill, Soprano and baritone. Orchestra accompaniment.  
You'll Always Be the Same Sweet Baby. (Brown). Louise Mc Mahon, soprano, and Henry Burr, tenor. Orchestra accompaniment.
- 41983 The Ashes of My Heart. (Lange). Manuel Roman, counter tenor. Orchestra accompaniment.  
Your Wife. (Piantadosi). Sterling Trio. Orchestra accompaniment.
- 41982 Kiss Me Again. First introduced in "Mile Modiste." (Herbement). Grace Kerns, soprano solo. Orchestra accompaniment.  
They Didn't Believe Me. First introduced in "The Girl from Utah." (Kern). Grace Kerns and Reed Miller, soprano and tenor duo. Orchestra accompaniment.
- 41980 Oh, Joe, with Your Fiddle and Bow You Stole My Heart Away. (Donaldson). George H. O'Connor. Comic song with orchestra accompaniment.  
I'm Gone. (S. H. Dudley). George H. O'Connor. Comic song with orchestra accompaniment.
- 41981 Now's the Time. (The Great Leap Year Song). (Ward). Marguerite Farrell, soprano solo. Orchestra accompaniment.  
Arrah Go on, I'm Gonna Go Back to Oregon. (Graham and Evans). Marguerite Farrell, soprano solo. Orchestra accompaniment.
- 41970 Barchetta. (Cervin). Columbia Orchestra.  
Chrysanthemums. (Penn). Prince's Orchestra.
- 41972 Come Back to Erin. (Charlier). Taylor Trio, Violin, 'cello and piano.  
Ever of These. (Hall). Taylor Trio, Violin, 'cello and piano.
- 41929 Oh, White and I'll Come to You My Lad. (Scott Folk Song). Marie Sundelius. Soprano solo with orchestra accompaniment.  
'Tis All That I Can Say. (Temple). Marie Sundelius. Soprano solo with orchestra accompaniment.

- 41985 Na Lei O Hawaii. (King). R. K. Holstein, tenor, and Oletie. Mahina Malanama. Waltz. Katani and Kale. Hawaiian guitar duo.
- 41992 River of Jordan. Fisk University Male Quartette. Unaccompanied.  
Couldn't Hear Nobody Pray. Fisk University Male Quartette. Unaccompanied.
- 41958 Robin Adair. Columbia Stellar Quartette. Unaccompanied.  
Just a Wearyin' For You. (Carrie Jacobs Bond). Columbia Stellar Quartette. Unaccompanied.
- 41977 Medley of Horripops. John Kimmel. Accordion solo.  
Medley of Reels. John J. Kimmel. Accordion solo.
- 41978 Wake Up, America! (Grogan). Henry Burr. Tenor solo with orchestra accompaniment.  
Good-Bye, Good Luck, Good Bless You. (Ernest R. Ball). Ernest R. Ball. Tenor solo. Orchestra accompaniment.
- 41984 The Butterfly. Moreau characteristic. (Theo. Bendix). Flute and Clarinet duo with orchestra accompaniment. Lufsky and Hughes.  
Humoresque. (Aulin). Flute, clarinet and oboe trio with piano accompaniment. Lufsky, Hughes and Lawrence.
- 41943 Heaven Is My Home. (Savage). Henry Burr. Tenor solo. Orchestra accompaniment.  
He Leadeth Me. (Bradbury). Henry Burr and Alvah Nichols. Tenor and baritone duo. Orchestra accompaniment.
- 41971 Casey at the Cross. (Casey). Comedy monologue.  
Marriage Difficulties. Golden and Marlow. Comedy dialogue.

## Edison Blue Amberol Records for May-June.

## CONCERT LIST—\$1.00 EACH.

- 28235 Als Bublchen Klein an der Mutter Brust (Like an Infant at the Mother's Breast). Die Lustigen Weiber von Windsor. (Otto Nicolai). Baritone, in German, orchestra accomp. Otto Goritz and Manhattan Male Quartet.
- 28234 L'orsqu'un Folles Amours (The Home in Fair Provence). Trios. (Verdi). Baritone. Orchestra accomp. Orphe Langwin.
- 28233 Whispering Hope. (Alice Hawthorne). Soprano and contralto. Orchestra accomp. Marie Rappold and Christine Miller.
- REGULAR LIST—65c. EACH.
- 2869 Boys of the Bordenales. (Marsh Little). Baritone, orchestra accomp.
- 2870 For Auld Lang Syne! Australia Will be There. (W. W. Francis). Baritone. Orchestra accomp. William White and Male Chorus.
- 2880 Here Comes Trouble—Around the Map. (Herman Finck). Soprano. Orchestra accomp. Gladys Eric and Male Chorus.
- 2889 Katinka. (Rudolf Friml). Tenor, orchestra accomp. Walter Van Gundy and Chorus.
- 2874 Played by a Military Band. (Halsey K. Mohr). Tenor, orchestra accomp. Billy Murray.
- 2884 Step! Look Listen! Fox Trot for Dancing. (Irving Berlin). Jaudas' Society Orchestra.
- 2891 Blow, Blow, That Winter Wind. (J. Sarjeant). Bass, orchestra accomp. T. Foster Why.
- 2879 I Love You, That's One Thing I know. (Gilbert Friedland). Tenor, orchestra accomp. Raymond Roman.
- 2878 I Wonder If You Miss Me Sometimes. (J. J. Mills). Tenor, orchestra accomp. George Wilton Ballard.
- 2877 Memories. (Egbert Van Alstyne). Tenor, orchestra accomp. Burton Lenthall.
- 2893 Railroad Jim. (Nat. H. Vincent). Comic song, orchestra accomp. Edward Mosker.
- 2871 She is My Rosie. (Hilary Lauder). Orchestra accomp. Glen 2887 Song of the Soul. (Joseph Carl Brill). Soprano, orchestra accomp. Marie Kaiser.
- 2895 Strike Up a Song. (Martin Morgan). Baritone, orchestra accomp. Charles N. Granville and Male Chorus.
- 2875 What Have I to Give? (Gerald Lane). Tenor, orchestra accomp. Emory B. Handolph.
- 2886 Bales in the Wood. Fox Trot for Dancing. (Jerome Kern). Jaudas' Society Orchestra.
- 2881 Memphis Blues. Fox Trot for Dancing. (W. C. Handy). National Promenade Band.
- 2873 Waltz Orchid. (Armand Neveu). Armand Neveu and His Hungarian Orchestra.
- 2882 Serenade (Schubert). Violin, Violoncello Flute and Harp. Venetian Instrumental Quartet.
- 2876 Spanish Rhapsody. (S. Salvetti). Alessio Mandolin Quartet.
- 2883 All Alone. (Wm. Brookhouse). Orchestra accomp.
- 2894 On the Hook Moke Isle. (Harry von Tilzer). Arthur Collins and 2890 Baby (Swing High, Swing Low). (Leo Bennett). Contralto, orchestra accomp. Helene Clark.
- 2872 Little Cotton Dolly. (Adam Gielbel). Male voices, unaccompanied. Critteron Quartet.
- 2885 Songs of Other Days—No. 1. Orchestra accomp. Metropolitan Mixed Chorus.
- 2888 Songs We Used to Sing in Dixie Land. (Caro Roma). Contralto, orchestra accomp. Marie Alesch and Male Chorus.
- 2892 With Verdure Clad—The Creation. (Joseph Haydn). Soprano, orchestra accomp. Marie Sundelius.

## Newest Edison House Publication.

"Along Broadway," an innovation in house publications, issued by Thomas A. Edison, Inc., and distributed among Edison owners and prospective owners, made its initial appearance in April, and has received much favorable comment. "Along Broadway," youngest of the three Edison house magazines, is designed, as its name implies, to record the musical news of New York. It will also contain the latest news concerning the re-creation of music, via the New Diamond Disc Phonograph, by Thomas A. Edison.



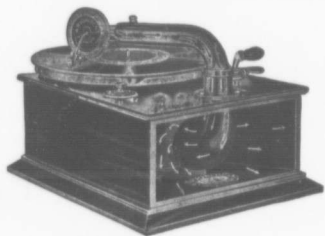
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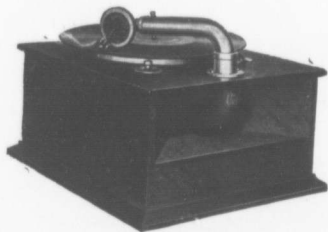
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## Trade News Briefs.

The dates set for the Canadian National Exhibition at Toronto this year are August 26 to September 11.

Major Wm. Dunlop, of the Thomas Organ & Piano Co., Woodstock, Ont., was in Toronto recently, calling on the music dealers.

Mr. Jack Henderson, of Sterling Actions & Keys, Ltd., has returned to Toronto from a business visit of some months in England.

Among Canadian piano men noticed on the "Board Walk" at Atlantic City during the Easter vacation was Charles Heintzman, of Toronto.

At the annual vestry meeting of St. John's Church, Strathroy, Mr. E. J. Wright, general manager of the Wright Piano Co., was elected People's Warden.

Mr. H. H. Fitch, Canadian manager of the Universal Music Co., has just spent two weeks calling on the dealers in Western Ontario in the interests of Universal player music rolls.

A Mason & Risch piano was used in the Arena at the annual May Festival of the Somers Physical Training School. This annual event participated in by hundreds of girl pupils is attended by thousands of citizens.

When in Toronto recently Mr. Robt. Barrett, string manufacturer of Woodstock, dropped into the Journal office to renew his subscription. Mr. Barrett reports a material improvement in demand over a year ago.

"Piano business keeps up particularly well with us," report the Karn-Morris Piano & Organ Co. Ltd., of Woodstock and Listowel, "but we are certainly experiencing great difficulty in producing goods, owing to so many of our men enlisting."

Mr. Fortier, of the well-known Quebec distributing house of P. T. Legare, visited Toronto on his return from a trip to New York and other centres. The Legare firm sell large number of pianos and phonographs, this department now being in charge of Mr. Chaney.

Mr. Arthur A. Mandy, formerly of the R. S. Williams & Sons Co., Ltd., selling organization, and manager of the Phonograph Shop, Ltd., Ottawa, since the commencement of that business, has enlisted. Mr. Mandy is taking an officer's training course at Kingston.

In renewing his subscription to The Journal, Mr. J. Bouchard, of St. Hyacinthe, Que., said: "My business for March and April was very good in Marshall & Wendell and Bouchard pianos. The demand for players and phonographs has increased considerably since a year ago."

"Business is picking up," opined Mr. W. K. Elliott, of Brampton, Ont., when met by the Journal the other day, "but the bad roads have handicapped us this season. In many places they have been impassable with a car. Mr. Elliott has found the automobile so useful in his business that he has invested in a larger touring car."

The Wright Piano Co. Ltd., of Strathroy, Ont., are opening up retail salesrooms in London, where Mr. Douthwright has so efficiently looked after Wright interests for the past two years from Richmond Street premises. In their new store is being carried a full line of Wright pianos and players and Columbia grafonolas and records.

Asked by the Journal as to the probability of their opening a branch in Toronto, Grinnell Bros., of Detroit, stated that they had nothing to offer for publica-

tion at this time. The recent visit to this city of a couple of representatives of the firm probably suggested to some the possibility of their opening another Canadian branch.

Mr. Frank Stanley, the well-known Toronto piano man, who has been absent from his warerooms for several months owing to illness, says he is again ready for action. Prior to his return to his desk, Mr. Stanley spent a very pleasant holiday in Virginia. "I feel better than ever and more optimistic than ever," said Mr. Stanley to The Journal, "and ready for material expansion in the sale of Stanley pianos and players."

The tuners of Rochester, N.Y., have formed an association, the purposes being "the promotion of greater efficiency among piano tuners of Rochester and the towns nearby; greater protection for the public against unskilled and fake tuners; and the creation of a better feeling of co-operation among all city piano tuners without any attempt to decrease the competition." Frank E. Kyle is president and Louis W. Sabey, secretary. No tuner is to be admitted to membership until he has proven his competency.

The Music Supply Co., Toronto, distributors of Columbia lines, are announcing to their dealers a poster campaign of Columbia lines, which they predict will boost business all through the coming summer. This firm have also notified their dealers of a shipment of Grafonolas due about the middle of May and which they will distribute as equitably as possible, according as orders are received. The Music Supply Co. have neglected no effort to get goods for their dealers and are urging the latter to specialize on records stronger than ever. They are also urging dealers to go over their probable needs now and get the order in, and by so doing help to prevent disappointments later in the year.

## Strathroy Man Enlists.

The employees of the Wright Piano Co. Ltd., of Strathroy, Ont., tendered a banquet and presentation to one of their number, Mr. Hughie Dewar, who has recently enlisted in the Middlesex Battalion, being the seventh man from the Wright factory. Nine years ago "Hughie," who has just reached man's estate, commenced work in the sounding board department and had developed into one of the company's best men.

Hughie's resignation had been accepted and he was somewhat surprised to receive a summons from the company to attend to some unfinished work. The foreman directed him to the department, whither he went, much disturbed that he should have neglected anything. To his surprise the department had been transformed into a banquet hall and all his former fellow employees seated at the table. A part of the programme was the presentation of a wrist watch and address.

## New Talking Machine Paper.

"The Phonograph" is the newest arrival among the trade papers of the United States music industries. This, the publishers announce, is the "only weekly talking machine newspaper issued in the interests of manufacturers, distributors and dealers throughout the industry." It is published by The Phonograph Publications Co., of 99 Water Street, New York. Curtis A. Wessell is editor, and Edward H. Davis business manager.

Music of Foreign Lands for Player Piano Owners.

Representative music of Russia, Belgium, Portugal, France, Italy, Spain, Hawaii, Sweden, Poland, and other countries in Metrostyle-Themodist 88-note rolls has been listed by the Universal Music Co. in a new folder just issued, entitled "Music of Foreign Lands." This list should be very useful to dealers in giving service to the player owners in their district. The numbers included are as follows:

	<b>Belgium.</b>	
301682	Belgian National Air. La Brabanconne	\$ .65
85391	Canadian National and Patriotic Song Medley	.70
96402	O Canada and Maple Leaf Forever	.85
9258	Royal Canadian March	.25
302482	Save Your Kisses Till the Boys Come Home	.50
302262	March of the Allies	.50
6290	Good Luck to the Boys of the Allies	.25
	<b>England.</b>	
301572	British Grenadiers	.35
8132	Boys of the King	.25
90882	Coronation Medley March	.25
81284	God Save the King. (Transcription)	.85
86332	Merric England Selection	.65
84426	Reminiscences of England	1.00
301464	Rule Britannia	1.00
301458	Soldiers of the King	.50
6086	Your King and Country Want You	.25
301028	Link to Me Only with Thine Eyes	.25
302760	Old English Song Medley	1.00
201256	Sally in our Alley (Played by Arndt)	1.25
	<b>France.</b>	
95632	Two Grenadiers	.70
86882	La Marseillaise	.65
80516	La Marseillaise (Transcription)	1.00
	<b>Hawaii.</b>	
6150	Aloha Oe	.25
301148	Aloha Waltz (For Dancing)	.40
6226	Fair Hawaii	.40
302194	Hawaiian Song Medley	.25
301958	Hawaiian One-Step Medley	1.00
30270	Halo Halo	.75
202554	Honolulu Lou	.40
6202	One, Two, Three, Four (Ukulele)	.40
302612	On the Beach at Waikiki	.25
302498	Waialae. (Strait)	.50
302606	Waialae. (Ukulele)	.40

	<b>Ireland.</b>	
80402	Believe Me if All Those Ending Garry Owen	.70
83076	Come Back to Erin. (Transcription)	.75
82806	Dreams of Erin Overture	.75
300164	Irish Colors March	.95
6016	It's a Long Way to Tipperary	.45
81272	Kathleen Matounneen. (Trans. by Richards)	.25
82662	Kathleen Matounneen. (Trans. by Matton)	.95
86072	Killarney. My Home (Or the Song by Sidney Smith)	.85
99012	Killarney. My Home (Or the Song)	.85
80143	Minstrel Boy and St. Patrick's Day. (Transcription)	.35
300914	Mother Machree	.85
98322	My Wild Irish Rose	.45
81902	Reminiscences of Ireland	.35
300392	Wearing of the Green	1.00
6032	Where the River Shannon Flows	.35
6262	A Little Bit of Heaven Waltz	.25
302486	Emerald Isle Medley	.25
302584	Jigs and Isles Medley	1.00
202472	Ireland is Ireland to Me	1.00
201934	Come Back to Erin	.50
202458	Sin's the Daughter of Mother Machree	.75
201536	Mother Machree	.50
201912	A Little Bit of Heaven. (Ballad)	.75
	<b>Italy.</b>	
82896	A Frangosa	.65
82266	L'Addio a Napoli. (Transcription)	.35
81364	O Sole Mio	.45
200874	O Sole Mio	.45
82452	Funiculi-Funicula	.85
200554	Funiculi-Funicula	.60
201202	Maria-Mari	1.00
202682	Italian Love Song Medley	1.00
302544	Italian National March	1.25
302588	From Italy Medley	.75
84062	Oh, Maria	1.00
301718	Songs of Sunny Italy	.80
86372	Sunny Italy Waltz	1.00
	<b>Poland.</b>	
84142	Kulawiak. (National Dance)	.25
83272	Polish National Dance	.50
301216	Poliske Kwiaty Polish Medley	.65
301976	Polish Medley	1.00
	<b>Portugal.</b>	
6160	Adeste Fideles. (Portuguese Hymn)	.25
201216	Lu. Lu. Fado	.40
201794	Lu. Lu. Fado	.85
	<b>Russia.</b>	
80891	Russian National Hymn	.45
97142	Song of the Boatman of the Volga	.45

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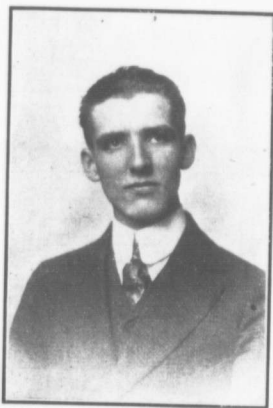
Carman H. Thornton.

If Carman H. Thornton had been living in Toronto, his birthday, coming on the 17th of March, would probably have suggested to him the appropriateness of enlisting with the Irish Fusiliers. His home being at Woodstock, Ont., he naturally joined the 168th Oxford Rifles for Overseas Service, as stated in the last issue of the Journal. He is the only son of Mr. E. C. Thornton, general manager of the Karn-Morris Piano & Organ

had commenced to learn piano building under his father, has switched to a military career, for the duration of the present war at least.

Arthur Windsor, who is just nineteen years of age this month, is a young giant of six feet two and weighing two hundred and thirty pounds.

After matriculating at the Listowel High School he decided upon the piano trade for a career, and after some months in the factory secured his parents' consent



Carman H. Thornton.



Arthur B. Windsor.

Co. Ltd., and is barely eighteen years of age. He stands five feet ten inches high, has taken an active interest in the Y.M.C.A., and in such sports as hockey, football, tennis, etc. He was also President of the Collegiate Institute Boys' Allied Club. He passed his entrance to the High School at twelve years, Junior Matriculation at fifteen and Senior Matriculation at sixteen. He would have taken his first year's University standing this summer, and it was his purpose to commence the study of medicine this fall.

Mr. Thornton joined the Signal Corps and is at present taking up the course in London. The Commanding Officer has recommended him for a course in the Officers' Training School.

Arthur B. Windsor.

Arthur B. Windsor, of Listowel, Ont., son of Mr. A. E. Windsor, mechanical superintendent of the Karn-Morris factories at Woodstock and Listowel, and who

to take up a military life. During the winter months he took a Lieutenant's course at the London Training School. Not having secured his commission immediately he applied for a place on the Mechanical Transport Section and expects to go overseas this month.

Altogether about sixty-five men have enlisted from the Karn-Morris factories, so that with conditions of trading the management feel that they are bearing their share of the brunt of the conflict.

They maintain an English branch at London, to which they are no longer able to ship goods, owing to the British embargo, though still under heavy expense.

About a year prior to the war they decided to close their German branch at Hamburg and were liquidating as rapidly as possible. There were still several thousand dollars to collect through this former branch when war broke out, and ended any further collections.

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A. Kingston-Stewart  
The Old Chimney Corner at Home. C. B. Yearsley

### DANCES—

New Moon (Intermezzo) ..... Montague Ewing  
Piccadilly Grill (Waltz) ..... de Groot  
The Early Bird (Fox Trot) ..... Norman Kennedy  
Lace and Lavender (Intermezzo) ..... Guy Jones  
The Fireman's Frolic (One-step) ..... M. Craske Day  
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Paddy's Outing (Irish Two-step) ..... P. C. Holiday

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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MAY, 1916

## Who Pays the Increase?

ALREADY some dealers have arranged to put into effect a higher scale of sheet music retail prices. As cited in the last issue of the Journal several publishers have found it absolutely necessary to raise prices. In the past five years or more, though gradually advancing cost in production, music is one of the very few commodities in which prices remained practically stationary. Now there is nothing for it but an increase all around, and there seems no question but that the buying public should pay the difference.

Dealers cannot afford to pay more and sell for the same. In many quarters the former retail prices were too low. An English piano man stated to the Journal that he was very much surprised to learn that in Canada, where the price of almost everything was higher than the same article in England, with the exception of sheet music, and that could be purchased cheaper in Canada. It is wrong to underestimate the indirect advantage of sheet music in the general music store, but at the same time its direct advantage must not be lost sight of. Sheet music is retailed or should be primarily to yield a reasonable profit. As one man who had a price-cutting competitor put it, "I make it quite plain in a straightforward way to my clientele that I am selling music, following the method of a business man dealing with business-like people. If my competitor wants to give it away, that is his concern, but his action cannot force my hand to follow suit in a presentation campaign. Everyone knows nowadays I must have my margin; and would you believe it, since I took this firm stand on retail prices my turnover and profits have advanced almost 50%."

In thinking of higher prices for music, dealers should remember that the same conditions render necessary an advance in the cost of music books. In speaking with a representative of one house the Journal was told that inks formerly costing 50 to 75 cents per pound now run from \$1.50 to \$2.25, and certain shades are becoming very scarce. Paper, labor, transportation, and almost everything entering into the cost of production is affecting present trade quotations seriously.

Another wholesale party informed the Journal that manuscript paper which formerly cost 7 cents per pound is now 15 cents, and the supply is becoming limited.

## Elaborate Colored Covers May Go.

WORD comes from the United States that in consequence of the increased price of engravings and colored inks the elaborate front covers will be much less used. Many covers contain a really artistic design, representing costly drawings and engravings used in two, three or four colors. While such a dainty appearance is appreciated in many quarters it is not deemed necessary to the success of a song or piano number. A forced retrenchment in this direction represents a change, but

many in the trade consider it only a minor point and not vital to the merchandising of sheet music.

## Changes in Prices of Stringed Instruments.

THE following despatch from New York itemizes certain upward changes in stringed instrument prices. It says: "The Board of Directors of the Guild of Stringed Musical Makers, working in harmony with the Union of Music Industrials, have decided to increase the price of small goods, the increases amounting to from 10 per cent. to 30 per cent.

"The Guild is urging dealers in musical instruments all over the country to carry out these advance prices. Violoncellos show the largest increase, an advance of 30 per cent. being made on these instruments formerly priced up to \$476, a 20 per cent. increase being made on those selling from \$476 to \$714, those worth over that amount being increased 10 per cent. Violins former price up to \$180, are increased 25 per cent.; between \$180 and \$285, 20 per cent., and over that amount 10 per cent. Double basses, formerly worth up to \$952, are increased 25 per cent., and between \$952 and \$1,428, 20 per cent., and 10 per cent. over that. Zithers, formerly priced up to \$238, advance 25 per cent., between \$238 and \$476, 20 per cent., and 10 per cent. above that price. Guitars up to \$238, 25 per cent.; between that price and \$357, 20 per cent., and over \$357, 10 per cent. The increased cost of raw materials and fittings is given as the reason for the advance in prices announced above."

## Stories of Fred Weatherly.

The Famous Lyric Writer.

FEW names are better known in Canada as authors of the words of our much-sung songs than that of Fred Weatherly. It may be news to some to know that this song-writer is by profession a barrister. He is a little under medium height and is singled out for his breezy way, genial smile and keen sense of humor.

Many of his songs were written first as short poems for magazines. "Nancy Lee" was written whilst waiting for a pupil, a Siamese Prince, who was half-an-hour late. Mr. George A. Wade, a writer in the British Press, recounts a number of interesting incidents which Mr. Weatherly told him at various times. These are some of them:

"The late 'Stephen Adams' who was, as most folk now know, Mr. Michael Maybrick, afterwards Mayor of Ryde, Isle of Wight, when he had made a furore by his singing of 'Nancy Lee' on the concert platforms, naturally wished me to write him other songs of a seafaring character which would 'fetch' the musical public. It was thus that I write 'They all love Jack,' which must surely have run any other sea-song very close in popular esteem, for it went all round the world, and was received with enthusiasm in all English-speaking lands. 'The Midshipmite' did not quite have its source in this fashion. As a matter of fact I was at the sea-

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**"LADDIE IN  
KHAKI"**

(The Girl Who Waits at Home)

BY

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NOVELLOThe Composer of  
'Till the Boys  
Come Home'  
(Keep the Home  
Fires Burning)Francis  
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Valse

New Songs  
Dealers now  
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Rooney's  
at the Fightin'"****"We'll Look After  
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By Paul A. Rubens

**"Knitting"****"The Land of the Long Ago"**

By Lilian Ray

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NEW YORK  
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coast one day when I saw a warship bringing home the body of a famous naval man who had died abroad. This gave me the notion of a sea-fight, I suppose, and somehow the idea of 'The Midshipmite' came into my brain, to be put into words a little later."

"How came you to write 'The Holy City?' " I asked Mr. Weatherly one day, "and other semi-sacred pieces, like 'The Star of Bethlehem?'"

"There was at the time a great opening for songs which could be suitably sung from concert-platforms on Sunday evenings," was the reply. "The public were just being taught to appreciate Sunday evening concerts of that kind, and I was asked to write verses which would do for the purpose, for 'Stephen Adams' to sing. I wrote several songs in that way, but the two just mentioned caught people's fancy at once, and have never since lost their popularity."

"As you know, I was for many years a close friend of the late J. L. Molloy, whose name is so familiar in connection with many songs written by me, for he wrote such beautiful tunes to them. And often I would meet Molloy, either at his house up the Thames or in London, and we would discuss future collaboration together. It was seldom we got an inspiration at the same time when in company, but this did happen with regard to a song which afterwards became a great favorite with thousands of people, especially the old folk. I mean 'Darby and Joan.' We were sitting together in Molloy's room, and we heard the loud voices of his next-door neighbors quarreling angrily. Molloy smiled, so did I. Then one of us remarked how much better it was for old people to live amicably together, and Molloy suggested that he should sit down there and then at the piano and compose a tune, and that, while he did this, I should write down the words for it! In a few minutes I read out, much to his delight, the three now well-known verses which we together called 'Darby and Joan.'"

I insinuated to Mr. Weatherly that I supposed he got ideas, inspirations, suggestions from all sorts of things, and at all sorts of times, often unexpectedly.

"That's so," he answered. "Occasionally when I'm in Court words come to me, and I jot them down hurriedly, to be elaborated or improved later on. Sometimes they come whilst I'm in the streets, suggested by what I see there. I recall that it was owing to hearing a fellow sing a love-song full of what I considered to be absolutely silly sentiment, and very cheap sugary words, that I resolved to see if I couldn't write a ballad which should be equally full of love-touches, yet free from trashy sentiment. The result was a set of verses that the great composer, Sir Paolo Tosti, set to music; and I am pleased to know that, even of all Tosti's glorious songs, 'Beauty's Eyes' has not been the least popular and successful."

I also mentioned how I had been introduced to the well-known "H. Trotère," whose "In Old Madrid" had so taken the public fancy not long before. "Excellent musician, Trotère!" he replied. "He composed the music for my words about 'The Deathless Army,' you know. There was to be a notable meeting—a banquet, if I remember rightly, it was—for the survivors of the Crimean War, somewhere about the beginning of this century. And I wrote 'The Deathless Army' specially to be sung at that gathering, whilst Trotère composed the splendid tune for it.

### Comparisons.

THE man who does not advertise simply because his grandfather did not should wear knee breeches and a wig.

The man who does not advertise because it costs money should quit paying salary for the same reason.

The man who does not advertise because he doesn't know how to write an advertisement should quit eating because he can't cook.

The man who does not advertise because somebody said it did not pay, should not believe the world is round because the ancients said it was flat.

### A Record Run.

For a Canadian song to have reached the 100,000 mark in sales is a record which touches the pride of the trade as a whole. With all our individual strivings for success there is a common interest that rejoices with any singular case of attainment that shows the possibilities of the Canadian market, that tones one up for future efforts and gives one the strong conviction that the



Mr. A. E. MacNutt, of Moncton, N.B., the composer of "We'll Never Let the Old Flag Fall."

days ahead of the sheet music trade are bright and promising. The Journal editors in their rounds hear grumbles and kicks, puffs and hopes, pro's and con's galore about conditions in the business; but to get down to brass tacks, conditions compared with those of five years or even three years ago show up very favorably by contrast. There is improvement and there is to be further improvement, perhaps gradual, but certain.

It is only a short time since there appeared on the market a patriotic song, "We'll Never Let the Old Flag Fall." It came without a flourish of trumpets. It caught on. All Canada sung it, whistled it and played it. To-day the publishers state the sales have reached the 100,000 figure, which, so far as the Journal knows, is the highest on record. The Journal believes this is a matter not only to congratulate the Anglo-Canadian

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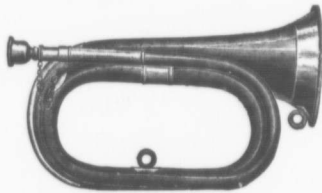
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By Harry Dacre

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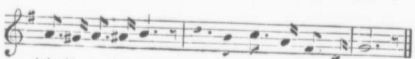
REFRAIN. *Tempo di marcia.*



When all the clouds have rolled a-way, boys, We shall say, boys, "Hip, hoo-



ray," boys! If ev-ry-bo-dy will lend a hand To



help his na-tive land, All the clouds will roll a-way.

Sing this twice and forget it—if you can!

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- The Grey Watch ..... Crichton
- Good Luck ..... Barnes
- Little Girl in Belgian Blue ..... Barnes
- Spring Flowers and Summer Roses ..... McGeoch
- Two Eyes of Grey ..... McGeoch
- Till Belgium's Wrongs are Righted ..... Adamson
- Somewhere in France ..... Ivey
- Admiral's Broom ..... Bevan
- Heroes and Gentlemen ..... Peskett
- Come, Sing to Me ..... Jack Thompson
- The Call to Arms ..... Jack Thompson
- You, Just You ..... Jack Thompson
- Carry On ..... Maxwell
- Somewhere a Voice is Calling ..... Tate
- Some Day Your Voice Will Answer ..... Virgo
- Little Red House on the Hill ..... La Touche
- Blackbird's Song ..... Cyril Scott
- Time's Roses ..... Barry
- I Know of Two Bright Eyes ..... Clutson
- Vilanelle ..... Dell'Acqua
- Sailor's Grave ..... Sullivan
- We'll Never Let the Old Flag Fall (100th thousand).  
By Order of the King (18th thousand).  
I'll Not Forget Your Soldier Boy.  
There's a Fight Going on, are You in it?

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Music Co. upon as being the publishers of the song, but that it is a favorable comment upon the trade and the market in this country as a whole.

### A Glance Through the Chappell Music.

The new list of Chappell & Co.'s publications for this month, which will be the last novelty list for the season, is as follows: "Love's Valley," D, F and G (Dorothy Forster); "Rose of the Morning," G and Ab (Haydn Wood); "Blue Bells," Eb, F and G (Montague F. Phillips); "Dame Durden," Bb, C and D (Láza Lehmann); "Love's Renson," Bb, Db and Eb (Edalah Connor-Glover); "Golden Eyes," Eb and F (Myrta Gamble); "Evensong," "Cello and piano arrangement (Easthope Martin); "The Mill o' Dreams," Song cycle (Eric Contes); "Where my Caravan has Rested," Part song, T, T, B, B. (Hermann Lohr).

Messrs. Chappell & Co. report that their latest songs and ballads being asked for at the present time show widespread sales of the following numbers: "I Dream of a Garden of Sunshine" and "It is not Because your Heart," both by Hermann Lohr; "Thank God for a Garden" (Del Riego); "Little Rose Among the Roses" (Coningsby Clarke); "I Wonder if Love is a Dream" and "Mifawny" (Dorothy Forster); "Heigh-Ho! The Sunshine" and "Wake Up!" (Montague Phillips); "The House of Memories" (Florence Aylward); "Land of the Long Ago" both solo and duet (Lilian Ray); and two part songs "Till the Boys Come Home" and "A Little Love, a Little Kiss."

Prominent among the popular orchestrations are "Sphinx Valse" (Francis Popy); "The Waltz We Love" (Vecsey); "Sybil," Selection (Jacobi); "Love May be a Mystery"—The Waltz Song—(Jacobi); "Sunbeams"—Entr'acte—(Ivy St. Helier); "Evensong" Waltz (Easthope Martin); "Laddie in Klaki" (Ivor Novello); "Tim Rooney's at the Fightin'"—One Step—(Norah Flynn), and "Love Moon"—Fox-trot—(Ivan Caryll).

### New Music from Boosey & Co.

The Journal is in receipt of a parcel of new issues from Boosey & Co. It contains eight songs and a valse. The latter also published for orchestral use. The individual numbers which are well worth the dealers' attention are as follows: Breuk O'Day—Wilfrid Sanderson; Do You Remember!—Haydn Wood; Evening is Come—H. Ernest Nichol; I will Lift up Mine Eyes (sacred)—Vernon Eville; Love's Greeting—Gerald Grayling; My Love from O'er the Sea—Alfred J. Silver; My Song—C. Linn Seiler; Springtide—Harold Jenner; Felicia (valse)—Vernon Eville.

### West & Co. Publications.

Four new numbers are announced by Messrs. West & Co., London, England, whose trade announcement on another page lists some of their good selling publications. The four new ones are: Forget-me-not Eyes (song)—Guy Jones; Your Love for Me (song)—Francis Burr; The Picadilly Grill (valse)—de Groot; The Early Bird (two-step and Fox-trot)—Norman Kennedy.

### More Good Ones.

Ivor Novello, the celebrated composer of "Keep the Home Fires Burning," is again to the fore with a splendid new song entitled "The Home Bells are Ringing," which seems destined to become immensely popular. The Anglo-Canadian Music Co. are handling this song for Canada as also two very fine new sacred songs from the catalogue of Enoch & Sons, viz., "Humility" by Douglas Grant and "Look up From the Darkness," by Adolina de Lara.

Daisy McGeech, composer of the widely used "Two Eyes of Grey," is out with another charming song, "Spring Flowers and Summer Roses," which is worthy of the attention of music dealers and the general public.

J. H. Larway, London, is featuring some splendid new instrumental numbers with beautifully illustrated title pages: "Silver Cloud" (Ketelbey); "Crimson Sunset" (Meale); "Where's the Sergeant" (Baldoek); and "In a Monastery Garden" (Ketelbey), which is also arranged for the pipe organ. These numbers should be stocked by every up-to-date dealer.

Two Canadian publications already off to a good start are "On to Victory" (Wm. Carey Foster), arranged by Jules Brazil, and "There's a Corner of the Flag for You to Hold" (lyrics by Gordon Dagger), music by Jules Brazil. Both numbers express a good Canadian sentiment and the music is catchy yet easily acquired. Present indications are that "On to Victory" and "There's a Corner of the Flag for You to Hold" will figure largely in future sheet music sales. Anglo-Canadian Music Co. are handling all the above-mentioned pieces.

### NEW MUSIC Copyrights entered at Ottawa

31510. "Always Ready." Patriotic Song. Words and music by E. Francis Sichelair, Bond Head, Ont.  
 31512. "Sunset Echoes." Reverie Transcription. By F. W. Vandersloot.  
 31513. "Sunrise Echoes." Reverie Transcription. By F. W. Vandersloot.  
 31517. "Canada Stand By." Words by Marion Templeton. Arranged by John W. Gray. Marion Templeton, Toronto, Ont.  
 31518. "Ave Maria." Music by E. Williamson.  
 31520. "The Royal Dublin Fusiliers." March. By Edwin J. Pule, Dublin, Ireland.  
 31521. "Jack's the Land." Words by Jack Scott. Music by Jules Brazil. Jack Scott, Toronto, Ont.  
 31522. "On to Victory." Song. Words and music by Wm. Carey Foster. Arranged by Jules Brazil. Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto, Ont.  
 31523. "The Bantam Battalion." Regimental Song of the Bantam Battalion. Words by Lieut. S. K. Bennett. Music by Lieut. S. F. Allan, S. K. Bennett and S. F. Allan, Toronto, Ont.  
 31528. "Our Soldier Boys." Patriotic Song. Words and music by William R. Wilson, Windsor, Ont.  
 31529. "What are You Going to Do." Words and music by John H. Jones. Arranged by Jules Brazil. John H. Jones, Trenton, Ont.  
 31537. "Here's Hoping." Words by Mary L. Smellie. Music by Marjorie E. Warlich, Toronto, Ont.  
 31549. "You'll Always be the Same Sweet Baby." Song. Words and music by A. Seymour Brown.  
 31550. "I'm Looking for a Girl Like Mother." Song. Words by Gus Kahn. Music by Edgwert Van Alstyne.  
 31551. "Our Flag." Song. Words by William J. Dawson. Music by C. F. Marks.  
 31552. "I Want You Georgia." Song. Words by Stanley Murphy. Music by Albert Gumble.  
 31553. "I've Joined the Squirrel Family." Song. Words and music by Helen Tris.  
 31554. "England Shall Never Fall." March Song. Words and music by Edna A. Armstrong, Green Sand, Ont.  
 31561. "Alice of Wonderland." Waltz Song. Words and music by Kenneth McLean, Toronto, Ont.  
 31567. "Canada's Champion Regimental Band." A critical study of the musicianship of the Band of the 85th Overseas Battalion, C.E.F., Nova Scotia Highlanders. An essay in the appreciation of martial and of concert music. By J. D. Logan, M.A., Ph.D. Souvenir Edition. John Davis McLean, Halifax, Nova Scotia.  
 31568. "I'll be Long, Long Way from Home." A new Canadian Patriotic Song. Words and music by Howard Miller Stovel Company, Limited, Winnipeg, Man.  
 31571. "The B.R.F.I.S.K. The March of the Letters Allied." Words by Cecil E. Selwyn. Music by A. A. Penn. Cecil E. Selwyn, Winnipeg, Man.

31572. "Hearts of Empire." Song. Words by Janie Monk, Music by E. W. Williamson. Mrs. Janie Monk, Toronto, Ont.  
 31580. "There's a Corner of the Flag for You to Hold." Song. Words by F. Gordon Daggert. Music by Jules Brazil, F. Gordon Daggert, Toronto, Ont.  
 41584. "Rule Britannia." Words by Thomson. Music by Dr. Thomas Augustine Arne. Arranged for School Chorus or Chorus of Women's Voices by Dr. A. S. Vogt. Whaley, Royce & Co., Limited, Toronto, Ont.

### That Team-Work Picture.

On page 59 of the April issue of Canadian Music Trades Journal was illustrated the efficacy of team-work as opposed to pulling apart. Two calves were shown in various stages of evolution from pulling apart to pulling together, and the success of co-operation was well demonstrated by the young bulls. To Armour & Co., of Chicago, credit should have been given, as the illustration is their copyright and through their courtesy the Journal was enabled to use it.

Established 1852

Call Telephone M. 55

## Musician's Demands

Satisfied in every way at our store. We have a most complete stock of String, Wood, and Brass Instruments, also a full stock of Sheet Music. Don't forget, too, our expert repairing.

## CHAS. LAVALLEE

Agent for—Beason & Co., of London, Eng.  
 Pellison Blanchot & Co., of Lyons, France.  
 J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lambert Hill - Montreal



The dealer who carries Columbia product knows that he has one grade of quality all the time; also he has the comforting knowledge that the range of prices gives him something to match up with every variety of pocket that is brought into his store.



(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

Messrs. BOSWORTH & CO. Beg to present especially two Novelties for the Piano-forte. They are gems which will be easy to sell.

## A Watteau Picture

Piano Solo. Violin and Piano. Orchestra.

## LAURENCE STURDY

This is a most melodious and pianistic work by a young, newly discovered British composer. A splendid Cinema piece.

Tempo di Gavotte. (Moderato.)



## Zizica. Intermezzo.

## FRANCIS BYFORD

A most striking characteristic piece by this young and popular British composer. Most suitable for the Cinemas, etc.



TO THE TRADE.—We shall be grateful if in all cases of Dealers receiving answers from Collectors that works of ours are R.P. or "Out of Stock" they would kindly send us these answers to be verified.

BOSWORTH & CO., 8 Heddon Street, Regent Street, LONDON, W., ENGLAND

## VANCOUVER LETTER.

APRIL has proved to be a more than usually wet and cold month in British Columbia, but despite this fact the trade in the music world has shown no signs of falling off. The improvement reported last month holds steady, and prospects are such as to encourage more than one firm to contemplate the remodelling of their entire premises.

Sales during the past month seem to have been in favor of the piano and small goods departments generally.

Alterations on an extensive scale are about to be commenced at the home of the Kent Piano Co. Ltd. Plans and decorative designs have been approved by Mr. D. H. Kent. These plans call for the entire remodelling of the interior of the three storey building occupied by the firm as well as a complete alteration of the whole store front.

Mr. Kent is having the piano department moved from the ground to the first floor, where accommodation has been found to provide for a number of individual piano rooms.

The phonograph department, which up to the present has occupied the mezzanine floor, is being moved to the ground floor, where, besides five record rooms, three special sales rooms are being provided. The very latest method for soundproofing these and the piano rooms is being used in the construction; while leaded plate glass has been introduced into the designs for the partitions, which will have a very handsome effect. The floors throughout are to be finished in Eastern hard maple.

Temporary premises for the period of alterations have been secured at 711-715 Dunsmuir Street, which Mr. Kent expects the firm will occupy for about six weeks. These stores will only accommodate a portion of their large stock, so only what is necessary for the contractors' convenience will be removed.

In consequence of these impending alterations the firm has been extensively advertising an alteration removal sale, from which Mr. Kent reports better results so far than they had anticipated. He also reports that business generally throughout April has been of a very satisfactory character; that the firm are opening up a new line in their wholesale Edison Diamond Disc department, and, that in this department business promises to considerably exceed that of 1915, though not likely to be a record year.

Mr. Switzer, manager for Fletcher Bros., reports that April business has proved equal to their expectations, with no sign of the improvement falling off. He is able to state that their piano sales have been at least a third better than in March.

We are glad to state that Mr. Switzer, who has been in the hospital undergoing an operation, is now fully recovered.

Mr. Montelius, of the Montelius Piano House, 887 Granville St., reports that business during April has shown considerably better results than during the earlier part of the year. He states that the Haines Brothers and the New-Seale Williams are proving very popular.

In the branch establishment on Hastings St. business has maintained the improvement in small goods and brass instruments, though April shows a slight falling off in the Victrola sales.

Mr. Montelius holds an option on the business premises he occupies on Granville St., which is a three-storey building of fifty foot frontage. He intends taking over the whole building, re-fitting the entire premises, and having an addition made of a small opera house.

Mr. George Seward and Mr. Johnson are among other members of Mr. Montelius' staff that are now serving at the front.

Colonel Warden, who was returned wounded and has been instrumental in raising the 102nd regiment was also a member.

The manager of the Ajello Piano Co. reports considerably more inquiries for the past month and every prospect that business will maintain its present level.

Mr. Evans, of the firm of Dyke, Evans & Callaghan, of 526 Hastings St. W., reports that sales generally have been better during the month of April. Victor talking machines showing an improvement particularly, while the demand for pianos continues steadily to be slightly better.

A fair trade is being done in brass goods owing to the number of regimental bands, and Mr. Evans states that in the small goods department the general tone of business is better than it has been of late.

Mr. Bowes, of the Bowes Music House, Ltd., of 10 Hastings St. E., reports business to have been steady, no one department showing any decided improvement or the reverse.

From Mr. Wm. Thomson's establishment, at 614 Robson, we learn that April has been the best month that the business has experienced for some time.

## Piano Department Manager.

Mr. B. A. Trestrail, for several years advertising manager for the R. S. Williams & Sons Co., Ltd., Toronto, has been appointed manager of the firm's piano department. Mr. Trestrail will continue the duties of director of publicity for the firm, but the details of the advertising department will be looked after by Mr. H. D. Kresge, a versatile and experienced advertising man who comes direct to the R. S. Williams & Sons Co., Ltd., from the Crowell Publishing Co., of New York.

Another addition to the company's staff in Mr. Trestrail's department is Mr. Walter L. Raymond, formerly of Hartford, Conn., who will have charge of the Wurlitzer business.

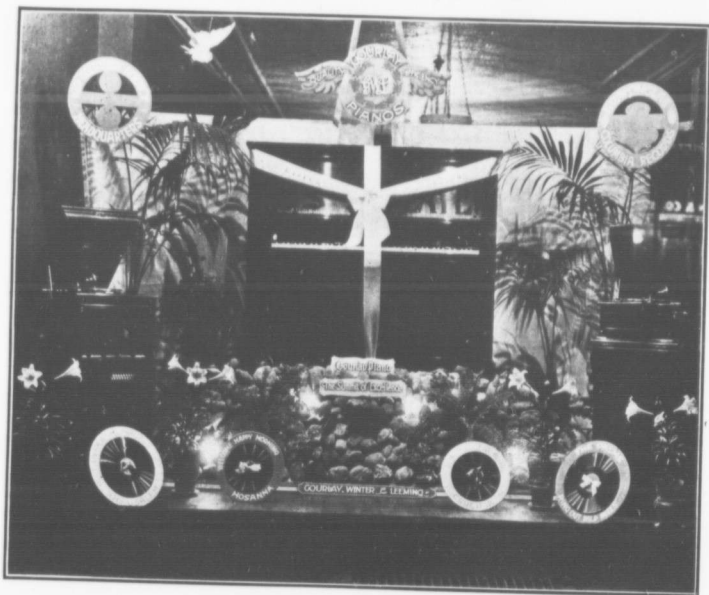
## Making the Window Work.

On page 54 are shown a couple of striking windows. The one is from a series of floral decorations at the Toronto salesrooms of Gourlay, Winter & Leeming Ltd., which appeared simultaneously with the announcement of the Sohmer Grand agency. The other was used by Mr. D. Frank Smith, manager of the firm's London branch, and was made up from his own design.

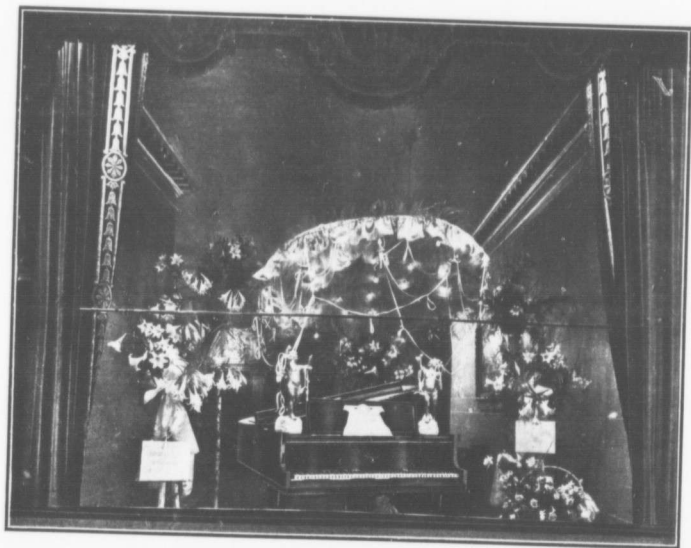
The window is made up to represent a fern bank composed of stones and ferns, the stones being arranged in plaster paris with electric lights glowing among them.

On the top of the bank is a Puritan style Gourlay piano, finished in San Domingo mahogany and gracefully draped with white satin ribbon, on which is embroidered in purple silk the words, "Easter Greetings."

A chipmunk is seen midway up the bank, apparently



Easter Window designed by D. Frank Smith, manager Gourlay, Winter & Leaning Ltd., London Branch.  
The lower illustration shows a Summer window at the Toronto salesrooms of Gourlay, Winter & Leaning Ltd.





quite determined to reach the top, which the designer has thoughtfully termed, "The Summit of Excellence," while a beautiful dove is seen gliding toward it from above.

Two sign cards of attractive design in purple and gold calling attention to the new headquarters of the Columbia Grafonola Agency, suspended by white ribbon, hang on each side of the piano, and underneath each one of these is a Columbia Grafonola finished in mahogany with nickel trimmings.

Above the piano hangs a wing-shaped emblem finished in gold, the oval of which bears the monogram of the firm, and the wings, the words, "Quality" and "Efficiency."

Easter lilies are tastefully arranged on the floor, and among these are several Columbia records of Easter music tied with white and purple ribbon, while several huge palms form an appropriate background for the display.

The window presented an ideal picture for the Easter season and was a credit to its designer, Mr. D. Frank Smith.

One of the most reasonable windows at the Toronto subterranean was a camping scene. Actual sods and water, a miniature tepee and a characterization of an ardent disciple of Isak Walton compelled attention. A phonograph was conspicuously displayed and no word was necessary to emphasize the necessity of the phonograph to complete the joy of living out-of-doors. The firm handle Columbia and Edison lines.

### An Edison Concert.

A concert in Massey Hall, Toronto, in the interests of the "Bantam's Battalion," was of an unusual nature. Four well-known artists contributed the programme, singing in unison with their own voices. The Edison Diamond Disc was furnished by the R. S. Williams & Sons, Co., Ltd., and the faultless synchronizing of the living voices with the reproduced voices was a delightful surprise to the audience. Many persons had never before witnessed so effective a demonstration of the advances made in voice reproduction or, as the Edison people say, "re-creation."

The artists furnishing the programme, and who came from New York for this special purpose, were Alice Verlet, Vernon Archibald, Glen Ellison and Fred van Epps.

### New Player Music by the Otto Higel Co.

#### SOLO-ARTIST RECORDS.

302435 Along the Mississippi Shore (Danahy)	Fox Trot	55
302443 Daisy Went and Told on Me (Meyer)	Fox Trot	55
302434 Dear Old Girl (Buck and Morse)	Song	70
302414 Dream Kisses (Wilson)	Novallette	70
302404 I Love You, That's One Thing I Know (Gilbert and Friedland)	Song	70
302395 Maeshila (Marnborough)	Song	70
302383 Rosary, The (Nevin)	Variations by E. Garrigues	70
302474 Sari Walters (Kalmán)	Melody for Dancing	70
302424 Sierra Sue (Cary)	Song	70
302463 When It's Peach Picking Time in Delaware (D'H. de There, F'll be There) (Kendall)	Song	70

#### SOLODANT MUSIC ROLLS

012683 All Aboard for Chinatown (Brookhouse)	One Step	55
012643 At the Fountain of Youth (Jentes)	One Step	55
012642 Glad Girl, The (Lumpkin)	Fox Trot	55
012703 Laddie in Khaki (Novella)	March Song	55
012723 Minstrel Parade (Berlin)	One Step, Introducing "Simple Melody"	55
012674 Teach Me to Smile (From "The Girl who Smiles") (Bequet and Philipp)	Waltz Song	70
012713 There's a Long, Long Trail (Hiebert)	March Song	55
012654 Waltz on Themes of Best Loved Melodies	Waltz	70
012693 When You're Dancing the Old Fashioned Waltz (von Tilzer)	Waltz	55

#### STAR MUSIC ROLLS—25c. each Retail.

X197 Good-Bye, Mother Dear (Manley)	March Song
X198 Sweet Cinder Time, When You Were Mine (Wenrich)	One Step
X199 Where Did Robinson Cruise to with Friday on Saturday Night? (Meyer)	March Song
X200 Save Your Kisses for the Boys Come Home (Goefrey)	One Step
X201 King of Tots (Penn)	One Step
X202 Here Comes, Tootsi (Finck)	Fox Trot, From "Around the Map"
X203 Hick-Hoy (Marr)	Fox Trot
X204 There's a Lovely Little Girl in Honolulu (Wilson)	Fox Trot
X205 Mollie Dear, It's You I'm After (Fisher)	One Step
X206 Hello Boys! I'm Back Again (von Tilzer)	One Step, Intro during "Allegretto"
X207 Don't Bite the Hand That's Feeding You (Morgan)	One Step

### Here and There in the Trade.

Ben F. Owen succeeds N. A. Secord, resigned, in the management of the piano department of the Wanamaker New York store.

At the annual meeting of the New York Piano Manufacturers' Association at the Murray Hill Hotel all the officers were re-elected. J. A. Coffin is president and Alfred Behning, secretary.

Pianos and ladies' hats are an unusual combination of merchandise, but both lines were featured in a recent newspaper announcement by Madame J. A. Cloutier, 23 Notre Dame Street, Quebec.

Announcement is made of the purchase by Columbia Graphophone Co. of a four-storey factory at Bridgeport, Conn., surrounded by several acres of ground. Formal possession is to date from June 1.

The National Association of Music Roll Manufacturers was organized at the Hotel Woodstock, New York, on May 3. Officers were elected as follows: President, F. H. B. Byrne, of the American Piano Co.; Vice-president, Herbert Simpson, of the Autopiano Co.; Secretary,



Good product, sold to the dealer and by the dealer,  
strictly on its merits, co-operation always—that's  
business, Columbia style.



(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

Frederick Sunderman, of Bennett & White, Inc., and Treasurer, Paul J. Stroup, of the Universal Music Co. The next general meeting is to be at Hotel Astor on June 20.

Mr. Michael Keane, of Boosey & Co., New York, recently spent a few days at the firm's Toronto branch, and at the same time met many of his trade friends in the city.

L. Montagnes & Co., Toronto, state that our correspondent was misinformed concerning their opening a Montreal branch. While hoping that in the future such a move will be possible they state that they have no such plan in mind at the present time.

At the annual meeting of the Connecticut Piano Dealers' Association at Hartford, on April 27, the by-laws were amended to make talking machine dealers eligible for membership. M. B. Leichter, of New Haven, was elected president and Rudolph Steinert, New Haven, secretary.

The Music Trades Review of London, England, announces that orders have been made by the Board of Trade, under the Trading with the Enemy Act, requiring the winding up of Carl Lindstrom, Ltd., of London, and Fonotipia, Ltd., of London, manufacturers of talking machines and records.



Mr. I. Montagnes—facing the camera—and Mr. Emil van Gelder, of L. Montagnes & Co., Toronto, in their private office.

A despatch from Camden, N.J., says, according to the annual report of President Johnson, of the Victor Talking Machine Co., the undivided profits of that concern for the year ending December 31, 1915, amounted to \$14,605,483, an increase of \$4,713,045 over the undivided profits for the previous year. The capitalization of the concern is approximately \$5,000,000.

"A scarcity of help is our only worry," said Mr. D. M. Best, Toronto manufacturer of piano hammers and strings. "Trade is very good and we have ample supplies of wire and felt." When the Journal man called at Mr. Best's office recently he was perusing with much satisfaction the bill of lading of a shipment of English music wire.

Mr. Chas. Ruse, of the Gerhard Heintzman Ltd. wholesale department, has returned from a tour of the Maritime Provinces. Mr. Ruse reports eastern trade in a healthy condition with a gradual and certain improve-

ment. The Eastern Provinces seem to be less subject to the vagaries of commerce and hence the trade is more regular.

Edison dealers are being supplied with a dainty two-color folder for mailing to their "prospects" and to supplement magazine and newspaper advertising. This folder shows two prominent Edison artists, Julia Heinrich and Jacques U'ris, singing in conjunction with the Edison Diamond Disc to show that the living voice is indistinguishable from the re-creation.

The annual convention of the National Association of Talking Machine Jobbers is to be held at the Hotel Traymore, Atlantic City, July 10 to 13.

Mr. J. W. Woodham, manager Foster-Armstrong Co., Ltd., has returned from a successful trip to the West. Mr. Woodham reports considerable activity in the western trade and was well pleased with the orders booked for Hains Bros.' lines.

Mr. E. C. Scythes, vice-president and general manager Nordheimer Piano & Music Co., Ltd., has returned to headquarters at Toronto from a combined business and pleasure trip in New York and other cities. "General business is quite satisfactory apart from the serious increase in cost of materials and growing scarcity of labor," remarked Mr. Scythes.

#### WANTED.

Aggressive Piano Salesman, to work the two best Cities in Canada, at the head of the Lakes, on a commission basis. Other salesmen on the job since 1908 have made splendid average. Must have record as a business getter. Heintzman & Co., Ltd., P.O. Box 47, Fort William.

#### STRING MAKER WANTED.

A reliable man wanted for string making. Steady work in bright, airy factory. Apply by letter or in person to D. M. Best & Co., 455 King St. W., Toronto.

#### SALESMAN WANTED.

Piano and Player Salesman Wanted for high-grade line. Good opportunity for the man who can deliver the goods. Advertiser wants a man who will work and will pay him well. Box 2216, Canadian Music Trades Journal, 56-58 Agnes Street, Toronto.

#### WANTED—SECOND-HAND ORGANS.

Western Dealer would like to buy car-load or part car-load of second-hand Organs in repaired or unrepaired condition. Send list of instruments, style and price for each. Worn-out instruments not wanted. Reply Western Dealer, care Canadian Music Trades Journal, 56-58 Agnes Street, Toronto.

## IN THE REPAIR DEPARTMENT

## Repairing a Veneer Blister.

"SOME years ago I watched a man attempt to repair a veneer blister on a piano top," said a well-known expert when interviewed by an American trade paper. "The man took a knife and cut into the blister close to one side, and, raising the knife, broke the veneer into many pieces. This was the first time I had ever seen a man repairing a blister, and I watched his every move with great attention, and, I might also add, with considerable curiosity.

"After breaking the veneer open, he worked glue into the opening with a small piece of veneer. This done, he placed the pieces of veneer back as best he could and began to rub them down with a hammer, pressing down pretty hard and allowing the edge to dig unmercifully into the wood. I was astounded at his method of operation, and in order to see what he would say, I remarked: 'I suppose repairing a veneer blister may be taken as a concrete illustration of the saying that a thing 'must get worse before it gets better.' The man looked at me in a blank sort of way, and I knew he did not comprehend the significance of the remark. Since then I have seen other men attempt to repair blisters in about the same crude way; and the great trouble is that the thing usually gets worse without getting better.

"The proper way to repair a blister, if it is not too large, is to cut it open in the centre from end to end with a sharp, thin-bladed knife. With a piece of thin veneer work the glue back under the veneer as far as possible. When this is done any surplus glue should be removed by drawing the hand along the raised veneer, working from the outer edge to the opening in the centre. Care should then be taken to see that the edges of the veneer come together properly, because the glue will have swelled the veneer and the edges are liable to overlap; and this overlapping will result in more or less checking when the veneer is drying out.

"When the surplus glue has been removed and the edges have been properly placed, lay four or five sheets of paper over the place, and on this lay a block of wood that has been nicely warmed. It is now ready for the pressure. I have seen men attempt to repair blisters by moistening the veneer and placing a hot iron on top, or rubbing with hot iron, the idea being that the moisture and the hot iron will soften the glue, and, by pressing the veneer down, will give it another hold. But that method does not make a permanent job and is nothing better than a makeshift for the time being.

"If a thing be really bad with blisters, the better way would be to remove the veneer and veneer it over again, because there is a danger of the defects spreading, even after the goods are finished."

## Noisy Actions Remedied.

By F. W. Kringel in the *Tuners' Magazine*.

Occasionally one finds a piano with an action seemingly worn out, judging by the wooden thud heard as the key is released. Naturally one thinks of loose centres. I have found this noisy action condition in fairly new pianos where loose centres could not be possible from use. In upright pianos where the key recovers without the action there is always more or less breaking of the

contact between the key and the action, and the volume of the thud is dependent upon the thickness of the cloth at the end of the extension. With the keys balanced down in front and apparently maintaining a contact with the action, one would not look there for the cause of a dull thump, especially when the cloth is fairly heavy. By raising the action until the keys have dropped about one-quarter of an inch, then lifting the key and dropping it, a very pronounced thump will be heard. A piece of bushing cloth or felt placed between capstan screw and the extension will stop the noise. I have overcome this trouble effectively by gluing a suitable thickness of cloth or felt over the end of the action extension. A strip is cut wide enough to cover the end, and about one-quarter of an inch of the wood on both sides. A piece of wood a few inches in length and squared to the width of the extension will insure even width of the material. A fine line is then drawn on the front of the extension for guidance in applying the glue. Liquid glue answers the purpose splendidly. Apply glue to one section and begin at the first to place the cloth, then the next section the same treatment, etc. After the cloth is placed on this side the action is turned over and the process repeated, beginning at the same end. In one and one-half to two and one-half hours the job can be done, provided one has the equipment ready. In short actions where the cloth is on the bottom of the whippen the cloth is free at the point of contact with the key, should it not be correct also not to glue the cloth on the end of extension, but rather on the sides? Another source of noise is the rebound of the key at the balance rail pin. The bushing, from wear, is too loose for the guide pin, letting the key rebound slightly, and if the punching is thin, comes down hard. By bending the pin towards the front so as to come in contact with a portion of the cloth unused before, the noise will be minimized. In this connection it is advisable to test the keys for play around the balance rail pin. If it exists the keys should be removed and moistened in the hole with a hammer shank dressed down to suit and dipped in water. The keys must not be replaced until thoroughly dry.

## To Make Hammer Felts Moth Proof.

The subject of moths being at all times an important one, permit me to submit the following treatment which I have successfully used for a number of years, writes R. C. Muse in *The Tuners' Magazine*.

So efficacious is this remedy that I offer a reward to any of my customers who can show me evidence of moths in the piano within one year from beginning of treatment.

Dissolve 1 oz. of corrosive sublimate in 16 oz. (full pint) of denatured alcohol.

After stripping the piano to expose felts, blow out all corruption (can you suggest better word?) then spray all felt, using a bottle spray.

One ounce of this preparation is quite sufficient for the piano.

The corrosive sublimate, easily soluble in alcohol, is carried by that vehicle into the depths of the felt. The alcohol soon volatilizes, leaving the deadly mercury a

permanent poison. One virtue in this treatment is that there is no objectionable powder to blow out when the piano must be cleaned of hairpins, gum, chalk, needles, coins, etc., to which the keyboard is heir.

Some years ago I used another remedy whose chief virtue seemed to be its vile allopathic smell. When a lady told me that I reminded her of a hen house, I switched to the dope I use at present.

### Solid Tuning.

By Willard Learn in *The Tuners' Magazine*.

Solid tuning is more to be acquired than taught. However, there are a few principles in mechanics to be considered. First—in tuning, the string must be moved the whole length from the agraffe to the hitch. The reason for this is to equalize the tension on all parts of the string. All the time when tuning, beat the note well, for the reason that the vibration helps to move the string on the bridge. Of course, the agraffe part will naturally take care of itself. When the string is at the required pitch, release the tension on the hammer,—settle back on hammer but be sure not to turn down, this will take all the torsion out of the pin. After settling back, if the note remains correct, then you will have "Solid Tuning" so far as you are concerned. However, if the note is accidentally drawn above, then let the string down again and draw back to the pitch. Always leave the pin on the up-turn instead of the down-turn with all the torsion removed from the pin. Then always turn with the wrist muscles because a more steady draw may be had from the wrist, than any part of the arm. Let the strings down quite suddenly, but draw them up gradually. That insures less torsion in pin. One does not need to beat the note excessively, but keep beating the note all the time while tuning. If the pressure of string is greater on the part from the hitch and over the bridge, then it will have the tendency to crawl back up. That is the reason why when lowering the pitch of a piano, it will crawl back on account of the excess pressure from the hitch, through the bearings on the bridge. I consider solid tuning really the most important part of the profession.

### Possibility of Piano and Talking Machine Parts Formerly Nickel-plated Being Plated with Cobalt.

One of the British trade papers thus refers to a communication recently published, pointing out the possibility of superseding nickel-plating by plating with cobalt, which, it says, is far more economical and effective. "It appears that Canada, among the many metals in which she is rich, is exceptionally so with regard to cobalt, and with the object of finding a new use for this metal the Canadian Government, some time back, undertook to have carried out a series of investigations and experiments to that end.

"The first possible new field of usefulness for cobalt to be explored was that of electro-plating, the idea being to determine by exact analysis whether the latter metal could satisfactorily replace nickel for ordinary commercial purposes. The commercial tests made promise of extraordinary success, which should have an interest for manufacturers, especially of talking machines and acces-

sories. Cobalt has definitely been ascertained as an altogether superior plating metal to nickel. Using a plating solution consisting of cobalt sulphate (312 grms.), common salt (19.6 grams.), boric acid (nearly to saturation), and water up to 1,000 c.c., it was found that splendid white, hard, and perfect deposits of cobalt were obtained with extremely high current densities.

"Thin embossed stampings of brass were placed in this bath for only one minute, then given to a buffer who did not know the bath existed, and who was accustomed to buffing 1¼-hour nickel deposits on these same stampings. The man buffed the cobalt plates upon a 10-in. cotton buff wheel revolving at 3,000 r.p.m. The finish was perfect, with no edges exposed. Each stamping was formed as a spiral after finishing without sign of stripping or other defect, which is a severe test. Grey iron castings with raised designs upon the surface were plated one minute in the cobalt bath, then burnished with 400 lbs. of ½-in. steel balls for a quarter of an hour without the slightest injury to the deposit, as was proved by a 36-hour immersion in 15 oz. of water acidulated with 1 oz. of sulphuric acid.

"To the practical depositor these experiments may prove invaluable, and it is to be seen how far British manufacturers will avail themselves of so important a discovery. It should be pointed out, also, that the above results were obtained in a still bath, without recourse to the agitating appliances so largely employed in late years for increasing current density and, consequently, speed of deposit, a most important factor in the cost of production."

### Patent Piano Back Device.

Patent Number 1,167,436 has been granted at Washington to Otto Schwenberger of Cincinnati for a means for detaching and supporting the back of a piano, and relates to pianos and particularly to means employed for separating and detaching the front portion from the back portion thereof, said back portion consisting of the back proper, the sounding board, the string frame and strings thereto attached.

The object of the invention is to obtain easy and ready access to the inner parts of a piano for the following purposes: First, to make repairs thereon, thereby saving a very great deal over the usual cost thereof; second, to attach thereto automatic music rolls and means for operating the same; third, to make such immediate repairs and adjustment of strings or other parts as a piano player might be able to do; fourth, to tune the piano in the regular and usual manner and make such repairs as a piano tuner is able to make; fifth, to facilitate the handling of a piano in moving the same and lessen the danger of injury thereto in the moving process.

### The Piano Will Remain.

"The talking-machine and the player-piano will never drive the artistic piano—which, in my estimation, is the grand—out of business," is the opinion expressed by Mr. J. Frank Conover, who has been active in the piano business for nearly sixty years. "On the contrary, they will assist in bringing about a higher state of perfection in the artistic piano by educating the

great mass of the people in music and thus bringing about a desire on their part for a higher form of music, which will find its expression in the artistic piano.

"As to the future of the piano from an artistic standpoint and from a commercial standpoint, I believe that time will bring some great changes. There has not been much accomplished in the development of piano actions since the days of Erard, and the science of acoustics, upon which the sounding-board is based, has not advanced much since the days of Helmholtz. The development of the artistic piano practically stopped with the Centennial Exposition in Philadelphia in 1876, and until people are educated up to the fact that a piano should be built for the ear, not the eye, there will not be much advancement made. There is chance for a big reform in improving the tone quality of pianos, as well as the action, and I believe these will be brought about in time. Perfection in piano construction has by no means been attained, and I believe that the future holds great possibilities for advancement in artistic piano construction."

**"The First Seven Years the Worst."**

Thus cheerfully writes Pte. W. E. Sparks, formerly in the action regulating room of the Martin-Orme Piano Co., of Ottawa, to his friend Ernest Vernon, who is in the same department.

Pte. Sparks was taken prisoner at the second battle of Ypres, just a year ago, when the Canadians held the line. He had enlisted at the outbreak of the war and went overseas with the Second Battalion, First C. E. F. He is now located in the prison camp at Lichten-



Pte. W. E. Sparks.

horst, Soltan, Hanover, and seems to be in excellent health and spirits. His letter follows:

No. 1 Lager, Barrack 1.

Lichtenhorst.

Soltan, Hanover.

March 25, 1916.

Dear Ernie,—How is the world using you? I received the parcels the boys sent—thank them all very much for me.

We hear the centre block was burned down.

I have a lot to say but if I want this card to reach you, I had better whisper.

Are you still living at Martin-Orme Company Inn? It is a fine place all right.

Well, they say the first seven years is the worst.

Yours sincerely,

Wilf.

Mr. Cromwell Donaldson, accountant for the Martin-Orme Company, also has a brother, Corp. D. L. Don-

aldson, who is a prisoner of while Mr. W. F. C. Devlin, a of the same firm, has a brother lin, overseas in the Royal Flyin

**Repossessions Show Sale.**

Repossessions, of which there many since the plans and theor universe were so unceremoniously outbreak of war are a sure test of ability. Sales turned in with considerable by the house without misgiving have cepted by subsequent events. thing but creditable by subsequent events. constant urging of greater volume it is not to dered at that the salesman succumbs to the tempt. to knowingly oversell a customer and load him with a burden of debt that leaves no margin for accidents, doctor's bills, short hours or loss of employment.

One salesmanager attributed at least eighty per cent. of his repossessions to overselling the customer, the knowledge of which at the time was submerged by the optimistic report of the salesman whose ability had never been questioned.

The real salesman who can justly take satisfaction in the business he turns in is the one who can get the price the house demands and terms that will make almost a certainty that there will be no repossession.

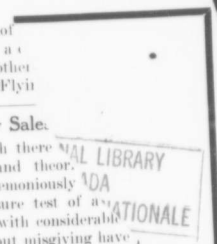
**"Music" on Mahogany.**

Mahogany is without doubt the most valuable timber tree in the American tropics, and meets every requirement for furniture and cabinet making.

It may be safely stated that on an average there are not more than two large mahogany trees to the acre. This peculiarity of the scattered growth of the merchantable trees and the present unsatisfactory and expensive means of transportation are of great disadvantage to mahogany loggers.

Mahogany has a wide range of growth as any other important species with which it associates. The tree produces abundant seeds, and young trees may be seen everywhere in the open forest, which seems to insure the future supply of this timber. It is a fine, straight tree, with a trunk that is cylindrical and comparatively free from branches, except at the top. It is not uncommon to find considerable areas in which the majority of the mature mahogany trees attain heights of from 80 to 160 feet, with good stems from five to six feet in diameter, and from 50 to 70 feet to the first branch. Taking an average, however, a mahogany tree in a good condition and one representing a fair average matured specimen of its kind, would run from 80 to 90 feet in height and from three to five feet in diameter at the base. Under such conditions trees of this size might be expected to be sound and convertible into good marketable timber. The large trees often have a log content of from 3,000 to 10,000 feet. When a tree has attained a diameter of two feet it is considered fit for the axe, but sometimes trees only eighteen inches in diameter are felled.

Mahogany is famed for its indestructible qualities. It is not attacked by teredo or white ants. The weight of the wood when freshly cut is a little over seventy-five pounds per cubic foot, which is reduced to about forty-five or fifty pounds when thoroughly seasoned.



**Piano in Canada.**

General Mr. Howard M. Frederick, Arionola Mfg. Co., Ltd., was con- siderable satisfaction a number of well known dealers in the music business. Arionola agency. "Orders are being filled more satisfactorily than supplies have been in the past. We are now in good shape," said Mr. Frederick. "We are making some quite ambitious plans for the future. Two and three of the Arionola line have been added to the line by the addition of a grille front for the sound opening. The samples are an appreciable improvement that will appeal to Arionola agents.

**Factory Humming.**

At Whaley, Royce & Co.'s headquarters things continue to hum. The factory is operating to full capacity turning out bugles, drums, trumpets, and brass band instruments. Through the firm's daily paper advertising the Canadian public are fast learning that hand instruments are produced in this country and sales are multiplying accordingly. Their publishing and retail departments are also making a good showing.

**Director of Goderich Organ Co. Enlists.**



Lieut. W. L. Saunders,  
Director Goderich Organ Co.,  
Goderich, Ont.

Lieutenant Walter Laidlaw Saunders, the third son of Alexander Saunders, President of the Goderich Organ Co., Limited, of Goderich, Ont., was born at Goderich, Ont., April 29th, 1889. He was educated at the Central School, and Collegiate Institute, Goderich, and the S.P.S., Toronto, afterwards taking positions on the engineering staff of the Grand Trunk Pacific, and C.P.R. His last work was building the Lake Erie and Northern Ry. from Galt to Port Dover. Answering the Empire's call, he enlisted with the 133rd Battalion at Waterford, County of Norfolk, taking rank as Lieutenant. He is a good student and an ardent soldier, fully realizing the importance of the struggle in which the Empire is engaged. Lieutenant Saunders is to be married on the 17th May to Miss Angie Haines Gibson, daughter of R. D. Gibson, Principal of the Public School at Waterford, the engagement being announced. He is a shareholder and director in the Goderich Organ Co., Limited, although owing to his professional duties, he has not taken an active part in the affairs of the company. Mr. Alex. Saunders has two sons with him in the business, W. Frank and Charles K.

**Music Roll Demonstration Plan.**

An American contemporary describes how Mr. N. A. Secord, manager of the piano department of the John Wanamaker store in New York, solved the music roll problem. After much study and observation extending over a considerable time, a plan was decided upon. The music roll department adjoins the piano and player salesrooms and though very inviting, was overlooked by many visitors.

On an elevated platform adjacent to the music roll department were placed a player piano and an electric player. To customers were mailed invitations to hear, free of charge, rolls by the various manufacturers. At regular intervals each day an accomplished lady musician gave an informal demonstration on each instrument. Results have shown that many persons hearing a roll played will visit the department and make a purchase.

**Uncle Walt Mason Says:**

When I was selling hooks and eyes, I never failed to advertise. My stock was small, my joint obscure, but my announcements proved a lure, and people came from distant shores, and passed by all the other stores, they gladly came to patronize the man who boomed his hooks and eyes. My ads were small, but full of zip; they gripped you, and they held their grip, there was no weary waste of words, no language thrown at passing birds. I wrote them daily in my store; they were my most important chore. Each day I gave folks something new, to keep my little joint in view, and aunts and sisters, mas and dads, were always looking for my ads. All kinds of people, counts and cooks, came there to buy my eyes and hooks, to see the man whose daily spiel lent savor to the evening meal. And now you see my fine retreat, my modern home in "Easy Street." Thus spake to me, with balmy smile, a man who quickly made his pile; a few short years have seen him rise from that small joint of hooks and eyes, to clipping coupons at his ease, a heap of bonds upon his knees.

**Next to Reading vs. Segregated Advertising.**

Next-to-reading has some advantages; also some disadvantages, says an ad man in Advertising and Selling. Segregated advertising has some advantages, and some disadvantages. One authority believes from the result of his experiments that the advantages of segregated advertising outweigh any advantages next-to-reading advertising may have. Others apparently believe the opposite to be true.

I believe—and many advertising men agree with me—that it is six of one and a short half dozen of another—and with a slight advantage favoring segregated advertising. But if twenty-one arguments for advertising in one medium or another were tabulated, I should rank this "next-to-reading vs. segregation item" number twenty-one. It is of comparatively no importance.

The main and important factor in magazine advertising is—What is the appeal—not editorial policy—but appeal of a publication to its readers? Is it read with a wholesome, as well as a strong interest? There are many kinds, as well as many strengths, of appeal. If I buy a magazine because of the bottle of perfume sold with it—I am interested in odors, not ideas.

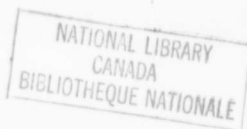
THE  
**Gerhard Heintzman**  
(Canada's Greatest Piano)

is the "first choice" of buyers who do not let the initial cost decide their choice.

Gerhard Heintzman pianos are above the "price" atmosphere. They may cost a little more, it is true, but the perfect mechanism and finish, and the guarantee of lasting tone quality and satisfaction is beyond any difference in price.

The "first choice" of Canada's best musicians and thousands of discriminating buyers command your careful consideration.

The new Gerhard Heintzman metal-action player piano is the supreme attainment in player manufacture. It will interest you and help you "close" your hardest player prospects.



**These facts make the Gerhard Heintzman agency the "first choice" of many successful dealers.**

**GERHARD HEINTZMAN, Limited**

75 SHERBOURNE STREET

TORONTO, CANADA



Supreme in design, materials and workmanship—  
supreme in those musical attributes which stamp the  
genuinely artistic instrument, the Mason & Risch Piano  
has written an enduring chapter in the history of the  
Canadian Music Industry.

MASON & RISCH

## Pianos and Player-Pianos

ARE INSTRUMENTS THAT YOUR CUSTOMERS  
ARE PROUD TO OWN. TO SELL THEM IS TO  
HAVE THE PURCHASER SET THE MARK OF  
APPROVAL ON YOUR ESTABLISHMENT.

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**Mason & Risch Limited**

230 Yonge Street  
Toronto