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CABLE ADDRESS 'GRAMOPHONE'
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SOLE CANADIAN DISTRIBUTORS
OF THE
VICTOR TALKING MACHINE

Montreal, October 15, 1913

Mr. Music Dealer,

Anytown, Canada.

Dear Sir:-

The big selling season for Victrolas and records by exclusive Victor artists is now on.

Opportunity in the Victor-Berliner world takes very little rest. You can meet her every morning most any time after your store opens. Dealers are reaping rich profits in all types from Victrola IV at \$20 to the XVI at \$250.

The key to the present situation is - get in your orders at once.

Yours truly,

BERLINER GRAM-O-PHONE CO., LIMITED



Martin-Orme **Pianos and Players**

possess the strongest combination of musical merit and money-making characteristics that it is possible to unite in the instrument of strictly high class production.

Martin-Orme Pianos and Players

are the result of the supreme aim of the makers to make them all that appeals to the cultured ear, to the artistic eye in balance of line, superb veneer, perfect finish, and in touch strictly

Art Grade Instruments.

A Player Agency is one of the essentials of present day piano retailing, and the important question is the best make. There are dealers all over Canada who are glad to-day of their decision in favor of the MARTIN-ORME. They have found that it always measures, as we promised it would, up to the standard of the MARTIN-ORME Piano.

All MARTIN-ORME Pianos and Players have the name on the fall and cast into the plate, and no instrument is manufactured in the MARTIN-ORME factory that is not Trade-Marked in that way.

Get particulars of the Martin-Orme Lines.

**The
Line You
May
Depend Upon**

The MARTIN-ORME PIANO CO., Limited
OTTAWA CANADA

**KNOW YOUR
PROPOSITION
—THEN
PROVE IT**

*The only line
equipped
with
Howard Patent
Straining
Rods*

**NEWCOMBE
PIANOS and
PLAYERS
never suffer
by comparison**

THUS advised a captain of salesmen:
If you don't know the needs of your prospective purchaser you can't prove your case to him. And if you can't prove your case you can't get his order.

¶ When you have made all preparations, when you are thoroughly familiar with your proposition—then prove it. Your knowledge will at once convince him that you know what you are talking about, and that you are in sympathy with his exact requirements.

¶ A dealer or salesman of that stamp with the Newcombe line at his back has a big field for profitable work.

¶ The individual dealer can easily get to know the needs of his prospects, and in the various styles of the Newcombe pianos and players he has the wherewithal to meet each one's need—and qualities to prove it.

**NEWCOMBE
PIANO COMPANY
LIMITED**

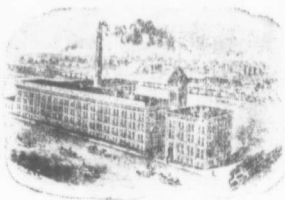
**Head Office - 359 YONGE ST.
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**Factory - 121-131 BELLWOODS AVE.
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The Largest Organization
manufacturing Musical In-
struments in the World.



Woodstock Factories



Listowel Factories

THOSE who conduct business enterprises know by experience that while it is hardest to win the most exacting customers, yet, once won, these bring many others who know that where they go it is safe to follow.

THE Karn and Morris Pianos and Players are built to win the approval of those in every community best worth winning. Their tone, appearance and durability, and our agency proposition unite to spell BUSINESS in capital letters for you.

The
Karn-Morris Piano & Organ Co.
Limited

Head Offices
Woodstock, Ont.

Factories
Woodstock and Listowel.



Gourlay Tone

A Revelation

THE marvellous rich tone that pours forth from the Gourlay with bell-like sweetness has proved it a musical revelation in modern piano construction.

¶ The production of Gourlay tone is the result of scientific knowledge on the part of expert artists in every department. Co-operative attention to every smallest detail by students of tone-production who work with only the finest materials procurable, has developed a high grade piano with long life, great powers of resistance, and a clear, mellow singing tone.

¶ The Gourlay is universally endorsed by authoritative musical critics who know a piano. To know a Gourlay is to appreciate the wonderful accuracy of workmanship possible for human skill to produce.

THE degree of perfection to which science has brought the Gourlay Piano the success in producing that ideal tone — places it in the front rank of the world's famous pianos.

¶ The performer on the Gourlay feels the inspiring influence of a masterpiece. It lends itself to varying temperaments of different players with a responsiveness and sympathetic softness that charms.

¶ This wonderful tone-control is of prime importance in the purchase of a piano. It is the basis of Gourlay popularity among enthusiastic friends.

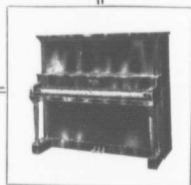
¶ We cordially invite you to our Art Rooms to investigate for yourself the wonderful possibilities of the instrument that has established a modern revelation in tonal beauty — the Gourlay.

Gourlay, Winter & Leeming

188 Yonge St.

Toronto

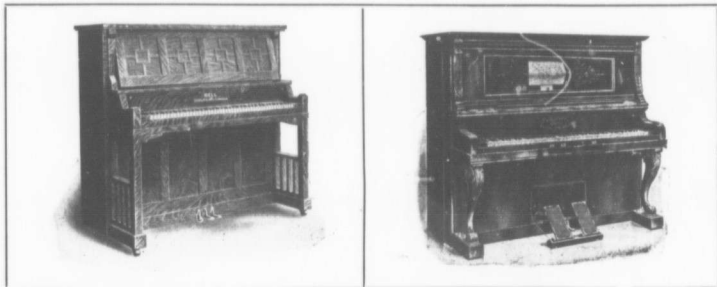
Canada



BELL PIANOS

are built to secure the appreciation of discriminating musical people who require a piano of superior tone quality, a piano with a responsive touch, a piano equal to any and every demand.

Effectiveness, durability, and artistic taste are Bell features.



The BELL PIANO & ORGAN CO., Limited

Warerooms :

146 Yonge Street, Toronto
49 Holborn Viaduct, London, Eng.

Factories at

GUELPH, ONTARIO
And LONDON, ENG.

More Reasons

Why We Are Busy

Woodbridge, Sept. 18th, 1913

Gentlemen:

Yours of 15th to hand today. In reply, sorry to say I have got past the time to take

the road any more, and not doing anything in the music line, as I am alone and no one to even attend shop when I leave home. The organs I sold twenty years ago are good yet. I do not have to even clean them.

Yours truly

The above extract taken from a reply to an enquiry which we sent out to the trade, made us look back twenty years to the little wooden factory destroyed by fire, and the character of the goods we then made, and how much we have improved since: some of our old friends of twenty years ago, are still sending in their orders.

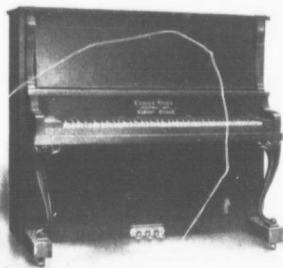
If you do not handle our **Organs, Stools, or Benches**, send for our catalogues.

Quality Counts Always.

The GODERICH ORGAN COMPANY, Limited
GODERICH, CANADA

Each Player represents our very best effort.

Quality our Motto



EVANS BROS. STYLE LOUIS XV. PIANO

The Evans Bros. Piano

& Manufacturing
Co., Ltd.

Ingersoll, Ontario

Each Piano more than mere honest value.

THE WORMWITH PIANO CO.

LIMITED

KINGSTON

-

-

ONTARIO

Is alive to the wants of the people.



Height 4 ft. 6 in.
Width 5 ft. 1½ in.
Depth 2 ft. 3 in.
7½ Octaves

Figured
Mahogany

Here is our Style Louis "E" Cabinet Grand, which is proving a great seller. Repeat orders for same being an evidence.

THERE are no substitutes for Bohne Piano Hammers. The characteristic quality of all materials used, as well as the careful and experienced workmanship throughout every step of their manufacture account for their reputation to resist year in and year out the extra usage demanded of the player piano.

Bohne Hammers covered with "Weickert German Felt" are known and acknowledged to be the best money can buy. That is the reason they are used by manufacturers who consider quality before price.

Bohne Piano Strings

are the resultant products of a modern well-equipped plant; the class of workmanship that goes hand in hand with thorough knowledge; the best materials that the markets offer, and constant careful supervision.

W. BOHNE & CO.
516 RICHMOND ST. W. - - TORONTO
134th STREET and BROOK AVE., NEW YORK.



They'll Help You

Be An Optimist

WRIGHT pianos create the spirit of optimism with-out which the marketing of musical instruments is very difficult.

The selling arguments which group around the tone, finish and lasting qualities of the Wright line will put an abundance of red corpuscles in your blood.

Wright pianos sell easily—yield a good profit and satisfy thoroughly all concerned.

YOUR MOVE

Particulars upon request

WRIGHT PIANO CO., LTD. STRATHROY
ONTARIO

GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

The new walnut with the figure and soundness of American Walnut but with the Circassian colors and high lights.

We show the largest and most select line of Walnut in Longwood, Butts, and dimension stock of any manufacturer in the world.

Write us for quotations on Pin Block, Bellows, Core and Cross banding stock.

845-851 West Erie Street
CHICAGO, - ILLINOIS.

**Established
1856**



**Built to
Serve**

CRAIG pianos serve two classes—the men who have to sell them and the people who buy them for constant use.

In every field of industrial endeavor Service has become a basic necessity. Successful commercial activity is dependent, to a large extent, upon it.

Perhaps in no business is Service more essential than in the production of high grade pianos.

We have fully realized the vital importance of Service to those whom we would serve. We are deeply conscious of the part it plays in our own success.

Results prove that the Craig factory Service has been appreciated, and with the approaching months of renewed selling activity, the claim for Craig pianos—that they are built to serve—will be of greater import to the trade than ever before.

—The—
Craig Piano Company
MONTREAL . . . CANADA

“Artistouch”

**“Forster Artistouch
Expression Control”**

The device which makes a Player Piano sound like the hand playing of an artist.

Make an appeal to the musical sense of your customers. They will appreciate the “Artistouch” and it will make more sales because your customer will play much better with it than without. Ask for it in your next order for players.

**Can be had to install on your
present stock if you wish it.**

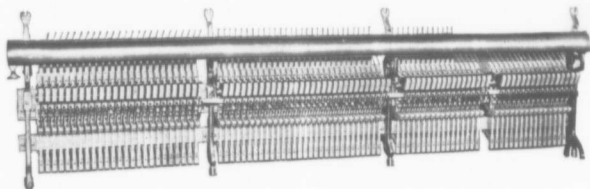
Any further information will be gladly given by the manufacturers, Otto Higel Co., Cor. King and Bathurst Sts., Toronto, or

THE INVENTOR

J. Leslie Forster

680 King St. West

TORONTO . . . CANADA



LOOSE ACTIONS

"Made in
Canada."

TO recognize in a situation that presents itself the counterpart of a situation of another man who has paid his fee in the school of Experience—that takes preception!

Preception at work calls attention to the high grade pianos containing Loose Actions.

Preception emphasizes the quality of Loose Actions, in that so many leading dealers lay stress on their excellence when trying to close a sale.

Preception shows Loose Actions to involve a minimum of repair costs.

LOOSE KEYS

"Made in
Canada."



ANY estimate of a key-board's value is incomplete without a record of the Manufacturer's attainments.

The sure way to make unnecessary any doubts down the line from manufacturer to consumer is to have in the piano, keys manufactured by J. M. Loose & Sons, Ltd., who have twenty five years' experience in key manufacture.

The piano merchant can show to his prospect's satisfaction that painstaking methods were used in their construction. He can see for himself that the ivory is of guaranteed grade and skilfully matched.

J. M. Loose & Sons

Limited

Carlaw Ave. - Toronto

Canada

Established

over

25 Years.



Style 51 D.M.

How to Increase Organ Business

That is the question which many a dealer is revolving in his mind these Fall days. We can tell you—

Put the Thomas Organs in Stock

Progressive dealers who have handled THOMAS ORGANS for many years, cheerfully testify as to their selling qualities.

Try it and see.

THOMAS ORGAN & PIANO CO.

Woodstock, - Ontario

PERFECTION

is the ideal aimed at in the manufacture of

Best Hammers

Perfection in workmanship, materials and results. **Best Hammers** are covered with only the highest grade felts.



Canadian Agents for
E. V. NAISH & COMPANY.

the world's gold medalists for fine felts.
The best European and American makes carried
in stock.

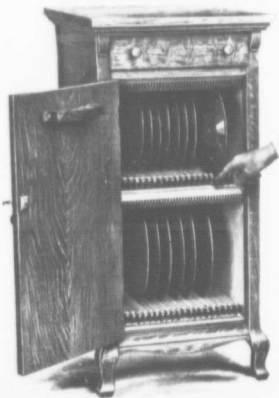
We Are Manufacturing High Grade Piano Strings

We have added this department, equipped with the best machines that can be purchased. We are starting off with a complete plant in charge of a thoroughly experienced string maker and are now in a position to fill orders for high grade strings.

D. M. BEST & CO.

455 King St., W.

Toronto, - - - Ont.



RECORD CABINETS

FOR
VICTORS
COLUMBIAS
EDISONS

For
EDISON AMBEROLA
V & VI



Capacity 90 Records
No. 57 - Oak
No. 58 - Dark Mahogany

**JUST TOUCH THE KEY
and your record is in your hand**

Many Dealers are ordering
now for later shipment.
It is a good plan ensuring
prompt delivery.

Can be fitted to any of our Cabinets.

**NEWBIGGING
CABINET CO.**

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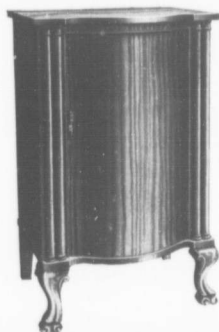


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Mahogany and Oak. Holds 50 Rolls.

**SPECIALISTS
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PHONOGRAPH
AND
PLAYER ROLL
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Top 20 x 24½



No. 61 PLAYER ROLL
Solid mahogany with shaped
door and carved feet.

**PLAYER
ROLL
CABINETS**

fitted with our adjustable
steel rod shelving.

**DRAW ATTENTION TO
THEM AND THEY SELL
READILY.**

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**No. 48] Golden Oak. No. 49 Mahogany,
No. 50 Mission.**

Faust School of Tuning

PIANO, Pipe and Reed Organ Tuning, repairing, regulating, voicing and polishing Player Pianos. Scale drafting. Oliver C. Faust, Principal, for over twenty years at the head of the Tuning Department of the "New England Conservatory of Music" — 1000 Graduates. Factory practice if desired. Illustrated Year Book free.

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"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

Perfection in Finish

IS OBTAINED
WITH

Jamieson's Varnishes and Stains

NONE BETTER CAN BE
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Established 1858

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Over Fifty Years of Experience Guarantees the Quality of
Our Products



Piano Strings

(Patented 1904)

of Highest Grade

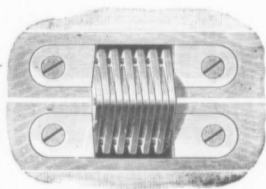
Canadian Agents for Rudolf
Geise's German Music Wire

**Toronto Piano String
Manufacturing Company**

122 Adelaide St. West

Toronto

Phone Main 5848



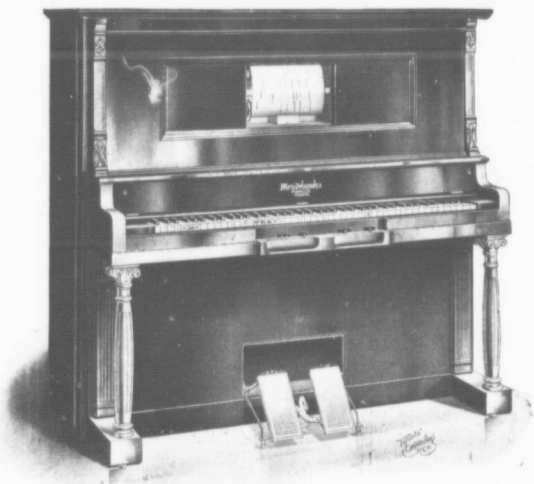
When you don't see the hinges on a
player-piano you may know it
is equipped with

SOSS Invisible Hinges

Most Players Have Soss Hinges

Because Soss Hinges help sales. Have some
manual pianos made up with Soss Hinges and
note results.

The SOSS INVISIBLE HINGE CO., Ltd.
104 Bathurst St. Toronto, Can.



MENDELSSOHN PLAYER PIANO

Player mechanism
thoroughly re-
sponsive.

Player Piano con-
struction up-to-
date in its capa-
bilities as a
Player and
Piano.

Music lovers satis-
fied by its un-
limited capacity
for expressing
musical feeling.

MENDELSSOHN PIANO CO.

110 ADELAIDE ST. WEST

TORONTO, ONTARIO

Do you know Stanley Players and Uprights?

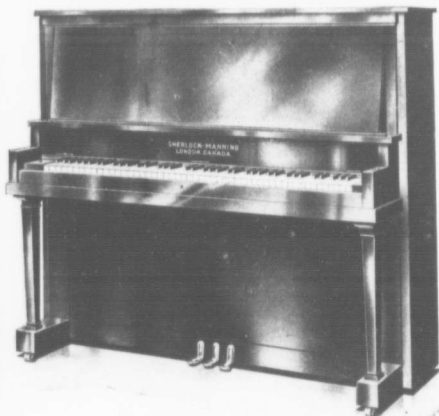
Are you acquainted with their values? Do you want to give the best value? If you do you really must consider these instruments that have grown in popularity all over Canada.

FRANK STANLEY

MANUFACTURER

Toronto - Ontario

Sherlock-Manning  20th Century Pianos
 "Canada's Biggest Piano Value."



Style 70. Mahogany or Walnut

Don't you wish you could have landed a mere 40% of those prospects who said they would "Call again" and didn't. What was the trouble? You didn't have the piano they wanted—perhaps it was a Sherlock-Manning.

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 Trebled their Business.**

Somebody is selling a lot of Sherlock-Manning Pianos. Are you?

Call and see us at the Toronto Exhibition, and let us demonstrate these claims.

Make our Pavilion your headquarters during the Exhibition.

Energetic dealers are enabled to make good profit, 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 obliged 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 meets and beats the
 keenest competition.**



Style 110. Oak. Finished to order.

The Sherlock-Manning Piano & Organ Co.
 London - - Canada



Who Has the Best Day's Record

When assistants become interested in knowing who has sold the most goods, you have furnished the best incentive for increased sales.

In addition to safeguarding every transaction, the National Cash Register gives a complete record of the work of each assistant. He knows that he positively receives credit for all the work he does.

This encourages industry, honesty and carefulness, and cultivates a friendly rivalry to sell more goods and increase your trade.

Investigate what the National Cash Register built for your size of store will do.

The National Cash Register Company

285 Yonge Street, Toronto

CANADIAN FACTORY : TORONTO, CANADA

Intensive Salesmanship and Success in the Player Music Field

The method of making two blades of grass grow where one formerly grew is called intensive agriculture.

Similarly, intensive salesmanship is making two sales when only one might have been made. Intensive agriculture and intensive salesmanship are nothing more than specially directed efforts—concentration.

Instead of scattering his efforts over a large acreage, the progressive farmer focuses his attention and concentrates his efforts on a small piece of land. His crop is actually greater.

The successful salesman is the man who concentrates, who appreciates that this is a day and age of specialization. The farmer can apply general or intensive farming to a piece of land. Likewise, you can apply scattered or concentrated efforts to your player roll territory. You can know all about player piano owners, or you can merely have a smattering knowledge. When the crops are harvested, you will harvest as you have labored.

If every man in the field, however successful he is at present, will lay out and carry into execution an intensive music roll campaign, he will find that he has increased his efficiency and that his territory is capable of greater returns than he had ever imagined. Every sale will help to make another sale. He will reap the crops of success.

Apply Intensive Salesmanship to player music

These Universal Rolls will help you

UNIVERSAL
Themo-Art
88 Note Rolls

UNIVERSAL
Themostyle
88 Note Rolls

UNIVERSAL
Regular
88 Note Rolls

You can profitably handle UNIVERSAL MUSIC because the co-operation on the part of the manufacturers is always at your disposal. So accurately does the UNIVERSAL Bulletin reflect public taste that the new musical successes are available in UNIVERSAL MUSIC ROLLS when the popularity of the music IS AT ITS HEIGHT. Our musical critics are "first nighters" and the UNIVERSAL Bulletin is held on the presses until the last moment—to include the VERY LATEST HITS.

The
UNIVERSAL
Music Company
10¹/₂ Shuter St. - Toronto

NEW YORK CHICAGO
SAN FRANCISCO

Demonstration Rolls

REGULAR 88 NOTE

300543	Nights of Gladness (Valse).....Ancliffe	\$1.25
300229	Valse Fantastique.....Menges	1.25
300203	Vesper Chimes.....Decker	1.25
99765	Blossoms from the South	
	Arr. by Geo. Swift	1.50
99645	Spirit of Independence.....Holzmann	1.00

88 NOTE, THEMOSTYLE

41001	Eldorado (Polka de Concert)... Bartlett	\$1.25
41055	Daydreams (Waltz).....Arr. by Swift	1.50
41527	Grand Canyon of Arizona Waltzes	
	Redewill	2.00
41159	Norma (Fantasie Brilliante by Leybach)	
	Bellini	2.00
41006	American Patrol.....Mecham	1.50

88 NOTE, THEMO-ART

41534	Two Skylarks.....Leschetizky	\$1.50
41512	Valse Parisienne.....Roberts	1.75
41508	Thais (Meditation).....Massenet	1.75
41586	Sweetest Story ever Told.....Stults	1.50
41602	Trail of the Lonesome Pine.....Carroll	1.25



PEERLESS MODEL "ELITE"

TWO WINNERS

for Canadian piano merchants from the "Peerless" line of automatic pianos and orchestrions.

Don't let another month go by without writing us about your situation.

Peerless Piano Player Co.

(F. Engelhardt & Sons
Props.)

ST. JOHNSVILLE, N.Y.

BY making it easy for piano merchants and others to sell the Peerless we have done our duty. Now, it is up to the piano merchant to link his name with ours—to share in the prestige and reputation which Peerless possesses in his community. It is the merchant's privilege to tell the people in his neighborhood that he, and he alone, is the exclusive Peerless Dealer. Now, get busy and secure the exclusive Peerless agency.



PEERLESS, "ARCADIAN" MODEL

Simplicity - Reliability - Endurance

These are the watchwords which have made "Seeburg" electric pianos and orchestrions famous.

SIMPLICITY, being the foundation of "Seeburg" electric pianos and orchestrions makes them reliable, giving untold endurance which is required of all automatic instruments.

Herewith is shown the original Seeburg electric piano, the most simple constructed electric piano on the market.



STYLE A

New and original scale of seven and one-third octaves, overstrung bass and three unisons throughout. Best music wire and copper wound bass strings. Brass flange action, with highest grade ivory keys and ebony sharps.

Double veneered hardwood case, beautifully finished in polished golden oak, mission finish oak and satin mahogany. Roll fall-board with continuous nickeled hinges. Beveled plate glass top panel, automatic mandolin attachment. Loud and soft lever. Magazine slot plays one to twenty coins. Music roll contains from 10 to 25 selections on rewind system. Equipped with tempo regulator.

Write for catalogue entitled "Art and Music" showing complete line of Seeburg instruments.



J. P. SEEBURG PIANO CO.

Manufacturers and "Art Style" Originators.

CHICAGO, ILL.

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137 EAST 13 STREET

SUPPLIERS OF

NEW YORK

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE

SOLE AGENTS

U.S. & CANADA
FOR

Klinke's

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Tuning Pins

SOLE AGENTS

U.S. & CANADA
FOR

Wagener's

GERMAN

Music Wire



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.

Felts, Cloths, Punchings

Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

Imported French and German, also Domestic Bushing Cloth _____ Hammers.

Soft Yellow Poplar Veneers

FOR

CROSS BANDING

Write to

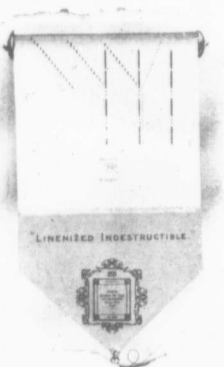
The Central Veneer Co.

HUNTINGTON

200,000 feet daily.

W. Va.

**IMPERIAL
LINENIZED
MUSIC ROLLS
FOR
PLAYER
PIANOS**



**MADE BY THE
LARGEST AND
OLDEST MANU-
FACTURERS OF
MUSIC ROLLS IN
THE BRITISH
EMPIRE.**

AWARDED THREE GOLD MEDALS.

OCTOBER AND NOVEMBER SUPPLEMENT

73792	A	A Highland Lament.....	89	15	49221	I	It takes a Little Rain with the Sunshine.....		
69228		" All Hits ".....	1	30		L	La Charmante..... Arranged by A. Parent	1	20
		Selections. Introducing:—Sailing down the Chesapeake Bay—You made me love you—That International Rag—Good-night dear—I'll get you. Arranged by Wm. Hartmann.			49220	M	My Marguerite..... Gaston & Seldon		90
39226		American Life. March and Two-Step.....	70		49229	O	On Duty..... Rosey		90
		Introducing:—Turkey in the Straw—Auld Lang Syne—Mocking Bird. 88 only.			49224	P	Papillons D'Amour..... E. Schutt		90
49215	C	Coronation. Medley March.....	90			R	Romance. O, Du mein holder ahendstern (To the Evening Star)..... Wagner		70
		Introducing:—Dublin Fusiliers—Queen's Own Regiment—Cock o' the North—Hielan' Laddie—Men of Harlech—The Maple Leaf—British Grenadiers—Rule Britannia—O'Canada—The Red, White and Blue—God save the King—The girl I left behind me. Arranged by F. Weaver.			69109	T	Thanksgiving Day. A Harvest Fantasia.....	1	50
39219		The Curse of an Aching Heart. A Plantadosi Mandolin Chorus.	60				Introducing:—Bells in the Church Tower striking 5 o'clock—Birds awakening—Daybreak (Greig)—The Mill in the Black Forest (Eitenberg)—The Merry Peasant (Schuman)—Merry Makers Dance (German)—Drinking Song—Monastery Bells (Weley)—and the well known Harvest Hymn, We Plough the Fields and Scatter. Arranged by Wm. Hartmann. 88 Note only.		
29223	G	God Remembers when the World Forgets....	15		49232	Y	Y Como Le Va..... J. Valverde		90
		Key in E flat			49216		Tickle the Ivories—Rag..... W. Herzog		90
59225	H	Harvest and Thanksgiving Hymns.....	1	20	49230		Till the Sands of the Desert Grow Cold.....		90
		No. 1, We Plough the Field—No. 2, Come, Ye Thankful People, Come—No. 3, The God of Harvest Praise—No. 4, Praise, Oh, Praise our God and King—No. 5, Now Thank we all our God. One verse each.					Key of B flat		90
59217		Hours of Delight..... C. Sutcliffe	1	20	49232		Tango Argentino.....		90
32726		Humoreske..... Dvorak	70		39233		You're my Girl..... B. Heath		70
		Op. 101, No. 7.			59231		1863 March Medley.....	1	20
							Arr. by E. C. Calvin. 88 Note only		

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Issued Monthly

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No. 5.

VARNISH CHECKING ON PIANOS AND THE WARRANT.

Four years ago Canadian Music Trades Journal published this statement on Varnish Checking, issued by the Piano and Organ Manufacturers' Association of America. When it appeared so many extra copies were asked for that several thousand reprints of the article were necessary. These have all been used by the Trade, and during the past year repeated requests have come in for the appearance of this information over again, which dealers will very shortly be able to use to advantage.

WHILE the varnish on every piano checks, only about fifty out of a thousand persons make complaint of it. To each one of these in turn it seems to be a new experience, and one that troubles him until he learns and becomes used to the facts of the matter. But all manufacturers and all piano dealers who do much business are very familiar with it.

We venture to say that there is no such thing as a piano two years old, in any part of the country, that is not checked. Some show it more than others. The light-colored woods show it more than the dark ones, and it is more apparent in certain lights and at certain angles than others. A large majority of pianos stand in such places in the house that it is not readily seen. People often say that the piano is so and so many years old, and is not checked, but we never have found one of these pianos that did not show checks when examined in the right light. Black and dark mahogany pianos show the checking less than others because of the color. Bird's eye maple, figured birch, Hungarian ash, and figured walnuts show the checking more plainly than other woods.

The thicker the body of varnish, the clearer the varnish, the more lustrous and highly polished it is, the more distinctly the checks show. This is true for the same reason that a crack in heavy plate glass is more prominent than a crack in thin glass; there is more of the crack to show.

The warrant against defective material and workmanship is not a warrant against inherent qualities of the materials which must be used. No court and no real expert would think of holding a piano manufacturer responsible because varnish checks, or because

thoroughly kiln-dried wood swells in damp weather and shrinks again in a furnace-heated house, or because the iron and steel parts of the piano rust, or because the piano requires to be tuned at intervals or to have its action regulated. The watch manufacturer, when he warrants a watch, does not warrant that the case will not become scratched and grow dull in the pocket! or that there will be no necessity of the watch being cleaned and regulated. A carriage manufacturer who makes and warrants first-class carriages, does not make a wheel that will not get loose and shaky if it is allowed to stand still in a dry stable without use and washing, for it will inevitably obey the laws of nature, and good workmanship and good material can not alter these.

When one buys fine cutlery—for instance ivory-handled table knives—the warrant does not mean that the ivory handles will not turn yellow and crack under the ordinary conditions that accompany the use of table knives. The warrant would hold the manufacturer to real ivory; but that would mean ivory with all ivory's peculiarities.

If a piano were finished as a carriage is finished, or as furniture is finished, or with no varnish at all on it, it could rightly be claimed that the warrant called for something different; for a universal custom has established a different standard for the piano. Where varnish is used the piano is subject to both the advantages and the defects inherent in material and method. The clear lustre and high polish of piano varnish necessarily involves brittleness, and handsomely figured woods lend distinctiveness to the checking. Just as certain complexions, flawless if subjected to an unreasonable degree of care, become somewhat marred by freckles under the reasonable conditions of practical, every day life.

To warrant matter—materials—as being free from their distinctive natural qualities would be to grossly misrepresent, and would be absurd on the face of it, because it would involve an impossibility; and only an ignorant or dishonest person would warrant that varnish would not check under the ordinary conditions to which a piano is subjected. There will not be found in the warrants a specific agreement that varnish shall not check; that the ivory keys shall remain as white

as when new; that the metal parts shall not rust; that the wood of the case or action shall not shrink and swell with the varying conditions of dryness and humidity of the atmosphere; nor, in short, that the piano will not suffer one and all of the effects of the passage of time, beginning from the very moment it leaves the manufacturer's hands. Common sense and all the laws of nature join in warranting that it will immediately begin so to suffer.

It is an actual fact that there are people who, because the purchase of a piano is to them an important event, claim that a piano manufacturer's warrant covers rusting of strings and tuning pins; who say that a warrant for five years means that the piano shall not get out of tune for five years; who say that a warrant against defective materials means that the lumber in a piano has been seasoned in such a way that it cannot swell and shrink. These people are honest; they are reasonable in their intention; they really think their claims are just. They know by experience that the best flannel in the world will begin to shrink at its first washing, and continue to shrink for all time, that no warrant could save it, and that its shrinking is one of the proofs that it is flannel and "all wool"; but not having had experience in pianos they unthinkingly expect impossibilities of piano material. They are, in a sense, unreasoning, though not meaning to be unreasonable. Now it is as impossible to prevent the checking of varnish as the rusting of steel and iron, the swelling of seasoned wood in damp weather, and the shrinking of flannel in the ordinary process of washing and drying.

The fact is, in regard to a varnish, that no such thing has ever been made as a varnish that will not check. It is just as sure to check in the course of a short time as the skin of a human face is sure in the course of time to put off the appearance of youth and take on that of age. It is not an instantaneously completed change—it begins immediately and never stops. We don't look on it as an imperfection in man that he shows his age in a natural way, nor that he bleeds when he is cut, nor that he is subject to freezing and sunstroke and every other vicissitude of life, because we are all familiar with the facts. Anyone who is familiar with varnish knows just as well that checking is a part of the nature of the article.

No one can buy or make varnish that shall have the qualities of glass. No one can change the nature of the different forms of matter or procure skill that can conquer it out from under the laws of nature. No one can find wood and varnish which, being applied one to the other so that they adhere, will, both of them, expand and contract equally and in the same direction under all changes of temperature and atmosphere. Varnish is more sensitive to the liability to expand and contract than wood; it is stuck fast to the wood on one of its surfaces. It must expand or contract with every change of temperature. It is a solid body in the three dimensions of length, breadth and thickness; a small fraction of an inch thick, a few inches wide, and several feet long. Something has to give! and the varnish is that thing; and the fine checks are in evidence. Some people say that they would not care

if the varnish checked if they could feel sure that it would not peel off. There is no more likelihood of this occurring than there is of the glaze on crackle china peeling off. If varnish peels off there is something seriously wrong; for good varnish properly laid on rightly prepared woodwork does not peel off without some abuse having been committed. But checking of varnish is neither serious nor wrong. One may regret it, but no one is to blame. It is the nature of the article. Varnish is as sure to check as ice to melt in the ice-chest, for "it is made that way."

Another point—the conditions which the piano must endure after leaving the manufacturer's hands. If it travels through a "cold snap," going from a warm factory that is carefully kept at a nearly fixed temperature night and day the year round, it is very probable that the sudden changes met, first in going out into the cold and then entering a warm place again, will produce the checking instantly while the piano is still brand new. Manufacturers are in no way responsible for this. They can control neither the weather, the time of shipping goods to fill orders, nor the natural qualities inherent in the materials composing varnish.

But suppose a piano gets into the house without varnish checking; what conditions is it invariably subjected to in a private dwelling house? It is usually claimed that it has had every reasonable care and that the temperature has been kept as nearly even as practicable. This is generally true. The fact is, it would be wholly unreasonable to give a piano such care in a private house as would prevent varnish checking. It would require as much attention as a trained hospital nurse gives "a bad case," and the varnish would get ahead of the nurse some day and check in spite of everything. It would not be practical to try to prevent it. The bother would be worth more than the piano, and in the course of time, even with the utmost care and with a stable temperature day and night, year in and year out, the varnish is going to check sooner or later; it is going gradually to contract from drying out. It is dry to begin with, but it is going to become dryer than dry, just as dry bone becomes dryer and dryer the longer it is kept; just as dry paint keeps on drying until it crumbles. There is always somewhat of moisture left in it, and this is always being extracted by the process of nature during all the course of time.

There is one thing of which people rarely think when they assert that the piano in their house has not been subjected to severe or sudden changes of temperature. The woman who owns the piano will say that the room where the piano stands is always kept at a uniformly comfortable temperature day and night. But if she were told that the room was dirty, never swept and never aired, she would be indignant. Her neighbors would testify that once in so many days—and frequently, too—the windows in that room are thrown wide open, whether summer or winter, hot or cold, and that there is sweeping, dusting and airing going on for some time. The colder the weather is, the warmer the house in all probability from artificial heat just before the windows were opened. Here we have a sudden change that is brought upon the piano every few days in a well kept house. It takes about as long to check



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varnish as it does to break cold glass with boiling water or hot glass with snow. The delicate child will be hustled out of the room while the cold draft is there, but the delicate piano is left to stand it, and very properly, too, for it is not worth the same amount of care.

The fact is, a piano is primarily a musical instrument, but so far as case and varnish are concerned it is only cabinet work—household furniture—and it has no right, as such, to be exalted in any one's mind to any such position in the cloudland of unreason as to lead to the expectation that it isn't going to show the natural effects of time, of wear, and what is sometimes called "the inherent cussedness of matter."

Exhibition Complaints.

AS will be noticed from the Journal's report, on another page, of the executive meeting of the Canadian Piano and Organ Manufacturers' Association, no time is being lost in getting after the Canadian National Exhibition authorities in Toronto re the ventilating of the building in which the piano and organ exhibits are located each year. So regular and insistent are the complaints made by the exhibitors and their respective staffs, and so much justification is there for these complaints, that the wonder is the exhibitors have tolerated the condition for so long. Any measure of relief at the Exhibition this year would have been gladly welcomed.

Another complaint is made on the part of out-of-town exhibitors who were this year put to the necessity of finding storage space for the boxes in which their instruments were shipped. Formerly the piano and organ exhibitors were permitted to store their boxes under the Manufacturers' Building, but this year this privilege was not accorded. The extra cartage and cost of storing, while not great in figures, is only one of the numerous incidentals that add to the cost of exhibiting. The inconvenience, however, of hunting up storage space on short notice was of greater moment than the cost. It is expected that some other arrangement will be made before the time of another Exhibition.

A Temple of Music.

PERSONS interested in Canada's musical development have repeatedly urged that the art of music does not receive due recognition at the Canadian National Exhibition. In view of what various choruses and orchestras have done and are doing to foster musical progress, and in view of the place that music occupies in the homes of Canadian people, the Canadian National Exhibition equipment, it is argued, should include a temple of music. No fault is found with the fact that the music at the Fair is entirely confined to bands, but that this is not enough. This subject has been dealt with editorially on various occasions by Toronto dailies and other papers. Mr. William Sharp, writing in the "Toronto Star Weekly," went this subject, says:—

"Musically, however, we must 'wake up,' to use the advice and language of King George. True enough, we have had some charming band performances. Seldom are we treated to such technique and skill. The Irish Guards—the dear little shamrocks—excelled themselves, as did Patrick Conway's combination from across the line, not to speak of others better known locally. In themselves, these band performances left little to be desired.

"But is the C. N. E. management content at that? While that question is up to them to answer, Toronto, and indeed Canada, has already grown big enough in the art of music to cry out for recognition.

"We rightly feel proud of Canadian exhibits in the Art Gallery and the Gallery of Applied Art. Progress is evident, and our Canadian artists, architects, carvers, students, etc., have all been encouraged to do their quota. Best of all, these branches of art have been recognized as worthy of a home at the EX.

"But where is our Temple of Music? Still in the air. Well, maybe it is, and if so, let us be thankful. Music as an art needs to take no second place to any other of the arts, and a city of cultured musical people should be quick to recognize this fact. Band performances are but a speck in the world of music. Where are the facilities for our organists, pianists, violinists, orchestras, vocalists, choirs, etc., etc. Are we to go on ignoring the musical talent of our beloved land and give it no place at this the greatest annual Exhibition on the continent? It will not do to push it aside; we need the singers and musicians. Life without music would be a gloomy enough business, so let Toronto's musicians awake to their duty, and roar like lions for a Temple of Music. Come it will, as come it must, the only question is the question of time. And why not in 1914?"

Conditions in Markneukirchen.

CONSULAR Agent W. Bruce Wallace at Markneukirchen, Saxony, Germany, has given out an interesting account of trade conditions in this district. Markneukirchen is famous as the seat of small musical instrument manufacturing in Germany, and the products from this district are imported by musical instrument firms all over the world.

Consular Agent Wallace states among other things that business the past year was generally good, and almost too brisk in the small instrument business. Owing to the demands made upon the manufacturers, exporters ordering instruments in large quantities may be compelled to pay a higher price to obtain the goods than that calculated, so the order is perhaps filled at a loss.

Violin and bow makers in Markneukirchen were kept busy during the past year and obtained good prices for their goods. The supply of cheaper grades of violins and bows could not keep pace with the demand, principally because the makers could not produce a large enough quantity to pay sufficient wages, even though they make a good profit. As a result the younger generation has either given more attention to the middle grades or returned to another industry. The makers demanded a better price last year, and obtained a slight increase. The prospect is that a radical increase will be demanded during 1913 for the cheaper grades.

Mr. Wallace also calls attention to the establishment of a violin manufacturing factory which up to the present time has not proven a success, although this year's outlook is considerably brighter. The textile industry has invaded the Markneukirchen district, and workers are forsaking the musical instrument industry to enter the newer trade. There are no apprentices to be found, the string manufacturers particularly suffering in this respect.

After Dinner Songs.

FROM now on there will be hundreds of club dinners, banquets, and social functions of numerous small societies held throughout the country. This raises the question of the featuring of after dinner and banquet songs, suitable for both ladies' and gentlemen's voices in the sheet music department. The staff in this department would do well to keep that class of songs in mind when assisting customers in their selection of music during the fall and winter months. Comparatively speaking, good prices are obtained for these, and the various publishers and wholesalers have some splendid numbers that come under the heading of after dinner songs. Beginning very shortly these will be quite seasonable, and anything seasonable usually sells well.

One Discount to Every Buyer.

AN interesting and clearly expressed letter, relative to the organization of sheet music dealers, reached this Journal from Mr. G. A. Sloane, of Edmonton. Mr. Sloane, who favors the association idea, considers the undertaking a gigantic one, and that it will require some time to get the handling of sheet and book music upon the desired basis. In this letter are expressed those ideas that are worthy of attention:—"First: Legislation by the Dominion Government, if we have not already got same, to prohibit teachers and individuals from writing to the United States and importing reprints wrongfully into Canada.

"Second: Retailers' Association giving teachers 20 per cent. discount off marked price of books or sheet music printed thereon by publishers or wholesalers, and have this thoroughly understood, no matter if a teacher buys one dollar's worth, or one hundred dollar's worth in a year. It seems to me if this business were run on a basis of percentage the same as the talking machine companies run their business, teachers would know exactly what they would have to pay for an article by the stamped price on the goods, and I think if the wholesalers selling to retailers would maintain these prices, it would make the purchasing public think the goods they were purchasing more valuable.

"Third: I notice in the last paragraph of your letter, that one or two wholesalers have suggested it would be better for the retailers to league together first. It seems to me that wholesalers and retailers must both be brought together, and I firmly believe that each retailer purchasing from a wholesaler must know what he has to pay for the music he requires, whether it be an order for ten dollars, or two hundred dollars.

"It seems to me that the great difficulty in the music business up to the present, has been a discrimination between the man who purchases in small quantities, and the man who purchases in large quantities, because the man purchasing in large quantities usually demands a greater reduction, and up to the present, has got it. Consequently he can sell below a man who is working with a smaller capital."

Demonstrating the Player.

"THE player piano is in greater need of good demonstration to-day than it ever was before." This observation by a well known dealer was prompted by remarks in a discussion to the effect that dealers and salesmen were quite competent to handle the player, and

could at least sell it as an improved mechanical proposition. "The trouble with the player to-day," continued the dealer, "is that it has been pushed as a mechanical wonder too long. The player piano is a musical instrument, though the demonstrations of some salesmen would not lead you to believe so. It should be sold as a musical instrument, and the fact that the outer fringe of the possible player trade in this country has only been scratched, shows the necessity of good demonstration. There is always a proportion of the general public ready to buy anything new, but they do not comprise any important proportion of the great buying public. The player piano has not yet been received by the masses as the piano has, and it is the work of the demonstrator to get it there. Mediocre showing off of the thing as an instrument that merely needs to be peddled and it will do the rest, is what the player trade has an overplus of now. Its field as a high class musical instrument must be exploited and proved to ensure the future of this important branch of the music business."

The Player Roll.

SO closely related to the success of the player piano is the perforated roll that the foregoing paragraph suggests a reference to the great proportion of neglect that it suffers from. In fact the player piano as such is useless without the roll, just as a talking machine is a nonentity without the record. It is a matter for wonder that dealers who are conducting their talking machine departments with due consideration to the importance of the records, do not devote similar energy to the player rolls. It is true that many talking machines are sold for the sake of the record profits that will follow, and it is also true that the perforated roll department is a big influence in selling more player pianos and keeping sold those already out. Discreditable as is the basis on which much of the retail perforated roll business is done, there are firms making both direct and indirect profits from this department. When a player piano is sold to a customer, that customer is not done with. He should be encouraged to come back to the store frequently, and there is no better inducement to get him back than a bright, well stocked player roll room. It is not necessary that the stock should contain every title in the catalogue, but it is necessary that some thought be given to making the selection. Player rolls are in as great need of demonstration as are player pianos.

The Value of Player Piano Recitals and How to Conduct Them.

PLAYER piano recitals are doing a great deal to educate the public to the full possibilities of that instrument. Dealers will therefore be interested in the account here given of the conducting of recitals, the author of which is Mr. Thomas A. Birdsall, who has given much time to recital and demonstrating work. "If properly conducted, player piano recitals can be made very productive, as well as creating a beneficial influence in the minds of the public respecting their attitude towards your institution. We have been holding recitals every other week during the past season, and the result accomplished confirms, I believe, that this method of advertising is "Bread upon the Waters."

"A week before the recital is to be held, the programme is arranged, consisting of a vocal soloist of some local repute, player piano soloist, and possibly a special feature from the line of talking machines carried. The vocal numbers, of course, are all accompanied with the player piano.

"About one thousand of these programmes were sent out, with an invitation and an admission ticket, to a list of prospects and player roll purchasers. The admission ticket had a space for the name and address of the visitor, but we found that this plan was not effective, as not more than one per cent. of the people brought their tickets with them.

"In addition to the invitation sent out, reading announcements were inserted in the evening newspapers the night before, and in the morning newspapers the day of the recital, giving the programme or several of the numbers, with comments on their quality and popularity.

"On the day of the recital the recital hall was decorated with palms and an attitude of refinement and culture imparted to the visitor that could not but make an impression. All visitors were ushered to their seats and furnished with programmes.

"Before every selection an announcement was made from the platform giving a brief description of the selection or the author and some humorous comments about its rendition. For instance, at one recital the 'Bandejero' was sung, and in announcing the selection the speaker said, 'Mr. McDonald sings this piece with such realism that before he is finished you will find yourself laughing on to your watch.' We found that these little announcements put the audience in a good humor and paved the way for the artist, as well as bringing to the attention of the visitors any particular point in the selection that we might wish to feature.

"On some occasions the recital hall was filled to its capacity and it was necessary to turn visitors away. While we regretted this at the time, it subsequently proved to be good advertising.

"A peculiar point about these recitals was the ease with which it was possible to call forth an encore on any particular selection. We would merely mention that this selection was sung at such and such a place and the applause was tremendous; or that we especially wished them to note the climax.

"We tried several experiments with these recitals, the result of which might be of interest to other merchants. We found that by sending out invitations without announcing the recital in the newspapers, we did not more than half fill our hall, while by eliminating the invitations and confining ourselves to newspaper announcements we had a comfortable capacity. The use of both mediums, invitations and publicity, gave us crowds we could not handle. It would seem that newspaper announcements always took better than invitations, probably through the fact that people are receiving a number of such invitations and misplace or forget them."

There are Methods and *Methods*.

MR. A. had been attempting to sell Mr. B. and his two daughters a piano. So had Mr. C. Mr. A. had the inside track to date, but becoming impatient he chose this method of hurrying things up. His man had been tuning their old piano at least twice a year for a

long time, and instructed the tuner to institute operations that would make the instrument sound badly. This was done, but instead of helping Mr. B. along in reaching a decision, it came to the notice of another tuner who happened in to visit his friends, Mr. B. and family. As one would naturally expect, tuner No. 2 explained conditions to Mr. B., who shortly afterwards paid Mr. C. \$400 cash for the piano he was representing. Moralizing is unnecessary.

Revival in England's Piano Trade.

THE progress of the English piano trade during the last eight years is a matter of concern to the piano manufacturers of Canada, whether they yet admit that fact or not. The possibility of successfully importing pianos from England is pooh-poohed as an absurdity, but the fact remains that, notwithstanding all the unsuccessful attempts of the past, the English manufacturers have developed a lively interest in this country during the last three or four years. There are various influences at work creating English interest in Canada among piano manufacturers, as well as among makers of other lines. Their interest is being secured by this country's development, railway construction, financial growth, influx of better class settlers and by no means least the sheet and book music copyright agitation, which has resulted in the English publishers, many of whom are interested in piano manufacture, joining together in their efforts to secure this market.

The London Economist recently published some interesting information concerning the English piano trade, and remarked that "some fifteen or twenty years ago British makers of pianos allowed themselves to be outdistanced completely by their German competitors. . . . The Germans steadily gained ground, while we lost it, and even our own home market ultimately was flooded with the German article. Alike on the concert platform, and in private drawing rooms, it seemed that three-fourths of the instruments one met with were of Teutonic origin, and many musicians concluded that the pre-eminence of the English piano had passed away forever.

"Such pessimists, however, reasoned without an adequate knowledge of the grit and doggedness which characterizes the captains of most British industries, and which has made our country supremely great commercially and industrially. It only needed a sufficiently severe lesson to arouse these qualities in the piano trade, and once they were fully aroused steady progress began to be made again, in spite of the enormous prestige which the Germans had succeeded in establishing for their instruments."

The following table shows that the excess of piano imports over exports has been reduced to £248,000 in 1912, from the high water mark of £520,000 in 1906:

Britain's Foreign Trade in Pianos.
(Under Values the last three 00's are omitted)

	Net Imports.		British Exports.		Excess of Imports.		
	No.	Value.	No.	Value.	No.	Value.	
1904	21,072	6,621	4,441	£137	16,431	£484
1905	21,277	655	5,246	145	16,031	510
1906	22,153	675	3,692	175	18,461	520
1907	21,413	620	3,759	165	17,654	485
1908	19,259	580	5,170	149	14,089	431
1909	17,823	522	5,513	155	12,310	367
1910	17,802	504	7,723	318	10,079	287
1911	18,226	562	10,692	345	7,816	217
1912	19,770	586	10,397	338	9,432	248

The following schedule includes musical instruments of all kinds and their parts, but it is estimated that at least half the values represent pianos. During the period covered the gross imports have decreased about £400,000, about half of the decline affecting Germany, and the balance about equally divided between France and the United States. During the same period shipmen's of British instruments have grown by £300,000.

The progress that the British firms have made is best shown in the following table:—

Britain's Foreign Trade in Musical Instruments and Parts.
(Last three 000's omitted.)

Gross Imports		Gross Exports		Net Imports		Net Exports	
From Germany, Holland and Belgium.	From France.	From U.S.A.	From Canada.	All other countries.	Total.	Re-exports.	Not imports.
1900-£2084	£100	£293	£27	£1,905	£232	£1,673	£255
1901-8752	204	279	7	1,358	408	1,391	204
1902-910	170	284	3	1,373	80	1,293	375
1903-840	134	224	3	1,183	93	1,090	261
1904-831	112	219	6	1,109	85	1,024	273
1905-831	112	193	17	1,104	39	1,065	270
1906-820	112	181	14	1,134	30	1,044	251
1907-827	94	191	36	1,134	30	1,067	290
1908-784	96	148	21	1,063	101	962	251
1909-665	89	139	15	935	112	841	290
1910-707	76	148	12	934	122	852	277
1911-709	80	140	23	967	98	869	239
1912-Not known				1,020	106	914	271

* Practically all from Germany, though some are shipped at ports in Holland and Belgium.

† Imports for home consumption.

Talking Machine Salesman and Repairs.

A TALKING machine distributor in an American city became convinced of the fact that unfamiliarity with the mechanical details of the various types of talking machines reduced the efficiency of salesmen to a considerable extent, chiefly through forcing them to sell machines of a low value, owing to their inability to explain why other types were higher in price, and consequently worth more. The result was that a series of practical demonstrations of the mechanism and construction were arranged for, and the first of a series of "dealers' evenings" was held. At this conference the jobber said that a knowledge of repair work was essentially a part of the stock of the real salesman, not necessarily ability to take the machine apart completely and re-assemble it, but to be able to make any minor adjustments, often found necessary, even in new machines received direct from the factory. By the salesman knowing just what to do when the machine was a little "cranky" and doing it without calling upon the repairman, the customer was not aware anything was wrong and, consequently, was not in fear that the machine would be constantly out of order when in the home. For a salesman to call for help as soon as things would not run properly, served to arouse suspicion in the mind of the prospect, and frequently either delayed, or actually killed the sale.

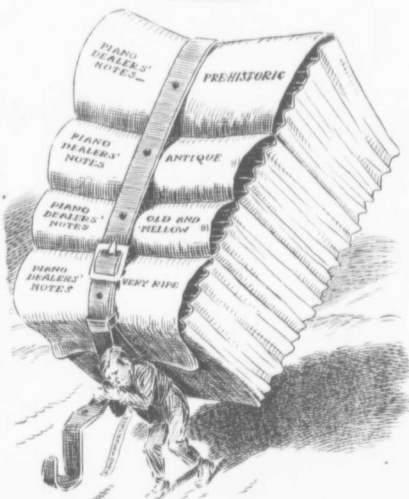
Selling Grand Opera Records.

CONTINUING, the speaker mentioned in the foregoing paragraph submitted that "the subject of the selling of records often does not receive the proper amount of attention from the salesman, because as a matter of fact, a record sale should receive as much, if not more, attention than a machine sale, being invariably conducted on a cash basis. In many stores, it is only the fact that a large number of records are sold for cash

makes it possible to carry the heavy amount of instalment paper secured for machines. The records furnish the capital for the business.

"Selling records is really a combination of art and science. A knowledge of the art of music is necessary for the proper selection and playing of records. The science of salesmanship is necessary to bring about their final disposition. Then, too, it is very necessary for a salesman to have a good memory and be able to remember, not only the titles of the selections, the authors and composers, the names of the songs, but also the record numbers to facilitate his work when he is in the middle of a rush. There are so many sides to the selling of records that it is almost impossible to give a complete list of suggestions as to how that end of the business should be conducted."

He also emphasized strongly the necessity for a salesman to possess some knowledge of the leading operas. He, himself, last year, purchased several tickets for the entire season for one of the more popular grand opera companies playing in the vicinity of his store, and insisted on all the salesmen taking turns in going to hear the various operas. Arrangements were made so that each night two or three of the salesmen attended the opera performance, and it was stated that the increased sales in better class of opera records, growing out of the increased knowledge of the salesmen of how to select and play these operatic records, in the first season alone, paid for the cost of the expense.



The Presto Artist's view of "The Burden Bearer"

A piano and organ salesman, who has had occasion to meet committees in connection with different sales, thus defines a committee: "A committee is a device whereby several men take six weeks to muddle up a thing that a single practical man would straighten out in six minutes."

Increasing Talking Machine Business.

A WRITER in "The Player Piano Journal" gives an interesting account of how he handled the proposition to create a profitable talking machine department in the store of which he was manager. He started out with the theory that the department should produce enough profit to pay all the rent, light and other fixed store expenses. He realized though, that this could not be done in a day. His story is here given in his own words:—

"In the city where I was located there was practically no drop in business at all. In one year we sold three machines to people who came in, and I do not think that more than fifteen per cent. of the total number of records we sold were bought in the store. From this it will readily be seen that I was up against a situation that required drastic efforts.

"I am writing this article from the standpoint of the dealer who conducts a first-class store in cities of forty to two hundred thousand inhabitants.

"I found out in the beginning that I would have to have one man devote his entire time to the talking machine business; a man who knew that his salary was dependent upon the amount of business he did.

"A young lady is all right to handle the department if there is enough drop in business to keep her busy, but it is rarely that you can find one who has the capacity to get out and dig up business.

"On the other hand, I found that I could not allow the success of the department to depend upon the regular piano salesman. It requires the undivided attention of at least one man.

"I finally secured the services of a man who had experience as a house-to-house canvasser; a man of suave address and who soon became a talking machine enthusiast.

"I decided to go out after the high-priced business only. In other words, I went after the cream first, gradually working downward as necessary.

"I did not put this man out on a straight canvass as is often done, as canvassing is difficult among high-grade people, but we would take a street and find out the names of the people in each house, what the man's business was, and any other facts that might be of interest. Armed with this information, and going up to the house and asking for a lady by name, it immediately distinguished my salesman from a canvasser and generally got an interview. If after several attempts he could not get an interview at the house, he would try the man at his place of business.

"The whole purpose, of course, was to get the machine in the house. The proposition differed from the usual plan in that we did not offer to place them "on trial" or "on approval." I believe this cheapens a high-grade product—it is too commonplace; so that my proposition was to give them a "demonstration" of the machine. My salesman would go on to explain that this was part of an advertising plan that we had evolved to popularize the machine, and emphasized the fact that it involved no obligation on her part.

"Having gotten the party interested, the salesman would then make an engagement for a definite evening for the 'demonstration,' the idea being to send the ma-

chine in the afternoon and take it away the next morning, if they did not care to buy. Of course, the salesman did not mention anything about buying; he kept that in the background as much as possible.

"In sending the machine up the afternoon of the evening that this demonstration was to be made, I always locked the machine and did not send the records, carrying them up later. Now there was a definite sales purpose in this. I wanted to be sure the first time they heard it that it would be under the most favorable circumstances and under the supervision of some one who thoroughly understood the machine. The reason for this is readily apparent; if perchance the machine did not play just right, they would be prejudiced against it. Then, too, I did not want them to have a chance to play it to death before they got the sales talk.

"The man I had was a fairly good closer, I usually went with him for these demonstrations for two reasons: first, to give him assistance in closing the deal, and secondly, because people usually treat you as a guest on such occasions, which enables you to get acquainted in an intimate sort of a way and permits you to go after them later as piano and player piano prospects, with the assurance of a friendly audience.

"I always made it a point to regularly read the New York papers and some of the musical journals, and in this way I acquired quite a fund of information about the personalities of the different artists, and I found that this was very interesting to the average man or woman we tried to sell. It gave them the impression that I was in touch with things musical. In this way I could drift entirely off from my selling talk and then come back again without any flagging of interest on the part of the customer.

"In the matter of records, I always had in mind to have with me records that would show the versatility of the machine; I mean by this the usual vocal duets, quartettes, band numbers, etc., as well as records that would show the violin, calling attention to the fact that the most subtle and elusive tones of that instrument had been caught and permanently recorded; a bell solo to show how the ringing tones were brought out, and so on. By doing this, each record gave a different talking point to present which not only made the talk highly interesting, but carried a firmer conviction of knowledge and merit.

"As a general rule the deal would be closed or be in such shape as to be pretty sure of closing before the evening was over. If this was the case, I would show them how to operate it and make a definite appointment when I was to see them, which must be within forty-eight hours. You see I learned that you had to strike while the iron was hot. Very often the more time you give people to think the harder it is for them to make up their minds.

"When I first inaugurated this plan I made it a rule to suggest to the party I was demonstrating for that they invite their neighbors and friends. I soon found, however, that the presence of these outside people was an interference; it prevented me from talking 'close.' I would have to wait until I could make a second call before making any effort to conclude the sale. The longer you put off closing a deal after you

once get it started, the greater the risk of losing it. As an instance I recall a woman who professed to be very anxious for a medium-priced machine, but was afraid her husband would not consent to a purchase. I finally got the husband all enthused, and just as he was going to sign the contract, the woman remarked, 'Now, Henry, don't forget that you have got your winter's coal to buy.' If she had thrown a bucket of ice water on him, it could not have cooled his buying ardor more quickly.

"So, I soon learned that the main thing for me to do was to push to a close the very moment I saw the least sign of willingness on the part of the prospective buyer.

"I always made it a practice, however, to keep in close touch with new buyers, at least for the first week or two after they bought, by personal calls in regard to records, etc., and they would tell me that Mr. or Mrs. So-and-so heard the machine the night before, and was much interested in it. I would immediately go to these people and offer a demonstration on the same plan.

"My experience seemed to show that most of the machines were bought by men, but it was much easier to persuade a woman than a man to allow you to make a demonstration. I found this to be the case where the woman's interest in the machine was limited. If she thought her husband was interested, she would allow you to make the demonstration, but a man is more wary; he is more afraid of committing himself to something. He will put you off with the pretext that he will call at the store, which he never does.

"I found, too, that you could get the undivided attention of a busy man in his home, whereas, even if he came to the store, he would be in a rush and maybe would give you only five or ten minutes.

"It is quite common for a piano house to offer to place machines on 30 days' trial, etc., but my plan was designed first to reach the people who were not reached by the advertising, and then to close the deal up right away before the first enthusiasm had cooled off; in fact, to add to this enthusiasm by a strong selling talk at the time the machine was being heard the first time; to make sure that it was heard properly, and that the different capacities of the machine were not only demonstrated by the selection of the proper records for the purpose, but to impress them on the buyer's mind by being there to personally call attention to them.

"The work proved very fascinating and paid me as well as following up piano prospects. I made many sales of \$200 machines with \$100 worth of records, which would compare well with the average piano sale, and the money came in much quicker. Besides, it gave me a wide circle of high-class people to work on for player pianos.

"I found out one thing that many piano dealers have not discovered as yet, and that is that it takes as high grade salesmanship to put over these kind of deals as it does to sell pianos. I also found out that enthusiasm was the essential selling idea; unless you can enthuse over a talking machine, don't try to sell it; leave that for the other fellow to do."

Mr. Max Dreyfus, of T. B. Haines, and Francis Day & Hunter, of New York, recently toured a part of the Canadian trade, calling on the Toronto dealers.

Something About Trimmings.

AS the busy time is fast approaching let us not forget something about trimmings, writes "Observer," in "The Echo," the R. S. Williams & Sons Co.'s bright little house organ. It's the sale of a small article that often leads up to a big sale. If a dealer has the name of keeping fine strings, he is very apt to have the name of keeping fine violins. Just the same as the man who sells a first-class make of engine will sell fine oil. Moreover it's the *little things* that count.

In selling trimmings do not talk of the five and ten cent article. If a five cent bridge is called for, produce it, but before your customer has time to put his hand in his pocket bring out the fifteen cent article, there is such a vast difference that your customer will take the fifteen cent article nine times out of ten.

So many good salesmen make the desperate mistake in bringing out the article that is only one point higher, so to speak. If for example, you should happen to hand out a good bridge for five cents, and unfortunately you should bring out a poor ten cent bridge, you would at once be apt to create a poor impression and the five cent purchase takes place, whereas you might have had three five cent pieces in place of one; and if you had a good ten cent cake of resin handy you would stand a very good chance of keeping the quarter.

Next let me give you a few hints in regard to the selling of the Violin G String, one of the most important small sales in a music store. Many will ask you if it will buzz or rattle. You can say, "No," yet inwardly you may not know but what it will rattle five minutes after the string has been adjusted.

There are two great points to keep in mind and do. The first one is to keep a good straight G string. You can get a good string to sell for twenty-five or fifty cents. Keep a bottle of String Oil and just before you give it to your customer put the smallest amount on your finger, and draw it over the string two or three times and instruct your customer, when the string is adjusted to pinch the string firmly about two inches from the bridge and pull up towards the nut. You will find your string will hardly ever rattle if this is done.

Let me give you one more hint and that is to keep all your trimmings in plain sight. So many dealers keep their trimmings behind the counter. Just see how easy it is to lose sales. A man comes in to get a violin bridge, a mute and an extra peg. You show him and sell the bridge. Something attracts yours or his attention and he goes out, forgetting the other two items. When he is up the street he remembers them and the other fellow reaps the benefit of your trimmings being out of sight. Keep good trimmings and where people can see them. They will often bring you the sale of a good instrument.

The Player—a Man's Piano.

WHETHER or not the player piano appeals to men more than women, there is at least a viewpoint taken in the following expression of opinion, that salesmen would do well to think out. Doubtless there are many cases where the man of the house is the central figure for player salesmen. One interested party gives as his opinion that, "if the player is essentially a man's piano, it is of the utmost importance to the salesman to know it, for there is a vast difference in the handling of

a sale when the purchaser is a man than would be the case with a woman. In some respects a man is the easier to sell. Once he gets the idea in his head of having a thing, he is much more enthusiastic than a woman, and much readier to show it; in other words, men ride their hobbies before all beholders; women rarely do. Then, too, the idea of personally producing music is much more of a novelty to the average man than to a woman, for most women get at least a smattering of music as a part of their education; it is expected of them just as much as learning to read or write. Hence the novelty of the player appeals with greater force to a man. Then, a man is not nearly so critical as a woman. If he sits down and grinds out a piece, no matter how mechanical it may be, he feels that he has done something of great importance, to himself at least, and he is more apt to overlook the finer points of interpretation and expression than is a woman. On the other hand, a woman will look only to the results produced, whereas a man will want to know 'how' they are produced. For instance, if you tell a man that you can accent any note or chord, he wants to see you work the device that accomplishes this result—he wants to know how it is done. The average man's musical taste runs more to the music of the passing hour, the light, tuneful pieces that he can whistle, not forgetting the old-time ballads of boyhood days, which always awaken tender memories.

"If it be true that the player is a man's piano, it is of especial importance for the outside salesman to know it, for then it would be up to him to concentrate his efforts on the male members of the household, instead of the female, as would be the case if a straight piano were to be sold.

"There is another and an important point to remember, and that is if you can get a man interested in a player piano he is less likely to be deterred from buying for financial reasons. If a man gets the idea that he really wants a thing he will strain every resource to get it. In the words of the song, 'He wants what he wants when he wants it,' whereas womenkind have had to learn to hide in patience.

"While there are no statistics available, unquestionably the greater percentage of players are bought by men. It has come to be almost proverbial that 'women buy the pianos and men buy the player pianos.'

Have a Children's Day.

DID you ever have a children's day at your store? It has been tried with success, and the Journal is informed that there are progressive stores making this a semi-annual event. It would of course be well advertised, and designed to bring along the parents as well. Just turn the idea over in your mind and size up its possibilities. There could be a little girl of 10 or 12 demonstrating a player piano; a number of children's records played in the talking machine department; mouth organs, boys' bugles, kettle drums displayed for the boys, and dozens of other ideas introduced. Why wouldn't it pay to have a children's day?

Credit Men Should Co-operate.

VERY true it is that salesmen must be competitors. But credit men should be partners. Too frequently dealers discuss the pro's and con's of an organization with merely selling methods in mind, when

there should not be lost sight of the benefits to be derived from co-operation between the men who have to make the collections. The past few months has emphasized the importance of the duties of the collection department, and when this class of men meet frequently, as they should do, mutual help should result. Someone has said: "In the old days business men cut each other's throats. Later they cut prices. Then they cut acquaintance. Now they co-operate."

The Proportion 80%.

DO you agree with this? A student of selling methods informed this Journal's Editor that "a jeweler in a large city pays \$5,000 a month for a little room, about the size of an ordinary hen house. Thousands of people pass this little place every day. The \$5,000 is for the location—not the floor space. Therefore, of the \$5,000 about \$4,000 is for window display. Four-fifths of your rent is for your windows. Are music dealers making them pay four-fifths of their rent? Don't underestimate their value. The size of the town has nothing to do with the case. If your rent is \$50 a month, at least \$40 is for your windows. Do they get that much out of them? They ought to get more!"

Adopt a Regular Day.

THERE is a value in having a certain day each week on which to change your window display. If your displays are well arranged and attractive, people get in the habit of watching for each new one. Especially is this so if you put in an original or catchy display frequently. People are always interested in these things, and they will be watching for the next. Another good feature of having a set time for putting in displays is that it is much more likely to be done. If there is no particular time for it, you are inclined to put it off, and as a result many displays are left in longer than they should be. Knowing that on a certain day you have to change a window, you will be likely to be planning how you will arrange it.

Windows That Stay Clean.

ONCE a window is properly cleaned and polished (don't forget the polish), it will stay clean a long time, unless rain and dust come on it together, says a contemporary.

Let the one person clean your windows all the time. It is not everybody's job; and if you try to make it so, your windows will be no better than anybody else's. The inside windows should be washed with tepid water and chamois leather—no soap or powder of any kind. Wipe this off dry with chamois, and polish with chesecloth. The outside is cleaned with the following mixture:

1 oz. pulverized whiting,	1 oz. liquid ammonia,
1 oz. grain alcohol,	1 pint water.

Apply with a soft cloth, after having sprayed the window to remove surface dirt. When this preparation is allowed to dry, and is then rubbed off with a polishing motion, the surface of the window will be extremely brilliant, and it will remain so for longer than when washed in the ordinary way.

If the window has become badly scratched, a filler should be applied, consisting of an ounce of white wax dissolved in a pint of pure turpentine. This fills the cracks or scratches, and prevents dirt lodging there.

HAMILTON NEWS.

ONE dealer stated that the week after the Centennial celebration he made five good sales, and began the following week by closing a sale on the Monday, but that the next day things quieted down and business had been anything but brisk ever since.

Another salesman recently was to have had six of his best prospects in on a Saturday. Every one failed to put in an appearance, so he called upon them the next week, and obtained in every case a promise to go to the warerooms the following Saturday. This time only one did go, and that was to say there would be nothing doing in buying a piano for the present. A second call on the other five showed that each one was deterred for such reasons as working on short time, uncertainty about factory closing down or laying off more hands, etc. Such conditions in an industrial centre have, of course, a very direct bearing upon the piano retailing business.

Other reports, however, showed that the better-off persons financially were unaffected by the talk of tight money and kindred rumors, so that speaking generally, while trade is quiet comparatively, and while everyone is working hard for every sale closed, yet business is being done. Some dealers are satisfied, others are somewhat disappointed, but optimism and hopefulness are not wanting in Hamilton even with the latter class.

"In order that the others in the trade throughout Canada may be warned," said Mr. George McPhail, of 24 John St. South, to a representative of Canadian Music Trades Journal, "I would like you to publish this information about one B. Dunaveski who, for a couple of months has lived in our midst, posing as a Doctor of Music, and was 'smooth enough' to fleece a number of music dealers and other citizens for amounts ranging from \$5 to, it is said \$600 or \$800. Professor Dunaveski rented premises at 123 James St. South, and organized a Conservatory of Music, as he had previously done in Amarillo, Texas, Wichita Falls, Texas, and Johnston City, Tenn., from all of which places very unfavorable reports have since been received. He also claimed to have been associated with the Weaver Piano Co., of the United States. Evidences of crooked dealings with piano houses are not wanting in either number or extent of misrepresentation. He sold pianos on commission, on salary, and rented instruments for his conservatory. I would describe him as a Russian Jew, about 28 or 30 years old, with dark mustache, short stature, nervous disposition, and furtive look. He certainly was the slickest gent I have ever seen, and other dealers will do well to be forewarned should he turn up in any other locality in Canada."

The Newbigging Cabinet Co., Ltd., report that their shipments of record cabinets for September, exceeded the shipments of September, 1912, by about thirty per cent. Their October orders also indicate business in excess of what was expected under existing financial conditions.

Mr. Thomas Anderson, president of the Canadian Music Dealers' Association, was in Toronto recently, at which time he was in conference with secretary C. M. Passmore regarding association matters. Mr. Anderson has been troubled with hay fever, but is now over the more acute stages of the attack.

Mr. J. Faskin McDonald, the Bell and Sherlock-Manning man of Hamilton, has taken on the Columbia line of gramophones, graphophones and records.

"O Salutaris" is the title of a new piece of music by Rev. P. J. Donovan of Hamilton, copyrighted at Ottawa.

Mr. Stanley D. Addison, manager of the Carey Piano & Music Co., Ltd., has just resigned his position as bass soloist at Central Presbyterian Church, much to the regret of the committee in charge of the church music.

Mr. George McPhail, of 24 John St. South, has added the Newcombe line to the Evans Bros. pianos and players taken on at the time of his opening up in Hamilton in January last, and states that sales are satisfactory, especially in players. With him is associated Mr. T. F. Wilson, formerly of Markdale.

Coincident with the announcement of the formation of a local Scottish choir of 40 voices, organized under the auspices of the Hamilton St. Andrew's Society, was the appearance of E. J. Wilson's advertisement featuring a series of Columbia records by William McEwan, the famous Scotch singing evangelist.



Interior of E. J. Wilson's store Hamilton. Staff (reading from left to right) Mr. Webb in charge of Talking Machine Department; Mr. E. J. Wilson himself; Mr. Ramsperger; Turner; Harry Red; S. Morden, Miss Walker and C. L. Rymal.

Mr. F. Lunn, manager of the Gerhard Heintzman branch next door to the post office, will have new neighbors five doors to the west, in the person of the Bank of Nova Scotia, who are erecting a splendid new office building, at a cost of \$45,000.

Mr. E. J. Wilson, who has been living at Burlington Beach all summer, has been on the list of the indisposed, having had trouble with his eye. Mason & Risch sales in both pianos and players are reported good during the past month. The gramofola department, in charge of Mr. Webb, has been doing exceedingly well, especially in Columbia and Columbia-Rena records.

Since taking charge of the Carey Piano & Music Co., Ltd., in May, Mr. Stanley D. Addison has had the premises remodelled and redecorated. There are now three individual demonstration rooms for the Columbia and Edison departments on the ground floor, and a spacious showroom upstairs for pianos and players. In the latter Mr. Addison re-arranges his stock frequently to freshen its appearance, upon the same principle that one does the show window. His efficient staff now con-

"Their success due to real merit."

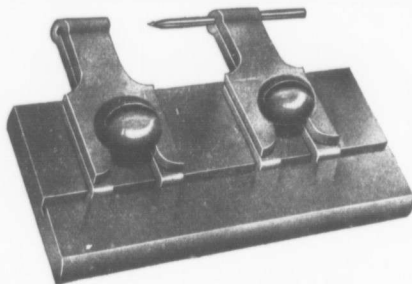
MADE
IN
CANADA.

OTTO HIGEL PIANO ACTION FLANGES

IMPROVED
AND
PATENTED



First in quality, and
in keeping with the
high standard by
which Canadian
pianos are judged.



OUR new patented **Adjustable Continuous Metal Flange** has many advantages over the old style continuous flange. On the old style, the tongues are integral with the bar and therefore no lateral or side adjustment is possible. These tongues frequently break at the groove or screw hole, and this necessitates the removal of the entire bar which is an expensive and troublesome operation.

The new Flange entirely overcomes this as the tongues are composed of separate parts, and are adjustable laterally. This is of great importance as it permits of accurate spacing. These tongues or Flanges are very strong and will not break, but if they should become damaged by accident they can be easily replaced without taking bar from the Action.

Another great advantage is that a Butt can be removed from the action without having to take the same out of the piano. The screw does not require to be removed (only loosened enough to allow the bent part of the flange to pass the groove).

On the old style flanges, when a Butt has to be taken out the Action has to be removed from the piano, as the screws which clamp the plate on the centre pin enter from the rear of the Action. In most Actions the Damper Levers interfere with getting the screwdriver to the screws, in which case the Damper Lever has also to be taken off.

The
Otto Higel Co., Ltd.
Toronto - - - Canada
KING & BATHURST STS.

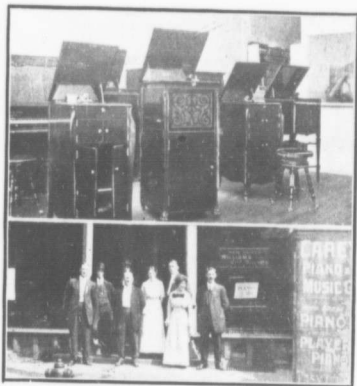
By far the most trouble with the old style of Flange is caused by the breaking of the plates and screws, which clamp the centre pins. This is entirely eliminated in our New Patented Flange. A large screw is employed which is capable of withstanding a far greater strain than is ever put on it.

The value of this improvement cannot be over-estimated as it means the saving of a large expense bill to the Dealer and Consumer.

We have especially equipped our factory for the production of this new Flange in large quantities.

sists of Mark Sheldrick, formerly New Seal Williams wholesale representative; Frank H. Culp, on the sales staff; M. W. Wickins, in charge of the Columbia and Edison business; John Markle, the oldest salesman on the staff, and P. Dimmick, whose territory is the Niagara Peninsula, for this house now assumes responsibility of that district from lake to lake.

Mr. A. L. Garthwaite, the local Heintzman representative, is thoroughly settled in his new corner premises at King and John Sts., which are most elaborately equipped. After very careful consideration this situation was chosen near the radial station, at which point hundreds of people from the surrounding district enter Hamilton each week. Mr. Garthwaite is pleased with the past month's showing of his business, although one of his problems is the disposal of organs and used pianos taken in exchange.



The upper view shows the talking machine department in Carey Piano & Music Co.'s store at Hamilton. The lower one takes in manager Addison's staff in front of the store. Reading from left to right: W. M. Wickins, manager talking machine dept.; Alex. Grainger, tuner; Stanley D. Addison, manager; Wm. Barclay (directly behind Mr. Addison), repair man; Miss B. Smith, assistant talking machine dept.; P. Dimmick, representative in Niagara Peninsula; Miss L. Levy, book-keeper, and J. Markle, salesman.

In addition to increasing the capacity of their already commodious Victrola department, manager Louis E. Eager, of the Nordheimer branch, plans to divide the large show room upstairs in such a way as to give three individual rooms for the demonstrating of the Nordheimer "Human-Touch" players. Closing the last week in September with a goodly number of player sales, and commencing the next with a player and a Steinway grand sale, indicates conditions reported at Nordheimers. Mr. Adam Bletz, who manages the sheet and book music department, is busily engaged with the extra business that accompanies the re-opening of the teaching season.

Mr. W. F. Newman, of Barton St., has taken on the Columbia gramofolons, graphophones and records. Being in the centre of a district made up in large measure of Old Country people, it is predicted that Mr. Newman will find a ready outlet for the Columbia-Rena records.

WINNIPEG LETTER.

SINCE last report the local trade situation has undergone no startling changes. The necessity for keeping collections well in hand has not lessened. There is a little more optimism as the season when trade should show improvement advances. Present indications are that fall business in pianos and players will not be up to last year's record with, however, an increased business in talking machines, musical merchandise and sheet music.

The Doherty Piano Co. report the co-operative sale recently conducted by them a great success. Mr. E. A. V. Mitchell has joined the office staff of this firm. Mr. E. T. Matthews, special salesman residing at Neepawa, recently joined the benedictis.

Miss Ella Anderson has taken the position as pianist with the Winnipeg Piano Co., which until recently was filled by Miss Malcolm.

The Winnipeg Piano Company report piano business as fair, and graphophone sales only fair, owing to the difficulty in getting stock forward. They state that apparently the new models are so very much in demand that only about 10 per cent. of the orders are being filled, which is a phenomenal state of affairs for this time of the year. "However, we look for an early and satisfactory improvement in view of the very favorable crop situation," they stated to the Journal. The Goulay upright pianos and Knabe grand for the new Fort Garry Hotel are now in stock ready for delivery when the hotel opens next month.

Mr. Landermann, chief accountant of the Berliner Gramophone Co., Ltd., Montreal, recently visited the Western Gramophone Co., the distributors of "His Master's Voice" lines. The management of this firm are sparing no effort to take care of the fall and winter rush, and are still urging upon dealers not to neglect placing orders. The factory at Montreal is working to capacity, but is unable to get any great stock of records ahead, so great is the demand.

Fowler Piano Co. report business to be improving, with fine prospects for a good country business. Mr. Horseman, president of the Newcombe Piano Co., paid them a visit and took away a nice order for Newcombe goods. The change in the arrangement of their store is giving them much needed additional display space.

Messrs. Babson Bros. report a satisfactory business in the Edison phonograph lines.

Mr. A. D. Wayne, a recent visitor to the city, has joined the staff of the Phonograph Co. of Chicago. Mr. Wayne will be in charge of the retail sales force.

Mason & Risch, Ltd., report reasonable business for the months of August and September. Mr. Biggs, in company with Mr. Whiteacre, recently left for Toronto to visit headquarters.

Mr. Smith, manager of Whaley, Royce & Co.'s Western branch, reports their staff as being busy from early morn till dewy eve, filling orders taken by their travellers in the Western Provinces, having a large demand for their new Imperial Edition of books—First Pieces in Easy Keys, Melodious Recreations, Primary Classics and Famous Classics, also Mammoth and Empire Folios. There is every indication of a busy winter season for this firm.

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A DISPLAY

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- "Melodious Recreations"
- "Primary Classics"
- "First Pieces in Easy Keys"
- "Mammoth Piano Folio"
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Write for list of Sheet Music,
Vocal & Instrumental, Anthems,
Part Songs, etc.

Whaley, Royce & Co., Limited

237 Yonge Street
TORONTO

Donald and Princess Sts.
WINNIPEG

Your correspondent called on Mr. E. J. Merrill, manager of the Karn-Morris Co., and found him nearly frozen, owing to the rule not to heat the block before Oct. 1st. Mr. Merrill reports good business and collections as fair. They are devoting a good deal of their time looking after collections.

J. J. H. McLean & Co., Ltd., report business as good and collections improving. This firm have on display in their window a handsome grand piano which was sold to the Fort Garry Hotel.

Mr. Chas. Ruse, of the Gerhard Heintzman firm, Toronto, was a recent visitor to Winnipeg. Mr. Ruse, accompanied by Mr. Weir, purposed making an automobile trip through the southern part of the Province. He will also go over the Western territory. Mr. Ruse was delighted with Winnipeg and surprised at the development of the retail piano business, and is naturally anxious to see the country district. He will likely remain in the West for two months.

COLUMBIA NOTES.

Mr. Marion Dorian, treasurer of the Columbia Graphophone Co., with headquarters at New York, recently paid an official visit to their Canadian headquarters at Toronto. While in Toronto, Mr. Dorian, who was accompanied by Mrs. Dorian, was the guest of Mr. Otis Dorian, assistant Canadian manager.

Mr. A. G. Farquharson, manager of the Canadian business, was a recent visitor to Montreal in the interests of his lines.

Arthur Friedham, the well known pianist, who was among prominent artists to give entertainments in Toronto, is featured in the catalogue of Columbia records as their exclusive artist. Mr. Friedham is always well received in Toronto.

Mr. A. E. Gladson, recently of the London, Eng., factory of the Columbia Graphophone Co., is the latest addition to the staff of experts in the Canadian factory.

A new Columbia demonstration record is on the way, to retail at 25 cents, the idea being to emphasize the fact that Columbia records may be played on any standard disc instrument. On one side is a solo by Henry Burr, and on the other a serial talk to an interesting musical recording. A large label carries the Columbia message. In a forthcoming issue of the Saturday Evening Post will be a \$9,000 advertisement of this new record.

WHO WAS THE PIANO MAN?

In connection with the recent exhibition at Charlotte-town, P.E.I., a good story is told at the expense of a well known piano man. A lady and her daughter dropped in at one of the stands and were engaged for a time in conversation with the manager, who, to hide his identity, is here named Mr. Blank. Incidentally the daughter tried over some of the instruments. On leaving the booth they were accosted by a rival exhibitor, who had apparently been watching them, and concluded that they were in the market. During his attempts to sell one of his own instruments he stated that Blank was no business man, that he would soon drive him out of business, etc., and that the instrument he was selling was only a cheap one and had no sale among good people. He also enumerated some of the prospects that he ex-

pected to close. Finally the lady said, "Well, Mr. Blank, and this is my daughter." How the piano man let himself out of the embarrassing situation is not related.

BIRTHDAY HONORS.

The accompanying illustration shows a pleasing event in connection with the convention of the Canadian Manufacturers' Association at Halifax. On the return trip it was learned on Saturday that the following Sunday would be the anniversary of Mr. R. S. Gourlay's birthday. Arrangements were quietly made to give him



(From Canadian Manufacturer)

The group surrounding Mr. R. S. Gourlay at his presentation at Sherbrooke, Que.

a surprise, and the train which was scheduled to stop at Sherbrooke for ten minutes, made a twenty minute stop. Mr. H. Murray, of Montreal, on behalf of the association, presented Mr. Gourlay with a pearl tie pin and the congratulations and good wishes of his fellow members.

Though the incident was unexpected, Mr. Gourlay was quite equal to the occasion, and delivered an interesting impromptu address.

Mr. William Hay, of the Brinkerhoff Piano Co., Chicago, recently returned to that city from a vacation, spent with his parents in Canada, and is reported as saying, regarding Canada: "Building construction is at its height and the constantly increasing population, which is coming to take advantage of the many business opportunities offered, means an ever-growing trade for the wide-awake Canadian piano dealers and manufacturers. A record business is being enjoyed by musical instrument dealers, and they all are expecting a big fall. The instruments seem to be affording unlimited satisfaction, and some of their styles are most attractive."

NEW MUSIC

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Where the Publisher's name and address are not given in the following list, the information may be obtained by writing Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

27621. "You've Got Your Mother's Big Blue Eyes." Words and Music by Irving Berlin.
27643. "I Never Knew." Words by Harry Williams. Music by Bert Grant.
27644. "Lord, Is It I?" Words and Music by Gordon V. Thompson.
27645. "Sunshine and Shadow." Words and Music by Gordon V. Thompson.
27646. "Thy Yoke." Words and Music by Gordon V. Thompson.
27647. "Teach Me, O Lord." Words and Music by Gordon V. Thompson.
27648. "Ere Another Sabbath's Close." Anthem by Ernest R. Bowles. Anglo-Canadian Music Publishers' Association, Ltd., Toronto.
27649. "Dear Canada." Words and Music by Frederick Fenton, Toronto, Ont.
27652. "Chase Me, I'm Single." Words and Music by Harry Williams, Joe Young and Bert Grant.
27654. "I Did Not Intend To." Lyric by Paul Herve, English. Adaptation by Edward Briquet and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27655. "Woman's Better Off Than Humans of To-day." Lyric by Paul Herve. English adaptation by E. Paulton and A. Philipp. Music by Jean Briquet and Adolf Philipp.
27656. "You and Only You." Lyric by Paul Herve. English adaptation by E. Paulton and A. Philipp. Music by Jean Briquet and Adolf Philipp.
27657. "Is It Worth While." Lyric by Paul Herve. English adaptation by E. Paulton and A. Philipp. Music by Jean Briquet and Adolf Philipp.
27658. "Tell Me That You Miss Me." Lyric by Paul Herve. English adaptation by E. Paulton and A. Philipp. Music by Jean Briquet and Adolf Philipp.
27659. "Adele." Lyric by Paul Herve. English adaptation by E. Paulton and A. Philipp. Music by Jean Briquet and Adolf Philipp.
27660. "Strawberries and Cream." Lyric by Paul Herve. English adaptation by E. Paulton and A. Philipp. Music by Jean Briquet and Adolf Philipp.
27664. "There's A Girl in Arizona." Words by Clarke and Leslie, Music by Irving Berlin.
27666. "O Salutaris." Music by Rev. P. J. Donovan, P. J. Donovan, Hamilton, Ont.
27595. "Take Me Back." Words and Music by Irving Berlin.
27667. "President's March." By E. A. Strange-Johnston, E. A. Strange-Johnston, Toronto, Ont.
27692. "Dixie Doodle." Characteristic Two-Step. By Josef Ruben, Op. 15.
27664. "Let's Forget." (Oubliions). Waltz Song by M. Wagmire Horton.
27605. "The Dawn of Freedom." Military March and Two-Step. By James C. McCabe.
27696. "The Kellys Are At It Again." (Words and Music). By Jack Norworth and Larry Williams.
27698. "On a Ragtime Homecoming." Words by Wm. Jerome. Music by Jean Schwartz.
27609. "The Raiah Glide." Words by Wm. Jerome. Music by Jean Schwartz.
27610. "When You Leave Your Little Old New York." Words by William Jerome. Music by Jean Schwartz.
27679. "Don't Blame It All on Broadway." Words by Harry Williams and Joe Young. Music by Bert Grant.
27671. "If I Could Only Have You." Words and Music by Moroney and Banton.
27679. "Das Metternachdel." Words by Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27680. "Ich Weiss Ein Fluetchen Schuetzen." Words by Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27681. "Oh! Gustav." Words by Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27682. "Du Kleine Maus." Words by Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27683. "Du Cabaret." Words by Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27684. "Hurrah The Compagnie." Words by Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
27685. "Rainbow Isle." Words by Edward Madden. Music by Leo S. Roberts.
27686. "When My Old Kentucky Home Was New." Lyric by Geo. J. Mortariaty. Music by J. R. Shannon.
27692. "If you don't Want Me." (Why do you Hang Around). Words and Music by Irving Berlin.
27693. "Tra La, La, La." Words and music by Irving Berlin.
27695. "Serenade." Waltzes. By Harry J. Lincoln.
27696. "Hanging Up." March, Two-Step. By Harry J. Lincoln.
27697. "Heather Rose." Three Step. By F. H. Losey, Op. 335.
27698. "Jolly Jingles." Rag. By F. H. Losey, Op. 306.
27710. "Soldiers of Christ, Arise." By Arthur Leland, Whaley, Royce & Co., Limited, Toronto, Ont.
27711. "Beyond the Smiling." Words by Arthur Leland, Whaley, Royce & Co., Limited, Toronto, Ont.
27712. "Sanctus." By John Adamson, Whaley, Royce & Co., Limited, Toronto, Ont.
27713. "God Shall Wipe Away All Tears." By John Adamson, Whaley, Royce & Co., Limited, Toronto, Ont.
27714. "Saviour, Again Thy Dear Name." By John Adamson, Whaley, Royce & Co., Limited, Toronto, Ont.
27726. "My Lady Ross." Words by J. E. Dempsey. Music by Johann C. Schmid.
27727. "I've Got Everything I Want But You." Words by Marion Sunshine. Music by Henry I. Marshall.

27728. "The Diary of My Heart." Words and Music by Mervin Bamber Bergen.
27729. "Close Your Eyes." Duet. Words by Edward Paulton. Music by Jean Briquet and Adolf Philipp.
27730. "It's Funny How the Boys All Fall for Me." Words by Marion Sunshine. Music by Henry I. Marshall.
27731. "You're My Boy." Words by Marion Sunshine. Music by Henry I. Marshall.
27732. "The Shadows of the Evening Hour." Anthem. By F. G. Rathbone, Whaley, Royce & Co., Limited, Toronto.
27734. "Simply to Thy Cross I Cling." Anthem by Eben H. Bailey, Whaley, Royce & Co., Limited, Toronto, Ont.
27735. "I Heard the Voice of Jesus Say." Anthem. Arr. by John Adamson, Whaley, Royce & Co., Limited, Toronto, Ont.
27736. "Gently, Lord, O Gently Lead Us." Anthem. By W. T. Porter, Whaley, Royce & Co., Limited, Toronto.
27737. "Fear not ye, O Israel!" Anthem. By Dudley Buck-Adamson, Whaley, Royce & Co., Limited, Toronto, Ont.
27738. "Our Saviour." Anthem. By G. A. White, Whaley, Royce & Co., Limited, Toronto, Ont.
27739. "Jesus, Lover of my Soul." Anthem. Arr. by Arthur Leland, Whaley, Royce & Co., Limited, Toronto, Ont.
27740. "There is a Land Mine Eye Hath Seen." Anthem. By Mary Bradford Crownshield, Whaley, Royce & Co., Limited, Toronto, Ont.
27741. "He Wipes the Tear from Every Eye." Anthem. Arr. by Arthur Leland, Whaley, Royce & Co., Limited, Toronto, Ont.

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MANUFACTURERS' EXECUTIVE MEET.

A meeting of the executive committee of the Canadian Piano and Organ Manufacturers' Association was held at the offices of the secretary, Mr. James G. Merrick, 4 Queen Street East, Toronto, on September 29. There was a full attendance, with Mr. F. Bull, president, in the chair.

Among the topics up for discussion the question of ventilation in the Manufacturers Building at the Canadian National Exhibition brought out an emphatic expression of opinion. A resolution is to be forwarded to the Exhibition management asking that steps be taken to utilize at next year's Fair the ventilation with which the building is equipped and which has not heretofore been used. One exhibitor suggested that by placing an electric fan in the inner or sound-proof room fresh air could be drawn through the ventilating grate, and by this means a very satisfactory temporary relief from the serious atmospheric conditions incident to a lack of ventilation secured for the demonstration room.

The absence of souvenirs was again commented upon, and in view of a report that one or two firms inclined to revert to former conditions of souvenir distribution, it was decided to emphasize to exhibitors the advantage of a strict observance of the agreement entered into by the piano and organ exhibitors not to distribute any form of souvenir, it having been proven by years of experience that the handing out of souvenirs caused an undesirable congestion of people around the music pavilions and frequently inconveniencing interested persons, or preventing them approaching the stands.

The annual meeting of the association is to be held on Nov. 14, at the National Club, Toronto.

**FLIMFLAMMER ABROAD—SPECIALIZED IN
TALKING MACHINES—WARRANT IN
TORONTO FOR HIS ARREST.**

A much wanted man in Toronto is H. Muller, also known as Miller, who lived with his wife in rooms on Palmerston Ave. Muller conceived the idea that he could make money easily and quickly by purchasing high class talking machines, with the usual instalment payment down, or on approval if he could get them that way, and immediately selling the machines at prices low enough to make them readily salable.

Up to the time of Muller's hurried exit from Toronto, on September 8, he had bought machines from no less than seven different firms. These were all sold at different times to Mr. C. E. Hurling, a well known local dealer in new and second hand talking machines. Any suspicions Mr. Hurling may have had were effectually dispelled by the receipts presented, afterwards found to be forgeries, and by referring to Miller's employers, a cartage firm in Toronto, with whom he was employed as packer. He stated that in his work he frequently met persons wanting to dispose of articles of furniture, talking machines, etc., at a sacrifice rather than move them or look after their storage. Before departing he also borrowed \$90 from a fellow workman on the strength of his mother's death calling him away suddenly, and he "worked" a branch bank for

\$100, stating that he had a \$3,500 property. To get this he forged Mr. Hurling's name.

Miller was slick and smooth and had a plausible answer for every question. He is described as about 30 years of age, about 5 feet 11 inches high, clean shaven, sandy hair, quick in speech, with a slight lisp, a bright pinky complexion peculiar to some fair people, and prominent eyes. His head inclined slightly forward and his face was one easily remembered. He was usually dressed like a well-to-do mechanic, blue suit, black soft felt hat with wide brim, khaki shirt and soft collar, and his hair is said to be curly or waxy. It is thought that he will commence operations in some American city if the warrant now out for his arrest is not soon executed.

In the talking machine trade the only loser is Mr. Hurling, who is out several hundred dollars, the various dealers having received their machines back, and in almost every case they having received cash deposits.

ENTERTAINED THE ROTARY CLUB.

The Rotary Club of Toronto, an organization of business men, in which the membership is limited to one from each line of business, was entertained on the evening of Sept. 24, by the R. S. Williams & Sons Co., Ltd., at their ten story home of music. After dinner at the Albany Club the members adjourned in a body to the R. S. Williams warerooms, inspected each floor and listened to a musical programme on the third floor. The programme consisted of selections on the Edison disc phonograph, Electric Solo Apollo, Edison Cylinder Amberola, the Victor Victrola, and violin solos by Frank Blachford, the well known Toronto artist, whose accompaniments were played by J. P. Milne. Following the musical programme there was a demonstration of the Edison Dictating Machine by H. C. Record of the Williams staff. Each visitor was presented with a souvenir by the firm. The president, vice-president and managers of the various departments were on hand to look after the firm's guests, including their versatile advertising manager, who made an excellent chairman, and surprised the gathering with his inimitable fund of wit.

MASONIC HONORS FOR ORGAN MAN.

Mr. Harry Sykes, a well known resident of Woodstock, Ont., where he is secretary of the Thomas Organ Co., has been appointed to the office of assistant Grand Secretary of the Masonic Grand Lodge of Canada. This honor was conferred upon Mr. Sykes by Grand Master W. D. McPherson, K.C., M.P., who was elected to this office at the Grand Lodge sessions in Ottawa during the past summer. Mr. Sykes, who is a Past Master of Oxford Lodge, 76, of Woodstock, has been a consistent worker in the Masonic order for the past fifteen years. He is also secretary of Wilson District, No. 6. His fellow craftsmen take his appointment as a high compliment not only to himself, but to the order in Woodstock.

At the concert given by Madame Melba in Massey Hall, Toronto, on the evening of Oct. 7, a New Scale Williams piano was used.



It is a significant coincidence that the successes of the world's most renowned musicians have been made in connection with the

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CONSTANT association with the greatest and most authoritative exponents of musical art can only be interpreted as a conscious and sustained tribute to the well-merited prestige and inherent worth of the Haines Bros. Piano.

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MASTERLY ADDRESS BY PIANO MAN.

In an editorial review of the proceedings of the annual convention of the Canadian Manufacturers' Association, held in Halifax last month, "The Canadian Manufacturer" refers to the address of the retiring president, Mr. R. S. Gourlay, of Gourlay, Winter & Leeming, Toronto, as follows:—

"The annual address of the President of the Canadian Manufacturers' Association is usually a good one. Some are, of course, better than others. President Gourlay's address on Wednesday morning can be classed upon the latter class. It contained, as newspaper men say, 'lots of meat.' In its subject matter it was comprehensive.

"Its outstanding features were the able and comprehensive manner in which it handled the subjects relating to the financial situation and the tariff.

"As far as the financial situation is concerned it is doubtful whether it has been dealt with so ably, and with such a thorough grasp of its complex character, by any public speaker in the country.

"President Gourlay put his finger on the spot when he declared that while the Balkan war had had its indirect influence, yet 'the key to the situation here lies in the fact that Canada is financing her rapid numerical and material growth and development on borrowed capital. The wealth has not yet been converted into money or into merchantable commodities that can be used to pay our debts. Meanwhile our immediate requirements in goods from other nations are far in excess of anything we have to offer in return. For the twelve months ending May, the balance of trade against us was \$327,000,000. This we have had to pay in cash, and not having the money ourselves, we have had to borrow it.'

"Of course as long as the money market remained easy we could have gone on borrowing without difficulty, but when a year ago the attack of stringency developed, Canada, like any other large borrowing country, was certain to feel its pinch. And keen observers like Mr. Gourlay are not slow to recognize the fact.

"Another thing that President Gourlay recognized was that the adverse criticism of the banks for the caution they have exercised since the period of money stringency set in was scarcely justifiable.

"To say," he added, 'that they have refused to provide money for speculative ventures, or for the financing of new enterprises is to acknowledge that they have chosen rather to reserve their resources so as to be the better able to take care of legitimate business.'

"As a protectionist, Mr. Gourlay is classed among the moderates. His remarks show that he is still to be so classified. But they showed still more. They show that moderate protection is the policy of the rank and file of the C. M. A. Mr. Gourlay was not, it must be remembered, speaking for himself alone. He was speaking for the association as a whole.

"It was quite clear that he and the association for which he spoke were not satisfied with the protection afforded the iron and steel and the woolen industries. It was in its relation to these branches of industry particularly that the tariff needed revision.

"We do not ask nor do we want higher duties all along the line," explained Mr. Gourlay. "I am aware that such desires are attributed to us, and will probably

continue to be in spite of anything we may say to the contrary. If it will serve any useful purpose let me here and now place our association on record once more as being satisfied with the present general level of our tariff subject to the adjustment of certain defects. But it should also be made clear and emphatic that we are unalterably opposed to any general lowering of the tariff on goods of a class or kind made or produced in Canada.'

"I thought he coined a good phrase when he declared that while tariff stability was desired, it should be 'pre-empted on adequate protection.'

"Mr. Gourlay could hardly be expected to omit all reference to the new American tariff. He was one of the Liberals who could not see eye to eye with his party



(From Canadian Manufacturer)

Mr. R. S. Gourlay "snapped" at McAdam Junction, N.B. on the way to Halifax.

on reciprocity. It was therefore only natural that he should express gratification at the fact that under the new United States tariff Canadian products would have freer access to that market without any entangling agreements.

"The American tariff,' he declared, 'is now on a similar basis to our own, whereas, taking into consideration the industrial conditions obtaining in the two countries it might be still lower and yet afford relatively higher protection than is at present enjoyed by the Canadian manufacturer.'

"As Mr. Gourlay predicted a great deal of misunderstanding and misrepresentation has followed regarding that part of his address dealing with the tariff. One paper tells us the manufacturers are guilty of extortion and robbery. Another which 'regrets that Mr. Gourlay has spoken so emphatically,' quoted figures from the trade returns, assuming that because Canada imports \$118,600,000 worth of iron and steel and manufactures thereof, and over \$30,000,000 worth of woolen goods, that



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Four Sets of Reeds,		Thirteen Stops.	
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Diapason	8 ft.	Diapason	8 ft.
Dulciana (soft)	8 ft.	Dulciana (soft)	8 ft.
Principal	4 ft.	Vox Celeste	8 ft.
Corona (soft)	4 ft.	Vox Angelica (soft)	8 ft.
Principal Forte	4 ft.	Diapason Forte	8 ft.
Bass Coupler		Treble Coupler	
Vox Humana		Grand Organ	Kick Swell

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in Mahogany finish.

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Four Sets of Reeds,		Thirteen Stops.	
BASS		TREBLE	
Diapason	8 ft.	Diapason	8 ft.
Dulciana (s-ft)	8 ft.	Dulciana (soft)	8 ft.
Principal	4 ft.	Vox Celeste	8 ft.
Corona (soft)	4 ft.	Vox Angelica (soft)	8 ft.
Principal Forte		Diapason Forte	
Bass Coupler		Treble Coupler	
Vox Humana		Grand Organ	Kick Swell

Buy and Sell the
Doherty.

The High Grade
Pianos
Player Pianos
Player Attachments
Parlor Organs
Piano Benches, Chairs
and Stools.

Doherty Piano Co.
LIMITED
Clinton, Ontario



a readjustment of the tariff is unwarranted. To most people these figures would rather indicate the opposite. They prove that the protection enjoyed by these two basic industries is inadequate."

GALT PIANO MAN ACCUSED OF ASSAULT IN TORONTO. FINED BY LOCAL MAGISTRATE.

"Shun the law courts as you would the devil," is the advice of a well known piano man that is worth observing, for reasons that every piano man appreciates. There are occasions, however, that the piano man is an involuntary participant in law court proceedings, as was the case with Mr. A. S. Taylor, a well known music dealer of Galt, who was fined by Police Magistrate Cohen of Toronto on a charge of assault. The charge was preferred by a Mrs. Heaps, formerly of Galt, but who removed to Toronto with an unpaid piano purchased from Mr. Taylor.

Asked by the Journal for particulars of the circumstances leading up to the case in Toronto, Mr. Taylor stated that the woman, then residing in Galt, bought the piano from him in December, 1909, for \$260, paying \$6 per month. These payments, Mr. Taylor stated, were never kept up, and only averaged \$3.50 per month up to the time the piano was repossessed.

On hearing that the woman was about to remove to Toronto, he warned her not to take the piano until she paid in full. She promised to pay, but failed to keep an appointment at Mr. Taylor's store. Five months later the woman was located in Toronto and Mr. Taylor came to this city to interview her. He states, that she expressed no surprise and offered a payment of \$10, and promised to pay \$10 a month on the instrument. This he refused, and had the carters call for the piano. He states that she finally offered \$25, but he insisted on removing the piano, which he agreed to return on payment in full of the amount still owing. When the movers arrived the woman endeavored to prevent their taking the piano and managed to lock the door, which the teamster however, opened from outside. Mr. Taylor stated in the police court that Mrs. Heaps offered every obstruction, but that he did not assault her. On the contrary, he said that she flung herself into a chair, pretending to faint and made considerable of a scene. However, the piano was removed and the next act was a summons to court, resulting in the conviction, as stated, and a fine of \$5. Unfortunately Mr. Taylor's chief witness was somewhat inebriated and the Magistrate would not listen to him. Mr. Taylor is convinced that had the trial taken place in Galt where both parties are known, the verdict would have been quite different.

PLAYER ACTION PATENT.

A despatch from Washington reports that Ignatius Traversaro, of San Francisco, Cal., has been granted a patent on an improvement in actions for player pianos. It is mechanically or manually operated, has for its principal object to provide an air operated device, positioned for operation with certain keys of the instrument, whereby when said keys are operated to play the piano, an organ effect is also produced by the attach-

ment simultaneously with the effect produced by the operation of the piano hammers.

Another object is to provide in conjunction with a piano, a reed device having an equalized air suction supply so operated that when the valves which control the admittance through the reeds of the air are opened, an unvarying tone will be produced by the reed. The attachment to produce the proper harmonic effect is used in connection with thirty-one consecutive keys of the piano and is positioned with its lowest toned reed in connection for operation with the key bar representing C sharp.

The invention comprises an air suction means operated from any suitable source of power, an air suction equalizing device in communication therewith, a sound board provided with separate channels in communication with which are suitably tuned reeds or other musical sound producing devices, a wind chest common to all of said sound board channels, air passages from each of said channels to said chest, devices adapted to close said passages, an air passage between said wind chest and said equalizing suction device and devices operable by certain keys of the piano and communicating with said channel passage closing devices for opening the same when the respective key connected therewith is operated.

HAD AN EXHIBIT AT OTTAWA FAIR.

The Journal's attention has been directed to an error in the report of the Central Canada Exhibition at Ottawa. This report stated that the John Raper Piano Co. did not have an exhibit this year while, on the contrary, they had one of the largest and finest displays of pianos and players ever made at Ottawa Fair. The firm were greatly pleased with the direct results of the Exhibition, as well as with the valuable list of prospects secured, a number of which have since been converted into sales. An especially pleasing feature of their business so far this season is the proportion of players and grand pianos sold. This firm's leader is the Mason & Risch make, and in commenting upon their exhibition business the Ottawa Citizen quotes from a letter received by the John Raper Piano Co., from Mason & Risch, Ltd., in which the latter firm says:—"The wonderful business you have done at the fair is certainly very gratifying indeed, especially as it comes after summer months that in all lines of business have been quieter than usual. We must congratulate you upon the extraordinarily active business which you have given us since the 1st of September, as we have not only sent you since the beginning of the month two full carload shipments, but six instruments by local freight at well. It is particularly gratifying, too, that player pianos and grand pianos have been an unusually large proportion of the total."

The series of concerts being given by the Toronto Symphony Orchestra during this season will no doubt cause a local increase in the demand for talking machine records by such artists as Misha Elman, Josef Hoffman and Schumann-Heink, who will be among the soloists in this series.

Playing Safe

It's a wise merchant that doesn't get "all het up" over one particular season and let the rest of the year just putter along. The up-to-date progressive dealer knows well that the

Edison Phonograph

is an all the year round, winter and summer, proposition, like the weather for instance. He's prepared for any emergency.

The safest plays in the phonograph business to-day are the Edison Amberola and the Blue Amberol Records because they involve no risks. They sell themselves.

Profit while the profits are good. Write to your jobber to-day.

**THOMAS A. EDISON, Inc., 103 Lakeside Ave.
Orange, N.J.**

SONG STORE WILL MOVE.

On November 1st the Jerome H. Remick Co.'s Toronto song shop, which for the past three years has been at 101 Yonge St., will remove to new quarters at 127 and 129 Yonge St. This will give more than half as much room again as they have in the present location, which additional space is greatly needed. Local manager M. Pressler, states that in the new store all fixtures will be perfectly new, and that upon completion it will be the finest of his firm's 60 song shops located in the main centres throughout the continent. The Jerome H. Remick Co. specialize in publishing and retailing popular music, for which the Canadian wholesale trade is handled through the Detroit headquarters.

THREE GOOD ANTHEMS.

There are many excellent anthems available for dealers who are doing business with choir leaders, from which Mr. A. J. Seyler, manager of the Nordheimer Piano & Music Co.'s sheet music department has singled out for special mention, "O Paradise, O Paradise," by Paul Ambrose. Mr. Ambrose is a son of the late R. S. Ambrose, a Canadian, who composed "One Sweetly Solemn Thought," which is considered by some to be one of the finest things of its kind ever provided by a Canadian. Mr. Seyler also is receiving large orders for "Father in Heaven," by C. S. Briggs, and "Now when Jesus was Born," a new Christmas anthem by Bruce Steane. The Nordheimer staff are finding the task of filling orders for works in the "Edition Peters," for which they have the Canadian agency, responsible for a great portion of their present rush.

A STOCK RECEIVED.

Musgrave Bros. & Davies, Toronto, who recently secured the Canadian agency of the Bosworth & Co. edition of Sevcik Violin Works, have received a stock of these, and are now ready to meet the wants of the sheet and book music trade. Mr. A. L. E. Davies, of this firm, reports business in their lines to be decidedly satisfactory, both wholesale and in their local retail stores.

CHAPPELL PERSONALS AND NEWS.

Mr. William Boosey, managing director of Chappell & Co., Ltd., London, has returned to England after a brief visit to New York. While on this side of the Atlantic Mr. Boosey learned of the excellent progress being made by both the Toronto and New York branches, under the direction of Mr. Walter T. Eastman. Those of the Canadian trade who know Mr. Walter Eastman will learn with pleasure of the fact that little Miss Joan Eastman, who began her career a few weeks ago, promises to be as musically inclined as her father and mother.

Mr. T. D. Thompson, travelling representative of the Toronto branch, is at present in the North-west, going right through to Vancouver and Victoria.

Mr. William J. Roberts, of the Toronto branch, was a recent visitor to New York City, where "The Marriage Market" had just been presented at the Knickerbocker Theatre. The musical numbers that made a strong impression on the first night audience included "Oh, How Near and Yet How Far," "The One I Love," a waltz song that provided the encouragement for Mr.

Brian's clever dancing; "Hand in Hand" and "Come Nestle in My Arms." The score of the piece is published by Chappell & Co., Ltd. One of the press critics afterwards said:—"Most of the numbers designed to be popular were in waltz time, and stranger things have happened than that this pretty, lilted music should start the tide away from ragtime. The solos and duets were all delightful."

The song "Little Grey Home in the West," with words by D. Eardley-Wilmot, and music by Hermann Lohr, is being strongly featured by Chappell & Co., Ltd. This firm has also issued a comprehensive list of new and popular concert and drawing room songs, ballads, duets and song cycles. They report that "A Little Love, a Little Kiss" (Un Peu D'Amour) with English words by Adrian Ross, and music by Lao Sileau, is continuing to enjoy a good sale.

FOR AN AFTER-DINNER PROGRAMME.

A great variety of songs are suitable for an after-dinner programme, but from the lengthy list of such in their catalogue, Chappell & Co., Ltd., have selected these, which they recommend:—

FOR LADIES' VOICES.

"You'll Git Heaps o' Lickin'," words by F. L. Stanton, music by Robert Coningsby Clarke; a catchy little song of two stanzas. The latter is:

Dry yer tears my bucky lad,
An' do yer best ter smile,
Things are goin' t' s'raighten out
An' righthen after while,—
Reekin' that you'll find, my boy,
As life you travel through,
You'll git heaps o' lickin's
For the things y' never do.

"Madeap Marjorie," words and music by Frederic Norton, sung by Hortense Paulsen; "Just Her Way," words by Elizabeth Sylvester, music by George Aitken; "Visitors," words by Helen Hay Whitney, music by Waddington Cooke; and "A Wee Bit Shy," music by Noel Johnson.

FOR MEN'S VOICES.

Five numbers with music, by Hermann Lohr: "Chorus, Gentlemen!" "Two Little Irish Songs" ("To My First Love" and "You'd Better Ask Me"); "The Little Irish Girl"; "The Ringers"; "Lanagan's Log"; two of W. H. Squire's numbers, "Lighterman Tom," and "The Jolly Sailor"; "The Admiral's Yarn," words by Fred. E. Weatherley and music by Paul A. Rubens; "The Drum-Major," words by the same composer as the preceding number, and music by Ernest Newton; and "Young Tom o' Devon," words by Harold Simpson and music by Kennedy Russell.

TENNYSON'S GREAT WORDS TO MUSIC.

Whaley-Royce Personals.

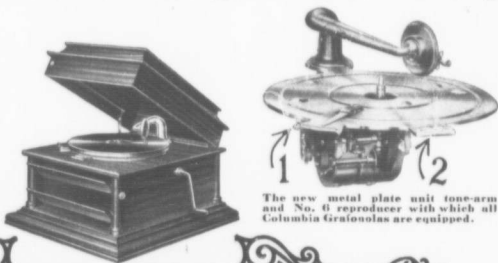
It is recorded that as Tennyson's nurse was sitting one day at his bedside, sharing to a degree the general anxiety about the patient, she said to him suddenly: "You have written a great many poems, sir, but I have never heard anybody say that there is a hymn among them all. I wish, sir, you would write a hymn while you

The New Columbia Grafonola Favorite To Retail At Sixty-Five Dollars

Better Worthy of its Name and Reputation Than Ever.

Other Columbia Grafonolas Range from \$20 to \$650

Equipped with the exclusively Columbia tone-control leaves, insulated continuous tone-chamber, metal motor board, bayonet-joint tone-arm, speedometer, needle cups, push button hinge lock release on the lid and the New No. 6 Columbia reproducer.



The new metal plate unit tone-arm and No. 6 reproducer with which all Columbia Grafonolas are equipped.



Painted from photos by (c) Mishkin, (c) A. Dupont, (c) Aylett, Matrone, Otto Sarony Co., Chickering and Breitkopf & Hartel

All the great artists of the world without one exception can be heard on any Columbia Grafonola. The portrait above shows a few of these—by no means all—who make records especially for the Columbia.

Get particulars of the Columbia Agency proposition. You will find upon investigation that it is the most favorable dealer offer ever made the talking machine trade. Columbia discounts are the most generous known in the trade. Prices are strictly maintained. You are not asked to undertake embarrassing obligations, the Columbia policy is based on the right of every dealer to change his mind.



COLUMBIA GRAPHOPHONE COMPANY

365-7 SORAUREN AVE., TORONTO



Creators of the talking machine industry. Pioneers and leaders in the talking machine art. Owners of the fundamental patents. Largest manufacturers of talking machines in the world. Dealers and prospective Dealers write for a confidential letter and a free copy of our book, "Music Money." Manufacturers of the Dictaphone.

are lying on your sick bed. It might help and comfort many a poor sufferer."

The next morning, when the nurse had taken her quiet place at the bedside, the poet handed her a scrap of paper, saying: "Here is the hymn you wished me to write." She took it from his hands with expressions of grateful thanks. It proved to be "Crossing the Bar," the poem that was sung in Westminster Abbey at Tennyson's funeral, and which has touched so many hearts. This was it:

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell
When I embark,
For though from out the bourne of Time and Place
The flood may bear me far,
I hope to see lay Pilot face to face
When I have crossed the bar.

These beautiful words have been set to music by F. W. Weggenast, published by Whaley, Royce & Co., Ltd., and the number is in great demand. Other Whaley-Royce publications singled out by dealers for special mention are "Lead, Kindly Light," by J. Lamont Galbraith; "When I am Dead," by Robert Stuart Pigott; "Nora," by the same author; "Only My Own Heart Knows," by the late Lewis Owen; and "Mother o' Mine," Rudyard Kipling's poem, with music by Pigott.

Mr. T. E. Callaghan, Whaley-Royce wholesale representative, has returned from a trip throughout the North-west, and reports a much greater volume of business looked than was expected under existing circumstances.

Mr. J. F. Leech, who has had a thorough experience in the lines handled by his firm, is travelling in Ontario, being appointed successor to Mr. Holmes Maddocks.

Mr. Maddocks now has permanent charge of the inside work, where he has the opportunity of looking closely after the dealers' interests.

SONGS OF MERIT.

Some splendid songs are being brought to the trade's attention by manager John Hanna of the Anglo-Canadian Music Publishers' Association. These include, "The Voice of Home," composed expressly for, and sung by Madame Clara Butt, with words by Herbert J. Brandon, and music by H. Lane Wilson; "The Gardenland of England," from the musical play *Autumn Menoœuvres*, with words by Henry Hamilton, and music by Herbert Bunting; two other numbers, with words by Herbert J. Brandon, and music by H. Lane Wilson, sung by Clara Butt, viz.: "The Heavenly Anthem" and "Land of Mine;" "Art Weary, Soul?" the words of which are by Fred. G. Bowles, and music by Oliver Barton.

The opening words of "The Heavenly Anthem," which is also published with organ accompaniment, are:

It came on the wings of twilight,
Out of the western sky,
Where the golden rays of sunset
Made wonderful harmony;
It was soft as the gentle breezes,
Or voice of the streams that roll,
Me thought 'twas a song of angels,
That spoke to my inmost soul,
Sing on! ye choirs of angels,
Triumph o'er pain and tears;
Till earth again re-echoes
To the God of Eternal years,
Sing on, the Heavenly anthem,
Sing on! Sing on!

The series of little encore songs will also be appreciated at this season of the year. One series of four numbers contains "Take Wing" and "Poppies," by Godfrey Nutting; "An Answer," by Leo Coluhrieh, and "Chain o' Gems," by Daisy McGeech.

GOOD SELLING SHEET MUSIC.

In sheet music circles mention is made of the following compositions as enjoying very large sales, due to their musical merit:—"God Remembers When the World Forgets," which is a delightfully simple and yet so meaning a poem by Clifton Bingham, with music by Carrie Jacobs-Bond, published in high, low and medium keys, in an attractive cover; "Mystic Beauty," a veil dance by Herman Finck; "She Had Her Spats on," a one-step by Meredith-Kay; and "Anticipation," a walse by Cecil Macklin. These pieces are all obtainable through the Hawkes & Harris Music Co., who also have on the way two other promising numbers, "Smiles and Kisses," by Herman Finck, and "Secrets," an intermezzo by Charles Ancliffe, author of "Nights of Gladness" walse, which is enjoying unusual popularity. The Hawkes & Harris Music Co. have just prepared two new comprehensive catalogues, one a list of octavo part songs, and choral works, all of which are sacred pieces, and the other an abridged list of Hawkes & Harris copyrights. Mr. Greig of this firm is now on his fall trip calling on the trade in Montreal and the Maritime Provinces, while Mr. Geo. Osborne is on his way westward.

THE EDISON PROPOSITION.

At a recent conference of Edison jobbers, Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., was present. Mr. Edison has consented to have the artist's name appear in connection with the record. His idea previously was that a record should sell because of its music and not because of the artist rendering it. As the buying public wants to know the name of the musician being listened to, Mr. Edison was persuaded to agree to have the name published, and this is a new feature, commencing with the October catalogue. It is the purpose of the Edison factory to issue a regular monthly list of about twenty-five new titles, so that Edison dealers will be able to offer the hits. Mr. Stanton sums up the Edison proposition as follows:—

1. Artists' names will appear with their records in the October 1st catalogue.

2. Three hundred and twenty entirely new disc selections are now in the pressing machines, and we were told would be ready inside of thirty days—fifty-eight of which are bands, in marches, two-steps, and comic songs and current "hits."

3. Regular monthly lists after October 1st, of about twenty-five "up to the minute" successes in both songs and instrumental, ragtime and two-steps, as well as the leading operatic, concert and standard selections.

4. Two new types of hornless cylinder machines with diamond reproducer, in \$39.00 and \$58.50 each, which will be ready November 1st, and should prove veritable trade "whirlwinds." These, with the new hornless cylinder machines now ready, should give the dealer a line invincible against all competition.

5. The present exchange plan will be continued until the wax record situation has cleared itself up—i.e., 10 per. cent. on record purchases, and 5 per. cent. on machine purchases.

A NEW COLUMBIA DESIGN.

Following the announcement of the introduction of the "Leader" gramophone by the Columbia Graphophone Co., comes the information that a new design, the "Jewel," will be ready for the Canadian market about October 30. This is a completely enclosed instrument, with top, to retail at \$45, closely resembling a small "Favorite" design. Speaking to the Journal regarding the "Jewel," Mr. John A. Sabine, of the Music Supply Co., said: "My partner, Mr. Leake, and I are both so enthusiastic over the Jewel samples we have seen that we ordered 2,000 for immediate delivery. This means that \$90,000 worth of Columbia "Jewel" gramophones will be sold by Ontario dealers within the next few months, and no doubt will figure largely in Christmas trade. As a rule we dislike announcing goods till they are ready to deliver, but this design will be the easiest seller ever introduced, and is such wonderful value at \$45 that we wanted to enable the trade to prepare for it."

IMPROVING THE REPRODUCTION OF TALKING MACHINE RECORDS.

(From Scientific American).

A simple clarifying, articulating and amplifying attachment for talking machines was discovered by the accidental touching of a fine needle with the finger while a record was being played. The inventor, M. B. Claussen, about two years ago, while testing out some records, happened to touch the needle and noticed that it vibrated. He was using a very fine straight-sided needle, which produced a low sweet tone, but lacked the power to propel the sound from the horn. This fine needle was free from scratch, and while it did not produce the volume of the heavy needle, it had none of the heavy needle's mechanical tones. Mr. Claussen argued that if he could add power to the vibration of this fine needle, it would reproduce all there was in the record with a volume equal to that of a heavy needle without any of the heavy needle's defects, such as scratch and aftertones. Besides, the great wear on the record caused by the heavy needle would be avoided. After trying

many devices to increase these vibrations, he found that a disc of a certain diameter, thickness and density attached to the needle near its point, not only increased the volume of the fine needle considerably, but retained all the purity of the fine needle, and, at the same time, by its vibratory action eliminated the aftertones and caused each word and note to be reproduced clearly and distinctly. Some indistinct records even became audible. Tones never heard before were brought forth. The sound was lifted clear of the machine. The singer or musician was in the room, not in the box. It reproduced all the artist put into the record in the artist's natural voice, or with the musician's artistic touch. In its present form the device consists of a disk, two springs and an insulated metal band. The band is slipped over the point of a fine needle. The springs hold the disc in place.

Tests, made under a microscope, of records played one thousand times with the device showed no perceptible wear. The long point of the fine needle had reached all parts of the record, but had not broken down the wall. Further experiments showed that by slightly increasing the length of a fine, straight sided needle, the vibrations were increased and the reproduction brought to a point of perfection. The device is made to fit this needle, and with it produces the best results.

VELVATONE WOOD NEEDLE INTRODUCED.

Regarding the wood needles for disc talking machines introduced to the Canadian trade in the advertising columns of this issue of the Journal, the Velvaton Wood Needle Co., of Kansas City, who are the manufacturers, say, "it is the result of careful research as to perfect wood suitable for use as a needle and as a sound producer; then again it was necessary to chemically harden the wood so that it would stand the wear and tear of disc work, and at last the combination was effected in the Velvaton Needle. The Fay Velvaton Wood Needle is so hardened that it will play a number of records by simply turning it one quarter way round after playing each record; by thus doing you keep a continuous point upon it. The tone produced by it is marvelous in its sweetness and softness, and is of the right volume for home playing. There is nothing more distressing than to hear a record that completely drowns the whole house. As mentioned before the harshness and grating so discordant to the true lover of music is completely done away with, and in its place is given a softness of tone that is a pleasure to every listener. We believe that in eliminating these two features alone we have won for the Fay Velvaton Wood Needle a lasting place in the heart of all users of disc machines."

FIRE IN CALGARY WAREHOUSE.

About \$8,000 damage was done by fire to stock in the warehouses of the Calgary branch of the R. S. Williams & Sons Co., and until the insurance adjustment was made, the firm were considerably inconvenienced. Unfilled orders were, however, turned over to the Winnipeg branch, and deliveries made from there. As the building was not seriously damaged business resumed its usual course as soon as insurance matters were settled. The cause of the fire is unknown, and is attributed to defective wiring. It occurred about seven o'clock, after the staff had closed up for the night.

MR. NORDHEIMER BACK FROM EUROPE.

Visited Music Trades Exhibition in London.
English Pianos Not Suited to Canadian Market.

Mr. Albert Nordheimer, head of the Nordheimer Piano & Music Co., Ltd., is back at his office in Toronto, from a combined business and pleasure trip to Europe. Mr. Nordheimer who was away about seven weeks, visited London while the British Music Trades Exhibition was in progress at the Olympia, and attended that important Fair. As has been stated in these columns, the agitation to hold an exhibition was one of the results of the awakening of the British pianoforte manufacturers to the fact that foreign instruments, particularly those of German make, had captured their market.

In concert halls, in private and public educational institutions, and in the studios of music teachers the German piano so predominated that the English manufacturers realized that energetic measures must be taken to recapture their home market and markets abroad.

Referring to the display of instruments by the various British makers,—and only British-made instruments were exhibited. Mr. Nordheimer stated that he noticed a great improvement in tone. Asked as to the cases and case designs, Mr. Nordheimer stated that the English manufacturer is showing a willingness to make cases suitable for the market of the overseas buyer, Canada for example. The aggressiveness and determination of the English maker also impressed Mr. Nordheimer, and since returning home he has received a number of communications, catalogs, etc., from firms anxious to open up here.

As to the unsuitability of the British-made piano for the Canadian market, however, Mr. Nordheimer has no doubts. The tone, for example, he pointed out is pleasing and suitable in the natural environment of the instrument, but would not be palatable to the Canadian consumer.

At the British Music Trade Exhibition, Mr. Nordheimer was received with the greatest courtesy, and he was surprised at the knowledge possessed by the British manufacturers of the Canadian firms and makes of instruments.

In speaking of his European trip, Mr. Nordheimer, quite naturally, could not refrain from a reference to the Steinway, of which instrument his firm have the Canadian representation. The factory for the production of this instrument in Hamburg, is being enlarged, and the European sales of Steinway instruments have so increased as to rival the output of the home factories in New York. The superiority of the instrument, he stated, was readily acknowledged wherever he went, and this he considered a tribute to the business sagacity of the organization in marketing a superior product.

Regarding the general business of his own particular firm, Mr. Nordheimer expressed entire satisfaction, and was gratified with a substantial increase in sales, for the past three months, over the same period of last year. This fact he attributed to their policy of conservatism in watchfulness for quality of sales rather than quantity.

Mr. John A. Sabine, one of the proprietors of the Music Supply Co., Toronto, recently returned from a business trip to New York City.

THE VITAPHONE TO BE MADE IN CANADA.
Company Organized, Capitalized at \$250,000.

An Ontario charter has just been taken out by the incorporators of The Canadian Vitaphone Co., Ltd., which firm now enters the talking machine field in Canada. The company is capitalized at \$250,000, and the purpose is to manufacture and market the "Vitaphone," which has been on the United States market for the past year. Factory premises have been secured at 160 John Street, Toronto.

In connection with the new company Mr. H. N. McMenimen, secretary and general manager of The Vitaphone Co., of Plainfield, N.J., and Mr. Walter Thorpe, president of the newly organized Canadian concern, have been at the King Edward Hotel, Toronto, for the past week.

The Canadian firm, of which Mr. McMenimen is secretary, is largely the result of his knowledge of Canada, gained from business visits to this country, and of his confidence in the possibilities here. He has been actively identified with the talking machine business for the past twenty years, and has been a consistent believer in the future of the disc machine, from his first connection with the trade.

The president of the new concern, Mr. Walter Thorpe, is enthusiastic over the prospects of the new venture, and while it is not his intention to at once become Canadianized, he expects to spend a great deal of time in this country. Outside of business hours he is an ardent follower of trap-shooting, as is his sixteen-year-old daughter, who in a recent competition defeated a number of veteran shots.

Mr. W. R. Fosdick, formerly manager of His Master's Voice Gramophone Co., Toronto, is general manager of the new concern, and has already taken up the duties of his office. He is well known to the Canadian trade, having been active in the talking machine business for the past fifteen years.

"The Vitaphone" is the invention of Mr. Clinton B. Repp, president of the parent Vitaphone Company. His experience includes some years with Thos. A. Edison, and eighteen years with the Columbia firm. One of the distinguishing characteristics of his invention is the wood arm through which the vibrations of the needle are conveyed to the diaphragm. The Vitaphone also has a stationary sound box, and is designed to play any standard disc record, including the new Edison disc and Pathephone records. It is the purpose of the Canadian company to equip a factory in Canada for the manufacture of all parts, but in the meantime the parent company will assist the new firm with deliveries for immediate shipment, until the local plant is organized.

The instrument is in both horn and hornless types, and it is the purpose to offer the Canadian trade seven different styles. The firm's patent attorney in Canada is Mr. J. E. Maybee, of Ridout & Maybee, Toronto, and in the U. S., Mr. Frank T. Wentworth.

The returns of the chartered banks of Canada at the end of August last showed deposits of \$977,000,000. Of this \$619,000,00 was in the savings accounts, showing there is still plenty of money for music and musical instruments.



Tone Plus Tone Control

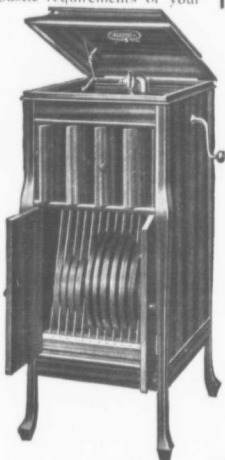
Selling a "Talking Machine" without proper tone control now-a-days is like selling a piano with the soft pedal sawed off and the loud pedal nailed down.

A Columbia dealer doesn't have to put across anything of that sort. He has the goods—and he has them right.

Every genuine Columbia Grafonola is equipped with the exclusively Columbia tone-control "leaves," (not mere doors.) These in conjunction with the wide variety of Columbia needles, provide a means of tone-control which, for efficiency and simplicity of operation, is not equalled in any make of "talking machine."

With any Columbia Grafonola you can get tone sufficient to flood a large hall—or you can subdue it to the acoustic requirements of your 6 x 10 "den."

The perfect natural purity of tone which has made the Columbia Grafonola famous is a carefully analyzed effect, intended and inevitable. It's causes are carefully calculated. A convincing example of the triumph of Columbia tone is—



The New "Leader"—a complete and completely enclosed Columbia Grafonola ready for delivery on approval by Columbia \$100 dealers

The Leader \$100

The Music Supply Company

88 WELLINGTON ST., W.

TORONTO, CANADA

Sole Ontario Wholesalers of Columbia Products and Columbia-Decca Records.

NEW RECORDS Advance lists for November



VICTOR RECORDS FOR NOVEMBER.

Manufactured by BERLINER GRAMOPHONE CO., LTD., MONTREAL.

- 17433 Carlos—One-Step (Agniere).....Victor Military Band
- 17432 Hello Boys—Two-Step (Carlson).....Victor Military Band
- A Morning in Spain—Two-Step (Carlson).....Victor Military Band
- 17439 Hagdad—Two-Step (from "Lady of the Slipper") (Herbert).....Victor Military Band
- La Rumba—Tango (Bryson).....Victor Military Band
- 17440 Where Did You Get That Girl—Medley Turkey Trot.....Victor Military Band
- That Old Girl of Mine—Medley Two-Step.....Victor Military Band
- 35322 Mandy Jimmy's Jubilee—Medley One-Step.....Victor Military Band
- Somebody's Coming to My House—Medley Two-Step.....Victor Military Band
- 35323 That Tango Yakin—Medley Turkey Trot.....Victor Military Band
- The Night Owls—Valse Boston (Beulah).....Victor Military Band
- 17426 When I First Met You (Lewis Meyer).....American Quartet
- I Never Met a Beautiful Girl Till I Met You (Jerome Schwartz).....Wald, J. Van Brunst
- 17427 On the Old Fall River Line (Jerome Sterling H. Von Tilzer).....Billy Murray
- Swing, Swing, Swing (He'd Roll His Hammock and Say "Good Night") (Murphy H. Von Tilzer).....Billy Murray
- 17430 Happy Little Country Girl (Irving Berlin).....Elda Morris
- Good Bye Summer! So Long Fall! Hello Winter (Mahoney Weenick).....Peerless Quartet
- 17431 My Boy (Lee Brainer).....Lorrie Quartet
- A Little Bunch of Shamrocks (Jerome Sterling H. Von Tilzer).....Arthur Clough
- 17438 Floating Down the River (Cause It's Moonlight Now in Dixieland) (Lewis White).....Campbell and Burr
- 17441 Come On Over Here (from "The Doll Girl") (Kern).....Helen Clark and Billy Murray
- My Wonderful Dream Girl (from "The Tik-Tok Man of Old Morocco Scherzinger).....John Harrington and Say
- 17425 On the Old Front Porch (Heath Lange).....Ada Jones-Billy Murray
- Ever Since You Told Me That You Loved Me (I'm a Nut, I'm a Nut) (Clarke Leslie Schwartz).....Eddie Moran
- 17431 The International Rag (Irving Berlin).....Collins and Harlan
- On the Honeymoon Express (Klein-Kendis-Sritwell).....Collins and Harlan
- 17492 Daughters of America March (Lampe).....Conway's Band
- Bay State Conventory March (Barrell).....Conway's Band
- Victory Opera Company.....Conway's Band
- 31888 Gems from "Il Trovatore".....Verdi
- 31889 Gems from "The Sunshine Girl".....Orpheus Quartet
- 10992 Lovely Night (Chvatal) (Unacomp.).....Orpheus Quartet
- More and More (Elson Siefert) (Unacomp.).....Orpheus Quartet
- 17480 Men of Harlech (Welsh Air) In English.....Peerless Quartet
- Reminiscences of Wales (arr. by Godfrey).....Conway's Band
- 17429 Humoreske (Introducing "Listen to My Tale of Woe" and "Dixie").....Conway's Band
- Old Settlers on Parade—March Comique (Dally).....Conway's Band
- 17422 Thy Scintill Am I (Oxford-Watson).....Alan Turner
- I Fear no Fox (Oxford-Pinsitt).....Alan Turner
- 17429 Serenade (La Serenata) (Tosti).....Mr. and Mrs. William Wheeler
- Serenade (Schubert).....Mr. and Mrs. William Wheeler
- 17428 Day by Day the Manna Fall (Christian Science Hymn) (Gardner).....Percy Henus
- In Thee, O Spirit, True and Tender (Christian Science Hymn) (Brackett).....Percy Henus
- 17435 Spring Song (Fraldingsted) (Weil) violin-flute-harp.....Neapolitan Trio
- Across the Still Lagoon (Loce) violin-flute-harp.....Neapolitan Trio
- 17436 If We Were on Our Honeymoon (Railway Duet from "The Doll Girl") (Smith Kern).....Elsie Baker-Frederick Wheeler
- When the Candle Lights are Gleaming (Wayne-Holloway).....Elsie Baker-Frederick Wheeler
- 35315 Bilingual Selection (Wagner).....Conway's Band
- Gottedimmerung Fantasia (Wagner).....Arthur Pryor's Band
- 35320 Pastoral (Sixth) Symphony—Andante molto moto (2nd Movement) (Part I) (Beethoven).....Victor Concert Orchestra
- Pastoral (Sixth) Symphony—Andante molto moto (2nd Movement) (Part II) (Beethoven).....Victor Concert Orchestra
- 35321 A Southern Wedding (Humorous Descriptive Sketch) (Lott).....Conway's Band
- Missouri Minstrels.....Victor Minstrel Company

PURPLE LABEL RECORDS.

- Harry Lander, Comedian—10-inch, 75c.
- 60107 She's the Lass for Me.....Lander
- Lambert Murphy, Tenor—12-inch, \$1.25.—In French.....Lander
- 70102 Romeo et Juliette—Ah! leve toi seule! (Fairest Sun, Arise!) (Act II).....Gounod

RED SEAL RECORDS.

- Enrico Caruso, Tenor—12-inch, \$3.00.
- 84339 Fenesta che Intra (The Shining Windows) (Neapolitan Song).....Arthur Pryor's Band
- 64372 Beauty's Eyes.....Weatherly-Tosti
- Miesha Elman, Violinet—10-inch, \$1.00.
- (Piano accomp. by Percy B. Kahn).
- 64204 Capriccio (arr. Burmeister).....Mendelssohn
- John McCormack, Tenor—10-inch, \$1.00 each.—In English.
- 64318 Dear Love, Remember Me.....Harford-Marshall



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- 64331 Down in the Forest Simpson-Ronald
 88441 Johanna Gadske, Soprano—12-inch, \$3.00—In German.
 Magic Flute—Du also bist mein Brautigam (Oh Dager! Thou art
 My Bridegroom!) (Act II.) Mozart
 87164 Geraldine Farrar, Soprano—10-inch, \$2.00—In English.
 Love Has Eyes Sir Henry Bishop
 Luisa Tetrazzini, Soprano—12-inch, \$3.00—In Italian.
 88426 Trovatore—D'amor sull' ali rosei (Love, Fly on Rosy Pinions)
 (Act IV, Scene 1) Verdi



NEW EDISON RECORDS.
 FOR NOVEMBER.

- 28176 O. Happy Day so Dear (Carl Gotze) Margaret Keyes
 Contralto, orchestra accomp.
 28177 Prize Song—Die Meistersinger (Wagner/Vilhelm)
 Albert Spaulding
 28178 Abide With Me (S. Liddle) Christine Miller
 Contralto, orchestra accomp.
 28179 Come Back to Erin (Charlot) Orville Harrold
 Tenor, orchestra accomp.

BLUE AMBEROL REGULAR—65c.

- 2014 Der Tambour der Garde Overture (A. E. Thi)
 Edison Concert Band
 2015 Villanelle—Oft Have I Seen the Swift Swallow (Eva Dell' Arqua)
 Marie Kaiser
 2016 They've Got Me Daid' It Now—Medley (Irving Berlin)
 Billy Murray
 2017 When it's Apple Blossom Time in Normandy (Melior, Gifford and
 Trevor) Irving Gillette
 2018 A Little Bunch of Shamrocks (Harry von Tilzer)
 Frank X. Doyle and Chorus
 2019 Here Comes My Daddy Now—Medley Two-step
 National Promenade Band

- 2020 You're the Same Old Girl (Her Grant) Walter Van Brunt
 Tenor, orchestra accomp.
 2021 Snow Deer (Perry Wenrich) Ada Jones and Billy Murray
 Indian song, orchestra accomp.
 2022 The Curse of an Aching Heart (Al. Piantadosi) Will Oakland
 Counter-tenor, orchestra accomp.
 2023 Sunshine and Roses (Egbert Van Alstyne) Irving Gillette
 Tenor, orchestra accomp.
 2024 Chant Sans Paroles (Tchakowsky) The Tollefsen Trio
 Violin, 'cello and piano
 2025 Is My Name Written There? (Frank M. Davis)
 John Young and Frederick J. Wheeler
 Sacred duet

- 2026 That Tango Takin' (Wells and Lange) Billy Murray
 Comic song, orchestra accomp.
 2027 Salvation Nell (Theodore Morse) Peerless Quartet
 Male voices, orchestra accomp.
 2028 Rainbow Smiles (Ted S. Barron)
 Albert H. Campbell and Irving Gillette
 Tenor, orchestra accomp.

- 2029 National Emblem March (E. E. Bagley)
 New York Military Band
 2030 There's a Mother Always Waiting You, at Home, Sweet Home
 (James Thunterton) Will Oakland and Chorus
 Counter-tenor, orchestra accomp.
 2031 Good-Bye Summer—So Long Fall! Hello Winter-time (Percy
 Wenrich) Premier Quartet
 Male voices, orchestra accomp.

- 2032 Mummy Jinn's Jubilee (Lewis F. Mair)
 Arthur Collins and Byron G. Harlan
 Coon duet, orchestra accomp.
 2033 You're My Girl (Bobby Booth) Walter Van Brunt
 Tenor, orchestra accomp.
 2034 Gold and Silver Waltz—Waltz Boston (Fran Lehner)
 National Promenade Band
 For dancing

- 2035 Where Did You Get That Girl (Harry Puck) Billy Murray
 Orchestra accomp.
 2036 Peg o' My Heart (Fred Fischer) Walter Van Brunt
 Tenor, orchestra accomp.
 2037 Alderman Doolin's Campaign Speech Steve Porter
 2038 Marche Lorraine (L. Ganne) New York Military Band
 2039 Sailing Down the Chesapeake Bay (George Hofstader)
 Premier Quartet
 Male voices, orchestra accomp.

- 2040 Come Back, I'm Pining for You (Al. Piantadosi) Anna Chandler
 Orchestra accomp.
 2041 When Old Silas Does the Turkey-Toast (Glen C. Leap)
 Arthur Collins and Byron G. Harlan
 Echu duet, orchestra accomp.
 2042 Face to Face (Herbert Johnson) Helen Clark
 Mezzo-soprano, orchestra accomp.
 2043 The Pullman Porters on Parade (Maurice Abrahams)
 Edward Mewker
 Coon song, orchestra accomp.

- 2044 S. R. Henry's Barn Dance (S. R. Henry)
 New York Military Band
 For dancing
 2045 The Shipmates Billy Golden and Joe Hughes
 'Lafayette sketch
 2046 The Old Oaken Bucket Knickerbocker Quartet
 Male voices, orchestra accomp.
 2047 Every Little Movement—Madame Sherry (Carl Huschna)
 American Standard Orchestra
 2048 Alexander's Ragtime Band (Irving Berlin) Billy Murray
 Coon song, orchestra accomp.
 2049 Trust in the Lord (Handel/Bach) Nevada Van der Veer—Miller
 Contralto, orchestra accomp.

- 2050 The Passing Caravan Patrol (Johann C. Humel)
 New York Military Band
 2051 Favorite Airs from the Arcadians (Lionel Moncton)
 Edison Light Opera Co.
 Orchestra accomp.
 2052 Irish and Scotch Melodies—Fantasia (Wm. R. Stobbe)
 Charles Daub
 Xylophone, orchestra accomp.



COLUMBIA RECORDS
 FOR NOVEMBER.

SYMPHONIC DISC RECORDS.

- Two Gems of Opera by Bonci—\$2.00.
 A1408 Elisir d'Amore (Donizetti), "Quanto e bella" (How dearly I
 love her). In Italian, with orchestra.
 Felton (Giordano), "Amor ti vieta" (My love forbids). In
 Italian, with orchestra.
 Carolina White Sings Two "Aida's" Arias—\$3.00.
 A5499 Aida (Verdi), "Ritorna Vincitor" (Return with victory
 crowned). In Italian, with orchestra.
 "O Patrie mia" (Oh, my beloved land). In
 Italian, with orchestra.
 Two English Operatic Numbers by Heart Scott—\$1.50.
 A5500 Bohemian Girl (Balfe), "Heart Bowed Down." In English,
 with orchestra.
 Maritana (Wallace), "In Happy Moments." In English, with
 orchestra.
 Morgan Kingston, in Two Song Classics—\$1.50.
 A5495 Songs My Mother Taught Me (Dvorak). In English, with
 orchestra.
 An Evening Song (Blumenthal). In English, with orchestra.

10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.

- A1409 Oh Promise Me (De Koven), Mildred Potter, Contralto, Or-
 chestra accomp.
 Rose of Tralee (Glover), John Barnes Wells, Tenor, Or-
 chestra accomp.
 A1386 Tantalizing Tangles (Bernard), Mike Bernard, Pianist,
 Medley of Irving Berlin Songs (Hobbs), Max Bernard, Pianist,
 and
 A1402 Tell Me the Old, Old Story (Draeme), Harry McLuskey, Tenor, Or-
 chestra accomp.
 Oh, Lord, He Thou My Love (Glover), Andrea Sarto, Baritone,
 Conductor.

12-INCH BLUE-LABEL DOUBLE-DISC RECORD—\$1.50.

- A5501 The Last Chord (Sullivan), Mildred Potter, Contralto, Orchestra
 accomp.
 An Old Garden (Temple), Marie Stoddard, Soprano, Orchestra
 accomp.

10-INCH DOUBLE-DISC RECORDS—85c.

- A1385 Rory O'More (Lover), William Thomas, Tenor, Orchestra
 accomp.
 Terrence's Farewell to Kathleen (Old Irish Melody), William
 Thomas, Tenor, Orchestra accomp.
 A1368 Sanson and Delilah (Saint-Saens), "Softly awakes my heart."
 Ellery Band, Taldeo di Girolamo, Conductor.
 Danse Annamite (Maquet), Ellery Band, Taldeo di Girolamo,
 Conductor.
 A1387 Endearment (Heinz), Ellery's Orchestra.
 Cupid's First Love (Holst), Prince's Orchestra.
 A1369 O Canada (Lavallee), Columbia Mixed Quartette, Orchestra
 accomp.
 A Song of Canada (Semon), Andrea Sarto, Baritone, Orchestra
 accomp.
 A1284 I Love You, California (Frankenstein), Peerless Quartet, Or-
 chestra accomp.
 Battleship Connecticut March (Fulton), Prince's Band.

12-INCH DOUBLE-DISC RECORDS—\$1.25.

- A5498 Tange Land (Lodge), Prince's Band.
 Manhattan Rag (Smith), Prince's Band.
 A5496 Some Smoke (De La Furne) (Romburg), Prince's Orchestra.
 Leg of Mutton (Le Fugate) (Homburg), Prince's Orchestra.
 A5497 Minstrel, Introducing, "De Gode Good-bye," "Angel
 Gabriel," and "Bye, Bye, Ma Eva." Columbia Minstrels,
 Orchestra accomp.
 A Day With the Soldiers (Von der Mehden), Peerless Quartet,
 Orchestra accomp.

10-INCH DOUBLE-DISC RECORDS—85c.

- A1406 The International Rag (Berlin), Arthur Collins, Baritone, and
 Byron G. Harlan, Tenor, Orchestra accomp.
 When Old Silas Does the Turkey-Toast to Turkey in the Straw
 (Leap), Arthur Collins, Baritone, and Byron G. Harlan,
 Tenor, Orchestra accomp.
 A1405 Honey, You Were Made For Me (Glogau), Albert Campbell,
 First Tenor, and Henry Burr, Second Tenor, Orchestra
 accomp.
 Lucky Boy (H. Von Tilzer), Peerless Quartette, Orchestra
 accomp.
 A1404 Peg o' My Heart (Fischer), Henry Burr, Tenor, Orchestra
 accomp.
 Somebody Else is Crazy 'bout Me (Carroll), Henry Burr, Tenor,
 and Edgar Stoddard, Baritone, Orchestra accomp.
 A1407 That Naughty Melody (Meyer), Peerless Quartette, Orchestra
 accomp.
 Where Did You Get That Girl? (Kalmal and Puck), Walter
 Van Brunt, Tenor, Orchestra accomp.
 A1403 Good-Bye Summer, So Long Fall, Hello Winter-time (Wenrich),
 Peerless Quartet, Orchestra accomp.
 Salvation Nell (Morse), Peerless Quartette, Orchestra accomp.
 A1401 Somebody's Coming to My House (Berlin), Ada Jones, Soprano,
 Orchestra accomp.
 Have a Heart (Armstrong), Ada Jones, Soprano, and Walter
 Van Brunt, Tenor, Orchestra accomp.



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2053 I Long to See the Girl I Left Behind (John T. Kelly)	Manuel Romain
	Tenor, orchestra accomp.
2054 Praise Ye—Astill (Verdi)	Bohemir Krel and His Band
2055 Ashore (Trotter)	Harmonie, orchestra accomp. Ronald Werresch
2056 Garry Owen Medley (Original)	Eugene A. Jaudas
	Violin, orchestra accomp.
2057 One Fine Day—Madame Butterfly (Puccini)	Agnes Kimball
	Soprano, orchestra accomp.
2058 Dream Pictures (H. C. Lumby)	American Standard Orchestra
2059 Mrs. Clancy's Boarding House	Empire Vaudeville Co.
	Maandolin sketch
2060 Waltz—Caprice (Samuel Siegel)	Samuel Siegel and Roy H. Hutin
	Maandolin and guitar
2061 Sweet Longing (Fr. Menzel)	Venetian Instrumental Trio
	Violin, flute and harp
2062 Calm as the Night (Carl Gotze)	Elizabeth Spencer and Frederick J. Wheeler
	Soprano and baritone, orchestra accomp.
20663 Virginia Reel	National Promenade Band
	For dancing

MONTREAL LETTER.

LAYTON Bros. are conducting a series of recitals for the purpose of introducing the new Edison disc. These entertainments will continue every night, until November 27th.

Mr. Coleman, manager of the local branch of the R. S. Williams & Sons Co., notices a material improvement in business with the advent of the autumn season. Their various lines of musical merchandise and Edison phonographs he reports to be in very satisfactory demand.

The Leach Piano Co., state that they are recording a splendid autumnal trade for Gourlay and Bell instruments at their warehouses, the only one on the north side of St. Catherine Street, with a goodly sprinkling of cash sales and heavy initial payments.

Mr. Harry N. Briggs, salesmanager of the Hurteau-Williams store is well pleased with the results of his efforts up to date. He has put his window to good use, and from one display no less than seven sales were made. He has had some especially catchy displays. This firm have recently improved their selling facilities by the addition of several sound-proof rooms and remodelling the large display room on the upper floor, which also makes an admirable rental hall. Mr. Dies, vice-president of this firm, is well pleased with the showing of the season.

Clarkson & Cowan, the well known sheet music men, and dealers in musical merchandise, have one of the most popular stores in the trade, and since the opening of the schools and other educational institutions, have been exceedingly busy.

An interested visitor to the plant of the Berliner Gramophone Co., Ltd., recently was Mr. H. E. Wimperly, manager of the Bell Music & Piano Co., Ltd., Toronto. Mr. Wimperly, who was accompanied by Mrs. Wimperly, is an enthusiast "His Master's Voice" dealer, and considers the line a great aid to the piano business, many piano and player prospects being secured through the department, that otherwise would not be met with.

Mr. P. E. Layton, of Layton Bros., who has taken a very active interest in the education of the blind, is greatly pleased that the new institution in Montreal will be under the direction of Mr. Patrick Gray, who recently arrived from London. The new school for the English speaking blind is on Sherbrooke Street, and is non-sectarian. It is of interest to readers of the Journal by reason of Mr. Layton's activity in connection with it, and by reason of the numbers of tuners that educational

institutions for the blind have produced. Hitherto there has been no such institution for the English-speaking blind in Quebec Province, as is now being opened through the influence of such men as Mr. Layton.

Though Mr. Brown, manager of Berliner Gramophone Co.'s new store on St. Catherine Street West, Montreal, realizes the hold of the Victrola upon public favor, he was quite unprepared to have people coming via the plate glass window. The fact that the store was entered that way on Sunday might have been because the door was locked, but the visitor had no alternative. His automobile did it. Being a discriminating animal it stalled just opposite the store to let the owner see what a window of No. X, Victrolas looked like. He jumped out to crank up, forgetting to throw his machine out of gear, and it picked him up and started off straight for the window, which he entered without injury to himself, though the window was completely wrecked.

The Berliner Gramophone Co.'s motor truck, which is an active vehicle on Montreal streets, used in the delivery of His Master's Voice products, was run into by a street car recently, and damaged to the extent of several hundred dollars. Fortunately, however, the load had been delivered and the truck was empty.

Mr. J. O. Campbell, of Kohler & Campbell, accompanied by his wife, was visiting his married daughter in Montreal.

Mr. Frank Stanley, Toronto, is spending a pleasant holiday in the Quebec wilds north of Montreal. He states that he hopes to scheme out some proper ideas as to how to meet increasing trade with the present output.

J. W. Shaw & Co., claim that the Gerhard Heintzman line has piano integrity that harmonizes with the ideas of the intelligent musician, hence their increased daily sales in Montreal and elsewhere throughout the Dominion. All sales departments of this house report exceptionally good fall business.

Foisy Freres, as repeatedly stated in this Journal, are supporters of the Mendelssohn product, and the increasing sales is evidence of their continued popularity.

"With residents of Montreal getting back from their annual vacation, we are finding business more satisfactory than for several months back," said the Canadian Graphophone Co. "Especially noticeable is the call for the more expensive types of Columbia talking machines and records."

J. H. Mulhollin reports prosperity spelled with a capital "P" as regards the bookings of Evans Bros.' goods.

J. A. Hurteau & Co., are confining themselves to a high class business, and with their leader, the "Weber," are getting what they are going after.

Said the house of Willis & Co., Ltd., business with this firm shows a heavy expansion in all lines, including Willis, Newcombe and Dominion goods, with the Knabe and the Autopiano well to the fore. The salesmen of this old established house are always instructed to bear in mind the Latin teacher's precept, "Nulla dies sine linea," which means, "no day should pass without an order."

C. W. Lindsay, Ltd., report favorably on business. The amount of activity with this firm is above the average, with numerous sales closed in Nordheimer,

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200	21 Short Preludes & 6 Fugues	.50
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2	BETHOVEN, Sonatas (Kohler) each	2.25
296a	b The same, 2 Vols. each	1.50
1251	6 Sonatas (Kohler)	.50
298a	b Variations (Op. 1)	.75
3186	BERENS, Op. 61, Velocity, complete	.75
317a	d The same in 4 Books	.50
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2104a	b BRAHMS, Hungarian Dances, 2 Vols. each	2.00
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1903	III, 10 Polonaises	.75
1904	IV, 19 Nocturnes	.75
1907	VII, 27 Studies	.75
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1926	Album, 32 select Compositions	1.00
145	CLEMENTI, 12 Sonatas (Rothardt)	.50
3546	Op. 36, 6 Sonatas (Rothardt)	.50
3042	Stras, 29 select Studies (Tausig)	.50
184a	d CRAMEL, 84 Studies, 4 Books, each	.40
2403	CZERNY, Op. 139, 100 Easy Studies	.50
2404	Op. 29, 133 Ex. in Passage play	.50
2411	Op. 299, School of Velocity comp.	.60
2409	Op. 337, 40 Daily Exercises	.50
3115	Op. 353, Octave Studies	.50
2402	Op. 599, First Instructor	.50
2407	Op. 636, 35 Preparatory Studies	.50
2412	Op. 74, Finger Dexterity	.50
2550a	d DOERING, Op. 25, Studies, 3 B. each	.75
1302	DUSSEK, 6 Sonatas Op. 20	.50
3276	DUTRENOY, Op. 129, School of Mechanics	.50
3277	Op. 176, Ecole primaire	.50
491	FIELD, 18 Nocturnes (Kohler)	.60
1269	GIRGO, Op. 12, 8 Lyric Pieces, Book I	.50
2153	Op. 19 No. 2, Bridal procession	.50
2155	Op. 35, Norwegian Dances	.75
2426	Op. 38 No. 1, Berceuse	.50
2154	Op. 43, 6 Lyric Pieces, Book III	1.00
2540	Op. 45 No. 1, Papillon (Butterfly)	.50
2422	Op. 45 No. 6, To the Spring	.50
2429	Op. 46, Ever Gent Suite I	1.00
2922	Op. 65 No. 6, Wedding Day	.60
1552	GUILLET, Op. 62, Album for the Young	1.00
290	HERZ, Seales (gammes) (Boitssch)	.50
1969	KOHLER, Op. 200, Practical Piano Method	1.50
713a	b KULLAK, 19 Sonatas	.50
3273b	KULLAK, Op. 48, School of Octaves (Sauer) Book II	.75
2215	LEMOINE, Op. 37, Etudes enfantines	.60
1116	LOESCHHORN, Technical Studies (Sauer)	1.00
1703a	MENDELSSOHN, I, 48 Songs without Words	.75
3347	Op. 72, 4 Pieces for children	.25
2126	MONSKOWSKI, Op. 12, 5 Spanish Dances	1.50
2218	Op. 37, Caprice espagnol	.75
2219	Op. 40, Scherzo Valse; 4 flat	.75
2907	Op. 57 No. 5, Love Waltz	.50
485	MOZART, 18 Sonatas (Kohler) with Index of embellishments by Rothardt	1.25
3018	PISCHNA, Progr. Exercises (Sauer)	1.00
2890	SCALES (Loeschhorn Sauer)	.25
2467a	SCHMITT, M., Preparatory Exercises	.25
3015	SCHUBERT, Military March (Tausig)	.50
2301	SCHUMANN, Album for the Young, Op. 68	.50
2974a	SENDING, Op. 32 No. 1, Marche grotesque	.50
2870	Op. 32 No. 3, Rustle of Spring	.50
1253a	b SOXATYNA-ALBEM (61 Sonatas, etc.) (Kohler) 2 Vols. each	.75
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Energetic young man of good habits, experienced in playing, desires position on selling staff of piano house in Canada. Excellent references. Apply Box 2267 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

WANTED.

A salesman to manage our Player Piano Department. One who can demonstrate for recitals preferred. Apply to C. W. Lindsay, Limited, 512 St. Catherine St., Montreal, Que.

PATENT NOTICE.

Canadian Patent No. 120,721, Dated Sept. 21st, 1909, Musical Instrument Cases, owned by The Cable Company of Chicago, U.S.

The above invention is for sale or use at a reasonable cost. John H. Hendry, Hamilton, Canada.

PATENT NOTICE.

Canadian Patent No. 121,463, Dated Oct. 26th, 1909, Tracker Devices for Sheet Controlled Instruments, owned by The Cable Company of Chicago, U.S.

The above invention is for sale or use at a reasonable cost. John H. Hendry, Hamilton, Canada.

Manufacturers! Dealers! Tuners!

Yellow Ivory Keys Made White as Snow

"Caplan's Patent Ivory Polish" will do it. Samples 50 cts. and \$1 (dollar size will whiten four sets of piano keys). For further particulars write to

HENRY CAPLAN, 49 Sherman Ave., Jersey City, N.J., U.S.A.

NOTICE

This Company controls Canadian Patents Nos. 103,332 and 55-078 covering fundamental features of disc talking machines and disc sound records, and will institute proceedings against all parties making or selling without license, machines or records covered by these patents.

This Company has registered the word "Gram-o-phone" as a trade mark, as applied to the sale of sound reproducing machines, their parts, and accessories.

BERLINER GRAMOPHONE Co., Limited
MONTREAL

Martin-Orme and other instruments stocked. They anticipate a lively holiday business.

At the recent Melba-Burke concert, a New Seale Williams grand piano, supplied by Hurteau, Williams & Co., Ltd., was used. Other coming artists who will use this instrument are Edward Lankow, Robert Pollak, Arthur Freidham, and Majestic Grand Opera Quartet.

"There is no denying the fact that things with us were, until three or four weeks ago, a little flat, but since then it is as different as the proverbial 'chalk and cheese,'" said Gervais & Whiteside, the local Karn-Morris representatives. "We are putting out quite a number of uprights and players of this product, and prospects for the future are of the brightest." They recently sold a Morris, style Duchess, in mahogany, to the Strathern School.

The Victrola department recently added by the John Raper Piano Co., of Ottawa, is now in charge of Mr. H. Engel, formerly in charge of the C. W. Lindsay Victrola parlors at Montreal. Mr. Engel is succeeded by Mr. Stuart, formerly with the Lindsay firm's Ottawa store.

MR. CULROSS RESIGNS.

Chas. Culross, formerly manager of the Montreal branch of the Nordheimer Piano & Music Company, Limited, and for the past two years manager of Layton Bros. pianola department, representing the Aeolian Company of New York, has resigned his position with the latter firm, and before entering actively into business again will spend a short vacation in the mountainous district of Megantic. Having had extensive experience during the past years in various branches of the music business, specializing particularly in the work of player pianos from its infancy, his musical association and local connection should make for success in any new enterprise, announcement of which will be made in a later issue.

COURT ORDERS DEALER TO REFRAIN FROM CUTTING VICTROLA PRICES. BERLINER GRAMOPHONE CO. SECURE INJUNCTION.

An interesting legal discussion concerning the maintenance of prices and living up to the terms of a fixed price contract has just been handed down in the Supreme Court of British Columbia. In this case Geo. H. Barry, doing business under the name and style of Vancouver Piano Co., was the defendant. The application of the Berliner Gramophone Co., Ltd., was granted for an injunction restraining the defendant from selling or disposing of, at reduced prices, any disc talking machines or talking machine records covered by their patents, numbers 55078 and 55079.

In the particular case of the Vancouver Piano Co., it is stated that the proprietor for some reason decided to discontinue the Victor and Berliner lines, and sold them to a party named Burton, also of Vancouver. Burton, it was claimed, exhibited the Victrolas and records at considerably less than the licensed retail prices. An action was at once instituted. The defence alleged that the goods had actually been sold at regular prices, and that other goods of an entirely different character had been presented to Burton free of charge.

The result of the action was the granting on an injunction, as stated, restraining the said Vancouver Piano Co. disposing of, at reduced prices, any disc talking machines or records covered by Berliner Gramophone Co.'s patents 55078 and 55079. Burton was also included in the order.

The Berliner Gramophone Co., Ltd., have at all times emphasized the fact that they are prepared to use every means in their power to uphold the provisions in the dealer's contract in regard to price maintenance, and to use every means in their power to protect their patent rights. The decision, therefore, is important in its significance as showing, along with similar decisions handed down by the Courts of other Provinces, the Berliner Gramophone Co.'s position in regard to the dealers' contracts and their patent rights.

VISITORS FROM THE WEST.

Mr. J. G. Whiteacre, general western manager for Mason & Risch, Ltd., and Mr. Biggs, manager of that firm's Winnipeg branch, spent several days at headquarters in Toronto. From Toronto they proceeded to New York, returning to the West by way of Chicago. This was Mr. Biggs' first visit to Toronto and his firm's headquarters, and naturally he was much interested in the Queen City and the piano trade here. Both gentlemen were quite optimistic regarding an early revival of favorable business conditions in the West, especially in view of the magnificent crops harvested this year.

FARTHER UP YONGE.

The Burnett Piano Co., formerly of 276 Yonge St., Toronto, are now comfortably settled in new quarters at 616 Yonge St., which is the second door south of St. Joseph St., and directly facing Dundonald St. The store has a frontage of sixteen feet, with a depth of sixty feet. Mr. H. W. Burnett informs the Journal that he has arranged for the Doherty agency in Toronto, and will strongly feature that make of pianos, organs and attachable players. As in the former location, he will carry Columbia gramofonolas and records, which are given prominence in the window displays. Mr. Burnett states that since his moving business has been quite up to his expectations.

A HANDY COMBINATION BENCH.

In a comparatively short time the combination piano and player bench made by the Thomas Organ & Piano Co., of Woodstock, has gained favor with a great many of the retailers throughout the country. It is finished in either mahogany or walnut, and special finishes can be made to order. The operation of raising or lowering the seat is but a moment's work, as to raise the seat, it is only necessary to take it by the front and back edges, first lift the back as far as the grooves will allow, then raise the front and press the seat back to its place. To lower the seat, take it as before, first raise the back edge and press it forward, allowing the front edge to drop. The supports under the back edge will then follow in the grooves.

The Gray Organ Album, Volume VII., is among the new issues of Schott & Co., London.

LOOK OUT FOR THIS GENT.

Dealers will do well to digest the description of the party, particulars of whose looks and operations are given in the Hamilton news of this issue.

AVOID RUTS.

Once in a while you meet a man who says he is so loaded down with work that he is unable to read his trade paper carefully. Then he is in a rut, and a dangerous rut, too. The chances are that man keeps his subordinates busy watching him demonstrate how to do all the work. The business man of to-day, the man who is forging ahead in the race for commercial success, is the man who keeps up to the minute—the man who studies the latest and most advanced ideas, and applies them, where practicable, to his own business.

HE ONLY OWES A DOLLAR.

A Victoria, B.C., subscriber writes the Journal as follows:—I receive the Journal regularly and very much enjoy it, but by now I must owe quite a bit, as I have not paid anything for so long. If you will let me know just what is due, I will remit at once."

Three Irishmen were working on the section, when Pat nudged one of his companions, and pointed to Mike's coat lying on the turf nearby. They went over and proceeded to paint the graceful features of a mule on it, in mud. At the end of their day's work, Mike picked up his coat, and as he proceeded to put it on, asked:

"Which of ye fellers has been wipin' his face on me coat?"

FAY'S VELVATONE WOOD NEEDLE

is treated by a chemical process that contains an Oily substance, which acts as a Lubricant, and thus polishes and smooths the grooves of the record to a great extent each time the record is played, except records which have been worn beyond redemption by steel needles. Each needle will

Play Thirty Records and Is Self- Sharpening

After playing a record give the needle a quarter turn and you get a fresh point. One needle plays 30 records. It brings out the full volume of tone even on badly worn records, giving a softness and mellowness of tone.

The FAY VELVATONE NEEDLE will appeal strongly to you from these points alone. You are asked to send for samples and judge for yourself that the claims we make for our needle are fully substantiated.

Instructions for Using FAY'S Velvaton Wood Needles

Place the needle in the sound box in the same manner as an ordinary steel needle, then in order to avoid injuring the point of the needle, place it carefully into the groove of the revolving record, let the needle remain in the same position in the sound box as long as it will reproduce perfectly. When it is necessary to change the needle do not throw it away, but turn it one-quarter way round and it will reproduce as clearly as at first. This can be repeated a number of times before the needle is worn out.

40c. Per Package of 100

Regular trade discounts

VELVATONE NEEDLE CO.

900 C. Benton Boulevard KANSAS CITY, MO.

T. L. LUTKINS

Piano Player and Organ
Leather Pneumatics, the
Best Bark Packing made
—Alum Packing—Alum
and Suede Valves—and
all special tanned bellows
leather.

Special tanned chamois that
will not scratch any highly
polished surface.

40 SPRUCE STREET
NEW YORK CITY

PIANO MATERIALS AND TOOLS

FOR MANUFACTURERS, REPAIRERS, TUNERS AND DEALERS
CORRESPONDENCE INVITED

HAMMACHER, SCHLEMMER & CO.

4th Avenue and 13th Street

NEW YORK, SINCE 1848

MUSIC TRADES SOUVENIR.

Any Canadian manufacturer or retailer interested in a pen and photographic description of the British Music Trades Exhibition, held in London in September, should secure a souvenir copy of the London "Music Trades Review." This is an 80-page publication with full descriptions of individual displays, and of the whole ensemble. These descriptions are accompanied by half-tone illustrations. There also appear photos of leading members of the trade, and the cartoons are also an interesting feature. The manner in which the advertising pages are patronized is also noteworthy in showing the general aliveness of the British pianoforte manufacturer. The address of the "Music Trades Review," which is the official organ of three different associations in the British music trade, is 13 Bream's Buildings, Chancery Lane, London, E.C., England. The price of the issue here referred to is sixpence.

TRY THIS HYMN.

The Williams Piano Co.'s dealers and travellers are in receipt of copies of the "National Hymn of Siam," from Mr. F. W. Bull, secretary-treasurer of the above firm, with the following admonition: "When you have lost a good sale, or let a week go by without getting one, sing this song to the tune of 'America,' as loud as you can in a closed room, with no one present but yourself. Try it. You will see things in a rosier hue." The words of the "hymn" are as follows:—

NATIONAL HYMN OF SIAM.

Ova tannas Siam
Goeva tannas Siam
Ova tannas
Sucha tannas Siam
Inocan giiffa tam
Osueha nas Siam
Osueha nas.

TRADE NEWS.

Mr. P. J. McCaffrey, of Windsor, Ont., is a new name on the list of retailers of Columbia products.

Announcement is made of the stork's visit to the home of Mr. Roy Nordheimer, at 34 Poplar Plains Road, Toronto. It's a girl.

Mr. L. Seckondyer, who has charge of the sheet and book music department of Grinnell Bros., Detroit, who also have stores in Windsor and Chatham, was a recent trade visitor to Toronto.

Mr. J. W. Woodham, general manager of the Foster-Armstrong Co., is at present in the Maritime Provinces on a four weeks' business trip in the interests of Haines Bros. and Marshall & Wendell lines.

Charles F. Stoddard, of the American Piano Co., has produced a combination of player piano and talking machine, designed to play in symphony. It is reported that his invention met with the approval of the directors of his company.

The death is reported of Mr. George Pickett, of Chicago, who, prior to his removal there some years ago, was connected with the sheet music department in the House of Nordheimer. Deceased was a nephew of the late Thos. Hurst, formerly manager of the department.

Mr. H. H. Mason, general manager Mason & Risch,

Ltd., Toronto was, at the annual convention of the Canadian Manufacturers' Association, in Halifax, elected to the chairmanship of the Technical Education Committee. Mr. Mason is also an active member of the Advisory Industrial Committee, which includes representatives from other bodies as well as the Canadian Manufacturers' Association, and deals with matters pertaining to technical education.

Mr. G. Y. Cloun, head of the Wornwith Piano Co., Ltd., Kingston, and who controls a number of manufacturing enterprises, was one of the few music trade representatives at the annual convention of the Canadian Manufacturers' Association in Halifax.

Mr. D. S. Cluff, who has been general manager of the Doherty Piano Co., Ltd., Clinton, Ont., for the past five years, has severed his connection with that firm. Up to the time of going to press no successor to Mr. Cluff has been appointed, Mr. F. J. Hill, secretary and treasurer being in charge of the office.

"There is no place like the Canadian Rockies." So says Mr. W. A. Child, of Child & Gower, Regina, who spent a vacation at Banff. When the Journal artist caught him, as per the accompanying snap, "Billy" was located at Banff, the famous mountain resort on the C. P. R. The sulphur baths will be noticed in the background of the picture.



Mr. W. A. Child, of Child & Gower, Regina, holidaying at Banff.

A pretty autumn wedding was solemnized in St. Johns Church, Bowmanville, the last Thursday of September, when Miss Macie Dorothea Rehder, youngest daughter of Mr. C. Rehder of the Bowmanville Foundry Co., was married to Rev. William Shaw Blyth, B.A., B.D., of Hawthorne, Ont.

Mr. J. W. Woodham, general manager of the Foster-Armstrong Co., Ltd., just recently visited a number of Ontario centres. Business in this province he reports

quite satisfactory, with however, little improvement in the West, though a number of orders have lately been received by wire.

Mr. T. J. Howard, general manager of the Newcombe Piano Co., Ltd., Toronto, recently visited his agents in a number of Western Ontario points. The results of his trip convinced Mr. Howard that Ontario trade at least, has recovered in a most satisfactory manner, though collections in all provinces are slow.

Mr. Frederick Harris, head of the Hawkes & Harris Music Co., Toronto, sailed for England on the steamship "Empress of Britain." Mr. Harris' visit is a flying one, as he only plans to be gone three weeks, including the journey both ways. This makes his fourteenth trip on that same steamer.

The McKechnie Music Co., Ottawa, who were formerly located in the C. W. Lindsay store have transferred their business and stock to the Martin-Orme Piano Co.'s new retail store at 175 Sparks Street. The latter firm has also decided to enter the talking machine business, and are opening up a department for this line.

In speaking of trade conditions, Frank Stanley, Toronto, states that they have no surplus stock, though their factory has been running full time since January, September. Mr. Stanley reports the best September in his piano trade history, a pleasing surprise in view of the state of the Canadian money market.

Mr. N. H. Conley, of Mason & Risch, Ltd., Toronto, has just returned from a successful visit to the Maritime Provinces, going as far east as Halifax. Mr. Conley was impressed with the general feeling of optimism in the east, and considered the increased demand for instruments of the Mason & Risch make a good barometer of healthful conditions in the points visited.

Mr. S. A. Lichtenstein, who recently toured Western Canada in the interests of Peerless automatic and electric pianos and orchestrons, states that he was greatly impressed with the country, but found it very much over-boomed, and suffering a bad relapse. This, he believes, will bring the country to a substantial and sensible proposition after all false values have been eliminated.

Mr. J. Leslie Forster, patentee of the "Forster Artistic Expression Control" for player pianos, was highly complimented on his product by Mr. Novello, a young composer recently visiting Toronto. Mr. Novello is a son of the former famous singer, Madame Novello, and Mr. Novello of the well known English music house. He heard the instrument played before seeing it, and did not know that it was a player piano. He stated that it was a great improvement over anything he had heard.

MENDELSSOHN IS "OPPOSITION."

Some very loud talking in a popular restaurant near Times Square the other day elicited the question from a patron: "Is that a riot or a couple of song writers talking?"

It developed that the noise emanated from a pair of song pluggers. The man seeking information finally approached and said: "Say, where's that guy Mendelsolhn keep his office? I want to get a copy of his 'Spring Song.'"

"Don't tell him," replied the loudest of the two. "It's an opposition song."—*Variety*.

CARING FOR THE PIANO FROM THE TUNER'S VIEWPOINT.

STUDENTS and teachers of the piano have had presented to them in the columns of the *Etude*, the care of the piano, as the subject appeals to Mr. C. C. Taylor, who is said to be a tuner and regulator of many years' experience. Among other things of interest to the piano trade, Mr. Taylor says: "It would be a fine thing if the general public knew something of the difficulties which beset the path of the tuner. It may surprise some readers to learn that it is impossible to tune a piano perfectly true. That is, no piano is ever tuned scientifically right. The best tuner in the world is obliged to tune the instrument 'untrue.' 'What nonsense!' many a player will exclaim. 'I have played upon many pianos that were tuned perfectly true.' This misapprehension is due to ignorance of the physical facts of the case. Any physicist can easily show you why the relative vibrations of the strings of the piano-forte, as now in use with the conventional keyboard, do not admit of the various chords being tuned perfectly true. As most all musicians know, our keyboard represents a compromise in which, for instance, some notes are represented as being the same, whereas scientifically they are not. A flat and G sharp when tuned scientifically are slightly different in pitch. Yet, both of these notes are sounded on the keyboard by the use of the same key. Any book on physics will give a full statement of this fact. It is this very item of difference which places the tuner's work among the arts. He has a latitude of a few vibrations in which to work and his judgment, taste and sense of hearing play an important part in tuning the instrument successfully.

"If the tuner were to attempt to tune the various tones forming a chord which employed G sharp, for instance, perfectly true, the G sharp would sound out of tune if it were employed in forming a chord which required A flat. These differences make it necessary for the tuner so to 'temper' the scale as to make the tones sound perfectly in tune to an educated ear. In doing this he will be compelled to tune all notes untrue to a certain extent. 'Tempering' the scale in this way is no easy matter. The tuner is solely dependent on his ear for accuracy, and he is apt to become tired, no matter how skillful he may be in other ways. In fact, it makes a great difference to a tuner's work whether he is tuning the first or the sixth piano of the day. He will succeed much less perfectly with the last than with the first, merely because his ear is fatigued and is not so quick to detect slight errors of intonation.

"The tuner has other and less theoretical difficulties to contend with. He begins his work usually by examining the instrument upon which he is engaged. He must find out whether or not it is tuned up to concert pitch, and how the bass and treble stand in relation to each other. In some instruments it will be found that the piano becomes dull and low in pitch, losing in brilliancy of tone every time it is tuned. In such cases, when the instrument is for some special occasion brought up to concert pitch, the strings are apt to snap or even a crack may develop in the sound-board or some other part of the frame, much to the owner's disgust.

"With instruments of this kind the tuner has to choose between retaining the low pitch—even reducing

it to still lower pitch—or risking the raising of the pitch to the proper degree. He generally chooses the first as the lesser of the evils, for two reasons: First, because a considerable amount of work is entailed which is not specially paid for when the pitch is raised, because, as a rule, tuning is not paid for according to the length of time expended; secondly, an instrument raised in pitch keeps tune a much shorter time, because the tension thrown on the strings is greater than that which they have been accustomed to bear.

Tune Your Piano Often.

“Let your piano be tuned oftener, and you will have better instruments. Many owners of pianos, from false motives of economy, make a serious mistake when they allow their instruments to be unattended until they are so wretchedly out of tune as to be unplayable. The best constructed piano will not remain in tune if it has been allowed to go untuned for too long. If it is brought up to concert pitch it will get out of tune almost as soon as the tuner's back is turned.

ness of hearing and distinguishing between the slightest difference of sound. A tuner may have tuned a thousand pianos, and yet he will not succeed with any two alike.

“There are comparatively few tuners who understand action and tone regulating—two of the most precise operations known to piano construction. As there are over five thousand parts in an upright action and seventy-five hundred parts in a grand action it will readily be seen that the work cannot be properly done by a tuner who has not spent considerable time in a piano factory as an action regulator.

“A tone regulator goes into a factory as a tuner and may only enter the higher departments of his craft after thoroughly mastering the art of tuning. Sometimes this necessitates at least five years of employment. These men are all high-salaried, and every piano that leaves a factory passes muster before its head tone regulator, or ‘head voice,’ as he is commonly called. This position is one to which very few are fitted by natural equipment



“His Master's Voice” exhibit by Mr. Omer Paquette, Lachute, Que.

It has been a very profitable means of advertising and securing live “prospects” for retailers to make exhibits of “His Master's Voice” products at Fall Fairs and other occasions.

Concerning the exhibit above illustrated, the “Watchman” of Lachute said “The Victrola as represented by Mr. Omer Paquette, proved quite a drawing card, the musical concert given by him being greatly appreciated.

“But we have left our tuner at the first stages of his work. Let us return to him. Having examined the instrument, and decided what is required of him, he first tunes the center of the keyboard as true as he can. The chief object to be sought is that all chords within the tempered portion shall be equally true, and at the same time equally untrue. No tone should be prominently heard, and the equalization of the temperament should be the same throughout. This is exacting work and requires the whole energies of the tuner, who must not allow his attentions to be distracted for a moment. Having tuned the center of the piano, he proceeds to use that as a basis for the regulation of the rest of the instrument, so ‘tempering’ the scale that the extreme bass and treble are sufficiently in tune with each other and with the center to pass muster. To do this, the entire action of the tuner's brain must be concentrated upon quick-

and training. Is it not then folly to trust a costly instrument to the mercies of one who has not for years toiled in a factory, working at piano construction?

“Hammer treatment is another important factor in piano regulating, not only in shaping them aright, but in ‘voicing’ them—placing them in striking position. This work should only be entrusted to the most experienced mechanics. The same can be said of other parts of the action; a piano is surprisingly sensitive to the slightest variation in the adjustment of any of its parts, and the right kind of attention at reasonably frequent intervals will do wonders to preserve the piano at its highest level of excellence.

“As there is a great deal of felt used in the piano, it may not be amiss to say a few words in regard to that tiny pest, the larva or the moth miller, scientifically known as the *Phatna* of Linnaeus. Camphor, red pep-

per, moth balls and tobacco are supposed to destroy these pests. *They do not.* The writer has frequently found that in pianos containing these "preventives" the moth has destroyed the felt that controls the momentum of action, thereby producing unevenness of touch and harsh, unequal tone. The piano should be taken apart and thoroughly cleaned at least once every eighteen months. The only purpose moth balls and similar preventives can serve is to keep the moths away—the insects do not like the odor. The most effective way, however, to keep a piano so that it will do itself and its owner justice, is to take good care of it, and have it tuned and regulated frequently by a man who thoroughly understands the instrument and its construction."

STORIES ABOUT SMALL MUSICAL INSTRUMENTS.

Incidents Related in Music Concerning Instruments Handled in the Small Goods Department.

HOW many know—dealers, manufacturers or musicians—the history of the cornet, and the difficulties that were experienced in making it a popular instrument? One man's life was sacrificed that we might now be able to listen with pleasure to the beautiful music of such an instrument. The cornet, at the time a very crude instrument, was invented by a Frenchman in 1720. The invention was received with great opposition, the people calling it coarse, vulgar and rude, unfit to mingle with the more refined class. However, the inventor, refusing to be disheartened by his people, continued playing on the horn until he aroused the anger of the great masses. He was ordered to be executed, but upon his promise to cease his "disturbance" he was granted a pardon. One day, in spite of his former narrow escape, he attempted again to gain the favor of the people with his instrument, with the result that he was beheaded in the public square.

The Trombone.

Possibly there is only one musical instrument in popular use to-day that has not been greatly improved upon since its invention. That instrument is the trombone. In Germany in 1520 there existed a well-known musician, Hans Menschel, who, according to modern writers, made the instruments as good as they are made to-day. They were not very popular at that time, and the fellow died a poor man.

The Clarinet.

The clarinet, although not a very difficult instrument to play, and one producing beautiful effects when the art has been mastered, is very trying to the nerves and patience of the audience and orchestra leader during the tuning-up process. The instrument must be "tooted" upon for a great many minutes so as to warm the tubes and set them in the proper pitch, otherwise the desired effect is not forthcoming. The process is not the most agreeable thing in the world to be forced to listen to, even though a Chinese dignitary did once take it for music and begin to praise loudly the excellence of it.

The Harp.

One hears so seldom of the Italian copying anything from the Irish, or vice versa, that a few lines here will

not be amiss. The Irish were the legitimate inventors of the harp, and its use became so general throughout Ireland that the news of the invention of a new musical instrument spread rapidly throughout Europe. An Italian, passing through the Emerald Isle, heard many of these instruments played, and marvelled at the beautiful tone and high quality of the music. When he reached his native land he substantiated the reports his countrymen had heard, with the result that Roman warriors were dispatched to Ireland to purchase, steal or seize all the instruments they could carry away. They followed orders, returning to Italy some months later burdened down with harps of all descriptions. There was great joy throughout the country and violins were put in the background for the time being.

The Accordion.

The accordion, that instrument which we see so often displayed in music store windows, which we hear played so seldom in this country, and which, if played by a skilled musician, produces such beautiful effects, is merely an improvement on the old-time mouth harmonica. The principle in construction in both instruments are nearly the same, only air from the lungs being employed to produce sound from the harmonica and natural air forced by the action of the hands through tubes of different sizes, producing sound in the accordion. The latter instrument was devised in Vienna in 1829 and became very popular throughout Europe. The instrument in those days, because of its simplicity, was easy to play. Although producing delightful music, Americans never took kindly to the odd affair, and one seldom hears it played in the United States except possibly by artists on the vaudeville stage or in the homes of foreigners.

The Flute.

One can hardly stretch his imagination so far as to believe that the flute, singly and by itself, was ever played at any athletic meets to stimulate the action of the athletes or for the enjoyment and entertainment of the audiences. However, that is exactly the use put to the flute in the early days of its invention, during the Olympic games in Greece. Naturally it must have been played very violently for this purpose, for, it is recorded, Harmonides, a young Greek flute player, wishing to astonish the audience on his first appearance, blew such a tremendous blast that he expired on the spot. It is probable that he burst a blood vessel, but it is certain that he succeeded in astonishing his hearers.

Avoid Likes and Dislikes in Selling.

"**SELF-CONTROL** is a big asset in selling," remarked a traveller to the Editor. "I know there are some people who do seem to try to take the ginger out of a salesman. I heard a business man say, 'Here comes a salesman, watch me get him going.'" I went out once with a fellow to purchase a couple of music rolls for his wife to use on their player piano. He said, 'I'll put some salesman on the bum before I find the rolls I want'—and believe me, he did.

"I know there are just a world full of hard people to sell to—but you can 'get them.' I know of people who seemingly delight in harassing salespeople. But do not accept them as doing this—be charitable to them

even if they are not charitable toward you. Be patient, calm, enduring. Sum up the best that's in yourself and give that in return. Put aside your own crankiness. In time you will be so well master of self you will deal happily with 'cranks.'

"Avoid forming likes and dislikes among people whom it is your duty to wait upon. I know there are people who enter the store whom you feel you cannot 'warm up' to. This feeling must come to every salesman regarding some people, no matter how thick-skinned the salesman may be. But guard against it. Do not see a customer as a person—but as a 'buyer' and regard them in a professional light. Put away the personal side of the situation and go right after the order. It is a mark of good salesmanship to reach beneath the thick skin and pry into the fat heads of people and get home your argument and win the sale and at the same time the good will of the customer. It is Human Nature you have to study."

The Soft Place.

A PROMINENT banker recently said: "The young man who goes around looking for a soft place has got one already under his hat." Such is the comprehensive estimate by the business man of the one who is afraid of taking hold of work. And the sooner the applicant awakens to the fact that there are few soft places in this world vacant and beckoning an occupant, the fewer will be the disappointments. The down-lined nest is prepared for the nearest kin, and only by adopting the despicable crowbird methods can one hope to slide into it.

Neither is it a desirable place after all. The downy nest does not, as a rule, send forth the strongest brood. The bird typical of strength and lofty flight brings forth her young upon a bed of rude sticks or on a bare cliff, the harsh surroundings serving as an incentive to more determined endeavor. When Vanderbilt was asked the secret of success in business, he replied: "Secret! There is no secret about it; all you have to do is to attend to your business and go ahead." The thought of the capable aviator is not so much for a soft place to alight as for one which promises a sure gathering for a more lofty flight. Had the boy, Carnegie, waited for a soft place instead of taking what he could get and then developing so fast as to speedily outgrow it, the iron and steel industry of to-day might still be dormant beneath the rock-ribbed hills.

The man who is looking for the soft place will keep on looking, while his comrades are wrestling in the hard ones, gaining in strength and ability through their struggles. On every side we see that those who really amount to something have chiseled their niches out of the solid rock. Others may have bequeathed to them the granite or marble, but it has been theirs to fashion from it a life. The soft place proves only mud or quicksand.

"The modern successful wholesaler must stand in large measure for the acts of those to whom he sells," says Edward Mott Woolley. "His goods cannot stand for fraud in one place and for honor in another. Nor can they typify success in either place unless honor is bound up with them all through."

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Educating the Salesman.

APROPOS of the contributed article in the August issue of this Journal, entitled "Hints for the Young Piano Man Who is Ambitious to Succeed," it is of interest that a New York piano house has inaugurated a school for salesmen. The school is an informal one, and the instructor is the salesmanager. His theory is that there are three important qualifications the salesman must have, knowledge, truthfulness and backbone. The latter two he considers less a matter of training than personal make-up, though they may be acquired and developed.

"On the subject of knowledge," he says, "I believe that the average retail salesman can be trained and developed along lines that will make him invaluable to his house. To properly discuss the subject of knowledge as applied to the essential attributes of the successful retail piano salesman, I am going to sub-divide it thus: (1) Knowledge of the distinctive constructional features of a piano. (2) Knowledge of a piano from a temperamental standpoint. (3) Knowledge of human nature.

"The study of a piano from a constructional standpoint is neither difficult nor extended. Every piano is built essentially similar so far as its physical qualities are concerned. All pianos have the same number of keys, a set of hammers, a sounding-board, etc. There is undoubtedly a radical difference between the cheap and the high-grade pianos from a constructional standpoint, but there is hardly a sufficient difference between two

high-grade pianos judged from the same standpoint to enable the retail salesman to drive home selling arguments when the prospect is versed in the art of music to any extent.

"As the first step in the temperamental training of our salesmen, I take three or four pianos of different makes and prices, and instruct our salesmen in the marked difference that exists among these instruments from a temperamental standpoint. The tone quality and difference in actions in the various pianos are soon easily distinguishable, and by training the salesmen's sense of hearing, they are eventually able to note the difference in tone quality between two pianos of the same make and grade. There are no two pianos manufactured that are exactly similar from a temperamental standpoint. There is certain to be a difference somewhere in either, the breadth, volume or coloring of tone that the musician can easily pick out and which the high-class salesman should understand equally as well.

"Our salesmen are instructed in the whys and wherefores of this difference in tone and action quality, and their sense of hearing is developed to such an extent that they can advance the real musical qualities to the most critical and best informed musician. Tone refinement is the keynote of this temperamental training of our salesmen."

Buying Large Quantities.

BUYING large quantities to secure closer prices is something of a delusion and a snare in the sheet music business. In theory it sounds well to be told that by buying a hundred of a selection or volume the price is so much less than buying in lots of twenty-five, for example. When the trade warrants it the dealer should always endeavor to take advantage of the cheaper rate of larger orders, nevertheless, it is sometimes very costly buying in large quantities. The man not acquainted with his business is very apt to be tempted into buying stock that will never sell. Next to starving the sheet music department, this is one of the most common reasons of the department losing money for the owner. In making up an order to secure the lowest prices, the dealer must first consider the possibilities of his trade and realize that one hundred copies at ten cents might be dearer than from orders of twenty-five at fifteen cents each.

"Are you the leader of this brass band?"

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