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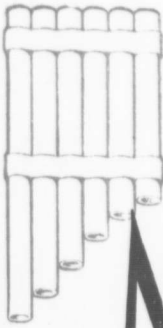
Vol. XIII.]

TORONTO, AUGUST 1912.

No. 3.  
*J. Peilie Stephens*

JOHN A. FULLERTON, Publisher

56-58 AGNES ST., TORONTO



# CANADIAN MUSIC TRADES

# JOURNAL

Fullerton Publishing Co.,  
56-58 Agnes St.,  
Toronto, Canada.

Dear Sirs,

"CANADIAN MUSIC TRADES JOURNAL."  
I beg to place on record my sincere appreciation of your consideration in continuing to regularly forward your valued journal to this office in which it occupies a prominent place on one of the tables in the reading room.

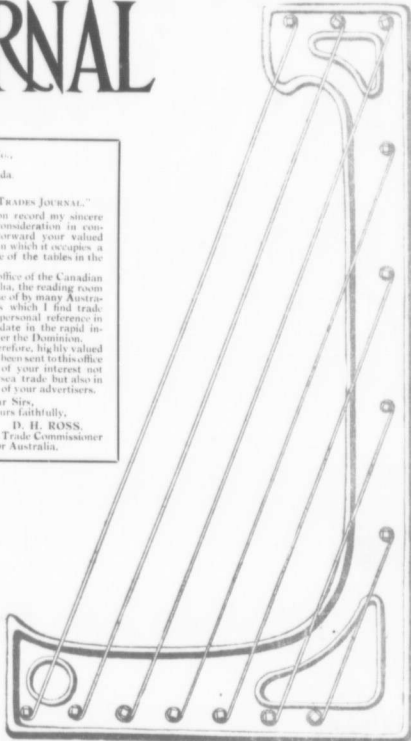
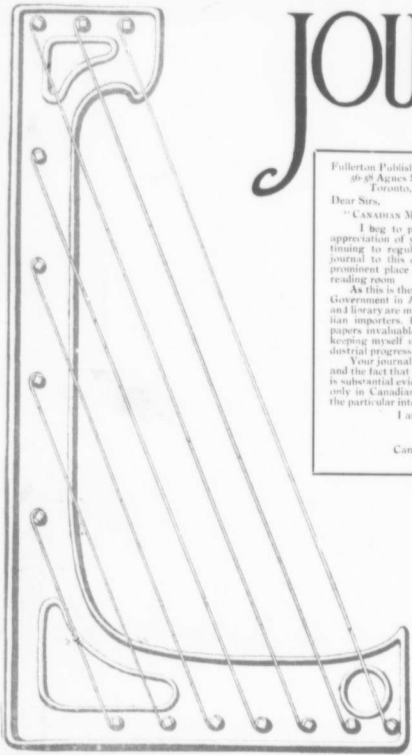
As this is the only office of the Canadian Government in Australia, the reading room and library are made use of by many Australian importers, besides which I find trade papers invaluable for personal reference in keeping myself up to date in the rapid industrial progress all over the Dominion.

Your journal is therefore, highly valued and the fact that it has been sent to this office is substantial evidence of your interest not only in Canadian overseas trade but also in the particular interests of your advertisers.

I am, dear Sirs,

Yours faithfully,

D. H. ROSS,  
Canadian Trade Commissioner  
for Australia.



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This is the "last call" to get in on the Victrola and Victor Record business for the coming season.

We are now advertising only for the benefit of our jobbers and dealers, as orders on hand or in sight from our jobbers, will take care of the entire 1912 output.

If you are not already a dealer in our products, better write us AT ONCE for our nearest jobbers address.

Come in while the water is warm. You won't be able to get the goods later.

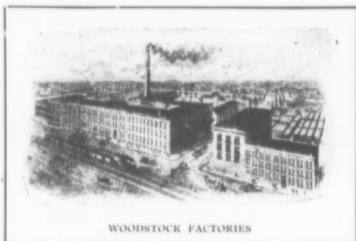
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KARN PLAYER PIANO

**K****K**

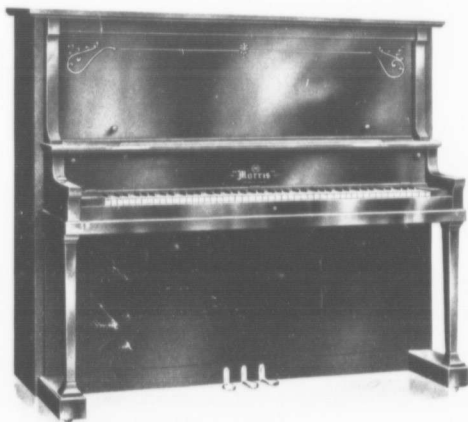
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**Made on Honor - Sold on Merit**

THE Morris Piano is sure to satisfy, because in no part of the instrument can you pick a flaw. There is "A1" quality in every inch of material used and our work-artists are men of expert experience. The result is an instrument, in the tone of which no desirable feature is lacking, at a price as moderate as many cheap grades.

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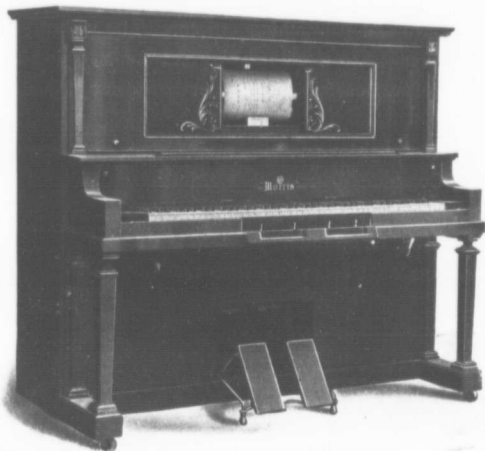


MORRIS PIANO, NEW STYLE 5

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MORRIS PLAYER PIANO

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DEALERS in Morris Players have the necessary instrument to supply their community with players of high merit, in tone, case design and endurance. Any man, woman or child can produce the most exquisite music even although they never studied music, and by the phrasing attachment the proper expression may be brought out. The price is right for the average man's pocket-book.

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**A**  
**Leading Line**  
for the  
**Fall and Winter**  
of  
**1912-1913**

## Martin-Orme Pianos

"**SUPERIORITY**" is an expression justly characteristic of every Martin-Orme piano leaving our factory. Among Art Grade Instruments, they are outstanding as the embodiment of the finest materials the markets offer, and the well-directed efforts of thoroughly skilled and painstaking artisans. The makers' unswerving policy from the commencement to reach the highest attainment in piano construction, never permits volume of business being handled at the expense of Quality.

Make it a point to see the various Martin-Orme styles at the Canadian National Exhibition, Toronto, August 24 to September 9; the Dominion Exhibition, Ottawa, September 5 to 16; the Western Fair, London, September 6 to 14.

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**The Martin-Orme Piano Co., Limited**  
**Ottawa, . . . . . Canada**

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Leader Added  
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Martin-Orme  
Line**



**Just Ready for the Market**

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**IT IS HIS MASTERPIECE**

A culmination of long directed effort to produce a player of this size with full power, without doing so to the detriment of the quality or tone.

Style “E” is only 4 ft. 4½ inches high. It is full 88-note, incorporating all the latest features of merit. The price is as low as is consistent with a player of the most superior quality throughout.

**THIS NEW STYLE “E”**

will be the centre of attraction for Fall and Winter trade. The size is decidedly in its favor. It will make money for many dealers. Are you one?

**Demonstrate it in your window.  
Advertise it locally.  
It's what the people want.**

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**The Martin-Orme Piano Co., Limited**  
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Depth 2 ft. 5 in.  
 Height 4 ft. 8 in.  
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Made in nicely  
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**LOUIS XV.** 88 note player with sostenuto, tempo, sustaining pedal and selector attachments.

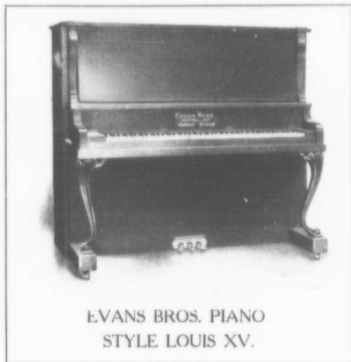
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One of the Largest Retail Dealers in Canada recently informed us that he considered we made

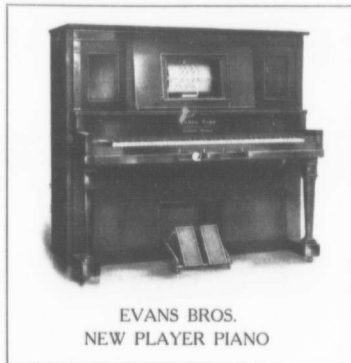
**The Best Player made in Canada**

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*Evans Bros. Pianos*



EVANS BROS. PIANO  
STYLE LOUIS XV.



EVANS BROS.  
NEW PLAYER PIANO



“Quality  
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Motto”



The Evans Bros. Pianos embrace all the essentials that tend to make the perfect piano. Cases artistically designed, scale evenly drawn, and a tone possessing that richness and sweetness that have made them deservedly popular throughout the Dominion.

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*Evans Bros. Pianos*

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OUR world is piano Actions and Keys. Every working day is devoted to the manufacture of these products. The aim of our skilled mechanics, modern tools, up-to-date, comfortable and well-lighted factory is to concentrate upon one achievement. The object of the constant supervision which the various factory departments receive from an action and key specialist is to produce these two indispensable and therefore very important parts of the piano and player piano, the embodiment of quality in every respect.



THE result of this policy of concentration is found in the piano actions and keys leaving J. M. Loose & Sons' factory to-day. The piano manufacturer, the retailer, and the buying public have the opportunity of letting our "concentration" benefit them in that they can get an instrument having an action and key board in keeping with the high standard the Canadian-made piano is maintaining.

# J. M. Loose & Sons, Limited

Oldest Established Piano Supply House in Canada.

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Toronto

Canada

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is urging upon a "prospect" the merits of the lines he handles the latter naturally makes a critical examination of the keyboard.



He wants assurance that painstaking methods were used in its construction. He can see for himself whether or not the ivory is of guaranteed grade and skilfully matched. 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.

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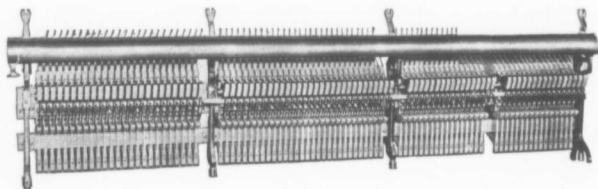
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Just as a chain is no stronger than its weakest link so is the best piano in the world no better than the "action" it contains.



## Piano Actions

in demand by manufacturer, retailer, and consumer are those made to give a maximum of satisfaction and a minimum of repair costs. In such a grade the J. M. Loose & Sons' action is recognized to be.





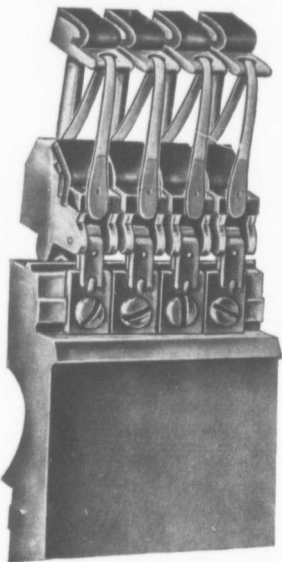
**J**UST as its name indicates the **STERLING PIANO ACTION** conforms to the highest standard of action construction. It is positively the best **Individual Flange** on the market, and means a minimum of repairs. When repairs are necessary they are easily and quickly accomplished by merely removing the damaged section, interfering with no other part. The rail of the **Sterling Brass Flange Action** is shrink proof. It is made that way. Sterling Actions have strength to withstand hard usage. They are easy and free of movement—quick to respond.

**Sterling Actions  
and Keys  
Limited**

**Noble Street  
TORONTO, ONT.**

Successors to A. A. Barthelmes & Co., Ltd.

THE  
**Sterling**  
INDIVIDUAL  
BRASS FLANGE  
**Action**  
PATENTED



☞ All visiting dealers are invited to inspect Haines Bros. instruments at the Canadian National Exhibition, August 24 to September 9. They will be exhibited by the Foster-Armstrong Co., Limited, at their stand in the Manufacturers Building.

# HAINES BROS.

Toronto and New York



LOUIS DESIGN

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In Quality  
Strictly  
The Best



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Musicians to visit us at the Toronto Exhibition

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And at our Toronto Warerooms, 146 Yonge Street

**THE BELL PIANO & ORGAN COMPANY, LIMITED**  
GUELPH, - ONTARIO  
AND LONDON, ENGLAND

We have some vacant territory where we want representation.  
Dealers wanting a high class line should make it a point to call on us or write.

## The "Dominion" Line for Fall Trade

You can give your customers quality and combine with it a saving of from \$100 up by selling them a "Dominion" because in the cost of constructing that instrument there is no allowance for the maintenance of costly showrooms, or payments for meaningless testimonials from different artists appearing before the Canadian musical public.



MISSION STYLE

**A Progressive Retailer**

AND

**A "Dominion" Agency**

FORM A MONEY-MAKING COMBINATION

**M**ADE by the most modern and approved methods, in an up-to-date factory, Dominion pianos represent values that have been and are being endorsed by discriminating buyers not only in Canada but in foreign countries. With an individuality all their own they prove attractive, reliably made and possessed of a full rich tone that delights the musical ear.

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in 40 Years

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STYLE LOUIS XV.

## IMPORTANT

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August 24th to Sept. 9th

The Dominion Music Pavilion is the first to the left  
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Bring your friends or prospects with you to our exhibit  
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Every instrument shown will be from regular stock  
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## A Standard of Efficiency in Player Demonstrations Now Assured

The Uni-Record Roll (hand-recorded) is fast taking its place as the most effective sales help at the command of the music dealer.

Ninety per cent of your instrument sales are the result of convincing demonstrations. Think of a roll which assures uniformly good demonstration, even in the hands of an inexperienced salesman, and you will form an estimate of the importance of the Uni-Record Roll in your salesrooms.

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## Uni-Record Rolls Will Stimulate Player Interest

Those of your customers who have not acquired proficiency in interpretation need the Uni-Record Roll. Under the stimulus of rolls they can play effectively without effort, their interest in their players will be redoubled. Such interest will not only mean a corresponding increase in your music-roll sales, but will be reflected in your player department as well.

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Oldest and Largest Manufacturers of Music Rolls in the World.

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The Company feeling confident that a perfect instrument, backed by up-to-date business methods, is sufficient attraction, cordially invite all Canadian musical instrument men to visit the Pavilion.

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LONDON

CANADA

"No Street Address Necessary."



## Sherlock-Manning 20th Century Pianos

Canada's  
Biggest Piano  
Value

Up-to-date in every detail.

If you have not already arranged for the agency of this money-making line of Sherlock-Manning 20th Century Pianos, now is your time to get a flying start. The Fall trade is just commencing and you have an opportunity to make more money than in any previous year.



STYLE 80. LOUIS XV. Mahogany or Walnut.

**THE SHERLOCK-MANNING 20TH CENTURY APPEALS  
TO ALL CLASSES.**



STYLE 130. Mahogany or Walnut.

It has that superb tone and touch which delights the good musician; that durability required for beginners, and is one of the handsomest acquisitions to house furnishings imaginable.

It is reliable, being built by experts from the finest of raw materials.

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Sherlock-Manning  
20th Century has  
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**GUARANTEED  
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STYLE 110. Mission Oak or any finish Oak desired.

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

The Public want the Sherlock-  
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As an evidence of this, we point to  
an increased output since last Exhibi-  
tion time, from ten pianos per week—  
as last year,—to twenty-five per week,  
this year's output.

Are you looking for the piano that sells and nets the best  
margin of profit?

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**The Sherlock-Manning 20th Century, "Canada's Biggest Piano Value."**

One sale is the first of a series in any  
neighborhood.

The Piano does its own canvassing.

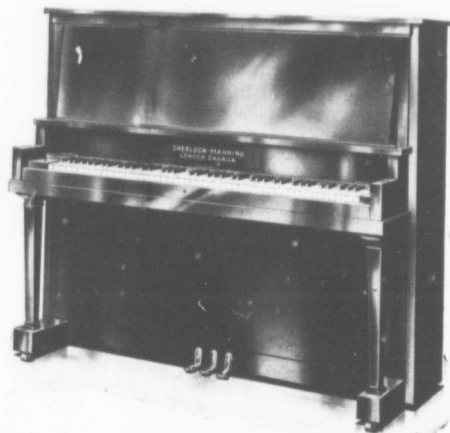
The Sherlock-Manning 20th Century  
has come to the fore, not so much as  
the result of huge sums spent in ad-  
vertising, but rather because of its  
honest worth.

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receive an instrument that nets an  
excellent margin of profit

The Purchaser gets Good Honest  
Value.

The result is enlarged business and  
increased profits for the dealer with  
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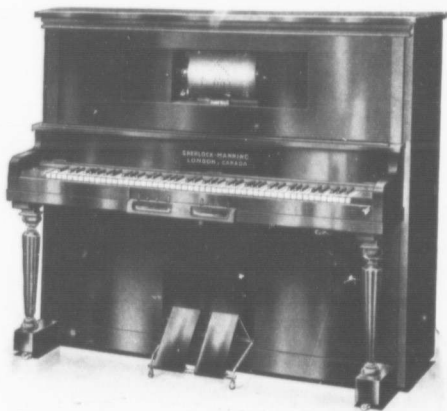


STYLE 70. Mahogany or Walnut.

**The Sherlock-Manning Piano & Organ Co.**  
LONDON : : : : : CANADA

## Sherlock-Manning 20<sup>th</sup> Century Player Piano

"Canada's Biggest Piano Value."



Style 120 Player. 88 Notes. Mahogany or Walnut.

With a line of SHERLOCK-MANNING 20<sup>th</sup> CENTURY PLAYERS on the floor of his warerooms, a dealer is equipped to meet and beat the keenest kind of competition, and make a good round profit too.

Every day you let pass without the agency for these superb instruments puts you just one more day behind some

350 Live Dealers who are now enjoying the advantages of the easy selling, and quick substantial profits that go hand in hand with this valuable agency.

The Sherlock-Manning 20<sup>th</sup> Century Player places the dealer on the right road to more profits.

Turns owners into enthusiasts and puts the spark of life into dead trade.

Profit by the experience of others.

Other musical instrument dealers have discovered the money-making possibilities of the Sherlock-Manning. You will also if you investigate.

See our Exhibit at the Exhibition, and arrange for territory while it is available.



Style 95 Player. 88 Notes. Mahogany.

**The Sherlock-Manning Piano & Organ Co.**  
LONDON . . . . . CANADA

# Perforated Music Co., Canada

103 Carlaw Avenue

Phone Main 2851

TORONTO

Cable Address "Permusco," Toronto  
Western Union Code used

## Canadian National Exhibition Toronto 1912

We are pleased to inform the trade that we shall have a working exhibit in the PROCESS BUILDING, with our machinery in operation actually cutting Imperial "Linenized" Music Rolls, and shall be pleased to place ourselves at the disposal of all callers, who may be interested in the music roll business.



## "ACCENTIST" MUSIC

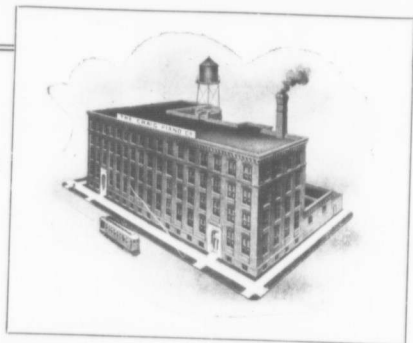
We are now prepared to supply our 88 Note Rolls, with the extra perforations at the sides of the paper, for emphasizing the Melody; also the extra Pedal Perforations, and the Tempo Line running down the centre of the Roll. This class of Roll is designated "ACCENTIST."

If this kind of music is desired, when ordering be sure to specify "ACCENTIST" Music; otherwise the ordinary straight 88 note rolls may be sent.

A trial order of this, our latest production, is strongly recommended to dealers, who want the best selling music now on the market.

"ACCENTIST" Music costs no more than our other rolls.

**ESTABLISHED**  
**1856**

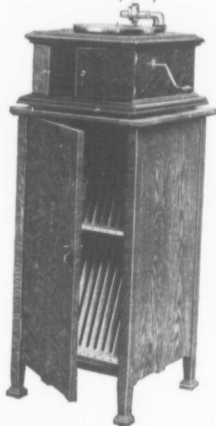


**HIGH-GRADE**  
**PIANOS**

**T**HE Quality and Beauty of Craig instruments were never better illustrated than by the products of their factory at the present time.

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TOP 17 x 17



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LIMITED

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**Specialists**  
IN THE  
**Manufacture**  
OF  
**Phonograph**  
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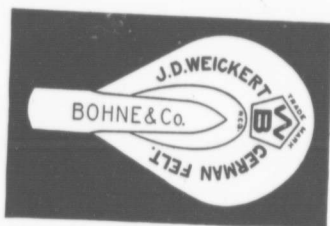
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**Player Roll**  
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**SEND FOR CATALOGUE**



One of our new **PLAYER ROLL CABINETS** fitted with our adjustable steel rod shelving, which allows the boxes to be put in on the slant, showing up the label to much better advantage (our own invention).



**Hammers should be an effective talking  
point in the selling of a Piano or Player**

**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.

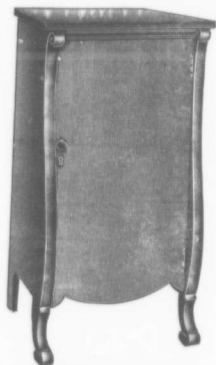
**BOHNE HAMMERS**

are high-grade hammers for high-grade instruments.  
Being in a class by themselves they cost more because  
the materials in their construction are more expensive.

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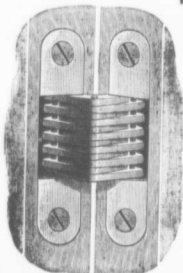
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HIGH-GRADE  
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Our host of dealers claim that never have they seen such value. A sample order would convince any intelligent and aggressive dealer of this fact.

Unfortunately our output has not kept pace with the rapidly increasing demand for our goods since the Company began, but now that we have installed in our factory the most modern case and back making plant in the country, we can assure our dealers of prompt shipment in the future.

We regret that we have not been able to secure space at the Canadian National Exhibition this year, and therefore will not be represented there, but we do solicit correspondence. Dealers should not arrange for fall trade until you know the advantages of taking up the agency of the WRIGHT PIANO, a piano that is fast becoming the most popular in the trade.

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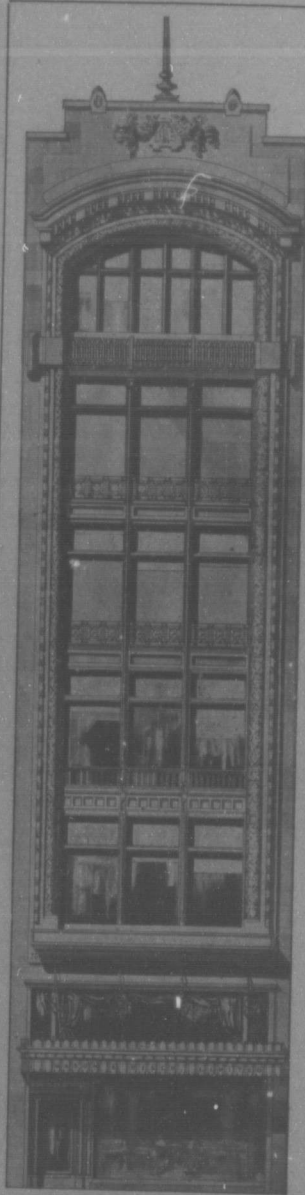
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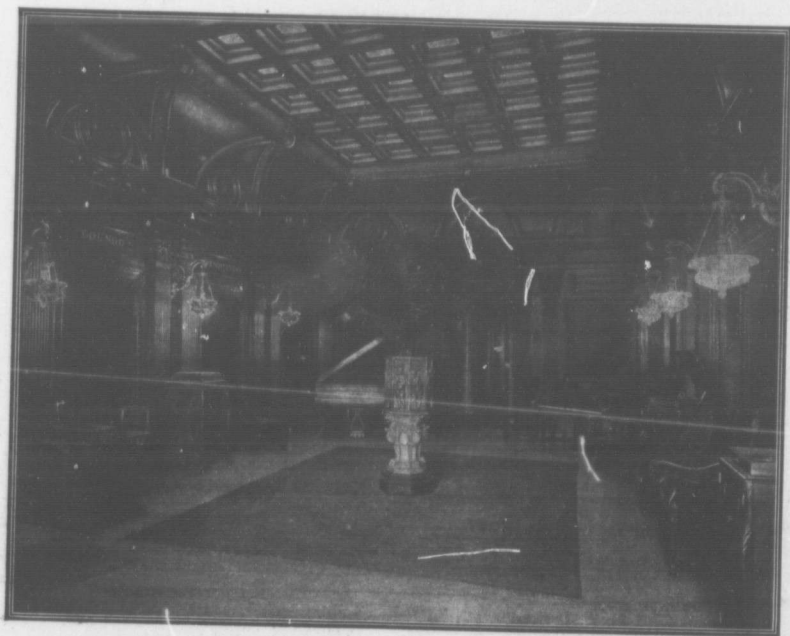
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## Mason & Risch Limited

250 YONGE STREET  
(Opposite Shuter Street)  
TORONTO



THE MAIN RECEPTION ROOM MASON AND RISCH BUILDING, TORONTO.

The Main Reception room, as shown above, is finished with the richness and yet the simplicity that is always so admirable in a well finished Piano. Every line is made to tell, and it is evident at once that the ones whose taste rendered possible so charming a room as this are the ones to whom one would readily entrust the task of designing an artistic instrument.

This room is panelled throughout with Circassian walnut, carved in the style of the Italian Renaissance. From these panels at intervals depend large alabaster bowls from Italy, and through each bowl light from hidden electric bulbs percolates with the softness and evenness of moonlight. Names of composers of music are carved above each panel, and above these again a grained ceiling of green and brown tints is delicately lighted by electricity back of alabaster slabs. Italian marble mosaic composes the floor which is partially covered by a rug toned to harmonise with the rest of the room. A large Italian sculptured urn serves as a receptacle for a spreading palm which stands in the centre of the floor.



THE EMPIRE ROOM IN THE MASON & RISCH BUILDING, TORONTO

Perhaps one of the most interesting rooms and certainly the most imposing in the Mason & Risch Building, is the Empire Room, for it is here that the Grand Pianos are shown. This room is the full width of the building, and is located at the front on the 3rd floor. Every detail in its furnishings is in the Empire style, the panels and chandeliers being in bronze and English gilt, the panels hand carved and hand painted, with medallions of great musicians surmounting them. The walls are finished in a color scheme of soft amber.

An important and growing department of the Mason & Risch business is the designing of special cases for Concert Grand, Parlor Grand and Upright Grand Pianos, in the different historic periods of architecture. A popular liking for a case that is individual or allied with the decorative motive of a music room has resulted in many artistic designs. The Mason & Risch case department works from the designs of its own artists, or will execute designs submitted by architects.



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Our factories are equipped with the very latest machinery invented for use in the construction of high grade instruments. Not satisfied with this we have invented other machines to fill our own special requirements.

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at the Canadian National Exhibition,  
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# **BLUNDALL PIANO CO.**

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**I**T will be well worth your while to let your business go for two or three days and visit the Exhibition. Come and examine the Blundall pianos and players that will be on display.

**The "BLUNDALL" line is a  
winning line**

**Come and SEE them.  
Come and HEAR them.**



**B**

**B**



## Why Williams' Dealers are Satisfied

One day, about half past five, one of our dealers in a nearby town, telephoned in an order for some instruments, including a Bass Drum, and asked that the goods be shipped the same night. The Department Manager informed him that everything except the Drum would go forward promptly, but as that had to be made up special he could not promise definitely to send it that night.

He did not like to disappoint the Dealer unless it were absolutely unavoidable, so he searched invoices of the shipments ready to be sent out the following day, and discovered in one a Bass Drum exactly as ordered by the Dealer over the phone. The shipment was promptly re-addressed and the Drum was sent out with the other goods the same night.

The first thing the next morning another Drum was made up for the other order, and it also went out on schedule time. Thus a little figuring and a personal interest saved the day, and cemented more firmly the bond that holds Musical Instrument Dealers and the Williams Firm in close co-operation.

This is but one example of what is meant by the "Williams' Service." Such incidents crop up almost daily, and it has become a matter of habit to place the Dealers' interests before any other consideration.



## The Intimate EDISON Sentiment

A man with an Edison Phonograph called on a dealer to hear a few of the August Edison Records played over. The Dealer played them on an Opera Machine. The man asked about the machine and its cost; the Dealer immediately warmed up to his subject and began to enthuse over the virtues of the Opera Machine and its superiority over other machines of any make, including the cheaper Edison Machines.

He expected the customer to agree with him, but after he had finished, the customer to his surprise said, "Do you know, I have an Edison Fireside Phonograph that I purchased several years ago for \$35.00, and it has a better tone than that instrument you are talking about. It must have been specially made because I have heard other Firesides and none of them have the tone mine has. I wouldn't part with it for the highest priced instrument you have in the place."

And the dealer told us that such incidents are not uncommon occurrences. Edison Phonograph owners are linked to their instruments with a sentiment that makes it a part of the family, and they cannot by any stretch of the imagination conceive of a better machine.

**If interested in this line, write us. We want to talk with you.**

**THE WILLIAMS & SONS CO.**  
**R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.**

59 St. Peter St.  
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# Canadian Music Trades Journal

Issued Monthly  
\$1.00 per year in Canada, \$1.50 in other  
countries.

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

John A. Fullerton - Publisher  
Harvey A. Jones, Representative  
56-58 Agnes St. - Toronto, Can.

VOL. XIII, No. 3.

TORONTO

AUGUST, 1912

## Attend the Exhibitions

**A**RTISTS go to Paris for its Art atmosphere. Breathing it they acquire an inspiration and sentiment that gives tone, direction and purpose to their work, wherever it may be afterward executed.

Business men attend the Canadian National Exhibition. In Toronto the atmosphere is charged with enterprise. The city offers exceptional facilities for an outing combining the holiday, business and educational aspects.

Those in the Music Trades should avail themselves of this opportunity to meet and fraternize. Apart altogether from looking over new designs, shown by the various manufacturers, the occasion also presents itself for you to go through different factories, the advantages to be derived from which are quite obvious.

When you have noted the new styles, made your season's selections and return home just think how you will "ginger up" that business of yours! Something will be doing in the store. The salesmen will catch some of that inspiration which you have brought back with you and your advertising will "pull" as never before. The local press will note your return, customers will smile a welcome and respect you more and have more confidence in your goods. It's human nature. There is nothing the matter with the musical instrument business when there is a *man* behind it.

In addition to the Canadian National Exhibition at Toronto other exhibitions of more than local importance are the Western Fair at London, September 6 to 14 and the Dominion Exhibition at Ottawa, September 5 to 16.



H.R.H. THE DUKE OF CONNAUGHT  
Who will open the Exhibition and Review the  
Cadets and Boy Scouts.

## The Stencil Piano Gaining Ground

THINKING men in the music trades of Canada view with some concern the inroads being made by the "Stencil" piano. Having in mind the conditions that exist in the trade in England and in the United States it would appear that it is in the interests of both manufacturer and retailer to look this question squarely in the face now. In the United States the Stencil problem has resulted in bitter discussions in association conventions, and in England it was one of the chief topics for discussion at the recent convention of the Music Trades Association of Great Britain.

There is some difference of opinion as to what actually constitutes a legitimate Stencil, if, indeed, there is such a thing, but as to the illegitimacy of the Stencils bearing fictitious names, there is no doubt. Fortunately the latter are as yet comparatively rare in Canada. In this country, because of the limited size of the market, it is difficult to hide the identity and origin of an instrument intended to be misleading, and as has repeatedly been emphasized, the fact that the Canadian consumer insists on being shown that he is getting value for his money, doubtless prevents a more rapid growth of the trade in Stencils.

The Stencil that provides the greatest problem is the instrument that the retailer has made for him with his own name on the fallboard and no other; of which he is not the manufacturer and does not claim to be, which he purchases in quantities just as a provision merchant purchases so many sacks of potatoes, with no distinguishing mark, and nothing to identify them with the source of supply.

A manufacturer, in an emphatic denunciation of this feature, claimed that it would be the means of the "middleman wiping himself off the slate in Canada, as he is doing in the United States." From the dealer's standpoint it may not be an unnatural desire to have his name perpetuated in his community in this manner and which might be commendable if a high grade article were always used. As a matter of fact, however, the dealer usually prefers for his leader a line that has a standing, a reputation built upon an advertised name, and one that is identified with quality and efficiency all the way through. In selling such a line he participates with dealers in other localities, and with the manufacturer owning it, a franchise of good will that has been created at great cost of money, labor and time.

The fundamental idea underlying the retailer's desire for a stencil piano is not perhaps so much a matter of pride in seeing his name thus perpetuated, as above suggested, but because he becomes possessed with an idea that he is building up a reputation for the manufacturer of the line he handles, and the idea that he has no lease on the length of time he may retain an agency of a leading make.

The point has been raised that no objection can be made, and that no injury is caused the trade ethically or practically, if the dealer buys, with his name on it, a high grade instrument, but the manufacturer naturally will not supply his best product with some other man's name on it, so that the dealer featuring his stencil as a leader, is forced to place the less superior article in the

first place. Furthermore, having no interest in the instrument thus supplied other than its immediate exchange for financial consideration, it is not reasonable to expect that it would have the same consideration from the manufacturer as if it went out with his own name on it. The dealer in purchasing his stencil therefore, is simply in the position of being unable to secure the "best made," which some claim to have, and which most stencil buyers do not pretend to want, in their dealings with the manufacturers, and which dealings resolve themselves into a proposition of "so much piano for so much money," and if he cannot get it from one manufacturer on satisfactory terms, he may go to any other, being actuated by the terms rather than by the instrument itself.

If, however, the dealer will obliterate his desire to conceal the identity of the stencil's birth, he may arrange with the manufacturer to have the latter's name displayed on the fallboard, or cast in the plate, or both. The consumer thus has the combined protection of manufacturer and dealer, the former having an interest at stake other than immediate financial consideration.

Naturally the manufacturer has objections to the introduction by his agent of the instrument with the dealer's own name on it. It is in competition with his own lines, and he foresees the dealer's interest and attention centred on the creation bearing his own name, and on which he probably secures a greater immediate profit, but with less satisfactory results eventually. To much an extent does the manufacturer object to this competition, that he, when occasion offers, withdraws his agency and does his own retailing.

The manufacturers in Canada are showing a decided tendency to go over the dealer's heads and sell their lines direct to the consumer, at retail prices of course, and securing the added profit. They are not doing this purely from a matter of choice, but because of the difficulty of securing good, honest representation. As one manufacturer said, "These branches eat up a tremendous lot of capital, but they are infinitely more satisfactory than financing a dealer who cannot be relied upon to give our line proper representation."

The dealer will assert, of course, that he must have a representative line. His leader must have a second and a third, and perhaps a fourth, and it is on any one of these that he will have his own name.

It should not be difficult for the manufacturer who caters to this class of trade to foresee the outcome. He is not making his line known to the public, and the production of his factory is practically nameless. The manufacturer who refuses to supply the stenciled article reasons the proposition out about as follows: "We must have an outlet for the products of our factory. We have spent thousands of dollars in making known our name. We are backing up our claims with the quality; we are responsible for the instrument we turn out, and because of our names being identified with the product we must take care that the 'quality is in before the name goes on.'

"We prefer to sell to the middleman and for the

benefit that we derive from his being a reputable member of the community, in whom the people have confidence, we give him the benefit of a name that is already known to his prospective customers, by reason of our advertising, and by reason of other instruments with the same name giving good satisfaction. If, then, we cannot get middlemen to give us fair and profitable representation, we must go after the retail trade ourselves."

It is the opinion of the manufacturers who refuse to produce a stencil, that those who are doing so are creating and fostering a condition that will in the end be injurious to themselves, in that it is more profitable to compete for business with a name that means something to the public, than to compete with other manufacturers for business that naturally deteriorates to a point where cheapness is the real desideratum.

#### TO ORDER EARLY—IF NOT A NECESSITY A MARKED PROMOTER OF TRADE.

WHEN a person is reserving seats for some popular event he attends to the reservation early. Otherwise he either accepts a poor choice of seats, being placed directly behind a post, or so near the front that it is uncomfortable for his neck. Sometimes he is forced to do without tickets altogether. Yesterday at luncheon a business man remarked to the editor of the Journal that he always sent his batch of drafts to the bank early in the day, not that he took credit to himself for curing whether the discount and collection clerks finished their day's work at 4.30 or 7 p.m., but simply that his items received the better attention for his so doing.

This same idea applied directly to the ordering of pianos, players, organs, talking machines, sheet music or the supplies with which the manufacturers make these, has shown that from experience the key to the situation is in ordering early. In the construction of musical instruments, as every retailer knows, there are parts that cannot be made in an hour, or in a day, and therefore upon his order other orders are based. True it is that the manufacturers anticipate so far as is possible their customer's requirements. But at this season of the year and especially of this year, when everything points to a very active fall and winter business, the "tip" to order early is doubly needed. When the Xmas trade is in full swing the dealer, who has appropriated this "tip" to his own particular case now will be the gainer, while others are held back by what they term slow deliveries. The object of this paragraph is not to itemize the advantage to all concerned of ordering early, because every music dealer must be aware that it is due to himself and his business to avoid delaying his orders in all lines.

#### THE YES-MAN.

THE policy that the head man of an establishment does all the thinking for the establishment, is one that would cause a business to die of dry rot in this century. There was a time when the men under the head or general director did only as they were told to do, and as long as the head continued aggressive, doubtless the policy succeeded. In these days of big enterprise, however, every head has an understudy, as have department heads, and these are expected to do some think-

ing as well as carrying out orders. In fact they are told to think, and to think out loud when occasion warrants. They are not supposed "to do or die" when they know "someone has blundered," but to display an intelligent interest in what they are doing.

Appropos of the policy of modern business is a story entitled the "Yes-Man," by Freeman Tilden, in a recent issue of Century Magazine. According to this story a new manager takes hold of a business, and Edward Marsh, a faithful, honorable and devoted employee of many years' standing is astounded to receive notice of dismissal. The new manager explains the situation to him thusly:—

"Let's face the truth. This company was built in an era of business that has been slowly dying out, giving way. The methods here are the methods of the past. They won't stand up against modern ideas. We're slipping back. We've got to have initiative in the organization. There was a time when Mr. Shawcroft was the governing force here. The whole spirit of the business emanated from him. He did the thinking for everybody. It was a mistake; he sees it now. He surrounded himself with good, honest men. He could place confidence in them. But they were yes-men. Do you know what I mean by that—yes-men? He gave orders, and they said 'Yes.' They never questioned, they never went a jot out of the path laid down for them. They might have had ideas; they probably did. You yourself did once. But ideas weren't wanted. What was wanted was acquiescence—and work. And now, with Mr. Shawcroft getting on in years and unable to go on with the old vigor, what is the result. The business had paid part of the penalty. The men like yourself must pay the rest. It's a shame, it's a rotten mess, but new blood we must have—new blood and men who have individual force, who can think out a problem for themselves."

#### IVORY PRICES AGAIN ADVANCE.

At the quarterly auction sales held in London, on July 23, ivory advanced another three per cent., making a fourth advance within twelve months, or a total in that time of about sixteen per cent. The continued increase in cost of ivory is attributed to the excellent industrial conditions in the various European countries that are large consumers of ivory under normal conditions. Those who are familiar with the ivory situation do not hesitate to prophesy still further advances, particularly if trade in the United States, which at present is below normal, picks up; that country being a sufficiently large consumer to dominate the market.

#### SHOW IT TO YOUR LOCAL EDITOR.

Upon different occasions the Journal has pointed out how dealers might, with the co-operation of their local editors, surround with more interest in their particular community the various musical instruments they handle. The article "The Development of Player Pianos and their Influence on Modern Music Taste," found elsewhere in this issue, is one that might be gone over with the editor of the paper in your town and used, at least in part, to your mutual advantage.

## Tales Told by Travellers.

Written for Canadian Music Trades Journal by Bax.

I THINK that Charles Dickens would have received new inspiration if he could have travelled for a piano company in this century. A piano traveller gracefully insinuates himself into the domestic affairs of a family, usually discovers the "family skeleton," finds out their social aspirations, discovers what creed they support and gets a pretty good idea of how much money is lying loose at the bank, to their credit. All this is done in an evening, and if he be a true student of human nature, he will find much to interest him,—much to amuse him. He will see little tragedies and little comedies of human life, that should interest him if he be normally minded.

The world is but a collection of nations—a nation a multitude of families—a family a gathering of individuals, so if a traveller will only see what is at his hand, he will find in the every-day family, what constitutes a nation. It was this ability that made Charles Dickens



"You haf me. Prosit."

the great humanitarian that he was, for he found in a servant, a stage driver, an inn-keeper, subjects of interest and study to his great mind.

In this short article it is my intention to relate a couple of incidents that happened to two piano travellers, and they serve to show the humor that lies in many sales. If a traveller can see the humorous side to his life it will save him many a gloomy night at his hotel when business is bad, and it will help him commercially too, for the "Public loveth a cheerful salesman."

"I was selling in Berlin one trip," said a knight of the grip to me once, "and was told to see a man named Schnooker, who had an office down town. I discovered the little chap and found him to be a kindly, wheezy, red-nosed, be-goggled little man fairly bubbling over with good nature and a desire to talk.

"Ach! you pianos zell for Dazzler and Co., Toronto?" said he, when I presented my card.

I admitted the soft impeachment.

"Extraordinary, iss it not?" he went on, "but I haf a friend who a piano belongs to. He away iss going to moof, and I his piano vill buy. It now in my house iss."

"Well, Mr. Schnooker," I said quietly, realizing that I was probably up against a hopeless proposition, "If I understand you correctly, you have a piano in your home which belongs to a friend, who is going away and wishes to sell it to you. Am I right?"

"You haf me. Prosit."

"Now, Mr. Schnooker," I said, "To you, that may seem a good piano, perhaps it is, but,—how do you know whether the sounding board may be cracked? Probably the strings are rusted, The dampers may be worn out. Now if you were to buy a Dazzler and Co. I would simply say, Mr. Schnooker, in ten years time it would be simply like an old friend or an old wine, improved with age."

"Enuff, Enuff!" cried Schnooker, "Too much iss plenty. You are right—you could not be righter. How know I if ze pounding board iss smashed, if ze strings are mistrusted and ze Gottdampers iss all worn down to skeletons. But holt! You say ze Dazzler don't got distrustd strings, shiplid bounding pounds and—"

"Yes, yes," I interrupted before he had a chance to reach the dampers again, "My best wish to you, Mr. Schnooker, would be that if you had a Dazzler and Co. piano, that you might live to see the day when it would be worn out."

"Vary goot," said Schnooker, "Let us to mine house go. There you will find ze piano and mine frau. Ve shall disgust ze piano and ze dinner mit Frau Schnooker. Iss it not?"

As I had nothing more to do, I decided to go to his house and look at his piano and on the way I retailed to him the wonders of the Dazzler pianos and their marvellous durability.

After meeting his wife, who, to save description, might be said to be Herr Schnooker's affinity in every way, Schnooker said:—

"Gretchen, I wish to show ze gentleman to ze piano. He say it don't got trusty strings or,—"

"Mit pleasures," smiled Madame Schnooker, "chust gone dis vay. There,—there iss ze piano."

"Donnerwetter!" bellowed Schnooker, "It already iss a Dazzler."

And there before my eyes stood one of our Colonial styles which we had sold in Berlin some five years previous. Of course I took my medicine as well as I could and simply told them that what I had said was quite true, and that they were fortunate in getting a Dazzler so cheap. Telling them that I had to catch the early train for Toronto in the morning, I left soon after dinner. Somewhat discouraged, for I am never very successful in Berlin, I went back to the hotel, ruminating over the odd coincidence that had probably robbed me of a sale, then went to bed.

Early next morning the porter knocked at my door, "Gentleman to see you downstairs, sir. Better hurry if you want to catch that train."

It was Schnooker.

"Ach!" he said when he saw me, "I have ze funny noos. Mine frendt iss going away not. He wishes to zell hiss piano not. Send me a piano mine Herr right away only remember yun ting, only a Dazzler for mine. Mine Frau, she says, 'Eef you buy any odder piano but a Dazzler, you get no beer mit your cheese and sausages.'"

"Indeed," I said, taking out an order form, "In that case I realize the seriousness of the situation." And I never saw a man sign an order more cheerfully.

I think that an essay on salesmanship could be written about that incident, but one fact should stand out more than any other. The salesman stuck to the policy he had adopted at the beginning. Probably Schnooker had never heard of the Dazzler and Co. pianos, but when the salesman had the brains to adhere to what he had said, it had its effect, and his commendation of the Dazzler "rang true," for he had nothing to gain by it. It is not always that a policy shows such immediate results, but in the summing up of a year's business it will always show.

Another incident which does not lack humor was one that happened in North Bay to a young Toronto salesman.

He had a piano on exhibition at his local agent's house and had induced a canny Scotchman named—well let's say McPherson—to bring his wife and look at the piano. They were delighted with it, but said that they would not buy until the following Autumn.

Terms to suit were offered,—every inducement conceivable was presented to Mr. McPherson, but though he could advance no reason, he refused to buy.

"Well, Mr. McPherson," said the salesman at last, "I see you're Scotch and that you're a close buyer."

"I am that," said Mac, quite flattered.

"Then here's a sporting offer. That piano retails all over Canada at \$400.00. I don't want to re-ship it to Toronto, so you can have it for \$350.00, cheque payable in three months."

"No," grinned Mac, "I'll no buy till the Fall."

Nothing would change him, so finally, as he and his wife rose to go, the salesman said:—

"I tell you what I'll do. I am going to Toronto by the 10.30 to-morrow night, so I'll drop in before I go and see if you haven't changed your minds."

"It's no use, I'm telling you," said the Scot, "I'll no buy until the Fall."

"Well, you don't mind my calling to say good-bye to Mrs. McPherson?"

"Not a bit, not a bit, but I'll no buy till Fall."

"Alright, good night."

"Good night."

Next evening after supper the salesman and his local agent were seated in the hotel rotunda. About seven-thirty the former rose from his seat.

"Well," he said, "I'm going over to unload that piano on Scotty."

"Yes, you are," laughed the other, "Not unless you cut that price in two."

"You think so, eh? Well, wait. I won't be long."

A few moments later he knocked at McPherson's door and saw, through the glass, that worthy gentleman wending his way from the kitchen to the door.

"Hullo," he said, when he found who his visitor was, "Remember what I said. I'll no buy till—"

"Mr. McPherson," interrupted the traveller with tremendous seriousness, "May I ask you a favor?"

"What?" said Mac.

"I want to know if you will let me out of that offer I made to you last night?"

Mr. McPherson almost collapsed.

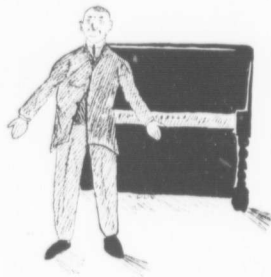
"Come in," he finally gasped.

"It's this way," said the traveller, after they were seated in the parlor, "As I told you, that piano sells at \$400.00 net cash. Occasionally we have had to sell it to professional musicians and to people who have done a great deal for us at \$375.00, but when I offered you that instrument at \$350.00 I did so, not thinking that it really was not the square thing to our other customers. Therefore, Mr. McPherson, I want you to release me from that offer."

"No," blurted out Mr. McPherson, "My wife and I decided to take that piano at \$350.00."

The salesman suppressed a smile and muttered to himself, ("There's Quatre Bras,—now for Waterloo.")

"No sir," he said, rising to his feet, "I would like



That piano retails all over Canada at \$350.

to have your order, but \$400.00 is the price, and the best I can offer is the professional discount of \$25.00."

Eventually he left the house with an order for the piano at \$375.00.

Arriving at the hotel he was greeted by his local man.

"Any luck?" said the latter.

He was handed the order for perusal.

"Great guns," he exclaimed, "How did you manage it?"

"My boy," said the other, sententially, "When you can offer a Scotchman a piano for \$350.00 on Thursday and sell it to him on Friday for \$375.00, you won't remain a local agent very long."

The selling game is a great one and as Geo. H. Suckling often says, "A man needs sand to make good." But keep cheerful and above all be an opportunist. It was the warrior who could detect the weak spot in his opponent's armor that won the fight, and it is the salesman who can quickly detect and concentrate on the weak point of a customer's obstinacy that will make the sale.

# Card Writing Helps for the Music Dealer

By Charles A. Miller, Spatula Publishing Co.

WHEN show card writing is mentioned and the necessity of acquiring skill in free hand work is considered, many say: "Wish I could do it, but it requires an artist to do that," forgetting that we all possess about an average ability as an usual condition, and that which looks very difficult and unattainable, is not the result of unusual natural qualities, but of systematic study and analysis of fundamental facts, combined with practice. It is equally true that any one who can learn to write can learn how to draw or paint letters for the show card.

By a series of geometrical monograms the definite relations which all letters of an alphabet bear to each other will be shown, and in detail the mechanical method of drawing them.

The student who will follow these monograms with reasonable study of each letter, using rule, compass and drawing board at first, will find that though mechanical assistance is a great convenience in elementary effort, after he has drawn a complete alphabet, as detailed, of each letter, character by character, he has acquired a readiness of forming letters with more accuracy than

important strokes that should be practised until they have been mastered. There are odd moments when these exercises may be practised with pencil or pen by any one who has a laudible ambition to succeed.

Learn to draw with a careful but fearless stroke, for it is better that an effort be made to acquire speed gradually and easily with a fair degree of exactness than by attempting to secure it through a strained effort.

The T square is a very convenient aid in spacing and for denoting the exact position of the various letters before they are indicated by sketching.

It should be recognized that after the principle of the monograms has been understood, that in general work it is not necessary to draw the lines of the rectangle, but simply denote their four corners by a dot, or, better, a short slight pencil stroke crossing the horizontal lines.

The pencil being the first tool the student will use, should be a No. 2, or HB, and properly pointed. Provide a few sheets of white cardboard having a soft surface (avoid a glazed card). A heavy manila paper is very satisfactory.

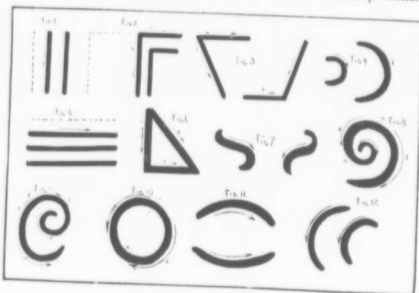
Let the perpendicular, oblique, right and left curve stroke be always drawn from the top, down. Horizontal strokes from left to right. The arrows will indicate the usual method employed by modern card writers.

These practical lines or strokes, as shown in the plate, are really the essential movements necessary to acquire control of brush or pen, and when once the ability to execute them, even fairly well, is acquired, there is little difficulty experienced in the execution of any letter which one may please to select, providing a knowledge of the proper application of the strokes, of mechanical constructions and the basic principle of all letter building is well understood.

Having ruled a light pencil line denoting height, which should be one and a half inches, the height of original design from which this plate was made, which is a convenient size for practice strokes, the intended strokes may at first be slightly indicated in pencil (see dotted lines), though this must be eventually discarded and a facility of executing them without guide lines acquired.

The Soennecken Pen No. 2 may first be used, as this enables one to control the direction of stroke better, its use permitting more boldness and establishing confidence.

Then try the No. 4 brush, making all strokes as with the pen and always in the direction of the arrows. Figures 1 to 6 need no further explanation. Figure 7. The stroke left to right it will be noted in the middle part of S, and the right to left stroke the centre of Figure 2. These are difficult strokes to acquire, but when they can be successfully handled, it will be found to be much easier to execute the strokes required for combined perpendicular and curved letters or for letters like O, G, etc. Figures 8 and 9 are designed more especially to secure brush control. In attempting them hold the brush nearly upright and have it well charged with color.



First lines on in card writing.

would be possible to attain by rambling copying or a desultory sketching of curves, parallels and oblique lines.

It is not the intention to convey the impression that practice in copying and sketching are not very essential, but for the purpose within the limits which I am covering, more creditable work may be accomplished if the suggestions in connection with the geometry of letters be understood, for these, if applied to practice in free hand, assure greater accuracy and a quicker acquisition of the art. Speed acquired by bold careless strokes at the expense of accuracy is usually difficult to correct.

It will be found of great convenience if a good sized drawing board suitable for the largest card to be used, is procured, together with half a dozen thumb tacks and a large wooden T square.

The board has many advantages over a table or desk, as it can be placed at various angles or removed to different locations. Uncompleted work on it when put aside hastily is better protected from damage, and will be found in the same position for completion at any time.

Curves, parallel and oblique lines are the few simple

The strokes indicated should be made in order of 1, 2, 3, the first stopping at A. Without changing the direction of the brush, but simply raising it just enough to clear the paper, swing it to B and make the stroke where the parts connect. Pass the brush beyond the junction in order to insure clean lines. These two figures should be made with one stroke, and when skill has been acquired, this will not be found difficult, and will be found an excellent test of control.

Figure 10 can hardly be drawn a perfect circle. When perfection is necessary the compass is always used. Considerable skill is required to make a fairly good one, but repeated trials are surprisingly satisfactory. First attempts with the pencil are best, and when the use of the brush is taken up, it is often that a slight retouching brings it into symmetrical line.

A good way to do is to draw a small circle, say one inch diameter, and then surrounding it with another, one-fourth inch larger, and so on, until four or five have been made. The circle ought to be made in two strokes, swinging the brush from A to B (No. 1 stroke), and completing with No. 2 stroke. It is good "control" practice to try and make a perfect circle in one stroke. This may not for some time produce very pleasing results, but it will give the hand and wrist a movement that lends ease and confidence to the other easier and more frequently used strokes. 11 and 12 are readily seen to be important strokes when combined.

It is a secret of the art to learn to skillfully raise the brush from the stroke and to adroitly replace it; this is an important factor in all practice work, and should be given specially careful attention.

## Retail Advertising for the Music Dealer

By E. L. Winters.

In the preparation of his Fall advertising the musical instrument dealer will find this article by Mr. Winters of practical value.

**T**HERE are several fundamental and material factors of importance that enter into the Retail Advertising of musical instruments.

I shall name them in the ratio of their importance, according to my judgment (which is not infallible, by any means). In their entirety they should merge into one efficient whole—the embodiment of harmonious and effective advertising organization.

- First—Character of establishment.
- Second—Qualities of merchandise.
- Third—Newspaper publicity.
- Fourth—Window displays.
- Fifth—Efficient salesmanship.
- Sixth—Thorough delivery service.
- Seventh—Mail delivery, circular letters, etc.

The character of the establishment naturally reflects to a great degree the personality of the proprietor—the man with the means—the head of the helm—he whose business capabilities spell success in proportion to the experience, energy and directing ability he is capable of infusing into the business, which is the child of his creation and must depend upon him to a great extent for very existence. He must coddle it, cajole it, humor it, spank it, when necessary, (in other words, hammer it into shape), until at last he sees it take delicate form, become mature, endowed with a character reflecting that of its founder. Again, the head of the house surrounds himself with a sales and office force governed largely by, and who soon, perhaps, assimilate many of his idiosyncrasies and traits.

Thus we see that that character of the house is largely one of personality, which governs its attitude toward the public, in its advertising and otherwise.

The quality of merchandise has much to do toward the nature of advertising.

For instance, the merchant who has an established reputation for carrying best grades, would not endanger that reputation by putting in inferior goods, in the vain hope of catering to the cheaper trade. He endangers his

reputation. His customers don't want that kind of goods—and his advertising man can "holler his head off," so to speak, in the newspapers and he won't sell enough to break even on advertising expense. He finds it very difficult to attract cheap trade to a house that has a reputation of being first-class. On the contrary, the music dealer who has made it his business to cater to the cheaper trade, finds it equally difficult to attract the



Leader Wood of the Scots Guards band who will play at the Canadian National Exhibition this year.

better class, largely because of environment and established character.

Thus it will be seen that while each house may carry largely diversified stocks, the bulk of the business of each will be confined to the particular class to which it makes its strongest appeal, and no amount of advertising will have immediate effect to change that course. No one store can control all the business, and the preference of the individual is governed largely by the character of the house and the nature and quality of its advertising.



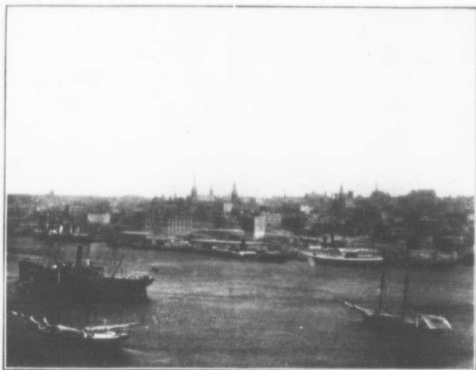
Now, given the proper location and the kinds of merchandise you intend to feature, the question of advertising becomes of paramount importance.

If a man has any individuality, his advertising will reflect that individuality to a great extent—and he can make it conform to the character of the store through his style of display and wording of his announcements.

Personally, I like to infuse as much human interest as I can into my advertising, through the use of appropriate pictures pertinent to the subject or season. A pretty picture will entice the eye and attract attention. That accomplished, the ad is reasonably sure to be read.

Were I doing the advertising for a house which catered particularly to the popular trade, I would use middling heavy faced type for display heads and prices, with large and effective illustrations taken direct from the advertised article, accompanied by a brief one and two syllable "spiel" with a striking price arranged near the cut, so that the entire thing could be comprehended at a glance.

An effective picture and a prominently displayed



A PORTION OF ST. JOHN, N.B., HARBOR.

The C.P.R. are spending a million and a half of dollars in construction work on the west side of St. John.

price will generally prove effective, and attract those who will not bother to read the ad. I do not favor very black and heavy display because it savors of cheapness and gives the impression also that its perpetrator is addicted to profanity.

Large newspaper space need not necessarily be used—but special lots of goods bought in quantities on which low prices can be placed, should be used as "pullers." When advertised effectively and placed on the floor in conjunction with other goods of like nature, many sales will result on goods not advertised.

I have heard of piano houses that used this method of pulling people into the store, having instructed the salesmen not to show or sell an advertised article unless a sale could not be made otherwise.

This is a poor business method and generally results in disaster. Don't advertise any instrument unless you have plenty of that kind to fill the demand, or know where it can be procured without delay.

Of course, if you have but one or two of a kind and want to close them out and so announce it, that's a different proposition.

The higher grades of instruments should be treated to a more refined and conservative style of newspaper publicity. The display should be modest and tasty, yet easy to read and comprehend.

Avoid long lines in paragraphs set in small type, as the eye finds it difficult to travel back and quickly catch the following line. It is tiring, and anything that tires will not be readily read.

Short, terse paragraphs are advisable. Make them crisp and put all the sense you can into them—but make them short. Remember there's another day coming when, perhaps, you can say more on the same subject. Don't load it all onto the reader at once. He could undoubtedly carry it better in two or three loads.

I can't place too much stress upon the necessity of a good, painstaking layout—as one of the essential elements that enter into the construction of an ad is its design and finish from a typographical point of view.

I have seen many an otherwise strong ad ruined through bad layout and improper display—many a brilliant sentence or paragraph has lost its virile strength from the same cause.

A gentleman would not look well, to say the least, attending an evening party or reception, dressed in a jumper and overalls. Then, if you have a brilliant thought, clothe it in proper apparel and it will be welcomed, otherwise it might get itself arrested for inebriety on the thoroughfare.

Some ad men arrange their layout first and write to it. I prepare my copy first and make the layout to accommodate.

The proper distribution of matter, the arrangement of cuts, the placing of special items to give them prominence—the intelligent use of white space—all deserve thoughtful consideration to embellish the ad, so that the complete diagram presents a pleasing perspective.

The layout, diagram, or dummy, should be drawn full size, with close attention to detail, avoiding as much as you can any approach to the grotesque or freakish. Don't draw a diagram so intricate as to overshadow the matter—don't evolve a freak liable to excite derogatory comment—but just an evenly balanced, easily grasped ad that will attract the reader without his exactly knowing why. Some men have the faculty of layout better developed than others, but I daresay the majority can produce satisfactory results with care and study.

If you are using but one cut, your judgment will tell you how to place it, always remembering that the eye travels from left to right, naturally taking in left side first.

If you have more than one cut make them aid you in the layout by symmetrical arrangement or harmonious grouping—arrange and re-arrange to your satisfaction before locating finally on layout.

It may be found necessary at times to discard effect—but it should be borne in mind that a cut too many is a detriment rather than an aid.

In regard to typographical display—select any good letter that has a clean cut face and stick to it. Do the same for body of ad. It is advisable to consult the foreman of composing room as to this, as he knows his busi-

ness and can be of material assistance. You will find him glad to help you, because it is to his interest to do so.

And for goodness sake, don't write more instructions than copy. I have seen copy so bungled with unnecessary instructions as to render it almost illegible. Give the printer credit for having some sense and remember that he can help make or mar you. And he it said to his credit, he generally wants to "make good."

Where you want a full line on display, mark it so on diagram. The printer knows your style—put up to him to get a full line in your particular type. Don't mark it "36 point," "48 pt.," "60 pt."—embonpoint or any other kind of point. The man don't live who can tell exactly how any particular "point" size is going to fill until he sets the type in the stick. Let the printer look after the "points"—you stick to your copy.

It is a good idea to prepare your copy somewhat after the style in which you wish it to appear. For instance, if you want a paragraph sunk each end, write it so in your copy. Sink it in. If you want it underlined, underline it. Simplicity in instruction to printer is as essential as simplicity in copy to make it comprehensive.

Get your copy in early if you want the best results. I always try to do this for my own benefit, not that I give a rap for the convenience of the printer.

Some men dictate copy, others use the typewriter themselves and produce good results. Personally I prefer to use the pen. I don't use a typewriter because I cannot, but if I could I wouldn't, for the reason that my thoughts seem to travel better with a pen. I have a belief that with a pen, I can write just as I want it—in the form in which I want it—and when it reaches the printer, he knows what is required of him.

I favor the use of circular letters to a considerable extent in retail musical instrument advertising. They should be prepared with the utmost care and used systematically to produce results, making it a personal proposition as much as possible.

Prominent window displays to support the advertising should receive close attention. The window is an important phase of publicity and many sales can be traced directly thereto.

The proper placing of goods on the floors—the value of efficient salesmen—the benefits derived from a thorough delivery service—good system in the receiving and shipping room—all these, of which every advertising man knows the true significance and value from a general publicity point of view—are subordinated in but slight degree to the actual buying of the goods in the markets.

## Piano Delivery by Motor Truck

TO-DAY the piano dealer who makes use of an automobile or motor truck, or both, in his business, is no novelty. By this it is not meant that some in the musical instrument business in the larger cities only have adopted such mode of transportation, but that throughout the country at large, the auto and the motor truck have many enthusiasts among those engaged in the music trades.

from an extended business trip, remarked, "The time has gone by to say the motor truck is 'coming.' Any one who doubts that it has actually arrived and has made a place for itself in business, as the telephone and the typewriter have done, needs only a trip of a few weeks through the cities of this country, to make him realize the large proportions of the motor truck industry."



Motor Truck used by Gerhard Heintzman, Limited, Toronto

Nearly everyone is "from Missouri" in business innovations, and it has therefore been interesting to watch the general adoption of the motor truck by many leading concerns, who at first risked the cost of their first purchase in trucks as an experiment, and have since shown themselves out and out for delivery by this method. A salesman who returned to Toronto recently

### Representative Figures.

A long established company has compiled a cost table covering a period of over six years. This shows the average daily cost of running a one-ton wagon to be \$8.07, and that of a two-ton truck, \$10.25. Figures for 1,500-pound wagons are furnished by a well-known pioneer in light car manufacture. They apply to nearly

1,000 of these wagons in various parts of the continent, and in many lines of trade. The results of the tabulation show the average daily cost of running such a wagon, capable of averaging seventy miles daily in regular service, to be \$86.10 a month, or \$3.20 a day. This table does not include any charge for storage or garage work, nor any insurance premium, as do other tables. One of the exhibitors of electric commercial vehicles at a Western show, furnishes the general average operating costs for three models which it makes. Fixed charges on the delivery wagon amount to \$303 a year for interest and depreciation on non-wearing parts; maintenance for maximum service to \$389.50 a year, and garaging, including charging current, to \$108. This amounts to \$800.50 a year, or \$2.66 per working day, not including drivers' wages. At \$15 a week, wages would bring the total daily cost to \$5.16. On the same basis, the total cost of running the light truck is \$5.63 a day, and that of running the heavy truck \$6.91 a day.

#### Twenty Light Delivery Trucks Averaged.

Averages compiled from what is reputed a reliable source, of twenty-eight motor express and delivery wagons, operated by those engaged in different businesses, for periods of time ranging from six to twenty-two months, show annual operation and maintenance costs of: Fuel and oil, \$168; depreciation estimated at 20 per cent., \$180; repairs and replacements, exclusive of tires and ignition batteries, but including repairs due to accidents and drivers' carelessness, \$150; drivers' wages, at \$12 a week, \$624; tires, \$50; interest on investment at 5 per cent., \$45. This gives a total cost per wagon of \$1,217 a year. The machines average 50 miles a day. Assuming that two single horse wagons could do the work of one of the motor wagons, and that the cost of stabling, shoeing, drivers' wages and other items averaged \$22 a week, the horse service would cost \$2,112 a year, or \$895 more than the motor wagon.

#### Six Trucks Replacing at Least Ten Horses.

Six one-ton motor delivery wagons used by the public library in a large city, for distributing and collecting books among their branch circulating libraries, average 33 miles a day apiece. Enquiry into the results elicited the information that one of the trucks has been in regular service since 1904, and several others have passed by a few years the period for which depreciation was figured. Depreciation figured at 20 to 25 per cent., would give the machine an assumed useful life of four or five years. The total cost annually for operation and maintenance is \$10,846.62, or an average of \$6.00 per working day per truck. At least ten horses and wagons and four extra drivers would be needed to do the same work, figuring 20 miles a day as the horses' day-in and day-out capacity. The difference in wages alone would amount to at least \$2,000 a year. A number of extra horses would also be required in reserve, necessitating additional cost for stabling.

An effort has been made by certain engineers to determine the desirable and most efficient speed for the various sizes of trucks. Their decision was, 15 miles an hour for one-ton trucks, and 12 miles an hour for those of two-ton capacity. These determinations were apparently governed from the standpoint of the designing engineer, and in many cases it will be necessary for the

user to operate his trucks at a speed differing from those given, according to road conditions, traffic congestion and character of merchandise carried.

#### Speed Menace to Trucks.

A tire manufacturer recently said: "It makes no difference how well solid tires are made, or to what extents the manufacturer goes to fortify them against the incessant knocks of road travel, they will not withstand the abuses of the speed maniac. Speeding is an evil that can result in but one thing—decreased tire mileage and increased tire expense. And the particularly aggravating feature of this is that it is a matter that cannot be regulated unless a driver obeys instructions and sends the truck along at a moderate pace. Reliable drivers do this, but there is always the other fellow who, as soon as he is out of sight of the boss, throws open the throttle and burns up the pavement. Such a man is decidedly expensive to the truck owner.

"Demonstration has proved that at an average speed of twelve miles an hour the life of a tire is about twice



Motor Truck supplied by Gramm Motor Truck Co.

what it is at an average speed of twenty miles an hour. Still higher speeds reduce the life of the tire proportionately. Therefore, it should not require any great amount of meditation to determine the effect of constant speeding upon an owner's tire bills.

#### Details of Cost of Operation.

A manufacturer of trucks has supplied the following data collected from a number of Canadian customers. The figures given are average, and may be changed one way or the other according to conditions. In some cases they have been improved as much as 20 per cent.:

#### TYPE OF TRUCK.

	1½-ton.	2-ton.
Gasoline .....	\$ .90	\$1.20
Oil .....	.30	.40
Repair and renewals .....	.50	.75
Tire maintenance 2½ per cent. ....	1.50	1.80
Operator .....	3.34	3.34
Interest 6 per cent. ....	.50	.75
Depreciation 10 per cent. ....	1.00	1.00
Total per day .....	\$8.04	\$9.24

The mileage in each case was sixty miles per day.

In many cases the actual comparison between the horse delivery and the truck have been made, and in

no case has there been any doubt as to which was the more economical.

Some time ago a test was made in Toronto to ascertain exactly the relative time required, and cost of team and truck haulage. Material weighing 36,000 pounds, or eighteen tons, was transported over the same roads, for the same distance, and with the same manual labor, by a five-ton truck and a heavy draft team. The team required 10 hours, the truck 4 hours. The cost of operation of the team was 43 cents per hour, and of the truck \$1.00 per hour. The test was conducted for six months under varying conditions, and the figures given are the result of operation during this time. The saving per hour in favor of the truck was 7½ cents. Furthermore, the truck had six hours per day more for other work. While this truck, being a 5-ton one, is of greater capacity than one suited to the use of a piano house, a smaller truck should prove proportionately advantageous.

**COST OF OPERATION OF 1-TON GRAMM TRUCK, EQUIPPED WITH PANEL BODY FOR PIANOS.**

(Compiled by the Gramm Motor Truck Co. of Canada, Ltd., Walkerville, Ont.)

Price of chassis .....	\$2,600.00
Price of full panel body, with lettering .....	500.00
Working days .....	300

Load in pounds .....	2,000
Average miles per day .....	60
Miles per gallon, gasoline .....	10
Miles per gallon oil .....	125

Depreciation 20 per cent. on \$2,675.00. There is \$425.00 worth of material being constantly renewed by tire and repair funds, which, therefore, should not be depreciated.

**ESTIMATE FOR FIVE YEARS' OPERATION.**

Depreciation, 20 per cent. ....	\$535.00	\$1.78
Interest at 6 per cent. ....	186.00	.62
Labor .....	750.00	2.50
Tires .....	200.00	.67
Yearly overhaul .....	150.00	.50
Current repairs .....	75.00	.25
Gasoline .....	270.00	.90
Oil .....	43.00	.14
Insurance .....	50.00	.17

\$2,259.00

\$7.53

Which means transportation of a 1-ton load 60 miles for \$7.53.

It is not only the service, but it is also a matter of pleasure to customers to have their pianos delivered to them by an attractive motor truck.

## The Development of Player Pianos and Their Influence on Modern Musical Taste.

By Sidney Grew.

An address before the British Music Trades Association.

THE most wonderful thing about the player piano is the medium it affords for the diffusion of musical knowledge. By means of the player piano music is understood, music has got into touch with us, so to speak, in a way that it has never done before, and in a way that could never have been done before, municipal orchestras and guarantors and other means of spreading music notwithstanding. It is the only thing whereby every person of normal intelligence—that means ninety-nine out of every hundred people alive—can for himself or herself actually re-create the inside thoughts of the composers as expressed in the notes. Nothing else can be done like it, and it is one of the features of the twentieth century art and science that this re-creation, personal interpretative faculty, so to speak, or rather medium, should be developed.

The player piano belongs to the great art wave, the great intellectual uprising movement in the British people that coincides with the twentieth century. I feel that the player piano is one of the most important, most significant details of musical life in Europe and in America that we could possibly have; and I consider it is a fortunate thing for us that we live in this period.

As to the influence of the player piano upon the development of musical taste, naturally if a thing is to have influence upon the development of musical taste it has got to affect the two great branches of musicians, that is the amateur and the professional. I will tell you what I think of its probable influence upon the pro-

fessional musician. First, with regard to the composer: I myself do not think that the player piano can have any influence in fostering the creation of music as music. I do not see how it can affect the composer, because the finest player piano cannot encompass more than the orchestra can, nor normally speaking can the piano as a general thing throw out more sound and contain more thought than a great pianist can encompass with his five fingers.

### The Player and the Pianist.

Now with regard to pianists, there are three branches of pianists: the concert pianist, the ordinary student, and the teacher. Well, it is going to have a very far-reaching influence on the concert pianist. It is going to smash up the tenth-rate man, the poor man, and the charlatan. No one, of course, acknowledges himself to be in this last category. So I am quite safe in saying such things. It is going to enhance the position and help on the development of the true and great pianist. It is going to put a stop to the type of "master" who is content to know ten or a dozen brilliant pieces, and tour around the country with them, for the simple reason that it does not matter how agile his technique is he is never going to get up to a player piano when the tempo indicator is put over to 130 say. It does not matter how long or how arduous a piece may be he is never going to play it with the ease that a player pianist can; and as all that type of interpretative musician exists, buoyed up, so to speak, by the wonderment he creates, as soon

as that wonderment disappears, as it will when people find out they can do it for themselves by sitting down and pedalling, he will find his occupation gone. As we all admit that charlatanism and shallowness is as bad in art as anything else, we cannot help seeing that in that direction the player pianos are going to be for good. It is going to improve the status of the really good pianist, that is the ambitious, high-souled artist, because first it will make the field clearer for him. It will create an audience for him, and it will also set him tasks; if you could imagine a young Paderewski, a man 20 or 25 at work now, he thinks he plays with a remarkable quality and so forth, but when he finds a mere mechanical thing can play with greater regularity than he, he has to set himself a task. I want to make it clear that to me personally the player piano and the true pianist are two distinct lines of musical interpretation. To a certain point the two forms of art, the player pianism and the ordinary pianism will move side by side, but when you get beyond a certain point the lines open out, and in the end—say ten or fifteen years from now—when the art of player piano playing is understood with regard to technique, expression, and so forth,

reach than if you cannot see it. That is one way in which the player piano will help the student. Another way is it will give him an insight into more works of the nature he is studying than he could know if only he could play them himself. The student, say, is playing a couple of Liszt's Rhapsodies. If he had the help of the piano player he could get through the whole nineteen, I think it is. Say he was playing Beethoven's Sonatas, he could play through the lot instead of half a dozen with the player piano. It seems to me the player piano can do almost as much good as the printed form of a poem does to the elocutionist.

#### The Player and the Teacher.

With regard to the teacher, it is going to affect the teacher just in the same way it does the concert pianist. The poor teacher is going to shift—the half-guinea-a-quarter teacher and 15s.-a-quarter teacher, and so forth. In the course of the next ten years that sort of teacher will find a good deal of his or her scope for work gone. It is inevitable, and it cannot be helped. It is quite as inevitable as the fact that when two generations have passed away, we here shall have ceased to be. It is hard,



ROYAL CANADIAN DRAGOONS' MUSICAL RIDE AT CANADIAN NATIONAL EXHIBITION

you will find a great difference between the player pianist and the Paderewski type of concert pianist. That is a point I cannot touch upon any further now, because it would need something like half an hour, at least, to discuss it in full.

#### The Player and the Student

With regard to the influence on the student, it is going to help him in this way. What I want to make quite clear is that the born pianist is not killed by the player piano. The player piano is not going to kill the true student, but on the other hand he is going to get an immense amount of help from it. When I was learning the piano I had to practice a piece many weeks before I broke down the technicalities of it, before I got any idea of the music behind the notes. With a player piano the student can see what he has got to work for. He can put the piece on the instrument and run it through two or three times (very badly of course) and get an idea of the rhythm, swing, and form, and general outline of it; and he will know from that what detail there is in the whole. There may be some very difficult passage that he has got to work out, and you know if you could see the point you have to reach it is far easier to

perhaps, on the people who suffer from it; but it is inevitable. But, still, although that type of teaching music will cease, yet another type will arise if people will only recognize it. I shall talk further about this in a few minutes from now.

But the player piano will have to be taught. It will have to be taught to children in the beginning, and it will have to be taught to adults—the retired business man, and so forth; and these teachers who are losing their opportunity of teaching people to play "The Blue Bells of Scotland" and Moody and Sankov Hymns will have the opportunity, if they will only seize it and prepare themselves for it, to play Brahms symphonies and Bach fugues on the player piano. It also means that the organist can play chamber music on the player piano; it means that the singer can play symphonies; it means that every one who touches upon one branch of music can make himself or herself quite familiar with all other branches. In other words, it will make your specialists in one thing intelligent observers in all things in music, instead of intelligent specialists in one thing only. As to its influence on critics—well, it *may* influence the critic. I suppose even the critic has a mind which can be changed and opened as years pass; but if it does not

influence the critic, it will, at all events, influence the audience. The critic has a great advantage over the average audience, because he is experienced and cultured in a measure, while the audience is not; and, if an audience says, "I like this thing," and applauds; and the critic the next morning says, "You ought to be jolly well ashamed of yourselves for liking that, because it was a poor thing," the audience can say nothing; but when the audience has played a Brahms symphony through fifty times during the last month, they will develop powers of criticising, consequently the dogmatism of the critic will be seriously weakened—or, rather, the force or value of it—by the player piano affecting the ordinary uneducated audience in that manner.

#### The Player and Examinations.

There is another point where I think it will have a great influence, and that is upon examinations. I believe myself that a time will come when students at examinations will be tested in the power of performing unknown music at sight, so to speak. In examinations people nowadays are tested for the power to play the notes and so forth by sight, but I firmly believe that, twenty years from now, candidates at examinations will have placed on an automatic piano some piece of music they do not know, and will have to show their innate musicianship as to how to play it. You know that when you are playing music from an ordinary sheet, you can see the whole of the page, but on the player piano you can only see just so much of the roll, and you find it is the finest test of musicianship to know what is coming and to play an unknown piece well on the player piano. I believe myself that will come about in English musical academic examinations.

There is a good deal to be said about the art of player piano playing. People generally can play without any trouble—they have to learn to control it rhythmically and handle the various appliances, and they get good results (and results that satisfy them for a little while); but, after a few months, they want more than that, and I am convinced that in the course of a few years the technicalities of the player piano will be caught, and established, and outlined, and set forth in a book for the use of students, just as has been done for violin playing and organ playing, and singing; but I hope we shall not get anything so complex in that direction as is served up as to the right methods of singing.

#### The Player Pianist.

The chief qualities of a great player pianist will be, first of all, that he is a great rhythmist. Rhythm is the basis of music, and the basis of player pianism will be a thorough, full, and complete understanding of the rhythm of the music. Then, secondly, he will have to be a musician with a very complete sense of form. He must thoroughly understand the structure of music before he can give it its finest interpretation on the instrument; because, if you just pedal away and leave the instrument to itself, it reduces all music to the same amount of accent and frillings. Then he will have to be a musician very sensitive to contrast. He will have to have a great breadth of mind, because he cannot confine himself to a few pieces like the ordinary interpretative artist; and he will have to be a person of great musical experience. I consider that what we might call a con-

cert-playing pianist will have to have musical gifts not less, but greater than, those of any other interpretative artist, because nothing on his side will depend on purely accidental gifts—like equal fingers, or a fine voice, or a nice stage-presence. I cannot make up my mind yet whether the player piano will ever become a considered concert instrument in the full sense of the term. It is a matter so intricate, and one which requires so deep a study into the minds, so to speak, of the concert-going people, that I have not yet determined for myself whether it will. I rather think it will not; but it *may*. One of the reasons why I think the player piano will never become a true concert instrument is because the organ is not a true concert instrument; and the organ is not accepted in that way because the greater part of it is regarded by the people as mechanical. People say, "What a magnificent pianist;" but they always say, "What a glorious organ;" they scarcely ever say anything about the player of the organ. I think the mechanical qualities and other things of the player piano will keep it from becoming a real concert instrument; but that is a point which must be discussed a few years hence.

I should like to say something about the status of the player piano in the art world. Two years and three

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months ago, before I knew anything about it, I naturally opposed it. You always oppose what you do not know anything about. Yet I did not oppose it definitely, and two years ago I was introduced to the question and took it up. Out of the 100 or so musicians I know in Birmingham, only three supported me in what I tried to do. They happened to be men of considerable eminence, but every one else opposed the thing tooth and nail, and for a long, long time I enjoyed the distinction of being sneered at both to my face and behind my back. But, curiously enough, in the last few months there has been a complete change; and only last Thursday my bitterest opponent of the idea came to me and asked me to go down to something he was organizing in the country with a big crowd of people and show them what was possible with the player piano.

The causes of this opposition are, first of all, jealousy—we are always jealous of something new. Then another cause is the fear of the adverse influence it may have. But the chief cause of the professional opposition to the player piano is ignorance. Just ignorance; mere ignorance. They know nothing at all about it, and consequently they oppose it. It seems to me that all the manufacturers—all those who are directly interested in the spread of the player piano amongst the English musical world—should do everything they can to put an end to that ignorance.

I will conclude by saying what I hinted in the be-

gining, that the player piano is a very noble and wonderful invention, and it belongs to the twentieth century quite exclusively; and it is going to be—and I say this with every sense of what it means—it is going to be in the diffusion of musical knowledge as great as the translation of the Bible into English was in the matter of the diffusion of religious knowledge 500 years ago; or, as Sir Henry J. Wood once said: "It is going to be as great as the invention of printing was to the knowledge of Europe in the days of the Renaissance."

### Selling Players.

A SUCCESSFUL salesman, who has to his credit a long list of player piano sales, was "talking shop," with a younger and less experienced confrere. "Study the player," advised the former. "Learn to talk construction, tone, quality, player action, pedaling, different tracking devices, flange spool and tubing.

"Be careful to have a thorough knowledge of all parts of the player and know just what effect each part produces in connection with the whole.

"Such knowledge is exceedingly valuable in describing to prospective buyers the advantages of the player piano.

"The salesman should also have some knowledge of composition, phrasing and shading. This knowledge will be useful in explaining the wonderful results accomplished by means of the musical wonder of the world, the player piano.

"In the hands of a persevering student the player piano will produce results equal to that accomplished by years of hand practice. After a careful demonstration the buyer will at once realize that a novice can also derive real pleasure, enjoyment and music from the ownership of such an instrument. It is also essential before a demonstration to find out what class of music appeals to him. Then select rolls for demonstration that he will understand and appreciate.

"The purchasing of a player piano is a serious problem to many. It means the spending of savings and earnings of years.

"Their knowledge of the instrument is limited, and necessarily one must be patient, courteous and polite in answering all questions which may arise.

"I always make it a point to become thoroughly acquainted with my prospect and try to gain his confidence. Impress on him that he will get good value for his money; that he is dealing with a reliable firm.

"I always talk and try to sell the best player that I know my prospect can afford to buy and pay for. The better the player the better the results. Yet watch out that you don't sell too high-priced a player to the man who can't afford the payments.

"Repossessions are a disadvantage to the salesman and to the firm.

"I have always endeavored to think and talk so that if a sale is made it will result in a good customer.

"Satisfied buyers are the best recommendations and advertisements a house can have.

"Does it pay to harry a prospective buyer? I think not. I prefer to educate them first to the possibilities and pleasure derived by owning a player piano, so that when they are ready for a demonstration it will carry

out and emphasize the interviews already had and exemplify the tone quality, general result and the ease of manipulation.

"The work of the salesman does not end with the sale. It is his duty to see that the buyer receives proper instruction as to the care of the instrument, a knowledge of the working parts, and a more thorough knowledge of 'what not to do.' It is the 'what not to do' performer that causes the trouble, extra visits for our tuners and damage to our rolls."

### Opportunities Offered by the Player.

By Prof. Walter R. Spaulding, of Harvard.

A BEETHOVEN symphony should be played over as many times and studied as carefully as a Shakespeare play is read. At present, even in our large musical centers, a person seldom hears the same symphony more than once a year. In the country, as a whole, apart from the comparatively few large cities, it is evident how slight is the opportunity for becoming really conversant with noble musical literature, especially on the part of that large number of people who, with a genuine love of music in their souls, are debarred through lack of time or other reasons from ever playing the piano or organ with sufficient facility to bring out the real meaning and beauty of a composition.

The player-piano, with its intelligently selected repertoire of the best literature, entirely supplies these deficiencies, and music lovers throughout the land are eagerly accepting the chance to hear, even in miniature, sonatas, symphonies, overtures, operas, etc., which would otherwise be a sealed book to them. The possibilities of all this, from the standpoint of true musical culture, I consider boundless.

### Players and Rolls Used by Public Libraries.

PUBLIC libraries and colleges in America are substantiating the popularity of the player piano by installing these instruments and a collection of music rolls for purposes of instruction. Educators have been guided by this thought—why not bring about a better understanding of real music by means of the automatic instruments? It takes years to master piano technique; it takes only a few minutes to understand player-piano operation; and only a few weeks to play the automatic instrument well. In Evanston, the Journal is informed, there is a public library which circulates books in a community particularly cultured. The library has a special room in which is found a player piano. There are about 1,000 music rolls on the shelves of the library. Patrons of the library may use the rolls just as they do reference books. They may take a roll from the shelf and go into the player room and try it on the player piano. If they do not care for it they are privileged to try other rolls until they find one that suits. Then the roll is taken to a desk and checked just as a book is, and may be carried home and used for a limited period. Some people there have picked up a surprising knowledge of the classics by means of the rolls they have taken out of the public library.

A dog can growl and a mule can kick, and they can do these things so much better than a man that there is but little to gain from entering the lists with them.





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### STYLE 33

Fancy Mahogany or Walnut case ; New Overstrung Scale of  $7\frac{2}{3}$  Octaves; full iron frame with brass Agraffe Harmonic Tone-prolonging Bridge cast integrally in the Plate; brass flange Repeating Action ; double Boston Fallboard; Sustenuto Pedal.

Length 5 feet  $5\frac{1}{2}$  inches.  
Width 2 feet 3 inches.  
Height 4 feet 7 inches.  
Weight, boxed, 950 lbs.



### STYLE ADAM

Fancy Walnut or Mahogany case double veneered throughout, full iron frame ; brass Agraffe Harmonic Tone-prolonging Bridge, brass flange, repeating action, trichord and overstrung bass scale; Boston fall and full swing desk, continuous hinges, acoustic rims, nickel-plated tuning pins; copper wound bass strings; Ivory keys.

Length 5 feet 8 inches.  
Width, 2 feet 3 inches.  
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Have in design and tone all the distinguishing features of New Scale Williams Pianos coupled with a player mechanism making an instrument incomparable.

### STYLE "C" COLONIAL

DIMENSIONS :— Height 4 ft. 8 in., width 5 ft. 4 $\frac{3}{4}$  in., Depth 2 ft. 5 in.

Double Veneered Case in Mahogany, or Walnut.

88 note Player Piano.



### STYLE "B" LOUIS XV.

DIMENSIONS :—Height 4 ft. 8 in., width 5 ft. 4 $\frac{3}{4}$  in., depth 2 ft. 5 in.

Double Veneered Case in Walnut or Mahogany.

Boston Fall, Ivory Keys.  
Patent Repeating Action, 7 $\frac{3}{8}$  Octaves.

Player Attachment 88 Notes.



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#### DIMENSIONS

Height—Four feet, seven inches.  
Length—Four feet, ten inches.  
Width—Two feet, three inches.



### THE ENNIS PIANO

#### STYLE 10

**I**MPROVED scale; full iron frame with bushed tuning pins; trichord and over-string bass, repeating action with brass flange; ivory keys with ebony sharps; Boston fall and full swing desk; continuous nickelled hinges; seven and one-third octaves; finished in choice mahogany and walnut veneers; double veneered throughout.

#### DIMENSIONS

Height—Four feet, seven inches.  
Length—Four feet, ten inches.  
Width—Two feet, three inches.



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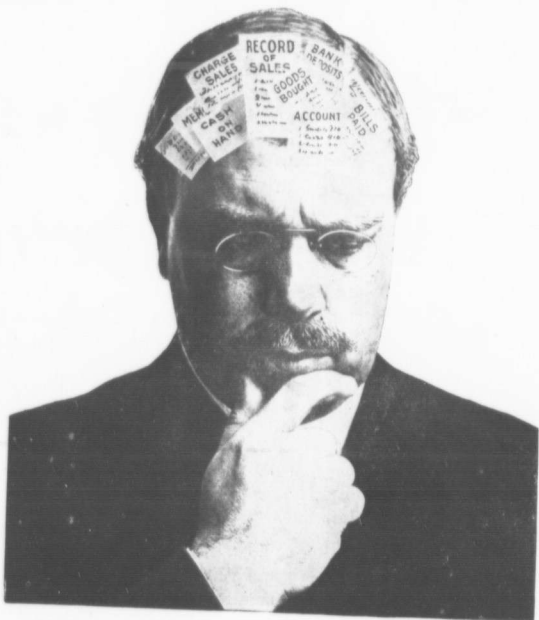
Height	- -	4 feet, 7½ inches
Length	- -	5 feet, 1 inch.
Width	- -	2 feet, 5 inch.

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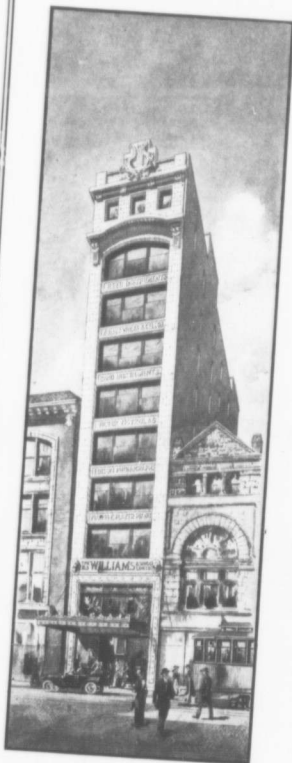
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Times change, and the old gives place to the new. This big, broad nation is growing, and growing rapidly, though reasonably, and along with it Business Houses who conduct their business on broad, square lines are growing too.

We have grown—in size, wealth and wisdom, and outgrown our old home at 143 Yonge Street.

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Our new home at 145 Yonge Street is a magnificent, ten-storey reinforced concrete structure, being the highest concrete building in Canada, and the third highest in the world. In our new commodious quarters, with all facilities and modern improvements, we will find it possible to give our dealers even better service and co-operation than we have in the past.

The Musical Instrument business is growing, and will probably even grow more rapidly in the next two or three years, and the dealers who lay the foundation by gaining public confidence will reap the benefit in days to come.

If you come to Toronto in the near future, call around and see us. We do not expect to get into our new building before September 1st, possibly not till the 15th, but we will be glad to show you through, and explain just why it is that the R. S. Williams & Sons Co. have gained for themselves such an enviable reputation for service and quality.

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### MRS. DURKE, MOTHER OF HARRY DURKE, PASSES AWAY.

To Mr. Harry Durke, proprietor of Mendelssohn Piano Co., Toronto, goes the sympathy of many friends in the trade in the deep bereavement suffered by him in the loss of his mother, which occurred after an illness of several weeks at his home, 363 Palmerston Boulevard, on July 19.

Up to a few weeks ago deceased, who had reached her 73rd year, was physically and mentally very active, and took a keen interest in the piano business, being familiar with its history in many details from the time her son began his apprenticeship. With her son Harry, and daughter Jennie, she had resided for many years.

Interment took place to Mount Pleasant Cemetery, the funeral services being conducted by the Rev. W. H. Hincks and Rev. Alexander Gilray, the former a Methodist and the latter a Presbyterian clergyman, both being warm personal friends of deceased. The pall bearers were Mr. John Wesley, the Mendelssohn Piano Co.'s business manager, Mr. John E. Hoare of the firm of Gourlay, Winter & Leeming, Messrs. J. A. Bray, Wm. Cross, A. Mingeaud and J. Whitcomb, the last named being a grandson of deceased.

The employees of the Mendelssohn Piano Co. attended the funeral in a body, the factory having been closed on that day. Among those of the trade present were Mr. H. H. Mason, of Mason & Risch, Ltd., Mr. T. J. Howard of the Newcombe Piano Co., Mr. R. H. Easson, of the Otto Higel Co., Mr. H. J. Wharin, of W. Bohne & Co., Mr. A. A. Bartholmes, now retired from the music trades, Mr. Harry Bartholmes, and John A. Fullerton of Canadian Music Trades Journal.

### A NEW HAINES BROS. STYLE.

Mr. J. W. Woodham, general manager of Foster-Armstrong Co., reports the introduction of a new Louis design in the Haines Bros. make. This will be a 4 ft. 4 in. size, in response to the demand for the smaller sized instrument. This does not mean the displacement of the large sized Louis, but will be in addition to it. The new one will make its debut at the Canadian National Exhibition.

### A ST. THOMAS DEALER.

Mr. Jos. McAlpine of St. Thomas, Ont., favored the Journal office with a call when in Toronto recently. Mr. McAlpine, who has handled Gerhard Heintzman lines for some time, is also an enthusiastic agent for Wright pianos. In addition to pianos and players, Mr. McAlpine handles "His Master's Voice" goods and Edison phonographs, which lines, he states, have proved profitable in themselves, and have assisted in securing piano "prospects" and in making sales.

### AN OWEN SOUND DEALER.

Mr. J. Kellestine, the well known music dealer of Owen Sound, Ont., who has the local agency for Bell pianos and players, Victor and Edison lines, and who also handles musical merchandise and sheet music, recently remodelled his store front and put in two large

display windows. To a Journal representative he remarked that increased business demanded up-to-date facilities for selling and displaying merchandise, hence his motto of "onward!"

Mr. Kellestine has individual sound proof rooms for the sale of pianos and talking machines, which he has found a desirable and successful feature.

### TWENTY-FIFTH ANNIVERSARY.

It is just a quarter of a century since Mr. J. M. Loose, head of the action and key firm of J. M. Loose & Sons, Ltd., opened up business on his own account. He had been for some years engaged in key manufacture, which trade he entered soon after coming to Canada from England.

When he commenced business in 1887, the output of pianos in Canada was not encouragingly large, and it was difficult to imagine that firms turning out three and four instruments per week, would in time be producing three or four times as many per day, which they are now doing, the output being further increased by new firms, with outputs varying from six to thirty instruments per week.

Two years ago Mr. Loose purchased the action manufacturing business which he amalgamated with his key manufacturing business, and formed the present firm of J. M. Loose & Sons, Ltd. Associated with him are his two sons, Messrs. J. G. and L. H. Loose, who have had a thoroughly practical training in the business in which they are engaged.

### IN THE REGINA DISASTER.

In the Journal's account of the losses of members of the music trades in the tornado that caused such loss of life and property in Regina, reference to Mr. J. J. Renwick was inadvertently omitted.

Mr. Renwick, who has the Regina agency for "Dominion" instruments, and who also handles sewing machines, was probably the heaviest loser in the piano trade, comparatively speaking.

Mr. Renwick's stock was almost entirely destroyed, the big telephone exchange falling on and completely burying the building in which Mr. Renwick's store was located.

In addition to his stock and place of business being destroyed, Mr. Renwick's home, which was directly in the path of the storm, was damaged to the extent of about \$1,200, the top part of the house being completely carried away. Mr. Renwick has been in business less than a year, and this setback naturally comes at a trying time. He, however, purposes making the setback of a temporary nature by pursuing business with just as much energy as conditions will permit.

In the meantime, Mr. Renwick states that all lines of business have been more or less demoralized, the absence of telephone communication being one of the most serious drawbacks.

### MUSIC DEALER MUSICIAN.

Prof. D. Mulhern, of Alexandria, Ont., who is a successful music dealer as well as musician, is an enthusiastic Sherlock-Manning dealer, and speaks in very



# NORDHEIMER

"QUALITY-TONE"

## PIANOS



ESTABLISHED  
1840

Chateau Laurier Grand

**I**T is but natural that the management of Canada's Greatest Hotel should select for one of the principal rooms in the Chateau, Canada's Greatest Piano; and it is complimentary to the Nordheimer Co. that the "Nordheimer" is recognized as such. The instrument is a regular style Nordheimer Grand, finished in Circassian Walnut to harmonize with the architecture of the room for which it was designed. Seventy-two years experience gives the Nordheimer Co. a claim to perfection not enjoyed by any other manufacturer.

Quality and Durability are the Company's watchwords.

**THE NORDHEIMER PIANO & MUSIC Co., Limited**  
15 KING ST. EAST, : : : : : : : : : : TORONTO

high terms of praise of Sherlock-Manning pianos. Pupils of Prof. Mulhern recently gave a recital in the new Willis Hall at Montreal, on the occasion of the pupils taking their examinations, all having been successful.

At the recital the audience was treated to a particularly pleasing programme, showing the painstaking efforts of the pupils' instructor. Numbers worthy of special mention were Czerny's Study No. 18, Op. 299, played by Miss Irene Lefebvre; W. Vohm's "Spinning Song," played by Elodia Parent, and Mills' "Recollections of Home," played by Agnes McDonald.

#### STANLEY EMPLOYEES PICNIC.

On Saturday, July 27th, the Stanley piano factory at Toronto, closed down and the employees, with their wives and wives in prospect, journeyed out to the farm of their chief. Among other doings they raided his cherry orchard. This was the occasion of their annual picnic. From Toronto they went via trolley as far as the Scarborough Radial line's terminus, where Mr. Frank Stanley himself met them, and gave the ladies a hay rack drive to the farm, the men walking. They spent a most enjoyable day at the Stanley farm, and imbibed much of their employer's "back-to-the-land" enthusiasm.

#### NEWS NOTES.

Messrs. George Crystal and Howard Barker have been appointed organist and choirmaster respectively at Trinity Church, Stratford, Ont.

The store has been very busy in Toronto—working overtime in fact—but managed at last to visit the home of Mr. C. J. Houlette, of Mason & Risch. Another girl.

Mr. G. Y. Chown, president of the Wormwith Piano Co., Ltd., of Kingston, has returned to that city from a trip through Western Canada, to the Pacific Coast. Mr. Chown found business in a very satisfactory condition, with Wormwith dealers reporting spring business ahead of former years, and prospects for fall excellent.

Mr. Geo. R. Burt, who held several important positions in Canadian piano factories prior to his removal to the United States several years ago, is the factory superintendent for Newman Bros. & Co., Chicago. Mr. Burt has many friends in the Canadian trade who will learn with pleasure of the success he is making.

Among recent trade visitors to Toronto were Mr. Jos. McAlpine of St. Thomas; Mr. J. A. McLean, Cannington; Mr. W. H. Boles, Georgetown; Mr. R. G. Boland, Eganville; Mr. J. W. Handy, Pieton, Ont.; Mr. William McBride, Alliston. Mr. F. A. Rayner, Palmerston, and Mr. Darwen, Brantford.

Mr. Carl Zeidler, importer of ivory and other music trade supplies, and exporter of various lines of lumber, is back in Toronto, after an absence of several weeks in Europe. Industrial conditions in continental Europe, he reports to be in excellent condition. While in England Mr. Zeidler attended the quarterly ivory sales in London.

Mr. Chas. Rehder, head of the Bowmanville Foundry Co., manufacturers of metal trimmings for pianos, organs and players, had sold his residence at Bowmanville to the C.P.R., and according to the local paper of that place, has purchased a desirable building lot at the

corner of Wellington and Englin streets for the erection of a fine brick residence.

Mr. B. S. Stright, of the Otto Higel Co., Ltd., Toronto, who is well known to the trade in connection with the important work he has been doing in instructing salesmen and tuners on the principles of the player action and how to take care of it, has recently completed a tour of the trade in Ontario and Quebec, as far as Quebec City. He will be on hand during the Exhibition.

Mr. John de Angeli, the special Edison representative in Canada, who has been in the West for several months, will show a number of new designs in the near future. One design, however, for which he is not filling orders, is to be known as "Arthur Craig de Angeli." This one came just in time to celebrate the Battle of the Boyne.

A Detroit report announces that Mr. Charles Stanley, who has many years of experience in many branches of the piano trade, and who was recently with the Knight-Brinkerhoff Piano Co., Brazil, Ind., has become connected with the Farrand Co. in that city in a position of responsibility. The desire to make his home in Detroit and to secure educational advantages for his children had much to do with influencing Mr. Stanley to make the change. Mr. Stanley is a brother of Mr. Frank Stanley, the well known Toronto manufacturer.

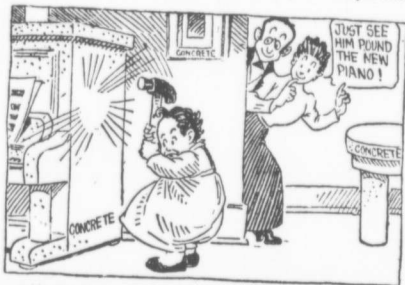
#### SORT O' GETS YOUR GOAT, DOESN'T IT?

A salesman in a small country store saw some "ideas" in the Journal. They were ones that another salesman in a similar position had tried out and found O.K. The former remarked to a traveller, "They may do for those dudes in the big city stores, but for us—etc., etc."

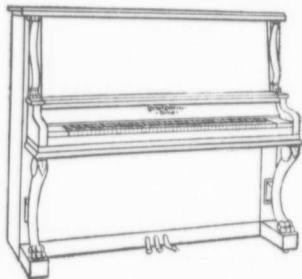
A salesman in a big city store saw a "pointer" recommended by a salesman in another city store. He confessed to the same traveller. "That might do all right for these yaps out in—etc., etc."

This attitude is taken by some, while many are adopting these very same suggestions—thereby making headway—winning promotion—climbing up—making more money.

One of the best preventives of friction in business life and the strongest tonic to a jaded business disposition is to go visiting frequently among your competitors.



"After Mr. Edison puts his concrete furniture on the market," as seen by Ralph Wilder, Cartoonist.



THE  
**Gerhard Heintzman**  
 PIANO

See the  
**Gerhard Heintzman Exhibit**  
 at Canadian National Exhibition,  
 Toronto, Aug. 24th to Sept. 9th

**F**ROM the original Gerhard Heintzman Factory, illustrated in the upper left hand corner of the cut on the opposite page, where the first eight pianos bearing that name were made the plant has been enlarged and improved until now at 61 to 75 Sherbourne Street, Toronto, it assumes proportions familiar to the trade.

How desirable a policy it is for a dealer to so carefully choose his lines that after having sold his customer an instrument, no matter how much longer he or she might have searched among good makes, it would still have been impossible to improve upon the choice made.

Such a position is that in which every Gerhard Heintzman dealer is placed as a result of his completing negotiations for the representation of that line in his community.

**Gerhard Heintzman**

**TORONTO**

Limited

**CANADA**

Factory:  
 61-75 Sherbourne St.

Salerooms:  
 41-43 Queen St., West

# The Piano for the Home

## "BUILT BY A MASTER"



**T**HE above represents the Gerhard Heintzman factory of today. It is the one factory in Canada devoted exclusively to the construction of high grade pianos and players. Gerhard Heintzman, Limited, make one grade and one grade only—that is the Gerhard Heintzman.

We could build them cheaper,  
But we won't.  
We would build them better,  
But we can't.

You can  
get  
good prices  
for good  
Pianos  
and  
Players



A  
Willis  
Agency  
is a good  
foundation  
for  
Fall  
Trade



Style "K"  
NEW ART PIANO



Style "H"  
WILLIS AUTO PLAYER

**W**HAT have you to offer the man or woman who wants 100% quality—the people who would rather pay \$50 more and be proud of their purchase rather than \$50 less and blush with shame to own it?

There are some such and probably many in your district. Do they come to you for their quality instruments or must they go to a more progressive competitor?

They will come to you if you handle

**The Willis Line**



**WILLIS & CO., LIMITED**

Factories, St Therese, P.Q.  
Head Offices, 580 St. Catherine Street West  
MONTREAL, P.Q.

Address all correspondence to the head office at Montreal.

### Trade Gossip in and around Montreal

REPORTS from the various sections in the Province of Quebec business territory give the assurance of bumper crops this Fall, and which indicates business prosperity to come. At this time the usual summer stagnation is present, but the volume of business transacted shows a substantial increase over the same period a year ago.

Another composition of Byron C. Tapley of St. John, N.B., has won recognition in Royal circles. The new musical effort, a grand march, entitled "The Emperor of Japan Grand March," dedicated to the Mikado, was presented to His Majesty, and received with favor. The composer received a letter from the ambassador at the British Embassy, Japan, with the Mikado's acknowledgments.

The advice of Berliner Gramophone Co. to dealers in "His Master's Voice" lines is to order early. Some dealers have placed their orders for fall and Christmas trade well in advance, but there are many more who are procrastinating as usual. There were many disappointments last year, and will probably be this year, notwithstanding that the company is doing everything possible to increase the factory output to a point that will prevent orders remaining unfilled. That this will be the greatest season in the history of the talking machine business, is the opinion of everyone who has given the matter a thought, so that the Berliner firm's advice to order early is not prompted by purely selfish motives.

At the Orpheum Theatre last week the further use and possibilities of the player piano was demonstrated in the comedy "The Girl with the Green Eyes." Layton Brothers supplied the instrument.

A few years ago Willis & Co., Ltd., bought out the control of the Ste. Therese piano factory. Since that time a new factory has been erected, and every summer an extension has been made. This summer is to be no exception, as a large sum of money is to be expended to give further facilities. The plant is now producing about half a dozen pianos daily, and these goods are being readily taken on by dealers throughout the Dominion.

Always well known in Montreal, Newcombe pianos and players have made particularly satisfactory progress during the past couple of years. They have been so persistently featured by Willis & Co. that they are one of the best known lines in this city. The patent straining rods have also appealed to many buyers as a feature with genuine merit, as well as being an exclusive Newcombe feature.

The Leach Piano Company, Ltd., are discontinuing the sale of sheet music, and will utilize the space hitherto devoted to this branch for the furtherance of their piano business.

Mr. Thos. Leeming, of Gouville, Winter & Leeming, Toronto, spent a day or so in Montreal on his way back from the Saguenay.

Mr. H. A. Layton is enjoying a holiday with his family at Georgeville, Quebec.

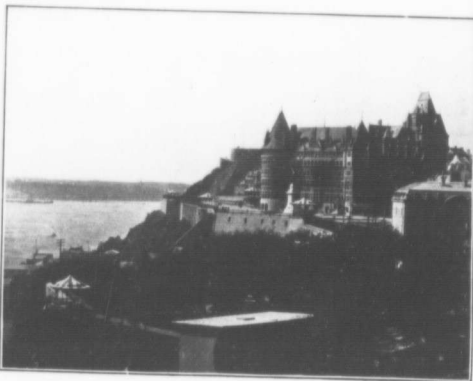
W. W. O'Hara, the popular member of Layton Bros.

staff, has announced his marriage for next month. The surprise is when did "Wally" find time for love making, as he is about one of the busiest piano men in Montreal, hustling night and day, and even holidays.

A visit to this city was recently made by Mr. J. Allan, assistant manager of the Bell Organ and Piano Company, Guelph.

Willis & Co., who have had the exclusive local agency for Dominion instruments for many years, report that the demand for "The Old Reliable" continues to increase. Willis & Co. take pride in having helped make Dominion instruments, and through them the town of Bowmansville, so well known in Montreal and vicinity. Since the advent of the Dominion player, they have sold numbers of these to former satisfied owners of Dominion upright pianos, which they have taken in exchange.

The Leach Piano Company, Ltd., have supplied a piano to Montreal's new amusement park, the "Air Dome," which is being promoted by Prof. Frank H. Norman.



The Chateau Frontenac, Quebec City, the C.P.R.'s palatial hotel.

C. W. Lindsay, head of the well known house bearing his name, sailed for London and Paris on the steamship Royal George. Mr. Lindsay was accompanied by Mrs. Lindsay.

A song called "More Good Old Summer Time" has been received from the B. and L. Music Company, of Waterville, Quebec. The words are by James B. Fowler, and the music by Albert Blier, who is well known throughout the Eastern Townships as a tenor. It is a bright and catchy waltz, with a good swing and a clinging tune, and ought to prove popular.

Electra Company, Ltd., capitalized at \$50,000, with headquarters at Montreal, have registered to carry on business and deal in musical instruments.

Quevillon and Landry, handling New Scale Williams and Rivet pianos, have dissolved partnership.

Mr. A. P. Willis, the popular president of Willis and Company, Limited, who is known throughout the trade as the man with the grip, on account of his glandhand proclivities, is still in the Maritime Provinces, where he has been since June.

Layton Brothers have found the month of July considerably heavier in volume of sales as compared with July of last year, which at that time was very much in excess of 1910, and was considered a record July.

With the old firm of C. W. Lindsay & Son, Ltd., business moves on in the same old way, and while the usual summer quietness is applicable, big things are expected for fall selling in Nordheimer, Martin-Ormes and other goods stocked.

Gervais and Whiteside, when interviewed, brought out the fact that they are well pleased with business to date, and while a slight falling off in sales is recorded, this of course they expected, nevertheless, Karn-Morris goods in uprights and players are being played in many new homes, and with the approach of the fall there will be "something doing" in contract closing.

The cash register is still working overtime at the warerooms of J. W. Shaw & Co., where it is kept busy receiving initial payments on the purchase of Gerhard Heintzman players and uprights.

Business is listed as well sustained for this particular time of the year, at the warerooms of the Hurteau Williams Co.'s East and West End branches, and the New Seale Williams goods are making a good summer record.

Evans Bros. pianos have made some healthy strides of late, and most hopeful indications are expressed for business in the immediate future, is the opinion of J. H. Mulhollin, the local representative.

Foisy Frees speak cheerfully of trade being most optimistic as to the outlook, and reports business in the demand for Mendelssohn pianos and Columbia talking machines as being all that could be desired for summer trading.

It is generally thought that the talking machine business is dull in summer, but it seems that country visitors are combining business with pleasure and ordering goods, and at the same time enjoying themselves in the city. Certainly in Montreal there is no lack of diversified amusements, flying machines, parades, band concerts galore, etc., and everything else of a serious nature, and are making purchases of talking machines and records for city and country use. This is the way the Canadian Graphophone Co. expressed themselves relative to the volume of summer business now moving.

In the Journal's Montreal letter for June, a misstatement concerning the New Seale Williams player piano inadvertently crept in, and which has been called to our attention by Hurteau Williams & Co., Ltd., the local dealers. The latter firm had been conducting a club sale, and the Journal's report incorrectly stated that it was of New Seale Williams players and pianos, the players being sold at \$475, instead of at \$600 on certain terms. The Hurteau Williams Co. ask that this correction be made, as they do not desire that other New Seale Williams dealers should get the impression that they were retailing them on these terms. The prices and sale concerned another make.

Mr. Wm. M. Dunlap of the Thomas Organ Co., Woodstock, Ont., was among recent trade visitors to Toronto. The Thomas firm, in addition to the manufacture of organs, are turning out large quantities of benches for players and pianos, as well as stools for the latter.

### Winnipeg Business and Personal Brieflets

MR. FITCH, manager of Babson Bros., dealers in Edison phonographs, has just returned from a week's vacation, spent in Kenora. Mr. Fitch reports trade to be good in the Edison lines, Saturday trade being especially good in this line.

Mr. and Mrs. Norman Lindsay are at present spending a couple of weeks' holidays at Detroit Lakes.

J. J. H. McLean & Co. have added three more salesmen to their selling staff, Mr. Rogers, Mr. Moore of Ottawa, and Mr. Poulse, lately of London, Eng. Mr. Kelly, president of McLean & Co., reports several sales and a number of prospects secured through their Exhibition exhibit.

Mr. J. M. Dvorak, of the Lyon & Healy Co., Chicago, passed through the city recently.

Mr. W. E. Delaney, piano tuner, mourns the loss of his eldest son, Mr. W. J. Delaney, who passed away on Monday, July 29th, after a lengthy illness. Mr. Delaney was 24 years of age.

Mr. Frank Smith, manager of the Whaley, Royce Co., Winnipeg branch, reports a good Exhibition trade. Mr. Smith received many compliments from visitors during the fair, on the splendid appearance of their flat, which is situated in the Bell Block.

Mr. Biggs, manager of the Mason & Risch Piano Co., reports collections to be fair for this time of the year. City collections are naturally ahead of the country collections just now.

Mr. Killman, of the Winnipeg branch of the Mason & Risch Piano Co., left on Aug. 1st for their branch store at Saskatoon.

The Columbia graphophone department of the Winnipeg Piano Company, report unusually good demand for the more expensive styles of Grafonolas during the last few weeks, which, at this time of the year, is rather unlooked-for; also the usual healthy demand for the smaller type of hornless machines for camping purposes. Judging by the new "Destinn" Columbia records, this talented singer fully deserves all the kind things said of her by the musical public and London Press just now. Mr. Grassby is back again in harness, after his trip to the Old Country, and says that Destinn is very much to the front in musical circles in the world's metropolis. Piano, as well as other business in the Old Country, appeared to him to be rather quiet, in consequence of the unsettled state of things generally there, brought about by the Insurance Bill and labor unrest.

The Winnipeg Piano Company report that they closed good business at the Exhibition, and whether or not it was due to the visit of the Duke of Connaught that the more expensive instruments were mostly in demand, they are quite satisfied to have His Royal Highness pay a return visit as quickly as he likes.

Mr. F. S. Cross, superintendent of agencies of the Williams Piano Co., was in town during the fair.

Messrs. Cross, Goulding & Skinner report a number of good sales of New Seale Williams pianos and players. Mr. Grieves, vice-president and salesmanager, reports a splendid business in Victor gramophones and Victrolas, also a large call for high class records.



**YOU**  
Are cordially invited by  
**The Otto Higel Co.**  
Limited

to visit them at the

**CANADIAN NATIONAL EXHIBITION**  
**TORONTO, AUGUST 24th TO SEPTEMBER 9th**



MANUFACTURERS' BUILDING AT CANADIAN NATIONAL EXHIBITION

**TO THE TRADE**

We extend a most hearty invitation to all members of the Music Trades visiting the Canadian National Exhibition to visit our Pavilion. We will be located in the Manufacturers' Building, in "Piano Row," just east of the south entrance. Last year was the first time in the history of the Exhibition that an exclusive Player Action and Player Roll display had been made. We will be at the same place this year, with an educative exhibit, and not one interested person can afford to miss it. The Player Action will be explained and demonstrated by our experts. Our Factory has always been a rendezvous for visitors at Exhibition time and the usual cordial welcome is again extended to all in the trade to call on us when in Toronto.

**The Otto Higel Co., Limited**

**TORONTO**

**CORNER KING AND BATHURST STRLETS**

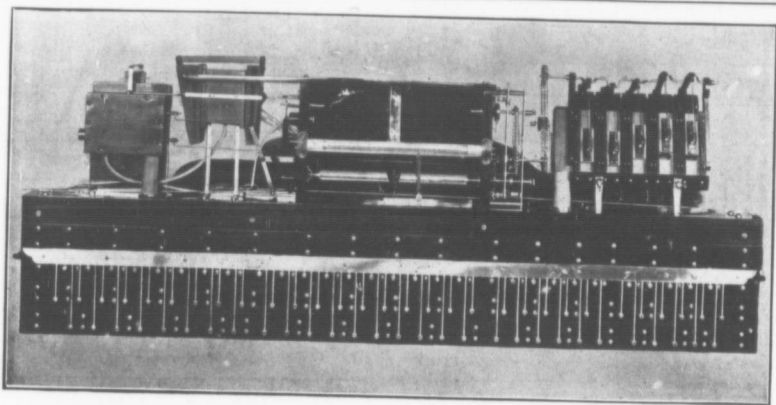
**CANADA**

Cars to and from the Exhibition pass our doors every minute during the rush hours



EVERY STEP  
IN THEIR  
MANUFACTURE  
CAREFULLY  
SUPERVISED

OTTO HIGEL  
PLAYER PIANO ACTIONS



**T**HE OTTO HIGEL PLAYER ACTION is the choice of those who want the best. And it is the choice of large German, British and French buyers in competition with the world.

BECAUSE :—

- It is smooth running and easily operated.
- It permits the finest shading and phrasing.
- It has great flexibility and abundance of reserve power.
- All parts are made to an exact standard and are interchangeable.
- Every part is made under our own supervision in our own factory.

**THE OTTO HIGEL CO., Limited**

KING AND BATHURST STREETS

TORONTO

CANADA

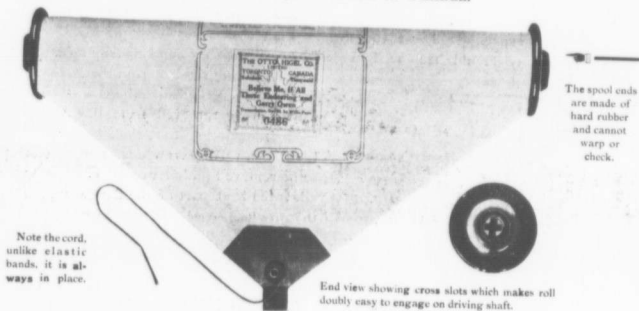


OTTO HIGEL  
SOLODANT MUSIC ROLLS

MADE IN  
CANADA  
—  
MUSICALLY  
CORRECT

**T**O make money out of Music Rolls and give your patrons the proper conception of the capabilities of the Player Piano you are pushing you need the very best procurable rolls.

Otto Higel Solodant Music Rolls are made by the Pioneer Manufacturers of Music Rolls and Player Actions in Canada.



Note the cord, unlike elastic bands, it is always in place.

The spool ends are made of hard rubber and cannot warp or check.

End view showing cross slots which makes roll doubly easy to engage on driving shaft.

They have hard rubber flanges or spool ends which ensure perfect tracking because they are absolutely true, being made with steel dies. They are not subject to warping or shrinking and are stronger than wood.

The driving end flange contains a cross slot which makes it very easy and positive to engage on the shaft.

Our rolls are fitted to a cord attached to a disc which is used for fastening the roll when not in use, thus displacing the rubber bands which constantly become broken or lost.

On our rolls special perforations indicate where notes should be sustained; the solo or melody is brought out predominantly by other special perforations.

All rolls containing these features are labeled "Solodant" and Tempoaid," and are copyrighted.

The boxes containing these rolls are labeled at each end; the advantages are obvious.

The paper used is of the highest quality of manilla rope, specially made and seasoned, the natural swelling and shrinkage being reduced to a minimum.

**THE OTTO HIGEL CO., Limited**

TORONTO

KING and BATHURST STREETS

CANADA

IMPORTANT  
IMPROVEMENTS  
INTRODUCED  
AND  
PATENTED

## OTTO HIGEL PIANO ACTION FLANGES

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 screwhole, 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 any should become damaged by accident they can be easily replaced without taking the bar from the Action.

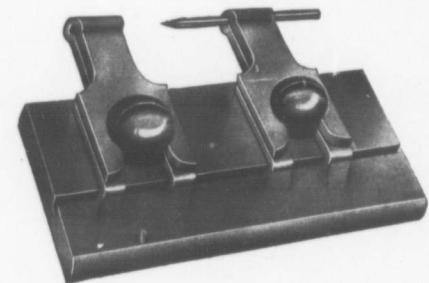
Another great advantage is that a Butt can be removed from the Action without having to take the same out of the Piano. The screw does not require to be removed (only loosened enough to allow the bent part of the flange to pass the groove.)

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 screw driver to the screws, in which case the Damper Lever has also to be taken off.

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 overestimated as it means the saving of a large expense bill to the Dealer and Consumer.

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



# The Otto Higel Co., Limited

TORONTO

KING and BATHURST STREETS

CANADA

Messrs. Soulis & Co., the home of the Martin-Orme Piano, did not exhibit this year. Mr. Soulis states as far as their firm was concerned, the Exhibition did not make very much difference in regard to trade. Business with them is fair for this season of the year, which is usually quiet with all piano men.

Mr. D. M. Best, proprietor of the piano hammer manufacturing firm of D. M. Best & Co., Toronto, passed through Winnipeg en route to the Pacific Coast. Mr. Best was agreeably surprised at the activity and size of this city, and the prominence of the music houses among its business places. Mr. Best will visit a number of the larger centres.

At the annual exhibition here last month three of the piano houses had exhibits, these were W. Doherty Piano & Organ Co., Winnipeg Piano Co., and J. J. H. McLean & Co.

Mr. D. S. Cluff, general manager of the W. D. Doherty Piano & Organ Co., whose headquarters are at Clinton, Ont., visited Winnipeg during the Fair, spending most of the time with the firm's exhibit. While here, the members of the Western branch and Doherty dealers met at the Grange Hotel at their third annual banquet, at which Mr. Cluff was the guest of honor. Some fifty banqueters surrounded the board, and after discussing an excellent menu, an interesting programme of toasts and music followed. At the exhibition the Doherty firm displayed no less than forty instruments, including a number of designs introduced to the public for the first time at this Fair. Many sales were negotiated, and the local manager, Mr. Stanwood, reported their exhibit a success in every way. The Attachable Player Action was also shown in connection with the Doherty display, and created much interest because of its being, as its name implies, attachable to any piano. At the conclusion of the exhibition, Mr. Cluff and Mr. Stanwood visited the firm's branch at Calgary, where they recently secured a store in a new block in the business centre. The Calgary branch is in charge of Mr. Frank Jost.

In conversation, Mr. E. C. Seythes, the Western managing director of the Williams Piano Co., said that collections on the whole were below the average for the spring and summer of 1912. In the cities it was not so bad, but in the smaller towns and among the farmers, a high percentage of the paper had to be renewed. Many farmers with substantial holdings of land, stock and implements, whose credit was good enough for even the most conservative piano man to take chances on, were unable to meet their notes last fall, and obtained renewals until spring; and on the strength of so little grain being marketed before the close of navigation, and also owing to the failure of the transportation companies to furnish cars and elevator accommodation, when the notes matured, the average farmer made a small payment and asked for a renewal until fall, claiming that he had not realized what he expected on his crop, and that he was unable to borrow one dollar from the banks, no matter what security he was able to give. "This," said Mr. Seythes, "is the consensus of opinion as reported by our leading dealers and agents in the Middle West, and they claim that as the banks have refused to help the farmers, that the farmers have been leaning on the merchants, and the merchants in turn would lean on the

wholesalers and manufacturers. Being cognizant with these conditions I was glad to learn that an agitation has been started, through the 'Million for Manitoba' League, for the formation of a trust and security company, that will lend money to farmers, when they have security to offer such as unmarketed grain, stock, horses and cattle; that is to lend the farmer at a reasonable rate of interest, whatever amount of money his financial standing and moral worth would permit the company loaning with safety. A company of this kind would, no doubt, be a great benefit to the farmers of Western Canada, and this would do much to relieve the burden that the dealers, manufacturers and wholesalers have to carry in the way of arrears and renewed paper."

### What's What in Vancouver.

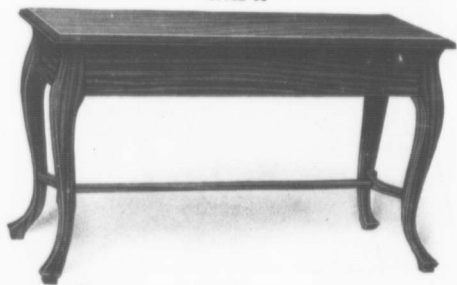
VANCOUVER in this issue makes her debut in the pages of the Canadian Music Trades Journal, and judging from the amount of business already done, and the magnificent optimism which possesses her piano men as to the future, she ought to have figured in these pages long ago. For the time of the year everybody is fully satisfied with the business being done, and for the fall and winter just approaching, the general consensus of opinion among the dealers is that this is going to be "The" year. While Vancouver may be one of the younger cities of the Dominion, she is far from being of minor importance, as the bank returns show, while her future will be so great, assisted in no little measure by the opening of the Panama Canal and the consequent diverting of a great deal of the prairie grain through this magnificent seaport, that her ultimate size and importance is lost in the realms of hazy conjecture.

Her big business men are full of that real optimism which causes them to spend real money in the erection of handsome permanent buildings such as the Rodger's block of ten storeys, and the Vancouver Block (for Mr. D. Burns), fourteen storeys, both of which are nearing completion, at a cost of something like three quarters of a million dollars each. Messrs. Birks, the well known firm of jewellers, have just commenced the erection of a new ten storey building to cost well over half a million, the Hudson's Bay Co. purpose erecting a new block on a site adjacent to their present location, at a cost of over a million dollars, while the C.P.R. are spending an enormous sum extending and enlarging their hotel. These things are real, and clearly show that Vancouver men believe in Vancouver and her future. In fact Mr. Jones, the genial head of the Mason and Risch house here expressed the belief that Vancouver will, within a very few years be the foremost city in Canada. So mote it be.

The Ajello Piano Co., who feature the Gounlay piano and the Angelus player piano, report good business during the summer months, and Mr. A. Ajello says that the July trade exceeded his expectations. This firm have now got nicely settled down into their new store, which is larger than their old place and much more convenient, have recently added the Victor line of goods to their stock, and they report business good in both ma-

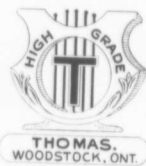


STYLE 16



STYLE 15

THE  
**THOMAS**  
**STOOLS**  
 AND  
**BENCHES**  
 ARE STANDARDS OF EXCELLENCE



CATALOGUE AND PRICE LIST ON APPLICATION

**THOMAS ORGAN & PIANO CO.**  
 WOODSTOCK, ONT.

OVER 65 YEARS' EXPERIENCE  
**PATENTS**  
 TRADE MARKS  
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 A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms for Canada, \$1.75 a year, postage prepaid. Sold by **MUNN & Co.** 361 Broadway, New York  
 Branch Office, 525 F St., Washington, D. C.

**PATENT NOTICE.**

Canadian Patent No. 123,721, Dated Sept. 21st., 1909, Musical Instrument Cases, owned by The Cable Co., 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. 20th, 1909, Tracker Devices for Sheet Controlled Instruments, owned by The Cable Co., of Chicago, U.S.

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



**"IMPERIAL HARP"**  
**PUBLIC NOTICE**

The undersigned own and control the trade mark in the words "IMPERIAL HARP" connected with the sale of musical instruments. No trade mark registered 20th Oct., 1881, in the Department of Agriculture, Ottawa, and hereby notify the public that they will prosecute their legal rights against all parties making, selling or dealing in musical instruments in any way infringing upon our said trade mark, or using the words "IMPERIAL HARP" or any imitation thereof.

(Signed) **WHALEY, ROYCF & CO., Limited**  
 TORONTO and WINNIPEG

**THREE PIANO SALESMEN WANTED.**

Wanted at once three piano salesman for territory west of London. Apply Box 527 Canadian Music Trades Journal, 58 Agnes St., Toronto, stating age, experience and salary wanted.

**POSITION WANTED.**

Piano tuner, repairer and player mechanic desires change. Highest references (includes one from the famous pianist, Adela Verne. Box 875, Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

**TUNER WANTED.**

Winnipeg piano house has opening for first class tuner. One who can influence sales preferred. Must be thorough and temperate. Good salary, and commission to right man. State experience. References required. Address Box 740, Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

chines and records. Mr. L. Ajello is at present on a combined business and pleasure trip to London and the Continent, from which he intends introducing some new lines in grands and yacht pianos. This firm had a visit recently from Mr. David R. Gourlay, of Gourlay, Winter & Leeming, Toronto, who has been visiting the West in the interests of his firm.

Mr. Evans, of Messrs. Walter F. Evans & Co., finds the summer trade very steady, with an increasing demand for the Heintzman & Co.'s player pianos, a line in which this well-known firm specializes. They also carry the Emis, Bechstein (Berlin), and other makes, and find the general demand good. They have also done a fine business, both wholesale and retail with the Victor lines of talking machines, with an ever increasing demand for the latest records. When questioned as to the outlook for the winter, Mr. Evans said, "I think we shall have a 'bumper' season."

Mr. Jess W. Major, who in the absence of Mr. Schwitzer, on a combined business and pleasure trip through the Okanagan, is looking after the interest of Messrs. Fletcher Bros., the Western agents for the Gerhard Heintzman, Morris, Schubert and other lines, is quite satisfied with the summer trade, and he considers that the prospects for the fall and winter are the best they ever had. The demand for players is greater than ever, and the number sold during the past few weeks creates a record for the warm weather season. The business in the talking machine line, in which they are the local jobbing agents of the Columbia Co. is also very brisk, and continues to grow.

Mr. Lovick, of the Hicks & Lovick Piano Co., accompanied by Mrs. Lovick, is away on an extended trip to visit old friends in the Old Country. This firm carry the Newcombe, Stanley and other pianos, and they have just completed arrangements to represent the Dominion Piano in this city. They have also recently added a line of Victor machines, for which they find a good demand. Mr. Hicks reports good summer trade, in fact May and June doubled the corresponding months of last year, with the outlook for the fall and winter very bright.

The Mason & Risch house, who in addition to their own pianos carry the Aeolian Co.'s lines, Mendelssohn, Weber and other pianos, expect to get into their new store about the beginning of September. The removal sale carried through by them has been very successful all over, and Mr. C. V. Jones is as optimistic as to the fall and winter trade in pianos as he is in regard to the future of Vancouver. The Victor business has been excellent, both in machines and records, and the firm intend paying special attention to this department of the business in the new store.

Mr. Montelius, who jokingly remarked that he did not take quite so much interest, in the actual running of the business, as he used to, thinking that some of the younger fellows should take up the burden, says that although the summer has been a little quiet with them, they have no cause for complaint, as the outlook for the fall is very bright indeed. This firm carries the Bell, Haines Bros. and Montelius pianos, and the new store to which they have recently removed, enables them to display these well known pianos to advantage, and is at the same time much more convenient than their old place. Talking machine business, in which this house

represents the Victor goods, is bright, while the report comes from the branch stores in Victoria and New Westminster, that business is booming in all lines.

Mr. William Thomson, who features the Sherlock Manning, Willis, Marshall & Wendell and Craig lines, finds trade a little quiet during the summer months, but the outlook for the fall is very promising, and prospects all over are very bright. This is a branch of a Glasgow house, and the genial proprietor is well known in the piano and organ trade right through the States and Canada. He is at present at his Glasgow business, but by the time these lines are in print he will be on his way, accompanied by Mrs. Thomson and Mrs. Harry Lauder, to look after his interests in Vancouver. Mr. Thomson has just acquired the jobbing rights of the Autograph player roll, for which he finds a steadily increasing demand.

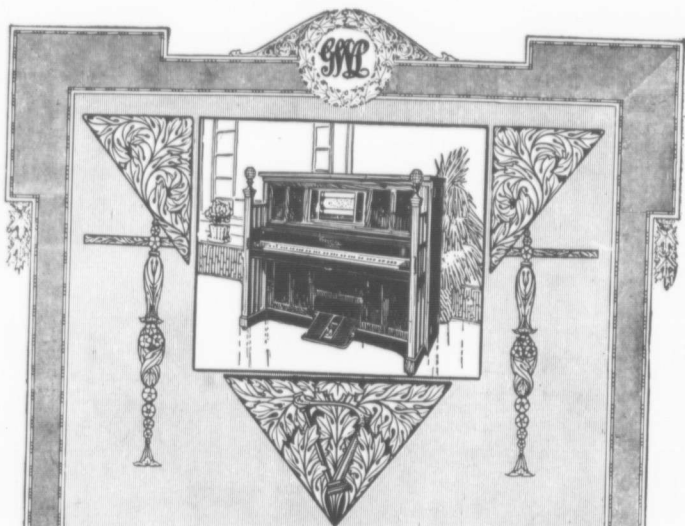
The Vancouver Piano Co., of which Mr. Geo. Barry is the president and general manager, will shortly remove into a much larger and more commodious store on Granville St. Their new store will be one of the largest in British Columbia, and Mr. Barry looks forward to increased business. Their leader is the Karn, and they feature several other lines, and find trade generally good, with prospects very bright.

Mr. D. W. Kent, of the M. W. Waitt Piano Co., is at the time of writing, in Winnipeg on his way home from an extended business trip to New York and the Eastern States. This old established house, who carry New Scale Williams and Nordheimer pianos and players, are quite pleased with the turn-over during the summer, which has been, if anything, above the average, while the outlook for the fall and winter is very bright. As local jobbers for B.C. for the Edison line of talking machines, they find business very good and steadily on the increase in all branches. This fall will see their Golden Jubilee in business, and no doubt there will be something special "doin'" on such a unique occasion.

#### PEOPLE WANT ENJOYMENT.

The following letter, read at the recent convention of the Talking Machine Jobbers' Association at Atlantic City, contains pertinent logic that retailers sometimes lose sight of. The letter was from Mr. Emile Berliner, of Washington, inventor of the Gramophone, and who is president of Berliner Gramophone Co., Ltd., of Montreal:—"After the very successful business year which talking machine jobbers and dealers have enjoyed, it gives me great pleasure to send my congratulations to the president, the officers and the members of our association on the year's work done. It is a notable sign of the times that people want mental food and enjoyment, be it only baseball, even if they have to stint themselves on beefsteak and potatoes, all of which is more important for the well-being of humanity than expensive food, fashionable clothing and bric-a-brac of questionable artistic value.

"Talking machine people are the dispensers of endless cheer, of soul-inspiring art and harmony, and I am sure often supplant the doctor by the undoubted hygienic effects which pure enjoyment carries with it. Hence I say, all hail to the talking machine business, whose mission is to stand in the front ranks of the benefactors of mankind."



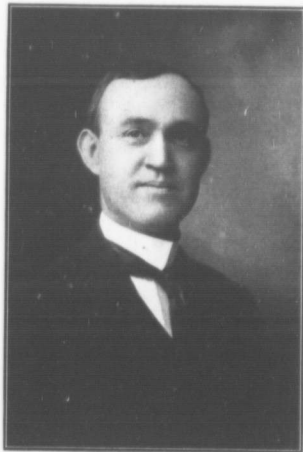
Appreciation of the  
Gourlay Piano is strong-  
est where musical  
values are best under-  
stood.

**Gourlay Winter & Teeming**  
Toronto  **Canada**

**AT THE HELM.**

The accompanying portraits show two of the executive officers of the Evans Bros. Piano & Mfg. Co., of Ingersoll, in the person of W. K. Watterworth, president and manager of the Company, and M. J. Comiskey, secretary treasurer.

Mr. Watterworth has grown up with the Company, having for a number of years worked at action finishing and in other branches of the business, and a few years ago succeeded to the management of the factory.



MR. W. K. WATTERWORTH

Mr. Comiskey has been connected with the Company for about fourteen years, and has charge of the office and the financial end of the business.

Both are young men, keenly alive to the great future of the piano business and alert to take advantage of any new idea or new improvement that may present itself. Under their capable supervision the Evans piano is gaining friends in places heretofore unrepresented.

**NEWS NOTES.**

Mr. Chas. H. Rehder, head of the Bowmanville Foundry Co., Ltd., accompanied by Mr. Ernest Rehder, recently took a business trip to Cleveland, Ohio. While away they visited a number of large plants.

Gideon Hicks Piano Co. announce that they have taken over the Victoria branch of Hicks & Lovick Piano Co. The business is located at 809 Government Street.

Mr. W. Allan Child, of Child & Gower, music dealers of Regina, Sask., visited Nordheimer headquarters in Toronto during the month. While in the East Mr. Child spent a holiday in Muskoka.

Mr. Geo. H. Stuckling, the well-known veteran piano man, whose headquarters are in Edmonton, visited Toronto on his way west from New York, and was the guest of Mr. M. W. Glendon, at his country home.

Mr. R. L. Chilvers, general salesmanager of Berliner Gramophone Co., is in Toronto looking after the interests of His Master's Voice Gramophone Co. during the absence of Mr. W. R. Fosdick, manager of the latter firm, who is absent on a vacation. Mr. Victor Michaelis, of His Master's Voice Gramophone Co. staff is back at his duties, after an absence of several weeks in Europe.

G. E. Nisbett, salesmanager of U-S Phonograph Co., Cleveland, visited Toronto recently in connection with the agency of his firm's lines, which is controlled in Canada by Whaley, Royce & Co., Ltd. The latter firm carry stocks at their Winnipeg branch, as well as in Toronto, and report a very satisfactory trade in U-S phonographs and records.

As will be noticed from the announcement on another page, a new, small sized, hornless phonograph has been added to the U-S line. This retails in Canada at \$30, and will play either two or four-minute records. Both the manufacturers and the Canadian representatives anticipate a large trade in this new design, as already orders have been coming in quite freely for it. It has been named the "Rex."

Mr. Harry Durke, proprietor of the Mendelssohn Piano Co., Toronto, has returned from a trip on the Great Lakes, and Mr. John Wesley, business manager of that firm, departed on his annual vacation on Mr. Durke's return.



MR. M. J. COMISKEY

Messrs. A. A. Pegg and Arthur Baxter, of the Toronto Nordheimer staff, are back at their arduous labors, after their customary summer recess.

During the summer lull in trade Frank Stanley is having his salesrooms at 14 Temperance Street redecorated. So advantageous is Mr. Stanley's location that retail trade has increased very largely during the past few years with him, and 14 Temperance Street is now considered a desirable location for piano retailing.





## MENDELSSOHN PIANOS AND PLAYERS

will be on exhibit in  
the Manufacturers  
Building at the Cana-  
dian National Exhibi-  
tion from August 24  
to September 9.

A cordial invitation is  
extended to all dealers  
to visit the  
Mendelssohn Stand.

### ONE THING SURE

during the coming Fall and Winter months people will be looking for a piano or player that will make an impression and yet be substantial—lasting—with purity and volume of tone as well as a sympathetic touch. For such customers in your district "the Mendelssohn" possesses all that they expect in an instrument, so that the way for you to obtain their trade is to feature "the Mendelssohn."

To popularize the Mendelssohn in your community  
it is only necessary to feature it in a manner so  
that the people can see it and hear it.

Quality at a price so that you can profitably handle a satisfactory line of pianos and players has been our aim and will continue to be our aim for the coming season.

If it is at all possible meet our representative at the Exhibition with whom you can go into the merits of the line and particulars of an agency. Should you be unable to attend the Exhibition your letter will receive prompt attention.

## THE MENDELSSOHN

TRADE MARKED.

GUARANTEED.

**MENDELSSOHN PIANO CO.**  
110 ADELAIDE ST. WEST TORONTO, ONTARIO

**THE HOUSE OF NORDHEIMER.**

In the change of the personnel of the Nordheimer Piano & Music Co., Mr. Albert Nordheimer, who has just recently returned from an absence in Europe, succeeds his late uncle, Mr. Samuel Nordheimer, in the presidency of that firm. The death of the senior member will therefore not interfere with the conduct of the business, as already stated in the Journal, as upon Mr. Albert Nordheimer has devolved the actual management



MR. ALBERT NORDHEIMER

of the business for a number of years past, he having been the managing director, and he is largely responsible for the continued success of the company.

The "House of Nordheimer," in existence since 1840, has a standing in the trade that is unique, as a result of so many years of unquestioned solidity and integrity. Under the new presidency the policy accounting for this enviable reputation will be continued. With the object in view of a more than ever aggressive featuring of the piano department, the musical merchandise branch is being closed out, as already reported, and the wareroom space, capital and energy that has been devoted to this line will now be transferred to the piano and player piano business. Already arrangements have been made at the factory for a material increase in the output.

Mr. Nordheimer is particularly proud of the record of the members of the Nordheimer staff and agencies, who have expressed their continued loyalty to the house, and which he takes as a most pleasing augury for the company's future development.

The Steinway agency, which has always received their most loyal representation, will be continued with renewed activity, and it is safe to say that the high standard of recognition that these instruments enjoy to-day throughout the Dominion is traceable to the manner in which this agency has been handled, dating back to the inception of the Steinway House.

Mr. Victor Nordheimer, who is a son of the Company's president, now becomes a member of the firm and its board of directors, in the capacity of treasurer.

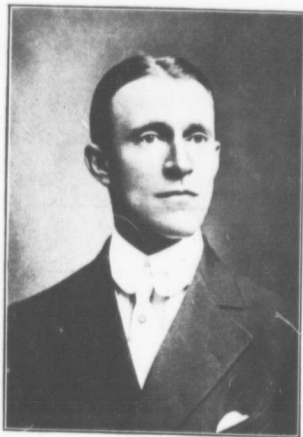
As already stated, the Nordheimer warerooms at Toronto are being remodelled, the entire interior of the six storey building at 15 King St. East being now in the hands of decorators and other contractors. As a result, much larger space will be available for piano salesrooms, including part of the ground floor, where sheet music will still be carried. As a result of these changes, the Nordheimer warerooms will be among the handsomest to be found anywhere.

**NEW COLUMBIA MANAGER ARRIVES.**

In the last issue of the Journal it was stated that Mr. James P. Bradt, who has had charge of the Columbia Phonograph Co.'s business in Canada, is leaving the service of that concern. His successor, Mr. A. G. Farquharson, has arrived in Toronto, and is busily engaged in picking up the threads of Canadian business.

Mr. Farquharson, who has been the company's special representative in the South-Western States for the past two years, with headquarters at Los Angeles, is an Englishman, and though he has had many years' experience in the United States, is pleased to be back under the old flag.

Mr. Farquharson is naturally well versed on the Columbia lines and Columbia policy, and will doubtless make a worthy successor to a worthy predecessor, Mr. Bradt being exceedingly popular with Columbia distributors and dealers, by reason of his genial personality



MR. A. G. FARQUHARSON

and by reason of his careful consideration of his customers' requirements at all times.

The Western correspondent of the Talking Machine World recently had the following, after Mr. Farquharson's return from a visit to New York and other Eastern points:—

"After a month's trip through the East, A. G. Farquharson returns to this section not as the special representative for the Columbia Phonograph Co., but as

the new general manager for the entire Dominion of Canada. Mr. Farquharson, who has successfully filled the former position for many years, will leave many friends in the business who will miss him very much, but believe in his ability to make new friends in his new field of work. A very successful future is predicted for Mr. Farquharson."

Mr. Farquharson has to his credit the organization of the Talking Machine Men's Association of the South Western States, the members of which recently agreed to charge seven per cent. on deferred payments on talking machine time sales.

#### A PRIZE-WINNING GET-UP.

The accompanying picture shows the part the Brandon Piano & Organ Co. took in a tradesman parade held during the Summer Fair at Brandon. It was the original intention of Mr. H. G. Skinner, manager of this firm, to have the motive power of the vehicle supplied



IN THE PARADE AT BRANDON SUMMER FAIR.

by an ox instead of a horse, but the ox literally backed out at the last minute, and the horse had to be substituted. The driver, who would pass anywhere for a full blooded Indian in his make-up, was not an Indian but a white man regularly in the employ of the Brandon Piano & Organ Co. The exhibit caused a great deal of interest and won the first prize.

#### NEWS NOTES.

Mr. L. C. Cassells, treasurer of the Williams Piano Co., Ltd., of Oshawa, is in the local hospital suffering from an attack of appendicitis, for which he was operated upon recently.

The death is announced of Mrs. Sheldrick, wife of Mr. M. Sheldrick, the Western Ontario representative of the Williams Piano Co., Ltd., and whose place of residence is at Hamilton. Mrs. Sheldrick had been ill for some time.

Columbia phonographs and records are well looked after in Oshawa, Ont., where they are handled by "The

Savoy," Bradley Bros., and A. J. Stalter, the well-known music dealer. The phonograph department is under the immediate care of Percy Stalter, who has worked up a good business in this line. He also carries the U-S goods. Sheet music is another acquisition of Mr. Stalter, Jr., whose enterprise in this line is appreciated by local citizens. The Stalter firm features New Scale Williams pianos and players, and report trade for the summer weeks much brisker than usual at this time of year.

Mr. Eri Whaley, head of Whaley, Royce & Co., Ltd., who is an ardent disciple of Isaak Walter, when business permits, had an enjoyable week's outing at his favorite fishing resort in Eastern Ontario.

Mr. H. Y. Claxton, salesmanager of the small goods department of R. S. Williams & Sons Co., Toronto, who is a prominent member and past president of the Kingston Old Boy's Association, accompanied the annual excursion to the old home town.

Mr. W. F. Wallace, well known to the Canadian music trades, will be in Toronto during the two weeks of the Canadian National Exhibition in connection with Universal music rolls for player pianos. Mr. Wallace will be at the Universal Music Co.'s premises at 10½ Shuter St., each morning.

The Perforated Music Co., Canada, of which firm Mr. Horace B. Billy is manager, have secured space in the Process Building of the Canadian National Exhibition, where they will have a music cutting machine installed, and will give daily exhibitions of how "Imperial Lined Rolls" are made. Mr. Billy reports good success with their "Accentist" roll, which they are now supplying in eighty-eight note rolls.

Mr. Fred H. Best, whose death occurred in Toronto at the age of 26 years, was a nephew of Mr. D. M. Best, the well known hammer manufacturer. The deceased, who was actively connected with the publishing business, was a son of Mr. T. H. Best, managing director of the Ontario Publishing Co.

The formation of a Piano and Organ Supply Trade Association is being carried on in the United States. Mr. Fritz Dolge, of the Felters Co., New York, is the organizer, and it is proposed to call a general meeting of all interested persons in the near future.

The death is reported of Mrs. Schlemmer, wife of Mr. Wm. Schlemmer, head of the firm of Hammacher, Schlemmer & Co., the well known hardware house. A son of deceased, Mr. Wm. S., is connected with the above firm, whose representative in Canada, Mr. Isadore Miller, is well known to the piano manufacturers and the supply houses.

An estimate places the piano output of Chicago at 90,000 instruments per year, with a total wholesale value of \$13,500,000, the reed organ output at 20,000 per year, the business in talking machines \$4,000,000, musical merchandise \$2,000,000, and sheet music \$1,500,000.

Mr. F. W. Bull, secretary of the Williams Piano Co., Ltd., Oshawa, is back at his desk after a fortnight's vacation.

Mr. William Maxwell, formerly connected with Whaley, Royce & Co., Ltd., but now representing G. Ricordi & Co., music publishers of New York, and who have branches in several European centres and in South America, visited the music trade in Toronto recently. Mr. Maxwell was registered at the King Edward.

# NEWCOMBE PIANOS

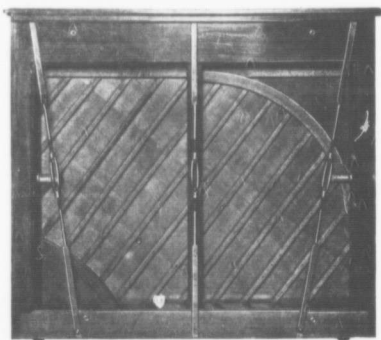
"NEVER SUFFER BY COMPARISON"

## THE LINE FOR FALL TRADE

**N**EWCOMBE Pianos will be on view at the Canadian National Exhibition, Toronto, from August 24 to September 9. Whether or not you are interested in the Newcombe line, give us a call. You will be welcome and our representative will take pleasure in discussing every feature with you, although your doing so will place you under no obligation whatever.



LOUIS XIV.



Back of Piano, showing the Howard Patent Straining Rods

No other Piano has "Howard Patent Straining Rods." They give strength to the pianos. They relieve the immense strain of the strings and make a better tone possible. They do away with the cumbersome posts in the piano back. They are of the best steel, handsomely nickled and are an ornament to the instrument, and they do not add extra cost to the piano.

You are invited to make the **Newcombe Rest Room** your headquarters while at the Exhibition.

## THE NEWCOMBE PIANO Co. Ltd.

Toronto - Canada

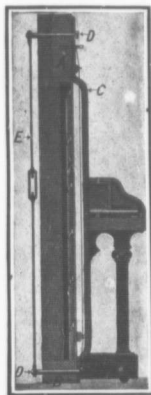
Head Office  
17-19 RICHMOND ST. WEST

Factory  
121-131 BELLWOODS AVE.

# NEWCOMBE PLAYERS

"NEVER SUFFER BY COMPARISON"

## THE LINE FOR FALL TRADE



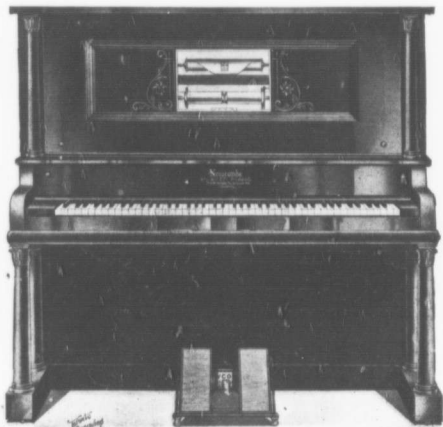
Sectional view showing how the Howard Patent Straining Rods strengthen the frame.

No other player is equipped with "Howard Patent Straining Rods" a device which keeps the Newcombe in tune notwithstanding the extra usage to which all players are subjected.

Come to the **Newcombe Rest Room** and see at leisure a line that it pays to handle.

ANYTHING in case design, tonal qualities, power of endurance or beauty of finish that is worth having in a player-piano is found in the "Newcombe." That statement carried out has made the Newcombe a favorite. Our several styles and sizes will be able to speak for themselves at the Canadian National Exhibition from August 24 to September 9.

BETTER SEE THEM.



## THE NEWCOMBE PIANO Co., Ltd.

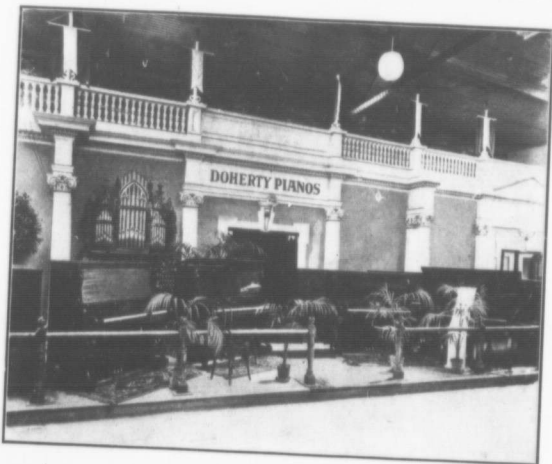
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# DOHERTY EXHIBIT

1912



1912

## CANADIAN NATIONAL, TORONTO

A COMPLETE LINE OF

# HIGH GRADE PIANOS

AND THE LATEST ACHIEVEMENT IN PLAYER PIANOS

## The DOHERTY Attachable PLAYERS

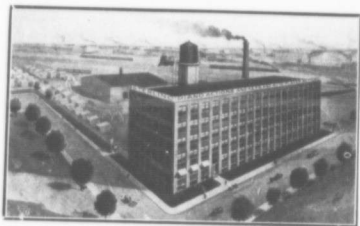
For any style Piano, Upright or Grand. The marvelously perfect mechanism has won highest encomiums from technical experts.

MANUFACTURED AND SOLD EXCLUSIVELY BY

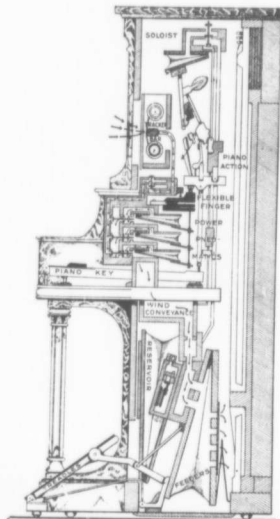
# W. DOHERTY PIANO & ORGAN CO.

Head Office and Factories:  
CLINTON, ONT., CANADA

Western Branches: WINNIPEG, Man., 324 Donald St.  
CALGARY, Alta., 202 13th Ave, west



THE  
**Auto  
 Pneumatic  
 Player  
 Piano  
 Action**



THE Player Piano containing the **Auto Pneumatic Action** furnishes the firmest kind of foundation for the dealer who wants to increase his Player business. Nine years of absolute reliability under all conditions have proven the superiority of the **Auto Pneumatic Action**. It enables the highest grade pianos to remain high grade players. It is as capable of complete and artistic rendition of perforated music rolls as is humanly possible.

**Auto Pneumatic  
 Action Co.**  
 Limited

NOBLE STREET  
 TORONTO, : ONT.

## WE

Make the "Imperial" Band Instruments.  
 Engrave and Print and Publish Music in every form.  
 Make Music Rolls, Music Bags and Music Satchels.  
 Make Canvas Cases for Violins, Guitars Mandolins, Banjos, and Band Instruments.

Everything in Music  
 and  
 Musical Instruments  
 at  
 Canada's  
 Greatest Music House

## WE

Make the "Imperial" Clarinets, Flutes and Piccolos in both the Boehm and ordinary systems.  
 Make the "Imperial" Duplex Drums.  
 Do Electroplating in all its branches.  
 Give our Guarantee with every Instrument we sell.  
 Supply Band Uniforms, Caps, &c.

In fact we have one of the Most Complete and Up-to-date Exclusive Music houses in the world, and can supply your every need in this line at the lowest possible prices.



ORDER EARLY FOR THE FALL TRADE.

Good business it will prove to you to secure our catalogues, from which you can make up an early order for your requirements.

Remember the acknowledged high grade of our "Imperial" Strings for all stringed instruments including the Imperial silk "E" Violin Strings.

"Imperial" Rosin—you should handle—a trial order will convince you.

## YOU ARE CORDIALLY INVITED

to make our office your headquarters while at the Canadian National Exhibition, August 24 to September 9. It is centrally located—handy to other places you will want to reach—Have your mail forwarded to yourself c/o Whaley, Royce & Co., Ltd., 237 Yonge St., Toronto, while you are in the city.

**Whaley, Royce and Co., Limited**

WINNIPEG

Donald and Princess Sts.

TORONTO

237 Yonge St.



Think how easy it is to Sell with these Selling Points.

**N**O "needles" to change. Sapphire Reproducing Points never wear a record—last for ever and are a feature of U.S. Phonographs.

U.S. Everlasting Records can be handled by children—cannot be broken by careless handling even in the delicate sound grooves.

U.S. Everlasting Records never wear out, but preserve their tone values for ever.

Get into The Line,—  
The U-S Line of  
Thriving Dealers



Think how easy it is to Sell with these Selling Points.

**T**HE most powerful, even-running, and long-running motor ever made for a Phonograph.

Plays four-minute and two-minute records. A turn of a thumb-screw to the left instantly engages four-minute gear and to the right engages two minute gear.

The everlasting enjoyment of the best talent that the musical, theatrical, and vaudeville world affords, becomes his who accepts this most remarkable offer.

TO MAKE MORE MONEY

Best Value ever offered—Sells itself on Sight.

**T**HE U-S ROYAL PHONOGRAPH in a choice of oak or mahogany finish, is the finest Cabinet Phonograph ever offered for the low price of \$60.

The ROYAL excels not only in appearance but in perfect sound reproduction, and is an entirely new model of the U-S PHONOGRAPH, with horn of non-vibrating material entirely concealed within the cabinet.

The ROYAL is a beautifully finished cabinet that will adorn any apartment, and without protruding horn to stamp it as a Phonograph and to be continually in the way.

Plays three Four-Minute or six Two-minute Records with one winding.

Dimensions, 20½ by 18 inches. Height, 16½ inches. Shipping weight, 70 pounds.

The Phonograph that meets good taste at an exceedingly modest expenditure.



WHEN AT THE EXHIBITION

it will be well worth your while to call at our centrally-located showrooms, 237 Yonge St. and look the line over.

YOU WILL BE WELCOME.

To see the U-S line is to want that line.



Sole Distributors in Canada—

**Whaley, Royce and Co., Limited**

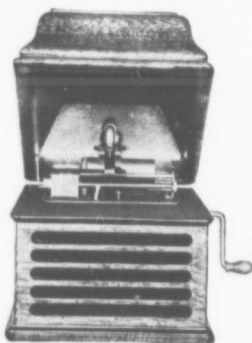
WINNIPEG

Donald and Princess Sts.

TORONTO

237 Yonge St.

I  
AM  
"REX"



THE  
NEW  
ARRIVAL

I am the latest addition to the U-S family, and the greatest value in a Hornless Phonograph ever offered. I come in oak—art or polish finish. I retail in Canada at \$30. I give you a big margin and your customer a square deal. Furthermore, \$30 puts me where every home can have me, and I'm good enough to go into the best homes in the land. For higher priced trade I have higher priced brothers. I will make good all your promises and more. I play both two and four minute records, and play them right—no scratching, buzzing or blurring; but a smooth, clear, even reproduction for which people praise me and cause others to want me. I am of a convenient size, a good looker, and you'll find no flaws in my make-up. My interior contains no intricacies to puzzle the repair man—if indeed I ever require his attention. Get the below firm to tell you my whole story. The discounts will interest you. I am,

**WHALEY ROYCE**  
& CO., LIMITED

Donald and Princess Sts.  
Winnipeg

237 Yonge St.  
Toronto

**"REX"**  
The New U-S  
Hornless  
Phonograph

Sole Canadian Selling Agents  
U-S PHONOGRAPHS AND RECORDS



Any Piano bearing the name Mozart and not having our Trade Mark, are not manufactured by Mozart Piano Co., Ltd.

This artistically designed case is double veneered in fancy Quartered Sawed Oak, has full Iron Plate to Top, Compound Sectional Wreestplank, Bent Bridge, Key Board Rest, Trichord Overstrung Scale, high grade Repeating Action, with individual Brass Flange, J. D. Weickert Felt Hammers, Continuous Hinges on top and Falls, Rolling Double Fall, Ivory Keys and Ebony Sharps, 7½ Octaves, Finished in either Fumed or Weathered Oak.

**Our Instruments are fully guaranteed in every respect.**

**Dimensions—Height 4 ft. 4½ in.,  
Width 5 feet, Depth 2 feet 4 in.**



Style R. 88 Note Player Piano. M'asion Design. Our own Scale and Design

## Mozart Piano Co., Limited

28 Anderson St.,

::

::

::

Toronto



Style 6. Louis Design.

Style 6, Louis Design, here illustrated is a sample of the high grade **MOZART LINE**. Each instrument receives the most thorough attention through every stage of construction. Only carefully selected material is used. Before leaving the factory every piano is subjected to a final critical inspection which insures the trade receiving pianos and players of undoubted quality which we fully guarantee.

**THE S. NORDHEIMER ESTATE.**

According to a statement issued by the Toronto General Trusts Corporation, the estate of the late Mr. Samuel Nordheimer, whose death was reported in the last issue of the Journal, totalled \$1,546,552.47. This does not include the family residence in Toronto, known as Glen Edyth, nor various other securities in connection with marriage settlements of Mrs. Nordheimer, as well as their daughters.

At the death of Mrs. Nordheimer, Glen Edyth, which comprises 45 acres within the city limits, passes to the only son, Mr. Roy Nordheimer, for whom it is provided that \$200,000 shall be placed in trust and the revenue paid to him. For each daughter \$100,000 is similarly provided. In the settlement of the residue when the estate is finally wound up, these sums are to be proportionately increased.

Charities receive \$3,500, to be divided among the German Benevolent Society, the Toronto Jewish Benevolent Society, the Hospital for Sick Children, the Toronto Free Hospital for Consumptives, the Muskoka Free Hospital for Consumptives and the Deutsche Gesellschaft for the German School. Legacies are also left to other relatives and personal friends, and the sum of \$2,500 is set aside for division among employees of the Nordheimer Piano & Music Co., who have been in the service for a number of years. Servants at Glen Edyth also receive bequests.

The summary of the estate is as follows:

Stocks .....	\$730,424 14
Bonds .....	21,602 78
Mortgages .....	8,856 65

Real estate .....	679,400 00
Miscellaneous .....	106,268 00
Total .....	\$1,546,552 47

In the list of his real estate holdings Glen Edyth, is not included. The following are the properties owned by him:

No. 15 King street east .....	\$137,000 00
Nos. 177-183 Yonge street .....	267,300 00
No. 77 York (Nord. Bldg.) .....	130,000 00
Factory, West Toronto .....	63,000 00
Nos. 52-66 Hook avenue .....	17,000 00
Nos. 50-58 Poplar Plains road .....	63,100 00

Mr. W. Bohne, the well known hammer manufacturer has returned to Toronto after an absence of several weeks in New York, where he is also interested in the piano supply trade. Mr. Bohne's observations led him to believe that trade in general in Canada and the music trade in particular, is in a much more satisfactory condition than in the United States.

Don't tell the public about the bad points of your competitor's business. They know more about those things than you do. Give them facts about your own goods that they can come and prove.

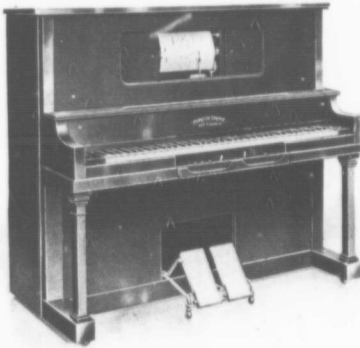
Many men have ideas, but the man worth while is he who can put his ideas into concrete form for general use.

**DESIGNING  
ENGRAVING  
PHOTOGRAPHY  
LEGG BROS. ENGRAVING CO.**

**FIVE JORDAN ST.  
TORONTO  
CANADA**

**SMALL PLAYER MAKES DEBUT.**

Making its appearance as it does when fall trade is opening up so auspiciously, the new style "E" player being featured by the Martin-Orme Piano Co., Ltd., of Ottawa, gives promise of attaining popularity rapidly. As stated in this issue in the firm's special announcement, in which they describe this new design as "An-



MARTIN-ORME'S NEW STYLE "E" PLAYER.

other leader added to the Martin-Orme line," the player is in a small case, 4 ft. 4½ in. high, and yet the size is made these dimensions without loss to quality or tone. The fact that it is termed the masterpiece of so thoroughly experienced a piano manufacturer as Mr. Owain Martin, is sufficient in itself without elaborating in description.

**BUILDING THEIR OWN FACTORY.**

By the 1st of October the Mozart Piano Co. expect to be occupying the new factory premises they are erecting for themselves in a growing east-end factory district, Toronto. From the time of their commencement three and a half years ago, they have made steady and healthy advancement, with the result that the present home of Mozart pianos and players, at 28 Anderson St., has for some time furnished inadequate floor space and factory accommodation. Mr. Henry Heidman, head of the firm, informed the Journal that the new premises would permit of doubling the output in Mozart instruments. Also being handy to a railway siding, with other improved shipping conveniences, will enable the firm to make prompt deliveries. Such a step as the Mozart Company are now taking is encouraging evidence of the increasing patronage being accorded their product—the Mozart piano and player—both of which are a credit to the makers. The announcement made by this firm on another page merits the attention of dealers, as both the "Style R" Mission design player and the Louis piano are proving attractive lines.

**PROSPERITY IN CANADA.**

Mr. Wm. Riggs of Mason & Hamlin, New York, who visited Toronto recently, was interviewed by "Music

Trades Review," of New York, and credited with the information that "The business in Canada is excellent," remarking of some of the Toronto firms that they were "enthusiastic over the results of the summer to date, and anticipate a large fall trade." He said, "They base their opinion for a record-breaking year on the present prosperous condition of the crops in north-western Canada. This year's wheat crop, barring any unfortunate weather conditions, will be the largest in the history of Canada. The wheat crop is estimated at 250,000,000 bushels. The only trouble will be in the lack of men for the harvesting, as at least 70,000 men will be needed for the work. A crop of this nature, coupled with the present prosperous condition of Canada, can mean nothing but a year of exceedingly good times. Canadian piano business is considerably ahead of the United States in point of activity. There is a general feeling of confidence and security on the other side of the border that is not marred by political upheavals. Money is easy, therefore it must be plentiful."

**SELF PLAYING PIPE ORGAN.**

There is now being completed at the factory of the Karn-Morris Piano & Organ Co., of Woodstock, a \$10,000 player pipe organ for purely private use. This is being built for the home of Mr. Robert Henkel, head of the Commercial Milling Co., of Detroit, whose home is at Walkerville, Ont., and the instrument is a striking memorial of the capabilities of the pipe organ branch of the Karn-Morris business. This instrument occupies about the space of a church pipe organ, while in the attic will be placed an echo organ, pneumatically and electrically connected, that plays the chimes, and other striking and harmonious effects. The operator merely sits at the key-board, turns on the power, manipulates the stop combinations to suit his musical interpretation and the house is flooded with the music of the best composers. It is truly a wonderful instrument. It follows the same principles as those of the player piano, although greater facility of sound and harmony are afforded by the double-tracker system over which the perforated roll travels. The instrument is adapted to piano perforated rolls. By simply pushing in one stop-knob, the player mechanism is disconnected and the instrument becomes an ordinary pipe organ, playable by hand from either one of the three manuals. Every combination possessed by the church organ is reproduced, the stops being manipulated in precisely the same manner as does the organist when playing written music, while the crescendo, fortissimo, or pianissimo passages can be introduced at will. A particularly beautiful stop, as demonstrated by Mr. Charles Warren, was that of the harp, which gave a marvelous reproduction of that instrument. Another stop operates on the echo organ and produces the fine tones of a French horn. It is only necessary to add that there is an entire absence of the mechanical quality so frequently heard in automatic instruments and as a distinct advance in the art of pipe-organ building it is a striking achievement and well worthy the growing reputation of the Karn-Morris Co.

You cannot knock sense into the head of a stubborn, hard-headed customer. You can only do it by diplomatic suggestion.

**ANOTHER DIVIDEND.**

The shareholders of the Newcombe Piano Co., Ltd., recently received another substantial dividend, which they take as indication of satisfactory progress of the company under the capable and efficient management of Mr. T. J. Howard.

The company extend a general invitation to the trade to make their pavilion at the Exhibition a meeting place for themselves and friends. Among the lines they are showing this year will be a new Louis design in a medium size, a new Sheraton and a new Mission. All these instruments have the Howard Straining Rods.

Mr. P. J. Quinn of this firm, who has been in the West since early spring, continues to send in orders that show the demand for Newcombe lines in the West. Mr. Quinn expects to return in time for the Toronto Exhibition.

Mr. W. A. Mellis, who handles the Newcombe line in Cobourg and vicinity, was a recent visitor to the Newcombe warehouses in Toronto. Mr. Frank Lovick of Vancouver, who also called on his way to Europe, is again expected in Toronto in the near future.

**AN AUSTRALIAN VISITOR.**

A recent music trade visitor much interested in Toronto, was Mr. David Gourlay Carnegie, of the firm of Carnegie & Sons, music dealers, Melbourne and Sydney. Mr. Carnegie, who was returning home after a trip around the world via Suez Canal and the British Isles, visited no other Canadian city.

Mr. Carnegie called on Mr. R. S. Gourlay, of Gourlay, Winter & Leeming, and by reason of the similarity of their names, as well as their respective businesses, the visit was of peculiar interest to both gentlemen. Mr. Carnegie's mother was a Gourlay, but he does not claim any connection with the famous Laird of Skibo.

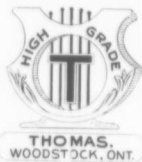
The House of Carnegie & Sons is a very old and reputable one, and most influential in the music trades of Australia.

**ANTICIPATE A BUMPER CROP.**

In a communication to the Journal the Alberta Piano Co. of Calgary, who feature Bell pianos and players state that "prospects indicate a bumper crop throughout the Province of Alberta, and we note quite a change in business conditions." Their own business continues good and they anticipate a material increase for 1912 over 1911 business.

**ANNUAL DANCE ALBUM.**

Messrs. Chappell & Co., Ltd., announce the issue of their annual Dance Album (No. 157), for the current year. It is an especially good issue, containing eight first-rate numbers, among them being the famous "Merry Widow" Lancers, the successful valse of the London season: "Our Miss Gibbs," and that popular favorite, which has sold in such large quantities, "Soldiers in the Park" march. Violin (or mandolin) and cornet parts are also published at the same price as the album: 50c. Trade rates may be had on application to the Canadian Branch, 347 Yonge St., Toronto. Specially low rate for quantities.

**THE ADVERTISED TRADE-MARK.**

The day of advertised trade-mark quality is not coming; it is here. The public demand is for quality—recognized quality. The dealer who is looking out for his future must keep pace with the demand.

The stools and benches manufactured by the Thomas Organ & Piano Co., Woodstock, are now recognized as the standards of excellence. The trade mark recently adopted by this Company will appear on all their benches. It will be found on the under side of the lid. This spells distinct advantage to the dealer.

Watch for this Trade Mark.

**BACK FROM GLASGOW.**

Mr. Wm. Thomson, the well-known music dealer of Vancouver, B.C., arrived in Montreal from Glasgow on the 12th inst., where he has been since early spring. Mr. Thomson stayed only a day in Montreal, continuing his journey by the C.P.R. He was accompanied on his visit to his headquarters at Glasgow by Mrs. Thomson, Mrs. Harry Lauder, wife of the celebrated comedian, who has been a lifelong personal friend of Mr. Thomson, came with him and Mrs. Thomson to visit Canada.

Mr. McGee, who has been connected with Mr. Thomson's Glasgow staff for some years, came over and will in future be connected with the Vancouver house.

Mr. W. N. Manning, of the Sherlock-Manning Piano & Organ Co., London, met Mr. Thomson at Montreal and received a substantial order for their instruments.

The third annual convention of the National Guild of Piano Tuners, which was recently held in Cincinnati, is reported to have been an unqualified success.

Mr. J. F. Sherlock of Sherlock-Manning Piano & Organ Co., who was among the piano men interested in the Winnipeg Fair, has returned to London after a successful Western trip.

**TALKING MACHINE SALESMAN WANTED.**

Two openings for retail Talking Machine Salesmen, who have had experience.

Box 812, Canadian Music Trades Journal, 58 Agnes Street, Toronto.

**WANTED**

Piano Tuner, Player Action Man preferred, must be temperate and of exemplary habits. Apply to.

J. J. H. McLEAN & CO. Ltd.

BRANDON, MAN.

Even if you are already handling another line of sound reproducing instruments, you are losing sales and profits if you are not *also* handling

## The Edison Line

Because a great big percentage of the buyers are predisposed in favor of the instrument with which they can make records at home in addition to having all of the best and latest music ready made—the instrument which has the indestructible sapphire reproducing point and which gives just the right volume of sound—

# The EDISON PHONOGRAPH

And because a great big percentage of the owners of sound reproducing instruments are Edison owners — constant buyers of

## Edison Records

Don't fight against Edison Advantages. Don't pass up the customers you can make only when these advantages are on your side. Don't side-step the profits that ought to be yours from the sale of Edison Records.



*Thomas A. Edison*  
INCORPORATED

103 Lakeside Ave., Orange, N.J., U.S.A.

The Edison Dictating Machine will cut the cost of your correspondence from eight cents a letter to at least four cents. In some cases it has reduced this cost to as low as two-and-one-half cents.

## The Sound Reproducing Instrument as an Aid to the Study of Music.

THE sound-reproducing machine, besides being a means of pastime, has ever since it has reached its present stage of perfection also been employed for a number of pedagogic purposes, and among others, perhaps the most successful one, for the teaching of languages.

Stimulated by the success of the sound-reproducing machine in conveying to the learner that important part of language study, "pronunciation," which can only be acquired by careful observation, no amount of theoretical consideration being able to take the place of the ear, it occurred to me that a great deal of parallelism exists between some phases of music study and certain phases of language study.

Let us turn to piano playing. Many distinguished pianists have furnished us with records of their playing. In several instances the same composition has been played by more than one artist. This allows us to compare the interpretations, technic, etc., of one artist with that of any other and have the great rivals of the keyboard side by side. Such comparisons will not only sharpen the critical ability of the student, but it will also soon convince him that there is no "standard" in art and the production of the beautiful in music is not governed by fixed rules, but, within certain limits, gives the performer a great deal of latitude. Possessing these records, we are in a position to carefully scrutinize the "technic" of those players.

To many musicians the term "technic" means the ability to produce tones in quick succession. They cannot dissociate the idea of speed from the term "technic." Speed is unfortunately a factor to which altogether too much attention is paid, and the vain efforts to imitate the tempo and brilliancy of a few piano aerobats who sail under the color of musical artist should be discouraged and more attention be paid to the musical end of our studies.

A simple experiment will make the point which I make about technic a little clearer. Place a piano record on your machine and manipulate the speed mechanism until the record will reproduce at the pitch of your piano. It will now sound as though the artist was performing on your piano. Play the record several times, slowing your machine down a little each time. We will for the present ignore the fact that the beauty of the production does not suffer until the tempo reached is so slow that it is no longer covered by the conception of the term tempo inscribed at the beginning of the composition reproduced. This proves that the secret of an artistic technic and even the "brilliancy" is in the tone quality, the perfect evenness, the rhythmic and dynamic qualities of one's playing, and not in the rapidity of the succession of tones.

Students who have at their disposal an appliance to make records of their own playing can make further experiments. Let them make a record of their own playing of a composition which they think they can play well. This will enable them to pass judgment upon their own playing, and they will perhaps realize their own short-comings better. In listening to one's own playing

one thing will certainly be very striking; it will be the fact that the record seems to reproduce much faster than the player will have intended it. It will also be noticed that minor irregularities (I do not mean false tones) which the player knows to have committed will not be as apparent as the guilty knowledge of the performer will lead him to think. This will be particularly true if some time has elapsed between recording and reproducing. This is easily explained. No performer is such an absolute master over all the small factors which enter into the successful performance of instrumental music. He is not always able to reproduce on his instrument an exact picture of his artistic idea. The audience does not know anything about this discrepancy between intent and result, and therefore receives a much better impression of the performance than performer himself. Recording one's own playing puts everyone in a position to watch his progress and put improving file where it is most needed. Such self examination is bound to increase self confidence, and consequently will lessen the number of failures of public performances, half of which are only failures on account of the lack of self-reliance.

In order to be a successful public player one must also possess something which I should like to call general-

YOU CAN OPEN A PURCHASE  
ACCOUNT HERE IF YOU WISH.

Suggestion for a display card in the "Record" department.

ship of the platform or the routine of performing in public. Nothing but experience will bring this, but some valuable points can be gleaned from object lessons given by the sound-reproducing machine. The scope of this article does not allow me to go into too much detail, but a few hints will tell the reader what I am driving at. For instance, note carefully the short pauses which experienced players make before big skips, how carefully they attack dangerous passages; note that what we often consider a fine "effect" is in reality the prudent self-limitation of one who knows what he can do and what he cannot do.

The sound-reproducing machine can also be used to advantage in memorizing music. Playing from memory means the reproduction of a vital, or an auditory, or a tactile impression. Most musicians combine the three unconsciously. Now take the record of a piece which you have memorized (it does not matter by what method), and while your machine reproduces the same close your eyes. If you really have this piece in your memory you will see the printed music before your mental eye (visual), or you will be able to reproduce the harmonic structure, etc., mentally (auditory), or you will seem to feel the keys under your fingers' ends (tac-



tile), according to the peculiarity of your memory. Reading music while the machine is playing is also a good exercise in memorizing. I would not advise you to slow the machine down for such practise, as slowing down makes the pitch lower, and it will disturb any musical ear to hear a number played in one key and at the same time, be reading the music in a higher. In order to memorize it is best to tune the machine to the pitch of the instrument on which you are going to try out what you have accomplished in the line of memorizing.

Transposing the particular weak spot of even good musicians can be easily acquired by the aid of the sound-reproducer. Taking it for granted that the theoretical part—I mean the ability to read the different transposing cleffs and signatures—have been mastered, take for instance a slow vocal number, perhaps a hymn, play it in the key in which it is written while the machine is also playing. After a little slow your machine down until it sounds exactly one tone lower; now read tenor cleff instead of violin cleff, alto cleff instead of bass cleff, add two flats to the original signature, etc.; most machines give a range of four or five tones up and down. While practising transposing one may at the same time improve as an accompanist. It takes a great lot of experience to be a good accompanist, and who could imagine a more patient singer or violinist than the one the sound-reproducing machine furnishes? Artists are proverbially impatient with their accompanists, but conditions are reversed when you simply have to rewind your machine, and they must sing again until you are able to follow to your own satisfaction.

The possibilities of the sound-reproducing machine are by no means exhausted, but I shall only call attention to one more application of the same. A large number of pianists earn a living by playing with small orchestras. These musicians are often called upon to improvise accompaniments, play from bass, second violin or clarinet parts. Proficiency in these things can be acquired in the privacy of their own home by the aid of the sound-reproducing machine without being subjected to the more or less unpleasant commentaries of their more experienced fellow musicians.—(Written for *Talking Machine World*, by Dr. Julius Schiller).

#### Selling to Schools.

THE queries in the "Sound Waves" column in the last issue of the Journal concerning the sale of talking machines to schools, caused a member of the trade, who has made careful surveys in this direction, to comment that the school proposition is usually the equivalent of a waste of time. "While you are working on school trustees," he said, "persuading some, and never persuading all what a grand thing it would be to use your line to give the school children a musical education, you could make dozens of sales to people who are already convinced, and just waiting for someone with sufficient enterprise to come along and close." The speaker did not disparage the desirability of having children brought up to consider the sound reproducing instrument a necessity in the home, but until the demand that has already been created is more nearly filled, the speaker referred to considered time more profitably employed in continuing to develop business along regular

channels. In this way also, it is suggested, that school business will develop naturally and can be handled with greater ease than under the present handicap of so many people to be considered, and the persistent antagonism of the minority of whom could make vain the hardest work of the best salesman.

#### The Half-Way Spirit.

A WOMAN enthusiastically entered a music store, resolved upon the purchase of a real good talking machine; but she was in doubt as to whether it should be in mahogany or quartered oak. The clerk looked blank over her quandary and repeated prices, with the comment that both are first-class machines. She was in need of concrete advice, while he met her in the abstract, his own indifference or lack of self-confidence multiplying the magnitude of her first doubt. She finally left the store in despair, resolved to sleep over the matter, or consult at home or with friends.

Next door, she encountered a fine display of parlor suites in the window, and the thought occurred to her,

YOU ARE VERY WELCOME HERE  
AS A VISITOR.

COME IN AND HEAR OUR LATEST RECORDS

A card used to advantage on Saturday afternoon and evening by a music dealer who handles talking machines.

why not new furniture instead? As she entered the clerk not only showed pleasure at the chance to show the goods, but also wore the convincing countenance that this is just the thing which she most needed. He gave a dozen reasons why the suite would prove satisfactory. He called attention to the various styles and shapes, but had one or two favorites, placing good proofs back of his arguments. She finally ordered the set, wondering why she ever thought of a talking machine—and all because she met with another sort of a salesman; one who was there for the purpose of selling goods, and with no thought of failure.

The half-way spirit seldom accomplishes any but the easy things. It is the "I can" which leads from doubt to a favorable decision.

### 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 "Gramophone" as a trade mark, as applied to the sale of sound reproducing machines, their parts, and accessories.

**BERLINER GRAMOPHONE CO., Limited**  
MONTREAL

**COLUMBIA JOBBERS HAVE HOLIDAY.**

Mr. Chas. R. Leake, one of the proprietors of Music Supply Co., Toronto, who are the Ontario jobbers of Columbia lines, recently returned to Toronto from a month's vacation among old friends and relatives in England. Mr. John A. Sabine, the other partner, who is also an Englishman, left on Mr. Leake's return to visit his relatives in England, and in a recent letter to Mr. Leake, speaks of enjoying himself immensely, after an absence of several years from home. Mr. Sabine will return in good time for the Toronto Exhibition, both he and Mr. Leake arranging to be in town during the two weeks. This firm report an excellent year's business up to the present, showing a material increase over last year for the same months, and with the brightest of fall prospects.

**SELLING HELPS FOR VICTOR DEALERS.**

A recent issue of "His Master's Voice" bulletin, which is issued by Berliner Gramophone Co., Ltd., of Montreal, announces that company's willingness to co-operate with Victor dealers in closing sales. The dealers should promptly take advantage of so valuable an offer, which is explained in the following paragraph:—

"Frequently a dealer will have a number of prospects who are more or less interested, but it is difficult to get them to the point of definitely considering a purchase—chiefly because they do not give enough thought to the subject. A good convincing letter, pointing out the benefits to be derived from the possession of an instrument, will quite often crystallize their interest to the point where the dealer can easily step in and close the sale. Our sales department will undertake to write personal letters to such prospects, if a list of names and addresses is supplied by the dealer and make the letters and printed matter of such a character as will bring about the desired result. This is genuine co-operation and should prove of great benefit. Get your list in right away."

**ENLARGING RECORD PLANT.**

Mr. Thos. Stephenson, superintendent of the Columbia Phonograph Co.'s factories at Bridgeport, Conn., spent some days in Toronto recently, conferring with Mr. Farquharson regarding the enlargement of their manufacturing plant in this city. Additional presses will be added, more floor space having been acquired, for the production of Columbia disc records on a larger scale than before. The Columbia Company, it is interesting to note, have discontinued the manufacture of cylinder graphophones.

**A NEW HORNLESS PHONOGRAPH.**

Whaley, Royce & Co., Ltd., Toronto and Winnipeg, who are sole Canadian selling agents for U-S phonographs and records, announce the introduction of a new hornless cabinet instrument to retail in Canada at \$30.00. This new design has been named "Rex," and will play two or four-minute records. It is attractive in appearance, well made, and of a convenient size.

**SOUND WAVES.**

Are they "machines," or are they "instruments?" Which term do you and your salesman use? Don't you think it is more effective, in doing business with a musically refined customer, to speak of your line as a "musical instrument?"

Do you charge interest on deferred payments, or do you charge a straight advance over the cash price when making time sales?

Have you ever featured a certain instrument with a certain number of records and advertised the price that buys the equipment? Would this not help to start a buyer off with more records than if the latter are selected after the sale of the instrument is closed?

When selling a talking machine, do you quote a lump sum for an outfit of machine and records? Wouldn't this be better than closing the machine sale and then trying to sell a list of records?

Have you individual demonstration rooms, or do you herd your customers together when a number come in at once?

Do you card index your customers, keeping a record of the particular musical tastes of each? Wouldn't it bring better results if you could write certain customers personal letters when you have something new of individual interest?

What does it cost you to do business? If you cannot tell exactly, better find out or the fellow across the street who does know will soon get your best trade.

Does every talking machine owner in your district know the date each month when the new records are put on sale by you? Does each one look forward to that date?

When you give a talking machine recital, what method do you adopt to obtain the names of those present? How do you utilize that list of names?

To intelligently advise a customer whether a machine in mahogany or quartered oak would be the better for their homes, it is necessary to know something of the party's furniture. Do you know the manner in which the homes of your town are furnished?

Are you satisfied to quote a well-to-do prospect on a cheap talker? Do you direct any effort toward talking any person into buying a machine when you know they should not buy one, or could not pay for it within a reasonable time?

Do you wait until November to talk and advertise talking machines for use in the home in the fall evenings, or are you preparing for it now?

Do you figure that because a person has owned a piano for some years he is not in the market for a talker?

Some dealers handle records because frequently people call and enquire for them. Others handle them for profit in themselves. In which class are you?

Have you a good talking machine in your own home?

Is there a High School in your town? If so, did you ever treat the students of the higher forms to Antony's speech over Caesar's body? It would be an hour well spent some Friday afternoon.

Can you give a customer any idea of how a record is made? In the finished record a great deal is involved of which many people are ignorant.

### EDISON DISC PHONOGRAPHS.

The disc phonograph on which Mr. Thos. Edison has been working for several years, and which Edison dealers have been anticipating for some time, is now a reality. The Edison disc line was shown for the first time last month. The R. S. Williams & Sons Co., who are Edison distributors in Canada, have received advance photographs, and Mr. Williams and Mr. Stanton of the above firm, recently inspected the line in New York. They are in several designs of hornless, cabinet instruments and, needless to say, are of a high standard. Periodically, during the last couple of years, rumor announced the Edison disc, but each time rumor was incorrect, according to Mr. Edison's ideas of what the product should be, until now it appears in the state of perfection that is satisfactory to himself.

### MRS. VAN PUYSSTER'S IDEA.

Retailers of "His Master's Voice" lines who do not secure a supply of "Mrs. Van Puyster's Idea" and use them, are losing the advantages of a good proposition. The above is the title of a little novelette, attractively printed in colors and written in a style that people will read. It doesn't suggest that it is an advertisement. It is high class literature, but will accomplish little if the dealer doesn't circulate it when he gets it. Berliner Gramophone Co. announce that the book will be supplied free of charge. This gives to the dealers a chance to use, without cost to themselves, the brains of a specialist.

### AUGUST A GOOD MONTH.

The Auto Pneumatic Action Co. and Sterling Actions & Keys, Ltd., will keep "open house" to the trade during the Toronto Exhibition. Mr. W. J. Keeley, vice-president of the first mentioned concern, and president of the parent firm in New York, and who is well known to many of the Canadian trade, will be in Toronto during the Fair.

Both companies report a very pleasing year's business up to the present, with July quiet in comparison with other months, but with a considerable livening up in the demand during August. Mr. F. T. Quirk, who is manager of both firms, is arranging for demonstrations of the Auto-Pneumatic Action at their own factory on Noble Street, which is just a stone's throw from the Queen Street subway, or about three minutes' car ride from the Exhibition gates. Visiting dealers or manufacturers can also have explained to them at first hand the special merits of the Individual Brass Flange, manufactured by Sterling Actions & Keys, Ltd.

### PIANO MAN BAGGED.

The members of the Mason & Risch staff, on the occasion of the departure of Mr. C. J. Houlette to Des Moines, presented him with a leather bag and presented Mrs. Houlette with a bouquet of American beauty roses. They also accompanied him to the railway station in a body and gave him a loyal send-off. Mr. Houlette returns to Des Moines, his home-town, to take charge of the branch there of the Smith Music House, of Chicago.

### A MOTOR ACCIDENT.

A motor accident that might have resulted very seriously to Mr. H. S. Berliner and Mr. Edgar Berliner, of Berliner Gramophone Co., Montreal, fortunately made a wreck of the car only. The two gentlemen were motoring to their summer home at Dorval in the former's car. They overtook a slower travelling car and their signals were eventually responded to by the chauffeur in front turning out, giving to Mr. Berliner, who drives his own car, room to pass. He accordingly speeded up and was just about to pass when the other car pulled back in front, making it necessary for Mr. Berliner to either turn off the road altogether, or to run into the other car. He chose the former course, almost ruining his car and with his brother, miraculously escaping serious if not fatal injuries.

### THE OLD RELIABLE.

The Dominion Organ & Piano Co. report the summer trade of 1912 to be quite up to expectations, and with their factory running full time all through the season, they have found the daily newspaper advertising they have been running of great advantage to "Dominion" dealers as well as to themselves, inquiries constantly coming in. The manufacturers of the "Dominion" line will occupy their music pavilion at the Canadian National Exhibition as in former years, and extend their usual cordial welcome to members of the trade, whether "Dominion" dealers or not, to call on them. The president of the firm, Mr. J. W. Alexander, expects to spend much of the fortnight with their display.

### AN EDUCATIONAL EXHIBIT.

The Otto Higel Co. will repeat their enterprise of last year and maintain an educational exhibit at the Toronto Exhibition. They will occupy the same space as a year ago, and extend the same welcome to manufacturers and retailers to visit them there or at their factory at King and Bathurst streets, where cars pass every minute during the rush hours.

Mr. Otto Higel, head of the firm who has been recuperating after his severe illness, is now in excellent health and will be back at the factory by the opening of the Fair as enthusiastic as ever as to the present success and future prospects of the music industries in Canada.

The perforated roll department is giving a good account of itself, and has been able to get stock ahead in order to take care of the usual fall rush while the player department has known practically no let up by reason of the excellent foreign trade.

The demand for the Continuous Brass Flange, which the Otto Higel Co. have been featuring for over a year, also shows that it fulfils the claims made for it.

### THE CARE OF AWNINGS.

Do you dry your awning out when it gets wet? Or do you leave it soak and drip after a heavy rain? Don't you know it doesn't do an awning any more good than it would any other fabric to soak in that way? If your awning gets wet, lower it when the weather is right and let it dry out, making sure it is perfectly dry before you put it up.



# Piano and Music Dealers

You need the Columbia Line!

Graphophones, Grafonolas, and Records mean profit in your business!

**You are primarily a business man therefore your first consideration must be profit !!!**

The Columbia line gives you:

1. The best instruments—value, price and finish.
2. The best Records—tone, selection and durability.
3. The best service—prompt, reliable and efficient
4. THE BEST PROFIT.

It is your duty to verify the above statements.

Write us or the Columbia Jobber of your territory, and you will be supplied with the fullest of particulars and details.



COLUMBIA PHONOGRAPH CO., General

Canadian Headquarters—McKinnon Building  
TORONTO:





## Under this trade - mark—

you can profit by the  
larger side of the music  
business — the vocal  
side.

Because most people enjoy vocal music much more than they do instrumental music, and everybody who enjoys instrumental music enjoys vocal music.

Let your warerooms reflect *all* that is musical—make your store the *centre* of musical attraction. Give the people in your vicinity the chance to hear singing voices of the world-famous artists—Destinn, Fremstad, Nordica, Garden, Slezak, Zenatello, Nielsen, Pasquali, White, Gay, Cavaliere, Bispham (only played on Columbia Records): also instrumental records by Josef Hoffmann, Xver Scharwenka, Kathleen Parlow, Guido Deiro and many others; stock the various models of Columbia Grafonolas. You will add a leading and very profitable feature to your business.

We can show you —  
easy.

## Columbia Artists



<sup>1</sup> Nordica	<sup>2</sup> Fremstad	<sup>3</sup> Mary Garden	<sup>4</sup> Alice Neilson
<sup>5</sup> Zenatello	<sup>6</sup> Bonci	<sup>7</sup> Cavaliere	<sup>8</sup> Constantino
<sup>9</sup> Lipkowska	<sup>10</sup> Baklanoff	<sup>11</sup> Amato	
<sup>12</sup> McCormack	<sup>13</sup> Boninsegna	<sup>14</sup> Emmy Destinn	
<sup>15</sup> Sammarco	<sup>16</sup> Anselmi	<sup>17</sup> Mardones	

Columbia Orchestra  
Prince's Orchestra  
Russian Symphony Orchestra  
New York Hippodrome Orchestra  
Royal Scots Guards Band  
Creator's Band  
New York German Liederkranz  
and many others.

All the leading Vaudeville and fun making artists such as Weber and Fields, Bert Williams, &c.

See our Record Catalogue  
for Complete List

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**Columbia Phonograph**  
McKinnon Bldg.,

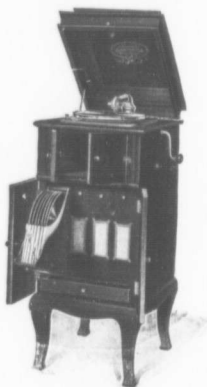
# Columbia Grafonolas



"Favorite," quartered oak or mahogany, price \$65.



"Regent," mahogany, option of golden, fumed, or mission quartered oak with straight legs (to order), price \$250.



"Nonpareil," mahogany, price \$180.

**Company, General**  
**Toronto**

## The Talking Machine Industry and the Columbia Policy

SINCE the time when, 25 years ago, a Columbia instrument was first offered for sale in the back room of a small office building in Washington, D.C., down to the present day, when Columbia product circles the globe, the aim of the manufacturers has been to produce talking machine equipment the superior merits of which must take priority over all other considerations.

This policy assures Columbia jobbers and retailers, and those who contemplate taking on the line, the utmost in value of product.

The Columbia manufacturing policy is further augmented by the Columbia broad and liberal selling policy.

Then there is also the Columbia policy of securing for dealers and the public what might be termed the quality of entertainment. All the latest song hits, musical entertainments, including the singing voices of the majority of the world's famous artists, are at the disposal of the purchaser of a Columbia instrument.

In a word, the business that Columbia product holds out to you is available, under more favorable conditions at the present time, than ever before in the history of the talking machine industry. Such a line adds prestige and profits—dignity and dividends—in the broadest sense of the terms.

Write to us today. We will show you how to profit by the *larger* side of the music business—the *vocal* side.

# Reputation is the thing that counts



**W**E have made it. It is only eighteen months since we began business as the Ontario distributors of Columbia goods. In those months we have purchased and sold more Graphophones, Grafonolas and Columbia Disc Records than any other firm that ever handled "talkers" in Ontario.

Columbia product is music. Our service is prompt, honest and courteous. Those are the things that count.

When you visit the Toronto Exhibition, or at any other time, come to our new show rooms, three minutes' walk from Union Station. You will be very welcome and our exhibit will interest you.

## The Music Supply Co.

Sole Ontario distributors of  
Columbia Grafonolas and Records

88 Wellington St. W.  
Toronto

JOHN A. SABINE Proprietors  
CHAS. R. LEAKE

## NEW RECORDS.

### U.S. RECORDS FOR SEPTEMBER.

Whaley, Royce & Co., Ltd., Sole Canadian Selling Agents.

#### FOUR-MINUTE ENGLISH RECORDS—60c.

- 1349 Revival Meeting at Pumpkin Center ..... Cal. Stewart  
 1388 The Mill in the Forest...Louis von der Mehdlen and Band  
 1404 Simplex Waltz...Louis von der Mehdlen and Orchestra  
 1482 What Do You Think of Hoosihan, etc. .... E. M. Favor  
 1488 In Jay Town ..... Porter and Harlan  
 1447 Hosanna ..... F. Croxton  
 1461 Ave Maria ..... R. Errolle  
 1465 Gavotte (Violin) ..... Dr. Popper  
 1469 Cradle Song ..... Elsie Baker  
 1481 If I Were You, etc. .... John Barnes Wells  
 1491 Merry Wives of Windsor (Overture)  
 Louis von der Mehdlen and his Band  
 1509 Ever or Never Waltz...Louis von der Mehdlen and his Band  
 1512 Darkies Jubilee. (Banjo) ..... Van Eps  
 1523 Gondoliers, etc. .... Florantine Quintette  
 1525 That Supperly Slide Thombone....Collins and Harlan  
 1530 Sweetest Story Ever Told ..... Reed Miller  
 1533 See the Pale Moon....Elsie Baker and John Barnes Wells  
 1535 A Bad Boy and a Good Girl...Mae Jennings and Henry Burr  
 1539 Shipmates. (Vaudeville Sketch) ....Golden and Hughes  
 1552 I Surrender All....Peerless Quartet, Orchestra Accomp.

#### TWO-MINUTE ENGLISH RECORDS—40c.

- 440 United Empire March ..... U.S. Military Band  
 468 Silver Heels ..... Van Eps and Benzler  
 488 Music Vots Music Must Come From Berlin  
 Morris Burkhardt  
 489 When You're Married ..... Beron G. Harlan  
 493 Whistle It ..... Ethel Ulan  
 499 Foolish Sammy ..... U.S. Military Band  
 505 Take a Little Tip from Father ..... W. H. Thompson  
 506 When I Was Twenty-One and You Were Sweet Sixteen  
 Manuel Romain

### EDISON RECORDS FOR SEPTEMBER.

#### AMBEROL CONCERT RECORDS—\$1.00.

- 28026 (a) Menuett G Flat Major; (b) Valse Bluette.  
 Kathleen Parlow  
 28027 Abide With Me ..... Christine Miller  
 28028 (a) Contentment; (b) A Red, Red Rose...Thomas Chalmers  
 28029 Oh Promise Me ..... Marie Rappold  
**AMBEROL RECORDS—65c.**  
 1096 Father Rhine March—"Miss Loreley"  
 Edison Concert Band  
 1097 Favorite Airs from "Robin Hood"  
 Edison Light Opera Co.  
 1098 Lady Angeline ..... Campbell and Gillette  
 1099 Come Back to Playland with Me .....Manuel Romain  
 1100 U. S. Army Bugle Calls—Part 2  
 Buglers of the N. Y. Military Band  
 1101 Just a Plain Little Irish Girl ..... Lottie Gilson  
 1102 I'll Take You Home Again, Kathleen  
 Will Oakland and Chorus  
 1103 Baby Mine ..... Elizabeth Spencer  
 1104 Moonlight Dance ..... American Standard Orchestra  
 1105 (a) I Know a Lovely Garden; (b) Because...Hugh Allan  
 1106 The Star of the East ..... Anthony and Harrison  
 1107 Opera Burlesque, on Sextette from "Lucia"  
 Billy Murray and Mixed Chorus  
 1108 Rye Waltzes—Scotch Melodies...National Promenade Band  
 1109 Good Bye, Rose ..... Walter Van Brunt  
 1110 Two Rubes and the Tramp Musician...Porter and Harlan  
 1111 Drifting ..... Elsie Baker and James F. Harrison  
 1112 (a) Silver Threads among the Gold; (b) Cordelia Polka  
 William Dorn  
 1113 My Rose of the Ghetto—"Louisiana Lou"  
 Maurice Burkhardt

- 1114 Take Thou My Hand ..... Edison Mixed Quartet  
 1115 Because I Love You, Dear ..... Charles W. Harrison  
 1116 Scarf Dance ..... Karel Bondam  
 1117 When Uncle Joe Plays a Rag on His Old Banjo  
 Collins and Harlan

- 1118 Whistle It—"The Wall Street Girl"  
 .... Ada Jones  
 1119 You're My Baby ..... Premier Quartet  
 1120 Remick's Hits—Molloy Overture, No. 12  
 New York Military Band

#### STANDARD RECORDS—40c.

- 10571 Passing Review—Patrol  
 National Guard Fife and Drum Corps  
 10572 I'd Love to Live in Loveland With a Girl Like You  
 Walter Van Brunt  
 10573 Pucker up Your Lips, Miss Lindy...Campbell and Gillette  
 10574 Mummy's Shufflin' Dance ..... Billy Murray  
 10575 The Skeleton Rag ..... Premier Quartet

### COLUMBIA RECORDS FOR SEPTEMBER.

#### 12-INCH SYMPHONY DISC RECORDS.

\$4.00 each.

- A5406 Aida—Miserere appiati mi festi (With sadness thou hast  
 oppressed me)—Verdi  
 Maria Gay and Giovanni Zenatello  
 Aida—Gin i sacerdoti adunati (The priests to judg-  
 ment now proceed)—Verdi  
 Maria Gay and Giovanni Zenatello

#### 10-INCH SYMPHONY DOUBLE DISC RECORDS—\$2.00.

- A1190 Comin' Thro' the Rye (Old Scotch Melody)  
 Mary Garden  
 Soprano Solo, Orchestra Accomp.  
 John Anderson, My Jo (Old Scotch Melody)  
 Mary Garden  
 Soprano Solo, Orchestra Accomp.  
 A1191 Blue Bells of Scotland (Old Scotch Melody)  
 Mary Garden  
 Soprano Solo, Orchestra Accomp.  
 Joek o' Hazeldean (Old Scotch Melody)...Mary Garden  
 Soprano Solo, Orchestra Accomp.

#### 10-INCH BLUE-LABEL DOUBLE DISC RECORDS—75c.

- A1182 Lord (Godfrey Amhurst—Hamilton)...Amherst Octette  
 Cheer for Old Amhurst...Pierce...Amherst Octette  
 A1183 Wait Till the Clouds Roll By—Fulmer...Will Oakland  
 Counter-Tenor Solo, Orchestra Accomp.  
 When the Robins Nest Again—Frank Howard  
 Will Oakland  
 Counter-Tenor Solo, Orchestra Accomp.

- A1184 My Lass from Glasgow Toun—Williams and Godfrey  
 Billy Williams  
 Comic Song in Scotch Dialect, Orchestra Accomp.  
 Let's All Go Mad—Williams and Godfrey...Billy Williams  
 Comic Song in Scotch Dialect, Orchestra Accomp.

#### 12-INCH BLUE-LABEL DOUBLE DISC RECORDS—\$1.25.

- A5404 Cavalleria Rusticana—Easter Chorus—Inneggiano il  
 Signor (Sing We Our Saviour's Story)—Mascagni  
 Louisa Villani and Chorus  
 Soprano Solo and Chorus in Italian, Orchestra Accomp.  
 Cavalleria Rusticana—Selections—Mascagni  
 Prince's Orchestra

- A5405 Light Cavalry—Overture—Frank Von Suppe  
 Prince's Orchestra  
 Esquisses Cateusiennes—Cortege du Sardar—Michael  
 Iwanow...Russian Symphony Orchestra  
**10-INCH DOUBLE DISC RECORDS—65c.**

- A1180 Romance—Wieniawski ..... Lila Isanes  
 Violin Solo  
 Caccatina—Joachim Raff ..... Lila Isanes  
 Violin Solo  
 A1181 Butterflies—Intermezzo—Steinke...Prince's Orchestra  
 Zim Zim Waltz—Robert Hood Bowers...Prince's Band  
 A1185 Hear That Orchestra Rag—Hollander...Peerless Quartet  
 Vocal Quartet, Male Voices, Orchestra Accomp.  
 The Wall Street Girl—Whistle It—Schwartz  
 Ada Jones and Peerless Quartette  
 Soprano Solo and Male Quartet, Orchestra Accomp.



- A1187 Oh! You Circus Day—Monaco  
     Byron G. Harlan and Arthur Collins  
     Tenor and Baritone Duet, Orchestra Accomp.  
     My Summarn Girl—Hirsch ..... Arthur Collins  
     Baritone Solo, Orchestra Accomp.
- A1188 Going Up With the Elevator Man—Irving Berlin  
     Maurice Burkhardt and Peerless Quartet  
     Tenor Solo and Male Quartet, Orchestra Accomp.  
     The Ragtime Jockey Man—Irving Berlin  
     Maurice Burkhardt and Peerless Quartet  
     Tenor Solo and Male Quartet, Orchestra Accomp.
- A1189 Shamrock Belles—Percy Wenrich  
     Albert Campbell and Henry Burr  
     First and Second Tenor Duet, Orchestra Accomp.  
     The Girl I'll Call My Sweetheart Must Look Like You—  
     Olcott and Sullivan ..... Walter Van Brunt  
     Tenor Solo, Orchestra Accomp.
- 12-INCH DOUBLE DISC RECORD—\$1.00.**  
 A5403 The Ninety and Nine (Sacred Song)—Edward Champion  
     Mrs. A. Stewart Holt  
     Contralto Solo, Orchestra Accomp.  
     The Realm of Endless Day (Sacred Song)—J. L. Gilbert  
     Mrs. A. Stewart Holt  
     Contralto Solo, Orchestra Accomp.
- VICTOR RECORDS FOR SEPTEMBER.**  
 Single Black Label Records—10-inch size, 75c. each; 12-inch  
 size, \$1.25 each.  
 Double-Faced Black Label Records—10-inch size, 90c. each;  
 12-inch size, \$1.50 each.  
 Purple Label Records—10-inch size, 90c. each; 12-inch size,  
 \$1.50 each.
- 17124 I Want to Love You While the Music's Playing  
     (Havez-Botsford)  
     (with Will Oakland) Heideberg Quintet 10  
     Bring Back My Golden Dreams (Hans-Meyer)  
     Peerless Quartet 10
- 17125 The Joker—Characteristic March (Lake)  
     Sousa's Band 10
- Lockstep Luke—Characteristic Two-Step (Balfmooer)  
     Arthur Pryor's Band 10
- 17126 Victor Minstrels, No. 21 ..... Victor Minstrel Co. 10  
     In Ragtime Land (McKeon-Sherman) (Banjo acc. by  
     Vess. L. Ossman) ..... Arthur Collins 10
- 17128 That Coontown Quartet (Clarke-Schwartz)  
     American Quartet 10  
     There's Lots of Stations on My Railroad Track  
     (Edwards-McCarthy) ..... Eddie Morton 10
- 17129 West Lawn Polka (Glyn-Bacon) Banjo (piano acc.)  
     E. J. Bacon 10
- Cribibirin Waltz (Pestalozza) Whistling  
     Guido Giablini 10
- 17130 Killarney, My Home O'er the Sea (Logan)  
     Walter J. Van Brunt 10  
     Mary Was Not My Mother's Name (Lamb-Sulman)  
     American Quartet 10
- 17131 Here's Love and Success to You (Graff-Ball)  
     Peerless Quartet 10  
     Something's Going to Happen to You (Esrom-Morse)  
     Campbell and Burr 10
- 17132 Barbara Frietehie (Whittier) Recitation  
     Frank Burbeck 10  
     The Water Mill (McCallum) Recitation  
     Frank Burbeck 10
- 17133 Tannhauser—Pilgrims' Chorus (Wagner)  
     Victor Brass Quartet 10  
     Don Carlos—Grand March (Verdi) ..... Sousa's Band 10
- 17134 Chant du Rossignol (Concert Polka) (Filipovsky)  
     (Piccilo Solo), Clement Barone, with Sousa's Band  
     Serenata, Op. 15, No. 1 (Moszkowski) Violin-Harp-  
     Flute ..... Neapolitan Trio 10
- 17135 Spring (Printemps) Valse Chantee (Op. 41) (Salig-  
     me-Stern) ..... Olive Kline 10  
     Gondolier's Song (Gondellied) (Op. 102) (Hoffmann)  
     Elsie Baker and Frederick Wheeler 10
- 17136 Good-Bye, Everybody (from "A Modern Eve")  
     (Hough-Gilbert) ..... Walter J. Van Brunt 10  
     The Time for a Time is Summertime (Hodgkins-  
     Cogan) ..... Walter J. Van Brunt-Maurice Burkhardt 10
- 17137 When the Mists Have Rolled Away (Sankey)  
     Trinity Choir 10  
     Some Day I Shall Know (Gardner-Towner)  
     Earl Cartwright 10
- 17138 Round the World Selection (Klein) (arr. by O'Hara)  
     Victor Military Band 10  
     The Red Rose Rag (Percy Wenrich)  
     Arthur Pryor's Band 10
- 17139 When the Old Folks Were Young Folks (Lamb-  
     Sulman) .. Harry Macdonough and Haydn Quartet 10  
     When You're Away (Brown-Young-Grant)  
     Edna Brown and American Quartet 10
- 17140 Scotch Medley March. Bagpipes and Drums  
     Sutcliffe Troupe 10  
     1. The Battle of Killierankie; 2. Will Ye No Come  
     Back Again ..... Sutcliffe Troupe 10
- 17141 Waiting for the Robert E. Lee (Gilbert-Muir)  
     Heideberg Quintette 10  
     Take Me to the Cabaret (Dillon) ..... Billy Murray 10
- 35229 Nightmare in the Desert (Powell) (with specialties  
     and imitations by the orchestra) .. Mark Sheridan 12  
     The Conundrum (What Will I Play Next?)  
     35231 G. A. R. Patrol (Fassett) ..... Arthur Pryor's Band 12  
     Phryne Valse (Pedro de Zuleta) for dancing  
     Victor Military Band 12
- A SONG MEDLEY OF REMICK HITS.**  
     Victor Mixed Chorus  
 31866 Song Medley, No. 4 "Remick Refrains." "When I  
     Was Twenty-One and You Were Sweet Sixteen"—  
     "Oo Moonlight Bay"—"Harbor of Love"—  
     "You'll Do the Same Thing Over"—"Red Rose  
     Rag"—"Oh, You Beautiful Doll."
- TWO SONGS BY LUCY MARSH**  
     Lucy Isabelle Marsh, Soprano  
     Purple Label, 10-inch, 75c.—In English  
 60073 1. The Birth of Morn ..... Dunbar-Leoni 10  
     2. Rose in the Bud ..... Barrows-Farster
- VICTOR HERBERT'S ORCHESTRA PLAYS TWO CELE-  
 BRATED NUMBERS.**  
     Victor Herbert's Orchestra  
     Personally directed by Victor Herbert  
     Purple Label, 10-inch, 90c.  
 60074 Cavalleria Rusticana—Intermezzo Sinfonia. Mascagni 10  
     Purple Label, 12-inch, \$1.50  
 70077 Kamemnoi Ostrow (Reve Angeliene) Op. 10, No. 22  
     Rubinstein 12
- NEW RED SEAL RECORDS.**  
**A TROVATORE AIR BY GADSKI**  
     Johanna Gadski, Soprano  
     12-inch, \$3.50—In Italian  
 88379 Trovatore—D'amor sull' ali rosee (Love, Fly on Rosy  
     Pinions) (Act IV.) ..... Verdi
- AN ITALIAN SONG BY CARUSO**  
     Enrico Caruso, Tenor  
     12-inch, \$3.50—In Italian  
 88345 Lo Schiavo—Aria Americo ..... Gomez
- MCCORMACK SINGS THE FAVORITE ROSARY**  
     John McCormack, Tenor  
     10-inch, \$1.25—In English  
 64257 The Rosary ..... Ethelbert Nevin
- A SCHUBERT SONG BY SCHUMAN-HEINK**  
     Ernestine Schumann-Heink, Contralto  
     10-inch, \$2.50—In German  
 87104 Die Forelle (The Trout) Op. 32 (piano acc. by Mrs.  
     Katharina Hoffman) ..... Schubert
- THE ROMEO SERENADE BY JADLOWKER**  
     Herman Jadlowker, Tenor  
     12-inch, \$2.50—In French  
 76025 Romeo et Juliette—Ah! leve toi soleil (Fairest Sun,  
     Arise) (Act I.) ..... Gounod

- WOTAN'S FAMOUS INVOCATION BY JOURNET  
 Marcel Journet, Bass  
 12-inch, \$2.00—In German
- 74268 Das Rheingold—Abendlich strahlt der Sonne Auge (The Evening Light) (Wotan's Invocation)..... Wagner  
 A CELEBRATED MOZART NUMBER  
 Otto Goritz, Baritone  
 12-inch, \$2.00—In German
- 74289 Nozze Figaro—Ach ofnet eure Augen (Of Women Be aware!) (Act IV.)..... Mozart  
 POWELL PLAYS A FAMOUS SAINT-SAENS MELODY  
 Maud Powell, Violinist  
 10-inch, \$1.25
- 64265 Le Cygne (The Swan) (piano acc. by Waldemar Lichowsky) ..... S. aint-Saens  
 A MacDOWELL MELODY BY ZIMBALIST  
 Efrim Zimbalist, Violinist  
 10-inch, \$1.25
- 64266 Long Ago (from "Four Songs"—Op. 56) (piano acc. by Sam. Chotzinoff) ..... MacDowell  
 AN OPERATIC NOVELTY BY ALDA  
 Frances Alda, Soprano  
 12-inch, \$3.50—In Italian
- 88325 Loreley—Ah, dunque ei M'amera—Anna's Aria  
 Catalani
- TWO INTERESTING GLUCK RECORDS  
 Alma Gluck, Soprano  
 10-inch, \$1.25—In English
- 64267 Lo, Here the Gentle Lark (Dute obbligato by Clement Barone) ..... Bishop
- THE LOVELY SPRING SONG FROM NATOMA  
 Personally directed by Victor Herbert  
 12-inch, \$2.00—In English  
 (Act II.) .....
- 74274 Numa—Spring Song (I List the Trill of Golden Throat)
- DEUTSCHE PLATTEN (German Records)  
 Doppel-Seitigen Platten, 10-zoll, 90c.; 12-zoll, \$1.50.  
 (Double-Faced, 10-inch, 90c.; 12-inch, \$1.50)
- 63779 Schon Rottraut (Pippe-Weinhardt) (unaccomp.)  
 Nobe-Quartet 10  
 Ewig, liebe Heimat (Gersdorff-Sturmer) (unaccomp.)  
 Nobe-Quartet 10
- 63780 Ich liebe dich (Beethoven) (piano accomp.)  
 Alexander Heinemann 10  
 Phyllis und die Mutter (Wandersohn) (piano acc.)  
 Alexander Heinemann 10
- 63781 Rheingold, "Abendlich strahlt" (Wagner)  
 Fritz Feinhals 10  
 Siegfried, "Auf wolkigen Hoh'n" (Wagner)  
 Fritz Feinhals 10
- OBOUSTRANNE REKORDY (Bohemian Records)  
 10-palcevo kus, 90c.; 12-palcevo kus, \$1.50.  
 (Double-Faced, 10-inch, 90c.; 12-inch, \$1.50)
- 63782 Zeleny Hajove March (Kinoch)  
 Kryl's Bohemian Band 10  
 Na Prej (arr. by Tyner)....Kryl's Bohemian Band 10
- 68335 Bartered Bride—Sextette (Smetana)  
 Kryl's Bohemian Band 12  
 Libusse Overture (Smetana)....Kryl's Bohemian Band 12
- 68338 Sweet is the Dream (Cornet and Trombone Duet by Kryl and Cimerá) (Compagn)  
 Kryl's Bohemian Band 12
- Bartered Bride Selection (Prodana Nevesta) (Smetana) .....Kryl's Bohemian Band 12
- TEN VICTOR RECORDS THAT SHOULD BE IN EVERY HOME.  
 12-inch, \$4.00
- 89030 Il Trovatore—Miserere, act IV, Italian  
 Caruso, Alda and Metropolitan Chorus  
 12-inch, \$3.00
- 88296 Mignon—Polonese "Io son Titania" (I'm Fair Titania)  
 Louisa Tetrazzini  
 12-inch, \$1.25
- 35196 Memories of Home (O liebe Heimat) Violin, Flute, Harp,  
 Neapolitan Trio
- Love's Old Sweet Song (Molloy).....Neapolitan Trio  
 10-inch, \$1.00 each
- 64174 I'm Falling in Love with Someone (from "Naughty Marietta") ..... John McCormack
- 64189 Good Bye, Sweet Day (Vannah) ..... Janet Spencer  
 12-inch, \$1.00
- 31823 Gems from "The Pink Lady".....Victor Light Opera Co.  
 10-inch, 75c. each
- 60031 Italian Street Song (from "Naughty Marietta")  
 Marsh and Victor Light Opera Co.
- 16483 Casey Jones ..... Murray and American Quartet
- Moonlight in Jungle Land ..... Collins and Harlan
- 16467 The Garden of Roses ..... Maedonough and Haydn Quartet
- My Garden That Blooms for You .... John Barnes Wells
- 16377 Put On Your Old Grey Bonnet ..... Haydn Quartet
- It's Hard to Kiss Your Sweetheart When the Last Kiss Means Goodbye ..... Walter Van Brunt

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" Der Rosenkavalier "  
" Claudine "  
" Valse d'Amour "  
" Phryné "  
" Charmeuse " (Waltz Inter-  
mezzo)

TWO-STEPS

" Ghosts "  
" Cock-a-hoop "  
" Don't Stop "  
" Great Snakes "  
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" O Dry those Tears "  
" Slave Song "  
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## The Music Dealer's Connection with the Music Teacher and Choir Leader.

FREQUENTLY music dealers express emphatically their disinterest in the music teacher and choir leader, who in many cases are the same party. Often-times their complaints regarding the unsatisfactory features of that class of business are well founded. Yet on the other hand, a disposition to let such trade take care of itself, to take the path of least resistance by giving up the attempt to sell at a reasonable profit to those in that profession, will not remedy the situation.

Furthermore, it gives a competitor the opportunity to corral that business. Music teachers have been known to expect considerably larger discounts than they were entitled to. Also they often show little disposition to buy from the dealer in their own town. However, in dealings with just such customers, instances occur that show clearly the music teacher is more aggressive than the dealer.

Such a relation should be reversed. The dealer should set the pace. He should familiarize himself with his stock and all new offerings. The musician to-day keeps his eyes open for all kinds of new music and new books, and therefore those selling music should be in a position to make suggestions to the teacher, rather than always wait to be asked for certain selections. A successful merchant says: "Instead of wondering what my competitor will do next, I keep him guessing what my next step will be." For the same reason it is better to anticipate the customer's requirements rather than allow him to take the lead.

### Music Cabinets.

The admission of a dealer who saw the mistake in his attitude toward music teachers and choir leaders, as buyers worth cultivating bears directly on this point. He confessed that a short time previous to the interview, he had looked upon every home in his town where there was not already one as a possible place to put in a music cabinet—with the exception of the residences of the various teachers.

There was a time when musicians seemed to take a pride in cultivating a kind of "artistic abandon" in their surroundings. New and old extremes are decidedly out of place. The old torn pieces of music lying around all over the room, evidencing other forms of carelessness and lack of system, have gone with the lawyer's powdered perukes. When the teacher of to-day needs to use a certain piece or book, he wants it at once. Excellent cabinets may be bought very reasonably, and they enable one to have his music at his finger's ends. The writer has in mind two places where there should be a music cabinet and is not, and he is reasonably sure it is chiefly because the dealer from whom these parties buy their sheet music, has never suggested cabinet to them.

### Choir Music.

In the larger centres choir music is kept well to the front by many stores, but the same does not hold good

in all towns. It is true that in a smaller centre, where the number of churches is not large, the field for selling anthems and anthem books is somewhat limited. Notwithstanding, should not the proportion of profit from that source be as great accordingly for a music store located in a town of 4,000 as in a city?

Considering the very moderate price at which anthems are obtainable, a small yearly investment will, in a reasonable time, provide a remarkably well assorted collection of good numbers. With a view to assisting those dealers who feel inclined to take up this department in earnest, a choir leader was asked to prepare a table showing how a leader, who needed twenty copies of each piece, and with only from \$25 to \$30 a year at his disposal for purchasing music, could use that amount to the best purpose. The leader in question has a preference for good music, be it easy or difficult, cheap or expensive, and in compiling the following table, has kept in mind the average leader of the average choir in the average church. His suggestions represent an expenditure of \$27.20, and while others of different tastes might select differently, the list merits careful perusal. To say the least, it represents value for every cent of the \$27.20. Go over the list with the leaders in your district. They will be interested in discussing the relative merits of each selection. Even should they have used many of them it will let them know you are interested in their work.

The plan mapped out for the expending of the \$27.20 is as follows:—

<i>Praise, O Praise Our God and King.</i>	
An anthem for Harvest, by Rev. E. V. Hall, M.A. ....	\$1 00
<i>Tarry With Me, O My Saviour.</i>	
Evening anthem, by Baldwin, for baritone solo and chorus .....	1 00
<i>My Father, For Another Night.</i>	
A Hymn-anthem, by Sydney Dalton .....	1 00
<i>O Come Let Us Worship.</i>	
For Soprano solo and chorus. Arranged from Himmell .....	1 00
<i>Hear Me When I Call.</i>	
For Soprano or Tenor solo and chorus, by King Hall .....	1 00
<i>God Shall Wipe Away All Tears.</i>	
A full anthem, by J. T. Field .....	1 00
<i>A Hymn of the Homeland.</i>	
By Arthur S. Sullivan .....	1 00
<i>Gently, Lord, Oh, Gently Lead Us.</i>	
A Hymn-anthem, by Chas. B. Hawley .....	1 00
<i>The Sun Shall Be No More.</i>	
Anthem for a Saint's Day or Festival use, by Rev. H. H. Woodward .....	1 00
<i>God That Madest Earth and Heaven.</i>	
General Anthem, by F. Schilling .....	1 20
<i>Ye Shall Dwelt in the Land.</i>	
A Harvest Anthem, by J. Stainer .....	1 00
Total .....	\$11 20

These selections, with first-class anthem book, twenty copies of which would make up the balance of the appropriation, are of course excellent value from the leader's standpoint. But the objection from the man behind the counter is that the sale of an anthem book tends to lessen the calls for sheet music, whereas he wishes to increase the demand for the latter. A party interested in the distribution of sheet music gives the subjoined numbers as his suggestion to supplement the above list, both of which could be retailed complete at \$28.00.

(20 copies of each).

<i>Now the Day is Over.</i>	
An evening anthem by Marks .....	\$1 60
<i>Sun of My Soul.</i>	
An evening anthem by Turner .....	2 00
<i>At Even ere the Sun.</i>	
An evening anthem by Turner .....	2 00
<i>Holy Art Thou.</i>	
General anthem by Handel .....	2 00
<i>O Worship the King.</i>	
General anthem by Maunder .....	2 00
<i>Great and Marvellous.</i>	
General anthem by Turner .....	2 00
<i>Conquering Kings.</i>	
General anthem by Maunder .....	2 00
<i>No Not Despairingly.</i>	
General anthem by Marks .....	1 60
<i>He Wipes the Tear.</i>	
General anthem by Lee .....	1 60
Total .....	\$16 80

### THE HOUSE OF CHAPPELL.

"Midway between the memorable victories of Trafalgar and Waterloo, when Englishmen were fighting abroad for national existence, and those at home were building up our greatest national industries, the house of Chappell was established." This sentence appears in the introductory page of an interesting booklet issued upon the occasion of their centenary celebration, by Messrs. Chappell & Co., Ltd., music publishers, who opened a Toronto branch on May 1st last, under the management of Mr. T. D. Thompson. With headquarters in London, Eng., this firm have in addition to the newly established Canadian office, at 347 Yonge St., branches in Melbourne, Australia and New York City. In this issue, dealers will note the Chappell Co. announcement featuring their selections, which the famous H. M. Guards Band are including in their programmes at this year's Toronto Exhibition.

### NEW NAME IN PIANO CIRCLES.

The "Chateau Laurier Grand" piano, which is illustrated elsewhere in the Journal over the name of the makers—the Nordheimer Piano and Music Co., Ltd.—is an instrument that has created interest beyond the limits of the Canadian capital. Finished in Circassian walnut to harmonize with its surroundings in that imposing hotel, the Chateau Laurier, it of necessity possesses tonal qualities and all the results of superior skill in workmanship that are required in a piano to satisfy the management of such a public building as the Chateau Laurier.

### FORTY YEARS AFTER.

Though erected forty years ago, the building now being vacated by the R. S. Williams & Sons Co., at Toronto, is still a substantial and handsome structure. The skyscraper that has grown up beside it, however, and into which the above named firm are removing, after 40 years' occupancy in the old building, quite overshadows the latter.

A few of the older members of the music trades will remember when, in 1849, the late Mr. R. S. Williams, father of the present president of the company, created the little musical instrument business that has steadily developed to such proportions as now to require a ten storey building for headquarters, and having branches in Montreal, Winnipeg and Calgary.

The new building, which is of re-inforced concrete, is located at 145 Yonge Street, next door to the Williams music store that has been a landmark on Yonge Street for so many decades. It is claimed for this new building that it is the highest of this kind in Canada, and the third highest in the world. A comparison of the new building with the old is a striking illustration of the development of musical education in Canada and the demand for musical instruments.

The executive of the R. S. Williams firm in planning their new building, visited modern buildings of this nature in the United States, where ideas might be secured tending to greater completeness of that service and efficiency that has been the predominant thought in the scheme of the firm's new home.

Not the least remarkable feature of this new building is that it is being completed on schedule time, the contractor having worked day and night and on holidays in order to have the building ready for occupancy on the date agreed upon, although for the foundations it was found necessary to go 40 feet below the surface, instead of 20 feet as estimated.

The building itself is absolutely fireproof, even the window frames, floors, interior trim and partitions are of non-inflammable materials.

Visitors to the new Williams building will be impressed with the fact that the owners occupy it all, their wholesale and retail departments requiring the entire building. The piano department is being provided with sound proof rooms, as is the talking machine department, which in the old building was located in the basement, but in the new building will be on one of the upper floors.

### BACK FROM GERMANY.

Mr. Gerhard Heintzman, head of the piano firm bearing his name has just returned from Germany, with his family, and in better health than he has been for years. Mr. Fred Killer, secretary of the company met Mr. Heintzman at New York, and was able to tell him the results of their fiscal year which ended June 30. The year just completed was the best in the firm's history and greater than the management had thought possible. Their Toronto and Hamilton retail business was the largest in their history and with most satisfactory collections. Mr. Heintzman shares Mr. Killer's optimism as to the coming fall trade being the best yet.

### BANDS A FEATURE OF EXHIBITION PROGRAMME.

Lovers of band music who find in the splendid bands brought from Europe the chief attraction of the Exhibition will be delighted to hear that their pleasure this year will be two-fold. The Scots Guards Band from Buckingham Palace, the third of that splendid brigade of bands who are outstanding among the military musical organizations of the world, is being brought across the ocean for the occasion, and to alternate with it in daily concerts on the main stand are coming The Besses o' Th' Barn, known to all musicians as Britain's best brass band.

The splendid reception given the Coldstream Guards Band last year and the Grenadier Guards Band the

### MUSIC PUBLISHERS.

Elsewhere in the Journal appears the initial announcement of the music publishing firm of Jerome & Schwartz Publishing Co., New York City. This firm, whose general manager is Mr. Ted S. Barron, have recently added to their staff Mr. Eddie Weston, formerly a member of the successful vaudeville trio of Weston, Fields and Carroll. Among the popular selections being featured now by this company is "Rum Tum Tiddle," the words by Edward Madden, and the music by Jean Schwartz. From time to time the Journal's readers will have noticed the many Jerome & Schwartz selections of merit that appear in the column "New music entered at Ottawa," which list contains the latest music copyrights.



BESSES O TH BARN, BRITAIN'S BEST BRASS BAND.

They will play on the main band stand alternately with the Scots-Guards Band at the Canadian National Exhibition.

previous year bespeak a welcome for the Scots Guards Band. Each of these great musical organizations has some particular claim to precedence over the others. The Grenadier Guards commanded admiration because of its brilliancy in technique; the Coldstream Guards Band on account of its ability to arouse the patriotism and enthusiasm of all the listeners, and it is because of its excellent rendition of concert music that the Scots Guards Band stands pre-eminent. This is the first appearance of the Scots Guards Band in Canada. They use Boosey & Co.'s instruments, for which the R. S. Williams & Sons Co., Ltd., have the sole Canadian agency.

The Besses o' Th' Barn Band need no introduction to the Canadian public. They toured Canada a few years ago and created a very favorable impression. They are a purely brass organization and bring from their instruments a perfection of tone and expression that disarms criticism and arouses the enthusiastic admiration of hearers. It is not going too far to say that in these two musical organizations the Canadian National Exhibition has furnished its patrons with a great treat.

Mr. H. J. Beuglet, of Tilbury, Ont., was among recent trade visitors to Toronto.

## SHEET AND MUSIC BOOKS

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## NEW MUSIC ENTERED AT OTTAWA DURING JULY.

25718. St. John My Own New Brunswick Home." Words and Music by W. A. Brown. Arranged by D. A. Fox. W. A. Brown, St. John, New Brunswick.

25710. "I'd Like to Flirt with You-oo-oo." Words by Harry S. Kuklin. Music by Edmund Braham. Whaley, Royce & Company, Limited, Toronto.

25682. "The Dear Little Shamrock." Arranged by Ellison Baurbrugh. (Words and Music). Whaley, Royce & Company, Limited, Toronto.

25771. "British Grenadiers" and "God Save The King." Arranged by A. W. Hughes. Whaley, Royce & Company, Limited, Toronto.

25714. "The Loss of the Titanic." Song. Words and Music by Arthur S. Leslie. Arthur S. Leslie, New Westminster, B.C.

25687. "Britannia." (Song). James Miller Grant, Toronto.

25719. "Dreaming of Home and You." Harvey T. Ingall, Toronto.

25769. "Song of the Immigrant." (La Chanson de l'Immigrant). Words by Harold Boyd. Music by Henri Miro. French Version by J. H. Malo. Harold Boyd, Montreal, Que.

## Entered by Jerome H. Remick &amp; Co., New York.

25692. "The Turkey Trot." Rag Two-Step. By Rife Danmark.

25693. "That's What You Mean to Me." Words by Maurice E. Marks. Music by Edward Le Rose.

25694. "That Swaying Tango." Instrumental. By Nat. D. Ayer.

25695. "Hero of the Isthmus." Military March Two-Step. By J. Bodewalt Lampe.

25711. "Spirit of Independence." Military March and Two-Step. By Abe Holzmann.

25681. "That Swaying Tango." Words by Seymour Brown. Music by Nat. D. Ayer.

25738. "At the Gate of the Palace of Dreams." Words by Charles E. Buer. Music by Johann C. Schmidt.

25739. "What Made the Boys Like Basie." Words by A. Seymour Brown. Music by Nat. D. Ayer and Bert Grant.

25740. "I Just Came Back From Dear Old Dixie Land." Words and music by David Stamper.

25741. "My Little Lovin' Sugar Babe." Words by Stanley Murphy. Music by Henry I. Marshall.

25742. "On Long Island Sound." Words by Earle C. Jones. Music by Chas. N. Daniels.

25765. "The Winsome Widow." Words by Edward Madden. Music by Gus Edwards.

25766. "Don't Drop a Quarter in the Meter." (I'd Rather Make Love in the Dark). Words by Powell I. Ford. Music by C. Caldwell Atkinson.

25775. "Roo-Te-Too-Too." Words by Harry Williams. Music by Egbert Van Alstyne. Jerome H. Remick & Company, New York, N.Y.

By Waterson, Berlin & Snyder Co., New York.

25699. "The Elevator Man. Going Up, Going Up, Going Up, Going Up!" Song. By Irving Berlin.

25724. "Ragtime Soldier Man." Song. By Irving Berlin.

## THAT MELLOW MELODY.

The above is the title of a song introduced by "The Throw White Kullns," and for which there is every indication of a big run in Canada, it being already demanded in large quantities in the United States wherever it has been heard. It is controlled in Canada by A. H. Goetting, and the Canadian representative of that house, Mr. A. L. E. Davies, who has just recently returned from New York, has ordered a stock to take care of all rush orders for "That Mellow Melody," which he predicts will make a hit in Canada.

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I love to hear an Irish Band	Excuse me in town, loves' Mary
In Banjo Land	
<b>RUM TUM TIDDLE!!!</b>	
(Winter Garden)	

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