

# CANADIAN MUSIC TRADES JOURNAL

VOL. XVI.]

TORONTO

[No. 3



AUGUST

1915

FULLERTON PUBLISHING CO.  
TORONTO · CANADA



It's Dependable  
if it's from—  
**Bohne**

Bohne Hammers have always been beyond duplication. The uniform excellence of all supplies used in their production, the expert workmanship that goes into every operation, and the critical inspection to which every order is subjected before leaving our factory, has made the Bohne reputation.

Bohne Quality has long been an accepted fact all through the piano trade.

The same policy that made our Hammer business, operates in our String Department, and to-day Bohne strings are such that money cannot buy better.

In the field of Piano Hammers and Strings the name Bohne is your insurance policy.



**W. Bohne & Co.'y**

516 Richmond St. W.

TORONTO

And at 134th Street and  
Brook Avenue  
New York

O O O O O O

## We Invite Dealers to

visit our Exhibit at the Toronto Exhibition and enjoy a practical demonstration of Martin-Orme Pianos and Player Pianos. Then their many good points (points which sell these pianos) can be thoroughly demonstrated to your satisfaction, and, if your territory is still open, we feel sure that you will want to handle our instruments in your district. Martin-Orme Pianos are now handled direct from our factory to the dealer in all territories.

## Meet Us at Toronto

Canadian National Exhibition, Aug. 30th to Sept. 11th

— see and hear the

## Martin-Orme Piano



MARTIN-ORME—STYLE 27 DE LUXE

The engaging feature about the Martin-Orme is the fact that it practically sells itself when once its cheery, true, full, round tone is demonstrated. And the reason for the beautiful tone is just as easily made clear to the customer, who readily understands that the tone produced by our exclusive "Violoform" method is one which improves with the years like the tone of a good violin. This is one feature which raises the Martin-Orme above all other pianos.

## The Martin-Orme Piano Co., Ltd.

Manufacturers of Pianos and Player Pianos of the Highest Grade only

Ottawa, Canada

O O O O O O



## “War Year” Progress

**W**E are glad to be able to report substantial progress during the past year despite the conditions resulting from the war. Our progressive policy has resulted in many dealers in important centres, as well as in smaller territories, taking on the Martin-Orme Piano as a leader. And the successes that they have achieved bear testimony to the excellence and superiority of our instruments.

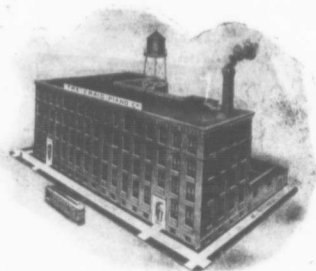
Martin-Orme Pianos are used in all of Ottawa's Public Schools, the Ottawa Ladies' College, the Canadian Conservatory of Music, Ottawa, and in a large number of Conservatories, Colleges and Convents, etc., throughout Canada. If your territory is still open, write to us for full information regarding the

# Martin-Orme Piano

The Martin-Orme Piano Co., Limited, Ottawa, Ont.

Manufacturers of Pianos and Player Pianos of the Highest Grade only.

*No matter whether the piano is played by hand or by a player mechanism, the same result is aimed at—  
a pleasing tone.*



THE CRAIG FACTORY, MONTREAL

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

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

ESTABLISHED 1856



MADE IN THREE SIZES

"A" "B"

4 ft. 4 in. high 4 ft. 6 in. high

"C"

4 ft. 8 in. high

This illustration shows the CRAIG Player Piano ready for use. The instrument is first-class in every particular. It is fitted with expression levers and other appliances, which enable the operator to properly interpret the music used.

The CRAIG agency was never as valuable as it is now.

**THE CRAIG PIANO COMPANY**  
MONTREAL                    ::                    CANADA



CLINTON STYLE 10

## Your Margin

Your connection, your desired progress and your customers' needs, upon which the former depend, all argue in favor of the

### DOHERTY AGENCY

The high-grade Doherty piano is endorsed by the world's best experts. The large number of cases in which it was the final choice of a critical musician, needs no comment.

There are now over 70,000 satisfied owners of Doherty Instruments.

## A Salesman without Salary

Every Doherty instrument you place is another salesman on your staff without increasing your pay-roll. It attracts others—it pleases others—and it sells other pianos of the same kind.

Doherty Organs are well and favorably known the world over. For 40 years they have been the leaders in church and home.

# DOHERTY

PIANO CO., Ltd.

Clinton :: Ontario



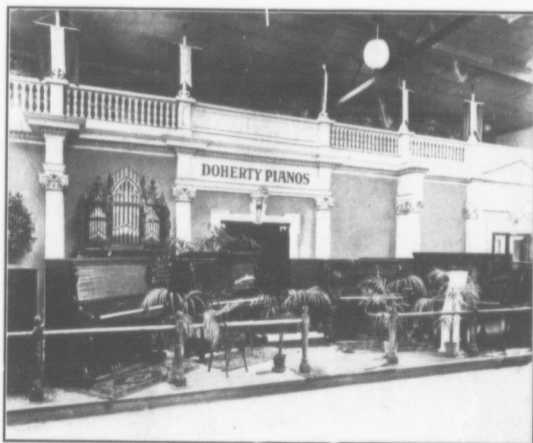
DOHERTY STYLE C—LOUIS XVI.

Every Piano Dealer and Salesman visiting the  
Toronto Exhibition is cordially invited to inspect the

## Exhibit of the Complete DOHERTY Line IN THE MANUFACTURERS' BUILDING August 28 to September 13

To anyone interested in buying or selling pianos, player pianos, or organs, a warm welcome will be extended at the Doherty Booth. An opportunity will be afforded you to examine all points of superiority claimed for Doherty instruments in the various models and finishes.

For years the Doherty exhibit has been a regular feature at the Toronto Exhibition, and this year our line will be represented in full strength. It will show you the actual goods that have built up a nice business for many a live piano man. The tone, the finish and the strength of each Doherty instrument are easy to point out, because in every one they are all up to the high Doherty Standard. What has made money for other piano men will interest you. See us sure.



THE "DOHERTY BOOTH" AT TORONTO EXHIBITION

The "Clinton Piano" made by us, is unequalled for dealers wanting a good reliable piano to sell where prospects cannot invest enough to secure the highest grade. The "Clinton" is low priced—but great value.

# DOHERTY PIANO CO., Limited

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CALGARY  
Branch  
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PIANO AND ORGAN DEPARTMENT  
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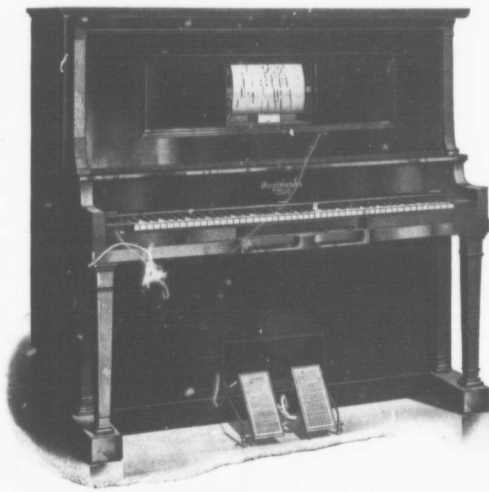
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(Once Alfred Dolge & Son)

## MENDELSSOHN PIANOS AND PLAYERS



NEW STYLE "E" 88 NOTE PLAYER PIANO IN MANGANY

Will be on exhibit in the Manufacturers' Building at the Canadian National Exhibition from August 28 to September 13. A cordial invitation is extended to all our friends and customers who visit the Exhibition to make our Booth their headquarters during their stay in the City.

### HIGH GRADE UPRIGHTS AND PLAYER PIANOS

Charming tone quality—artistic cases of original designs—used and endorsed by leading conservatories of music—appeal to the refined and cultured musical public.

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Factory and Warerooms:

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are the standard in piano supplies as is the word "Sterling" in the realm of British coinage. In every little detail they correspond with the high-grade Canadian-made pianos.

## PIANO KEYS

as always made up from the very best ivory on the market—matched by men who know ivory in all its moods—handled at every stage by competent specialists in key-production.

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and let us demonstrate to you the qualities of our **Piano Actions, Piano Keys and Player Piano Actions**. We extend a cordial welcome to manufacturers, dealers, tuners and repair men. About 10 minutes' walk from the Exhibition Grounds—or cars run up Dufferin Street every few minutes. From down town take the Queen Street car to first stop west of subway, then walk north one block.

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Toronto - Canada

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is the individual quality  
that gives value to  
the name

CHAPEL MODEL  
OAK

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Mission "B"

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are equipped with the  
**"Howard Patent Straining Rods"**  
 which counteract the great strain of the  
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They give strength to the Pianos. By relieving the immense strain of the strings they make a better tone possible. They are of the best steel, handsomely nicked, and are an ornament to the instrument, and they do not add extra cost to the Piano.

## OUR PLAYER PIANOS

WITH HUMAN-LIKE CONTROL  
 Contain all the latest improvements  
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THE

**Newcombe** Piano  
 Company, Ltd.  
 Toronto - Canada

Head Office—359 Yonge Street  
 Factory—121-131 Bellwoods Ave.

ESTABLISHED 1870

# THE NEWCOMBE LINE

will be at the

## Canadian National Exhibition

— AUGUST 28th to SEPTEMBER 13th —

A full display of the various  
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 Straight Pianos and Players  
 will be on view as in former  
 years at our stand in the  
**Manufacturers' Building**

In each of our Designs you will see  
 the result of years of study and  
 improvement which stamps the  
 present day Newcombe Instrument.

## MAKE STRAIGHT

For the Newcombe Rest Room.  
 It is at the disposal of you and  
 your friends.



Style 72

# THE STANLEY

## as your Ally for 1915-1916

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*See our Exhibit this year*

Several NEW piano features and designs, and in spite of added costs this year our prices will amaze you.

*Getting ready for Bigger Things*

We are in our *New Retail Building* at 241 Yonge Street, and soon will occupy our *New Factory*, and will make a great bid for your trade.

*Stanley Electric Players*

combine foot pedals, and have every attachment known to date. See *this New Player* and *Get our Prices*, we have always made Players our strong line, and this addition will be worth looking at.

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**Special Terms and Prices in New Territory.**

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Don't forget to SEE, and HEAR and PRICE

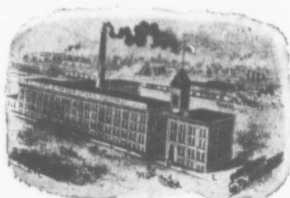
## Stanley Pianos

At TORONTO EXHIBITION this year.

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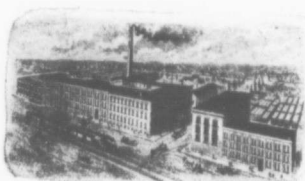
Address **Stanley Piano Building, 241 Yonge St., Toronto**



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**KARN-MORRIS**  
PLANTS

Modern, up-to-date,  
efficient, as evidenced  
in the finished products.



Woodstock Factories

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**MADE-IN-CANADA PIANOS, PLAYERS AND ORGANS**

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A MOST hearty invitation is extended to all dealers and salesmen to visit our pavilion when attending the Canadian National Exhibition in Toronto, from August 28 to September 13. As usual we shall be in "Piano Row" in the Manufacturers' Building here illustrated. Our exhibit will be complete and worth while. Give us a call, sure.



The  
Manufacturers'  
Building at  
the C. N. E.,  
where the  
**Karn-Morris**  
**Exhibit**  
will be  
found

*The KARN-MORRIS Piano & Organ Co., Ltd.*

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL

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See us at the Toronto Exhibition, August 28 to September 13

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## KARN PLAYERS

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MADE - IN - CANADA

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A  
Masterpiece  
IN  
Constructive  
Musical  
Art

***No player is  
easier to  
demonstrate  
than the Karn***

Demonstration is for the purpose of showing what the player will do, and to demonstrate properly it is of the utmost importance that the salesman should be perfectly at home on the bench in front of his player. It is the salesman's aim to make the demonstration as simple as possible. The more difficult it appears to the prospect, the nearer you come to killing the sale.

The KARN Player in this respect is eminently a salesman's favorite. No player will give people more easily and convincingly to understand what is within their reach in the realm of music than the KARN.

No other instrument is constructed more in accord with the laws of science. The KARN PLAYER has all the latest controlling devices, is simple to operate, will stand the strain of a lifetime, and is a credit to the most lavishly furnished home.

***The KARN-MORRIS Piano & Organ Co., Ltd.***

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See us at the Toronto Exhibition, August 28 to September 13

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## MORRIS PLAYERS

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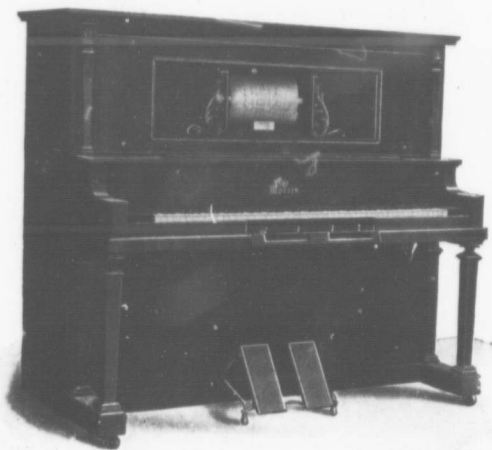
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The  
Very Agency  
to  
Support the KARN  
for  
Your  
Leader



MORRIS PLAYER PIANO

### *From the time you open the Morris Roll Box*

so is the Morris an unrivalled choice to recommend to anyone who wants a really A 1 instrument at a price asked for many lower grades.

The consistent demand that is rapidly growing is the best manifestation of the substantial and increasing popularity of MORRIS PLAYERS.

They are built on honor—sold on merit—Dealers all over Canada like the instrument, and they like the reception accorded MORRIS PLAYERS by the public.

and turn down the key-slip you have everything necessary to convince the most exacting buyer that the MORRIS PLAYER is unbeatable value, at the MORRIS price. Its cost is easily within reach of the average householder. It is positively the lowest possible for a really high-grade player.

Therefore you have at the commencement established two points of appeal that go a long distance towards closing the sale. As the Karn is a favorite with salesmen for a "Leader,"

### *The KARN-MORRIS Piano & Organ Co., Ltd.*

Head Office—WOODSTOCK, ONTARIO

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See us at the Toronto Exhibition, August 28 to September 13

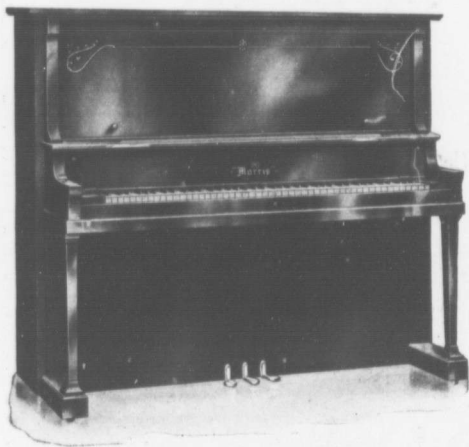
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## *From East to West the KARN is King*

It is a great thing to have faith in your line of pianos—but it is a far greater thing to represent a line in which you can have faith. The KARN will out-last and out-sell many instruments at equal quotations. You can't make any mistake in taking on the KARN and MORRIS lines. Be an optimist, and get your order in now.



## *A word about Service to Dealers*

In speaking of building up a successful business someone once said: "They must sacrifice the tendency to let mere system run a business." Mere System—that is just what has been avoided in the marketing of KARN and MORRIS goods. What we offer dealers all over Canada is not merely the shipment of goods promptly—of course we'll do that—but in addition that personal, effective, every-hour-of-every-day co-operation that accomplishes things.

## *The KARN-MORRIS Piano & Organ Co., Ltd.*

Head Office—WOODSTOCK, ONTARIO

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See us at the Toronto Exhibition, August 28 to September 13

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DEALERS, MUSICIANS, AND OTHER VISITORS  
TO THE CANADIAN NATIONAL EXHIBITION  
WILL BE WELCOME AT THE EXHIBIT OF

# Bell

ART

GRAND **PIANOS** UPRIGHT

PLAYER - PIANOS

AND

PIPE-TONE ORGANS

THESE INSTRUMENTS HAVE WORLD-WIDE FAME  
AND THE TIME TAKEN FOR EXAMINATION WILL  
BE TIME WELL SPENT.

MANY OF THE METHODS EMPLOYED IN THE  
MANUFACTURE OF BELL INSTRUMENTS TO  
OBTAIN HIGH RESULTS ARE DISTINCTLY  
DIFFERENT FROM THOSE ORDINARILY USED  
AND INSPECTION WILL REVEAL THEIR STRONG  
CLAIM FOR RECOGNITION.

## The BELL PIANO & ORGAN CO. Ltd.

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**High Grade Commodities**

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**PIANO AND PLAYER TRADE****Player Accessories.**

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

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

**Felts, Cloths,  
Punchings**

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

Imported French and also Domestic  
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**Soft Yellow Poplar Veneers**

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**The Central Veneer Co.****HUNTINGTON**

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**PIANO HAMMERS  
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CANADIAN MADE PIANOS, which have no superiors anywhere in the world, are living up to that reputation. Best Hammers and Strings are made with the object of playing their part in keeping the reputation already acquired.



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**GEO. W. STONEMAN & CO.**

**PIANO VENEERS**

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**Maryland Walnut**

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

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

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

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**CHICAGO, - ILLINOIS.**

# The Developments that are Bound to Come in Canada Should make you think of the **EVANS BROS. Agency**

## PIANOS

OUR POLICY  
IS  
QUALITY  
AND  
SQUARE TREATMENT

## PLAYERS

There are three things about any piano that make it hard—or easy to sell ;

1. **QUALITY**                      2. **PRICE**                      3. **REPUTATION**

The first—Quality has always been our motto. Nothing is overlooked in the various processes of construction, or the buying of materials that would make the finished instrument better value for the money.

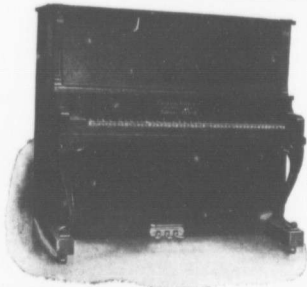
The EVANS BROS. price suits the purses of the great middle class. No piano as good as the Evans Bros. could be sold for less money, but it allows the good margin to which all dealers are entitled.

The reputation of EVANS BROS. pianos is founded upon and maintained by the unlimited satisfaction which their owners all over Canada are enjoying, and of which they are glad to tell their friends.

Have you interested yourself yet  
in the EVANS BROS. line?

**EVANS BROS. PIANO AND MANUFACTURING CO., Ltd.**  
INGERSOLL    ::    ::    ONTARIO

Dealers are always welcome at Ingersoll. Less than 3 hours' run from Toronto



# The Wright Piano is Second to None

Dealers make it their "Leader"



Style 35

produced that is of prime importance. Many a lost sale might have been saved had the salesman had the aid of the magnificent tone of the Wright.

Take the Wright piano tone, looks, strength and all, and you have an article that immediately creates an admirer out of every person no matter how discriminating who examines it. The name Wright, carrying with it our unlimited guarantee is a definite, tangible asset to any dealer. It will make you good profits. It will build up for you a good connection.

Isn't it worth while to  
make it **your leader?**

Those who are not already familiar with the merits of Wright pianos and the helpfulness of the Wright policy should waste no time in at least writing for prices, terms and catalogues.



Style 65

**Wright Piano Co., Ltd.**

STRATHROY

ONTARIO

# A NEW LEASE OF LIFE

Is Here For Your Player Roll Department

The 40 to 50 per cent. reduction in the list prices of all classes of Universal Music Rolls will help you in three ways:—

- (a) Greatly Increase your roll sales      (b) Allow you to maintain list prices      (c) Boost the sale of players

## Metrostyle-Themodist Suggestions

\*Prices herein plus 20 per cent. for Canadian delivery

301952 A-Topper. One-step Medley	\$1.00
301864 Battle of the Kings. March	.85
Harry Alford	
301846 Beaux Arts. Pigeon Walk	.65
Vance Lowry	
301948 Broadway Fox Trot Medley	1.00
301938 Gravel Walk. Fox Trot	.75
Herman Avery Wade	
301954 Summer Hesitation Medley	1.00
301828 La Flamme. Hesitation Waltz	.70
Clara Evelyn	
301858 Pelicans' Parade. One-Step	.80
Dorothy Forster	
301758 Silver Fox. Fox Trot	.65
Henry Lodge	
301922 Strawberry Short. Cake Walk	.90
Oscar St. John	

## Metro-Art 88-Note

(HAND-PLAYED)

### Suggestions

\*Prices herein plus 20 per cent. for Canadian delivery

202194 Bolero, Op. 12, No. 5.	
Maurice Moszkowski.	\$1.25
202162 Carrie Jacobs-Bond Medley.	
Carrie Jacobs-Bond.	1.25
202158 For You Alone. . . . Henry E. Geehl.	.85
202178 In Old Missouri. . . . Egbert Van Alstyne.	.75
201374 O Dry Those Tears.	
Teresa del Riego.	1.10
202184 Songs We Used to Sing in Dixieland.	
Caro Roma.	.75
202186 Starlight Intermezzo.	
Pedro de Zulueta.	.85
202182 To the Lass We Love—A Toast!	
Ernest R. Ball.	.75

## The Metrostyle-Themodist Popular Edition Music Roll 30 Cents Retail

is out. This roll is superior in every respect to any roll on the market. It is a full length roll, having metal adjustable flanges—is equipped with the Metrostyle phrasing line and Themodist accent perforations—in fact, it is complete in every detail. These rolls are bound to make a most attractive feature in the up-to-date Music Roll department.

## Don't Miss These Rolls

6018 At the Mississippi Cabaret	Gumble
6020 Back to the Carolina You Love	Schwartz
6106 Ballin' the Jack. Fox Trot	Smith
6022 Chinatown, My Chinatown	Schwartz
6054 If You Ever Come Down to Virginia.	
6196 Illusion. Valse Hesitation	Neve
6058 I'm On My Way to Dublin Bay	Murphy
6074 I'm Proud To Be the Mother of a Boy Like You	von Tilzer
6070 In the Shadow of the Sycamore	Bennett
6084 Jolly Coppersmith. March	Peter
6198 Little Grey Home in the West	Lohr
6104 Nights of Gladness. Valse	Ancliffe
6026 On the 5: 15. Medley One-Step	Marshall
6136 Pick a Chicken. One-Step	Kaufman
6156 Rock of Ages	Hastings
6030 Rosary	Nevin
6028 Sister Susie's Sewing Shirts for Soldiers.	
6064 There's a Little White Church in the Valley	Lange
6144 Valse Marie. Hesitation	Israel
6050 Virginia Lee. One-Step	Lange
6168 What A Friend We Have In Jesus.	
6010 When It's Night Time in Dixieland	Berlin
6072 When Sunday Comes to Town. One-Step	von Tilzer
6024 When You Wore a Tulip, etc.	Wenrich
6032 Where the River Shannon Flows	Russell

# The Universal Music Co.

The oldest and largest Music Roll Company in the world.

10 1/2 SHUTER STREET

TORONTO

CANADA



### Haines Bros. "Louis XV." Design

IN MAHOGANY

Height, 4 ft. 4 in.; Width, 4 ft. 10½ in.; Depth, 2 ft. 2¼ in.

### *Here is what three dealers say of the Haines Bros. Piano*

"The Haines Bros. piano came through to-day. We know of no change that you could make to improve it, in either tone or appearance, we have never seen or heard a finer upright piano. We sold the piano within three hours after placing it on our floor. It goes into one of the finest homes in our city."

"We take pleasure in saying that the Haines Bros. piano which we recently received from you is by far the best piano we have ever had on our floor. It is certainly the finished product from the casters up, both inside and out, and we don't see how the tone could be improved upon."

"Haines Bros. piano is received. This is the most perfect piano every way that we have ever received from your firm. I have practiced piano tuning for thirty years, and sold nearly nine hundred of 'Haines Bros.' pianos. This latest production is a great step forward in the art of piano building."

*All members of the Trade are cordially invited to inspect our designs at the FOSTER - ARMSTRONG pavilion in the Manufacturers' Building during the Canadian National Exhibition from August 28 to September 13.*

We also make the **Marshall & Wendell** piano which is the best value for the money in Canada

# Haines Bros. Line

Also

## Marshall and Wendell Piano

Made in Canada  
by

### Foster-Armstrong Co., Ltd.

Head Office :

**4 Queen St. East  
Toronto**

J. W. WOODHAM  
General Manager

E. BIRCH  
Superintendent

J. BETZNER  
Accountant



# INVITATION

You will be making arrangements to visit Toronto for the Canadian National Exhibition, which this year covers the period between Aug. 28 and Sept. 13. We extend to every retailer, or any salesman, tuner or repair man in his employ, an invitation to visit our factory.

It will be our endeavour to show and explain the various interesting processes in the manufacture of Actions, Player Actions, Keys, Organ Parts, and Player Rolls. We will aim to impart information such as will be helpful in retailing.

Even though it may necessitate your staying away from home an extra day or so, we are sure you will be well repaid by a visit to this plant.

THE

**OTTO HIGEL CO.** Ltd. KING and BATHURST STS. TORONTO, CANADA





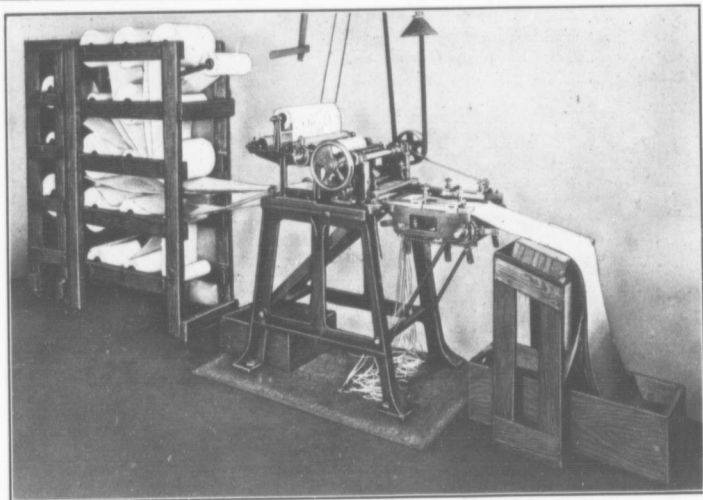


# 30 PER CENT. REDUCTION IN THE PRICES OF SOLO ARTIST RECORDS AND SOLODANT MUSIC ROLLS

## Demonstrate with SOLO ARTIST RECORDS

They are hand played. They bring out every latent possibility of the Player-Piano. They show it up to the best possible advantage. They make it create that favorable first impression.

Rolls that	formerly sold at	\$2.00	now	\$1.40
" "	" "	" "	1.75	1.25
" "	" "	" "	1.50	1.00
" "	" "	" "	1.25	.85
" "	" "	" "	1.00	.70
" "	" "	" "	.75	.55
" "	" "	" "	.50	.35



One of the Machines in the Otto Higel Music Roll Cutting Department. This Machine perforates eighteen pieces at one cutting.

## AT 25 CENTS RETAIL OTTO STAR MUSIC ROLLS HIGEL

They are the popular line for popular trade at a popular price. The price is the only cheap feature about them. They are of good quality paper—accurately cut—music correctly arranged. They are spooled, boxed and labeled. There is a long list of titles. You need them all.

# THE OTTO HIGEL CO., LIMITED

TORONTO

KING AND BATHURST  
STREETS

CANADA

## Mutty Rubber Cloths and Tubing Give Absolute Satisfaction

The **MUTTY** line of **player-piano cloths** and **tubings** has stood the test during the past **twelve years**. Cheaper cloths may look as well when new but the test of years of service is what tells the story.

We make a speciality of very **high grade rubber coated silks** and **nainsooks** for **primaries, pouches** and **pneumatics**.

We make double texture, both spreader and calender coated, nainsooks in various colors for **motor pneumatics**, and can furnish any color desired.

Our famous No. **3-W bellows cloth** is made in three weights, the light weight containing 12 oz. of a very high grade Para rubber, the medium containing 15 oz. and the heavy containing 20 oz. of this same high grade rubber. These cloths will stand any air pressure to which they may be subjected.

We make lighter weight cloths with jeans covering, containing the same high grade coating.

Our famous **EXCELSIOR** tubing is the **best** and **cheapest** tubing on the market. **Best** because it is so **high quality** and **cheapest** because on account of this **high quality**, 100 feet or more will weigh much less than an equal quantity of cheaper tubing. It is really less expensive than most of the cheaper tubings offered.

We solicit inquiries from all manufacturers who have not received our samples of rubber cloths and tubing; these will be sent on request.

**L. J. MUTTY CO. : BOSTON**

## Breckwoldt Piano Specialties Standards in the Trade

Everything is under the close supervision of wood specialists, and nothing enters into the Breckwoldt products save that which is up to grade and has passed the closest scrutiny. It is with such products that piano manufacturers get the best results.

Piano Backs  
Sounding Boards  
Piano Box Shooks  
Hammer Mouldings

Trap Levers  
Bridges  
Bar Stock  
Key Bottoms

and other supplies

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**JULIUS BRECKWOLDT & CO.**

DOLGEVILLE,

N.Y., U.S.A.



A  
**“MADE  
 IN  
 CANADA”**  
**Side-Drum**  
**That Beats Them All**

**Williams Regimental  
 Pattern Side Drum**

Suitable for all bugle or fife bands and fife and drum band organizations.

No. 300. British Model, with polished brass shell, 15 x 10 inch, hoops 2 inch wide, ebonized and painted with red stripes. Rope goes through hoops instead of being attached by hooks. Best quality rope, patent ears, finest quality calf head, waterproof snares, long patent snare strainer, tan leather sling and good sticks. Price, \$24.00.

No. 200. Same as above, but with rosewood veneered shell, instead of brass, \$24.00.

*Send for one of these drums to-day and if not satisfied we will refund your money.*

This Williams Regimental pattern side-drum is a “made in Canada” product of which we are very proud.

It is equal to the best British Guards pattern side-drum in every respect and superior in several respects. For instance, our snare system, drummers tell us, is vastly superior. We have twelve snares, each one individual, whereas the British snare is one continuous piece, making it very difficult to get an even tightness throughout. Moreover, they have but six snares (as against our twelve), and our snare tightener is up by the head of the drum, where it can be tightened quickly and easily while on the march, without having to reach way down to the snares. Also, our ropes are of superior quality, more easily tightened.

SEND FOR TRADE PRICES

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

WINNIPEG

CALGARY

MONTEAL

TORONTO

## CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

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TORONTO, AUGUST, 1915.

No. 3

### CONDITIONS.

AT the time of the Journal's going to press the present and prospective agricultural wealth of this country puts the Ontario farmer in a better position than he has ever been in his life. Once in a while he will grudgingly admit that fact or even boast of it if on the defensive. In the west there is a smaller ratio of the farmers independent of a single season's harvest, or the success of any single enterprise than in Ontario thanks to the advanced mixed farming in the older provinces. Nobody underestimate the importance of the western crop, which is now of delightful potential value, but there is less inclination to speculate on the result than in former years. The Maritime Provinces have again proved the salvation of so many manufacturers and wholesalers whose business in the east has been regular and consistent, except for a month or two following the declaration of war in August, 1914.

A year of warfare sees Canada's great average public still in possession of buying power in many cases undiminished, in some cases actually increased and of course, in industrial centres materially curtailed. The spirit of economy strongly prevalent, wisely so in many homes and unreasonably so in others, has retarded business as has the money market.

The retailer is in the best position to realize that unprecedented conditions such as he is experiencing, require unusual means of getting business. He is in a position, especially in the smaller centres, and where the bulk of the business is with the farmer, to know on whom to train his heavy guns of business attack, but to sell he needs stock.

Whether it is pianos or organs, players or talking machines, records or rolls, sheet music or small goods, cabinets or band instruments, he cannot get the same results from catalogue selling.

By reason of unprecedented conditions and the resultant uncertainty it is difficult to estimate the season's requirements and to play safe is a good policy. Playing safe does not necessarily mean to defer or neglect ordering stock, however, and the average dealer can materially increase his stock and be on the safe side. If he wants to defer replenishing his stock until after the war he can only expect that those persons who should and could buy musical instruments this fall to also "wait until after the war"—a beautifully indefinite period.

More confidence and less criticism of banks, more doing business in the present and less speculation as to what is going to happen after the war, are a couple of the immediate needs in the music industries, which are standing up to a hitherto unknown strain in a manner not surpassed by any other industry.

### The Commercial Situation.

AFTER compiling the returns from one hundred prominent wholesale houses, The Canadian Credit Men's Journal reaches the following conclusions regarding the commercial situation:

First, that shelves are being steadily cleared and room being made for new goods. Secondly, the credit system of the country is being reconstructed by an increase in cash sales by the retailer and by shorter credit terms granted by the wholesaler. Thirdly, that the total volume of business in 1915 will be less than that done in 1914, but at the same time some improvement in demand is generally noticeable already and will be much more noticeable as the crops become more assured. Finally, that the banks are continuing to steer an extremely cautious course.

The Credit Men's Journal's poll of Canadian business conditions shows the following answers in percentage:

	Yes.	No.
1. What are the conditions of retail stocks as you know them at present? Are they as large as a year ago? .....	14%	86%
2. Do you think there will be an improved demand for your goods from now on? .....	70%	30%
3. Are retailers doing a larger proportion of cash business than normally? .....	92%	8%
4. Are wholesalers selling on shorter terms of credit than normally? .....	60%	40%
5. Are banks continuing to curtail credit? .....	92%	8%
6. Do you look for better business generally in 1915 than in 1914? .....	40%	60%

### The Exhibition.

"WHAT is the Exhibition going to be like this year?" is the question that exhibitors at the Canadian National Fair in Toronto are asking themselves and each other. They scarcely feel that prospects justify the expectation of large crowds or large business and yet a

great deal may happen to relieve or make less intense the general feeling of depression, which in itself would loosen up the coffers perceptibly.

A large and representative attendance of retailers is always hoped for even if no other effort than the placing of the exhibits is made to bring them. The records of past years show that the opportunity to personally examine the majority of Canada's makes—placed side by side under one roof, is not sufficient to attract the dealers in numbers that the efforts deserve.

This Journal has consistently advocated the adoption of means to induce the dealers to come out, that they be given an opportunity to get together and talk. One great handicap under which the retail music dealer of Canada contends with is the absence of an organization, be it a mere informal gathering, where he can talk shop. Retailers in every other line of merchandise readily attest to the sales promoting ideas, expense saving methods, inspiration, encouragement and general help that it is to talk with other men in the same line of business from other parts of the country and to hear what they do or do not do, to hear how they collect, handle dead-beats, make deliveries, train their help, advertise, light their stores, decorate the fronts and handle the dozens of problems that confront the dealer every year. What merchants in other lines can do the music trades can do better.

#### Electric and Metal Player Year.

ADVANCE information of the music exhibits to be made at the Canadian National Exhibition in Toronto, which is this year to be held from August 29th to September 13th, says that it will be metal Player and Electric year. In view of this fact it is difficult to see how the retailers can afford to stay away.

For several years the metal player action has had many strong advocates in the United States. As usual Canada has been more reserved, but now gives evidence of taking up the metal player in serious earnest. It has reached a stage of development as to be no experiment. It is a standard article and will be strongly in evidence in several makes commencing with this season.

It is not surprising also that the player with electric motor should also make its appearance. It will be in several booths at the Exhibition and those who have not participated in a demonstration will be surprised at the efficiency of it and how impossibilities of even a year ago have lost their "im." It will be worth any piano retailer, salesman or tuner's while to make a special trip to this Exhibition to specially see and hear the electric and metal players.

#### Shorter Terms.

THE dangerous channel of long credits into which the piano trade has drifted was never more positively brought home to those most affected than during the past two years. Retailers and manufacturers individually and collectively have felt the danger and protested, but resistance to so strong a current of advertising and public education to small payments and long terms was difficult until the situation became imperative.

The Canadian Piano and Organ Manufacturers' Association have tentatively grappled with this enemy of sane business and certain profits. At a meeting it was decided to ask for an expression of opinion and to secure

the endorsement of the following as a minimum basis for future credit sales:

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

Five per cent. as a minimum down payment is surely so small that any "prospect" who cannot make it should not be allowed to have the instrument. A top-sided view of successful retailing has caused quality and safety of sales to be obscured by volume. These unreasonably low payments necessitate the retailer or the manufacturer becoming a banker as well as merchant, which is all right too, if the banking also be done at a profit and there is sufficient capital available.

The repossessions made, doubtful accounts cleaned up and healthy fear of unsafe terms can be credited to the depressed conditions and accepted as a beneficial result, however unpleasant to accept.

#### A Grouch and Its Cause.

"THE player business ain't a fraction of what it's cracked up to be," complained a dealer the other day when given a chance to unload his grouch about the opportunities in retailing players. "Why," he continued, "when the player action was put into the piano one of the greatest mistakes in the piano business was made. In introducing the player piano we are asked to work on a proposition that is away out of the reach of all the people we want to do business with, excepting a very few. Unless a player action can be produced that will not make the player piano cost more than \$50.00 or so above the straight piano, the player will never come into general use."

This dealer was evidently "sore" on the player—and for what reason? A glance behind the scenes showed his difficulty was not with the player piano as a player, not due to the high price of which he complained but it was due to his financial policy. The seat of the trouble lay with piano notes and collections. This business man who was cussing the player for pulling the piano business right over to the brink of ruin was actually selling players on the same terms as he had done straight pianos for years back. He knew full well that the player mechanism practically doubled the cost of the piano yet he quoted customers the same cash payment and the same monthly instalment as he did for straight pianos. Working on a limited capital, with a few players out on such ridiculously low terms financing troubles soon crept in and instead of ascertaining the real source of the trouble the dealer raised Cain with players generally as a retail proposition.

The player is all right. It needs no defence from attacks like these. But a \$700 article of any kind must not be handled on the same terms as a \$350 one.

#### Having the Terms in Black and White.

THERE are forty and one ways for a dealer and his customer to get into a dispute over the terms of a sale. There is only one way to have a misunderstanding settled satisfactorily and that is to be able to produce the terms of sale, every detail of which is down in black and white.

A customer comes into your store and says when he



bought your piano the salesman promised him one free moving. Perhaps the salesman did and perhaps he didn't. If you have no record of that concession you either have to refuse to accept the customer's unsupported word or carry out an agreement made without your consent. When the case crops up the salesman is on holidays or out on the road or has left your employ.

Again take the question of interest charges. Some salesmen in their desire to close the sale slip quickly over any reference to interest charges and some neglect to mention it altogether. No dealer no matter how small his business should make verbal agreements and then trust to his memory and also his customer's to have each detail carried out to their mutual satisfaction.

Many houses not only make out their contracts in duplicate so that the customer may keep one but in addition they secure the customer's written statement that he has read over the terms of the contract, that he understands them and they are satisfactory to him.

#### The Jitney Sale—Ridiculous by Contrast.

**J**UST when the trade press are advocating more conservative terms in time sales when one house as outlined elsewhere in this issue, have for a year accepted nothing longer than a two-year contract, when other dealers are tightening up on terms in one way and another, there comes the announcement of an Iowa house conducting a jitney sale. A portion of their advertisement reads thus:

Jitney piano sale: Greatest opportunity you have had to own a piano on the smallest payment plan ever had of.

Here's the plan—here's the way you pay:

First week, pay down 5c; second week, pay down 10c; third week, pay down 20c; fourth week, pay down 40c; fifth week, pay down 80c; sixth week, pay down \$1.

Then pay \$1 per week, or \$5 per month thereafter until piano is paid for.

The beauty about this proposition is that the payments do not increase after the sixth week, and you are absolutely safe and can easily meet the payments.

We feel that every home, no matter how modest, should own a piano. These are good pianos. Think how happy and bright the home will be with a nice piano in your cozy corner. Each and every piano is fully guaranteed from five to ten years.

Other "cheap methods" employed in the piano business have been held up to ridicule, but surely this jitney sale is the limit!

#### A Simple Prospect Card System for a Piano House.

**W**E give here a rough sketch of a very simple but comprehensive Prospect Card System as adopted by The Winnipeg Piano Co.

Particular care, it will be observed, has been taken to avoid any form of favoritism or collusion on the part of any member of the company or sales manager with the salesmen, a very essential condition, particularly if the remuneration is on a salary and bonus arrangement and constitutes one of the most important departments in a successful piano business as it acts as a great incen-

tive to keep the selling staff up to high water mark and in good fighting trim. Nothing seems to discourage a salesman more than to see another get an unfair advantage, everyone asks only a fair and equal chance with one another. This is the primary and fundamental basis of this system.

From a compiled list of 2,400 prospects it has been determined that the alphabetical average in Winnipeg of proper names is as follows:

Names beginning with the letter	M	288
"	S	264
"	B	240
"	W	165
"	C	155
"	G	143
"	H	138
"	R	129
"	L	123
"	D	124
"	P	110
"	T	90
"	F	83
"	A	71
"	K	53
"	J	50
"	E	41
"	N	39
"	O	26
"	V	23
"	I	16
"	Y	16
"	Z	16
"	Q	2
"	U	1
"	X	0

2,400

This determined, it is a comparatively easy matter to divide the alphabet into groups of 2, 3, 4, or 5 to correspond with the number of salesmen employed.

Then all prospects beginning with the alphabet in group 1 would go to salesman No. 1 and so on. This it must be understood applies to store prospects only and has nothing to do with the men's own prospects.

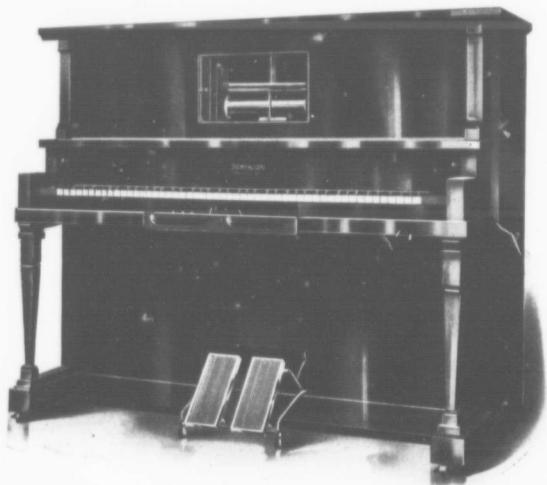
A Graves' Index Book of 5,000 names' capacity, costing \$5.00, is used. Full names and address and card number is entered in *Lead pencil only*. Discards and corrections are thus readily made and one Index will last practically a lifetime.

Once a name is registered it remains the property of the salesman irrespective of any subsequent circumstance so long as not outlawed, and any rearrangement, cancellation or substitution is effected by the men between themselves.

All cards are numbered. Card numbers beginning with 1 are reserved for salesman No. 1. Cards beginning with 2 for Salesman No. 2, etc., thus the numbers determine the salesman at a glance.

Cards are kept in numerical order in a cabinet having individual drawers under lock and key for each salesman.

Salesmen have access only to their own cards. Sales manager has access to all. An ordinary letter box is used into which cards are deposited daily as calls are



.....

## The Complete Dominion Line

ON DISPLAY AT THE  
**CANADIAN  
NATIONAL  
EXHIBITION**

Aug. 28 to  
Sept. 13

.....

.....

### THE *Dominion Music Pavilion*

is the **first** to the left of the main entrance in the Manufacturers' Building. Let the "Dominion" pavilion be your headquarters—meet your friends and customers there.

.....

For more than forty years the Dominion piano has stood as a symbol of something good—a piano you can be proud to represent and that your clientele will be proud to possess.

In more than eighty thousand homes throughout the world the DOMINION PIANO enthralls and inspires their happy owners with the most delightful and harmonious melody. It is a favorite instrument wherever the British flag floats.

#### THE TESTS OF TIME AND CLIMATE.

Are triumphantly withstood by every "Dominion" instrument. It is the only upright piano with "grand piano" construction. Its wonderful arched metal plate frame is but one of many mechanical betterments that give it surpassing beauty and endurance.

#### "At a SAVING OF \$100 or MORE."

A remarkable "Dominion" feature is the fact that it actually puts \$100 or more back into your pocket on its purchase price. We have no lavish, costly city warehouses; we give no instruments to schools and great artists for testimonials. Every dollar of useless expense is cut off, and you get the benefit.

## The Dominion Organ and Piano Co., Limited

Bowmanville - Ontario

made. They are then examined and calls initialled if correct. Thus the company are in touch with the work of their men from day to day. A call constitutes a personal interview with the prospective customer only, and must state where the interview took place. Telephone conversations or interviews with children or maids are not recognized. A personal interview must be held with the customer at least once in six months, otherwise the card becomes outlaid.

Cards are not allowed to be removed from the office. Salesmen carry with them a pocket index book in which their prospects are entered alphabetically according to the streets.

#### The Trade-in Problem.

"OUR greatest difficulty—and it is becoming more of a problem every day—has been to dispose of the second-hand pianos received in trade," says J. Henry Ling, of Detroit. "It is getting so that with every sale we have to face a trade-in, and this is especially true on players and grand pianos. I suppose it will be something that the dealer will always have confronting him."

"For years the dealers have been educating the public to buy new instruments by trading in their old pianos and paying the difference, and it is going to take a long campaign of education the other way if we want to cut down the number of take-ins. There are, of course, two ways to look at trade-ins. They do increase sales of new and high-priced instruments; but on the other hand, it is also a fact that it is getting more difficult every day to sell these second-hand instruments. This means thousands of dollars worth of capital tied up, to say nothing of the storage space necessary and the amount of money spent in advertising them."

Concerning repossessions the dealer quoted above, stated that this end of the business had increased in Detroit because of the large influx of drifters attracted to the city by the high wages. These newcomers were readily granted credit because of their good positions and wages, but so great a proportion of them were irresponsible and stayed only a while before drifting to some other city, leaving the unpaid-for piano in the rented rooms without even notifying the dealer to remove his property.

#### Divided Responsibility.

"THE extent to which personality can impregnate a business has several very distinct illustrations in Montreal, and very many in the trade throughout the country," said a member of a well-known piano house in that city. "I can name half a dozen men, who, if they were taken out of their respective businesses to-night, could not be replaced by five men apiece, trying to sell goods. Now, the question is: 'As a sound business policy, is it advisable to weave the personal equation of one man so wholly into an enterprise that, without him, it would be utterly valueless?' I do not believe that it is a sound policy."

There is a great deal to be said about divided responsibility. The man at the head of a factory or a wholesale house, or even a retail store in this or any other line of business should, after he has made a firm success, halve or quarter the responsibility for its continued success with the men whom he chooses to surround him. It is poor policy to expect one man, even though he is the

owner of the enterprise, to do 90 per cent of the buying or 90 per cent of the selling, or 90 per cent of any of the work. Accident or illness may take him out of the business for a long time. Financial troubles may do the same. The result is that a house left without a head has to shift for itself on the seas of business. There is no one remaining, anywhere near so well known or so well liked as the man who isn't on the job.

The logical way to do in this day of quick changes and early retirements, is to surround yourself with two or three men who are capable of acquiring some of your popularity or prowess in the trade or with your customers. If they, at first, do not seem to be able to create this position for themselves, by your own popularity and standing you can do it for them. Let it be known to your customers that they are sharing the brains of the business with you. Then, if you want to take, or have to take a vacation for a while, there will be business as usual."

#### IN FAVOR OF SATIN FINISH.

"We are heartily in favor with the movement among piano retailers to obtain satin finish as much as possible.

"By adopting the satin finish generally the retailer would be saved a great deal of annoyance and the customer would have a frequent cause of complaint removed.

"When the highly finished piano begins to check it often causes the customer to doubt the quality of his or her piano and whenever a customer comes in our store and opens the conversation with these words, 'I want you to come and look at the piano you sold me,' we always know before any more is said what the trouble is.

"Of course it would take a little time to get every piano prospect in line to have the satin finish, but a little extra effort on the part of the salesman would soon remove all objections and the satin finish would have the precedence over the highly finished piano.

Darwen Piano & Music Co.,

Brantford, Ont.

#### The Summer Vacation.

"SOME of our local firms apparently do not believe in giving their staff a summer vacation, being of the opinion that there should be no let-up of endeavor and activity during the dull summer season," observed the dealer quoted above. "There is a time for all things, even for rest. As Herbert Spencer says: 'We have preached the gospel of work so long that it is time to make a change and preach the gospel of relaxation.' There would be fewer failures both in a physical and financial sense, if men would only divorce themselves from business for a season each year and go fishing. There would be less head aches and fewer heart aches, and the old world would still swing smoothly on its axis all the same.

While we concede that it is better to wear out than to rust out, it must also be considered that it pays to stop an

engine every once in a while for oiling and to let the heat of excessive friction cool off. There is such a thing as driving your motor too hard. Even inanimate things are the better for a breathing spell.

It takes more than the broken or fog-like sleep of the over-racked modern business man to knit up the raveled sleeve of care. It takes pure, invigorating, healthful rest—absolute rest—and that is a grievously unknown quantity in these hurried days. Try to get a little of it during the dull season, and mind, body and purse will be all the better for it.

#### Refusing Cash.

**E**XAMPLES are not wanting of ease after ease where the salesman in closing a sale too hurriedly, gets to and too strongly presses the small payment plan, thus converting what might have been an all-cash or nearly all-cash sale into an ordinary long drawn out time transaction. The following incident told by a piano retailer illustrates the point nicely:

An acquaintance of mine met me at the club one day and said: "Billy, I may have to buy a piano from you." I replied that I hoped he would. "Yes," he went on, "we are having a family dispute at home just now. My wife and daughter want a new piano, and I want an automobile; and as they are two against one, I may have to do without the automobile for another year and buy a piano." I expressed the hope that the wife and daughter would win the argument, and invited them to come to me personally when they were ready to select the instrument. I did not see my friend again for about a month, and then I asked, "By the way, how did that family dispute come out?" "Oh," he replied, "don't you know about that? Both sides won. We got the piano and the automobile too. We bought the piano at your place. You weren't in, but your Mr. \_\_\_\_\_ took care of us. I intended to postpone the purchase of the automobile and pay cash for the piano, but Mr. \_\_\_\_\_ said I could pay for the piano at the rate of \$5 per month; so the wife and daughter got their piano and I bought the automobile for myself for cash."

#### The Public Must be Shown.

**T**O anyone mixing among the great middle and upper middle classes it must be patent that the great majority are in most absolute ignorance of what the player piano can actually do or rather what one can do by means of the player. To scores of people it is still in the hurdy-gurdy class. But among those who know better than that there are prejudices which it seems so little is being done to overcome.

For instance, the Journal noticed recently of a player enthusiast who had been conducting a recital and at the close he got into conversation with a very intelligent gentleman. The latter took occasion to say that evidently the player-piano manufacturers had not yet succeeded in getting rid of "the mechanical effect." From being pressed for a more definite complaint, he said that he disliked the "correctness" of the playing, and while admitting that the tone-color, the phrasing, the dynamic and the general effect were all that could be desired, he felt that he missed the "human soul." When still further pressed for a definition of "human soul" in this sense, he finally came down to the statement that what he missed was the "sweet hesitancy" of the human fingers in the runs and passage work. The demonstrator pro-

ceeded to play for this gentleman Leschetizky's little study, "The Two Skylarks," taking special and particular care to phrase each and every arpeggio in a different way. The listener's face was a study. The demonstrator then went on to say that in fact the "sweet soulfulness" of which the gentleman felt such a lack was simply, when analyzed, the unskillfulness of the average performer's technique; a fault which all piano teaching tries to cure by abolishing, so that to the greatest pianists the "sweet hesitancy" does not exist, except as they wish it to.

Then again so little advertising is being done to popularize the player as an instrument of immense possibilities. There are many splendidly planned ads featuring individual players. They say the "Blank" player has this device; the "Such-in-Such" player contains an action working on that principle; and the "Some-other" player is superior because it is equipped with something else. These are all good arguments in their places. But there are not enough ads going after the people who are disinterested—not enough creating a desire to own a player. The player has made good progress, and at the present there is quite a demand for players, but looking to the future the public must be educated in a way not now being done to sufficient extent. Who will do it if not the manufacturers?

#### Payment Period for Piano, Two Years.

**R**IGID adherence to a two-year contract rule is believed to be the reason for keeping a good deal of unprofitable business from the books of his firm by a western piano department manager. This gentleman outlines his own policy briefly by saying:—"About a year ago I determined to put into effect a two-year selling contract, which would mean two years in every sense of the word and since the first day of August, 1914, we have not written a contract that runs longer than two years.

"Now it is such a fixed rule with our concern that no man in the piano department even thinks of turning in a contract to our credit department that runs longer than two years.

"This condition has brought on some radical changes, it is true, but when we have found that our customer could not make payments within this time to cover the piano they wanted we have tried to talk them down to a piano the price of which can be covered by the amount of payments they wish to make. Lots of them balk because you cannot always convince the buyer of a piano that this is the best thing for them to do; but we firmly believe that we are ahead when we let them balk.

"The average piano man seems to have the idea that he is working under a peculiar code of business ethics which is peculiar to the piano business, and which can be applied only to that business. I believe that just as soon as we get out of this maze and are able to understand good bookkeeping and be able at the same time, when making the sale of a piano, to think as hard about the possible repossession of it as we do the selling, the quicker we will be on the right track."

The Twins Desire and Ambition love as their best friend Hustle.



## A "Little Journey" to the Home of the New Scale Williams

This is Patriotic Year at the Toronto Exhibition. Of course you are coming to Toronto, and we know you will make it a point to take in our interesting display in the Manufacturers' Building, including our new and exclusive Electric Player Piano, which will open a new and profitable field for our dealers. To those who have time we extend a cordial invitation to visit our factory. Oshawa is only a short run from Toronto. We want you to be our guest and enjoy a pleasant motor trip to our factory.

We know that every piano dealer will be interested in seeing the machinery, quality of material used and the men actually at work, where more different makes of pianos are manufactured than in any other factory in Canada.

It is information that is of vital interest to every Canadian dealer. It is educating and instructive. You should know just how the pianos which you sell, are made—you are that much better fortified when you take down the front-board and begin to explain the exclusive mechanism of a New Scale Williams Piano. You then know why we have Brass Agrafes, why our bridge is cast integrally right in the massive iron plate, and why we use the best material procurable. You see for yourself just how YOUR pianos are made.

**You know what you are talking about, and  
"The Man Who Knows Is The Man Who Grows."**

Our sales managers will point out to you the facilities which make it possible to conduct a piano factory on such a huge scale—how we manufacture five different makes of pianos,—and yet with such minute attention to detail that the perfection of the product is assured.

There is inspiration here for all dealers who have an interest in the product they sell.

Show your Patriotism—come!

# The Williams Piano Co. Ltd.

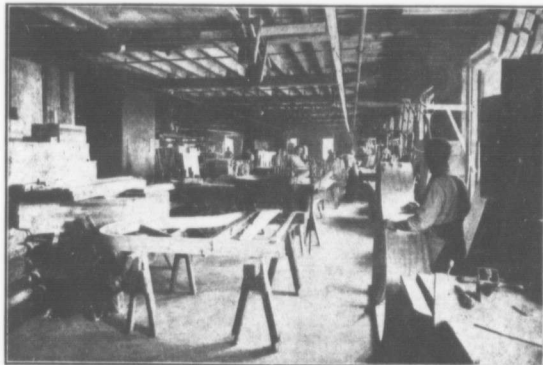
OSHAWA

ONTARIO

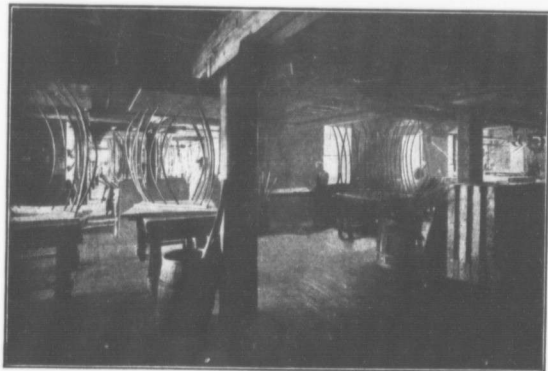
Home of the New Scale Williams, the Ennis, Everson, Krydner and Canada Piano.



Making Piano Backs and Wrest Planks.



Making Grand, Upright and Player Piano Cases.



Glueing Ribs and Bridges on to Sound-boards and Fitting to Backs.

No. 1

The first process of piano construction — and a very important one — because the wrest planks and backs carry most of the weight of the piano, as well as holding the tuning pins. This plank is the very foundation and is built for durability.

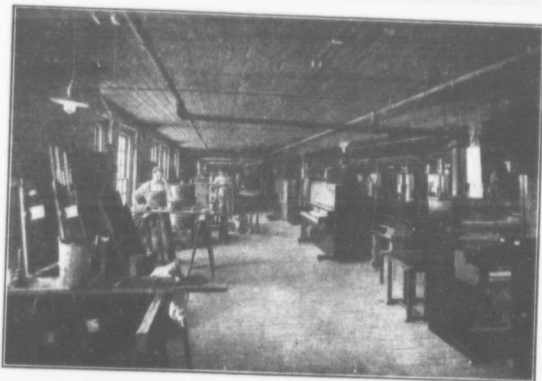
No. 2

Another course of construction that is equally important, some of our men have been with us for 25 years. They are conscientious and careful about the most minute details. They are artists at their particular work.

No. 3

This is a part of piano construction that you're bound to appreciate. It shows you how the bridges are glued "to stay" on the sound-boards, also the convex in these sound boards.

We cannot be too careful and particular about the appearance of our instruments. After you have once seen the varnishing and rubbing that the wood receives you will know why our pianos look so attractive.



Varnishing Department

When you have once seen for yourself the many coats of varnish, the machine and hand rubbing, and the pride that our men put into their efforts, you will know why our piano retains its beautiful finish.



Coarse Rubbing of Varnished Parts.

We now have the piano all ready to install the action. You can readily appreciate the importance of this action placing, regulating and first tuning. Experience and accuracy are necessary to do this work properly and to prevent future complaints from the purchaser.



Action Placing, Regulating and First Tunings.

We have our own player department and produce our own player action, under the supervision of our player expert who invented the "Meister Touch," which is exclusive on New Scale Williams pianos.



Making a Complete Player.

Every piano we turn out receives from five to six tunings and four chippings. Each instrument is allowed to stand eight or ten days between tunings. That's why our pianos are bound to give satisfaction and stay in tune.



Fine Regulating and Final Tunings.

No. 9

Our desire is to portray distinctiveness and refinement. This is why we take so much pride in the final polishing preparatory to shipping. We want you to receive your piano in perfect condition, with an attractive finish that bears the stamp of quality and individuality.



Hand Polishing and Oiling Off Pianos Ready for Shipment.



## PLAYING THE PLAYER INTO THE HOME.

*Right in line with the recent articles in Canadian Music Trades Journal dealing with the need for more and better demonstrators of the player piano is this contribution by H. O. Fox to the Player Piano Journal.*

A SHORT time ago I was one of some twenty guests invited to attend a dinner in a very beautiful home. During the course of the evening, when there came a little lull in the conversation and dancing, I wandered into the music room, which contained a player-piano. Quite unconsciously I sat down and began to play over some of the rolls, among which were many favorites of mine.

As I played groups of two or three of the guests came into the room and quietly seated themselves, and at the conclusion of a particularly good number there was considerable applause and a request for more. This made me conscious for the first time that I really had an audience. So interested did they become that I played for more than an hour, one number after another, and with the utmost attention, interest and enjoyment on the part of the listeners.

One lady in particular I noted was especially interested in the various effects I was able to obtain, and at the end of my impromptu program she expressed herself quite frankly to the effect that until then she had had no idea that a player possessed such possibilities of musical enjoyment. She went on to say that if she had known that a player was capable of such control she would have had one long before. That she had purchased a talking machine because of her love of music, and her inability to play it personally, but that she preferred piano music, and longed to be able to play, a longing that the talking machine did not satisfy.

I pondered over this a good deal. Here was a woman of intelligence; a woman who could appreciate the charm of personally played music, and a woman with the financial means to buy what would satisfy that desire, yet she had totally missed the fact that the player piano possessed the capabilities to satisfy her longing to play the piano. If this was true of a woman of this type, were there not many others who did not own players simply because they had never been made to understand the playing possibilities of these wonderful instruments?

It brought me back to my old idea, which put into practice during the years I was doing pioneer work in the interest of the player industry. The keynote of that campaign, as it should be of every player campaign to-day, was to play the player into the homes and the hearts of the people.

After all the only reason why anyone would buy a player would be to play music—that is the impelling motive, but there are still a very great many people who do not know that the player is capable of enabling them to play real music.

All the printed advertisements that have appeared or will appear are not as effective as one good demonstration. People expect the advertisements to claim artistic qualities for the player, whether it has them or not, and they discount these claims accordingly.

Another difficulty is that so many player owners, and to our shame be it said, so many of our salesmen

are such poor demonstrators, that when such people do hear a player it is usually to its worst advantages, and a prejudice is built up against the instrument in their minds which no amount of printer's ink will overcome.

Dealers nor salesmen do not appreciate the importance of demonstration. Poor demonstration is the bane of the player game. It prevails everywhere. The man who can demonstrate a player even fairly well is the exception rather than the rule.

It is not necessary to be able to play heavy classics in order to demonstrate a player. In fact, no man should attempt to play classical numbers on a player under any circumstances unless he is thoroughly familiar with them. The fault too frequently is a misconception of the function of a player. A player does not "play" the piano in any musical sense. It is merely a means by which anyone may play, the results they get being dependent entirely upon their musical intuition. It is really a note striker, striking the notes correctly, but the time in which the notes shall be struck and the way they are struck must be determined by the individual who is playing the player. Hence to say that a little child can play the Moonlight Sonata is absurd. The child can pump through the roll, and the various notes in the composition will be struck, but they will not be struck in any time or degree that would have any relation to real music.

What is needed is demonstration, and I mean demonstration that has artistic value; demonstration by someone who knows how to demonstrate, to prove to people that the player is an instrument of personal control; that under intelligent personal control it will produce effects and results that challenge the best effects of the human fingers.

If the player were not capable of these results; if it were impossible to produce them with the player, it would be distressing enough, but it is shameful to think that the player does possess all these qualities in a superlative degree, and that the trade as a whole has not realized it to the extent of qualifying itself to place the instrument before the public in its most favorable light. Every dealer who expects to sell players successfully should meet the situation in one of two ways, either requiring that all his salesmen shall become good demonstrators, or, if there is one who has a particular aptitude for it, then he should be the one to demonstrate for all customers who come into the store, regardless of what salesman may have worked up the prospect.

Not only is it important that every prospective customer should have the player demonstrated well, but no opportunity should be overlooked to give demonstrations wherever people are gathered together. The message of the player needs to be blazoned forth at every opportunity. When the opportunity presents, and the opportunity should be constantly sought, recitals should be given, so that people may know what the player is and what it is capable of. How are they to know, unless you demonstrate it? Simply because you run an ad. in your local paper and claim that the player you have is the best on earth, do you think that is any reason why the general public should interest themselves? Do you become interested in things in that way? Not often. If you take up a new fad or hobby, it is usually because the idea is brought directly to your attention through

# What Piano Shall I Buy?

## asks the Customer

*The Gourlay comes as a real solution to this important problem—musical pleasure and education in the home.*

¶ On the purchase of a piano depends permanent satisfaction and pleasure, or disappointment and regret. It is therefore an investment that requires most careful thought and investigation.

¶ The thousands of Gourlay owners throughout Canada are the most enthusiastic supporters of the Gourlay tone-producing qualities. It retains its intrinsic value—winning true and sympathetic friends wherever it is played or heard.

¶ The marked success which gives the Gourlay

piano a recognized place among the best grade pianos of the world, is based on detailed perfection of workmanship, and finest qualities of materials. Each stage of construction reflects the highest human skill in piano making.

¶ The cost of manufacture has always been a secondary consideration—first and only thought being given to quality and perfect workmanship.

¶ You can make no mistake if you sell the Gourlay.

## Gourlay, Winter & Leeming

LIMITED

Head Office and Factories:  
309-353 LOGAN AVE.

Warerooms:  
188 YONGE ST.

Toronto - Canada



contact with the article, or through oral description of it.

If you want to be successful in player selling you must play the player into the hearts and homes of the people. But it must be playing that is well done, and worth while. Don't get the idea that all you need to do is to put a roll into the player, set the lever at sixty and pump, and that thereby you will get an artistic result that will satisfy the discriminating buyer. You are deluding yourself. The roll must be played with intelligence or there will be no intelligent result. This question of demonstration is vital to player selling. It is the very basis of high-grade player selling. Cheaper players that are sold for mere amusement, of course, do not require such skilful demonstration, but even they cannot be sold to people of refined tastes unless they are demonstrated in a refined manner.

Have you ever stopped to analyze some of the player sales you have lost? Have you ever tried to figure out why you lost them? If you did, and you were honest with yourself, you would find that in many instances poor demonstration was the real reason. Less attention to valves, tubes and other constructional facts that have no especial interest to the buyer, and more concentration on what can be done with the player, is the one great essential to-day, as it was in the beginning of the player game. Playing the player into the hearts and the homes of the people is the real secret of player selling.

#### THE MAKING OF IRON PIANO PLATES.

Dealers and salesmen will be interested in these extracts from the booklet written on this subject by S. B. Eggleston of the Matawan Steel and Iron Co.

MANY of the best piano salesmen in the country lay special emphasis upon the piano plate for, all considered, the plate is more than strong enough to withstand the tremendous pressure of the many strings that are stretched across the plate. Remember that the wires are tightened almost to the limit and that the pressure of each string makes the plate bear a burden of anywhere from 40,000 to 60,000 pounds. In plain words, a piano plate has to stand month after month, year after year, and too, under a constant pressure of thousands of pounds.

A tremendous amount of boring is done on piano plates, and it is for this reason that the iron must have a peculiar degree of softness and yet stand up under tremendous pressure. "Soft iron" doesn't mean anything to you, for all iron is hard, the term "soft" being used to distinguish between the brittle, stiff iron and the soft, firm and long lasting iron of the highest quality. Besides vanadium, there is in good iron certain proportions of graphitic carbon, phosphorus, silicon and manganese. The quantity of each is very important to successful foundry practice.

Another vital feature of having close-grained castings—we refer to a plate as a casting—is the ultimate clearness of tone quality. To give an idea of the details required before we can cast a plate for a piano manufacturer, besides the vital shrinkages we are obliged to have information concerning the lag screw holes, action bracket holes, stay bolt holes, pressure bar holes, treble hitch pin section, middle hitch pin section, lower hitch pin section, lower bass bridge, upper bass bridge,

lower treble bearing bar, upper treble bearing bar, treble bar, main bar, bass tuning pin section, treble tuning pin section, back flange, core print, height of back flange, as well as to have patterns, data on weight—in fact, complete specifications. Errors of the slightest fraction of an inch will cause the plate to be incorrect, and when you consider that we work with an article that weighs anywhere from 150 to 350 pounds, it proves that we could not employ anyone except he be an expert.

When the specifications are given to us we create a master pattern in wood, and make it larger, proportionally all over, so as to care for two shrinkages, for from this master pattern we cast a metal pattern, permitting one shrinkage only, the metal pattern being the one used for the casting of the plates. For example, if a manufacturer wants a bar that is 2 inches wide and 1 inch thick, in casting the master pattern we are obliged to make this larger so that when two shrinkages are made the net result will be the exact measurement given. Even 1/64th of an inch will not be tolerated. To secure the right impression of what this means, take a ruler and mark off 1/64th of an inch, and then remember that this amount makes a plate that is incorrect.

After the casting pattern has been made from the master pattern, the plate is molded from the latter. This is an interesting operation in itself.

To make the iron mixture, which is heated until it runs like water, requires several ingredients, among which, as stated before, is considerable vanadium. The hot iron is poured into the mold, and after it remains over night to harden the rough casting starts to go through the various processes in order to make the finished plate.

First of all, the edges of the plate are ground off, and then the plates are thoroughly cleaned. The cleaning is done mechanically by putting a number of plates into a huge box and revolving it around through pieces of metal, the iron of the plate being brightly polished when taken out. The next step is filing the inside edges, which leaves the plate in a nice, clean-cut shape for coating with japan.

You have noticed numerous holes in all piano plates; at the top being large holes for the tuning pins, holes for various bars, wires, etc. Here is where accuracy is vital, for the slightest mistake in boring makes the plate difficult to use.

After drilling we take each plate and rub it down with pumice, giving the japanned surface a nice, smooth finish. This is the same process that piano men use on the outside of their cases to get the smoothness of the woodwork. Then comes the bronzing—giving the nice gold effect that goes so far to improving the interior of the piano. After this, the next move is to decorate the plate, such as adding dealcomanie (ornamental transfers) when necessary, lettering the name and other words cast in the plate, and general striping.

The plate is now ready for varnishing, which must be put on evenly in order to give that distinctive look to the plate. As far as the mechanical work is concerned the last step is putting in the small string pins, which is done by men experienced in this work. Then the plates are sent to the shipping rooms, where they are carefully wrapped to prevent scratching.

### HAVE TAKEN OUT MILLION DOLLAR CHARTER. Gourlay, Winter & Leeming Limited.

A Dominion charter has been issued incorporating the firm of Gourlay, Winter & Leeming, Limited, with a capital stock of one million dollars. The incorporators are Messrs. R. S. Gourlay, D. R. Gourlay, A. H. Gourlay, E. A. Breckenridge and W. R. Winter, and the head offices of the company will be in Toronto. The new corporation takes over the manufacturing and retail businesses established and carried on by the firm of Gourlay, Winter & Leeming.

#### ARE YOU READY?

The importance of making an impressive display of stock is convincingly set forth in the August issue of the "Edison Phonograph Monthly," in an article entitled: "Are You Ready?" From which this is extracted:—

"This is going to be the biggest year in the history of the Edison Phonographs. Are you ready to take advantage of your opportunities? Will you be satisfied with less than your full share?"

"First of all, have you an adequate stock? The dealer who is afraid "to tie up money" in merchandise is always going to be a pretty small dealer. An impressive display of any merchandise helps to make sales. Assuming the same number of visitors to each store and the same amount of sales effort put forth, the dealer who has twenty phonographs on display will sell more than the dealer who has only five. This is not a theory, but a proven fact.

"An Edison dealer's stock should be sufficient to enable him to draw on it liberally for recitals and free

trials and still leave him with a good display in his sales-room. You have heard of our experimental store in East Orange. We were humiliated the other day by the criticism of a department store manager. He said:—"You haven't enough machines to make an impression. The store looks bare. A customer will walk out of here and buy in a place that is full of machines. I never have less than a hundred on display in our department." At the time he criticized us the experimental store had twelve instruments on display and some five or six out on recital and demonstration work. We immediately stocked up and we found that the department store manager was right in his criticism that we had not been carrying a sufficiently impressive display of goods."

#### THE OLD RELIABLE.

The Dominion Organ & Piano Co., Ltd., have just recently issued a new catalogue showing their full line of pianos and players. The latter are shown in three different styles, while six styles of upright pianos are catalogued. Among the players style "B" has made a particularly strong impression upon "Dominion" dealers who see a bright reception for this production. The catalogue, which is in two colors, shows the Dominion iron arch plate frame and the independent iron frame.

In discussing trade topics, Mr. J. W. Alexander, president of the Dominion Organ & Piano Co., referred to the export possibilities for Canadian manufacturers. These great possibilities, however, had been nullified as far as the organ business is concerned by the high shipping rates. These rates had been so advanced as to make foreign shipments almost impossible.

## THE GODERICH ORGAN CO., LIMITED

GODERICH

CANADA

MANUFACTURERS OF

### ORGANS

For HOME  
SCHOOL and  
CHURCH

We also make

High Art Cabinets for  
Player Pianos  
Talking Machines  
and Phonographs

Piano Benches

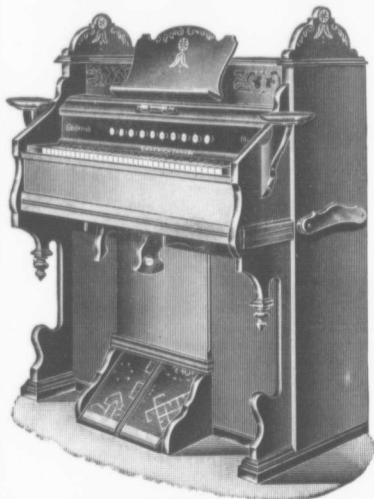
Piano Stools

We own and control the PATENT ANGLO-AMERICAN RECORD CABINET

We employ no Travellers, doing business by mail. Order just what you need.

We can ship promptly.

Ask for our Catalogues and Prices



NEW CHAPEL ORGAN

## Winnipeg Letter

THERE is at least unanimity on the part of local dealers in giving trade reports. Business is quiet. Talking-machine business might be described as "fair to middling," while collections are poor. In spite of conditions, there is a strongly optimistic spirit due to the excellent crop prospects. While there is little tendency to do business on prospects as in former years a successful harvest will have a happy influence on business. In the meantime everyone that wants a holiday can easily secure it and vacations are being indulged in by everybody.

The Winnipeg branch of the Karn-Morris Piano and Organ Co., Limited, made an exhibit of their lines at the Brandon Fair, held between July 19th and 23rd, and at the Killarney Fair, held from July 27th to 30th. Quite pleasing results are reported in the number of sales made and "prospects" secured. Mr. Clark, accountant of this firm, recently left on a five weeks' vacation with his family, which they purpose spending at Portland, Oregon.

"Jock" Smith, of the Winnipeg Piano Co., who is summering at the Beach, visited the warerooms recently. He was looking and feeling considerably improved in health. The firm report trade and collections for July so quiet that they seemed to have gone on a vacation. Legitimate business has felt the effect of pianos changing hands privately at sacrifice prices, a condition resulting from the financial stringency.

Mr. G. L. Stanwood, manager of the western business of the Doherty Piano Co., with headquarters in Winnipeg, for the past seven years, has severed his connection with that firm. He is succeeded by Mr. R. C. Willis, who recently removed here with his family from Toronto. Mr. Willis has represented the Doherty line in Ontario for several years, and has a piano experience extending from boyhood. Mr. Stanwood, it is understood, remains in Winnipeg to look after his private interests.

On his enlisting for active service, Mr. W. R. Armstrong, for two years bookkeeper for the Winnipeg Piano Co., was the recipient of a parting gift in the shape of a gold watch from the staff and a cheque from his employees as a token of esteem and in appreciation of his services. All hope for his early return to his old position. Four other old employees of the Winnipeg Piano Co. are at the front and Mr. Wm. Smith, son of Mr. John Smith, one of the proprietors of the firm, has passed his examinations, qualifying for a lieutenancy. He is busy drilling and studying for a captaincy.

The Western branch of Whaley Royce & Co., Limited, located at Winnipeg, secured the order for the bass instruments for the 10th C.M.R. Band, and the following letter from Lieut. J. Maclellan, secretary-treasurer of the Band Committee, dated at Sewell Camp, speaks volumes for their "Made-in-Canada" Imperial instruments:—

"The Imperial E-Flat Bases arrived a day or so ago and I may say that we are well pleased with them. They are certainly beautiful instruments. The tone is good and they are very easy to blow. The Circular B.B. Bass and Duplex Snare Drum have also arrived and we are well pleased with them. The Bass is a very fine instrument will be a fine addition to the band."

Mr. O. Wagner, manager of the R. S. Williams &

Sons Co., branch here, is spending a vacation with his family in Manitoba, Man.

Mr. James Gray, who has been connected with the Nordheimer Piano Co. for some time, as tuner, has enlisted with the 90th Regiment and is now located at Sewell, Man.

Mr. T. J. Bach, of the Mason & Risch staff, is spending a month's vacation at his old home in Brockville, Ont. Mr. A. Andrews, on the staff of the same firm, is busy accepting congratulations on the occasion of the stork's visit to his home—a girl.

Mr. T. E. Callahan, travelling salesman of Whaley Royce & Co., Limited, spent a few days with his firm's local branch prior to starting out on a tour of the western trade.



Mr. Fitch, Manager of Babson Bros., Winnipeg, "snapped" in Seattle while there on holidays.

### OLD CUSTOM OF SELLING ABOLISHED.

The old-established method of selling mahogany by public auction at Liverpool is now a thing of the past, according to an interesting summary in *Veneers*. It was discontinued with the outbreak of the war last August and private selling resorted to. It is said that at first this seemed a little strange to the English traders, but buying and selling brokers soon adapted themselves to the new conditions, which have since moved smoothly. There were some of the buyers who favored the auction method because it gave publicity to the prices obtained. There were others, however, who objected to it for this very same reason. Anyway, the old custom has passed into history, and it is very likely that it will never be resumed again. There is always some element of barter in the buying and selling of figured mahogany, and all fancy figured woods, for that matter, but the public auction sales never obtained on this continent, and seemed to be more an institution of the English markets than anywhere else. There may be occasional auctions of special lots, but the present indications are that the old custom of general selling at public offering has passed away, and that in Liverpool, as elsewhere, in future, matters of barter in selling will be between individuals in a private way and not a matter of public auction.

Don't wait until fall—lay your pipes now.

### What Should be Collected.

SOME of the leaders in the United States piano industry have been urging dealers to see to it that they collect 4 per cent. per month on the amount due upon the notes they are carrying. One interested party says, "it is not a wild statement to assert that the average is nearer 2 per cent. than 4 per cent., and yet we know illustrations of where 7 per cent. is collected, and it is possible for the dealer to arrive at this 7 per cent., if he will pursue correct methods in making his collections."

### Some Causes of Failure.

SOME of the larger failures in business which occurred within a year have set credit men and others to thinking that perhaps too great importance has been given to the matter of method or system and too little to the personal equation, says a writer in an exchange. It is certain that ideas which are perfectly workable in manufacturing lines are not applicable to selling agencies. Economy is the great factor to combine with efficiency in both directions. This is comparatively simple in manufacturing, where it is a question merely of getting out the maximum of product at the lowest possible cost. Labor-saving machinery and the elimination of waste are the great means to this end. Account must also be taken of the condition of the markets, so that raw materials shall be bought to advantage, and in textiles judgment must be exercised as to styles of fabric. In the selling end, however, the problem is more complex. Not only must there be considered all the matters which manufacturers have to deal with, but many others which are less easily mastered. This personal element, especially, becomes of supreme importance because of the intimate relations between individuals within the establishment and between the latter and the outside public. In the great departmental stores, for example, the responsible heads have need not only of a variety of knowledge which comes from thorough apprenticeship and experience, but also of a sagacity of judgment in the selection of men and women and in the handling of them. And beyond this are the personal touch initiative, and inspiration which compel loyalty and spell success with or without the aid of any accepted system. How much the lack of these is the cause of the large failures—and some comparatively small ones as well—is more than a matter of conjecture.

### OTTO HIGEL PLAYER MUSIC FOR AUGUST.

SOLODANT MUSIC ROLLS		
011833	A La Carte (One Step)	Holzmann \$ .75
011784	Anticipation (Valse)	Macklin 1.00
011714	A Wonderful Thing (Valse Hesitation)	Kunmor .75
011821	Blue Bird (Hesitation Waltz)	Olman .75
011745	Brides and Butterflies (Waltzes)	Moret 1.25
011790	Down the Bayou (A Creole Serenade)	de Koven .75
011691	Echoes of Love (Reverie)	Ellis .75
011755	In Sweet Dreams (Valse)	Lotter 1.25
011773	Jane (One-Step)	Mohr .75
011733	Little Fox Rambled Right Along (The Fox Trot)	Gay .75
011805	Laurie Love (Valse Boston or Hesitation)	Olman 1.25
011723	"Mon Plaisir" (My Pleasure) (Valse)	Roberts .75
011813	Often (Ballad)	Waring 1.00
011764	Policeman's Holiday (The One-Step)	Ewing 1.00
011768	When I Dream of Old Erin (Song)	Friedman .75

STAR MUSIC ROLLS		
X1	I'm Glad My Wife's In Europe (March Song)	Goettler
X2	I'm Going to Let the Whole World Know I Love You (Song)	Edwards
X3	I'm On My Way to Dublin Bay (March Song)	Murphy
X4	Virginia Love (Song)	Lang
X5	When the Mission Bells Are Chiming (Song)	Erdman
X6	When the Roses Bloom in Avalon (Song)	Wells
X7	Little Houses Upon the Hill (The One-Step)	Harrison
X8	Over the Hills To Mary (The Fox Trot Song)	Wells
X9	There's a Little Spark of Love Still Burning (Song)	Fischer
X10	Professione Frolles (March)	Merideth
X11	Song of the Allies (March Song)	Heins

No.	Title and Composer	
X12	Highlanders' Fix Bayonets (March Song)	O'Hara
X13	Cavalleria Rusticana (Intermezzo)	Masenghi
X14	Chicken Reel (Two-Step)	Daly
X15	Dance of the Honey Bees (Schubert's)	Richardson
X16	Face A Fool (Sacred Song)	Reinhardt
X17	God Be With You Till We Meet Again (Sacred Song)	Tomer
X18	Home Sweet Home (Melody Waltz)	Blomp
X19	Hummer (Fox Trot)	Evans
X20	Rosary (The Sacred Song)	Novell
X21	When the River Shannon Flows (Song)	Pratten
X22	Ray Dreams (Waltz)	Holman
X23	Winning Fight (March)	Jacobs-Bond
X24	Perfect Day (Song)	Reinhardt
X25	Big Dreams (Waltz)	Reinhardt
X26	Way It's All Over (March Song)	Berlin
X27	My Bird of Paradise (Song)	Berlin
X28	Once Hit Heaven (Song)	Taubert
X29	Hunt Club (The Fox Trot)	Solman
X30	You're More Than the World To Me (Song)	Olman
X31	Violin My Great Daddy Made The (March Song)	von Tilzer
X32	Don't Take My Darling Boy Away (March Song)	von Tilzer
X33	Down Among the Sheltering Palms (Song)	Olman
X34	My Little Girl (March Song)	von Tilzer
X35	Silver Fox (Fox Trot)	Lodge
X36	It's Tulp Time in Holland (March Song)	Whitting
X37	Dainty Daffodils (Graceful Dance)	Miles
X38	Winter Nights (Song)	Schwartz
X39	Maple Leaf For Ever (Song)	Muir
X40	Souvenir de Calcutta (Hesitation Waltz)	Waltman
X41	March On To Berlin (March Song)	Mohr
X42	My Own Venetian Rose (Waltz Song)	Piantadosi
X43	Good Bye, Virginia (Song)	Berlin
X44	While the Band Played an American Rag (Song)	Berlin
X45	My Little Dream Girl (Song)	Friedland
X46	Tennessee (Song)	Goodyny
X47	Sweet Remembrance (Reverie)	Ellis
X48	Echoes of Love (Reverie)	Ellis
X49	Back to the Carolina You Love (Song)	Schwartz
X50	Sally Blaine (Hesitation Waltz)	Baxter
X51	I Want to Go to Tokio (Song)	Fischer
X52	When You Wore a Tulip and I Wore a Big Red Rose (March Song)	Wentz
X53	My Little Girl (March Song)	von Tilzer
X54	When I Dream of Old Erin (Song)	Friedman
X55	When I'm Right Home in Dixieland (March Song)	Berlin
X56	When My Ship Comes In (March Song)	von Tilzer
X57	Everybody Rag With We (March Song)	Le Roy
X58	Alone With Me (Sacred Song)	Holden
X59	Coronet (Sacred Song)	Segar
X60	Amarielis (Valse Lentis)	Olman
X61	For King and Country (March Song)	Souza
X62	Hi Captain (March)	Olman
X63	Ypsilanti (Waltz Song)	van Alstyne
X64	Blue Bird (Hesitation Waltz)	Olman
X65	Bubi (Fox Trot)	Kollo
X66	By Heck! (Fox Trot)	Henry
X67	Benben (Fox Trot)	Berlin
X68	I'm Going Back To The Farm (One-Step)	Berlin
X69	Little Fox Rambled Right Along (The Fox Trot)	Gay
X70	A La Carte (One-Step)	Holman
X71	Calico (One-Step)	Johnson
X72	Calico (One-Step)	Johnson
X73	Just Bring Two Lips Along (Fox Trot)	Meyer
X74	We'll Have a Jubilee In My Old Kentucky Home (Fox Trot)	Donaldson
X75	When I Was a Dreamer (Song)	van Alstyne
X76	Mother Macbree (Song)	Oreott & Hall
X77	Somewhere A Voice Is Calling (Song)	Tate

### TRADE IN SOUTH AFRICA.

Mr. W. J. Egan, Canadian Trade Commissioner for South Africa, offers the following information for Canadian piano and organ manufacturers:

"Canada's share in this trade is almost entirely in organs, and if manufacturers really desire to export, these figures could easily have been increased.

"Many inquiries have been made for Canadian organs. If organ manufacturers are satisfied to take orders from catalogues only, the trade will not grow. This, like every other line, must have representation if a fair share of this market is to be taken. Canadian packing is highly commended by South African dealers.

"The leaders in this trade are Germany, whose figure for 1913 reach £124,709, and the United Kingdom with £38,095.

The figures showing the total imports for five years are:

	Total Imports.	From United States	From Canada
1909	£ 96,767	£ 7,052	£2,595
1910	140,220	8,770	3,268
1911	162,906	9,230	3,009
1912	182,348	11,232	2,884
1913	179,451	10,544	3,134

## Trade News

Mr. C. J. Laframboise, of Casavant Bros., St. Hyacinthe, was among the Canadian trade visitors in New York.

Mr. J. Henry Ling, music dealer, of Detroit, lives the year round on the Canadian side of the river, having a beautiful residence directly opposite Belle Isle.

"Crops surpass anything I have ever seen in this county and should help the piano business this fall," said Mr. W. K. Elliott of Brampton, to the Journal recently.

Mr. T. E. Williams, a music dealer of Adelaide, Australia, when in New York recently, expressed the belief that a good market existed in South Australia for American pianos.

Mr. F. T. Quirk, manager Sterling Actions and Keys, Limited, Toronto, spent a combined business and pleasure trip visiting supply houses in Boston and New York, also calling on the Montreal trade en route.

The Thomas Organ Company, Woodstock, who have many agencies in the British Colonies received recently orders from India, South Africa, and also a large order from the Old Country for fall delivery.

Mr. M. J. Comiskey, secretary-treasurer of the Evans Bros. Piano & Mfg. Co. Ltd., of Ingersoll, Ont., had an enjoyable vacation up the lakes to Sault Ste. Marie and Port Arthur. Mr. Comiskey, who was accompanied by Mrs. Comiskey, combined business with pleasure.

Mr. George H. Suckling, Western manager of the Nordheimer Piano & Music Co., Ltd., with headquarters at Winnipeg passed through Toronto en route to Victoria. Mr. Suckling has been holidaying in the east and expects to return to Winnipeg at the end of the month.

The Mendelssohn Piano Co., of Toronto, is well represented in the various Canadian contingents on active service. Eight men have enlisted from the factory, two of these having joined the colors since the opening of the recruiting campaign in Toronto.

Mr. Albert Nordheimer, president of the Nordheimer Piano & Music Co., Ltd., Toronto, is absent on a visit to the Panama Exhibition. Mr. Nordheimer purposes returning by way of Western Canada and will visit the Nordheimer agencies in the various Western centres.

Mr. A. McKenzie, representative of Ewing & Co., London, Eng., has been calling on the trade in Western Ontario with the object of securing agencies for Canadian pianos and organs, suitable for the South African market.

W. M. Dunlop, the genial representative of the Thomas Organ Co. Woodstock, Ont., is enjoying his holidays on the shores of Lake Erie at Port Dover. He will have several fish stories to relate. Fish and lake flies are numerous this year.

A brother of Mr. C. Donaldson of the Martin-Orme Piano Co., of Ottawa, is a war prisoner in Germany, and as his letters to his friends must pass the censor, they are for many obvious reasons, more commendatory than they might be otherwise. They are also a very long time getting here, too.

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., Toronto, recently visited a number of points in Western Ontario and included Detroit in his trip, which was made in his own touring car. Crops in the

districts visited by him were an unusually promising indication of good fall business.

John K. Hewer, who was formerly in business at Woodstock, Ont., and who is now the manager of Grinnell Bros.' Branch at Windsor, recently called on his friends through Western Ontario, while enjoying a motor trip with the members of his family. He is very optimistic over trade market and carries as usual the same cheery smile and hearty hand-shake.

Frank Stanley, Toronto, who recently removed to his new piano salesrooms at 261 Yonge street, wants a slogan to be used in connection with Canada-wide advertising that he purposes putting in effect. Through the local dealers he is offering a prize for a slogan to be used in emphasizing Stanley tone. Other prizes are also being offered for slogans that may also be used for advertising purposes.

The Amherst, N. S., News recently said:—"J. A. McDonald, of The Amherst Pianos, Limited, is building a very attractive summer cottage at Shediac. He has purchased extensive grounds surrounding the cottage. The grounds will have an area of over one hundred acres, and Mr. McDonald, when his active business career is finished, intends, like Cincinnatus, to go back to the land."

Mr. C. A. Ruse, of Gerhardt Heintzman, Limited, has just recently returned to Toronto from a business trip through the Maritime Provinces. Mr. Ruse found eastern trade feeling the effects of the European conflict and the domestic financial status, but in a general way piano trade was better than in Ontario. The Gerhardt Heintzman firm report an improvement in July business over the same month of last year.

Mr. J. W. Woodham, manager of the Foster-Armstrong Co., Limited, has returned to his office in Toronto, from a vacation in the Eastern States. Accompanied by Mrs. Woodham, he visited New York, Boston, Atlantic City and other places. Mr. Woodham observed that piano and player prospects are more favorable in Canada than in the United States. He returned in good time to prepare a display of Haines Bros. and Marshall and Wendell lines for the Toronto Exhibition.

An exhibit of Columbia Grafonolas is being held at the Canadian National Exhibition at Toronto by the Adams Furniture Co. An interesting feature in this connection will be a Unico demonstration booth furnished by Music Supply Co., who have secured the Canadian agency of these booths. One of the chief advantages of these rooms to talking-machine men and piano dealers, requiring individual demonstration rooms is that they are portable, and in assembling expert labor is not required.

Miss Nolan, secretary to C. W. Lindsay, President of C. W. Lindsay, Limited, accompanied by Miss McNeal, of New York, passed through Toronto recently on a vacation trip. While in the Queen City they favored Gerhardt Heintzman, Limited, with a call. The Lindsay firm feature Gerhardt Heintzman instruments in Ottawa. The young ladies formed quite a favorable impression of Toronto in spite of the disagreeable attitude of Jupiter Pluvius who seemed determined to make the St. Swithin's Day legend a reality.

The "Martin-Orme" line of pianos and players is now being featured as one of the leaders at the Hamilton

salesrooms of the R. S. Williams & Sons Co., Limited. As reported in the last issue of the Journal, the firm are in their new warehouses, photographic illustrations of which were also shown in these columns. Naturally Mr. W. F. C. Devlin, sales manager of the Martin-Orme Piano Co., Limited, who is a "Martin-Orme" enthusiast, is pleased to have this Hamilton representation.

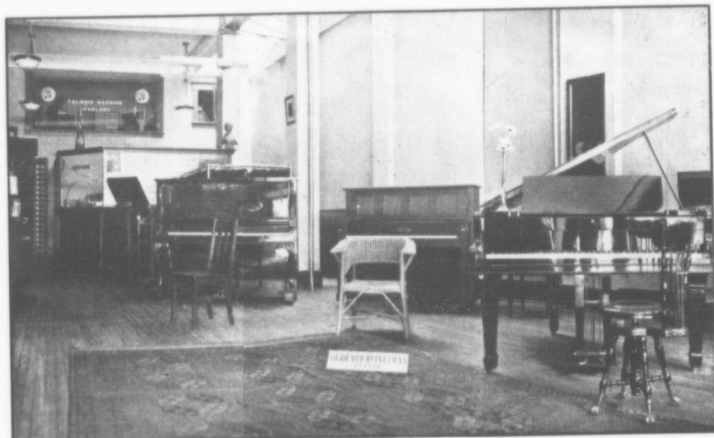
Mr. Roland C. Willis who has been the Doherty Piano Co.'s representative in Ontario for the past five years has been transferred to Winnipeg. Mr. Willis has been made manager of the Winnipeg branch with Manitoba and Saskatchewan territory under his supervision. He has disposed of his home in Toronto and with his family moved out to Winnipeg. Mr. Willis has been in the piano business since boyhood and is thoroughly familiar with Doherty lines.

Letters have recently been received from Fred Sykes, eldest son of Mr. Harry Sykes, secretary of the Thomas Organ Co., Woodstock, and a fourth year medical stu-

returned to his office, where he had left his desk open expecting to be absent only a short time.

Mr. P. S. Connolly, secretary-treasurer of the Karn-Morris Piano and Organ Co., Limited, at Woodstock, Ont., recently resigned from the local Board of Education. At a meeting of that body a resolution was passed expressive of his ability as a trustee and the high regard in which he was held personally by the members. Particular mention was made of his excellent record as chairman of the Advisory Committee on Industrial Education and Night Classes. Mr. Connolly had served as chairman of the Board and also as chairman of the Finance Committee. The Provincial Director of Industrial and Technical Training reported to the Board that Woodstock had the best equipped school for technical night classes in the province.

It is reported via Worcester, Mass. that Frank W. Hessin, the General Manager of the Choralion Co., the German house of the Aeolian Co., of New York, is closely



A view of the main show room of the Fletcher Bros. store at Vancouver, where Gerhard Heintzman, Brinsmead, Armand and Weber instruments are featured, and Columbia gramophones. The photo was taken by Mr. Lewtas, manager of the Grafonola Department.

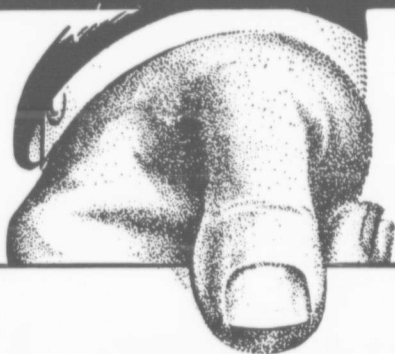
dent at the Toronto University, who is on the staff of No. 2 Casualty Clearing Hospital, Shorncliffe, and at present stationed at Moore Barracks, Sandgate, Kent, Fred was on parade with the hospital corps at the Review held on the 17th ult. On the 20th ult. he was promoted to the position of Hospital Registrar in the private office of Colonel Scott. The soldiers in the Hospital very much appreciate the gifts from Canada. They eagerly look forward to the arrival of mail, and newspapers of recent issues are read and re-read.

Mr. A. D. Klaber of London, England, who visited Toronto in 1913 and called on a number of firms here in connection with the Perforated Music Co., of which he was the chief owner and which firm had a branch in Canada at that time is dead. He left his office one day telling his private secretary that he was going to call on a physician. Apparently an operation was performed immediately, a second one being necessary a couple of days later. This resulted in his death and he never

confined in a detention camp outside Berlin. His wife, who was a Worcester lady, is living in that city with their children and is allowed to see Mr. Hessin once a week, but is compelled to report herself at Police Headquarters every morning. The Aeolian Co. sent Mr. Herman B. Schaad specially to Germany to see if it were possible to obtain the release of Mr. Hessin, so that he might come to the U.S., but the German Government was inexorable. Mr. Hessin is an old Toronto boy, a son of William Hessin, long since deceased, who was a manufacturing and wholesale confectioner on Front Street, East, at one time.

"My dear, I've an idea," said old Mrs. Goodart to her caller. "You know we frequently read of the soldiers making sorties. Now why not make up a lot of those sorties and send them to the poor fellows at the front."





## Canada's Biggest Piano Value The Sherlock-Manning 20th Century

"BUSINESS AS USUAL" has been our slogan since the opening of the war in August, 1914. As a proof that we are doing business just as we did a year ago, or if anything a shade more of it, we intend to have Sherlock-Manning instruments at the following exhibitions—

**TORONTO EXHIBITION, AUG. 28th to SEPT. 13th**

North-East Corner Manufacturers' Building.

**LONDON, SEPTEMBER 10 to 18.**

Main Building.

**HALIFAX, SEPTEMBER 8 to 16.**

PICTOU, N.S.

SYDNEY, N.S.

ST. STEPHEN, N.B.

ST. JOHN, N.B.

FREDERICTON, N.B.

CHARLOTTETOWN, P.E.I.

This year we have something new to show musical instrument dealers in practically every department. In the Player Piano we have the METALNOLA ACTION used for the first time, and also a new Louis design case, as well as an ELECTRIC PLAYER. In the regular pianos we have prepared a new CHIPPENDALE model. In other branches we have also made improvements which mean money to representatives.

It will pay you to see the money-making Sherlock-Manning at the exhibitions.

**THE SHERLOCK-MANNING PIANO & ORGAN CO.**

**LONDON (No Street Address Necessary) CANADA**



## Sherlock-Manning 20th Century Player Piano Canada's Biggest Piano Value

Dealers who have featured Sherlock-Manning Player Pianos in the past have found them money makers and have built up a good business with profit to themselves. The business received from representatives in this department has encouraged us to go right after the Player business, and we have adopted the same policy in this department as all others, that is to keep right up to the minute.

With a view to making the Sherlock-Manning a still more valuable agency we have equipped all Players with the **FAMOUS METALNOLA ACTION.**

THE METALNOLA ACTION WILL BE INSTALLED IN THE SHERLOCK-MANNING PLAYERS FOR THE EXHIBITIONS. Dealers looking for a Player with which to cut right into the Player business in their territories, will do well to arrange for the Sherlock-Manning agency while available.

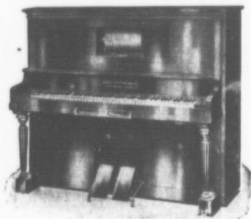
THE SHERLOCK-MANNING METALNOLA PLAYER IS THE FIRST METAL ACTION TO BE ADVERTISED IN THE CANADIAN MUSIC TRADES JOURNAL.

The dealer who obtains control of the Metalnola Player this year is the man who is going to clean up the big profits, as it will give him a handicap over his competitors.

The new Sherlock-Manning Electric Metalnola Player will also be at the Toronto Exhibition for dealers' inspection.

The Sherlock-Manning Player, equipped with Metalnola action will stand head and shoulders above anything on the market, and Sherlock-Manning representatives are going to meet and beat any and all competition.

### The Metalnola Action Will Withstand Any Climatic Changes



Player Style 120

Dealers who have handled other makes of Players for years have recently been featuring the Sherlock-Manning.

#### WHY?

Simply because we have furnished an article that sells readily, remains sold and builds up future business.

This year we are offering the dealers something that will increase Player business by leaps and bounds and the man who grasps the opportunity and secures control of the Sherlock-Manning agency in his territory is the man who is going to show the best margin of profit at the end of the year.

See the Sherlock-Manning Player with the Metalnola action at the exhibition and judge for yourself as regards its business getting possibilities.

**The SHERLOCK-MANNING Piano & Organ Co.**  
LONDON - - - CANADA



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



Style 80.

Reasons why the Sherlock-Manning is a money maker:—

Primarily the piano gives absolute satisfaction to the customer, and another feature of importance to the dealer is the fact that the Sherlock-Manning piano is bought right, making it possible to sell to the customer at an attractive price, still allowing a fair margin of profit.

Another reason and by no means the least, is the manner in which the Sherlock-Manning piano has been advertised throughout Canada. Following this page you will find proof of this claim. You will notice the advertising covers Canada like a blanket, and you will also notice that the dealers are getting the benefit.

A further explanation of the steady growth in the Sherlock-Manning business is the undoubted fact that customers are thoroughly satisfied and assist the dealer in selling other pianos of the same make to prospective purchasers in their neighborhood.

### APACE WITH THE TIMES

Still another of the elements that has served to maintain the prestige of the Sherlock-Manning 20th Century piano has been our ability and willingness to keep apace with the times—to be quick to recognize, appreciate and adopt any recognized quality feature that would improve the construction or add to the original beauty.

When buying, the Sherlock-Manning dealer buys absolute quality at an honest price.

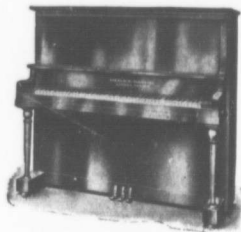
Gone are the days when the **high** price was the only identification mark a piano buyer dared recognize.

The day is here when **real quality** is the question your piano prospect must be satisfied on.

The Sherlock-Manning answers the question in the most satisfactory manner.

See the new Chippendale design at the exhibitions and arrange for this money making agency while territory is available.

CALL AT THE TORONTO EXHIBITION  
MAKE OUR PAVILION YOUR HEADQUARTERS



Style 75.

## The SHERLOCK-MANNING Piano & Organ Co.

LONDON

CANADA



## Sherlock-Manning 20th Century Organization Canada's Biggest Piano Value

From office to shipping room Sherlock-Manning organization is complete.

**No lost motion—every move counts.**

Large, airy, well lighted, well ventilated and thoroughly equipped in every department THE SHERLOCK-MANNING PLANT PRODUCES AN INSTRUMENT IN RECORD TIME AT MINIMUM COST.

This enables us to give our representatives good service, beautifully finished stock, at an attractive price.

Many Sherlock-Manning representatives have had a chance to visit the factory and to note the modern equipment. These men have left the factory with a strengthened opinion of our ability to look after requirements of the trade.



Machine Room.



View of a portion of Piano Department showing the long rows of Sherlock-Manning 20th Century Pianos & Players. Allowed to stand for seasoning.

**Our modern equipment and thorough factory organization** means that the Sherlock-Manning dealer is being furnished with the latest and most up-to-date musical instrument that time and money can produce.

The Sherlock-Manning is undoubtedly a 20th Century instrument. It is not in that class of pianos which are made to be "just as good as they used to be," or "just as good as manufactured by some other maker."

**Tradition is not allowed to act as a substitute for quality.** What would have met requirements fifty years ago will not measure up to the 20th Century standard. The Sherlock-Manning piano may be judged solely on its merits.

Arrange for agency while available. See us at the Exhibition.

**The SHERLOCK - MANNING Piano & Organ Co.**  
LONDON . . . . . CANADA


 Sherlock-Manning 20th Century Publicity

## CANADA'S BIGGEST PIANO VALUE

Not satisfied with supplying the greatest piano value we spare no expense to assist our dealers in selling. The illustration shows an ad. which appeared in seventeen papers we are using in our 1915-16 campaign.



LOUIS XV. STYLE 105

## This Plant Built on Fulfilled Promises

has worked with a full staff ever since war began. Not a man laid off, but more taken on. This speaks well for the confidence the Canadian people have in the

## Sherlock-Manning 20th Century Piano

"Canada's Biggest Piano Value"

You buy the Sherlock-Manning straight from the factory for \$100 less than any other first-class piano made; it is the best quality you could buy at any price, and carries an unconditional ten-year guarantee.

Let us save you \$100 on your purchase of a piano, giving as good or better quality. Write Dept. 14 for handsome Art Catalogue B.



## SHERLOCK-MANNING PIANO COMPANY, LONDON (No Street Address CANADA Necessary)

SHERLOCK-MANNING DEALERS SHARE THE BENEFITS OF SHERLOCK-MANNING PUBLICITY

Letters from three well known musical instrument houses, two written on the same date, exact copies of which are reproduced, tell the story better than we could ourselves.

Original of this copy in Home Office,  
WINNIPEG PIANO COMPANY,  
333 Portage Ave., Winnipeg, Man.  
19th July, 1915.  
Messrs. Sherlock-Manning Piano Co.,  
London, Ont.

Dear Sirs:—Many thanks for your favor of the 14th inst. with prospect, and we are taking this matter up at once. Hoping to be able to report an early sale and with best wishes, we are,  
Yours very truly,

Winnipeg Piano Co.,  
A. E. Grassby.

Secure the  
Sherlock-Manning  
agency and let  
us send you some  
live prospects.

Original of copy in Home Office,  
W. G. F. SCYTHES & CO., LTD.,  
2130 Eleventh Ave., P.O. Box 894,  
Regina, Sask., July 19th, 1915.  
Messrs. Sherlock-Manning P. & O. Co.,  
London, Ont.

Gentlemen:—We wish to thank you for your favor of the 14th inst. enclosing correspondence with \_\_\_\_\_ of Trossachs.

This matter is having our immediate attention, and we trust we shall be able to report a nice sale as a result of same. Again thanking you for referring this to us, we are, yours very truly,

W. G. F. Scythes & Co., Ltd.,  
Per H.

We advertise in seventeen publications and cover every province in Canada.

Original of copy in Home Office,  
MILLER BROTHERS  
Charlottetown, P.E.I.

May 1, 1915.

The Sherlock-Manning Piano & Organ Co., London, Ontario.  
Gentlemen:—Yours of the 27th received with copy of inquiry from \_\_\_\_\_. We know these people well and they are certainly a good prospect for a piano, they are also well able to pay for one.

We will attend to this next week.  
We are very much obliged to you indeed for the prospect, and would like to know what paper you are advertising in that you get so many inquiries for pianos in this district.  
Yours truly,

Miller Bros.,  
Per A. Forsyth.

Don't you think it would pay to hitch up with a manufacturer able to give you service as outlined? Visit our exhibit at Toronto.

The **SHERLOCK-MANNING** Piano & Organ Co.  
LONDON CANADA



## Sherlock-Manning 20th Century Service Canada's Biggest Piano Value

After looking over the five preceding pages you will realize that with the modernly equipped factory, thoroughly organized, the attractive stock, fair prices and national advertising, the Sherlock-Manning fulfills in the truest sense of the word our claim of:

### CANADA'S BIGGEST PIANO VALUE

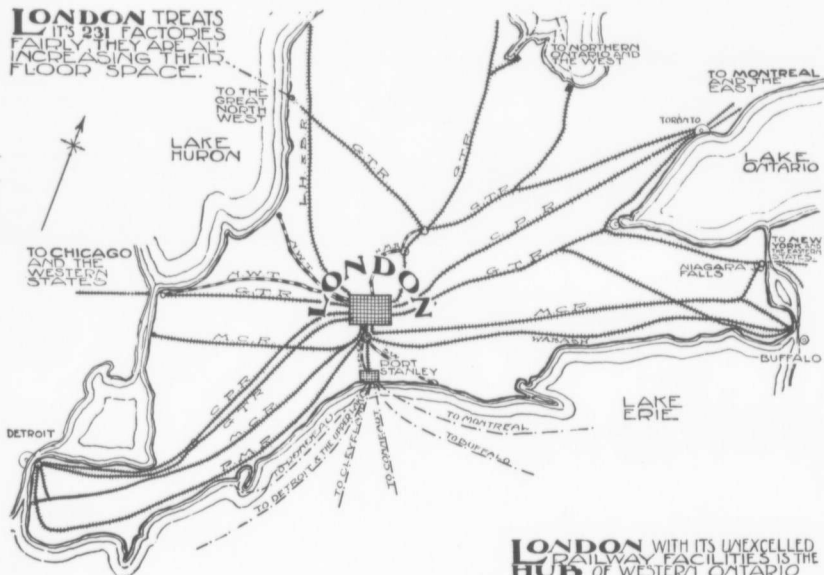
The Sherlock-Manning factories are ideally situated for shipping purposes

182 FREIGHT TRAINS PASS THROUGH LONDON DAILY

The Sherlock-Manning private siding connects with five railways.

Sherlock-Manning pianos are loaded at door of factory and shipped to any point in Canada.

**LONDON TREATS**  
IT'S 231 FACTORIES  
FAIRLY THEY ARE ALL  
INCREASING THEIR  
FLOOR SPACE.



We not only furnish a money making piano but get it to you promptly.

DOESN'T IT MEAN SOMETHING TO YOU?

We build the piano.

We get the inquiries.

We protect you in your territory.

The Sherlock-Manning agency means money.

**The SHERLOCK - MANNING Piano & Organ Co.**  
LONDON . . . . . CANADA



### The Handling of More Than One Line.

"THERE'S my opinion," said a well-known and successful dealer, as he indicated by a gesture his talking machine stock. This was in reply to the Journal's query as to whether it is to the dealer's advantage to carry more than one line or to confine himself to a single make. "When I first took on this line," he said, "it was something of an experiment. In fact I did it against my own judgment, but the traveller was so persistent that he captured my trenches, and I agreed to give his line a try-out.

"Well, the experiment made a little money, and that was more than I expected, so I concluded a little push might roll it along a little faster, and I went into it stronger.

"Finally the time came that I had to decide between giving one line exclusive representation in my store or running my own business according to my own ideas and here you see how I decided. I have a good business in two lines and some demand for a third, not quite so well known, but still a good proposition.

"Some merchants have no objection to sewing themselves up in a hard and fast restrictive agreement, but I am not one of them. That aside, however, from a cold business standpoint I am making more profit out of my two lines than I could have made out of one and I can give a wider range of service to the people and after all that is the real issue.

"I have been a good many years in the piano business and no matter how hard I push my 'leader' I find that I have to carry a couple of 'leaders' and a couple more besides, and it is getting to be more that way in the talking machine business. As other lines become prominent, and I suppose there will be still more lines in the field as time goes on, the dealer has to regulate his business accordingly and be in a position to give the people what they ask for."

### Give the Farmer Some Special Attention.

ANY talking machine dealer who has in his territory a farming community and does not lay himself out to go strong after sales to farmers this fall and winter, would seem to be misreading the signs of the times. If any man in Canada is prospering to-day it is the farmer. Every indication points to record crops and good prices for everything the agriculturist has to sell. While other real estate that has any market value at all is doing its best to keep from decreasing more than a small percentage farm lands are going up.

But some will say the farmer will not spend the money. But he is doing it. The sale of automobiles has increased more during the past year among farmers than any other class of people. Farmers of to-day are buying other expensive things for their homes, such as waterworks systems, electric light equipment, and

furnaces, which from now on will steadily increase. Particularly at the present time the sale to the average farmer is about the surest transaction one can close.

All things considered, therefore, right now seems the time to plan a campaign to interest farmers. Just think over your own local situation, get out a list of farmer prospects, take off your coat, roll up your sleeves, and go to it.

### Cash First Consideration—Time Afterwards.

ELSEWHERE in this issue reference is made to piano salesmen plunging into arrangements for a time sale before making sure their party is not a cash or largely cash buyer. The same applies to talking machine sales. The argument of easy terms is often brought forward too soon in the conduct of a machine sale.

It is interesting to visit one of our large railway ticket offices. At any time, apart from holidays or excursions at reduced rates, you find hundreds of people buying transportation. One man is off with \$100 for a week at Atlantic City, and it's strictly cash,—ticket sleeper and hotel fare. Another party is bound for a boat trip to the Bermudas. That also is cash for everything. Others by the score book transportation for Europe, the Western Coast, or various long distance trips but its all the same story—cash.

To any of such persons it would seem to "cheapen the article" by urging upon him the claims of the talking machine, especially when it only represents a nominal initial outlay and \$1 a week afterwards. Instalment terms have a large place in retailing machines, but the reputation of the article often suffers by the salesman working hard to make a sale to what should be a cash buyer, by basing his whole proposition on the easiest of terms.

### Cost of Machine Back in Four Months.

THE manager of the talking machine department for a large western general store has pointed out an interesting feature of his policy when he says: "In conducting the talking machine department I see to it that no contracts are ever made that do not bring back to the firm the cost of the machine in at least four months. Every contract bears interest at the rate of 7 per cent. per annum; and we have no free thirty-day trials. Working under these conditions, seldom do we ever have a talking machine come back."

Continuing, the party quoted adds: "I have carefully studied the different methods used by talking machine salesmen, and have come to the conclusion that you can't run a talking machine department with a lot of young boys for salesmen. Our talking machine salesmen are men who know the business thoroughly, and they make good money and they earn it. I have one record man who is a 'human encyclopedia' on grand opera. He knows the history, story and tradition of every grand opera ever written—knows the names of the singers who appeared in the principal roles, and can intelligently converse with any musician on any composition, vocal or instrumental, that has ever been put on a record—and hundreds that haven't."

### Has to be Paid For: Use it to the Limit.

JUST back from the town of X—a traveller was telling of some of his observations. "So-in-So," said he, "had the same window display last Thursday when I

called on him, as he has had for at least the last six years. There it was—a piano, a sort of glass sign and two potted plants. I wouldn't swear it was the same piano—that may have been changed occasionally—but the everlasting sameness about the store front always makes me feel as if I were going into an undertaker's establishment to order a coffin, instead of going into a music store that should be bright and cheering inside and out."

The front window is advertising space that has to be paid for whether used or not. It is paid for in the rent or the taxes and interest on the investment in premises. Indeed it is frequently urged that the window represents 40 per cent. of a fair rental. At any rate it is very valuable and should be used to the limit. It has to be paid for. Make it pull. Make it pay.

While there is no excuse for an exclusive piano store not having fresh, attractive windows, yet the talking machine department gives the dealer many additional ideas for window display. There are the artists, the corresponding numbers in sheet music, the elaborate displays furnished by the manufacturers, the list of new records every month, instructive information about individual records, and innumerable other means of arresting the attention of passers by.

#### Must be Equipped to Bring Down Right Game.

**O**CCASIONALLY one still comes across a talking machine salesman who acts as if he considered the handling of records exactly the same as tea, breakfast foods and bottled pickles in the grocer's shop. When certain things are asked for of course he recommends the make handled by his employer, but that is about all. The salesmen who figure that a funny record catches everybody are decreasing rapidly. In a certain town lives a gentleman who practically makes a hobby of violin records. It is nothing short of a miracle if he has not been driven from a local store by a young salesman who is always recommending the latest monologue out, telling about Uncle Josh undergoing some new experience. One who works on that principle is like a rifle going off half-cocked hitting a cow instead of the moose aimed at.

When a party becomes a record buyer no time should be lost in getting a good idea of his tastes. Once in a while for some specific reason, he may buy records of a class that he doesn't give a snap of his finger for, but knowing the customer's line of favorites, saves the salesman's time. It also makes it easy suggesting specific records to certain people, personally or by mail, and it undoubtedly is one of the most effective means of keeping up the interest of machine owners in the monthly lists of new records as they make their appearance.

#### The Mailing List.

**O**NE of the most profitable means of securing business that the talking machine dealers can possibly have is a carefully sorted and judiciously used mailing list. In fact there are many retail firms in various lines of business, that depend almost entirely on mail order business secured by means of their mailing list. It is also an inflexible rule of many houses to secure the name and address of every customer and of every person who may call with the idea of making a purchase, but may not be suited.

The keenest merchants place a high value on the

mailing list and will take endless pains to keep it "live" by constantly adding to it and constantly taking from it. In contrast to the value successful merchants place on the mailing list, is the attitude of dealers everywhere, so satisfied with their business capacity, they can see no value in a mailing list. There are dealers so indifferent to the mailing list that they will not take the trouble to compose an occasional sales letter nor would they even mail a letter already composed and typewritten on a printed letter-head given to them without charge, in whatever quantities necessary. In fact, wholesalers and manufacturers in some lines will do everything for the dealer, even to mailing the letters and paying the postage, if he will only furnish the names, and this is soliciting business for the dealer. Of course the wholesaler benefits, but not without benefiting the dealer. Out of a recent offer to do this letter writing less than one per cent. of the dealers to whom it is made took advantage of it.

#### The Value of the Mailing List.

**A** MERE collection of names and addresses to which occasional circulars are mailed can scarcely be called a mailing list and yet is probably better than nothing. The value of the mailing list is in fact, having it accurate, and then keeping it accurate. If it includes names that cannot be considered reasonable "prospects" these latter should be cut from the list entirely or listed separately.

Having an accurate list the next consideration is to use it to get the best results. The rate of postage under ordinary conditions is too high to allow of waste and is much more so with the additional cost of the war stamp though printed matter in unsealed envelopes is not subject to the war tax. It is frequently profitable to write a special letter, signed, sealed and mailed in the regular way. This will get attention where an unsealed letter sometimes will not, but the owner of the mailing list himself is the best judge of whether the extra work and cost is justified.

There are circular letters mailed out to prospective customers that have every indication of having been written by the office boy or someone still living in the "now-I-take-my-pen-in-hand" days. Even these bring results—sometimes,—then how much more likely is business to result from a studied effort to sell merchandise by letter. It is a peculiar trait of even the best merchants, that they can give a most creditable talk on the particular line of article they are selling if he is face to face with the customer, and yet when he gets down to writing he uses entirely different and quite unnatural phraseology.

#### The Mailing List for Fall Trade.

**W**ITH the season for fall business drawing near, the appropriateness of the mailing list should emphasize itself to the enterprising dealer. He has probably more time to remove the culls this month than he will have later. He has also more time to get his letter or series of letters ready. If he feels incapable himself he probably has someone on his staff itching to do something of this kind, or he may get his wholesaler to help him out, or relieve him of the worry altogether.

He can assume that everyone to whom he has sold a machine will want new records this fall. Some of these people have perhaps not bought a record for six months.



A collection of these delinquents might get a special letter. It may even be advisable to write dozens of special letters, for, if the mailing list is a good one it will be card indexed, and it will show the class of music each customer favors. In the smaller places this information is gathered from personal acquaintance. In the larger places it will be necessary to estimate the customers' likes from the record sales.

The card index should also show who are possible purchasers of large machines, for it is a fact that many householders who at first invest in a comparatively low-priced machine, are certain "prospects" for larger ones at a later date. With many this date has arrived and whether by letter or personal call, or both, it is up to the retailer to get after the business.

#### Ordering Early.

WHEN all the encouragement of "good times" will not emphasize upon dealers the profit in ordering early, it is not to be expected that such urging will be more effective this year. The inclination to postpone buying until the last possible day is dangerously prevalent. The manufacturer and wholesaler may be forced to carry stocks for a large proportion of their dealers or to estimate their possible wants, but it is impossible for them to take care of everyone.

The wholesaler is not in a position to know of local conditions that may justify the dealer buying twice as much as he bought last year and there are many dealers who have found the habit of deferring their buying until an unreasonably late date a costly one.

All the causes that have influenced the nation to habits of economy are the very causes to influence big talking machine business. The curtailment of other amusements turns attention to music by means of the talking machine and if an expensive machine is considered by the householder an unwise purchase this fall a smaller machine will be taken and the latter can play just as many records at just as good a profit as the larger.

With all the horror and all the sorrow of the war and its being brought so closely home to Canada, music should be more demanded than ever, and what more appropriate way than by means of the talking machine?

#### Talking Machine Versus Piano.

"THE fact cannot be denied that at the present time the talking-machine is hurting the sale of pianos to a large degree," said Mr. J. H. Ling, one of Detroit's well-known music dealers in an interview. "I made a canvass recently for our church, and out of eighty homes four out of every five had talking-machines and only one in five had pianos. But on the other hand, I think this is just a temporary condition. The ownership of a talking-machine creates a love for music among people who never before cared for music. As this love for good music increases the interest in the talking-machine will decrease because of the fact that it is only mechanical, and the interest in pianos and players will increase and become more in demand. The talking-machine, in my opinion, simply delays the purchase; the piano will come first because of the lighter burden, and then will come the player. The fact that only one out of five people has a piano shows the great field for the piano industry."

#### Cabinets.

THE cabinet branch of the music trades has developed into an important branch of the business and one representing many profitable opportunities for service to the public. People want cabinets in the home for talking machine records and for player rolls, as well as for sheet music, and the field for high class goods of this nature has grown wonderfully.

Whether the music dealer has assisted to create this demand, or has only passively participated in a trade that developed through various causes need not be made a subject for argument. The point is, people are demanding cabinets and the more people that buy pianos, player pianos and talking machines the more homes there are where cabinets will be required.

The furniture dealer is wide awake to this demand and is trying to get the business, but the music dealer has the inside track, in that he knows where the cabinet will be needed, even before the customer himself thinks of it. The cabinet is a legitimate line in the music store, but as such has been exploited only a fraction of what the potential profits justify.

#### Selecting Records.

A CORRESPONDENT in the "Sound Wave" has this to say concerning the selection of records from the catalogue or supplements:—"There seems to be a very general practice among record buyers of purchasing almost entirely from the supplementary lists as issued, and, to a great extent, ignoring the general catalogue. For those who only want the latest comic songs and topical "hits" the practice is the only one to pursue, but for those who want real music and records that will please more on the hundredth hearing than they did at the first, it is unwise, though perhaps natural. New things have a certain attraction just because they are new and we are so constantly told of the great advance in the recording art that we think the later issues must be better than the earlier ones in that respect. Another point, also, that I believe carries a good deal of weight is the more detailed description of the various items given in the monthly lists of the first-class firms as against the mere titles in the ordinary catalogue."

#### PATRIOTIC YEAR AT THE FAIR.

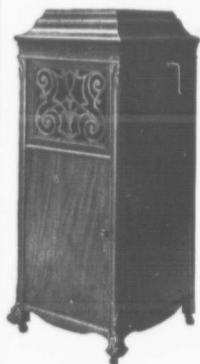
"This will be 'Patriotic Year' at the Canadian National Exhibition, and our directors desire that all exhibitors will endeavor to give effort to the patriotic idea in the decoration of their booths."

This is a paragraph taken from a circular sent out by the Exhibition officials to all exhibitors, and is in keeping with the general plan laid out for the year.

The idea is to make the whole Exhibition a lesson in loyalty and Empire patriotism, and every exhibitor who gets space will be required to have a British flag or Union Jack prominently displayed. The Fair at Toronto this year will be one grand patriotic picture.

The Toronto Grafonola Co. are removing from 141 Yonge street, to Queen street West, directly opposite Teraulay street.

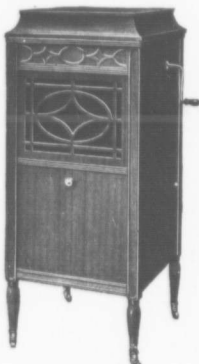
Mr. Frank S. Jost, general manager of the Doherty Piano and Organ Co., Limited, of Clinton, recently visited the firm's branches in the west.



Disc B250



Disc C200



Disc C150



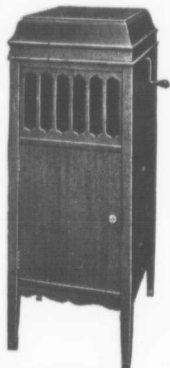
Disc A100

The New  
**EDISON DIAMOND DISC PHONOGRAPH**  
 and the long established  
**EDISON AMBEROLA PHONOGRAPH**

Make a most desirable phonograph combination, and provide a line well worth the attention of piano and music dealers both from an artistic and financial standpoint.

Write for dealer's proposition to:

Babson Bros., 355 Portage Ave., Winnipeg, Man.  
 Kent Piano Co., 558 Granville St., Vancouver, B.C.  
 W. H. Thorne & Co., Ltd., 42 Prince William St., St. John, N.B.  
 R. S. Williams & Sons Co., Ltd., 308 - 11th Ave. East, Calgary, Alta.  
 R. S. Williams & Sons Co., Ltd., 59 St. Peter St., Montreal, Que.  
 R. S. Williams & Sons Co., Ltd., 145 Yonge St., Toronto, Ont.  
 R. S. Williams & Sons Co., Ltd., 421 McDermott Ave., Winnipeg, Man.  
 Or to



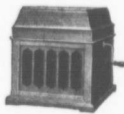
Amberola 75

TRADE MARK  
*Thomas A Edison*  
 INCORPORATED

103 LAKESIDE AVENUE  
 Orange, N.J.



Amberola V



Amberola 50



Amberola 30

## NEW RECORDS

## COLUMBIA RECORDS FOR SEPTEMBER.

- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$1.50
- A5698 April (Tosti), Margaret Matzenauer, contralto. In Italian, with orchestra.
- Kiss Me, Love (Tosti), Margaret Matzenauer, contralto. In English, with orchestra.
- A5700 The Little Bird (Roderberg), Scandinavian Folk Song. Oscar Seagle baritone, with orchestra.
- Would I Were the Tender Apple Blossom. Old Irish Ballad. Oscar Seagle baritone, with orchestra.
- A5699 Good Night, Farewell (Kucken). Mildred Potter, contralto. Orchestra accompaniment.
- Daddy (Bohrend), Mildred Potter, contralto. Orchestra accompaniment.
- A5701 Calm as the Night (Giotte). Grace Kerns soprano, and Albert Wiederhold, baritone. Orchestra accompaniment.
- I Love and Love Thee (Campano). Grace Kerns, soprano, and Mildred Potter, contralto. Orchestra accompaniment.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00
- A1779 Jean (Barlegh), Albert Wiederhold, baritone. Orchestra accompaniment.
- The Stars That Light My Garden (Russell). Reed Miller, tenor. Orchestra accompaniment.
- A1781 Ecstasy (Extase) (Ganne). Taylor 'cello, hacket, violin, and George, piano.
- Bohemian Song (Chanson Bohemienne) (Hohl). Taylor, 'cello, hacket, violin, and George, piano.
- A1793 Juanita (May). Columbia Mixed Quartette. Flute, 'cello and piano accompaniment.
- The Two Roses (Werner). Columbia Stellar Quartette.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25
- A5695 Classic One-step. Medley (introducing "Tornado Song," "Melody in F," "Sally in Our Alley," "The Avil Chorus," "Luzi," "Hungarian Ethnopsydy," "Funiculi Funicula," "Salt a Peash"). Arranged and played by Albert and Monroe Jockers, violin and piano.
- A5694 Little Tiney Honey (introducing "There's a Hill by the Sea" and "Rose of my Heart"). Lohr, Waltz, Prince's Orchestra.
- Where My Canary Has Rosted. Medley (introducing "I Wish I Were a Tiny Bird" and "Port of Au Revoir"). (Lohr), Waltz, Prince's Orchestra.
- A5702 Ragging the Seal (introducing "Fox Trot, Prince's Band, Kinky (Bernard). One-step, Prince's Band.
- A5696 Call Me Your Dearest One (Zieher). Polka. Prince's Band, Kentucky Jubilee Singers' Schottische (Carnes). Prince's Band.
- 10-INCH DOUBLE-DISC RECORDS—85c.
- A1784 Nigger in the Barnyard (Lovenberg). Descriptive. Prince's Orchestra.
- A Hunt in the Black Forest (Voelker). Descriptive. Prince's Orchestra.
- A1788 Spring Blossoms (Capone). Gavotte. Descriptive. Prince's Orchestra.
- The Birds and the Brook (Stull). Descriptive. Prince's Orchestra.
- A1775 Nibelungen March (Wagner). Prince's Band.
- Willow Grove March (Sorrentino). Prince's Band.
- A1786 Elisee (Alannah (Thomas). Old Scotch Melody. Mackenzie Murdoch, violin.
- My Love is Like a Red, Red Rose, and Baggie Imitations. Mackenzie Murdoch, violin.
- A1787 Giving a Bonkey a Strawberry (Williams and Godfrey). Billy Williams, comic song.
- Mr. John Mackenzie, O. Original. Billy Williams, comic song.
- A1780 Those Charlie Chaplin Feet (A. Gottler). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accompaniment.
- If You Can't Get a Girl in the Summertime (Tierney). Ada Jones soprano and Will Robbins tenor. Orchestra accompaniment.
- A1788 Played by a Military Band (Mohr). Sam Ash, tenor. Orchestra accompaniment.
- Ypsilanti (Van Alstyne). Ada Jones, soprano. Orchestra accompaniment.
- A1789 My Hula Maid (Edwards). James Reed, tenor, and James F. Harrison, baritone. Orchestra accompaniment.
- Open Up Your Heart, Let Me In (Gilbert). James Reed, tenor, and James F. Harrison, baritone. Orchestra accompaniment.
- A1790 Close to My Heart (H. von Tilzer). Albert Campbell first tenor, and Henry Burr, second tenor. Orchestra accompaniment.
- Pierfly (Glogan). Peerless Quartette. Orchestra accompaniment.
- A1783 Are You the O'Reilly? (Emmett and Rooney). Columbia Stellar Quartette. Orchestra accompaniment.
- Norway (McCarthy and Fischer). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accompaniment.
- A1791 There's a Long, Long Trail (Elliott). Billy Burton, tenor, and Herbert Stuart, baritone. Orchestra accompaniment.
- There's a Little Lane Without a Turning (Meyer). Henry Burr, tenor. Orchestra accompaniment.

"And have you," asked the truly feminine customer of the head of the house who happened to be himself showing the piano, "have you a giraffe in your piano?"

## EDISON RECORDS FOR AUGUST.

## CONCERT LIST—\$1.00 each.

- 28212 Inflammatus—Stabat Mater (G. Rossini). Marie Rappold and Chorus
- Soprano, orchestra accomp.
- 28211 Nightingale's Song (Edelbert Neveu). Christine Miller Contralto, orchestra accomp.
- REGULAR LIST—70 cents each
- 2663 Alabama Jubilee (George L. Cobb).
- Baritone and tenor, orchestra accomp.
- 2670 Apple Blossoms (Arthur Collins and Byron G. Harlan Baritone and tenor, orchestra accomp.
- 2655 Are You the O'Reilly? (Blime Mc, O'Reilly, You are Looking Well) (Rooney-Emmett). Billy Murray and Chorus
- Tenor, orchestra accomp.
- 2662 As We Parted At The Gate (E. Austin Keith).
- Harvey Hindemeyer and Donald Chalmers
- Tenor and Baritone, orchestra accomp.
- 2674 Bird Imitations. Charles Crawford Gort
- Whistling
- 2673 Drifting With the Silver Tide (Cecil Wynne).
- Helen Clark and Frederick J. Wheeler
- Contralto and Baritone, orchestra accomp.
- 2675 Ever of Thee I'm Fondly Dreaming (Foley Hall).
- Elizabeth Spencer and Thomas Chalmers
- Soprano and Baritone, orchestra accomp.
- 2659 Forgotten (Eugene Cowles). Thomas Chalmers
- Baritone, orchestra accomp.
- 2661 Good-Bye Everybody—A Modern Ecce (Jean Gilbert).
- Joseph A. Phillips, Helen Clark and Chorus
- Baritone and Contralto, orchestra accomp.
- 2660 Hear Me, Norma—Norma (Bellini).
- Julius Spindler and Anthony Giammatteo
- Flute and clarinet, reed orchestra accomp.
- 2654 I'm on My Way to Dublin Bay Medley—One-Step.
- Jaudas' Society Orchestra
- For dancing
- 2668 Introduction to 3rd Act—Lohengrin (Wagner).
- American Symphony Orchestra
- 2665 The Kiss (II Bacio) Waltz Song (Luigi Arditi).
- Mary Carson and Chorus
- Soprano, orchestra accomp.
- 2671 Ma Curly-Headed Baby (G. H. Clutman).
- Mary Carson, Barrie Collin and Chorus
- Contralto, orchestra accomp.
- 2667 Make Your Mind Up. Maggie MacKenzie (Bennett Scott).
- Glen Ellison
- Comic Scotch song, orchestra accomp.
- 2664 My Heart at Thy Sweet Voice—Samson et Dalila (Saint-Saens).
- Mary Carson, B. Witcomb
- Cornet, United States Marine Band accomp.
- 2656 Rippling Waters (Will T. Pierson). Edison Concert Band
- 2666 Shallowland—Fox Trot (Lawrence B. Jaudas' Society Orchestra
- For dancing
- 2672 Some Little Girl Named Mary (Godfrey, David and Wright).
- Irving Kaufman
- Tenor, orchestra accomp.
- 2676 Take Me Back to Your Heart (Godfrey, David and Wright).
- George Wilton Ballard
- Tenor, orchestra accomp.
- 2658 There's a Little Spark of Love Still Burning (Fred Fischer).
- Walter Van Brunt and Chorus
- Tenor, orchestra accomp.
- 2669 Valse Fantastique—Hesitation (Vernon Eville).
- Jaudas' Society Orchestra
- For dancing
- 2657 War Talk at Pumpkin Corner (Stewart). Cal Stewart
- Rural Sketch

## SECTIONAL CABINET SYSTEM FOR RECORDS.

An interesting description appears in this issue of sectional record cabinet filing systems, made by J. B. Ogden, of Lynchburg, Va. This sectional system provides for a record stock from 300 to 10,000 titles. Sections may be added when required, the same as in book-cases. Three illustrations of different models appear in the description referred to, a feature of which is the color or code signal system which locates a record without the title or number. The completeness of such a system is another evidence of the importance of the talking machine record department, which has assumed such large proportions that cabinet filing systems of this description become in scores of cases, not only a convenience, but a necessity.

## SYMPATHY.

Boggar—"I haven't tasted food for a month."

Dyspentic—"You ain't missing much. It's the same old taste."

## A New Achievement in Tone Production

**N**ORDHEIMER'S startling innovation in tone production—just introduced—will have a far-reaching effect on the musical life of Canada. The Nordheimer Piano, as now constructed, may be considered the crowning achievement of a notable seventy-five year career.

Already the foremost Canadian piano—already as near finality of attainment as seemed possible—the Nordheimer has been given a distinct improvement; while preserving all the time-tried Nordheimer characteristics.

It is a development and perfecting of details, this new tone triumph of the Nordheimer.

To describe its superiorities point by point is impossible. One feature there is, however, so remarkable as to call for special mention. It is based on the use of a specially designed and nickelled steel bar, known as the "Tone-Equalizing Bar." This, in conjunction with the other improvements, not only has the effect of "solidifying" the tone, but gives it a richness, resonance and depth, hitherto looked for only in the most costly Grand.

Added interest is attached to this announcement by the assurance that, notwithstanding the increased production-cost which these improvements involve, it has been decided not to increase the regular Nordheimer prices.

It is a happy coincidence that this important result should come to reward the years of experiment and research preceding it, at a time when the Company is about to celebrate its Diamond Jubilee. A climax of fitting magnitude wherewith to inaugurate a new era, in the beautiful new Nordheimer home just completed.

A dealer who desires an instrument that will be a sale-winner, that will lend dignity, refinement and prestige to his business—that will secure for him the patronage of the profession, as well as a clientele most desired, will find it in the Nordheimer.

A re-organization of territories is being planned. Applications from properly qualified dealers for unrepresented districts will be considered. Dealers find that Nordheimer representation gives largest profits.

We invite all members of the trade and their friends to visit our exhibit in the Manufacturers' Building at the Canadian National Exhibition, where the newest Nordheimer styles will be on view. Also we wish you to make our beautiful new home (corner of Yonge and Albert Streets) your headquarters while in the City.

# The Nordheimer Piano & Music Co., Ltd.

## Toronto

## THOS. CLAXTON, LTD.

How the idea of "service for the customer" dominates the planning and furnishing of the modern appointed salesrooms is well exemplified in the new premises occupied by Thos. Claxton, Ltd., at 251 Yonge Street, Toronto. The demonstration and show rooms are constructed with a view to the greatest advantage from standpoints of space, light, ventilation, decoration, and convenience for customers and salesmen. The rooms are unusually large, have dividing walls plastered on both sides, and with two special exceptions the rooms intercommunicate and also open into the record room. The two exceptions are large sized rooms opening from the main show room on each side of a passage that leads to the stairways, the record room and four additional sound proof rooms.

The store front is impressive in its dignified finish of black setting off the show windows in white enamel. The window floors are of quartered oak, in light golden finish, and are elevated about eighteen inches above the sidewalk level. Even the awnings are distinctive. Instead of a single awning across the entire front there is one for each window, the space between increasing the recessed effect of the entrance.

An electrically illuminated sign on each of the three stories of the building emphasizes, day and night, the "Columbia Grafonolas, and Edison Phonographs" service within. The light effect in conjunction with brightly illuminated, tastefully decorated windows is compelling in its attractiveness and yet there is no suggestion of hard or glaring brilliance so frequent with electrical effects.

Thos. Claxton, Limited, is one of the oldest established music houses in Canada and its reputation and trade connection extends to every province in the Dominion. When it was incorporated into a joint stock company, some years ago, the directors were fortunate enough in securing Mr. H. J. Charlton for the management. Mr. Charlton came to Toronto from Chicago. He has had experience in several United States cities. With him came an associate of many years Mr. R. H. Walley, in whose capable charge the destinies of the Thos. Claxton phonograph department are. This firm, originally a musical merchandise and band instrument house, some years ago experimented with talking machines, the present management, however, so developed this branch of the business, that they have become specialists.

This does not mean neglect of the band instruments and small goods, however. On the contrary, this department has been increased and the arrangement of the new store gives facilities for greater trade. This house caters particularly to professional trade, and in consequence of service for the customers who visit them, decided to move the department up stairs, where there is less interruption and more freedom in examining goods to make selections. A "silent salesman" of accessories and small goods on the ground floor serves to take care of the "drop-in" trade. In the small goods department proper, the goods are boxed in a specially constructed wall cabinet having in mind neatness and cleanliness. In glass show cases are displayed various samples of brass goods. Band and orchestra music is a feature of this department.

The main show room on the ground floor decorated

in white and cream is inviting in its rich simplicity. The goods arrangement is carefully studied for artistic effect and display advantage. A flat top desk with phone thereon for the salesman in charge, out in the middle of the floor is one of several ideas that impart an air of pleasing informality that makes the caller, whether customer or "shopper" feel comfortable and at ease.

As stated above, two sound-proof demonstration rooms open from the main show room. These are much larger than such rooms usually are, one being exclusively for Circassian walnut goods, and the other for mahogany. They are distinctive in decoration.

A passage between the two sound-proof rooms leads from the front or main display rooms to the stairs leading up to the band instrument and small goods department on the next floor, where are also the private and general offices. This passage also leads to four additional sound-proof rooms which open into each other and into the record room running along the south side of the building. These rooms are unusually large and do not suggest a scarcity of floor space as so many rooms of this kind do.

A customer may be shown to the rearmost demonstration room through the other rooms, or if any of the other rooms be occupied, through the record room which is decorated, lighted and ventilated for this purpose, as well as being so arranged that the salesman can take care of several customers in different rooms without conflicting. These rooms are decorated to correspond with the particular design and finish of instruments shown. For example, in the room set apart for the display of mission finish instruments the wood work is in mission finish and the walls in appropriate decoration.

At the rear of the building, which runs back to a paved lane, is the shipping room, where talking machines and records are received and despatched. The company has found that delivering goods with its own motorcycle is more in accord with the idea of service than any other method of despatch. Usually the purchaser of a machine wants to see it in his or her home at once. Thos. Claxton, Limited, frequently have the delivery made before the customer arrives home. Their own man sets up the machine, places it to the best advantage and gives any necessary instructions.

The receiving and shipping room for the band goods and musical merchandise department are on the upper floor and the goods are received direct to it from the outside, avoiding the dust, litter and noise in carrying the goods through another department.

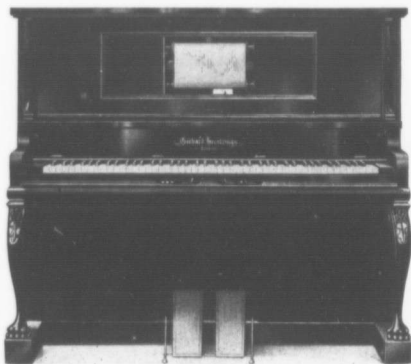
Both Mr. Claxton and Mr. Walley are well pleased with trade results in their old store and anticipate much better business with the more modern show rooms and better location. They see a great future in talking machine lines, and their experience convinces them of the desirability from the dealer's standpoint of being in a position to offer the customers more than one line.

Frank Stanley is now located in his new salesrooms at Yonge street, and will be glad to meet visiting dealers there at any time. He will exhibit as usual at the Toronto Fair and will show an electric player. For some time he has been featuring a player with metal action which will also be included in his exhibit.

# *Gerhard Heintzman* *Art Players*

Canada's Greatest Player Piano  
the Secret of which is

Experience  
Concentration  
Genius



Fancy Mahogany,  
Rich Circassian, and  
Burl Walnut

In Satin Finish,  
If desired.

***Gerhard Heintzman, Ltd.***

FACTORIES: 63-75 SHERBOURNE ST.

TORONTO, - CANADA

## **Gerhard Heintzman** **Art Pianos**

Canada's Leading Piano  
for the Past Half Century



STUDIO GRAND

Fancy Mahogany,  
Rich Circassian, and  
Burl Walnut

In Satin Finish  
If Desired

**Gerhard Heintzman, Ltd.**

FACTORIES: 63-75 SHERBOURNE ST.

TORONTO, - CANADA

### GOURLAY BUILDING OPERATIONS.

Building operations at the salesrooms of Gourlay, Winter & Leeming, Limited, 188 Yonge street, are being hurried along in anticipation of occupation by September 1st. The interior of the building has been entirely remodelled giving largely increased selling space and several sound-proof demonstration rooms on each floor.

The show windows will be unique in Toronto, being an entirely new idea to obviate shadows in the window. The elevator has been removed to the front of the building and so placed that passengers have access to it from the inside while a panel opening out to the street gives access for freight purposes, so that pianos are not handled through the building from floor to floor.

A mezzanine gallery on the first floor provides office space for the salesmen and cashiers, while there will be a private office on the second floor. The phonograph department will be in the basement, reached by elevator or stairs. The sound-proof rooms, unusually large, open from the record room. The player roll room will also be sound-proof and larger than the former arrangement of the store permitted.

The space formerly occupied on the ground floor by the offices, which have been transferred to the factory, has been converted into a small recital hall, and this with the change in elevator-shaft gives additional display and demonstration rooms. On the upper floors also the rearrangement gives well proportioned demonstration rooms impossible with the old lay-out. These are all being fittingly decorated and when finished will make the Gourlay and Gourlay-Angelus salesrooms as complete as money and thought can make them.

### JOHN A. CRODEN, GENERAL MANAGER OF THE WILLIAMS PIANO CO., IS ELECTED A DIRECTOR.

At a meeting of the Board of Directors of The Williams Piano Co. Limited, on July 19th, Mr. J. A. Croden was elected a director of the Company.

Mr. Croden has taken up his new duties at Oshawa as General Manager, and is very optimistic as to piano trade conditions for the coming fall. In talking with a representative of the Journal he said: "We'll get our share, I am certain of that."

### A CANADIAN'S PATRIOTISM.

Under the above heading the New York Times publishes a letter from Mr. T. C. Wright, of the Nordheimer Hamilton branch in reply to "What a Pro-German Can Imagine in the Event of Teutonic Victory," by Ernest L. Mandel, who announced himself as one who believed in the "righteousness of the German cause." Among Mr. Mandel's various wild statements he said: "England has no business to be in this war. The handful of people representing the Government had no business to declare war in the name of an Empire when her people do not have her heart and soul in it."

Mr. Wright very ably defended the cause of righteousness and arms as follows:

"I am a Canadian born and bred and have never been in England or the British Isles, but I want to tell Mr. Mandel and his misinformed friends that we Canadians, forming a part of the British Empire in North America, are in this war "heart and soul," and to the last man

and last dollar no matter how long the conflict lasts. We have sent 70,000 Canadian volunteers (not conscripts) to the war already and have 70,000 more in training in Canada and will send ten times that number before we will lie down to German "kultur." Our 10,000 killed and wounded on the fields of Belgium and northern France should be some witness of whether or not our "hearts and souls" are with the great empire of which we are proud to form a part. If Mr. Mandel will read of what Australia, New Zealand, South Africa, and other parts of the British dominions have done I believe he will revise his judgment."

### ADDITION TO PHONOLOA FAMILY, NEW IDEA IN SOUND REPRODUCTION.

The Pollock Mfg. Co., Limited, of Berlin, Canada, now announce their new Phonola. This is a unique instrument, employing an entirely new and novel idea in sound reproduction. The object of the resonating chambers or pipes, which connect with the horn in the cabinet is to amplify and improve the tone. The chambers vary in size and as the sound passes over the openings the tone strikes its affinity and a pipe like effect is produced.

Those who have been present at demonstrations of this new Phonola have been surprised that so beautiful an effect and such marked improvement in tone could be produced. Expert talking machine men in the United States have been greatly interested in this new idea and while Mr. Pollock made conditional arrangements for the sale of his United States patents other interests have arisen that will make the new idea employed one of even greater magnitude in the United States than at first contemplated.

As the illustration shows the chambers vary in size being from one-quarter inch to five inches in diameter, and from three to six feet in length. Some have the ends distant from the horn or sound chamber closed and others open. In this respect and in dimensions they have been scientifically determined as an organ builder figures his pipes or as a piano maker draws his scale.

Retailers of talking machines will do well to learn about the new Phonola and the principles employed.

### Brazil Imported 2,773 Pianos and Players.

Figures received relative to Brazil's trade in musical instruments show that that country imported during 1913 2,773 pianos and players. Of "musical and like instruments" the principal imports were 2,633 pianos, worth 1,962,049 milreis, of which over three-fifths came from Germany and about one-seventh from the United States; phonographs, 171,791 kilos, worth 461,727 milreis, of which over three-fourths was from Germany and nearly all the remainder from the United States; phonograph records, 57,695 kilos, worth 275,047 milreis; phonograph accessories, 45,812 kilos, worth 173,126 milreis; 140 piano players, worth 189,968 milreis.

With a view to assisting recruiting Gerhard Heintzman, Limited, Toronto, have notified their men that any who may enlist for active service will find their old jobs waiting for them on their return. Two men from the retail salesrooms have enlisted and the factory is represented in the forces by a number of hands.



## Sales Increased Twelfold in Four Years

*Monthly Sales have increased 25% to 100% this year*



Proof of the wonderful increase in the demand for Columbia Grafonolas can be seen at the warehouse of the Ontario jobbers.

### THE MUSIC SUPPLY CO.

36 Wellington Street East  
TORONTO

Dealers visiting the city during Exhibition time, or at any other time, are cordially invited to call.



Columbia products are sold by such reputable firms as the following—good proof that the line is worth investigating.  
Gourlay, Winter & Leeming  
Adams Furniture Co.  
Murray-Kay Co.  
Gerhard Heintzman, Ltd.  
T. Claxton, Ltd.  
W. McPhillips, London, Ont.



We shall be pleased to arrange for dealers to see the interesting processes by which Columbia Double-Disc Records are made at the Canadian factory, located in Toronto. Five Ontario Furniture Factories are now busy manufacturing cabinets for Columbia Grafonolas.

A splendid proposition is open to dealers where we are not already represented.

Write for particulars.

The staggering increase of COLUMBIA business during the last eight months is going somewhere: How much of your legitimate share of it may have slipped beyond you?

The COLUMBIA demand-increase has matched, month by month, the quality-improvement of COLUMBIA products. It has attained a momentum that makes it the most significant factor in the musical instrument trade this moment. This fact is so very obvious that the only thing necessary is to ask you to weigh carefully just this one point: Can it be wise for you to hamper and limit the growth of your business when by a scratch of your pen you can begin to share in this splendid COLUMBIA prosperity - already unmistakably present and gathering momentum with every round of the clock?

It is like trying to climb a hill with your brake set - this one-line-only business - for no one line can possibly be complete, and must be every week less capable of meeting the purchasing-potentiality of your present customers - not to mention the other customers who should and can be yours.

Here is a highly profitable branch of the musical instrument business that the highest grade piano dealer has the best possible right to. The COLUMBIA GRAFONOLA, in combination with COLUMBIA DOUBLE-DISC RECORDS, has become truly "the one incomparable instrument of music" - and your sales floor is the logical, appropriate, and inevitable place for it.



COLUMBIA GRAPHOPHONE COMPANY,

TORONTO

# The People Want Columbia Music and the Dealers who are not prepared to furnish it are growing less by every mail



WE are perpetually advertising **comparison** and we have no apology for it. On the contrary it appears to us we have not been saying half enough about it. Try it—compare them—month by month—record by record.

Looking back one year at the Columbia progress in record sales ought to make it easy for you to look ahead one year and make a pretty shrewd guess—only watch it from the inside.

With the Columbia monthly record issues you can tune the record business in your district to any key you like the sound of.

A line of foreign records, representative of the European peoples, is to-day strengthening Columbia dealers in handling the phenomenal demand for European National music.

You know without us dwelling on it that Columbia records give you the best recordings of the best artists, vocal, violin, cello and all the rest of it.

The standard price of 85 cents on regular 10-inch Columbia double-discs is a trade attractor that is adding thousands of record buyers every time we issue a new record.

This is not the place to discuss the actual figures of the margin of profit, but we can assure you that we realize just as you do that the principal feature of successful selling is successful buying and we are prepared to go into full particulars with any dealer who will put a little of his time against a little of ours. We will agree to make the conversation interesting.



# COLUMBIA

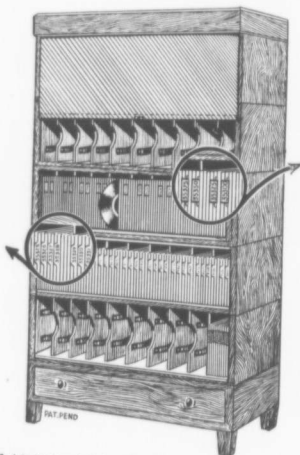
Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada

THE  
**OGDEN**  
 Sectional Record  
 Cabinet, Filing and Sales  
 System

THE FIRST AND ONLY SATISFACTORY RECORD CABINET ON THE MARKET

LOCATES ANY RECORD  
 IN 4 SECONDS  
 SAVES TIME,  
 SPACE AND MONEY



Models 2, 6 and 8 for 10 in., 11½ in., 12 in., and 14 in. Records as Illustrated. Accommodates

### 1500 RECORDS

Roll Curtain Securely Covers Complete Unit. Drawer Section has Compartment for Reserve Stock, Envelopes and Supplies. Springs Compact Upright Filing and Prevent Warping.

### NEW CATALOGUE

Of all Models and Complete Filing System

### NOW READY

Sent on Request.  
 (Name Your Jobbers)

The only system which locates any Record instantly and shows the selling value of every Record.  
 No labels to change and sells off old stock.

Factory near Canadian Border. For Quick Service and Low Rate  
 WRITE TO-DAY

**J. B. OGDEN, Lynchburg, Va.**



PATENTED

### SECTIONAL

Fits any Record  
 Stock (300 or  
 10,000). Sections  
 added when  
 needed.

MODELS No. 1 and 3  
 QUARTERED OAK AND MAHOGANY  
 CAPACITY:  
 300 RECORDS IN EACH SECTION

COLOR CODE  
 SIGNAL SYSTEM  
 LOCATES  
 RECORD  
 WITHOUT  
 TITLE  
 OR  
 NUMBER



### HOME MODEL No. 1

holds 250 10 and 12 in. Records supplied with Numbered Guides. Every Number Visible. Gets any Record instantly. Drawer Section holds 60 Records with supply compartment. Biggest Record Capacity in Smallest Space. Record Sections added when needed.

# Sheet Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1915

**W**AR or no war people must live and they will have music. In fact the tension under which Canadians are now living makes the relief afforded by music in its various forms more than ever a necessity.

Crop reports and the general commercial situation both point to a period of better business for the approaching fall. As a result of this a persistent, well-directed drive for trade by the sheet music and small goods men should yield satisfactory results.

The teaching season which soon re-opens, will provide good, healthy-sized orders for someone, and doubtless each dealer is out for his full share. The announcements of the publishers and wholesalers in this section of the Journal will be found especially helpful in preparing orders as in planning ahead, and the various carefully prepared lists of music merit close study.

Now of all times, is the season to get down to work. With a well-founded confidence in Britain and her Allies, with an unshaken faith in the immediate future of Canadian merchandising, and with a belief that the goods handled are reliable and good value, dealers and salesmen will be ready to perform their duty in keeping Canada's business ball rolling.

**IT MEANS FOR EVERYONE WORK AND PUSH: PUSH AND WORK.**

## A Word to the Head of the Store.

**T**HERE are two classes of sheet music employees that rise head and shoulders above the average man. One is the real poor man, the other the real good man. The first is out of his element and should be transferred to some other position. The second is a fortunate possession. You should encourage him, give him all reasonable latitude, and keep him, for men of that stamp are none too numerous in Canada. The sheet music trade undoubtedly suffers through a lack of sufficient men, who have a thorough knowledge of the business.

There are cases where the sheet music department is under capable management, but falls short in results owing to lack of co-operation from the owner of the business, who feels that the piano department should engage all his attention. If a thing is worth doing it is worth doing well. If you have a sheet music department in the hands of a capable man give him a chance to make good. If he has proven his worth by reason of mastering the details of his department and by the exercise of good judgment, it is unwise to cut down his orders, deny his branch a share of the window space, newspaper advertising and personal assistance.

The Sheet Music Department has in it many more possibilities of both direct and indirect advantage than it is accorded in some quarters. It's worth the attention of the chief.

## The Need for More Good Salesmen.

**O**N the other hand the dearth of efficient sheet music men in Canada cannot be denied, and some departments suffer for want of a competent manager. Here is an opportunity for young salesmen. There are chances for advancement, but there are no royal roads to achieve-

ment. To climb a young man must work, and study and get at the bottom of details. Music is not soap, nor nails, nor boots, nor nationally advertised packaged goods, and it cannot be successfully sold as such.

Music selling is a specialized business of a high order and requires corresponding qualities for the successful handling of it. While full of small details the sheet music business offers advancement that is within reach of any average young man who will realize that he must work to get there. Let the young assistant be alert, observant, aggressive, genuinely interested and he will, through the medium of this Journal and other means, keep posted upon the new music, the standard classical numbers, the contents of the various catalogues and all classes of publications. He will then reach the position where his knowledge of music in a commercial way becomes a tangible personal asset. A sufficient number of bright, enterprising salesmen all over this country would increase the sales of music annually many fold.

## Where There is Waste.

**A** SENIOR salesman was telling the Journal the other day of noticing one of his boys throwing into the waste-basket a somewhat important circular that had come from one of the publishers. A day or so after the assistant spent about ten minutes "on the phone" trying to locate the source of supply for a song he had had a call for. The very information he wanted had gone into the waste-basket a day or two previous.

Few circulars, lists or similar printing are worthy of such treatment. The talking machine dealers do not waste any literature suitable for mailing or enclosure with goods going out. Anything telling of new records is put to service. Some of the largest sheet music buy-

# ASCHERBERG

## HOPWOOD & CREW, LTD.

### January and February List

## SONGS

Tiny Toes	(Key F. G.)	Kathleen Evans
Mignonne	(G Minor, F. Sharp Minor)	A. Harris
Come to Me		E. Nease
O Night Divine	(D flat, E flat, F)	Calamani
Little White Gate		F. Waddington
My Heart's Own Song		Percy Elliot
Rose Love		S. Mann
Cap'n Garge		Merlin Morgan

## DANCE AND PIANOFORTE

Allied Forces' March		Felix Godin
Mauresque		Gino
The Russian Patrol		B. Lestrangle
Fidgety Feet		Grace Hawkins
Life of a Soldier		J. Ord Hume
Promenade Militaire		Alfred West
Prince of Wales' March		Archibald Joyce

## PATRIOTIC SONGS

'Till the Boys Come Home	(Key F & G)	I. Novello
The Day	(E flat and F)	G. d'Hardelot
Hip-Hip-Hooray	(E flat)	H. Matheson
Mother England	(B flat)	Merlin Morgan
Boys of the Ocean Blue	(F, G, B flat)	Theo. Bonfleur
Shoulder to Shoulder	(G)	Arthur Wood

A Special Number  
MATE O' MINE Percy Elliott

OF ALL MUSIC SELLERS OR

16 MORTIMER ST., LONDON, ENG.

Canadian Agent, LEO FEIST, 134 W. 44th S., New York

## Ruth Vincent's Great Palladium Success

## "Come—for it's June"

Words by

EILEEN PRICE-EVANS

Music by

DOROTHY FORSTER

Published in C, D<sub>b</sub>, E<sub>b</sub> and F.

## CARY & CO.

13 &amp; 15 Mortimer Street, London, W.

Publishers of:

"A Wild, Wild Rose" . . . . . Dorothy Forster  
 "Your Daddy was a Soldier" . . . . . Dorothy Forster  
 "Dawn Skies" . . . . . Frederick Drummond  
 "Home that is calling for me" . . . . . Frederick Drummond  
 "The Lover Hills" . . . . . Frederick Drummond  
 "Songs from Love's Garden" . . . . . Frederick Drummond  
 "Bon jour! Marie" . . . . . Max Brunell  
 "Lackaday" (No. 2 Gavotte Song) . . . . . Ernest Crampton  
 "I will make you Brooches" . . . . . Robert Coningsby Clarke  
 "When I am Dead, my Dearest" . . . . . Robert Coningsby Clarke

and  
Robert Coningsby Clarke

E. Thornfield's new book on "Tongue and Lip Training."

## Successful New Songs by Famous Composers

## HERBERT OLIVER.

"Buy My Strawberries."  
 "Dancing Lesson, The."  
 "Dear Little One."  
 "Desert Morning."  
 "Down at Kew."  
 "Down Vauxhall Way."  
 "Fairy Flute, The."  
 "Fairy Moon."  
 "Great Bazaar, The."  
 "Gretna Green."  
 "Harlequin's Song."  
 "Hills of Home, The."  
 "Lad o' Mine."  
 "Land of the Harlequinade, The."  
 "Little Bunch of Heather, The."  
 "Little Dark Wood, The."  
 "Little Red Kite."  
 "Love Divine."  
 "Marna."  
 "Nightingales of Lincoln's Inn, The."  
 "O June with all Your Roses."

"Queen of the Roses."  
 "Red Rose of England."  
 "Round the Galley Fire."  
 "Sentinel, The."  
 "Should You Come to Me Again."  
 "Song of Big Ships, The."  
 "When the Ships Come Home."

## ARTHUR F. TATE.

"Do You Remember?"  
 "Eternal Day."  
 "Fallen Roses."  
 "For Love's Dear Sake."  
 "In Your Grey Eyes."  
 "Love's Devotion."  
 "Sleep and the Roses."  
 "Somewhere a Voice is Calling."  
 "Song You Sang to Me, The."  
 "When You Come Back."  
 "Your Heart Will Call Me Home."

## SONG-CYCLES BY HERBERT OLIVER

"Songs of Old London."  
 "Songs of the Devon Moors."  
 "Songs of the Orient."  
 "Songs of the Northern Hills."

"Songs of Merrie England."  
 "The Passing Show."  
 "The Cries of London."  
 "Three Persian Songs."

## GERALD KAHN.

"Devon For Me."  
 "Happy Summer Song."  
 "Hear the Bugles Calling."  
 "I Listen for You."  
 "Lass of Lydford Down, The."  
 "May Day at Morveen."  
 "Somebody's Rose."  
 "Sunshine of Love, The."

## JACK TRELAWNY.

"Drummer of the Forty-Third, The."  
 "Flower of the Empire's Manhood."  
 "In God's Good Time."  
 "Narrow Seas, The."  
 "Our Island Home."  
 "Women Who Stay at Home, The."

The Above Songs and Song-Cycles Published in Keys to Suit All Voices.

**J. H. LARWAY** - Publisher  
 14 WELLS STREET, OXFORD ST., LONDON W., ENGLAND

ers ask the publishers for folders, slips announcing new issues, etc., in large quantities and they use these. One successful department manager said to the Journal:—"I never let a song or piano number leave my counter without some slip, thematic list or other printed matter being enclosed. These help cost me nothing. Why shouldn't I send them out?"

It is hard to conceive of the indifference displayed in some quarters to the value of such enclosures. Now is a good time to resolve to secure suitable selling literature for use as activity returns in the music department.

#### Personal Recommendation.

WHEN a musical number really is a good one, it's a caution what a salesman can accomplish by way of sales through his own individual recommendation. In one of our cities a half dozen sheet music men had a certain song brought to their attention. All six said they liked it. Five let it go at that. The sixth not only liked it, but he said "It'll go"—and go it did. In a comparatively short time he had sold 200 copies and the 200th copy had gone over his counter before any of the other five had sold one. Then some enquiries began to come to all the dealers. The lesson is when you have good songs to offer, show your confidence in them as you do in the pianos for which you have the agency.

#### Instead of Roses

send her music.  
Two excellent  
songs and a good  
waltz will be more  
than appropriate  
by way of a  
change.

Come in and make  
your selections.

Window display card suggestion  
for the sheet music department.  
The display card would, of course,  
be much larger.

#### A Striking Window.

A RETAILER located in that part of an American city where pedestrians were usually hurriedly going to or coming from a suburban railway station realized that he must have some unusual window display to make the people stop and look.

On two days in one week he had his window represent the drawing room of an ordinary home. In it he placed a grand piano and a talking machine. A young lady, of attractive appearance, alternately played the piano and the talking machine. A child of four or five years of age formed an important part of the display. She played with a doll, did some sewing or occupied herself as a child in the home might. The latest music was on the piano and in a cabinet.

On another occasion the window was converted into a workshop and a player piano put together in sight of the assembled crowds, to whom the interior of a piano is always a deep mystery.

A "college window" was a striking one. The room shown was furnished in mission, the walls being adorned with pipe racks, pennants, photos, etc., such as would be found in a college boy's room. Half a dozen young men were shown in appropriate costumes. While some of them played cards, others played the latest songs.

#### You Owe It To Your Friends

to have a good collection  
of songs and piano  
music when they come  
in to spend the evening.

Have you had these  
yet?

Suggestion for window or counter  
display card for the sheet music  
department. The display card  
would, of course, be much larger.

#### Damage to Clarinet by Moisture.

NOT an uncommon complaint at all is noticed from a clarinet player who writes: "I have trouble with the cork joints on my clarinet. They stick and are so tight that I am afraid of bending the keys when disjoining the instrument. Have been advised to wet the cork, but it seems to make it stick harder." He also asks: "Should a clarinet always be wiped dry after it has been played upon? One of our band members had the misfortune to have a good \$65.00 clarinet crack. Please let me know if there is anything to prevent it."

Both these difficulties are thus answered by Rudolph Toll, Clarinet Instructor in the New England Conservatory of music through the columns of Jacob's Orchestra Monthly: "Never wet the cork joints on a clarinet. Moisture causes the joints to stick, while wetting it temporarily swells the cork, eventually it dries, shrinks and loosens it. You should grease the cork joints often enough to keep the moisture out, and this will depend upon the amount of playing you do. In my own case I grease the joints with mutton tallow about two or three times a week, especially the upper (barrel) joint. If you use it too freely on the middle joints, however, your clarinet is apt to fall apart.

"The clarinet should be thoroughly dried each time after playing, including bore and the joint sockets. The barrel joint should be loose, or entirely off, when the instrument is not in use. If the barrel is allowed to become set and immovable, it frequently results in the

# STANDARD MUSIC BOOKS IN CONSTANT DEMAND

IT WILL PAY YOU  
TO STOCK THEM

KEEP THIS LIST  
FOR REFERENCE

## TUTORS AND STUDIES—INSTRUMENTAL.

Bellaire—Piano Method .....	\$1.25
Bellaire—Piano Method, 2 vols., each .....	.75
Bellaire—Piano Technic .....	.75
Geehl—Progressive Piano Studies .....	.50
Hemy's—Piano Tutor, 6 books, each, boards .....	1.00
Henry Farmer's Piano Tutor .....	1.00
Kohler—Practical Piano Method, op. 249. The best selling piano instructor on the market .....	.75
Macfarren's Scale and Arpeggio Manual. New edition. Large type, with addendas .....	1.25
Music Made Easy (Graham). A phenomenally successful primary instructor for piano .....	.60
Music Made Easy—Grade II. A collection of graded pieces to follow the method .....	.60
Schulz—Scales and Chords .....	.25
Sydney Smith's Piano Method. The old favorite .....	1.00
Theo. Bonheur's Piano Tutor. A splendid tutor, new to the Canadian market .....	1.00

## PIANOFORTE COLLECTIONS.

Album Francaise .....	\$1.00
Album Russe .....	1.00
Album Melodique, vols. 1 and 2 .....	1.00
Modern Pianist .....	1.00
Lange, Characteristic Pieces .....	.75
Chopin, Heller, Liszt, Schumann, Rubinstein and Tschaikowsky Album, each .....	1.00
Reid Bros., Piano Album, 101 pieces .....	.60
Woodland Sketches, Macdowell..	1.25

## VOCAL TUTORS AND STUDIES.

Abt. Practical Vocal Tutor, all voices, each .....	\$1.50
Liza Lehmann, Practical Hints for Students of Singing .....	2.00
Marchesi Vocal Tutor .....	1.50
Marchesi Song Studies .....	1.25
Tosti Solfeggi .....	1.00

## SONG COLLECTIONS.

British Students' Song Book .....	\$1.25
Christain World Album of Sacred Song .....	.60
Globe Song Folio .....	.60
Gems of Irish Song .....	.75
Fifty Gems of Scottish Song .....	.60
Forty Famous Songs of England .....	.60
Kiddies' Song Collection—McGeoch .....	.50
Landon Ronald's Song Cycles. Send for complete list, each .....	1.00
Scottish Orpheus—Song collection .....	1.00
Sunday Album of Sacred Song .....	.60

## THEORETICAL WORKS.

Anger—Harmony and Form, each .....	1.25
Banister's Music .....	1.25
Dunstan's A.B.C. Theory .....	.75
Holmes & Karn—Rudiments .....	.50
Hunt's History of Music .....	.75
Macpherson—Harmony .....	1.50
Macpherson—Rudiments .....	.40
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upper joint cracking. Sudden changes in temperature also must be avoided. Never leave the swab or wiper in the bore of an instrument, as it naturally is quite damp after use and will cause the pores of the wood to expand, which often results in splitting. If these suggestions are carefully considered, and the necessary care taken to follow them, there will be little or no danger of your clarinet cracking."

#### Bow-hair Repair Work and Cleaning.

**W**HEN repairing a bow, what is the best method of getting all the hair of an even tension? What is best to bind the ends of the hair, especially in the damp climate? Should the hair be worked wet or dry? What is the difference, if any, between the kinds of hair most suitable for violin and 'cello?

The above questions are interestingly answered by Louis Eaton of the above mentioned publication who says: "The low-hair should be held firmly between the fingers to prevent it from becoming loose, and then carefully combed—first on one side and then on the other, working gradually from end to end until the tension is even and the hairs all lie evenly in a straight line, i.e., do not cross each other. Tie six to eight knots at ends of hair, and singe them for the purpose of swelling the ends. Then rub in powdered resin and heat until it is well melted in. The hair should be worked wet. Some 'cellists prefer a selection of coarser hair than that used by violinists, but as a rule the same size and grade of hair is used for both violin and 'cello bows. The number of hairs placed in a violin bow varies from 150 to 180. The expert repairer will allow for the stiffness and weight of the bow as well as the size (width) of the frog of the bow, in deciding upon the amount of hair to use."

Another violin owner mentioned his difficulty: "I wish information regarding the cleaning of unbleached hair for a violin bow. Although the hair was seemingly clean, I have found after using that it evidently contained oil, which gathered on the strings and in the hair in the form of cakes. I am using the same rosin which formerly gave me no trouble."

The enquiry elicited this information: "In the violin repair shops they usually use Aqua Ammonia. It is a concentrated extract and very strong. When applied carefully it will clean the bow-hair and correct the trouble which you are experiencing."

#### Research in Violin Varnish.

**A**N English gentleman who has made a deep study of violin varnish and who has met with success in varnishing violins without impairing the tone, has written the London Strad regarding his research in the production of a brilliant, elastic, hard and yet tender violin varnish capable of taking a fine color. In the course of his communication he says:

"I do not believe that any varnish which leaves upon the wood a coating of pure gum or resin only, will ever be satisfactory. I am convinced that a certain percentage of oil, or of some substitute for oil, is absolutely necessary, in addition to the gum.

"I blend a very hard gum and a very soft one (or a balsam) with a drying oil, and dilute with turpentine. For a drier I use iron and for a coloring agent I use iron. With these ingredients I can obtain either a

nearly colorless varnish or one of any tint from light orange to a very deep red. If I want a yellow, I use a certain part of gamboge and discard the rest, and if I want brown I add to my red varnish that part of asphaltum which is soluble in cold turpentine.

"I avoid lead and manganese driers altogether, and although I am aware that iron has been condemned as a drier by many experts, I find it preserves the brilliancy of the varnish and, in my orange and red varnishes the drying qualities and the color are obtained in one process with the iron. . . . . The Italians of 200 years or so ago may have used iron to color their varnishes.

"Five materials only, viz., hard gum, soft gum, oil, turpentine and iron in proper proportions yield a varnish either hard or soft, slow or quick in drying, and of any color ranging from the palest orange through brownish red to deep red, as transparent as stained glass."

#### Standardizing Names of Banjo Family.

**S**MALL goods dealers and salesmen will be interested in the following resolution which the Journal learns was placed by Mr. James H. Johnstone before the American Guild of Banjoists, Mandolinists and Guitarists at its recent fourteenth annual convention and which was unanimously adopted by that body and approved by a Guild Trade Membership committee selected from manufacturers of these instruments:

Whereas, the various instruments of the banjo family have been used within the past year or so to furnish the music for the modern style of dancing, and

Whereas, various names have been applied incorrectly to certain instruments of the banjo family, thus creating confusion.

Be it here resolved that the various instruments of the banjo family be given their proper names, and be hereafter so referred to by manufacturers, publishers, dealers, teachers, and players of the banjo, mandolin and guitar, and allied instruments.

And be it further resolved that these instruments shall be called by names as follows:

Piccolo-Banjo. A five-stringed instrument tuned as follows: 4th string, C; 3rd string, G; 2nd string, B; 1st string, D; 5th string, G—the lowest string always being referred to as the 4th string and tuned to Middle C on the piano.

Banjourne. A five-stringed instrument tuned as follows: 4th string, F; 3rd string, C; 2nd string, E; 1st string, G; 5th string, C—the 4th string being tuned one octave below middle C.

Banjo. A five-stringed instrument tuned as follows: 4th string, C; 3rd string, G; 2nd string, B; 1st string, D; 5th string, G—the 4th string being tuned one octave below middle C.

Bass Banjo. A five-stringed instrument tuned as follows: 4th string, C; 3rd string, G; 2nd string, B; 1st string, D; 5th string, G—the 4th string being tuned to G below middle C.

Mandolin-Banjo. An instrument with the body of a banjo, four single or four pairs of strings tuned as follows: 4th string, but with a mandolin neck and finger-board, and strings with four single or four pairs of strings tuned as follows: 4th string, G; 3rd string, D; 2nd string, A; 1st string, E—the 4th string being tuned to G below middle C.

Tenor-Banjo. An instrument with the body of a banjo, but with a neck about six inches shorter than the regular banjo and with a mandolin fingerboard on an enlarged scale, and with four single or four pairs of strings tuned as follows: 4th string, C; 3rd string, G; 2nd string, B; 1st string, A—the 4th string being one octave below middle C.

Cello-Banjo. An instrument with the body of a banjo, but with a neck and fingerboard of a mandolin-cello, and string with four single or four pairs of strings tuned as follows: 4th string, C; 3rd string, G; 2nd string, D; 1st string, A—the 4th string being tuned two octaves below middle C.

Guitar-Banjo. An instrument with the body of a banjo, but with a neck and fingerboard of the guitar, and string with six strings tuned as follows: 6th string, E; 5th string, A; 4th string, D; 3rd string, G; 2nd string, B; 1st string, E—the 6th string being tuned one octave and a sixth below middle C, the lowest string always being referred to as the 6th string.

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| <p><b>Haydn Wood</b>—<br/>Love's Garden of Roses,<br/>O Flower Divine,<br/>God Made These Mine.</p> <p><b>Hermann Lohr</b>—<br/>I Dream of a Garden of Sunshine,<br/>Where My Caravan Has Rested,<br/>There's a Hill by the Sea,<br/>Rose of My Heart,<br/>It is Not Because Your Heart is Mine.</p> <p><b>H. Lyall Phillips</b>—<br/>Friends Again,<br/>Colinette,<br/>All Mine Alone.</p> <p><b>Teresa Del Riego</b>—<br/>My Sob,<br/>Sink, Sink, Red Sun.</p> <p><b>B. Coningsby Clarke</b>—<br/>O My Garden Full of Roses,<br/>Blackbird and Rose,<br/>Red Devon by the Sea.</p> | <p><b>Dorothy Forster</b>—<br/>Dearest, I Bring You Daffodils,<br/>Just a World of Roses,<br/>I Wonder if Love is a Dream,<br/>Mifawny,<br/>Wonderful Garden of Dreams,<br/>A Psalm of Love.</p> <p><b>Montague Phillips</b>—<br/>Wake Up!<br/>Nature's Music (The Pipe of Pan),<br/>Charles Wilbey—<br/>A Heap of Rose-Leaves.</p> <p><b>Gray d'Hardelot</b>—<br/>Roses of Forgiveness,<br/>My Garden,<br/>Your Heart.</p> <p><b>Noel Johnson</b>—<br/>Gray Days,<br/>Herbert H. Nelson—<br/>Wolfgang the Bowman.</p> <p><b>Florence Aylward</b>—<br/>Call of Life, The,<br/>Three.</p> | <p><b>Liza Lehmann</b>—<br/>Thoughts Have Wings,<br/>'Oh, Rother!' Sang the Thrush,<br/>Daddy's Sweetheart.</p> <p><b>Leslie Elliott</b>—<br/>On the Road to Ballyshee,<br/>The Summertime Moon,<br/>O Lonely Pines.</p> <p><b>Kennedy Russell</b>—<br/>The Stars that Light My Garden,<br/>There's an Orchard Green in Avalon.</p> <p><b>Wilfrid Sanderson</b>—<br/>Languid,<br/>May H. Brahe—<br/>The Call of the May-Time.</p> <p><b>Paul A. Rubens</b>—<br/>I Love the Moon.</p> <p><b>Moya</b>—<br/>Song of Songs, The.</p> <p><b>Sileen</b>—<br/>A Little Love, A Little Kiss.</p> <p><b>Eric Coates</b>—<br/>Melanie.</p> |
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## NEW AND POPULAR VOCAL DUETS.

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| Where My Caravan Has Rested .....  | Lohr | Love is Meant to Make Us Glad ..... | German    |
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| Crossing the Bar .....             | Lohr | Before the Battle .....             | Hedgecock |
| Life is Done .....                 | Lohr | Swing Song (Veronique) .....        | Message   |
| I Wish I Were a 'Tiny Bird' .....  | Lohr |                                     |           |

## POPULAR VOCAL ALBUMS, SONG-CYCLES, ETC.

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| <p><b>Hermann Lohr</b>—<br/>Romany Songs,<br/>Songs of Louisiana,<br/>Songs of the Southern Isles.</p> <p><b>Montague Phillips</b>—<br/>Dream Songs,<br/>Sea Echoes,<br/>A Calendar of Song.</p> | <p><b>B. Coningsby Clarke</b>—<br/>Desert Love Songs,<br/>Perfect Tune, The,<br/>Sheaf of Little Songs (3 vols.)</p> <p><b>Liza Lehmann</b>—<br/>Four Cautionary Tales,<br/>Nonsense Songs,<br/>Two Seal Songs.</p> | <p><b>Teresa Del Riego</b>—<br/>Children's Pictures,<br/>Gloria (song-cycle).</p> <p><b>Frank Lambert</b>—<br/>Album of Short Songs (2 vols.)</p> <p><b>Dorothy Forster</b>—<br/>Songs of the Highway,<br/>Songs of Farewell.</p> <p><b>Graham Peel</b>—<br/>Country-Lover, The.</p> |
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**MON COEUR EST POUR TOI.**

This is the title of a new piano solo by Leo Silesu, composer of the unusually captivating "Un Peu d'Amour," and has been published by Ascherberg, Hopwood & Crew, Limited, London, who are represented in Canada by Leo Feist-Inc., of New York. It has also been fashioned with a charming English lyric by the well-known writer, Adrian Ross, under the title, "Love, Here is My Heart." Regarding the latter the publishers say: "In this guise it makes a song of tender sentiment with an ever-haunting refrain that will assuredly become as famous as its successful prototype, "Un Peu d'Amour."

**A NEW SONG BY THE AUTHORS OF "WE'LL NEVER LET THE OLD FLAG FALL."**

Probably the most successful song ever written and published in Canada that has produced last season by two Canadian writers Messrs. A. E. MacNutt and M. F. Kelly of St. John, N.B. Their little patriotic song, "We'll Never Let the Old Flag Fall," seemed to take the country by storm, and at this time it is safe to say that there is no village or town in Canada in which it has not been heard. A recent visitor to the Niagara Military Camp tells of an impressive rendition of the chorus by over a thousand singers, and of the vim with which they sang this line of the refrain, "But when we start, we'll fight, fight, fight." Songs of this character doubtless play no small part in influencing the young men of our country to take up arms against a common foe.

These New Brunswick gentlemen are now to the fore with another song, which embodies the same spirit and bids fair to rival the success of the first production. It is entitled: "By Order of the King," and the chorus, runs as follows:

"By order of the King, God bless him,  
We'll fight and win or die.  
The Empire and the King, God bless him,  
Is the Nation's cry."  
Our country's pride are fighting,  
God bless them, and vict'ry bring  
For they are gladly dying, just to keep the old  
flag flying.  
By order of the King."

"By Order of the King" has been published in attractive form with a splendid portrait of His Majesty by the Anglo-Canadian Music Company, Toronto.

**ENOCH'S NEW ONES.**

Ivor Novello is said to be one of those few among living song writers who object to being always in the dumps. His "Fairy Laughter," his recent song production, is good to hear in these days when the world and all that is therein appears to be topsy-turvy. The melody is very simple, but the pianoforte accompaniment evinces the hand of one who knows his craft.

Yet another bright and taking song is May H. Brahe's, "As I Went A-roaming," moulded after the pattern of a sprightly waltz. A typical song of England is Sir Frederic H. Cowen's "Sweet as Her Roses," words by Harold Begbie. Other new songs published by Enoch & Sons, along with the above are:—Herbert Matheson's "Over the Bridge"; A. Kingston-Stewart's, "A Woman's Hand," and Julius Harrison's, "The Wanderer's Song," the spirit of which may be gathered from the opening lines, which read:

My soul spurns the old ways,

The trodden paths, the accustomed doors;

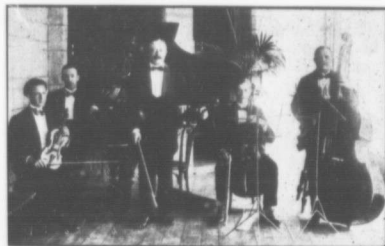
It longs to walk where the wave sways,

Sways and falls on far-off shores.

These are all handled for Canada by Anglo-Canadian Music Co., Toronto.

**NEW ORCHESTRA AT CHATEAU FRONTENAC UNDER BELGIAN LEADER.**

A notable addition to Canada's musical circles is the new orchestra organized by the C. P. R. for their "Chateau Frontenac," Quebec City. The musicians, who were supplied by C. W. Black & Co., of Liverpool, England, are under the leadership of Mr. Paul Goulard, a Belgian, and a former pupil of the famous violinist Ysaye. The other members of this orchestra are:—Pianist, Mr. Hobbs; 2nd violin, Mr. Radford; cello, Mr. Good, and bass, Mr. Wilkinson. Their programmes



are creating much favorable comment and attracting large crowds to the Palm Cafe. Mr. S. A. P. Clarke, Canadian manager of Beare & Son, who heard this new orchestra, while on a trip through the Maritime Provinces, intimated that it was a pleasure to note that they were using special strings, supplied by Beare & Son, and that these were most satisfactory in withstanding the climatic changes.

**LONDON HOUSE TO HAVE TRAVELLER IN CANADA.**

The Journal learns that Canadian dealers are to have the advantages of a closer connection with the music publications of Evans & Co., London, through an arrangement by that firm whereby Mr. J. R. Cote, of Kingston, Ont., is to be their travelling representative in the Dominion. The Evans & Co. lists of new and standard music contains many excellent works and is well worth the careful attention of the sheet music man, responsible for the preparation of stock orders.

Just at the present these publishers are calling attention to the following list:—Vocal—"A Song of Love Divine", (Temple King); "My Wedding Day", (Clement Harvey); "The Miles Away", (J. M. Capel); "Your Love For Me", (Percy Elliott); "My Connamara Home", (Maxime Heller); "Faithful Unto Death", (Joseph Adams). Instrumental—"Neath the Stars", Dance, (Anton Devreux); "Reve de Fleurs", Gavotte, (Emile Gastelle); "Intermezzo de Ballet", (R. M. Harvey); "Off for the Honeymoon", two-step, (Carlotta Rowe) and two valse arrangements on popular songs by Theo Bonheur, "Eileen Alannah" and "Kathleen Mavourneen."

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Clipping from "Opinion and Answer" in the London Music of 11th of May 1, 1915.

The following is a copy of a circular letter issued by our London Office.

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One of the very successful numbers of the large catalog of Chappell & Co., Ltd., is "The Song of Songs," an original and unusual French number by the celebrated French playwright, Maurice Vaucuire. It has grown in popularity throughout the country until at present it is played by many of the leading bands and orchestras. The number is published for song, duet, piano solo, organ, orchestra, band and violin and cello.

## ENOCH SONGS AND CYCLES.

Messrs. Enoch & Sons, represented in Canada by the Anglo-Canadian Music Co., have recently issued a new song cycle by Landon Ronald, entitled, "Five Canzonets." Mr. Ronald is so well and favorably known by his previous productions, viz:—"The Cycle of Life", "Four Songs of the Hill", "Song Offerings" and others, that this new work from his pen will be of immediate interest to music lovers. One of the songs from the cycle entitled "Sylvan" has been issued in separate form.

"Pluck This Little Flower," by Landon Ronald, is

featured by John McCormack and Madame Melba, and has met with great success.

Other song cycles of great interest are "Songs of the Open Country", a stirring cycle of three numbers by Easthope Martin appealing perhaps more particularly to basses or baritones, and "Red Letter Days," a cycle of four songs by the same composer. The individual titles of these songs, "St. Valentine", "The First of May", "Brightest Day" and "St. Nicholas Day in the Morning", give some indication of their bright and effective settings. This cycle is obtainable for both low and high voices.

"Little Red House on the Hill", a very effective song by Edmund LaTouche, has met with great success in England and the Colonies. It will, no doubt, be a favorite concert and drawing room number in Canada during the approaching season. This is published in four keys by Messrs. Enoch & Sons.

## CHOPIN ALBUM AND GIANT FOLIO.

Messrs. Bosworth & Co., London, are giving special prominence to two new piano books "Chopin Album", with portrait and their family "Giant Folio", both of which they unhesitatingly recommend. Also those in the market for good teachable pieces by reputable modern composers will be interested in Bosworth & Co's. shilling albums of carefully graded pieces, such as those by Aletter, Angless, Granville Bantock, Beringer, Byford, Gillet, Liffel, Graham Moore, Cutburt, Nunn, Reinecke, Sartorio, Spindler, Schafer, Thorpe, Travers and Zilcher.

This firm also make a specialty of supplying B.C. music paper, a line worth keeping in mind at this season of the year.

## MACPHERSON'S EDITION OF BEETHOVEN'S SONATAS.

Time and again we have spoken favorably of Stewart Macpherson's musicianly edition of Beethoven's Sonatas, says the London Musical Opinion, and now we have to acknowledge the Sonata in F minor (Op. 57), a particularly interesting essay, which must be reckoned among the finest examples of its kind to be found in the whole range of the master's works. Students will read with very considerable profit the editor's analysis of this truly great sonata. Candidly, we should wish for no better presentation volume, were we about to receive a prize, than the Stewart Macpherson edition of Beethoven's Sonatas.

Thomas F. Dunhill's "Valse Mignonne" has a graceful gait and in the hands of a sympathetic player its effectiveness will be sure and lasting.

In his idyl, "The Maid with the Daffodil," Arnold Bax seeks to elevate as well as to entertain and that he it admitted with no mean show of success. It is not an easy solo, but will repay careful preparation.

The trained musician's hand is likewise manifest in Felix Swinstead's romance entitled "A Love Song." All the above are published by the House of Joseph Williams, Limited.

The pessimist was suffering from rheumatism. "Every bone in my body aches," he complained. "You ought to be glad you are not a herring," said the optimist.

Fall and Winter

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### CHAPPELL SONGS USED BY VOCAL TEACHERS.

At this season of the year dealers and salesmen are especially interested in what the music teachers are taking up. In this connection the following opinions of vocal teachers speak for themselves as to the later songs published by the house of Chappell.

A Toronto teacher of singing says:—"Several of your recent issues have proved most useful teaching material. I am singing them myself and recommending them to my pupils. I have featured 'Wake Up,' (Phillips) and am now taking up 'Love's Garden of Roses' (Wood). A Winnipeg teacher writes: "Your class of publications has been particularly good for the past season. 'Love's Garden of Roses' is a splendid song and I shall keep it to the front this season." Another Winnipeg musician writing in the same strain says:—"Love's Garden of Roses' is certainly a good song, and I have already recommended it to several of my pupils." A third Winnipeg teacher in commenting upon useful teaching material among Chappell's newer songs, mentions particularly: "I Dream of a Garden of Sunshine," (Lohr); "The Call of Maytime," (Brahe); "A Dream of Rainbow Land," (Clarke); "Love's Garden of Roses," (Wood); and "Perhaps."

"Two of your later songs, I think exceptionally pretty," states a Peterboro' teacher, Lohr's "I dream of a Garden of Sunshine," and Wood's "Love's Garden of Roses."

Recent programmes to hand show the following Chappell songs in use:—*Halifax*—"A Little World of Love," (Kennedy Russell); "The Gunner," (Hayden Wood); "Summertime in Athelney," (Montague Phillips); "Morning," (Liza Lehmann), *Hamilton*—"Mifanwy," (Dorothy Forster); "It Was a Song You Sang Me," (Hermann Lohr); "Melanie," (Eric Coates), *Ottawa*—"Ring o' Bells," (Coverly); "Wings of the Morning," (Wood); "The Linnet," (Clarke), *Winnipeg*—"It Was a Song You Sang Me," (Lohr); "Melisande in the Wood," (Goetz); "Rose of My Heart," (Lohr); "The Psalm of Love," (Dorothy Forster); "Beloved, It Is Morn," (Aylward), *Sault Ste. Marie*—"I Wonder if Love is a Dream," (Forster).

Owing to the numerous special recruiting meetings being held all over Canada the song "Knitting" (Muriel Bruce and Baron Aliotti) published by Chappell & Co., is enjoying an excellent demand. Sales of Paul Ruben's "Your King and Country Want You," are also keeping up to the satisfaction of Messrs. Chappell & Co.

### CREDITABLE ADDITIONS TO THE ASHDOWN COLLECTION.

Whether for utility or price, the Ashdown collection will take a lot of beating. To this fine library of piano literature has been added Mendelssohn's Three Fantasies or Caprices, Schumann's Album for the Young, Chopin's Ballades, Tchaikovsky's "Casse Noisette" Suite, Bertin's Etudes (Op. 32) and an Album of Russian Music. Editors and publishers alike deserve to be congratulated on the readable nature and the exquisite get-up of these volumes. Teachers of the piano only need to become acquainted with the Ashdown Collection to make of it a constant friend. To realize its undoubted value one has but to turn to Henry E. Gechl's splendid edition of Bertini's Twenty-five Studies, comprising up-

wards of forty pages of beautifully engraved music and issued at the modest price of 50 cents.

An interesting group of separate solos is contained in the annexed list: E. T. Davies' "Moreau Elegant" (new in thought and treatment). G. Wolsley Cox's Valse Caprice (graceful and not devoid of educational worth), Herbert A. Dyer's "Flirtation" (a fanciful sketch which combines simplicity with fluent freshness), L. A. Cane's "Twilight" (a melody which attracts by reason of its equally balanced metrical flow), Edward Elgar's "Idylle" (an imaginative trifle, simple and subtle, and with Elgar's unflinching art kept clear of the merely intellectual).

### CYCLE "IN LOTUS LAND" AND SEPARATE SONGS.

The following summary of new vocal numbers just introduced by the House of Ashdown has reached this Journal from England:—

R. Orlando Morgan's "In Lotus Land" is a song cycle comprising four diversified numbers, albeit all akin in spirit. The opening essay, "A Dream Song," is a gem of its kind, full of graceful touches and of gentle feeling. From the same composer we get an album of Five Miniatures. The note of exquisiteness again makes itself felt, being emphatically marked in "Remembrance" and in "The Dew and the Flower." The atmosphere of these delicately-woven little songs is lovely.

A miscellany of separate songs also comes from this old-established firm. Hubert Bath's "Paddy and the Army" lacks nothing of humor, and when sung with a dash of Irish brogue its effect will be certain and convincing.

Another vigorous baritone song is Howard Fisher's "I Am the North Wind." With intenseness of feeling, this song combines a genuinely vocal idiom.

An expressive ditty, free from all taint of diffuseness is Douglas Grant's "The Lark in its Nest," a setting of some charming verses by Fred. G. Bowles.

"Vale," the title of song by Kennedy Russell, reveals a strange mystical beauty. The composer here offers scope for finished vocalization.

### PRACTICAL HINTS FOR STUDENTS OF SINGING.

In June this Journal called attention to a book of more than ordinary importance by Liza Lehmann, entitled, "Practical Hints for Students of Singing," which is published by Messrs. Enoch & Sons. At this particular season of the year such a work is of special significance to dealers supplying vocal students. In view of the following opinions of this work expressed by authorities in England it is little wonder that the Anglo-Canadian Music Company decided to produce it in Canada. The Daily Telegraph says: "There is no question but what Liza Lehmann has to say on the art of singing must be of first rate importance to the student. Recognizing this, Messrs. Enoch & Sons persuaded this popular composer to write a book, and "Practical Hints for Students of Singing" is the result, and most thorough-going it is."

The Illustrated London News, advises students, especially those in the early stages of their training, to welcome Liza Lehmann's new work, saying that her great experience and high position in the musical world, are a guarantee of its musical value.

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CANADA



**POPULAR SONGS AND THE BERNERS EDITION.**

Messrs. Joseph Williams, Limited, of London, publishers of the Berners Edition of Standard and copyright works, in which some 200 volumes are now ready, are recommending the following good selling songs in keys suitable for all voices:—"Sympathy," (Charles Marshall); "Rose of Love," (Alan Wright); "Pierrot-land," (George Buchanan); "Constancy," (Dorothy Hill); "Sleepy Song," (Katharine Barry); "A Birthday," (F. H. Cowen); "Three Irish Songs," 1. A Summer Shower; 2. Dennis; 3. Somebody's Heart, (Richardson.)

**COMPOSER WOULD TRADE SONG FOR A PIANO.**

Reproduced below is a letter recently received by Whaley Royce & Co., Limited, and which is an amusing example of the propositions placed before the consideration of the music publishers. Indeed, many hours of the publisher's time are spent in reading and replying to correspondence and granting interviews to confident composers who sincerely believe they have the greatest seller ever written:

Whaley, Royce & Co.,

Toronto, Canada.

Dear Sir,—I thought I would write to you and ask you if you care to make a trade with me without paying me spot cash in a song that I wish to trade. The song is my own in words, but the music was set by \_\_\_\_\_ Music Co., of Chicago. As I have paid for the setting of the words to music, so the words and music is mine complete, copyrighted in my name. As I wish to trade it for a \_\_\_\_\_ Piano valued at \$500.00 at least, and one Imperial Cornet of your make Class A in your Catalogue, No. 53, engraved all over spot gilded, gold points to be complete, in velvet lined extra heavy satehel and with valve cleaner, making the total value of \$570.00, including one \_\_\_\_\_ upright New Piano, 7 octave, and one Imperial Class A-Bb Cornet No. 53, on page 18 of your Catalogue, No. 20, in exchange for a complete song and with music of which you can then be the owner of this song. Be your own publisher, have what you like for each copy. You may sell thousands of copies of it. Get it copyrighted in your name in Canada. It would cost you about one dollar to get it copyrighted for your own use to keep other Canadian music publishers from stealing it. I have a Cornet which I paid \$9.00 cash. There is something wrong with it. I can't produce the high notes sometimes. I will give it to you free

in with the song which is entitled "Sweet Saturday Night," a very true song and I am the original composer of it. I would not sell this song outright unless for \$1,000, anyhow. So I am giving you an opportunity to accept my offer.

Write me and let me know if you will trade. I will send you the copy of the song, but this is the only copy I have, and I want you to return it to me after you have examined the song, if you don't accept my offer. So write me to-day and let's make the bargain.

**CARY & CO'S WORK TO CULTIVATE WORD-PRODUCTION.**

In the June issue the Journal made an extended reference to the need for such a work as "Tongue and Lip Training," by E. Thornfield, recently issued by Cary & Co., London. In the course of an unqualified commendation of this work "Amersand" says in Musical Opinion:—"Voice production, it must be admitted, is vital and necessary; but even voice-production without word-production, will not avail. And this neglect of the importance of word-production accounts for the failure of so many singers, soloists and chorus alike, to make their message understood. Moreover, it is not sufficient that the singer's words should be merely understood. The singer's aim should be to create atmosphere and certainly to carry conviction. Thrilling effects in choral singing are possible when each individual member of the choir has mastered the technique of word-production. Too often we blame singers for lack of musical intelligence when they fail to produce lasting impressions; the fault in nine cases out of ten may be traced to ignorance of the technique of word-production. To sum up, there can be no gainsaying the fact that in "Tongue and Lip Training" the author solves the difficulty of securing accurate and distinct diction in singing, and he proves beyond a shadow of doubt his own contention that the more perfect the word-production the more beautiful will be the quality of tone. Singers, teachers and choirmasters owe a debt of gratitude to the author, who herein lays the foundation of an English school of singing."

**BEARE & SON TO WHOLESALE PIANOS.**

When seen by this Journal upon his return from a trip through the Maritime Provinces, Mr. S. A. P. Clarke, Canadian manager for Beare & Son, stated that the territory he had just visited was in a great deal better condition commercially than many other parts of Canada. Mr. Clarke was quite pleased with the orders his firm had received for band instrument supplies for the new battalions being formed throughout the east and also with the size and quality of recent shipments of small goods he has received from England and France.

Mr. Clarke has been advised of many British firms who are basing their policies on the war's lasting another two years and he says the trend towards higher small goods prices indicates that time would be better spent in buying than grumbling about prices.

The Journal also understands from Mr. Clarke that his firm intend wholesaling pianos and in this connection they hope to have a display of pianos during the Toronto Exhibition. Fuller particulars in connection with Beare & Son pianos will be available later.

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### Drums for Parade Work.

ANSWERING an enquiry as to what size and style drum was considered best for parade work for military band of thirty, thirty-five or forty pieces a well-known drum authority says: "I have had the best success with the 12 x 17 cord drum. Contrary to the opinion of many, this drum is not heavy or hard to play upon. Fitted with proper heads and with correct snare adjustment, it is a sharp, snappy-toned instrument, at the same time possessing a wonderfully solid tone of great carrying power. I have experimented largely in street drums, and thing that the 12 x 17 size, the correct amount of snare tone (snap) and drum tone are combined. A 12 x 17 drum will stand up better under weather conditions than any other, and you will find this drum equally good for a band of from twenty to fifty pieces."

### Lasting Properties of the Cornet.

TO correct some of the fallacies existing in people's minds regarding the cornet's term of usefulness, the following information is given, based upon the statements made by E. F. Goldman in *The Metronome*:

Does the cornet deteriorate through usage? This depends upon the treatment the instrument receives. Naturally, the valves are apt to wear from constant friction, and the springs cannot last forever. The valves can be plated every few years if necessary, and should be looked after as soon as they begin to become loose. In this way they can be preserved to give continued satisfaction. There will always be wear and tear on the valves of any instrument that is in use. A cornet should last a life time if it is properly cared for. Some of our

very best players possess only one instrument, and in many instances have used it for a great number of years.

Does the metal of the instrument wear out? As a rule—no. If the instrument is made of a superior quality of metal, it should last for all time. There are players, however, who have a great deal of acid in their systems, and it will be noticed that where they hold or touch their instruments, the metal after a time will begin to be eaten away. How long it takes for this to occur depends upon the amount of acid in the player's system. If the hands perspire freely, the metal will show it after a while. This acid will eat into brass or silver plating. It would be a good idea for those who are inclined this way to have their instruments rather heavily plated. They will be able to notice as soon as the plating begins to wear, and by having it replated whenever necessary, the instrument can be preserved. The player should not allow the brass of his instrument to be eaten into.

Those who have a tendency to wear out an instrument in this way should wear cotton gloves when they play, or at least one on the left hand. Acid will ruin the metal, but otherwise there is no reason why it should wear out. Of course, the metal can be broken, through a severe knock or fall, but this can only occur through carelessness. The metal of any first-class instrument is lasting and durable.

Can a cornet be "blown out"? To those who might not understand the query, it means—after years of constant use and much work, does the instrument suffer by being blown too much? Certainly not! The breath does not change the shape of the instrument or its tubing. No human being has power enough to accomplish this feat. There are people who do not clean the inside

1816—1915

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MUSIC PUBLISHERS

Prospects for the coming season are exceedingly bright and nothing has been spared in completing arrangements for a repetition of great song successes, such as "Mavis," "Until," "Garden of Your Heart," "All Joy Be Thine," "Love Bells," "When You Pass," etc.

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of their instruments from one year to another. Naturally, under these conditions the instrument gets clogged and will blow harder and harder. A leak will also cause hard blowing and ruin the tone. An instrument that has been kept in good condition cannot possibly be "blown out" and will not become harder blowing as time goes on. If the instrument becomes harder blowing, it is invariably the player's fault.

Does a cornet become out of tune after being used for a long time? Unless the slides have been cut or altered, the instrument should tune the same as when it was purchased. Tuning, after all, depends a great deal upon one's embouchure, and the ear. I have heard players remark on several occasions that at first their cornets were finely in tune, but through hard work they have blown them out of tune. The correct intonation of a cornet depends upon the accuracy with which the instrument is built. Each slide has to be of a certain length and bore, and all the measurements must be correctly calculated. Blowing will surely not change this. An instrument that is not clean inside, or that has leaky valves will suffer in intonation. Many who have played an instrument for a number of years and are growing old, do not realize that they may be losing their embouchure, and consequently cannot play in tune. Others play only every other day or so, and when the intonation is false, the poor instrument always gets the blame. Even the player with the best cornet cannot play in tune if he lacks the embouchure which can only be acquired through careful and conscientious practice. The cornet that is kept in good condition does not change in intonation.

Now, it will be seen that nothing can change the intonation, tone or blowing qualities of an instrument except uncleanliness, or the need of repairs. An instrument does not expand or diminish in size. It can only deteriorate through carelessness. Every instrument will need a little attention now and then, and if repairs are necessary, do not wait too long, but have them attended to at once. A good instrument should be given plenty of attention and care. In return, it will be easier to manipulate and will make the work half as easy. After all is said and done, the player who gets a good cornet at the start and takes proper care of it rarely ever has cause to complain.

#### CARILLON.

Messrs. Elkin & Co., London, have had an immense run with Elgar's "Carillon", which caught on quickly for different reasons, not the least of which being its Belgian setting. This number is obtainable from the Anglo-Canadian Music Co., of Toronto, for piano solo, organ and orchestra, the first mentioned having French and English texts.

#### GOING THE LIMIT.

When a musician who was billed to appear in a California centre recently went to the hall for a final rehearsal the concert grand piano on which he was to perform was found to be quite unsatisfactory. An investigation revealed four nails, two tacks, a hairpin and a piece of string, not just thrown in the piano but carefully forced into the action. The contemptible act is considered the work of a competitor's hired agent.

## NEW MUSIC

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30507 "Underneath the Stars." A Romance. Words by Fleta Jan Brown. Music by Herbert Spencer.  
30508 "Twilight Brings Dreams of You." Song. Words by J. Will Callahan. Music by Paul Pratt.  
30511 "Men of the Maple Leaf Be True." Words and Music by Jeannette Louise McLennan, Beaverton, Ont.  
30513 "Flower of My Heart." Words and Music by Marjorie E. Bruce, Toronto, Ont.  
30519 "If We But Knew." Words and Music by S. G. Smith and Frank Eborall, Toronto, Ont.  
30522 "The Lullaby Memorial Hymn." Words by Oswald Greig. Music by Orrin E. Henry.  
30523 "It's a Long Way Across the Ocean." Mrs. Annie Boyington, Bramford, Ont.  
30525 "My Sweet Heart Went Away to be a Soldier." Words and Music by Paul G. Frank.  
30540 "The Sweetest Girl in Monterey." Lyric by Alfred Bryan. Music by Herman Paley.  
30541 "You're Always Near." Lyric by Amy Clark. Music by Orville Vessella.  
30542 "I Love to Tango With My Tea." Lyric by Alfred Bryan. Music by Egbert Van Alstyne.  
30543 "Go Right Along Mr. Wilson" (And We'll Stand By You). Lyric and music by A. Seymour Brown.  
30544 "Syncope Love." Lyric by Jean C. Havez. Music by Raymond Brown.  
30545 "Master Whitney's Little Jitney Bus." Lyric by A. Seymour Brown. Music by Clarence Gaskill.  
30546 "Nobody Else But You." By Worton David and R. Penno.  
30547 "If War is What Sherman Said It Was." Lyric by Andrew B. Sterling. Music by Albert Gaubler.  
30548 "What Would You Do For Fifty Thousand Dollars?" Lyric by Alfred Bryan. Music by Herman Paley.

#### MORNING VERSUS EVENING PAPER.

When and where should a retail store advertise? The morning paper or the evening paper? Which can be used to the best advantage? The evening paper is read more thoroughly in the fall and winter than in the summer. During the outdoor months, when the evenings are long, the evening paper is more or less quickly glanced over by the various members of the family enjoying the porch or lawn. In the fall and winter, with the family indoors, this paper, and the advertising, is pretty thoroughly read.

In the summer months the morning paper is more thoroughly read than in the winter. People are up much earlier, have a little time for reading before and after breakfast, and in the early morning hours. Then again, the housekeeper, on account of her early start, not alone reads the paper and the ads, but has time to get uptown before lunch and do much of her shopping.

Mr. Walter Eastman of Chappell & Co., New York and Toronto, sailed the last Saturday of July for England on the S.S. New York. Mr. Eastman, who was accompanied by Mrs. Eastman, is uncertain how long he will be in Britain as that will depend upon conditions but he will perhaps be away two months.

Never-Give-Up has won more battles than Not-Afraid.

## You can have the best

The Armour String is today recognized as the best in the world. The War does not affect Armour's source of supply. You will agree, upon trial, that the Armour Strings are equal in every respect to the best foreign strings and more durable.

# Armour's Strings

Unsurpassed Quality

For the Artist

Unequaled Durability

The perfection of Armour Strings is insured by our ability to obtain the best stock on the market and the most skilled labor. Ample time and serious thought have been given to scientific experimentation.

We carry straight length tested strings which we guarantee. Each string is returnable that is found false.

Fine quality and durability make Armour Strings the best strings to buy. Our violin G strings are the best in the world.

We carry a complete line of Violoncello, Double Bass, Harp and Banjo Strings—also steel strings and accessories.

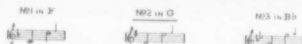
Write today for new catalogue describing our complete line and giving our broad guarantees.

**ARMOUR AND COMPANY**

UNION STOCK YARDS

CHICAGO

## THE LATEST ENGLISH BALLAD SUCCESS.



### LOVE'S GARDEN OF ROSES

Words by  
RUTH RUTHERFORD.

SONG

Music by  
HAYDN WOOD.

*Meno mosso Andante sostenuto*

Come to my gar-den of ro-ses, Winds who-per

*Allegretto*

low, Never was so sweet—a gar-den With love—a-

*Andante*

slow Laugh-ter and Love in the sun-shine, Joye all di-

Copyright © 1914  
CHAPPELL & CO., Ltd., 41 EAST 36th STREET, NEW YORK

## ANOTHER CHAPPELL BALLAD SUCCESS

### LOVE'S GARDEN OF ROSES

By HAYDN WOOD

Three Keys: F, G and B flat

**SPECIAL OFFER TO THE TRADE FOR THIS MONTH ONLY**

One Copy of Each Key ..... 36c net  
One Copy of Any One Key ..... 12c net  
One order only at this rate. When ordering this special mention "Canadian Music Trades Journal."

#### IMPORTANT NOTICE

We have secured the publishing rights of Joseph Carl Breil's musical Love Strain from D. W. Griffith's gigantic spectacle "The Birth of a Nation." Now published as a Song under the title

#### THE PERFECT SONG

Three Keys: D, B flat and F  
Send 12c for a sample copy

**CHAPPELL & CO., Ltd.**

347 YONGE ST. - TORONTO

And at LONDON, NEW YORK, MELBOURNE

**PUBLISHERS OF AUGENER EDITION, SUBJECT OF INQUIRY IN BRITISH HOUSE OF COMMONS.**

THAT the national status of Augener, Limited, has been the subject of inquiry in the British House of Commons is a matter of concern to the sheet music trade in Canada, as well as in England. The trade in Toronto may be more particularly interested by reason of the connection of a local house with the publishers of the Augener edition and by reason of the edition being well known here. Hawkes & Harris Music Co., 10 Shuter Street, Toronto, had been appointed by Augener, Limited, their "exclusive agents in Canada," according to a circular letter presumably issued by them from London.

Concerning the inquiry into the handling of Augener, Limited, the London Financial News of June 24th, 1915, had the following report:—

In reply to Mr. Joyson-Hicks Mr. Runciman recently said:—"Before the war 35,000 shares of Augener, Limited, out of an issued capital of 36,007 shares, were held by a German resident in this country, but last October 20,000 of those shares were transferred by him to persons who, I am informed, are British subjects, or naturalized British subjects. A receiver and manager has not been appointed, but I have appointed an inspector of the company under the Trading with the Enemy Act."

Obviously this matter cannot be allowed to rest where Mr. Runciman's reply leaves it. If 20,000 of these shares were transferred last October by a German resident in this country, that transaction could only have taken place for one or two reasons. Either it must have been (a) a sale of the shares for money or other consideration; or it must have been (b) merely a transfer, in order to hide the identity of the real German holder. If it was a sale of the shares, Mr. Joyson-Hicks might well ask whether the purchasers were not guilty of something like trading with the enemy, and what steps Mr. Runciman proposes to take in so grave a matter. On the other hand, if these shares were transferred out of the enemy's name merely in order to cancel his identity and presence in the background, it becomes even more urgent that the transferees should be called upon to explain their action.

Now the original holder of the 35,000 shares was Wilhelm Strecker, of 23 St. John's Wood-road, N.W. He transferred 20,000 of these shares on October 23rd, 1914,—that is to say, long after the war commenced. The names of the transferees are not given on the file. Below, however, we place side by side the share-holdings on December 13th, 1913, and at the date of the last return, January 14th, 1915:—

Dec., 1913, Jan., 1915.	
F. Stanfield 5 Christchurch road, Surbiton .....	6,000
Wilhelm Strecker, London, .....	35,000 15,000
Chas. Volkert, 21 Avenue Gardens, Mill, Hill-park, Acton, W	500 6,500
Ludwig Strecker, 23 Kaiser-Strasse Mainz .....	500 500

Ludwig E. Strecker .....	2	2
Anna .....	2	2
Karl .....	2	2
Herman .....	1	1
Herbert J. Moodie (solicitor), 2 Basinghall Ave., London, E.C.		8,000
	36,007	36,007

From this it will be seen that Mr. F. Standfield, who held no shares in December, 1913, now holds 6,000; that Mr. Charles Volkert, who held 500 in December, 1913, has increased his holding by 6,000 shares; and that Mr. H. J. Moodie, a solicitor (a member of the firm, who have been solicitors to the company at all events since 1913) who held no shares at all in December, 1913, now holds 8,000. These are the only changes in the holdings, other than the transfer of 20,000 shares by Herr Strecker himself, and it is a singular coincidence that the total of the shares transferred to the individuals mentioned is 20,000.

That being the case, we think Mr. Joyson-Hicks will be doing a public service if he will ask Mr. Runciman if he knows for what reason these shares were transferred to Messrs. Standfield, Volkert & Moodie, and if he will make such inquiries, and, if necessary, institute such proceedings as will clear the matter up from the public point of view. We do not know where Herr Strecker is. Quite possible he is with the German army, engaged in congenial German exploits. But apparently Messrs. Standfield, Volkert & Moodie are on the spot, and they can answer questions. Messrs. Standfield and Moodie, judging from their surnames, are obviously Englishmen, at all events. For their own sake we feel sure they would be willing to explain how they came to be transferees of shares out of the name of an alien enemy of the British people.

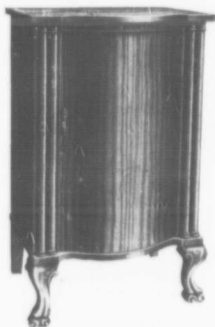
The "Pianomaker," of London, which has become the foremost music trade paper in England, is showing up enemy firms, disguised as British, and in an active and persistent campaign against enemy firms, goods, labor, capital and methods, whether exploited openly or secretly, makes the case of Augener, Limited, one of prominent comment.

Concerning the transfer of 20,000 shares of 35,000 held by a German member of the firm, the Pianomaker said:—

"Wilhelm Strecker is the German who held 35,000 shares of the Augener capital. He is a German reservist, of military age, and we want to know why he has not been interned. We think it is generally believed, that Schott & Co. and Lengwick are under the same proprietorship, and recently the Royal Warrant of Appointment was withdrawn from Scott & Co. The 20,000 shares transferred by William Strecker now appear as transferred to the following persons:—

F. Standfield, 5 Christchurch Road, Surbiton .....	6,000
Chas. Volkert, 21, Avenue Gardens, Mill Hill Park, W. ....	6,000
H. J. Moodie, 2, Basinghall Avenue, E.C. (solicitor) .....	8,000

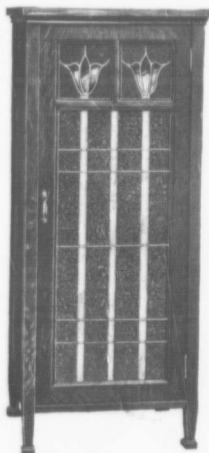
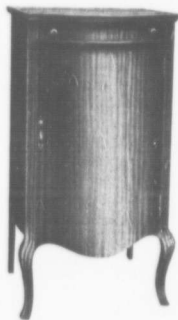
# PLAYER ROLL CABINETS



No. 61—Solid Mahogany.

## A Handsome Line

All fitted with our patent adjustable steel rod shelving—well made and well finished

No. 43—Fumed or Early English.  
No. 44—Birch Mahogany.

No. 62—Solid Mahogany.

Easy to Sell  
if you  
show them on  
your floor

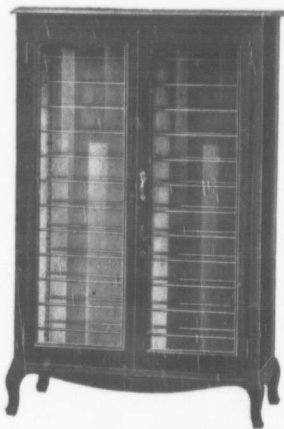
The demand is  
growing every  
year—our sales  
tell the story

No. 45—Quarter Oak.  
No. 46—Solid Mahogany.  
No. 47—Early English.

**Newbigging  
Cabinet Co.**  
LIMITED.

**Hamilton - Ont.**

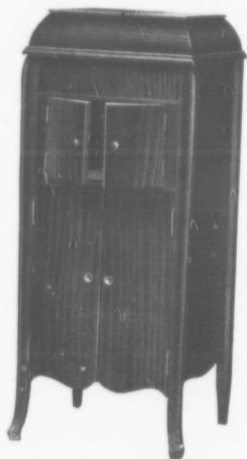
Makers of Everything  
in the  
**PLAYER CABINET LINE**

No. 72—Mahogany.  
No. 73—Quartered Oak.

# PHONOGRAPH CABINETS

## IN SPITE OF WAR

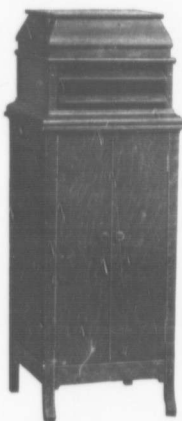
last winter was a good year for these lines—this year should be better  
**LET US ALL GET READY FOR A DRIVE**



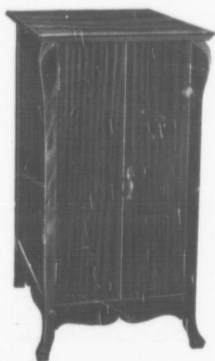
No. 100—A cabinet all ready to put a motor and tone arm into. Think of the possibilities along this line.



For Edison A.80.  
 No. 70—Mahogany.  
 No. 71—Golden, Fumed or Mission



No. 68—Golden Oak. Suitable for Victor and Columbia Machines.



No. 65—Oak.  
 No. 66—Mahogany.  
 No. 67—Mission or Fumed.



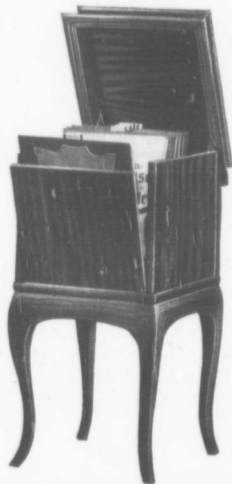
## Newbigging Cabinet Co.

LIMITED

HAMILTON - ONT.

Makers of Everything in the  
**TALKING MACHINE CABINET LINE**

GET IN TOUCH WITH US



A music cabinet on the lines of a filing cabinet—indexed—no lost time finding copy wanted.

"As asked by the Financial News, were those transfers for cash, or were they made for some other consideration? To our mind, the transaction points to a desire to acquire a more British ring to the constitution of the company.

"Some time previous to the publication of the Financial News articles, we had been favored with a copy of the circular sent to Colonial dealers by Augener, Limited. The heading on the circular was 'Augener, Limited, and Cox & Co.,' and there was a sub-heading making reference to the employment of British labor, British paper, and British printing. There was, however, no reference to British capital. In the body of the circular the word 'British,' was typed in capitals, and our readers will observe, an appeal was made to the patriotism of the Colonial dealers to support British firms. Augener, Limited, may be a British firm by its constitution under the Companies Act, but the virtual proprietor, Wilhelm Strecker, is a German, and no doubt when he has made sufficient money in London he will retire to some Schloss on the Rhine. In the meantime, let us hope that he now is where all Germans resident in this country should be—the interment camp.

"The following is a copy of the circular referred to: '18, Great Marlborough Street, London, W.

'Dear Sir (or Madam),—At a time when the course of events causes special attention to be directed to the products of the British Empire, we desire to direct your special attention to Augener's Edition of Classical and Modern Music.

'Produced at our own Printing Works in London for many years, Augener's Edition challenges comparison with all existing editions, not only as regards price, but

as to correctness, editing, printing, and paper, and by its use British labor is supported.

'To enable you more effectively to judge of its merits, we are sending you a specimen copy of Thumer's 'New School of Studies,' a graded course which is in use in practically all English Academies and in all the principal schools, and which has already acquired a considerable reputation in America. Some catalogues, which we feel sure will interest you, are also enclosed.

'The campaign against the illegally-reprinted Editions produced in the United States is steadily progressing and we trust you will co-operate in protecting British interests.

'To facilitate the distribution of Augener's Edition, we have appointed as our exclusive Agents in Canada the Hawkes and Harris Music Co. of 10 Shuter Street, Toronto, who carry an extensive stock, and who will be pleased to execute all orders sent to them.—Yours faithfully,

"Augener, Limited." "

The Toronto World also reproduces the above letter and asks:—

"Are the Hawkes & Harris Music Co. aware that Augener, Limited, which is so eager to protect 'British interests,' is very largely owned by a man who would like to add Canada to the dominions of William the Baby Butcher?"

Mr. R. S. Gourlay, president of Gourlay, Winter & Leeming, Limited, Toronto, is in Western Canada, visiting several of the larger centres in the interests of his firm.

ARE YOU, Mr. Dealer, buying in the best market? IF NOT, then you are neither true to yourself nor your customers. IT IS YOU upon whom your Clients rely for the Best value. Are you giving it to them? HAVE YOU ever sat down and figured how much you are paying for so-called reputation, for which you are charged in many lines? WHY tax your buyers this unnecessary expense when it can be evaded? HAVE YOU NOT contributed some towards this reputation? THEN WHY be made pay for it?

PROVE to yourself that this is not the case by writing to us for Catalog and prices, and we promise to interest you.



STYLE M

LONSDALE PIANOS are made of the very best materials absolutely, combined with expert workmanship, behind which we have an organization of practical men with a lifetime's experience.

WE PROMISE you prices that will still allow good margin of profit and save the customer many dollars, bringing to you increased business, and naturally increased profits.

Write to-day for our prices.

**LONSDALE PIANO COMPANY**  
5 Brooklyn Ave. : Toronto  
Manufacturers of High Grade Upright and Player Pianos



### MOUTH ORGANS MADE ON THIS SIDE OF ATLANTIC.

In view of the disturbance in the small goods market occasioned by the present war, the locating of sources of supply becomes more difficult all the time. In mouth organs, the great bulk of imports which came from Germany being shut off, dealers will be interested in the announcement of the National Musical String Co. of New Brunswick N.J., who feature the "Bell Brand Harmonicas." The Bell Brand is well known throughout Canada and the United States, and is being exported in large quantities to Europe, Great Britain taking big shipments. In this firm's trade announcement on another page there appear illustrations of two mouth organs, the "Linnet" and the "Oriole," particulars of which, as also of their other lines can be secured from the National Musical String Co. themselves.

### A LARGE SOURCE OF SUPPLY FOR STRINGS.

A large and important source of supply for musical strings is announced in this Journal for the first time this issue. This refers to the firm of Armour & Company, Union Stock Yards, Chicago. In the enormous business done by this Company the String Department has become a large one, supplying complete lines of strings for violin, 'Cello, double bass, harp, banjo, etc., also steel strings and accessories.

The extensive scale on which Armour & Company do business, and the broad guarantee on which they sell their strings make their products of particular interest just now, especially when the European market is so upset.

### ADOPTED NEW PLAN FOR NOVELTIES.

Considerable interest follows the recent announcement made by Boosey & Co., regarding their new plan of charges for new issues. In a letter to the trade they say: "The National Association of Sheet Music Dealers in U. S.A. recently put forward a suggestion that publishers charge a lump sum per annum for new issues. Our New York office seeing the practicability of this idea decided at once to put it into effect and a revised rate list is the result."

As a result subscribers have the option of receiving one each of Boosey sheet music novelties at the rate of \$10 for the season, or one of each key every new publication issued from September, 1915, to May, 1916, for the lump sum of \$22.50. In another paragraph this firm make reference to another innovation by adding:—"We wish to draw your attention particularly to the concessions we are offering you on the present rate,—namely, by investing \$10.00 on our new issues you are entitled to a Special Monthly Stock Order and two-thirds discount thereby saving you 4c. per copy, which means that instead of paying 24c. per copy, as you are now doing, by making up a small assorted order once a month you will be paying 20c. per copy and have a decided saving on postage, etc."

### EDITION WOOD.

As Canada grows musically a material increase is found in the use of Edition Wood among music teachers and students. This edition which is well-known throughout the Dominion is issued by the B. F. Wood Music Co., Boston, who are very extensive publishers of easy educa-

tional music. Their aim has been along the line of producing the classics, studies, and modern works in a low-priced edition, and the success they have met is attested to by the widespread use of their music in schools and conservatories all over. Their special offer to dealers quoted elsewhere in this issue is interesting and seasonable.

### BAYLEY AND FERGUSON BOOKS.

The steady selling Bayley and Ferguson folios are to the front with particular emphasis just at this time when stocks are being replenished. These folios include "The Salon Album of Piano Music," containing sixty-four popular and classical piano solos; "Baritone songs (second series);" "The Songs of Caledonia," with musical arrangements by J. Kenyon Lees, and interesting introduction and notes by George Eyre-Todd; "Marches For the Schoolroom" in three volumes each containing about thirty marches easily arranged for piano; "The Balmoral Reel Book," a selection of over 100 of the most admired Reels, Strathspeys, Country Dances, Quadrilles, etc.; and "The Songs of Scotland," (without words) arranged for piano by J. T. Surene.

### SUGGESTIONS FOR THE SEASON'S PICK.

In the more recent song successes the publications of J. H. Larway, London, have been conspicuous and dealers who are not laying themselves out to feature the compositions by such well known writers of music as Arthur F. Tate, Herbert Oliver, Jack Trelawny, Gerald Kahn and others, are missing many numbers that merit inclusion among the "pick" for this season.

Apart from songs, a pleasing characteristic intermezzo for organ or orchestra is "In a Monastery Garden" by Albert W. Ketelbey, author of the song story, "Keep Your Toys, Laddie Boy," mentioned in previous issues. Two other piano folios are "Playtime Pieces," (Ernest Austin) and "At the Picture Palace," (John Ashworth.)

Outstanding among the song issues are these seven by Herbert Oliver: "Round the Galley Fire," a rollicking sea song, "The Fairy Flute," descriptive of the charm exercised by the playing of the little old man in Connaught, "The Song of the Big Ships," "The Scent of Sweet Lavender," "The Sentinel," "Red Rose of England," and "Down at Kew," two little songs "Poppies" and "Daff' dils," under one cover.

Arthur F. Tate, whose name is so favorably known in Canada, has produced "By the Old Quayside," and "Isle of the Golden West," both published by J. H. Larway, as are Jack Trelawny's "In God's Good Time," "Flower of the Empire's Manhood," David D. Slater's "Thy Dear Voice Calls Me," "Festal Spring Day," and Gerald Kahn's "Devon For Me," and "Happy Summer Song."

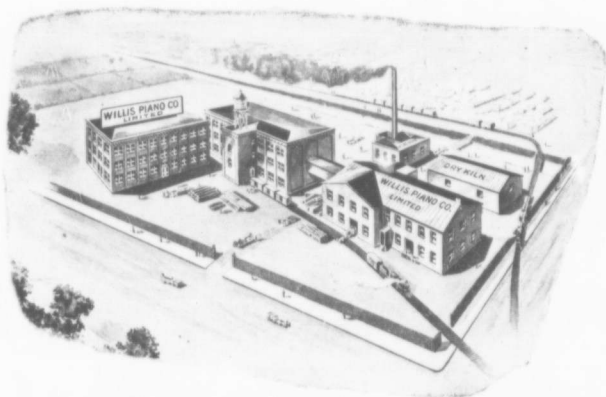
It is also interesting to note that the last mentioned piece, "Hear the Bugles Calling," by the same author, and "Somewhere a Voice is Calling," by Arthur Tate, are obtainable in duet form for high and low voices. Mr. Larway also publishes a selected list of anthems, piano solos, vocal duets, violin music, pedal organ books, Felix Burns' Dance Albums, Wilson Manhire's Educational Works and other albums and music of various classes.



# THE WILLIS FACTORIES

OCCUPY

## SEVEN ACRES OF GROUND



Located so near to Montreal as to be in fact and in usage a suburb of that metropolitan centre is St. Therese, a busy and prosperous town of 2,500 inhabitants, the wage earners among whom are for the most part skilled artisans.

The Willis Factories, the largest and best equipped in Canada, are the dominating industry among the industries attracted to St. Therese, because of splendid shipping facilities, plenteous supply of labor, and the proximity of the Quebec forests, so fertile in valuable timber.

The Willis Factories, now with a capacity of 4,000 instruments per year, have been thrice enlarged by us, the last addition completed in 1913 being of 43,000 square feet of floor-space, giving a total of nearly 100,000. The factories and equipment are in conformity with the Willis ideals of manufacture, which have won for Willis instruments

immediate acknowledgment in the ranks of the highest grade instruments.

The comfort and safety of the Willis workmen has ever been kept in mind to the end that the art-craftsmen engaged in Willis production shall have bright, airy and sanitary surroundings, without which the high grade of workmanship demanded by Willis standards is impossible.

Having always in mind that the home of Willis Players and Pianos has every known machine to facilitate construction regardless of cost, and that the army of employees is made up of selected and picked men working under the continual and insistent watchfulness of expert supervision, the Willis dealer is fortified against any possible competitive argument.

## WILLIS & CO., LIMITED

Head Office: 580 ST. CATHERINE ST. W.

MONTREAL : CANADA

Factories : ST. THERESE, QUE.



## Montreal Letter

"CURRENT improvement in our business is noticeable," said Layton Bros., referring to trade, "and we cannot grumble as to our turnover in July, which compares most favorably with that of last year." This house says that they are determined to get their share of what is going, and from all accounts they are—both as regards the sale of Mason & Risch instruments, Columbia Graphophones and Edison Phonographs.

One of the West's big piano salons had this to offer:—"Tipping salesmen are the same as the merchant who habitually passes his discounts. He hits the discard with a thud."

The majority of the stores closed their warehouses on Saturday afternoons during the month past and are doing so during August.

It is never too hot to sell Karn-Morris pianos," said Gervais & Whiteside, and to confirm this statement the writer was shown signed orders. Both members of this firm are Karn-Morris enthusiasts and are of the opinion that they are the only pianos made.

Mr. R. S. Gourlay, head of the newly incorporated firm of Gourlay, Winter & Leeming, Limited, of Toronto, was a recent visitor in this city, where he has many personal and business friends in and out of the trade.

"While business cannot be styled rushing, nevertheless, we are putting out a sufficient quantity of Columbia machines and records day by day to console us with the knowledge that there is still a good healthy demand for the higher-priced and less expensive models," reported the Canadian Graphophone Co.

J. H. Mulhollin commented upon the greater number, if not the greater volume of orders obtainable in the piano business for July, 1915, as compared with the dreary July of a year ago. "Perhaps this is accounted for by our putting more energy and ginger into our efforts to sell goods," said this gentleman, "anyway the facts remain that Evans Bros.' instruments are to-day better known in Montreal than ever before."

Mr. A. P. Willis, President of Willis & Co., Ltd., though conservatively inclined, his views as to the trend piano business is taking are permeated with a good deal of hopefulness. In his opinion an improvement is apparent. It may be slight yet he maintains it is sufficiently distinct to be noticed by all who have not permitted the experience of the summer months' trade to warp their judgment too much towards the pessimistic side.

Speaking of Willis' product this house remarked that this make is showing a steady increase in volume of sales month by month, which is sufficient proof that this line is steadily gaining in popularity. Mr. Willis says: "These goods are not only economical in price, but much ahead of their price in quality."

Mr. F. T. Quirk, manager Sterling Actions and Keys, Limited, Toronto, called on the trade here on his way to Boston and other centres in the Eastern States.

The retirement from business of Clarkson & Cowan is announced and up to this closing date they conducted a closing out sale of stocks of sheet music, musical instruments and a limited number of pianos and player pianos.

Clara Miller Slade, who is well known in Halifax and is now residing in Montreal, has written a stirring war song, which has been set to music by one of Montreal's

leading orchestral directors, Mr. O. F. Beck. Major General Sam Hughes has signified his approval of the song, and it has been orchestrated and is being played by the leading regimental bands in Upper Canada.

W. H. Leach, President of the Leach Piano Co., Limited, is spending a few weeks at his summer residence Beaver Cottage, LacDesilets, in the Laurentain Mountains.

J. A. Hurteau, head of J. A. Hurteau & Co., Limited, passed away on July 2nd. Mr. Hurteau was comparatively a young man being at the time of his demise in his 44th year. Owing to an automobile accident complications set in followed by a paralytic stroke. Evidence of the high esteem in which the late Mr. Hurteau was held by his many friends and relatives was found in the offerings of flowers which were numerous and beautiful.

Business is steadily improving at the warehouses of C. W. Lindsay Limited, and Nordheimer instruments have figured in a pleasing number of important transactions.

Trade conditions are fair and steady with J. W. Shaw & Co. and show a material increase in the call for the more expensive models of Gerbard Henitzman make, whilst a good demand exists for Shaw pianos. Within the next few weeks their sheet music department will show signs of lively activity.

No dissatisfaction is expressed at the warehouses of Charles Culross, who reports that business is moving along at the same rate as when last called upon and good fall and winter business in Martin-Orme lines is anticipated, in view of the numbers of good names on the prospect list anticipated.

The marriage of Miss Elizabeth Isobel Willis, only daughter of Mr. A. P. Willis, to Mr. James Buchanan, youngest son of the late John and Mrs. Buchanan, Johnston, Scotland, took place at the family residence, Olive Avenue, Westmount, on July 29th. The ceremony was performed by the Rev. J. J. Willis, B.D., in the presence of the immediate relatives.

Warehouse Manager Charles D. Patterson, of Willis & Co., Limited, is back from his vacation, spent at Old Orchard Beach, Me. "Pat" says he saw them frying an egg on the pavement there one day when the temperature was 100 degs. in the shade, while a moving picture house took a picture of the frying. "Pat" returned all sun-burned and filled with new vigor on his campaign for more business in Willis, Dominion, and Newcombe lines. Mr. G. A. Patterson, also of the same firm, made Old Orchard his headquarters during his holidays.

Mr. C. W. Lindsay, head of the well known firm bearing his name, is spending the month of August at Picton, N.S., whither he was preceded by his mother.

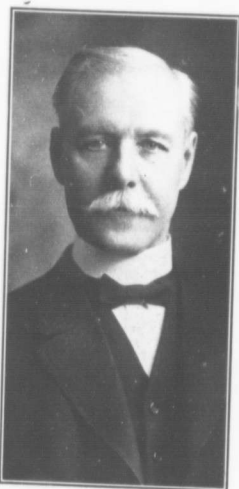
W. J. Whiteside, of Garvais & Whiteside, is holidaying in his home town, Hamilton, Ont.

J. H. Hempsted, of Steinway fame, as is his usual custom, visited Hudson Heights, Quebec, while spending his vacation there.

R. S. Williams & Sons Co., Limited, supplied the 40th Battalion (composed of men from Nova Scotia) with a complete set of Class "A" Boosey Band instruments. The money for these instruments was raised by subscription through the efforts of the Halifax Herald, Halifax, N.S. This sale was put through by Manager Coleman, of the Montreal Branch.



# THE MEN BEHIND WILLIS PIANO PRODUCTION



MR. A. P. WILLIS, Founder and President

The HOUSE OF WILLIS & CO., LTD., needs no introduction, for it is one of the oldest, most respected and wealthiest in the piano business in the Dominion.

The name is very closely associated with the musical history of Canada, the firm having been purveyors to Royalty, the aristocratic families of the country, the leading educational and religious institutions, and the public generally, for forty years.

Mr. A. P. Willis is the founder and head of this large business, and associated with him are five of his sons, all thoroughly experienced and enthusiastic piano men. The directorate also includes such experienced pianoforte experts and men of affairs as C. D. Patterson, F. G. Sharpe, G. L. Duncan, H. Delfosse and A. Desjardins.

The offices of WILLIS & CO., LTD., are in the new Willis Building, an eight-storey structure of Indiana limestone, of imposing appearance, at 580 St. Catherine Street West, where all correspondence should be directed.

## WILLIS & CO., LIMITED

Head Office: 580 ST. CATHERINE ST. W.

### MONTREAL : CANADA

Factories: ST. THERESE, QUE.



J. W. McConnell of Montreal, donated to the 60th Battalion of Montreal, a set of Williams band instruments also purchased from the above firm.

### R. S. WILLIAMS IN NEW YORK.

R. S. Williams, head of the R. S. Williams & Sons Company, Limited, Toronto, Canada, in company with B. A. Trestrail, head of his publicity department, spent several days of this week in New York, says the Music Trades Review. The primary object of his visit was to attend the conference of Edison phonograph dealers which was held at the main offices of the Edison Company, in Orange, N.J.

Mr. Williams and Mr. Trestrail while here took the opportunity to call on a number of members of the trade in connection with the patented Williams violin chin rest, one of Mr. Williams' inventions, which has been highly indorsed by artists of world-wide reputation and which has already begun to sell in large quantities throughout the United States as well as in Canada.

For many years Mr. Williams has been known in the trade and the musical profession as a connoisseur of old violins. The Williams collection, started by Mr. Williams' father in 1849, is one of the most valuable and noteworthy in this country. The present Williams stock is valued at close to \$200,000. Mr. Williams has just sold thirteen old violins, including one Brothers Amati, in Chicago. He is now showing in his collection a handsome Stradivarius, and recently came into possession of the famous \$10,000 Stradivarius originally owned by the Earl of Weyford and which was in the Weyford family up to 1822. This instrument has been in the possession of only three parties since it left the hands of its maker.

The Williams Company is making arrangements for an aggressive campaign for business on the chin rest this fall. There is every indication that its sales will far exceed the figure for last season.

In discussing business conditions in Canada Mr. Williams expressed the belief that there will be excellent trade this fall in the majority of industries in the Dominion. He says that the business in all departments of the Williams Company has shown increase over the corresponding periods last year. So far as the Williams Company is concerned there has been no depression on account of the war.

### CANADIAN CECILIAN COMPANY, LIMITED.

Since disposing of his interest in the firm of Gourlay, Winter & Leeming, as reported in a previous issue of this Journal, Mr. John E. Hoare has completed definite plans for the future in the formation of the Canadian Cecilian Company, Limited, with headquarters in Toronto, and of which he is the president. The factory secured by Mr. Hoare at 1187 Bathurst Street, and already equipped, will be devoted to the manufacture of Cecilian pianos and players, the various Canadian patents of which have been secured by his company. The retail store is at 420 Yonge street, where in addition to Cecilian pianos and players and other lines that may be arranged for Edison Phonographs and Columbia Graphophones will be featured.

The Cecilian player action is to be all metal and the

same company will also manufacture what they have decided to term the "Artis-tone" adaptable player action. This was originated by Mr. Hoare and is designed to be installed in any upright piano, European makes excepted, without altering the dimensions, action-balance, or tone of the instrument.

While not exhibiting at the Toronto Exhibition, owing to inability to secure space, no music spaces being available, the firm have arranged for a complete line of Cecilian players and pianos at their new salesrooms, 420 Yonge Street.

An "Artis-tone" Adaptable player will be shown at the Exhibition in one of the well known Canadian Pianos owned by a Toronto broker.

Associated with Mr. Hoare, financially and in executive capacities, are Mr. Frank Baxter, vice-president, and Mr. Andrew T. Craig, secretary and sales manager.



Mr. John E. Hoare

Mr. Hoare has had thirty-two years experience in piano manufacture in Canada, having only to do with the higher grade makes during all that time. Long before the actual putting on the market of the player piano he occupied himself in a close study of the principles and theory of pneumatics as applied to player pianos. He is highly gifted mechanically and both by training and nature is always insistent in securing the best possible results.

Mr. Baxter has for many years been associated with Mr. Hoare and has his entire confidence. Mr. Craig, who is well known in Toronto musical circles, joined the Gourlay, Winter & Leeming staff in 1893 and acquired a desirable experience in marketing high class lines. He is also a player enthusiast. For seventeen years he was a choirmaster and organist in Toronto churches and his vocal activities include connections with the famous Mendelssohn Choir and Toronto Male Chorus Club.



## What they say of

## Willis Art Pianos

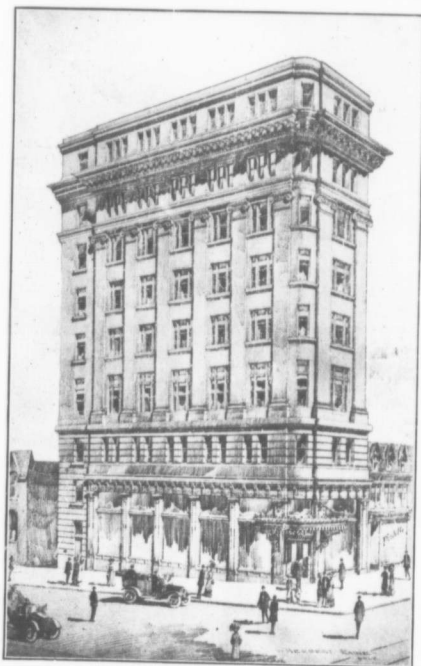
The files in the offices of WILLIS & CO., LTD., include many letters from artists, musicians, retailers and others testifying to the rich, sympathetic, pure, liquid tone of the Willis Piano and to its durability. The testimonials reproduced are interesting examples of what is said of Willis Pianos by "People who Know."

### TESTIMONIAL

New York,  
Feb. 2, 1914.  
Messrs. Willis & Co., Ltd.,  
580 St. Catherine St.  
W., Montreal.

Dear Sirs:—May I take this opportunity of telling you how much I admired the "Willis Piano" for its tone and quality, when I had the pleasure of having one for my personal use, and to thank you again for all your kindness.

Yours very sincerely,  
(Sgd.) Beatrice Lapalme.



Head Offices and Showrooms of Willis & Co., Ltd., Montreal

### TESTIMONIAL

287 Mackay Street,  
Montreal,  
Jan. 11, 1914.  
Messrs. Willis & Co., Ltd.,  
580 St. Catherine St.,  
W., Montreal, P.Q.

Gentlemen:—During the past few years, both in my teaching and in the work of Musical Faculties under my control, I have had unlimited knowledge of the Willis Pianos, and it affords me great pleasure to express my commendation of the very excellent instruments manufactured by this famous firm of piano builders.

The Willis Piano commends itself to artists by reason of its responsiveness and beautiful tone qualities.

The many points of excellence of the Willis Piano, combined with its remarkable durability, make it an ideal instrument for family or college use.

(Sgd.) Percival J. Hilsley,  
Mus. Doc., F.R.C.O.,  
Organist of St. George's  
Church.

Registrar of The Dominion  
College of Music.

### AN INTERESTING LIST OF PATRONS FROM AMONG GREAT ARTISTS, MUSICIANS AND OTHERS WHO ENDORSE, USE OR HAVE PURCHASED WILLIS PIANOS

Rt. Rev. Bishop Dunn, Quebec; Rev. Dr. Patterson Smyth, Montreal; Knox Presbyterian Church, Montreal; Rev. Father J. J. Shea, Montreal; Protestant Board of School Commissioners, Montreal; Ritz-Carlton Hotel, Montreal; Westmont School Commissioners; St. James' Methodist Church, Montreal; Jean A. Goulet, Violinist; Dr. Percival J. Hilsley, F.R.C.O. (Organist, St. George's Church); Registrar, Dominion College of Music; J. B. Dubois, 'Cellist; Paul Dufault, Celebrated Tenor; Henri Kowalski (Officer de L'Instruction Publique de France); Chairman, Australian Musical Association; Alfred Lalibertie; Marie Berthe Roy (with Kubelik); Sir Frederick Bridge, M.V.O., M.A., Mus. Doc. (Oxon.), Organist, Westminster Abbey; Frances Alda (Metropolitan Opera); Esther Ferrabini; Agide Jacchia; Jan Kubelik; Grey Nuns Convent, Hull and Ottawa; Hon. Robt. Drummond, Nova Scotia; H. A. Powell, K.C., St. John, N.B.; Dr. J. A. McNoughton, Moncton, N.B.; Dr. H. L. Rollins, Halifax, N.S.; Halifax Ladies' College, Halifax, N.S.; Acadia Seminary, Wolfville, N.S.; Windsor Ladies' College, Windsor, N.S.; Prof. J. S. Ford, St. John, N.B.; Rt. Rev. C. E. Worrell, Bishop of Nova Scotia; Strathcona University, Edmonton, Alberta; Red Deer College, Alta.; Very Rev. Dean Doull, Victoria, B.C.; Hon. George Bell, Minister of Finance, Saskatchewan; His Grace Archbishop McCarthy, Halifax.

**WILLIS & CO., LTD., Montreal, Canada**

Factories: ST. THERESE, QUE.

Head Offices: 580 ST. CATHERINE ST. W.



### HAVE AN ELECTRIC PLAYER.

The player department of the Williams Piano Company, Limited, at Oshawa, has been working for many months on the production of an electric player and have now succeeded in producing an instrument that is a surprise to those who have heard it demonstrated. This is to be available to New Seale Williams dealers this fall season, and they are showing a keen interest, believing there will be an active demand in the electric player, the introduction of which seems well timed to accord with the electrical development of the country in rural localities as well as in Ontario.

The members of the Williams Piano Company are especially pleased with the capabilities of their new player, which with hand-played rolls, so closely resembles the manual playing of the skilled pianist in gradation compass and magnetism as to deceive the listener unless he actually sees the instrument playing.

### THE NEW SALES OPPORTUNITY CREATED BY THE "ELECTRIC" PLAYER.

By J. H. Parsham in *Player Piano Journal*

One of the phenomenal evolutions of the player-piano has been the growth of the demand for an instrument that was electrically propelled. For it must be remembered that the type of instrument now being put out is not electrical at all. It is a pneumatic player with electrically pumped feeders. Therefore all the principles of demonstration and salesmanship apply to this instrument that apply to the regular type of player, except the foot pedaling.

There is every reason to suppose that this type of instrument will enjoy a wide vogue within the field for which it was devised. That it will supersede the regular type of player is hardly possible, but it does fill a need not hitherto provided for, and therefore it increases the possibilities of player appeal very considerably.

There is no doubt that it will find a wide popularity among those who enjoy dancing in their own homes.

No one can gainsay the fact that player music is the best dance music for home purposes. In the first place the time is absolutely perfect. The after beats are emphasized in a way that exactly marks the rhythm of the steps, and the distinctness of the music renders it most desirable for this purpose.

The objection that obtained against the player heretofore was the fact that it required one person to pump it, for that was about all the person was required to do in producing dance music with the player, there being no occasion for phrasing and interpreting. On the other hand, it is necessary that dance music be played with the utmost evenness. The appearance of the electrically propelled player, therefore, immediately fitted into this condition. The market already existed. The demand was there; the only thing needed was to supply it with an instrument that would be reliable in mechanical operation and flexible enough to allow for personal interpretation if desired.

It is not to this field alone that the electrically propelled player is limited. Many persons object to the exertion necessary for foot-pedaling the regular type of player. To this class of buyers the electrically propelled instrument will make an especial appeal. Equipped with a full complement of expression devices, it is pos-

sible for the performer to obtain the most artistic results in the way of tempo phrasing and tone shading, without the physical exertion of foot pumping. In addition, the regular loud and soft pedals of the piano are available for use in the regular way.

Undoubtedly a great deal of intelligent care in the exploitation of this type of instrument is essential. There are such a large number of homes not supplied with electric current that the salesman must be sure that his prospective customer is in a position to use this type of instrument before he attempts to sell it to him. It is possible for the customer to become so impressed with the electrically propelled instrument as not to be willing to purchase a foot pedaling player, even though his home has no electric current. In other words, unless the salesman uses discretion he is apt to create so strong a desire for what the customer cannot use that he will not buy the other.

This is only another way of saying that common sense must be exercised in advertising and selling the instrument. The appearance of this type of instrument should have the effect of widening the field of possible player sales. Nothing would be gained if the electric player is only sold to those who would otherwise have bought the regular type. The purpose of all trade advancement is to widen the market, to make more buyers, and thereby increase factory output and the volume of sales of the individual salesman.

Another important point to remember is that there are many player owners who get their best effects through the pedals. They become experts in tone colorings and dynamic contrasts. To them pumping is no exertion; it is merely the incidental effort required to produce a result that they believe cannot be produced effectively in any other way. Of course the "Electric" player is also equipped with foot pedals.

Reducing the proposition to its lowest terms there is reason to believe that both types of instrument will enjoy a wide popularity without transgressing on each other each filling a different niche in public favor and all serving to create a profitable volume of business.

In the exploitation of the electrically propelled player even greater caution is necessary than with the foot pedaled type. There is some tendency on the part of the salesman to tell the customer all that he needs to do is to insert the roll set the tempo lever and turn on the current to get artistic results. This may be the easiest way for the salesman—if he can get away with it.

Undoubtedly the player business is held back more by a lack of specific knowledge on the part of salesmen than any other factor. Even in such staple lines as groceries, hardware, etc., there is a growing recognition of the need that the salesman shall know the goods. If this be true of staples how much more is it true of specialties, and especially of a specialty like the player-piano, in which there is a combination of art and mechanics, an applied knowledge of both of which being essential to a proper appeal to the customer.

In the early days of the player much attention was given by dealers to the matter of player recitals, it being considered highly desirable to have as many people as possible to hear the instrument, on the principle that the greater number of people who knew about the player the better it was for the industry.



## Willis Art Pianos

Will be Exhibited at the  
Canadian National Exhibition

Toronto

AUG. 28-SEPT. 13

### WILLIS ART PIANO Style "A"

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

Height, 4 feet 5 Inches.

Width, 5 Feet 2 Inches.

Depth, 2 Feet 2 Inches.

Weight Boxed, 850 Pounds.



### LOUIS XV. CASE

#### Style "E"

Mahogany and walnut cases, double veneered inside and out, with refined carvings and hand chisel work, ivory keys and ebony sharps, 7 1-3 octaves, extra heavy full bronze metal plate, maple bushed pin block, patent repeating brass flange action, nickel hammer rail, three pedals, finest prepared fir balsam sounding board.

Height, 4 Feet 8 Inches.

Width, 5 Feet 4 Inches.

Depth, 2 Feet 3 Inches.

Weight Boxed, 900 Pounds.



**WILLIS & CO., LTD., Montreal, Canada**

Factories: ST. THERESE, QUE.

Head Offices: 580 ST. CATHERINE ST. W.





Of recent years there has been a disposition to pass this opportunity by, dealers generally apparently being under the impression that the public knows all about players. No greater mistake could be made than this. It is unfortunately true that a large portion of the public have a very vivid idea of how poorly a player can be played, but the public, as a whole, has very little idea of its artistic possibilities. Because the player is badly manipulated by an unskilled performer they immediately blame the instrument.

There is but one way to overcome this situation, and that is by going back to the old plan of player recitals, both public and private, as it is the only way to educate the public to a correct knowledge of the artistic value of the player. The appearance of this new type of instrument provides an entirely new point of attack for this purpose, and one the trade will not fail to appreciate.

There is no more promising field for the man of energy and intelligence than player salesmanship, and the appearance of the electrically propelled player evidences the alertness of the manufacturer to supply the salesman with the goods that will appeal to the public. The manufacturer in turn must look to the salesman to so equip himself with knowledge of the goods, and the viewpoint of the public, that he can sell them in sufficient quantities to justify the expense of production and exploitation.

The interests of the dealer, the manufacturer and the salesman are identical. The prosperity of one is contingent upon the prosperity of the others, and this new type of instrument broadens the field of endeavor, without in any way interfering with the prestige and acceleration given to the regular type of instrument by past exploitation.

#### HELPFUL CONTRIBUTION TO "EXCHANGE PROBLEM" DISCUSSION.

Few subjects are as important and urgent to-day as the handling of used instruments taken in exchange. Many views have been recorded in recent issues of this Journal and the following expression of opinion by the president of an important American piano house is right in line with these discussions:—

It is plainly apparent that the sale of player-pianos would be very limited if piano merchants refused to take "old instruments" in exchange for new instruments, because at present, on an average, there are "trade-ins" on at least 50 per cent of such sales, and this percentage will gradually increase. It is a waste of time to talk about getting the customers to dispose of their old instruments at private sale. The reasons are known to everyone engaged in the sale of pianos and players.

The correct thing to do is to recognize the necessity for this customary practice of taking old instruments in exchange, and to evolve some practical plan of valuing the old instruments that will be absolutely fair and profitable to both customer and piano merchant.

I am inclined to believe the following suggestion would be a practical method for the present and for many years to come, particularly for the modern piano merchant who marks the net cash price of every new instrument in plain figures, and, who, after taking old instruments in exchange, marks all these "trade-ins" at

exactly the amount he has allowed for them, plus the average cost of repairs, which usually is \$25 on uprights and \$50 on grands and player-pianos.

(a) The maximum allowance for used upright pianos toward the purchase of new instruments will be a reasonable cash re-sale price of such instruments, less \$25 for the average cost of repairs.

(b) The maximum allowance for used grand pianos and player-pianos toward the purchase of new instruments will be reasonable cash re-sale price of such instruments, less \$50 for the average cost of repairs.

The practicability of this plan could also be improved by the piano merchant offering the salesman a "special bonus" (in addition to his regular plan of remuneration) on all of his own "trade-ins" that he himself sells.

On the other hand, no piano merchant would employ as a piano salesman any person who did not know what "a reasonable cash re-sale price" should be and nowadays, in view of the fact that a large majority of prospects want either a player-piano or a grand piano, it is becoming more difficult to sell used upright pianos; therefore the "reasonable cash re-sale price" must be reasonable and attractive in order that the piano merchant can dispose of the piano promptly.

The old "horse trading" method of pricing new instruments at terrifically high prices in order that the salesman (?) can allow fictitiously high prices for old instruments to be taken in exchange, and which is in vogue in many piano stores must be changed before the sale of player-pianos becomes as great as it should be, owing to the fact that the player-piano is a necessity, a comfort and a pleasure. The automobile and tire manufacturers, who, it seems, have much more mercantile ability than we have in the piano industry saw that the day of high list prices had gone, and in order to rejuvenate the retail demand for automobiles the list prices had to be established at a correct and reasonable figure. As a consequence, we notice that the retail demand for automobiles has been pretty liberal even in "these hard times."

Coming back to the "reasonable cash re-sale price" that piano salesmen would be expected to allow for old instruments taken in exchange another thought strikes me that if the name of the salesman who took the old piano in exchange were plainly printed on the price tag of the old instrument, he would be very careful to guard against his brother salesman twitting him about the "liberal allowance" he had made for the old instrument; in other words, the salesman would take a pride in his judgment of what a "reasonable cash re-sale price" should be, and if he got a special bonus for re-selling his own "trade-ins" he would be very careful not to "over allow" for "old instruments."

I suggest that the maximum time for installment contracts be fixed at thirty-eight months, and that 5 per cent of the purchase price be paid down and 2½ per cent of the purchase price be paid monthly; but an extra effort should be made to get at least 20 per cent of the sales for cash and another 20 per cent of the sales between cash and an eighteen months' contract, which figures 10 per cent of the purchase price down and 5 per cent of the purchase price monthly, this leaving 60 per cent, or exactly three-fifths of the sales, to run between eighteen and thirty-eight months' time, and that is really the limit for any first-class piano salesman.



## Willis Art Players

Will be Exhibited at the  
Canadian National Exhibition

Toronto

AUG. 28-SEPT. 13

**WILLIS AUTO PLAYER PIANO**  
Style "J" Louis XV.

Handsome walnut and mahogany cases, solid trimmings and carvings, ivory keyboard, 88 note, fitted with patent tracking device, flexible fingers and silencer, Thematic buttons which give absolute control over treble and bass, bringing out the melody as desired or automatically by means of Metrothème or Solodant and Tempoaid patents.

Height, 4 feet 9 inches.

Width, 5 feet 4 inches.

Depth, 2 feet 5 inches.

Weight Boxed, 1,000 Pounds.



### MISSION PLAYER

Early English or fumed oak, solid trimmings, ivory keyboard, bushed pin block, 88 note, fitted with solo buttons, patent tracking device and flexible fingers and thematic buttons, which give absolute control over treble and bass, bringing out the melody as desired or automatically by means of Metrothème and Tempoaid patents.

Height, 4 feet 6 Inches.

Width, 5 Feet 2 Inches.

Depth, 2 Feet 3 Inches.

Weight Boxed, 950 Pounds.

**WILLIS & CO., LTD., Montreal, Canada**

Factories: ST. THERESE, QUE.

Head Offices: 580 ST. CATHERINE ST. W.



The exception to this rule will be motion-picture theatres, clubs and other public resorts. They must pay out on an eighteen months' contract, viz., 10 per cent of the purchase price down and 5 per cent of the purchase price monthly, with minimum terms of \$25 down and \$10 monthly even on used upright pianos.

I know of no concern in the United States that can make real money in regularly selling on over thirty-eight months' time.

#### ANOTHER EXPRESSION ON THE SAME SUBJECT.

Another member of the trade across the border who sees the importance of the exchange situation, writes:—At least 15 per cent of piano deals to-day involve a trade-in and it is to be expected that as the popularity of the player-piano increases, so the percentage of trade-ins will grow. That the prospective buyer of a new piano or player-piano possessing an old instrument should wish to dispose of it is only natural and that he looks to the piano dealer, from whom he intends to purchase the new instrument, to buy the old one, is equally natural and to be expected, but that the piano dealer should sacrifice any part of his legitimate profit on such a transaction is wholly unbusinesslike and absolutely unnecessary.

A piano dealer is in business for the purpose of buying and selling pianos and player-pianos, and the public well knows that his business is being carried on for the purpose of gain. Then why should a dealer treat the purchase of used pianos differently from the purchase of new instruments in spite of the fact that the used piano represents an investment and invariably involves a higher percentage of selling expense, owing to the necessity of repairs?

No sane piano dealer will pay a manufacturer \$200 for an instrument and sell it for \$150. Then, why in the name of common sense should any dealer offer and allow \$150 for a twenty-five-year-old upright, which he knows cost less than \$150 when new and which he knows he will have to sell for about \$100 after spending \$30 to \$40 on repairs, in addition to the selling cost and interest on his investment?

Why should he do it and, above all, how can he do it and pay his bills? How can he manage to pay his bill and give the public who have no trade-ins a square deal?

It cannot be done. The man who gives \$50 or more for a piano than its actual purchase worth either fools and robs himself or fools and robs the public. In either case, he is a detriment to the piano industry; for if he fools and robs himself the day of reckoning is sure to come and some manufacturers will fail to get their money, and if he fools and robs the public by asking unfair prices for his instruments he undermines and endangers that confidence which it is essential for the public to have in the piano dealer, if we hope to profitably increase the scope of the piano industry.

One fact I think we all agree on and that is, "if a dealer oers his goods at a fair price, he cannot possibly aord to lose any money on trade-ins."

By fair prices I mean the cost of the instrument, plus selling expense, interest on investment and, added thereto, a fair profit. By fair price I also mean absolutely one price to all.

Any dealer working on such a basis is an asset to the

piano trade, but he, I wish to reiterate, cannot aord to lose \$5 on a trade-in.

The dealer with the elastic conscience and elastic prices has an elastic margin which he stretches ad lib. in order to beat, not to meet, fair competition.

Unfortunately there are many such dealers to-day, and what is a great misfortune and detriment to the piano industry is the fact that the worst offenders are the large and supposedly responsible piano houses.

It seems that the small dealer doing a limited business is apt to be more conservative in his allowances, while the larger institutions in their mad scramble for increased business seem to have forgotten that the primary object of selling pianos is profit-making and not record-breaking. It may be true that a certain large concern had the largest June business in the history of their endeavor this year but can it be said with equal truth that this June showed the largest profits? The past has proved that the largest business does not necessarily help to pay dividends.

To get rid of high-priced pianos and player-pianos by stretching allowances beyond the limit of sane business principles and extending time contracts to fifty and even sixty months is not good business and is slowly but surely demoralizing and running an otherwise healthy and profitable business.

It is a grievous and costly mistake to think that you can fool the public every time and all the time. The fact that Jones oers \$50 more for an old piano than Green, and Smith offers \$75 more than Jones, inevitably leads the prospective buyer to think that piano profits are unlimited and that Brown might give him \$100 more. He easily finds Brown gets his \$100 more and eventually finds he has been "done brown" by Brown and classifies all piano dealers as frauds, which finding he imparts to his friends. The reason why Brown can outbid all the others, is because he buys a player-piano for \$200 or less and instead of selling it for \$400 he asks \$600 for it and takes what he can get. With a margin of \$200 he murders competition and the reputation of fair piano dealing.

My contention is that if the player-piano were fairly priced unreasonable allowances would be impossible. It is only the fact that these upright player-pianos are priced \$300 to \$400 higher than their fair value, which enables the house to beat competition.

Such a condition is unfair to the public, unfair to manufacturers, dealers and salesmen and can only be remedied by united effort.

Standardization of piano values both new and old is the only remedy I can see which would go a long way to eliminate the serious consequences of the trade-in evil.

My suggestion would be that the National Association of Piano Merchants of America delegate a commission of say twelve proficient members whose task it would be annually to set fair retail values on all pianos and player-pianos manufactured, such list to be issued and revised annually, published and to be within reach of the purchasing public.

Such a list need not necessarily say: A fair price for the Jones piano is \$250, but it could say the piano is of the \$250 to \$300 standard, prices depending to a certain extent on size, case designs and finish. This would preclude the X piano Co. from trying to foist it upon the public as belonging to the \$500 class and stop them from

# Mr. Piano Manufacturer

## Buy Your Cases and Know What They Cost

When you purchase piano cases at a contract price you know to a cent their cost. You are not laboring under the uncertainty of a doubtful cost figuring system which so often puts into other hands what should be your profit.

Buy your cases and extend your sales with capital otherwise tied up in lumber, dry kilns and mill plant.

We are piano case specialists and can submit designs or work from your own drawings. Our equipment is as good as money and machinery engineers can make it. Every machine in our plant came direct to us—every machine a new machine.



### Piano Benches

Every owner of a piano or player wants a bench. This is the Music Dealer's side line.

There's a good profit in Piano Benches for dealers that connect up with the

**BRANTFORD LINE**

### Brantford Piano Case Co.

LIMITED

M. S. PHELPS, President & Gen. Manager

**BRANTFORD · CANADA**

**THIS IS CABINET YEAR  
AND  
THE CABINET TRADE  
IS YOURS  
WITH  
BRANTFORD CABINETS**

With a combination of long manufacturing experience, skilled designers, expert workmen and a magnificent factory and plant, this firm is in an unequalled position to turn out Cabinets in any quantity for

**TALKING MACHINES, SHEET MUSIC, PLAYER  
ROLLS, TALKING MACHINE RECORDS**

**BRANTFORD PIANO CASE CO.**

LIMITED

**BRANTFORD**

M. S. PHELPS  
President and General Manager

**CANADA**

unfairly competing with the honest dealer by allowing unreasonable sums on trade-ins. I am convinced that through this measure is drastic and crudely conceived in these few words—earnest and mature deliberation would result in some workable modus operandi which would successfully combat the present ever-growing evil of the trade-in.

#### TRADE NEWS.

Mr. A. J. Ford advertising manager of Wm. Knabe & Company, spent his vacation in Canada visiting Montreal, Quebec and other centres.

Mr. J. Harry Shale, general manager of the American Piano Company, is among the many members of the United States music trades who spend their vacation in Canada. Mr. Shale's summer camp is at Dwight, Ont.

Mr. Emil Pathe, head of the Pathe Freres Company of Paris, France, accompanied by his son and Russell Hunting, sr., musical recording director of the Pathe interests, is on a visit to New York. His firm's headquarters there are at 29 West 38th Street.

The United States Circuit Court of Appeals, in New York, has handed down a decree affirming the decision of the United States District Court for the defendants in the suit brought against R. H. Macy & Co. et al. by the Victor Talking Machine Co. Judge Hand, sitting in the District Court, gave a lengthy decision in the case and dismissed the bill of complaint filed by the Victor Company against the department store, in which the latter was charged with violation of the license agreement of the Victor Company.

"Are You the O'Reilly?" was included in the regu-

lar Edison list of Blue Amberolas for August, being number 2655. The same song, which great efforts have been made to popularize in connection with the war, was brought out by the Columbia Company as a special. In the Columbia list of double disc records, this is numbered A1783.

The Columbia Graphophone Company as well as their Ontario distributors, The Music Supply Company, extend to retailers visiting Toronto during the Fair, an invitation to call at the factory of the former and see Columbia records in process of manufacture. To those who have never seen the record-making plant in operation this is an interesting and instructive operation and a help in selling to know how the records are made. There is also an arrangement out in the roll to bring out the Fortissimo and Pianissimo effects.

#### TILL THE BOYS COME HOME.

Just as the last form of the Journal goes to press word is received by cable that Messrs. Chappell & Co., Limited, have secured the sole publishing rights for Canada and the United States of the great patriotic song, "Till the Boys Come Home," by I. Novello. Fuller particulars will reach the trade later.

#### MUSIC ROLLS FOR ELECTRIC PLAYERS.

The Otto Higel Company, Limited, announce an addition to their lines of player music rolls. This is the Peerless Electric Music Roll, which as the name indicates, are for use in the electric player pianos which are this season being shown by several firms in Canada, for the first time.

## OUTSIDE EVIDENCE OF INSIDE WORTH

An attractive appearance, handsome design and superior finish—each is assured in every instrument we turn out.  
Inside Worth, Excellence of Tone, Best of Materials, Perfect Action—is always found in

### SENECAL & QUIDOZ

Pianos and Player Pianos  
(The utmost in Players and Pianos)

These instruments possess every characteristic of the best. It's no trouble for us to please you in grade, quality or price, when it comes to pianos or players.

Notwithstanding the advance in price of all raw materials, the price of our instruments still remains the same.

You will serve your business interests if you inquire at once concerning our live proposition. Write to-day?

Agents wanted in territory where not represented.

## SENECAL & QUIDOZ

ESTABLISHED 1900

MANUFACTURERS OF PIANOS AND PLAYER PIANOS

STE. THERESE

QUEBEC

**HIGHEST CLASS  
ENGLISH  
STEEL MUSIC WIRE**



**ABEL ROLLASON & SONS**

**Bromford Mills**

**Erdington . . . Birmingham**  
**England**

ESTABLISHED OVER 70 YEARS

These Peerless rolls have the solo or theme perforations which operate the automatic sustaining pedal and additional perforations for automatically re-wind of the roll when through.

The following list of new music from the Otto Higel Company's bulletin for September includes the first list of Peerless rolls:

## PEERLESS ELECTRIC MUSIC ROLLS.

30016	Shamrock, Op. 429, A Waltz On Irish Melodies, \$1.00.
30026	Blue Danube Waltz. (An der Schoenen Blauen Donau), Strauss, \$1.30.
30037	Dream Of The Ocean. (Waltz), Gungl, \$1.50.
30046	Rigoletto. (Concert Paraphrase by Liszt), Verdi, \$1.30.
30055	Cavalleria Rusticana. Introducing "Vorspiel and Siciliana." (Four-hand Arrangement.) Mascagni, \$1.19.
30066	Moonlight on the Hudson, Op. 60, Wilson, \$1.30.
30075	Polka de Concert, Op. 1, Bartlett, \$1.10.
30087	Boonie Scotland, Selection No. 1, Lander, \$1.50.
30096	Hymn, Medley No. 1, \$1.30.
30105	Jig Medley No. 1, \$1.10.
30117	Poet and Peasant. (Overture), von Suppe, \$1.50.
30127	Light Cavalry Overture. (Four-hand Arrangement, von Suppe, \$1.50.
30136	Norma, La. (Fantasia by Leybach). Two-hand Arrangement, Bellini, \$1.30.
30146	Gypsy Love Waltzes, Lehár, \$1.30.
30156	Firefly Waltzes, Friml, \$1.30.
30165	Holzmann's March Medley, Holzmann, \$1.10.
30177	Sousa's March Medley, Sousa, \$1.50.
30187	Martha Overture, Flotow, \$1.50.
30197	Bohemian Girl. (Selection.) Balfe, \$1.50.
30206	Popular Medley No. 4. (Old Songs), \$1.30.
30215	Waltz Medley No. 1, \$1.10.
30227	Grand Opera Bits, \$1.50.
30237	Canadian National Songs, \$1.50.
30244	Triple Entente Patrol, 90c.
30256	Popular Medley No. 3. (Arranged for Dancing), \$1.30.

## SOLO-ARTIST RECORDS.

501724	Dance of the Kewpics, van Alstyne, 70c.
501754	Evening. (Reverie), van Alstyne, 70c.
501734	Good-Night Dear. (Song), Anderson, 70c.
501744	Lights and Shadows. (Reverie), Roberts, 70c.
501714	Valse Debonair, Roberts, 70c.

## SOLODANT MUSIC ROLLS.

011853	Ebony Echoes. (Old Fashioned Cake Walk), Walker, 55c.
011884	In the Garden of the Gods. (Song), Ball, 70c.
011862	Little Grey Home in the West. (Song), Lohr, 55c.
011894	One Wonderful Night. (Waltz), Jones, 70c.
011924	Personality. (March). From "The Only Girl," Herbert, 70c.
011936	Popular Medley No. 3. Introducing:—(1) A La Carte; (2) Circus Day in Dixie; (3) Jane; (4) My Little Girl; (5) I'm Going Back to the Farm; (6) It's Tulp Time in Holland. (Arranged for Dancing), \$1.00.
011914	Roll On Beautiful World, Roll On. (Song), Ball, 70c.
011903	Shadow Time. (Three-Step), Johnson, 55c.
011844	When I Leave the World Behind. (Ballade), Berlin, 70c.
011873	You're the Dawn of a Perfect Day. (Song), Williams, 55c.

## STAR MUSIC ROLLS—25c.

x91	Beneath Her Window. (Waltz Serenade).....Waizman
x92	Exhibition March. (1915).....Waizman
x93	Circus Day in Dixie. (One-Step).....Gamble
x94	If You Can't Get a Girl in the Summertime. (Fox Trot).....Torney
x95	Strawberry Short. (Cake Walk and One-Step).....St. John
x96	Is That You O'Reilly? (Waltz Song).....MacDonald
x97	There's One California For Mine. (Two-Step).....Paley
x98	Daisies Won't Tell. (Waltz Song).....Owen
x99	Ford, The. (March and Two-Step).....Zickel
x100	Sugar Lump. (Fox Trot).....Bryan

## POSITION WANTED.

Wanted, by young married man, thoroughly familiar with the player piano and player rolls, responsible position or management of department, with reliable house, preferably Toronto. I want a position where I will be given an opportunity to use my ability and where same will be considered. Best references. Box 300, Canadian Music Trade Journal.

## TUNING THE EXTREME TREBLE.

SELDOM does one see among articles written on piano tuning a discussion of the tuning of the highest register or the last seventeen notes. This subject was dealt with in the April issue of the Tuners' magazine by A. L. Camp who says: "This is by far the most difficult portion of the scale to tune. Textbooks say 'Tune the last seventeen notes a trifle sharp.' I will say at once that I dislike 'trifles' exceedingly when applied to piano tuning; I am prejudiced against the author who, in explaining temperament, says 'set the fifths a trifle flat.' An exact statement as to how flat is a far more satisfactory goal. I find upon examination of various tuner's work that their ideas differ upon this matter about as widely as their political views. Some tune extremely if not disagreeably sharp, others make no perceptible difference, while still others practically quit work at this point. I suppose these last fellows figure that because the musical ear seems to be defective above this point that no great care is needed in tuning this part.

"The last seventeen notes must be tuned by good taste and judgment rather than by beats. Many years ago when I learned piano tuning I was not given a rule for tuning this part of the piano so I endeavored to deduce one for myself. The result I give you is from examination of the work of the best tuners I have met. I found that they tuned the seventeenth note one, two or even three beats sharper than the octave below, the next note above or the sixteenth from the treble end two, three or four beats sharper than its octave below and so on; each note being tuned one beat sharper than its predecessor until the highest note was eighteen, nineteen or twenty beats sharper than its octave below. I find upon examination of my own tuning that I sharp the seventeenth note but one beat and the others one beat sharper at each successive note until the fourth note from the top where I generally substitute 'judgment and good taste' for beats."

## SENECAL AND QUIDOZ.

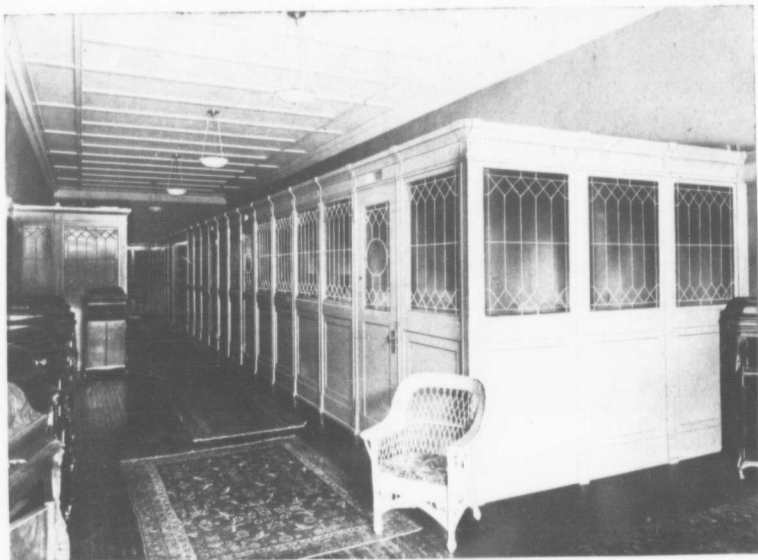
Attention is directed to the announcement, on another page, of Senecal & Quidoz of St. Therese, Que. This firm, established in 1900, have made steady progress since their inception. Specializing on commercial pianos of some twelve different designs in addition to player pianos, their products have become well known wherever introduced. They claim for their goods "the utmost in pianos and players." An addition was recently built to their factory giving them greater facilities for handling increased business. They emphasize that notwithstanding the heavy advance in the price of raw materials they continue to sell their goods at old prices, being satisfied with a small margin of profit. They are looking for agents where not already represented.

## WALL CABINET FOR SALE.

Of Interest to Sheet Music Dealers.

Solid oak Cabinet—in sections,—18 feet long, 6 feet high, 22 inches deep, 132 openings for cases. \$175.00. Apply NORDHEIMER PIANO AND MUSIC CO., LIMITED, Cor. Yonge and Albert Streets, Toronto.

# UNICO DEMONSTRATING ROOMS INCREASE PHONOGRAPH SALES and PROFITS



UNICO ROOMS are carried in Stock. Eight designs. All Woods. \$75.80 upwards. Shipped promptly, completely glazed and finished.

SOUND PROOF  
DUST PROOF  
SECTIONAL  
ELASTIC

Inspect Sample Room shown by  
THE MUSIC SUPPLY COMPANY  
TORONTO EXHIBITION

Patent assembling requires  
neither nail, screw nor ex-  
pert labor.

## THE UNIT CONSTRUCTION COMPANY

31st and CHESTNUT STREETS,  
PHILADELPHIA, U. S. A.



THE MUSIC SUPPLY CO., TORONTO, Canadian Agents  
36 WELLINGTON ST. EAST.

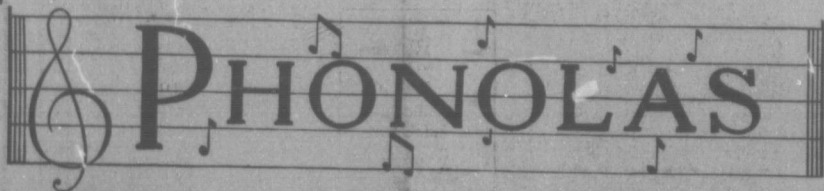
CATALOGUE ON REQUEST





# We Are Wholesale Distributors

For  
Ontario and Maritime Provinces  
of



also

## Fonotipia Odeon Jumbo

10 in., 11 in. and 12 in. Double Disc Records

Finest and best Records in existence, embracing those by McCormack, Kubelik, Emmy Destin, Slezak, Grenadier Guards Band, and many others. Send for catalogue. Every record has a high class selection each side. No other records made give the same great vocalists, great instrumentalists, bands and orchestras for the price. Play them on any needle disc machine and improve the tone of the machine.

*Read the next two pages*

*Then talk with us*

## Whaley, Royce & Co., Ltd.

237 YONGE STREET

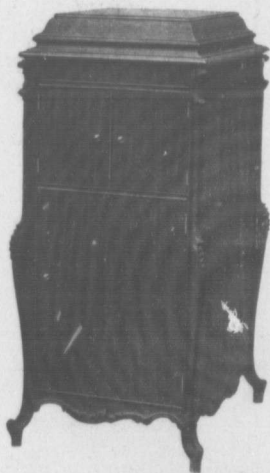
TORONTO

CANADA



We are exclusive Canadian agents of "TRUETONE" NEEDLES. Put up in attractive tin boxes of 200. Five boxes in a carton, ready to hand out to the customer at \$1.00. Gives him five variations of tone, and a good profit for the dealer. Also "Imperial" Needles in 100 lots in envelopes—Loud, Medium and Soft. "Ideal" Needles in tin boxes of 300—Medium tone only. Liberal discounts to dealers. Write for samples.

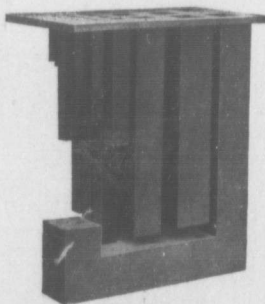
# THE NEW PHONOLA AND THE INVENTION



that makes it the  
**MUSICAL SUPERIOR**

of even any other member of the Phonola Family—and that is a big statement, for the Phonola by actual test, is the finest, the sweetest, the truest tone-producing instrument on the market.

Patented  
by  
The  
Pollock  
Manufacturing  
Co., Ltd.  
Berlin  
Canada



## THIS NEW INVENTION IS AN EXCLUSIVE PHONOLA FEATURE

It amplifies and improves the tone in a way that surprises experts. The idea is unique in sound reproduction. It is a scientific production, and the resonating chambers employed are dimensioned on accurate mathematical calculation.

This new invention combines the use of a plurality of resonating chambers with the tone arm, sound conveying and amplifying passage of the machine, so that the sound waves pass into the open ends of these chambers, which vary in construction as to their cross sectional dimensions and as to their length; some have their ends distant from the sound convey-

ing passage closed, while others have their distant end open. The illustration shows the cluster of pipes as they will be attached to the bottom of horn within the cabinet. Each tube is constructed so as to vibrate in sympathy with the sound waves passing over them. The pipes vary in size from  $\frac{1}{4}$  in. to 5 in. in diameter by 3 feet to 6 feet long.

Get us to send you all the particulars.

## THE POLLOCK MFG. CO., Limited

Manufacturers of the PHONOLA

BERLIN

CANADA

WHOLESALE DISTRIBUTORS

WHALEY, ROYCE & Co., Ltd., Toronto The NATIONAL TALKING MACHINE Co., Ltd., Winnipeg  
For Ontario and Maritime Provinces For Western Canada



# Music and Musical Instruments Anything at Any Time

**WE ARE OWNERS AND PUBLISHERS  
OF THE FAMOUS "IMPERIAL" EDI-  
TION OF FIFTY CENT MUSIC BOOKS**

- "Elementary Classics."
- "Famous Classics."
- "Melodious Recreations."
- "Primary Classics."
- "First Pieces in Easy Keys."
- "Mammoth Instrumental Folio."
- "Empire Song Folio."
- "120 Scotch Songs."
- "Read's Easy Tutor."
- "Church and Home Sacred Songs."
- "Bellak Methods."

## TWO NEW FOLIOS

Twenty Selected Compositions and Elementary Technical Work, issued by authority of Board of Governors of The Toronto Conservatory of Music, and necessary for the Elementary Examinations.

## WESTERN SERVICE

A feature of the Whaley-Royce service is the branch warehouse maintained at Donald and Princess Streets, Winnipeg. With a complete stock at that central point the dealers in Western Canada have the advantage of prompt shipments and a saving of time in securing goods.

## WHALEY-ROYCE & CO., LIMITED

Cor. DONALD and PRINCESS STS.,  
WINNIPEG

237 YONGE ST.,  
TORONTO

Exclusive Canadian Agents "Truetone," "Imperial" and "Ideal" Needles. Distributors in Ontario and Maritime Provinces of The PHONOLA—Fonitipia, Odeon and Jumbo Records.

Guitars.  
Mandolins.  
Banjos.  
Harmonicas.  
"Imperial" Strings.  
"Ideal" Strings.  
"Imperial" Rosin.

## BAND INSTRUMENTS

**3** Great { "Imperial."  
Grades { "Ideal."  
          { "Sterling."

## TRUETONE NEEDLES

We have the exclusive Canadian agency for these high grade needles. They are in five different tones, opera, loud, extra loud, soft tone, medium tone. Each tone in attractive tin boxes of 200. Retail five for \$1.00, neatly cartoned—ready to hand over to your customer.

Also exclusive Distributors of "Imperial" Needles, loud, medium and soft, put up in 100 lots, in envelopes. "Ideal" Needles, medium tone only, in boxes of 300.

## WHEN IN TORONTO FOR THE EXHIBITION, OR ANY OTHER TIME

make 237 Yonge Street your business headquarters. It's central, handy to everything, jitneys and street cars pass the door every minute. Get us to help make your visit profitable.

1840 : : : : 1915

# And this is the Diamond Jubilee Year

OF

## The Old and Reliable House of Nordheimer

*As a slight tribute to the House of Nordheimer upon the occasion of its Seventy-Fifth Anniversary, these reminiscences have been penned by Mr. George H. Sackling, whose first association with Messrs. Nordheimer was in June 1870—just forty-five years ago.*

**T**HINK of it,—75 years continuous growth and development and always in the lead in supplying the best in Pianos and Musical Instruments to the several generations of Canadians that have come and gone since the year 1840.

### THREE QUARTERS OF A CENTURY.

Just ponder on what that means in the line of continuity of one Canadian house, in which the firm name has been owned solely by the same family continuously for three quarters of a century.

The business was first established in 1840 by Mr. A. Nordheimer Sr., who a few years later was joined by his brother, Samuel Nordheimer. In recent years Mr. Albert Nordheimer has been sole proprietor, supported by his son, Victor Nordheimer—thus showing a continuous record of three generations of Nordheimers.

To those who are reminiscent of the past in Toronto the names of the old-time King street firms of A. & S. Nordheimer, Arthurs & Murray, W. C. Chawett, Robert Walker & Co., (The Golden Lion), Petley & Kay, John Catto & Sons, Ridout & Aikenhead, J. E. Ellis & Co., Rice-Lewis & Co., and others are household words, which stand out as landmarks in the memories of Toronto and Ontario people, during the passing of the last seventy-five years. What ravages time has wrought during that eventful period, what firms have come and gone.



The Old Home of Nordheimer, King Street, Toronto

Withoutless there are many of the older families of Ontario, and Toronto particularly, who, generation after generation have known the name "Nordheimer" as a household word.

In view of the old saying that "the record of the past is the history of the future," the honorable record of three-quarters of a century for the HOUSE OF NORDHEIMER gives sure promise

of still greater progress and renown for its future in extending its interests throughout the Dominion on the same sound principles and policy, whereby they hope to continue to hold the confidence of the musical public of Canada for many more generations to come.

The foundation principles of the house have been always the desire to do justice, to give value and to treat every customer in a strictly honorable and conscientious relationship with the intention always to thoroughly satisfy each of the tens of thousands of patrons of the House during all that lengthy period of THREE-QUARTERS of a Century.



The Old Montreal Home

In this connection nothing is more striking than the almost complete disappearance from King Street of many of these old houses of merchandise in their having made way for stately Banking Buildings, Financial Houses and magnificent modern skyscrapers, a change sufficient to almost obliterate one's memory of the past. Most of the old time King Street firms have removed to various parts of the city and in many instances to the now central commercial thoroughfare of Yonge Street.

The House of Nordheimer has always been prominently identified with the artistic and real musical evolution of Canada, being in fact, the first piano trade house on the continent of America to build and open concert halls in which the world's greatest artists should be heard, which policy was in later years reproduced



The New Home of Nordheimer, Yonge Street, Toronto

in the United States by the Steinways and other piano houses. It was in the year 1861 in the Nordheimer Music Hall, St. James Street, Montreal, that Mlle. Emma La Jeunesse, now the far-famed Mme. Albani, made her first appearance, creating even then, appreciation of her great talent and wonderful voice.

It has always been the policy of the HOUSE OF NORDHEIMER to assist young Canadians endowed with musical ability, and to give them every available opportunity of making favorable appearance before the public, and it will be remembered that all great musical artists in visiting Canada until recent years always came before the Toronto public under the auspices of Messrs. A. & S. Nordheimer.

THE HOUSE OF NORDHEIMER was practically the pioneer, and is the oldest piano and music establishment in Canada; and it can also be said to be one of the oldest on the American continent.

The House this year of Grace, 1915, is celebrating its Diamond Jubilee year by removing to their handsome modern warehouse at corner of Yonge and Albert Streets (next to Eaton's) as a fitting climax to its Diamond Jubilee of 75 years of continued activity in the field of music.

Not alone in musical matters has the House been loyal to Canadian traditions. In patriotic associations the name "Nordheimer" has been extremely valuable to Canadians, as in the present stress of war, Lieut. Roy Nordheimer, son of the late Mr. Samuel Nordheimer, is at the front in France, together with Capt. Victor Nordheimer, son of Albert Nordheimer, and with deep regard indeed is it to be recorded that one of the first officers to fall in the ranks of the British Army at Mons, France, during 1914, was Capt. Bertram Dennison, son-in-law of Mr. Albert Nordheimer.

**MR. ALBERT NORDHEIMER** is the president of the NORDHEIMER CO. His ability both as an accomplished musician and a business man is well known. By his



Mr. Albert Nordheimer,  
President

skilful guidance and management the various interests and business of the company have been extensively developed and increased in recent years. He has always taken the keenest interest in Toronto's musical progress, occupying the presidency of various musical organizations.

Mr. Albert Nordheimer in 1902 was appointed by HER GRACIOUS MAJESTY QUEEN WILHEMINE, Consul-General of the Netherlands for Canada. The papers containing the notice of his appointment bear the signatures of Her Majesty Queen Wilhelmine and HIS GRACIOUS MAJESTY KING EDWARD VII.



The Royal Warrant appointing Mr. Albert Nordheimer Consul-General of the Netherlands for the Dominion of Canada bearing HIS GRACIOUS MAJESTY KING EDWARD'S signature, is dated June 14th, 1902, approving the act of "Our Good Sister and Cousin."



The recent election of Mr. Edwin C. Scythes to the office of VICE-PRESIDENT AND GENERAL MANAGER of the Nordheimer Company is a matter of



Mr. E. C. Scythes, Vice-President  
and General Manager

interest and importance. Mr. Scythes, who has worked his way up from the foot of the ladder by his own force of character, unquestioned ability and hard work,

aided by his genial disposition, will, supported by the Directors and the staff of the Company assuredly be a strong factor in maintaining the established policy, standing and general interests of the House, together with the supervision of the Company's Branch Houses and Agency Depots throughout the Dominion.

Mr. Scythes has the good will and admiration of hosts of friends throughout Canada, all of whom have unbounded confidence in himself and his future.

The PERSONALITY and class of the representatives and employees of the House have always been men of clear cut character and unquestioned integrity, as well as acknowledged musical ability. Many of the present members of the staff have been loyally attached to the House from twenty to forty years each and have always given their hearty enthusiasm to furthering its interests.

During even half a century the hand of time brings many changes to every thing human. A long list of tributes could be written of many past and present employes who have devoted their faithful service to the interests and reputation of the House but to enumerate such would be impossible in the necessary brevity of this short sketch.

There are however several instances where members of the second generation of the same family are still on the staff,



Mr. Walter Duffett  
Secretary-Treasurer

notably that of Mr. George Duffett (now deceased), who began service in 1850, and whose two sons, Walter and Herbert Duffett, are now highly trusted officials of the Company. Of these two gentlemen, MR. WALTER DUFFETT, Secretary-Treasurer of the Company,

might be described as having been born and bred in the service of the House, beginning as he did, with the Company 44 years ago, working his upward progress to his present responsible position through his irreproachable integrity and financial ability.

His brother, Mr. Herbert Duffett, is now the chief of the Mechanical Department of the retailing branch of the Company's business.

The same continuity of service with the second generation is in the name of Mr. Z. Hemphill (now deceased) who began service in 1856, and whose son, William S. Hemphill, is now in the employment of the Company as its City Representative at their Winnipeg Branch House.

"Music, when soft voices die

Vibrates in the memory."

—Shelley, 1821.

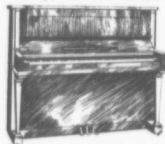
AND NOW WE HAVE REACHED the culminating triumph of the Nordheimers in the high success they have attained in the creation and production of the celebrated

#### "NORDHEIMER TONE."

After three-quarters of a century of experience in the realm of music and the fine arts, the Nordheimer Tone is the resultant product of patient research, high ideals, personal taste and scientific construction.

This exquisite Tone is inimitable and

is only to be found in the instruments that bear their name. The Nordheimer Piano is also distinguished by its own peculiar "singing quality of tone" so seldom found in other pianos. There is no other piano tone like it and it unquestionably holds the foremost place in the annals of Canadian Piano manufacture. It is pre-eminently the "Nordheimer Tone" which for refined and exquisite quality, combined with remarkable durability, has few rivals in any



Nordheimer Studio Upright

part of the world. It is a polished tone of rare charm.

With reasonable care and ordinary attention of the tuning hammer a Nordheimer Piano should last from fifty to a hundred years and will, no matter how old, always retain its individuality and sweetness.

Every Nordheimer Piano is its own recommendation.

This is the building where the "Nordheimer Tone" is created and produced.

The Company's Factories are located at West Toronto Junction, and are amongst the most complete and up-to-date factory buildings in the Dominion.

The superb finish and tone of this factory's production is admitted by disinterested critics and enjoyed by all who own these famous instruments.

The ever increasing number of Nordheimer Pianos made and sold yearly is the most eloquent testimony to their sterling qualities and the appreciation of them by the Canadian public.

The steady aim and intention of the makers has already been to perpetuate their name on an instrument which would be a credit to their reputation already established.



Nordheimer Drawing Room Grand

The continental popularity enjoyed by the Nordheimer Piano is owing mainly to the high ideals of Mr. Albert Nordheimer, whose knowledge of the essentials required in the building of an artistic piano enables him to continually supervise at the factory the many features connected with the work.

THE HOUSE OF NORDHEIMER has been inspired from its earliest days with a lofty spirit of endeavor to elevate the piano business above mere commerce.

cialism. It has also been a potent factor in the gradual development of the present high standard of musical education and culture throughout the Dominion. Always in touch with the great musical centres of the world and in association with other distinguished houses on both continents, notably Steinway & Sons, of New York and London, the Nordheimer Company have consistently followed the highest ideals in the elevation of the piano trade on artistic dignified lines of operation in marked contrast to ordinary commercial concerns, and in doing so the House unquestionably has been an example which many other houses in the Canadian piano trade have followed.

The practice of strict commercial integrity throughout all departments of the house, has, during the processes of time, produced strength, reliability and distinction, resulting in a high reputation and a widely known name that are absolutely unquestioned.

Upon this honorable record it can now be safely asserted that the old and reliable House of Nordheimer will continue

on to still greater progress and achievement acting on the same fundamental principles which have always been the outstanding characteristics upon which it was founded in the year 1840. The dependable quality of the name "Nordheimer" will continue to be a substan-



Nordheimer Factories

tial guarantee to the future of the Company for many generations.

As a slight tribute to the House of Nordheimer, on the occasion of the celebration of the 75th Anniversary, this short sketch has been penned by Mr. George H. Suckling, whose first association with the Messrs. Nordheimer was in June, 1870—just 45 years ago.

### THE METALNOLA PLAYER PIANO.

With characteristic enterprise the Sherlock-Manning Piano Company are out with a player containing a metal action. This they are naming the Metalnola Player, and are announcing exhibits at the following exhibitions:—Toronto, London, Halifax, Pieton, N.S.; Sydney, N.S.; St. Stephen, N.B.; St. John, N.B.; Fredericton, N.B. and Charlottetown, P.E.I.

### Trade News

Mr. Ralph O'Higel of the Otto Higel Company, Limited, Toronto, is among those members of the trade who have returned to business from a brief holiday. Mr. Higel spent his vacation at Bobaygon.

Mr. H. H. Fitch, Canadian manager of Universal Music Company, has returned from a fortnight's holiday, one week of which was spent with his parents at Niagara Falls, and the other camping in Muskoka.

Mr. A. L. Ebbels, of the American Piano Supply Company, New York, and well known to the manufacturers in the music trades of Canada, spent a week in Toronto during the month visiting the trade here and in the adjacent piano centres.

Mr. Robert Johnson of the Lonsdale Piano Co., Toronto, which firm was established this year, recently returned from a business trip through Western Ontario. Mr. Johnson is well pleased with their results to date, sales so far nearly doubling their calculations.

Steinway & Sons of New York, have received word that the store of their agent in Moscow was wrecked by the anti-German mob that wrecked many stores belonging to Germans following the apparent success of Austrian and German troops in Galicia.

On Liberal Arts Day at the Panama Exposition there was a dancing contest at the Columbia Graphophone Company's demonstration hall. Arrangements were made to seat 4,000 people and it is estimated that an additional 3,000 saw the contest. A "Mignonette" Graphophone was presented to the winners.

British piano makers are facing the problem of a material increase in prices. It has been figured that ma-

terials alone entering into the make-up of a medium-priced instrument have advanced over thirty per cent. and that the cost is further increased by depletion of labor and reduced output.

The Nordheimer Piano and Music Company, Limited, are now in their new building at the corner of Yonge and Albert Streets, Toronto, and a "for sale" sign now decorates the old building that has been the Nordheimer headquarters for so many years. Visitors to the Exhibition are invited by the Nordheimer firm to call and look over their new premises.

In the Dominion Bowling Tournament, held in Toronto, Mr. A. A. Pegg, of the Nordheimer staff, was among the piano men taking an active part. Mr. Pegg secured a much coveted trophy in the Consolation in competition with some of the crack bowlers of the country, who were present from the leading clubs in Toronto as well as from other cities.

What he calls a "moving conservatory," has been operated in Ohio by a Canton dealer. On a large motor truck was built a closed in van body, with steps and entrance for visitors at rear. Pianos and talking machines were demonstrated. Pictures hung on the inside walls and artistic advertising decorated the outer walls.

The Cleveland correspondent of the Music Trade Review says:—J. Leo Grant, who is with the Gourlay, Winter & Leeming Co., of Toronto, Canada, called on dealers in regard to ideas concerning the installing of a talking machine line in the above named company. He was in Buffalo, Detroit and Cleveland, and from his observations said that the company will most likely install at least two of the leading lines of talking machines.

Mr. Thos. Birdsall, lately in charge of the piano, player roll and phonograph department of the T. Eaton Company, Limited, has resigned to accept the management of the R. S. Williams & Sons Company, piano department, which position he held prior to going with the Eaton firm. Mr. Birdsall has had a long experience in the piano trade, is a player enthusiast and a gifted musician.

Trade visitors to Toronto during the Exhibition, will

THE IMPORTANT EVENT of the removal of the Company to their new palatial home of business is

THIS YEAR OF GRACE, 1915, is especially noteworthy, as it is their

SEVENTY-FIFTH ANNIVERSARY since its foundation in 1840, and therefore is its

### DIAMOND JUBILEE YEAR

In the long and honorable record of their well-established business the present generation of Nordheimer may well be congratulated in having reached this year, 1915, with a pardonable pride quite in keeping with the eminent distinction and financial strength of their House.

The magnificent new warehouse as shown above, has just been erected and completed on the N. W. Corner of Yonge and Albert Streets, is comprised of six stories and is fully stocked with high-grade pianos and musical instruments in unlimited variety.

The public is now cordially invited to visit this really splendid palace of music. "THE HOUSE OF NORDHEIMER."

he accorded a hearty welcome at the Mason & Risch building on Yonge Street, or to the Mason & Risch Music Pavilion at the Exhibition grounds. Their building, directly opposite Shuter Street, is one of the outstanding landmarks of the city, and is the objective point of many out-of-town visitors at all seasons of the year, where everyone from the head of the firm down to the elevator man has always time enough to make the visitor feel welcome.

One of the lines most severely affected in the early days of the war was talking machine needles which formerly came almost entirely from Germany. The market seems to have adjusted itself to conditions, however, and there is ample proof that the trade is not dependent upon Germany for its supply. Whaley, Royce & Company, Limited, some time ago arranged for the exclusive Canadian representation of "Truetone" needles, which they are strongly featuring. These come in five variations of tone, each tin-boxed in 200 lots. The boxes are in neat cartons of five ready to hand out to the customer. Whaley, Royce & Company are distributors in Ontario and the Maritime Provinces for Phonolac talking machines and also Fonotipia, Odeon and Jumbo records.

#### THE HOME OF PIANO SOUNDING BOARDS AND SUPPLIES.

To members of the Canadian trade interested directly or indirectly in piano books, sounding boards, hammer mouldings, trap levers, bridges, key bottoms and other supplies, the firm name of Julius Breckwoldt & Co. is very familiar. The business of this great enterprise at Dolgeville, N.Y., represents a growth of nineteen years. A most complete illustrated resume of this firm of the Dolgeville Republican from which the following paragraphs of interest in Canada are extracted:—

Julius Breckwoldt, the founder and present active head of the company was connected with the Dolge interests in an important capacity until the year 1896 when he resigned and started in business for himself, and in a comparatively brief interval he has built up the largest industry of its kind in the United States, its product equalling the combined output of all others. In 1905 William Breckwoldt, the only son of the founder of the company, was taken into the firm, now holding the position of Treasurer and Financial Manager and the young man has proved an able second to the father in administrative and executive genius.

To-day the annual sales of the Breckwoldt company approach the million dollar mark and have by no means stopped growing. Their trade covers the whole of the United States, all parts of Canada and Europe. Their export trade is now an important section of the business, England, France and Germany, until the present war complications interfered, taking constantly increasing portions of their product.

The Breckwoldt factories cover about 50 acres of ground, including their extensive lumber yards, roads and railroad trackage connecting with the local branch of the New York Central and as high as twenty million feet of lumber is carried in stock at one time. This consists of spruce, beech, birch and maple principally, of various mills and delivered by ear load and wagon.

At Fulton Chain and Tupper Lake other large mills

are owned and operated by the Breckwoldt company employing in the neighborhood of 100 men when a full force is engaged, these mills alone supplying from six to ten car loads of lumber daily. The company consumes from 12 to 15 million feet of lumber a year and employs a force of nearly 250 men in all departments. "Slack" business has rarely been experienced with the company, their plant being one of the most steadily operated of any industry in the state and a well paid substantial class of workmen comprise the big pay roll, practically all citizens of Dolgeville and property owners. A strike or labor difficulty has never been experienced in their history which speaks volumes for the just and liberal policies of the company, and the satisfactory relations existing between the administrative and producing departments.

Spruce wood is used exclusively in the manufacture of piano sounding boards, its peculiar grain formation and texture of fibre making it adaptable for the purpose and providing the only wood known that gives the necessary tone qualities. Furthermore, it must be absolutely sound, free from knots or other defects and another qualification of the finished sounding board, reducing the available footage of the log and adding to the expense of manufacturing,—the wood must be quarter-sawn.

The consumption of spruce in this industry is enormous and available stocks are growing scantier and more difficult to secure every year. Great areas of standing timber are controlled by the Breckwoldt company and practically all of the "fiddle butt" stock, as sounding board timber is known to the initiated, in the Adirondack and Catskill ranges is owned or optioned by this concern as well as large tracts in Canada and elsewhere in the hardwood timbered sections of the country.

Scientific methods of forestry are employed in all their field operations, the necessity of intelligent conservation being recognized early in the business and practiced skilfully; they employ a practical forester in their various tracts who has full charge of all their cuttings.

#### UNIVERSAL MUSIC ROLLS AT NEW RATES.

Following the announcement in the July issue by the Universal Music Co. that Metrostyle-Themodist and Metro-Art (hand-played) music rolls would replace the Themostyle, Themo-Art and Uni-Record rolls and the entire catalogue of these would be open to the Canadian trade, and that a reduction of from 40 per cent. to 50 per cent. would be made in the list prices of the various classes of music, the following list of music has made its appearance. This Universal list is full of attractive numbers which will receive all the more consideration from dealers, now that a general reduction in prices has become effective:

##### METROSTYLE-THEMODIST.

301952	A-Topper, One-Step Medley.....	H. A. Wade	\$1 00
301864	Battle of the Kings, March.....	Harry Alford	85
301846	Beaux Arts, Pigeon Walk.....	Vance Lowry	65
301948	Broadway Fox Trot Medley.....	H. A. Wade	1 00
301928	Flannel Walk, Fox Trot.....	Herman Avery	75
301924	Summer Hesitation Medley.....	H. A. Wade	1 00
301828	La Flamme, Hesitation Waltz.....	Clara Evelyn	70
301878	Polka "Parade", One-Step.....	Dorothy Forster	80
301758	Silver Fox, Fox Trot.....	Henry Long	75
301922	Strawberry Short, Cake Walk.....	Oscar St. John	90

##### METRO-ART (88-Note) Hand Played.

202194	Bohoro, Op. 12, No. 5.....	Maurice Moszkowski	\$1 25
202162	Carrie Jacobs-Band Medley.....	Carrie Jacobs-Band	1 25
202158	For You Alone.....	Henry G. Cline	85
202178	In Old Missouri.....	Egbert Van Alstyne	75
201874	Dry June Tears.....	Henry G. Cline	85
202184	Songs We Used to Sing in Dixieland.....	Teresa del Ringo	1 10
202186	Starlight Intermezzo.....	Pedro de Zulueta	85
202182	To the Lass We Love—A Toast!.....	Ernest R. Ball	75



**Your Protection**  
IS THE  
**Gerhard Heintzman Reputation**

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

**GERHARD HEINTZMAN**

*Canada's Greatest Piano*

**And to Gerhard Heintzman Dealers**

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

**Gerhard Heintzman Ltd.**

**TORONTO**

Head Office, 41-43 QUEEN STREET WEST  
Factory, 75 SHERBOURNE STREET



We have ONE thought uppermost in our minds as we write this advertisement, as we would like to have it uppermost in YOURS, namely: that we would be pleased to have you call on us when you visit our City during the Canadian National Exhibition. We will be glad to bid you welcome, make you feel at home, and give you an opportunity not only to confer with our Wholesale Department, but with all other Departments as well.

A cordial reception awaits you!

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**Mason & Risch Limited**

230 Yonge Street

Toronto