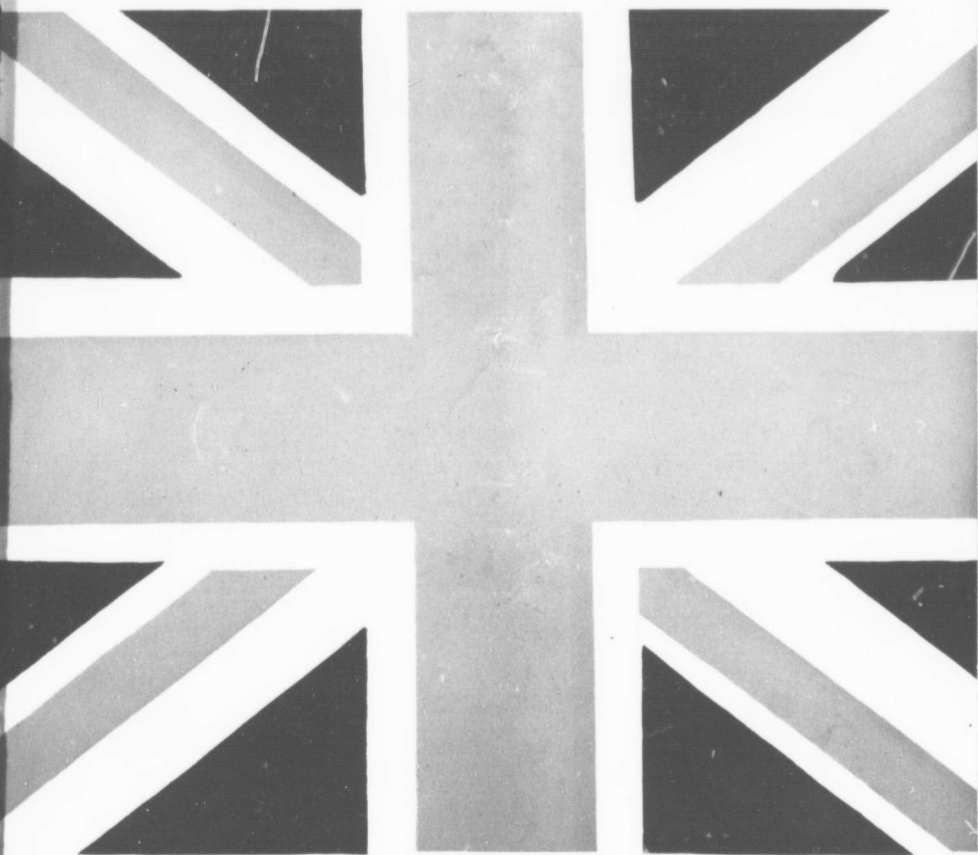


Vol. XVI.

TORONTO, SEPTEMBER, 1915

No. 4.

# CANADIAN MUSIC TRADES JOURNAL



FULLERTON PUBLISHING CO. TORONTO, CANADA

## The Selling Value of The Name "Nordheimer"

A dealer's standing is measured by the reputation of the piano he represents.

There is well-founded pride and all-round satisfaction in representing a piano with the prestige of the "Nordheimer."

At the recent San Francisco Convention of American Piano Dealers, the fact was demonstrated and emphasized, that the really successful dealers are those who have built their businesses on the sale of high-grade pianos.

At no time is this so apparent as in periods of comparative dullness like the present. It is then that the reputation of a piano like the Nordheimer can be relied on to make sales when the medium-priced and cheap pianos cannot find buyers.

The prestige of the name "Nordheimer" is such as to establish the success of any enthusiastic dealer who undertakes its representation. Add to the leadership that the name "Nordheimer" signifies, the recently announced constructional improvements of the new Upright models—and you have a proposition strong enough to gain and hold the attention of any piano buyer.

Nordheimer representation has always meant a satisfactory connection. Now, with the exceptional selling points that develop from the new Tone Equalizing Bar, and the other new features of the latest Nordheimer instruments, to represent the House of Nordheimer is to place a wide gap between yourself and your hardest competition.

The Nordheimer Agency carries with it the envied privilege of representing the famous Steinway Pianos.

We are considering the re-adjustment of agents' territorial allotments, and we are seeking live representation for each district.

## The Nordheimer Piano & Music Co.

LIMITED

Corner Yonge and Albert Streets, Toronto



## Here's a Secret of Human Nature that applies to the piano business

Nine out of ten people who buy a piano, are more anxious about what their friends will think of it than what their own judgment tells them it is!

Think it over. People who buy a piano are never entirely satisfied with their own opinion, and are only quite at ease regarding their purchase when friends and musical acquaintances have passed a favorable opinion on the instrument.

So, even when the piano has left your hands, the sale is not consummated in its fullest and most satisfactory sense until some weeks after the date of shipment. Now when you sell a

## Martin-Orme Piano

the same laws apply; but you know beforehand what the verdict of the most critical musical friend **MUST** be; you know that the gifted ones in the buyer's circle of acquaintance **MUST** enthuse and **MUST** applaud the purchaser's judgment.

Apply this undoubted tendency of piano buyers to your own business. Sell the instrument that turns what is a very human propensity into a source of future sales and active word-of-mouth commendation. Write for fullest particulars.

WE INVITE CORRESPONDENCE FROM AGENTS IN OPEN TERRITORY

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

Ottawa

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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.



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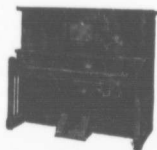
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Demonstration is for the purpose of showing what the player will do, and to demonstrate properly it is of the utmost importance that the salesman should be perfectly at home on the bench in front of his player. It is the salesman's aim to make the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

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because they know the piano on its merits from experience. We have always aimed at producing the finest possible instrument. To that end expense is always secondary to quality. No material is too good for us—no pains too great—no method of improvement overlooked—and no dealer's reputation or customer's interest lost sight of.

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make it your leader?

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6056 Listen to that Dixie Band. One-Step.
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Doherty Organs are well and favorably known the world over. For 40 years they have been the leaders in church and home.

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PIANO CO., Ltd.

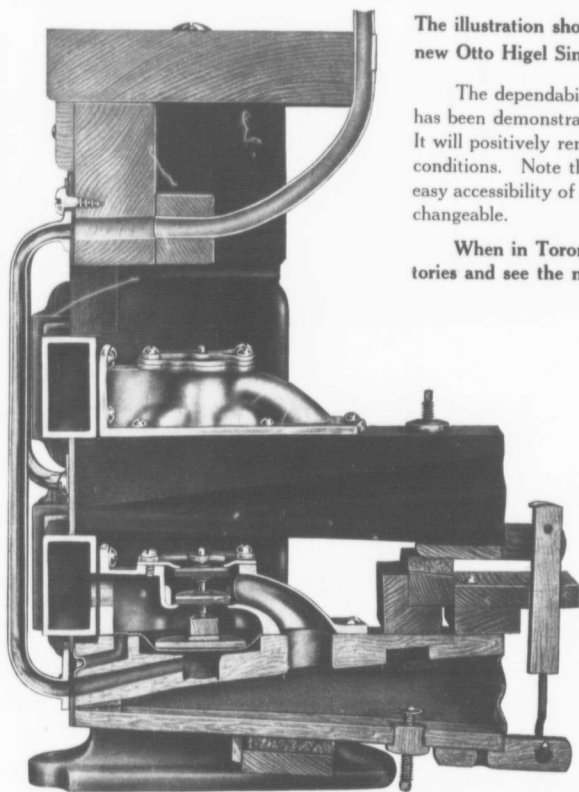
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DOHERTY STYLE C—LOUIS XVI.

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*Accurate—Dependable—Efficient*



The illustration shows a cross section view of the new Otto Higel Single Valve Metal Player Action

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### Also see the New Electric Player

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The Electric Player gives the owner four ways in which to play the instrument, viz.:

1. As an ordinary piano playing by hand.
2. As a player with foot-peddalling and hand control of the levers.
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4. The electric motor playing the instrument, time and expression governed by the hand-played rolls.

The rewind is automatic.

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### 2. PRICE

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.

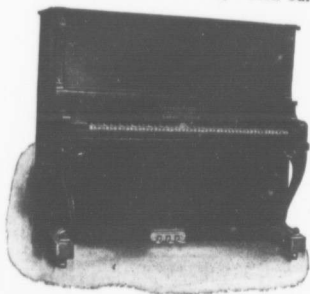
### 3. REPUTATION

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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  
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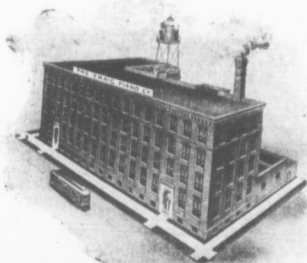
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ESTABLISHED 1856

**The Craig Piano  
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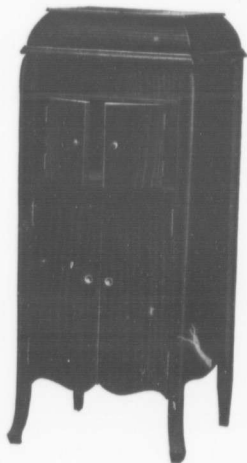


# PHONOGRAPH CABINETS

## IN SPITE OF WAR

last winter was a good  
year for these lines—this  
year should be better

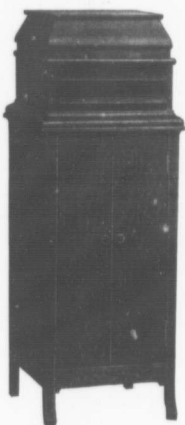
LET US ALL GET READY  
FOR A DRIVE



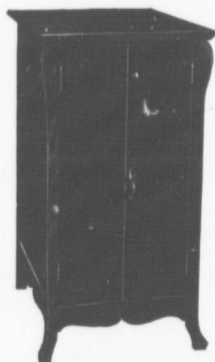
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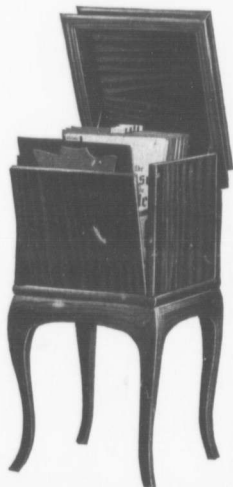
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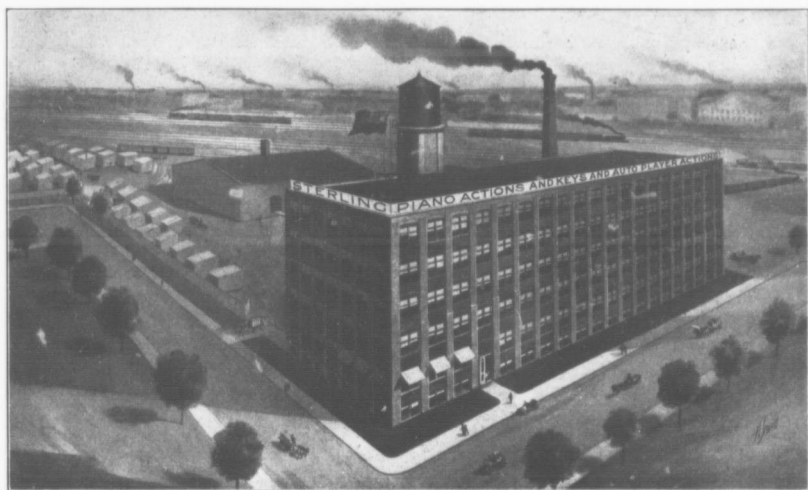
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**The All Metal Non-Corrosive  
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LONSDALE PIANOS are made of the very best materials absolutely, combined with expert workmanship, behind which we have an organization of practical men with a lifetime's 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.

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PIANOS AND PLAYERS

ESTABLISHED 1900

It has taken years to perfect our instruments, which represent the utmost in pianos and players, but this has been accomplished with a carefulness and thoroughness which guarantee success to the dealers selling our goods.

In Senecal & Quidoz pianos the pleasing combination of tone, beauty and durability sets such a high standard that lasting satisfaction is assured.

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Manufacturers of Pianos  
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Senecal & Quidoz pianos are sold at the very lowest prices consistent with dependable material, high-grade workmanship and a good profit to the agent.



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The Edison shops in New York, Chicago and other cities are imposing testimonials of the faith of big business men in the future of the Edison Diamond-disc.

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From an artistic standpoint they are beautiful. From a musical point of view they are supreme. With the addition of these styles the line is complete—\$78 to \$615.—WRITE.

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Issued Monthly

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VOL. XVI.

TORONTO, SEPTEMBER, 1915.

No. 4

### Recommendations for Dealing With Used Pianos.

UNLESS a merchant is very conservative he will find himself buying used pianos and paying real money for them at more than their value and putting them instead of new pianos on his floor. This is the assertion of Mr. J. K. Turner, vice-president of the National Association of Piano Merchants, who has made public these worth-while observations on the exchange piano problem.

The typewriter people have solved their problem by a fixed allowance by a serial number, the machines to be returned to the factory for overhauling. I think this is not feasible for the piano merchant, because of the cost of returning the piano to the factory and the lack of department of repairs. The automobile men have practically eliminated the exchange by selling the old machine first and not having to do with the account; their business being strictly on the new automobile.

The idea of a central market, a warehouse operated by a disinterested party, to sell all the used pianos in one town, seems to be a good one, and the price made by this party to be the accepted one by the merchant offering the piano for sale.

But to the dealer in the small town, where it is necessary to handle all the business, repairs and the like, himself, the trade-in must be put in good condition and sold on its merits. To this class of dealers the maintaining of a finishing and tuning department commensurate with the amount of business done is absolutely necessary.

My own experience in this has been that the average finishing and repairing cost on a trade-in has been \$17. This allows for a coat of varnish and one rubbing, a going over of the action and renewals where necessary, the wintening of the keys, tuning, voicing, nickeling the pedals and any other details necessary to bring the piano into retail form.

A clearance sale of these pianos every six months on terms that are attractive—very attractive, in fact—will usually get a number of good buyers.

The rental of some of the better ones makes the deal a profitable one, and the ultimate placing of the rental piano in the sale should dispose of it at a profit.

The operation of a strictly used piano store, or used piano department, is one solution for the larger operator and will keep his new department clean, and by

charging the "used" department with these used pianos he has his books clean. The used piano department then has them charged in the same manner as new pianos would be and the department will get values that should turn quickly.

The repair department in connection with this "used" department makes the repair charges very reasonable.

The placing of players in the second-hand pianos has never made any headway with us, and it is a question whether it is worth while, as a fairly good new player piano can be bought for the same price as the used piano, with a new player in it. Would the class of trade this player would attract be able and willing to pay the profit on the new investment? We have so far decided that it would not.

Taking the problem as a whole, we have come to these conclusions: If it is possible to make the customer see it, take his used piano for sale, to be his and sold for him, getting as much as you can for it, and charging him a nominal fee for this service. If you cannot do this, separate the "used" and new departments of your store just as much as possible and keep the new free from the effect of the used. If you must run them together, have the clean-up sale twice a year to handle a large quantity in a short time.

By all means, have a good finishing and repair department, and have the pianos in condition so that they will be satisfactory, regardless of the price paid.

In the allowance it has been our policy to, if possible, never allow any more than the difference between the wholesale price on the new pianos added to the selling cost; in other words, the "trade-in" must be velvet. If it is not you are buying it with the money with which you should be buying new pianos from your regular factories.

In regard to the selling of players on which the exchanges are usually made, we have found it good policy to sell the player pianos to buyers who were well able to pay at least \$15 a month or more. Even at that rate it will still take a great deal of money to finance a store handling, say, three hundred pianos a year.

As the ultimate object is to make money, be most careful that every deal produces a legitimate profit in itself, that the terms are such as will let you pay for

your goods in a reasonable time, and not have all the net profit tied up in the "trade-in."

One feature that may be overlooked, and one that is so insidious that it will take all the net profit and more, without your knowing exactly how it happened, is the selling cost you necessarily have to add to the "trade-in." If it is costing you 20 or 25 per cent to operate—I hope that it does not cost more—you must simply add this to the price that you have invoiced the "trade-in" to yourself, and this is the actual cost to you. Don't think for a minute that you have not this selling cost to reckon with, for you not only have, but it is a cash item.

The one-price system, for which too much cannot be said, makes it very necessary to place the right values on the "trade-ins," as the one-price man has the right price, and whatever he takes as payment for his one-price goods must be cash or a good equivalent. The disadvantage that the "no-price" man has in this kind of a trade is stupendous, as in many instances the merchant not only has to take the piano, but also to allow for the affections tied up in it.

But as long as there are two ways of doing business in pianos there will be this problem to solve. But the "no-price" merchant can figure that the "trade-in" is worth just so much, and the one-price man knows that it is worth just so much, and the customer will certainly not try and fool himself very much about how much he really is being allowed.

For this very purpose I would suggest that a table be compiled by the National Association of Piano Merchants of America of every make of piano available, giving an approximate value of piano values of given numbers. These values to be gotten from the manufacturers and to be strictly a matter for the association, an authority which would be recognized by both members and those who were not. Such a table would be worth many dollars to the retail dealers, and if conservatively made, would work a hardship only on the "no-price" dealer, who is trying to "put something over." The condition of the pianos will have to be taken as an average and the wear and tear as well, but even with this, if the selling price is taken as a basis, and the depreciation per year fixed at a certain percentage, there is no doubt but that a nearly just figure will be arrived at.

As a matter of courtesy, offer the "trade-in" to the dealer selling that line at the price in the list.

Each maker could fix a price for the trade allowance and not let the list go outside his dealers.

#### The Result of His Experiences With Used Pianos.

A PIANO man who considers his policy of handling used instruments just as important as his collection department confesses that during the last few months he has refused to accept a number of orders turned in by salesmen simply because they made allowances for old pianos which were out of all reason. It is true he lost some business, but he profits in the end. It is not quantity that the retail dealer desires, but quality. That is what counts most in the windup of the year's business.

Enlarging upon his experiences that have led him to see the vital importance of the exchange problem this party says:

"I have found upon investigation that the prospec-

tive purchaser was led to believe that he or she was going to receive for the old piano in exchange within a few dollars of the amount paid for the instrument when new. There is one solution to this evil, and that is to increase the selling price of the instrument being sold to almost double its real worth and value.

"This is where the one-price system plays an important part. If you mark the pianos on your floor plainly, adhering strictly to the one-price policy, you will find that your troubles in this respect will be fewer. We can truthfully say to any prospect that your ten-year-old daughter can come into our warehouses and purchase a piano from us just as safely as the most experienced business man or woman.

"Each and every piano is marked, and if the instrument retails for \$400 and we offer an allowance of \$50, then that customer is made to feel that he is receiving \$50 for the old instrument, as the ticket was placed thereupon before he entered the store, and it does not matter to us whether or not we are aware of the fact that he has an old piano. Furthermore the bargain seeker, as a rule, turns out to be very poor pay. I recall an incident where we were called upon to make an estimate on an old piano. Our limit, after carefully examining the instrument, was \$75. The prospect was indignant. She had been offered \$200 by one house and \$250 by another.

"May I ask what you paid for this instrument when you purchased it?" I inquired.

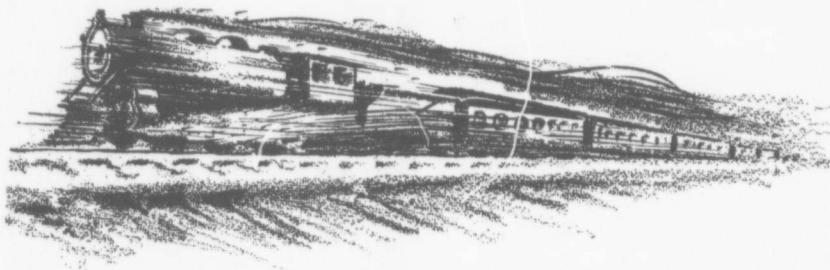
"Two hundred and fifty dollars," she replied.

"And you have had it for nine years, and you expect to get just as much for it now?"

"This kind of business is what has put the high class piano business where it is to-day. The public is not responsible for the existing conditions, but the retail dealer alone is to blame. The sole object is to make a sale, to make a big showing, even at a loss. We contend that the sum of \$100 should be the limit for an allowance for a second-hand upright piano in exchange, and then the piano should be in fairly good condition. As to the square we would prefer giving a discount from the regular price of \$20 or \$25 and let the customer give the instrument to some friend or charitable institution, for they are not even worth the cost of handling. The cost of handling the trade-in is quite an item. The drayages, sometimes the freights, and then the work which is necessary for the tuner and repairman—all of these should be considered.

"I will venture to say that should a committee of competent judges visit the various retail dealers and place a true valuation on their stock of second-hand pianos, it would reduce their assets at least 50 per cent on stock on hand. In some of the stores you visit, you see fifty, seventy-five or one hundred second-hand pianos standing idle and unsalable simply because the amount allowed for them will not permit of their being sold at a low price, and instead of being made to work they are held as assets where in reality they are a drain on the business.

"If every dealer in each town or city would get together and agree upon a scale of allowances for trade-ins, then this great evil might be eliminated and the individual stock greatly reduced, making room for new stock and keeping the general trade in a more healthy condition."



## BACK IN THE HARNESS

Back at your desk from the Toronto Exhibition. Away from the throng and jam that you encountered there—you have an opportunity to think of the many interesting and educational exhibits you saw while visiting the "Ex."

Crops, flowers, cattle, paintings, relics, machinery, pianos, hydroplanes, the Model Camp of the soldiers and numerous other sights.

But

The one thing that should remain uppermost in your mind is

### The New Scale Williams Electric Piano

Because

It is a step forward in the advancement of the piano industry of Canada. It opens a wider scope for all dealers. It is of vital interest to every dealer in Canada because it is "Made in Canada" by Canadians. Every dealer that came to Toronto and heard this remarkable instrument play cannot help but appreciate the degree of Canadian progress attained in its perfection.

And by the way, more of our dealers came to the "Ex." this year and visited our exhibit than ever before, since the old days when Toronto was the meeting ground for the manufacturer and dealer.

The general opinion of the dealers is exceedingly optimistic—they feel that the outlook this fall is exceptionally bright—that the people of Canada are going right on buying pianos, and if every dealer is "On the Job" he'll get his share and a little more if he "goes after it."

With a line of pianos to back up the New Scale Williams such as "The Sweet Toned Ennis" and Canada Piano, you're "There with the Goods"—at prices that appeal to all classes.

If you don't handle these pianos and want to increase your business write us TO-DAY.

**The WILLIAMS PIANO CO., Ltd.**  
**OSHAWA - ONTARIO**

### The Player Owner is Entitled to Roll Service.

TO face the fact squarely there is comparatively little effort put forth to let people know about the new player music rolls that make their appearance each month.

In the talking machine trade the new issues are one of the very most important phases of record-selling and they are treated as such. The fact that the new September records are out will be heralded abroad in many different forms. Player rolls come out each month with the latest hits, etc., for player piano owners but the lost opportunities for making this known and not only known but impressed upon player owners and prospective owners, are countless. The merits of the player roll have not yet made the impression there should be upon the mind of the general public, and how soon this will be done rests partly with the dealer. Let each dealer who values the future of the player as a commercial proposition ask himself—Have I done all in my power to let the people of this community know of the recent price-reductions in player music? Am I using every reasonable means of getting the monthly bulletins of new rolls into the hands of every player owner? Do I let every player purchaser know that he can get real service in rolls at my store?

The other day a gentleman who was championing the qualities of a certain automobile was asked: then why haven't you one of that make? "Oh," he said, "the machine is a dandy but the local service to owners is rotten." The same is true of rolls. There are men who purchase players, who are satisfied with the instrument in itself but who can rightly complain of poor service afterwards.

The player can never be separated from the roll.

### The Tuner and the Bridlestrap.

UNTIL there is a better appliance the bridlestrap will continue in use, asserts a piano tuner in the course of an article in the Tuner's Magazine, and this party proceeds to outline his idea of the simplest method of replacing it whenever necessary by saying: "Enlarge the hole in the leather ear, so that it can be readily attached to the point of the bridle wire hook, with a pair of long-shanked tweezers insert the bridle tape into the hole in the back stop, then draw through completely, taking care to have the tape lay flat in the hole. Hold the end of the tape firmly with the tweezers, put on a drop of liquid glue, and glue it on the back stop shank or on one side of the hammer block.

"This process does away with the awkward bridle tape inserter, tying the tape to the bridle wire with a string and other more or less troublesome methods. A tuner who takes any interest in his work will always be supplied with bridle straps, bushing cloth, nosing felt, front and balance rail punchings, jack, damper-lever and hammer butt springs, bridle wire, back check wires and liquid glue in flat, round pocket oil can with a brass screw cap, this being the cleanest and most satisfactory way of carrying liquid glue in a tool kit. There were a number of innovations intended to do away with the bridlestrap, but they were the cause of such serious complaint that the factories using them discontinued their use and went back to the bridlestrap."

### Follow-up Letters for the Tuner.

THE Journal is in receipt of a series of follow-up letters used with good success by a piano tuner to keep his customers reminded of the tuning question. Of course he sends out literature to piano owners to whom he is a stranger with the object of getting their business, but this series of three letters is worthy of consideration and is here reproduced for the benefit of individual tuners and the dealers who maintain a tuning department.

#### Letter No. 1.

In looking over my records I find that it is more than six months since I last tuned your piano. It is a well known fact that a piano should be tuned every six months whether used or not to keep it in perfect condition.

Many pianos are tuned below the standard pitch, because they have been neglected or because the work has been done by a different tuner each time. It is always best to have the same tuner, as he is familiar with your instrument and takes a personal interest in the work.

Send enclosed postal, or telephone and I will give it prompt attention.

#### Letter No. 2.

Some time ago I wrote you regarding the tuning of your piano, but have not heard from you as yet.

My records show that your instrument was in good condition when I last tuned it, and I am sure you would like to have me keep it so.

There are many parts to a piano, and if any of these parts become loose or broken and looked after properly at the right time it may ruin the piano. There is approximately between eighteen and twenty tons tension on a piano at international pitch; in fact, one hundred and fifty pounds tension on each string. It is three days and night, year in and year out, whether used or not.

In order to keep your piano at international pitch and to get the full rich tone that every owner of a piano desires, you should have it looked after at regular intervals. By doing this you may save many dollars that will have to be spent in repairs later on if you neglect your piano now.

Send postal or telephone me, and I will be glad to look over your instrument.

#### Letter No. 3.

You have already received two letters from me in reference to tuning your piano, but I am afraid you have overlooked the matter.

I take a personal interest in every piano I tune. Why?

Because I feel sure that if I tune your piano properly you will grant me the privilege again—and again.

That is what I want.



I think that you can see the many advantages to be gained by having one competent tuner take care of your piano. If you appreciate skill, experience and high class work, send the enclosed postal or telephone me.

### The Inaudibility of Piano Strings.

**DURING** my student days I well remember being told that we see everything upside down, and the lecturer on that particular afternoon proceeded to demonstrate to us that that was indeed a fact," says Mr. G. H. Berry in an article in the London Pianomaker. "To the human eye every visible object is seen inverted. In the same way it is rather startling, to those unaware of the fact, that the sound we hear from a piano does not come directly from the strings at all, but only indirectly through the sound-board being set in vibration. If the strings of a piano could be insulated from the sound-board and from the frame and case, the instrument would be quite inaudible when played upon.

"A very simple little experiment, which should be carried out by everyone interested, will show that a piano string, when not attached to a sound-board, is quite silent even when it is caused to vibrate with an amplitude which is visible, and may be as much as one-eighth of an inch or more. Take a length of steel wire and attach a weight at each end, say 4 lbs. at one end and 24 lbs. at the other. If the weights have loose rings they should be taken off. Then, by means of a short piece of cord, hang the smaller weight from an iron girder, or if that is not available, from the cross-beam over a doorway. The writer used weights as given above and steel wire No. 14, with a length of 2 feet between the two weights.

"Under these conditions, the string, when struck, should give a note which in pitch would be about the same as the A on a piano two octaves from the bass. When the wire was struck with a piano hammer it was seen to vibrate with an amplitude of about one-eighth of an inch, but no sound of that pitch was audible at 2 feet from the string. The top and smaller weight serves a useful purpose, its inertia keeping the end steady when the string is struck.

"A useful table showing the pitch or frequency of every note on a piano is given below. The figures are calculated from the New Philharmonic C, giving 522 vibrations per second. The intervals are those of equal temperament, and are obtained by multiplying or dividing any given note by the 12th root or 2 or 1.05946 to get the next note higher or lower respectively.

A	27	55	110	219	439	878	1756	3512
A sharp	29	58	116	232	465	930	1860	3720
B	31	61	123	246	493	986	1972	3944
C	32	65	130	261	522	1044	2088	4176
C sharp	34	69	138	276	553	1106	2212	
D	36	73	146	293	586	1172	2344	
D sharp	39	77	155	310	621	1242	2484	
E	41	82	164	329	658	1316	2632	
F	43	87	174	348	697	1394	2788	
F sharp	46	92	184	369	738	1476	2952	
G	49	98	195	391	782	1564	3128	
G sharp	52	103	207	414	829	1658	3316	

### Getting Fine Scratches Out of the Case.

**A**PRACTICAL piano man asked the Furniture Manufacturer and Artisan for information about getting the fine scratches out of piano case surfaces after having pumice-stoned the work, and this is the answer he got:

"The scratches which you complain of are often due to the rotten stone or more particularly to the pumice stone. The pumice stone is purchased in large quantities by the barrel, and this rarely gives us a difficulty, but when pumice is purchased in the retail way it is apt not to be all pumice stone or rather ground china, and in this the little particles of the glaze cause you all the trouble. The amount of time that you give to the drying of the varnish is certainly sufficient and the material that you are using is certainly good. It looks to me as though the trouble then would be in the stone that you use, but there is one more possibility, and this may be a fault of yours. If in the felt blocks you allow clogging to take place, you are apt to have the scratching. This should be cleaned quite often.

"Now as to a method of getting out the scratches, there is only one thing, that is more rubbing. Continue the method until you have dispensed with all the scratches. I notice in your letter you say that you use but one coat. Can it be that this one coat is not sufficient to give your surface enough to overcome all the defects in the previous coat, and that this is the cause for your scratches? How would it be if you tried, instead of using twenty-one days for drying the varnish, five days for the first coat and then give it another coat and then rub in the way as you explain. This possibly would clean up all the defects."

### Montreal Letter

**W**ITH the reopening of schools and the return to the city of vacationists business takes on a more cheerful aspect. There is a strong tone of optimism in music trade circles influenced by more favorable trading conditions.

"If there is anything to be gained from experience it would seem that manufacturers and dealers would be a little more careful in future about granting long credits, but it is to be feared that the lesson has not been severe enough," said Manager A. E. Moreland of J. W. Shaw & Co. "Long time works all when everything is lovely and money plentiful, but it is a stumbling block when the opposite pertains. But we will never have another such period as we have been experiencing. Perhaps we will never have another just like it or brought about by the same causes, but do not forget that the tide will come in and go out with more or less regularity. This is the history of business in the new world, and we might just as well recognize it and be prepared. When we do that, dislocations in trade will be less severe. Let us have more care in regard to long credits."

A Dominion charter has been issued to Musical Strings and Specialties, Limited, the capitalization being \$20,000. The personnel of the new company has not yet been given, the incorporators being local lawyers and employees.

Mr. Armitage Layton, manager of Layton Bros,



Style E Louis XV. Case.

Height, 4 Feet 8 Inches.  
Width, 5 Feet 4 Inches.

Depth, 2 Feet 3 Inches.  
Weight Boxed, 900 Pounds.

**T**HIS instrument is one of our several designs that compel admiration. It is a creation representing the highest plane in the art of piano-production. Everywhere in its make-up is to be seen the hand of the expert practical piano man, making it suited to the requirements of the musician, the student, the home, public halls and therefore a safe line for the dealer's stock.

The Willis proposition to Agents is without equal. Shall we send you particulars?

## WILLIS & CO., LIMITED

Head Office: 580 St. CATHERINE ST. W.

**MONTREAL**

**CANADA**

Factories: **ST. THERESE, QUE.**

phonograph department, in which Columbia and Edison lines are energetically featured, took advantage of the Canadian National Exhibition to pay Toronto a visit. While in the Queen City Mr. Layton went through the Columbia factory where he was an interested spectator of the various processes in the manufacture of Columbia records.

C. W. Lindsay, Limited, have opened up a branch at Three Rivers, Que., under the management of Mr. J. R. Trudeau. They will handle the Steinway, Nordheimer and Lindsay lines, and another Toronto make. In addition to the two warehouses in Montreal the company operates branches at Ottawa, Quebec, Kingston, Brockville, Renfrew, Pembroke, Arnprior, Cornwall, Hawkesbury, Smith Falls and Carleton Place.

H. H. Belyea of Amherst Pianos, Limited, Amherst, N.S., was cultivating the Montreal trade during the past month.

H. C. Wilson & Sons, Limited, Sherbrooke, Que., made their 31st annual exhibits of pianos at the recent Sherbrooke Fair and in addition had exhibits at Ayer's Cliff and Bromé Fairs.

The many friends of W. H. Leach, President of the Leach Piano Company, Ltd., will be pleased to learn that Mrs. Leach is progressing favorably after a serious operation and has been removed home after having been confined for several weeks in the Royal Victoria Hospital.

"If you think twice before you speak once you will speak twice the better for it," said J. H. Mulhollin the loyal Evans Bros. representative, who has made a distinct success with this make. His optimism soars high as regards future bookings for September and the months following in Evans Bros. instruments.

The Canadian Graphophone Company report an increase in trade due to the return to town of many of their customers. Columbia Grafonolas, they state, are and will be in greater demand than ever this fall and coming winter. They report wholesale business in the province of Quebec as steadily improving and have delivered lately some of the better and more expensive types of Columbia machines to new agents.

"Business still shows that lack of resiliency, which is to be expected under present unsettled conditions. There is little stretch or give to it anywhere. When you hit it there is no bounce back. Through it all, however, there is that unmistakable strain of optimism. We know business will resume its normal tone and after that will, perhaps, as in the past, expand to the greatest degree. This optimism springs from the ever present thought that it might be soon," said Gervais & Whiteside, the local Karn-Morris optimists.

J. W. Shaw & Company note a distinct revival and betterment of trade conditions in the sale of Gerhard Heintzman and Shaw pianos. Their sheet music and talking machine departments are busy.

Leopold A. Poulin, who drove his automobile from Riverside, California, to Montreal, has again associated himself with Layton Brothers in charge of their French department. Mr. Poulin was given several months leave of absence on account of poor health. He has returned robust and full of vigor and is again preaching the doctrine of Mason & Risch excellence.

W. W. O'Hara, of Layton Bros., has returned from a two weeks' vacation spent at Knowlton, Que., where

he tried to forget business while learning the art of an angler. "Wally" by the way is a pioneer salesman and a convincing and energetic speaker, for which two qualities he is widely known locally. It is that untiring determination and zealous enthusiasm, together with a pleasant, approachable nature, that makes him an enviable, successful piano man. He not only knows his own lines thoroughly, but he keeps mighty well posted from alpha to omega on the others in the field. He is therefore ready for all references and comparisons that may be offered.

Herbert A. Layton, of Layton Bros., is back with a nice coat of tan from a vacation of a month spent at Higginette Springs, Vermont.

The wholesale sales force of Willis & Company, Limited, are out on the firing line early for fall orders, which are beginning to arrive at the factory with satisfactory frequency and size. "Trade is more than holding its own and the month promises to be, in volume of business, much better than for the same period a year ago," is the report from their retail sales department.

C. O. Lamontagne, Montreal, is bringing on Pablo Casals in October next. This artist made a most favorable impression on his last visit to Montreal. He is also featuring the Canadian Grenadiers' Band of Montreal, who under his auspices will shortly give a concert. Casals is a prominent Columbia artist.

Henry Hamlet of Layton Bros. is spending his vacation in Toronto and Buffalo.

Phillip E. Layton, senior member of the firm of Layton Bros., is in Toronto arranging for the publishing of a new song of his own composition, "Off to Fight the Germans."

Success in its highest interpretation is being accorded Mason & Risch goods by Layton Bros. This firm recently received an order from a prominent wholesale dry goods merchant of Montreal for a special Mason & Risch Grand, Louis XVI model in Cirassian walnut. Some good business has recently been closed in two manual Thomas organs and the sale of Sherlock-Manning instruments for spot cash has been a prominent feature in the month's business just closed. Layton Bros. have been displaying in their show windows a Grafonola manufactured by the Aeolian Company. They are stocking this machine.

C. W. Lindsay, Ltd., report business as showing signs of improvement and they anticipate a good fall trade in Nordheimer and Lindsay instruments.

Mr. Charles Culross is one of those patriotic citizens who simply cannot see hard times behind, at hand or ahead when this section is as prosperous as it is now. So it is little wonder that he is predicting the best fall run he ever had on Martin-Orme pianos and players.

The R. S. Williams & Sons Co., Ltd., Toronto, through their Montreal manager, Mr. C. R. Coleman, are supplying the 77th Battalion of Ottawa with a complete set of Class A Boosey Band Instruments. The R. S. Williams Company are exclusive representatives of this firm in Canada in band instruments.

Willis & Co., Ltd., are among the firms which have undertaken to keep positions open for all their employees who go on active service.

Through the generosity of the Ottawa Electric Railway, the John Raper Piano Co., Ltd., Willis & Co., Ltd., and C. W. Lindsay, Ltd., the playgrounds committee



## 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 IS NOW INSTALLED IN ALL SHERLOCK-MANNING PLAYERS. 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.



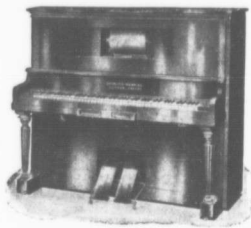
Player Style 135

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 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.

The man who gets the Sherlock-Manning Metalnola Player now will make money before December 31st, 1915.

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

were recently able to furnish cars to convey children to and from the athletic meet in Ottawa who would otherwise have been unable to attend.

Robt. A. Willis, vice-president of Willis & Co., Ltd., was in charge of the firm's exhibit at the Canadian National Exhibition in Toronto, where they had a representative display of their lines and Knabe grands.

W. H. Leach, president of the Leach Piano Co., Ltd., has sent his personal cheque for a goodly amount as his contribution to the Aeroplane Fund being conducted by the Montreal Board of Trade.

Accompanied by Mrs. Shaw, Mr. J. W. Shaw, the well known music dealer and who is also a successful real estate operator on a large scale, visited Toronto to take in the Canadian National Exhibition.

Mr. Gervais, of Gervais & Whiteside, the well known Karn-Morris agents was among local dealers in attendance at the Canadian National Exhibition.

### Winnipeg Letter

WITH the largest crop on record being harvested under ideal conditions the outlook for fall piano business is more hopeful. In some cases buying has already received an impetus, though normal business is not looked for yet. Talking machine business is good and sheet music trade has also improved with the opening of schools for the fall term.

Mr. O. Wagner, of R. S. Williams Co., and family have returned from an enjoyable holiday spent at Manitou, Manitoba.

Mr. Fred Killer, of Gerhard Heintzman, Ltd., spent a day or two in Winnipeg on his recent trip to the West.

Mrs. J. B. Cordingly, aged 27 years, died at her home at the Parkview Apartments, Brandon. The deceased had been in Brandon only three months, having moved there when her husband was given charge of the business of the J. H. McLean Company. She was a daughter of Andrew McBain, 568 Sherborne Street, Winnipeg, and had lived in this city until she went to Brandon. Interment took place in Winnipeg.

The J. H. McLean Co. have donated a handsome cup for the Elmhurst Golf Club competition. Mr. J. W. Kelly, head of this firm is a golf enthusiast and a prominent member of the Elmhurst club. He is the club representative of the Manitoba Golf Association.

Edison phonograph business with Balsom Bros., Portage Ave., is "looking up," during the past month there has been an increase in cash sales, money is stated to be coming in more freely from the country districts.

Mr. Geo. H. Heintzman, of the Heintzman Piano Co., recently spent two or three days in this city on his way West.

Mr. W. G. F. Seythes of Regina was a recent visitor to the Cross, Goulding & Skinner Co. of this city. Mr. Seythes called on his way East.

Mr. Bull, Western Manager of Cross, Goulding & Skinner, reports country business as being very good, also collections as keeping up to the mark.

Mr. R. S. Gourlay, President of Gourlay, Winter & Leeming, Ltd., Toronto, met a number of old friends in the trade when in this city recently. Mr. Gourlay was on a visit of inspection in the West.

The Karn-Morris Piano Co. report the sale of four Karn pianos to the Royal Alexandra Hotel.

Mr. Albert Nordheimer, President of the Nordheimer Piano Co., who has been attending the Panama Exposition and the Piano Manufacturers' Convention at San Francisco, spent several days in this city recently. While here Mr. Nordheimer met a number of his old friends by whom he was entertained royally.

Miss Nellie Malcolm, the popular Scottish soprano and pianist left Aug. 23rd to fulfil an engagement at the Toronto Exhibition for the Sherlock-Manning Piano & Organ Co., of London, Ont.

Mr. Frank Smith, Manager of the Whaley, Royce & Co's Western branch, who is at present on a business trip to Western towns, is meeting with good success in booking orders for "Imperial" lines.

Mr. R. C. Willis, Western manager of the Doherty Piano Co., is very well satisfied with trade for the month of August, this firm having doubled their sales over the same month of last year. Collections, Mr. Willis states, are coming in steadily and prospects are bright for fall and winter trade.

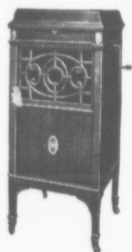
Messrs. Fowler & Co. have just placed an order for five car loads of Willis Pianos to supply their fall and winter trade. Country business is good. City business being still quiet.

Winnipeg Piano Co. report a slight improvement in the general feeling and fervently hope for early realization. Mr. Smith is still making substantial progress and is feeling altogether different to what he did before he went to the Beach. Two more employees of the Winnipeg Piano Co. have enlisted for the front—Mr. Alex. Renwick of the Piano sale staff and Mr. McDowell of the Grafonola department. Both of them were presented with a cheque by the firm and a ring and watch respectively by the staff as a token of appreciation.

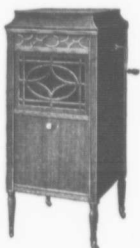
Winnipeg Piano Co. had a very peculiar experience recently when an opposition salesman much given to floating poor cheques and lifting pianos from customers to be disposed of to his own private advantage, walked into the store and went through the performance of buying a piano for \$450.00 which he had practically arranged to sell in the country for less than factory cost. He went the length of giving a false name and all kinds of false information, but as the piano was not shipped, it was not thought worth while taking the matter further, though from information received from his late employers, he will soon qualify for that position where he will be "on the inside looking out."

Mr. R. Shaw, Manager of Columbia interests in the West, reports good business. He states that orders are pouring in from the West, splendid crop reports having their effect immediately. Columbia dealers are anxiously awaiting the new Columbia National Advertising Campaign to be launched and are very enthusiastic over the improvement in tone production. A trio, "Because," by the Taylor, Hackel, Berge Trio is considered one of the greatest pieces of tone recording.

Sir Edward Elgar has given us a charming piano-forte number entitled "Rosemary." It reminds one in style of "Salut d'Amour," but is even simpler in construction and the amateur pianist will find no technical difficulty in mastering it. "Rosemary" is an Elkin & Co. publication.



New Disc Model C-200



New Disc Model C-150



New Disc Model A-160

## ANNOUNCING NEW MODELS of EDISON DISC and AMBEROLA PHONOGRAPHS

### THE DIAMOND DISC LINE

In response to a popular demand for a still greater variety of cabinets in the new Edison Diamond Disc Phonograph, three new models have just been added to the line.

Models C-200, C-150 and A-100 are the new members of the Edison Diamond Disc family. Their list price, respectively, is \$275, \$200, and \$137.50.

Edison dealers are now offering these new models to their customers. They are handsome examples of the cabinet-maker's craft. Those who have their finger tips upon the pulse of the great demand for Mr. Edison's perfected musical instrument, predict that these new models will win instant favor.

### NOW—A COMPLETE SELECTION

With the addition of these three new models, every music lover who desires a phonograph measuring up to the Edison standard will find a style and a price to suit his preference. The range of prices is now as follows: \$110, \$137.50, \$158, \$200, \$225, \$275, \$325, \$375, \$515, \$615.

### THE DIAMOND AMBEROLA LINE

Beginning with August three new models of Edison Diamond Amberolas were introduced: Amberola 30, \$40; Amberola 50, \$68.50; Amberola 75, \$100. These three styles, possessing all the superior advantages of tone quality and attractive cabinet design, together with the older Model V., \$80, will efficiently supply the demand for a high grade instrument at a reasonable price.

Now is the time for every shrewd merchant in the music trade to investigate the new Edison line. The man who comes in now will reap the greatest reward. We will be glad to explain, upon request, our plans for the coming year, as well as our terms for representation.

TRADE MARK  
*Thomas A. Edison*  
INCORPORATED

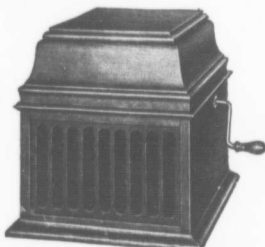
103 LAKESIDE AVENUE  
Orange, N.J.



New Amberola Model 75



New Amberola Model 50



New Amberola Model 30



### One-line Policy Unknown in Sheet Music Trade is Losing Favor in Talking Machine Trade.

FEW grocers, if any, confine themselves to carrying one brand of tea because tea-drinkers do not confine themselves to buying one brand. The proprietor of a boot and shoe store may favor one make of boot but he stocks various makes to take care of the different tastes of different people. It would perhaps be impossible to find in all of Canada a music dealer attempting to do business with the publications of any one publisher. And certainly the majority of piano dealers represent more than one piano manufacturer.

Working on the same principle, a marked feeling is everywhere evident in the talking machine trade against the one-line policy. As one man puts it, "the day of the restricted-to-one-line agreement is getting on to late afternoon." What a fine job it would be for any traveller to go over the trade in the interests of any one music publisher and attempt to show the dealer that he should tie himself up to that one firm's songs! There are those who claim the sheet music trade would be the better for a fixed selling price in standard songs, etc., but it remains an open opportunity for anyone to come forward to champion the exclusive agency in sheet music selling.

Sheet music and talking machine records are both music with a great many points in common. No one brand of records will take care of all the trade. Various companies have recording arrangements with different artists and from the record end—the cream of the talking machine trade—few dealers can afford to go on accomplishing the most in their own interests with one make of records.

### Three Lost Sales Convinced Him.

YOUNG Mr. Blank, who holds quite an important position at a comfortable salary was invited with his wife to spend the evening at his employer's home. After dinner, part of the evening was spent up in the sitting room with the talking machine going. It was a medium-priced machine and played splendidly. Between the excellent music produced and the fact that a number of records there were favorite pieces of Mrs. Blank, she was greatly taken with that particular machine—so much so that a few days later Mr. Blank decided to surprise his wife with an exact duplicate of that machine for a birthday gift.

Going to the music store where he usually dealt he made his want known and was surprised to be told that they did not handle that make of machine. "It was a pretty good one too," the salesman said, "and pretty well known, but they sold an even better make," but he didn't even get a chance to present his arguments for Mr. Blank wanted a definite thing and nothing else, better though it might be, would do. So the music

store lost that sale—which was a cash one. That was Monday. Before the week was out two more sales were lost because the people wanted a certain machine for certain particular reasons. That week's lost sales—just the three—turned the head of the business against the one-line policy.

### Presentation Business.

WHAT was considered, by a contemporary of this Journal, to be an outstanding feature of a recent wedding was the fact that the groom's present to the bride was a talking machine and a selection of records. No doubt the gift gave the young husband's friends an opportunity to work off some alleged humor re "talking" machines, animate and inanimate, but the fact remains that such a presentation is unusual. In fact it is somewhat unusual to hear of a talking machine being the present selected for any occasion other than as a household Christmas gift.

Why should not the groom present a talking machine to his bride or why should her father not present it to her, or why should not the couple's choir associates, church friends, club companions or any other group not give them a talking machine and records? In short, why should such a presentation be unusual?

It may not be a "fault" that the talking machine is not more often chosen for presentation purposes. It may be that trade has not developed quite to that stage yet but it looks mighty like as if the dealers have been too well satisfied with what comes to them to go after such business as this.

It has become fashionable to announce "engagements" in the newspapers at so much per insertion in the same column with marriages and births. Merchants in some lines place a high value on these "engagement" announcements. It would be interesting to know just how many talking machine retailers are interesting themselves in what might be termed "presentation" business.

### The Furniture Man a Competitor.

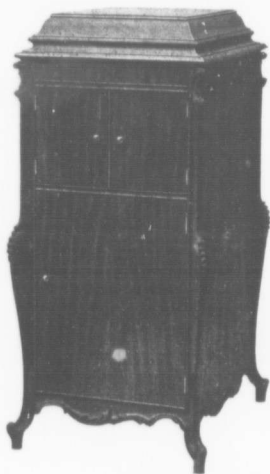
EARLY in the development of the talking machine business the manufacturers saw that their road to successfully marketing their products was in the retail music store. Their success lay in marketing their lines as musical instruments or as the means of giving musical entertainment and education.

Now that the music dealers, in conjunction with the manufacturers, have developed the business, have brought it to a point that everybody has heard and seen talking machines and where the introductory work has been accomplished, retailers of other lines are readily taking in talking machine agencies.

The furniture retailer particularly is attracted by the talking machine proposition. He is accustomed to instalment business and knows how to handle it. From a furnishing standpoint the talking machine is a somewhat kindred line and certainly the cabinet branch of the business fits in with his stock. His connection and intimate knowledge of the household with which he is dealing also makes the furniture dealer a formidable competitor of the music store for talking machine business.

That the music store is the logical place to look for talking machines is undeniable. It is also undeniable

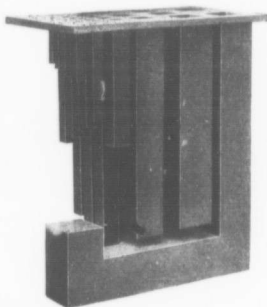
# THE NEW PHONOLA AND THE INVENTION



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



that laxity of the music dealer on taking in the talking machine or laxity of service after taking it on simply invites the public to the store of the furniture man.

#### An Aid to the Student Drummer.

**W**OULD you recommend my drumming with a talking machine to help my playing and reading? This question was recently asked of a teacher by an amateur who had studied drums for about a year and who knowing that he would progress more rapidly if he could play with a band or orchestra thought that as it was impossible for him to do so he might use the talking machine for a substitute.

The teacher replied that it was a very good idea to drum with a talking machine. He said that he had advised it for several of his pupils and by so doing they had gained much knowledge. He added that you can buy printed band or orchestra parts to most of the marches and band numbers, for which records are made, but you must be careful about the repeat strains, for where the repeat strains are written in the printed parts they are often left out in records for economy in time and space.

#### Automatic Plan for Remunerating Salesmen.

**M**R. C. C. Cobb, a salesmanager, outlines in the August issue of Advertising and Selling the plan his firm has adopted for fixing a salesman's remuneration.

Their bonus system was adopted to compensate salesmen who reduced their selling cost, to prevent controversy liable to ensue each succeeding year the salesmen are employed, and to eliminate bias through friendship or other conditions. Of course no matter what kind of a bonus plan is adopted, there is bound to be some deviation therefrom due to extenuating circumstances as to sales conditions, opening of new territory, readjustment of old territories, etc.

The system employed by Mr. Cobb is thus explained by himself:

"Through our bonus plan applied on an equitable basis for compensation based on sales, it obviates an undercurrent of dissatisfaction among salesmen and is evidence that no favoritism is being shown. In our bonus plan, it was the idea of overcoming differences of opinion as to the relative value of salesmen as their length of service progressed. This is decided when the salesman is first employed and when there is little or no likelihood of personal friendship entering into our business relations, a condition which is apt to grow up between the sales manager and the salesman and oftentimes blinds both parties as to the amount of compensation warranted. We employ a salesman at a salary not to exceed a given percentage of estimated sales in the territory under consideration. This percentage does not penalize a salesman working in a territory where necessarily due to conditions his travelling expenses must naturally be higher.

"If a salesman exceeds the fixed maximum sales, he receives a commission of 5 per cent on the sales in excess of such amount. The following year the total sales of the preceding year become the maximum amount of sales expected and a commission of 5 per cent is paid for sales in excess of this amount. The salary and commission earned the first year is the amount of salary paid the second year. This, under the equitable arrangement as to the volume of sales expected, based on a

careful analysis of a territory, makes it possible for the salesman to earn an increased salary each year commensurate with his energy, thoughtfulness, progressiveness and sales ability, and automatically this arrangement is continued year after year indefinitely, for the salesman earning a commission reduces his selling cost each succeeding year.

"This automatic readjustment of salary each year is assured from the fact that a salesman selling a certain amount this year and earning a commission can under ordinary business conditions exceed next year the present year's sales. As yet we have not reduced any salesman's salary who did not sell the maximum amount agreed upon, and which is likely to occur through general business conditions existing during the past year. This condition is likely to occur in a new territory and provision should be made at the time the salesman is employed that will forestall the possibility of misunderstanding at the end of his first year's service. We provide for this by establishing a minimum sales, which, if reached, will continue the salesman's services for another year at the same salary.

"Annual dispute as to salary is absolutely eliminated, especially if territories are brought to a level basis by the point system to equalize state of development, etc., as has been proven in the carrying out of this plan adopted nearly seven years ago. If it were possible to have a correct analysis of the sales value of each territory, the relative difference of travel encountered in the different territories, etc., it would permit of a more scientific working out of the bonus plan than we have accomplished up to the present time, due to the originality of the plan and the fact that in its first application we did not have as thorough an analysis of our sales problem, distribution and division of territory as at the present time. By this, I mean that if a territory is only possible of producing say, \$30,000 of sales, then a salesman should be employed at a salary and estimated traveling expenses that will keep the selling expenses within the proscribed percentage of cost deemed necessary by manufacturer or jobber.

"Let us say that this should be 10 per cent, then the total salary and traveling expenses must not exceed \$3,000. If a salesman keeps his salary and expenses down to \$3,000, and he should sell \$35,000, it is reasonable and just that he share in the saving that he has effected in the sales cost in his territory. We will assume that the bonus is 4 per cent, therefore, his salary, expenses and commission for the year would amount to \$3,200, his selling expense has been reduced from the estimated 10 per cent, or approved selling cost, to approximately 9 $\frac{1}{8}$  per cent, and the following year the salary will be \$3,200 and commission of 5 per cent paid on all sales in excess of \$35,000.

"We have salesmen who have been with us six years, where the question of salary or compensation has not been brought up since our agreement at the time of entering our employ and who under this working arrangement are now earning handsome increases over their first salary, and all done without any question or controversy or misunderstanding. With some of our salesmen, due to some changes in territory and other conditions existing, it has been advisable to make some voluntary increase in salary but with this salary adjust-

ment, we have increased the fixed maximum of sales in order to earn commission. In some instances salesmen have earned commission and in others not.

"In the main, the bonus plan, like the one in use by us, or adopted along similar lines, will work out satisfactorily both to the employer and to the traveling salesman. Of course, it is necessary to fix the maximum amount of sales expected, salaries, etc., upon the general selling condition of the product.

"It must be obvious to any one that where a selling expense should not exceed 5 per cent or 6 per cent of the gross sales the commission percentage should not exceed 1 per cent or 2 per cent, or it might be equitable to make the commission one-half of the average selling expense of a product. Thus, if it is 6 per cent, the commission should be 3 per cent. Under this plan, if a salesman doubled his maximum sales, it would reduce the selling expense  $1\frac{1}{2}$  per cent or cut it down to a  $4\frac{1}{2}$  per cent basis."

## NEW RECORDS

### COLUMBIA RECORDS FOR OCTOBER.

- 10-INCH DOUBLE-DISC RECORDS—Price 85c.**
- A1792 It's Tulp Time in Holland (Whiting). Ethel Costello, soprano, and Andrea Sarto, baritone. Orchestra accomp.
- A1800 Ah I Can Do It Just Love You (Monaco). Henry Burr, tenor. Orchestra accomp.
- A1798 Where's the Girl For Me (Kern). Frederick Wheeler, bass. Orchestra accomp.
- A1804 Little Grey Mother (De Costa). James Reed, tenor, and James F. Harrison, baritone. Orchestra accomp.
- A1801 Follies of 1912 (Hirsch). Hello Frisco, Elda Morris, contralto, and Sam Ash, tenor. Orchestra accomp.
- A1806 Scaddle De Moech (Mac and Smith). George H. O'Connor, tenor. Orchestra accomp.
- A1807 Down in Bon-Bombay (Carroll). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- A1802 O Those Days (Romberg). Fox Trot. Guido Dietz, accordion. Hop a Jinty With Me and My Little Girl (Donovan and Von Tilzer). One Step. Guido Dietz, accordion.
- DOUBLE-DISC RECORDS—Price \$1.25.**
- A5705 Hold Me in Your Loving Arms (Hirsch). Fox Trot. Prince's Band. Silver Fox Trot (Lodge). Prince's Band.
- A5706 Peet Medley. (Introducing "Firefly" and "Come Back, Dixie.") One Step. Prince's Band.
- Witmark Medley. (Introducing "Sweet Kentucky Lady," "Sprinkle Me With Kisses," "I Love Them All," "Auntie Shimmer's Chick Dinner.") One Step. Prince's Band.
- A5707 Omar Khayyam (Romberg). Fox Trot. Prince's Band.
- A5708 Shapira Medley. (Introducing "Played by a Military Band.") One Step. Prince's Band.
- A1803 Rub Quartette (Reed). Peerless Quartette. Orchestra accomp.
- A1799 Ye Banks and Brees of Bonnie Doon (Words by Robert Burns). Bonnie Wee Thing (Words by Robert Burns). Henry Burr, tenor. Orchestra accomp.
- A1796 Silver Threads Among the Gold (Danks). Charles Adams, celesta, soloist.
- A1797 War Talk at Pumpkin Center. (Original). Song at finish. Orchestra accomp.
- Moving Pictures at Pumpkin Center. (Original). Cal Stewart, comedian.
- 12-INCH DOUBLE-DISC RECORDS—Price \$1.25.**
- A5704 Humoresque (Dvorak). George Stehl, violin, with orchestra. Schmetze, harp.
- A5703 Scenes Pittoresques—Angelus (Massenet). Prince's orchestra. Scenes Pittoresques—Fete Boheme (Massenet). Prince's orchestra.

- A5693 Festival Overture (Lassen). Part 1. Prince's Orchestra.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—Price \$1.00
- A1808 The Yessant Chair (Roost). Columbia Stellar Quartette. Unaccompanied.
- Tenting To Night on the Old Camp Ground (Kittredge). Columbia Stellar Quartette. Unaccompanied.
- A1809 Old Black Joe (Foster). Instrumental Trio. Taylor Trio, 'cello, violin and piano.
- A Perfect Day (Charlie Jacobs-Bond). Instrumental Trio. Steh, de Jager and Weinstein, violin, 'cello and piano.
- A1810 Contrades (McLennan). Albert Wiederhold, baritone, and Columbia Stellar Quartette. Orchestra accomp.
- Happy Three (Keeckel). Albert Wiederhold, baritone. Orchestra accomp.
- A1785 Serenade (Haydn). George Barre, flautist. Orchestra accomp.
- A1812 Hilo, Hawaiian March. George Barre, flautist. Orchestra accomp.
- Kohala March. Palle K. Ima and David K. Kahi, Hawaiian guitar duet.
- A1782 One Sweetly Solemn Thought (Ambrose). Grace Kerns, soprano, and Mildred Potter, contralto. Orchestra accomp.
- Serenade (Pierce). George Barre, flautist. Orchestra accomp.
- A1812 Hilo, Hawaiian March. Irene West Royal Hawaiian Troupe. Violin, flute, 'cello, and piano accomp.
- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—Price \$1.50.**
- A5711 Killarney (Halle). Alice Neilson, soprano. Orchestra accomp.
- Barney O'Hea (Lover). Alice Neilson, soprano. Orchestra accomp.
- A5709 Rigolotto (Verdi). "Beautous Daughter of the Graves." Grace Kerns, soprano; Mildred Potter, contralto; Charles W. Harrison, tenor; Albert Wiederhold, baritone. In English, with orchestra.
- Lucia Di Lammermoor (Donizetti). "What From Vengeance." Grace Kerns, soprano; Mildred Potter, contralto; Reed Miller, tenor; Charles W. Harrison, tenor; Frank Croston, bass; Albert Wiederhold, baritone. In English, with orchestra.
- A5710 Absent (Metzler). Corinne Rider Kelsey, soprano. In English, with orchestra.
- A Dream (Bartlett). Corinne Rider Kelsey, soprano. In English, with orchestra.
- A5697 Bourree from C Major Suite (J. S. Bach). Pablo Casals, 'cello. Mazurka (Popper). Pablo Casals, 'cello. Piano accomp.

### EDISON RECORDS FOR SEPTEMBER.

- CONCERT LIST—\$1.00 each.**
- 28214 Good Bye. (P. Tosti) Mine. Anita Rio. Soprano, orchestra accomp.
- 28213 I'll Sing Three Songs of Araby. Frederic Clay. Paul Althouse. Soprano, orchestra accomp.
- REGULAR LIST—70 Cents each.**
- 2692 Beautiful Lady in Red—The Lady in Red. (Robert Winterberg). Emory B. Randolph and Chorus. Tenor, orchestra accomp.
- 2693 By Heck—Fox Trot. (S. H. Hirsch). Jaud's Society Orchestra. For dancing.
- 2688 Drummer Boy. (Edward German). Reed Miller. Tenor, orchestra accomp.
- 2682 Furlana—Gineoena. (Pouchielli). Sodero's Band.
- 2684 Gasoline Gus and His Jinty Bus. (Gay-Brown). Billy Murray and Chorus. Tenor, orchestra accomp.
- 2687 Hello, Frisco! (Louis A. Hirsch). Harvey Hindermeyer and Helen Clark. Tenor and Contralto, orchestra accomp.
- 2689 Hold Your Hand Out, Naughty Boy. (Murphy and David). Glen Ellison. Comic Song, orchestra accomp.
- 2696 I Like Your Town. (Westen and Bedford). Glen Ellison. Comic Song, orchestra accomp.
- 2679 Josephine Polka. (J. Koessdorfer). Oberammergauzer Zither Trio.
- 2686 Love Me as You Used to Love Me. (Maurice Scott). Reed Miller. Tenor, orchestra accomp.
- 2677 My Little Dream Girl. (Gilbert and Anatol). Walter Van Brant. Tenor, orchestra accomp.
- 2690 Peer Gynt—Suite No. 1, Part 1—Morning: Part 3—Anitra's Dance. (E. Grieg). Sodero's Band.
- 2698 Peer Gynt—Suite No. 1, Part 2—Ase's Death: Part 4—In the Hall of the Mountain King. (E. Grieg). Sodero's Band.
- 2678 Quiet Little Evenings at Home—A Modern Eve. (Ben. M. Jerome). Walter Van Brant. Tenor, orchestra accomp.
- 2694 She Lives Down in Old Alley. (McCarson and Bayha). Irving Kaufman and Chorus. Tenor, orchestra accomp.
- 2683 That Was the End of My Dream. (David Stroud). Hardy Williamson. Tenor, orchestra accomp.
- 2697 Three Bears. Edna Bailey. A Bed Time Story.
- 2685 (a) Ya Like No Ahike. (Queen Ilioukalaini). (b) Medley of Hawaiian Hulas. Hawaiian Guitar. Palakiko Ferreira.
- 2699 Victoria regia—Concert Waltz. (Wilh. Popp). Weyerat A. Moor. Flute, orchestra accomp.
- 2695 We'll Build a Little Home in the U. S. A. (Chas. Ebert). Irving Kaufman and Chorus.
- 2680 When I Was a Dreamer (And You Were My Dream). (Egbert Van Alstyne). George Wilton Ballard. Tenor, orchestra accomp.
- 2681 Where's the Girl For Me—The Lady in Red. (Robert Winterberg). Emory B. Randolph and Chorus. Baritone, orchestra accomp.



NEW  
MODELS  
1916

## COLUMBIA GRAFONOLAS

and Columbia Double Disc Records

ARE NOW READY

**COLUMBIA DEALERS IN  
TORONTO**

Adams Furniture Co.  
Burnett Grafonola Co.  
Cecilian Co.  
Thos. Claxton, Ltd.  
T. Eaton Co.  
Gourlay, Winter & Leeming,  
Ltd.  
Gerhard Heintzman Co., Ltd.  
Imperial Music Co.  
Wm. Long.  
Noden, Hallit & Johnson  
Reliable Furniture Co.  
Frank Stanley.  
Toronto Grafonola Co.  
H. W. Wade.  
R. F. Wilks.

At this, the commencement of our Fall and Winter Advertising Campaign, we wish to impress these important facts upon all present and prospective owners of talking machines and all talking machine dealers. Despite the war tax, there has been no increase in the price of Columbia Grafonolas and Records.

Columbia Grafonolas and Records are Made in Canada.

Columbia Records  
Fit any Disc Instrument  
Wear Longer  
Give Better Results and—  
Cost Less

than any other record upon the market.

New Columbia Grafonolas \$20 up to \$650, Columbia Records 85c. up.

(Two selections on each).

Agents wanted where not actively represented. Apply

**MUSIC SUPPLY CO.**

36 WELLINGTON ST. EAST - TORONTO



Columbia Grafonola "Mignonette"  
\$130

**T**HE 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?

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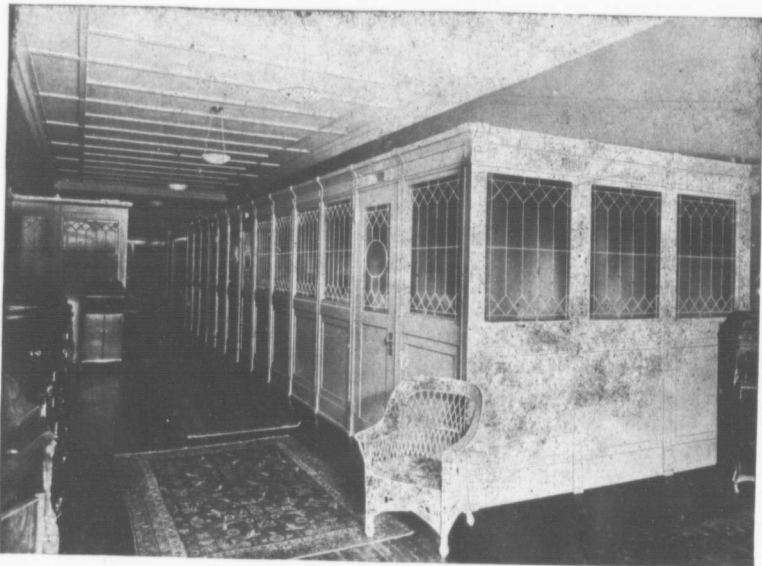
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CATALOGUE ON REQUEST

**GOURLAY SALESROOMS REBUILT.****Attractive Front and Unique Show Window.  
Phonograph Department Added.**

An almost unbelievable transformation has been made by the firm of Gourlay, Winter & Leeming, Ltd., in their retail salesrooms at 188 Yonge Street, Toronto. The Vice-President, Mr. D. R. Gourlay, whose particular care it was to have their building remodelled, decorated and in every way converted into twentieth century salesrooms, has succeeded even beyond his hopes.

The outside finish in flat black of the lower storey surmounted by the whitened walls of the upper stories gives the building an outstanding and attractive appearance, which effect is added to by the larger glass front.

The show window (patented) is an unusual one, and to the Journal's knowledge, the first of the kind in Canada. The effect of the plate glass front is as if no glass stood between the spectator and the object in the window. The glass is shaped to give this effect. About six feet above the street line the plate glass bends inwardly and then down to the floor. The result of this design is to obviate window reflections and shadows and to make the instruments shown in the window stand out in bold relief. The natural impulse of the spectator is to reach out and touch the piano or phonograph. This unusual window has attracted the attention of thousands of passers-by.

No less noticeable is the inside transformation of the building. The elevator, in dull black trim, is just inside the main entrance. Its range is from the basement to the top floor, and it is for passengers, or pianos, the latter being loaded direct from the outside through a special entrance.

On entering the front door the visitor is in a spacious showroom, artistically and pleasingly decorated and furnished. Incidentally, it will be noticed that all through the building the wall coverings are of colors and patterns in harmony with goods displayed and not to obscure or detract from them.

Confronting the visitor is a mezzanine gallery, on which is located the salesmen's desks and the cashier. Under this are sound-proof rooms, stairway to the basement, and a central passage to the recital hall, with sound-proof demonstration rooms on either side of the passage.

The recital hall, with seating capacity for less than one hundred persons, has strong attractions for the visitor. Its richness is in its simplicity, the high arched ceiling giving it the necessary touch of distinctiveness. On the walls are carefully selected paintings by Canadian artists.

During the Exhibition two weeks thousands of visitors were entertained by Gourlay, Winter & Leeming to a series of recitals. There were player solos on the electric Gourlay Angelus, known as the Artrio-Angelus, and well known local singers contributed to the programmes, the accompaniments being played by the Artrio-Angelus with marvelous fidelity, and to the entire satisfaction of the singers. The capabilities of the Artrio-Angelus in phrasing, shading, expression, under its human-like control, made a deep impression upon those who attended the recitals.

The upper floors of the building have been re-divided, decorated and furnished, there being in all a score of

sound-proof demonstration and selling rooms. Among these is a suite of tastefully decorated rooms given over to the display of Estey Organs, where their unique tonal beauty can be heard to full advantage.

The basement has been given over to the phonograph department in which Edison and Columbia lines are being featured. In this department are four demonstration rooms, each opening from the record stock room, in which the entire catalogues are carried.

The lighting throughout the building is all indirect, and every room is connected with the ventilating system. A new steam heating plant has also been installed in the building.

Among the details of the furnishing it is noticed that the company use carpets throughout instead of rugs, their experience being that by using carpets they obviate trouble in handling pianos on rugs. In each demonstration room, besides easy chairs, is a table on which a reading lamp is always lighted, giving that home-like effect of surroundings in which a piano or player, an organ or a phonograph seems necessary to complete the home and picture.

Gourlay, Winter & Leeming have received many compliments on the transformation of their building, inside and out, and this evidence of their confidence in the future of this city and country, and their place among leaders in the music industries.

**MONTREAL BLIND MAN'S "LITTLE BIT."**

Mr. Philip E. Layton, head of Layton Bros., Montreal, out of a desire to give our soldiers a new chorus to which they might sing and march, and at the same time give patriotic aid to the splendid work of the Red Cross Society, has composed a stirring song, "Off to Fight the Germans." This is published by Messrs. Whaley, Royce & Co., Toronto, both as a song and a two-step military march for bands. Both of these compositions have elicited favorable comment from musicians for their melody and spirited passages, and there is every indication that this new number will be readily taken up throughout Canada, especially as all the profits are to be turned over by Mr. Layton to the Red Cross Society.

Mr. Layton is a graduate of the Royal Normal College of Music for the Blind, London, England, and holds a diploma as an organist. He is the founder of the Montreal Association for the Blind, which embraces a school for the blind, industrial home for the adult blind and library for the blind. The Industrial Home will shortly accommodate several blind soldiers.

Mr. William Riggs of the Mason & Hamlin Co., New York, has returned to his desk after a few weeks vacation at his summer home at Niagara-on-the-Lake.

The bill to regulate piano tuners in Illinois has not met with the approval of the voters of the state. It is objected to by the Voters' League on the grounds that it is unnecessary and expensive. The League says, "If all the measures creating new regulatory boards and commissions, all to be composed of citizens at comfortable salaries are passed, the public pay rolls will be increased annually hundreds of thousands of dollars." It now seems generally agreed that the majority of tuners themselves do not want state regulation.

### OVER TEN THOUSAND VISITORS HEAR EDISON DISC AT TORONTO EXHIBITION.

A crew of five expert demonstrators from Orange, N. J., captained by J. S. Brophy, arrived in Toronto just prior to the Toronto Exhibition, and through the R. S. Williams & Sons Co., Limited, Edison jobbers, secured an exhibit at the Toronto Exhibition for the Edison Diamond Disc Phonograph.

A tent was erected near the Art Galleries, the reason for this being that quiet was an essential requisite of the exhibit, and the people visiting the Art Galleries are, as a rule, of a better class than those among the other exhibits.

A complete line of the Edison Disc Phonographs up to the \$325 model was shown on a platform, and seats arranged for about two hundred people.

Selections were given continuously on the phonograph with brief remarks between each selection by one of the demonstrators explaining the different features of the Edison Disc instrument. Mr. Edison's policy regarding artists and closing with an offer to send any one a booklet

of the Life and History of Edison if they would leave their name and address.

No literature of any kind was distributed, it being the opinion that such literature, unless specifically asked for, is wasted.

The results of the exhibit were most satisfactory, several sales at local stores resulting almost immediately. No instruments were sold on the ground, as the people were given to understand that it was only a demonstration not a selling plan.

Over ten thousand people heard the instrument during the two weeks of the exhibition and over thirty-five hundred names and addresses were recorded. These were distributed by the R. S. Williams & Sons Co., later among all the dealers in Toronto. Those out of town were forwarded to the local dealers for prompt followup.

The cumulative effect of this demonstration is hard to estimate as the ten thousand people who heard the instrument almost invariably went away wonderfully impressed with the superiority and the remarkable fidelity of the reproduction of the Edison Disc Phono-



At the Toronto National Exhibition. (1) The Edison Exhibit ready for business. Left to right, J. F. Brophy, field manager of the Edison crew; J. D. Ford, manager retail department, and B. A. Trestrail, advertising manager R. S. Williams & Sons Co., and three of the Edison demonstrators, Messrs. Dillon, Ryerson and Stearns. (2) The platform inside the tent showing display and seating arrangement. (3) The crowd beginning to gather. (4) The capacity audience listening intently. (5) Overflow audience outside tent. (6) Girls from the Indian Reservation who visited the exhibit.



graph. It is difficult to imagine them purchasing any other instrument if their remarks can be taken as their genuine opinion.

The Edison demonstrators will attend the various fairs in conjunction with those Edison dealers who will co-operate with them and after that will visit practically every Edison dealer in Ontario giving demonstrations and recitals.

The result of this campaign will undoubtedly be that by Christmas time the Edison Disc will be known and appreciated as never before.

#### NEW CECILIAN SALESROOMS.

Cecilian pianos and players are now on sale in Toronto at the new warerooms recently opened up by The Cecilian Company, Ltd., at 420 Yonge Street. Mr. John E. Hoare, president of the company, secured the building some months ago, put in a new front and remodelled the interior to meet the requirements of his firm.



Mr. A. T. Pike.

Mr. A. T. Pike, who resigned the local salesmanship of the Heintzman warerooms after a ten years' connection with that house, is in charge of the Cecilian warerooms. Mr. Pike's piano experience goes back twenty-two years, when he commenced his career in the music trades with the House of Nordheimer. He spent several years in New York and then returned to Canada. He is enthusiastic over the Cecilian possibilities now that they are being manufactured in this country and with which lines he is thoroughly familiar.

In the Cecilian salesrooms are being carried Cecilian and Farrand pianos and players and the Mozart piano.

They are also featuring Columbia Grafonolas and records and the results of their first two week's business have been highly pleasing to Mr. Pike.

The salesrooms are handsomely decorated and furnished and as the requirements of the business make necessary additional space in the building will be occupied by them.

#### RETAILERS' ASSOCIATION ADVOCATED.

Montreal, Sept. 7, 1915.

To the Editor,

Canadian Music Trades Journal,  
Toronto, Ont.

Dear Sir:

I have just returned from Toronto where I have been visiting the Exhibition and the piano trade, and I was much impressed with the amount of business that was being done, and also with the optimism of every one I met.

The thought occurred to me—why could not the Piano Trade of Canada get together during the Exhibition for mutual interests? They do this in the States. Could not the Piano Manufacturers' Association of Toronto arrange such a gathering or gatherings? A conference, with say two sessions and a banquet, to which ladies should be invited.

Fellowship and exchange of ideas have always proved profitable. Many of the troubles that now exist might be removed if piano men only had a little more confidence in each other.

When in Toronto I heard of two piano dealers who had lived in the same town for twenty years, but had never spoken to one another. Suspicion and jealousy played a prominent part in their lives. They got to know one another through a conference and became ultimately so friendly that on one occasion when all the hotels were crowded, they shared the same bed.

It is only because we do not know the other fellow that we sometimes think evil of him.

Manufacturers are often disappointed that more dealers do not visit the Toronto Exhibition. The reason is that it is not made interesting enough. I am convinced such a conference would well pay the manufacturers for any expense and trouble it might incur, as undoubtedly it would bring many dealers and their representatives to Toronto.

Yours truly,

P. E. Layton.

Mr. Henry Pratt has severed his connection with the R. S. Williams & Sons Co., Ltd., Toronto, to become manager of the Grafonola department at the new Yonge St. store of Mr. Frank Stanley.

#### L. J. MUTTYCO., 175 Congress Street Boston, Mass.

We manufacture fine calender coated silks and nainsooks for Pouches and Pneumatics, and special fabrics for Bellows of every description.

Every kind of RUBBER TUBING is represented in our line including extra large sizes covered with HEAVY FRICTIONED TWILL, which is designed particularly to prevent splitting over connections.

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

## DANCE AND PIANOFORTE

Allied Forces' March		Felix Godin
Mauresque		Gino
The Russian Patrol		B. Lestrangé
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. Bonheur
Shoulder to Shoulder	(G)	Arthur Wood

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EILEEN PRICE-EVANS

Music by

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# "Till the Boys Come Home"

By Ivor Novello

It is being sung by the Tommies from London to the  
trenches, and soon will be sung and whistled every-  
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Place your orders at once and thereby secure the initial quantity at the special rate.

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and at London, New York, Melbourne



### OUR BUSINESS AND THE FUTURE.

By Mr. S. A. P. Clarke  
Canadian Manager of Beare & Son

**Y**ES, you are quite right, the question on everybody's lips is,—Well, when do you think this war will end? Of course we would all very much like to know this, but all through the ages it has been, and will be, that the future for us is in the great unknown and perhaps of all the kindly acts of a merciful Providence this is the best of all, for to know the future would be to alter the whole plan of life.

I have been thinking often of late that perhaps our time would be better spent in leaving the outcome of this European struggle in the hands of those who have been appointed to take the command; and that we who are left behind to attend to the commercial end of things should rather look ourselves over to see if we are really and truly worthy of the great trust given to us. There is not a man or woman, boy or girl throughout the Dominion of Canada but whose pulse throbs with pleasure and pride at the glorious enrollment of our Canadian manhood to fight for our Motherland and the King. But what perhaps will be the greatest achievement will be that through sacrifice of life and home, they are doing for Canada in this war what would have taken another half a century to accomplish. They have made history already—a glorious history—but they will also make this great Canada the magnetic spot on the globe.

Even now, while great battles are being fought, lives sacrificed as if we humans had a God-given power to create men at will, peoples in all countries have their eyes on us here, waiting, and waiting, hoping against hope for the end of all this carnage, that they may come hither and see and have for themselves the freedom, the success enjoyed here as in no other country. Don't you know that the one thing that astounded the whole world and the Kaiser in particular, was the raising of the first contingent of 33,000 men and in six short weeks landing them on British soil to do anything asked of them. Again, don't you know that when, in a few days, in this city of Toronto alone, \$750,000 was raised for the Patriotic Fund, that every man and woman in England, France, Belgium, Russia, aye, and Germany, too, were dumbfounded. They asked then, they are asking now, who are these people? these Canadians; what is Canada? this is where we should be. They long for the peace which is surely coming and then Canada will know of a success, of a progress, and of an expansion unheard of before.

So what I would say to you and to myself, too, is, are we ready, are we prepared, and are we worthy of this success to come. The sacrifice of the finest, the best, the most beautiful of our manhood for the great

future of Canada demands that every living soul left here to-day, whatever your calling, whatever your position, should be carrying on his business on such lines that the future can rely on the present. Let us shake off all petty outside show, get down to the bed rock of things, ask ourselves and answer honestly and truly, am I carrying on my business on the right lines, are the goods I am selling everything I claim for them, am I treating my customers, yes, and my creditors, too, in a way that will stand the fullest test? Believe me, the test will be keen, the test of competition, the test of honor, and fair play, and the most important of all, the most vital of all, the test of success.

Success comes to most people gradually and one gets the preparation gradually. This war came more suddenly than anything in history. The success of Canada can, if we are all true, honest, straightforward and clean in our dealings, be just as sudden; and herein lies the necessity to be very strongly prepared for success, the thing which has ruined more clever men than we dare to think of. We who are interested in what I always think is the highest grade of commerce, the musical business, let us at least try to show a good example by pulling together in good fellowship toward this goal, not letting ourselves dwell too much on what is going to happen or what we should do, or why don't they do this or that. Don't worry, it's bound to come out right. Personally, I believe we have yet to hear of things more terrible than anything the enemy has yet done.

The test of their weakening links is the diabolical things they resort to. Depend on it, those in authority in Germany and Prussia to-day, are positively sure of an awful defeat and knowing this she will not stop at anything; after Belgium, after the Lusitania, the Arabic, the driving of poor, innocent men and women and babies to meet the oncoming Russians, think you any scheme conceived by the very devil himself will be too bad for them to adopt. No. But whatever is to come let you and I at least keep our heads cool, having a firm faith that right will prevail and that when all is over we can feel sure that our standing is right with all men and we are worthy to be leaders of the future success of our great Dominion.

### A Good Reply to a Silly Comment.

**A**N Atlantic City man whose sense of the fitness of things seems away below par has written a New York paper that the "Watch on the Rhine" is classical but "Tipperary" is trash. The Toronto Star had a good editorial in reply which is well worth reading and is here given for the trade's benefit. The italics are by this Journal.

This party is comparing two things that are not in the same class. "Tipperary" is a popular song that happened to hit the public fancy during the war and was taken up by the soldiers in France. It was not written for patriotic purposes, or to express any national idea. The "Watch on the Rhine" is the German national hymn. We are not prepared to deny that it is good music, and the title would suggest that the words are not bad either. It suggests the defence of the German fatherland. Nobody dreamed of attacking the German fatherland. Germans defending their fatherland from invasion would have the sympathy of the world.

But Germans singing "The Watch on the Rhine" in Belgium must have found themselves in a curious position. A Prussian soldier, ordered by the Prussian aristocracy, to defile a Belgian home with physical and moral filth, must have felt like a hypocrite

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LOW-PRICED EDITION. NOW USED AND RECOMMENDED BY ALL LEADING PROFESSORS AND SCHOOLS.

Clipping from "Questions and Answers" in the London Musical Herald of May 1, 1915.

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

### CLASSICAL MUSIC

(1) I have a pupil who will look at nothing but classical music. Kindly name four pieces by Schumann, four pieces by Grieg, four pieces by Schubert, with Opus number, and only moderately difficult, about on a par with Schumann's *Schlummerlied*.

(2) Name the best fingered edition of Chopin's *Valses* and Mendelssohn's *Lieder ohne Worte*.

Ans. (1) Your pupil, at any rate, is wise. Here are the pieces. Schumann: *Davidbuddler*, Op. 6, Nos. 2 and 5; *Kinderscenen*, Op. 15; *Waldscenen*, Op. 82, Nos. 1 and 3. Grieg: *Lyric Pieces*, Op. 12. Schubert: *Dances*, Op. 9; *Moment Musical*, Op. 94, No. 3; *Ländler*, Op. 171.

(2) Try the EDITION WOOD for both. It is excellent.

What better evidence of the superiority of EDITION WOOD could be desired than this voluntary re-commendation by an important and vastly influential musical periodical.

TO RELIABLE DEALERS.—A selection of 300 of the most important volumes in heavy shelf wrappers at \$50.00. Favorable terms of payment. Sale guaranteed on an exchange basis. Write at once for our "SPECIAL PROPOSITION."

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MR. ERNEST FOWLES, F.R.A.M., writes:  
Dear Sirs,

I have examined the parcel of music you were good enough to send me, and feel I must tell you that I am amazed at the excellence of the "Edition Wood." In every respect it compares most favorably with the best editions I know; indeed, in some respects, it surpasses them. The accuracy of the text, the clearness of the printing, and the lowness of the price will surely obtain for your Edition the position it undoubtedly merits.

I am, kindly yours,

(Signed) ERNEST FOWLES.

Mr. Fowles is one of the leading English professors, and his letter was sent entirely without solicitation.

## The B. F. WOOD MUSIC CO.

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as he sang, "The Watch on the Rhine." There may be national hypocrites as there are religious hypocrites. There may be political tyrants who would abuse a flag as religious tyrants would abuse "the symbols of atoning grace."

With the old Germany—the Germany of music and philosophy and domestic affection and thrift, the world was in sympathy. Against the new Germany, which Bismarck and the Kaiser tried to create, Europe is in arms. "The Watch on the Rhine," as a German national hymn, is obsolete, out of date. It does not express the ideas of Bismarck and the Kaiser, or of Bernhardi and the German spies in the United States.

But on our side, look at the "Marseillaise" hymn. There was a song, not only of France, but of liberty—a song for the world to sing. Every man, woman, and child in the British Empire, in France, in Russia, in Japan, in Italy, in Serbia, in Belgium, may sing that great hymn of liberty with a good conscience. Every lover of liberty in the United States may sing it as he sings the patriotic songs of the United States.

A century ago the "Marseillaise" hymn was a little ahead of the times. The British Empire that is allied with France to-day is a democratic Empire. The humanitarian impulse of the French national hymn is the same as that which finds expression in the speeches of Lloyd George and the progressive legislation of the Asquith Government. So firm is our alliance that we do not care a fig which of the allies produces the best national hymn, the best cosmopolitan hymn, the best hymn for humanity and civilization. We are not worried by literary or musical vanities and rivalries. We stand together for a great cause.

Still, there is something good and strong in "A Long Way to Tipperary." It may express our patience and our fortitude—our knowledge that the journey is long, cramped with our determination not to stop until the goal is attained. We are fighting for nationality in the true sense and for cosmopolitanism in the true sense. As the ideal is high, so must the journey be long, and beset with many difficulties and dangers as that of Christian in the "Pilgrim's Progress." There is a good omen in the union of the nation marching to the strains of the "Marseillaise," the song of ideals, and the nation marching to the strains of "Tipperary," the song of endurance to the end of the long way.

#### BOOSTING AMERICAN SONGS.

The Toronto Star's musical editor said in last Saturday's issue: "Several of the New York music publishing houses have gone back to their old habit of paying singers to introduce their songs. This shows the depths of demoralization into which the music business has fallen, because it was recognition that such a practice was ruinous to them which made the publishers some time ago mutually agree to discontinue it.

"That many of the publishers are in a bad way financially has been no secret for a long time. Bankruptcy for a couple of the more prominent has been among the possibilities all summer. Each realizes that only the production of a phenomenal hit can save him, and that is why they have gone back to the old way of hiring performers to sing their songs, thinking that possibly in that way their successes may be manufactured."

#### AMONG JOS. WILLIAMS, LTD., RECENT ISSUES.

Some of the numbers to which Messrs. Joseph Williams, Ltd., London, are drawing attention are: "The Maiden With the Daffodil" (Idyll), for piano, by Arnold Bax; R. Indermur-Ray's setting of Tennyson's "Crossing the bar"; "The Tambourine," song in a minor key by Casa del Sarto; "A Love Song," romance for piano by Felix Swinstead, Op. 18; "Barcarolle," grade 1, No. 6, also "Gavotte Sérieuse," grade 2, No. 6, both for violin and piano, by A. von Ahn Carse; and "Caprice," for the violoncello, with piano accompaniment by W. E. Whitehouse.

Dealers also remember the House of Joseph Williams as publishers of The Berners Edition of standard and copyright works by eminent composers, in which nearly 200 volumes are already issued at popular prices.

#### BEARE & SON DOUBLE THEIR WAREHOUSE SPACE.

According to present plans Messrs. Beare & Son, the old violin house at 117 King Street West, Toronto, will move by the first of October to another part of the same floor in the same building. This will give them just twice the warehouse space they have at present, and the move was made necessary by the very material increase in the firm's business during the last year or so. Carpenters now have possession of that part of the premises which Beare & Son will occupy, and are putting in partitions to provide for a private office, an individual room for the old violin department, where their different instruments may be demonstrated to any prospective buyers sent in by retail dealers, and a packing room. The section of the floor to which this firm are moving is well lighted, and will in every way be a good improvement. Anyone who gets depressed over the present commercial situation and consequently inclined to worry about the future would do well to drop in and have a chat with Mr. S. A. P. Clarke, the firm's manager, whose habitual optimism is contagious. Mr. Clarke intimates that in spite of the great difficulty in keeping up their stock of supplies, their business has practically doubled in the last year, and while Mr. Clarke is prepared to admit the necessity of extra hard work, not one word of pessimism was heard to escape his lips.

The specially prepared list of Chappell publications which formed Chappell & Co's page announcement in the August issue of the Journal has at the request of some dealers been issued in quantities in circular form for the sheet music department to distribute among their clientele.

#### NEW SEPTEMBER PLAYER PIANO MUSIC.

The following new player roll numbers were issued by the Universal Music Co. for September and the titles are issued in hanger form for store and window display purposes:

##### METROSTYLE-THEMODIST.

301928	Concert Waltz, Op. 12.....	Rudolf Friml	\$1.00
301932	Silver Flute, Op. 377. Fantasie.	Edmund Braham	.85
301944	Italian Love Story, Op. 19.....	Heinrich Hofmann	1.00
301958	Hawaiian One-Step Medley. Arr. by H. A. Wade		.75
301962	Are You the O'Reilly?.....	Roney & Emmett	.35
301966	My Lady's Lips Am Like De Honey. Fox Trot	Will Marion Cook	.65
301982	Butterflies and Daisies. Hesitation Waltz	Wm. H. Rees	.80
302034	A Cuckoo. One-Step Medley. Arr. by H. A. Wade		1.00
302056	Passing Show 1915. Selection.....	Edwards & Hill	1.00

##### METRO-ART.

(88-note)

##### Hang Played.

200062	Intermezzo, Op. 7, No. 3.....	Ethelbert Nevin	\$1.10
201192	Chant d'Amour, Op. 26, No. 3	Sigismund Stojowski	1.75
202146	Croquis et Silhouettes Valse, Op. 87, No. 1	Edmond Schutt	1.25
202164	Highland Medley (Favorite Scotch Songs)	Played by Felix Arndt	1.25
202176	La Valse Que Nous Aimons. (The Waltz We Love)	Armand Vecey	.75
202212	Carissima. Valse Lente.....	Kenneth Douglas	1.00
202236	Tally-Ho. Fox Trot.....	Charles W. Bird	.85
202242	Still as the Night. Hesitation Waltz	Played by Paul Paris	1.00
202278	Hello, Frisco! Follies of 1915.	Louis A. Hirsch	.50
202286	Why Can't My Dreams Come True.	Frost & White	1.00

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SONG

Music by  
HAYDN WOOD.

*Men mezzo. Ladies mezzo.*

Come to my gar-den of ro-ses, Wide whis-per

low, Ne'er was so sweet—a gar-den With love—a

glow. Laugh-ter and Love in the sun-shine, Joy all di-

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### POPULAR PATRIOTIC SONG IMPRESSED UPON THOUSANDS OF EXHIBITION VISITORS.

A great impetus has been given the sales of "We'll Never Let the Old Flag Fall" by what is undoubtedly one of the biggest boosts a song ever had in this city. The Exhibition authorities having decided upon making this patriotic year at the Fair, chose this well known number to play an important part in the military demonstration which was held each evening in front of the grand stand. In the course of the performance a male quartette from the soldiers came to the front of the line and with megaphones sang "We'll Never Let the Old Flag Fall," while a picture of the Union Jack and the words of the chorus were thrown on a screen in full view of the large audiences.

Before the Exhibition had closed the sales of this song had passed the 28,000 mark, and there is no telling into what figures they will yet run.

#### BY ORDER OF THE KING.

This new song by the composers of "We'll Never Let the Old Flag Fall," an advance announcement of which appeared in the last issue, is now an assured success, the first edition having been sold out within a week after publication. Repeat orders have reached the publishers, Anglo-Canadian Music Co., from all parts of the country, indicating that the Canadian authors, Messrs. McNutt and Kelly, most certainly seem to have the knack of striking the popular fancy.

#### WEST & CO'S PRIZE WALTZ AND OTHERS.

A waltz that should be of more than usual interest is the winner of West & Co's \$100 prize selected from some thousand mss. submitted. It is entitled "Dance of Delight," by Gramina Brine. This number will be readily mastered by the average pianist and therefore appeals to the great majority of amateur piano players.

Miss Katie Moss, whose two songs "The Floral Dance" and "Out of the Silence" are already known has a new issue out, "Somewhere in Connemara." A hit is being made in England with Leslie Allyn's "The Dixie Bazaar," by Miss Hettie King, the male impersonator. Another light song is "Oh, oh, Abullah," by the composers of that excellent number so deserving of the success it has attained, "There's a long, long Trail."

These numbers are all published by West & Co., London, as are "James William Macnochie," by Dick Henty, featured by "The Quaints," "Wert Thou the Sun" by Oswald Anderson, "New York," a Broadway joy-slide, and "New Moon," intermezzo and entr' acte.

Messrs. West & Co. are represented in Canada by Mr. Owen J. B. Yearsley, Confederation Life Building, Toronto.

#### HARVEST ANTHEMS AND SPECIAL SONGS.

Since the close of the holiday season there has been a good demand for Harvest Anthems, and in this music The Anglo-Canadian Music Co., Toronto, carry an exceptionally fine stock. Their records show that already many choir leaders are on the outlook for suitable Harvest Anthems. Among the better class songs handled by this firm, for which they have frequent calls at the present time are the following which have achieved success in recent months: "Pluck This Little Flower," by Landon

Ronald; "Little Red House on the Hill," by Edmund LaTouche; and "Vales of Arcady," by Henry Geehl.

#### CANADIAN HIGHLANDERS.

A striking Scotch lament in memory of the Highlanders, who have fallen in action during the present war, figures prominently among the patriotic compositions of the day. The music of this song is by the well known musician, Ernest R. Bowles, and the author of the words Mrs. Lillie A. Brooks, wife of the Grand Secretary of the Odd Fellows lodge, whose book of poems also recently made its appearance. Reports that come in indicate that a large sale for this song is already assured. Anglo-Canadian Music Co. are the publishers.

#### FORTUNE AND FAME MADE BY A SONG. COMPOSED IN HALF AN HOUR.

"Till the Boys Come Home" is the song of the day, and the publishers believe that it will prove to be a big winner. It is already rivaling the now his-



The boy composer, Ivor Novello, whose song "Till the Boys Come Home" threatens to eclipse all others on the march, with his mother, Madame Clara Novello-Davies.

toric "Tipperary," and is being sung by our men in France, and at every Camp—in fact everybody is singing or whistling it in the Old Country, and its popularity is only just beginning.

The appealing words are written by Lena Guilbert Ford, and the music was written by Ivor Novello, who is but twenty years of age, and the son of Madame Clara Novello-Davies, the well-known conductor of the Ladies' Welsh Choir. The tune took Mr. Novello exactly ten minutes to write, Mme. Ford wrote the words in another ten minutes, and the whole thing was put together under the half hour.

Mr. Novello was formerly a choir boy at Magdalen College, Oxford, and he studied under Dr. Brewer, the organist at Gloucester Cathedral, and Mr. Lewis Prout of London.

Mr. William J. Roberts of Chappell & Co., Toronto, is back at his desk after a brief but most enjoyable holiday at Fenelon Falls.

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**CHAPPELL'S NEW MUSIC FOR SEPTEMBER.**

With the return of autumn Chappell & Co., Ltd., have resumed their monthly lists of new music and their first of the season is certainly worthy of note. It contains two Hermann Lohr songs, "Flower of Brittany" and "A Sailor's Song," the latter being particularly appropriate in view of the great work the British fleet is doing. Two lines of this song give an idea of the sentiment—"On the Seas we hold the keys, the keys that lock them in."

"King George" was composed before the outbreak of war as one of the numbers of the military musical sketch, "Nobby V.C." by Daisy McGeoch; "Galway by the Sea," an effective Irish song by Martin Barelay; "The Sundown Sea," a genuinely sweet little cradle-song delightfully simple in style; "The Wild Black Men," by Harold Austin, a vigorous song in a minor key; "The Perfect Song," by Jos. C. Breil, from the incidental music to "The Birth of a Nation," and a new vocal duet for soprano and baritone, "Love is Meant to Make Us Glad" (from "Merrie England"), by Edward German.

A new song cycle is "Four Indian Songs," by Hermann Lohr, who is quite at home in producing music with the characteristics of oriental life.

Four works of a composer of Canadian birth, Mr. Clarence A. Lucas, published by Chappell & Co., are

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Chant du Soir .....	Ketterer	Poisonaise .....	Spohr
Dozia .....	Ascher	Prelude No. 1 .....	Bach
Dreams on the Ocean, Gung'l .....		Radetsky March .....	Strauss
Echoes from Green Isle .....	Rockstro	Romance in F .....	Rubinstein
Elegie .....	Jadassohn	Romance in B Minor .....	Henselt
Elektra .....	Jensen	Romance in A Flat .....	Mozart
En Troika .....	Tschakowsky	Romance, Op. 44 .....	Rubinstein
Erl-King, The .....	Schubert-Heller	Romance .....	Gade
Fiammina, La .....	Ascher	Rondo Militaire .....	Burgmuller
Galatas .....	Jensen	Rosebud .....	Mayer
Grace .....	Mayer	Sailor's Dream .....	Pridham
Hour of Prayer, Lefebvre-Wely .....		Scherzo .....	Jadassohn
Hungarian Dances No. 6 .....	Brahms	Serenata, La .....	Braga
Hungarian Dances No. 7 .....	Shahms	Song of a Hero .....	Volkmann
Idylle .....	Lysberg	Souvenir de Varsowie .....	Wallace
Impromptu .....	Henselt	Still is the Night .....	Abt
Junge Tanserin, Die .....	Mayer	Tempo di Ballo .....	Scarlatti
Lied .....	Jadassohn	Victoria Nocturne .....	Richards
Lied .....	Jadassohn	Walters Preislied .....	Wagner-Bendel
Magic Bells .....	Oesten	Wanderer, The .....	Schubert-Heller
Matador March .....	Ervitte	Whispers from Erin .....	Rockstro
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Mazurka .....	Mayer		
Melancolie, La .....	Wallace		

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given an place in the syllabus of the Toronto Conservatory of Music. Two are piano numbers, "Ariel," Scherzo Op. 55, and "The Moon of Omar," Reverie Op. 52; the other two are songs, "The Coming Years" and "When the Winter Comes."

**NEW MUSIC** Copyrights entered at Ottawa

- 30601. "Juliette-Valse." (Four Piano.) Par Emile Brault, Montreal.
- 30610. "She left me for a Teddy Bear." Words by Chas. Noel Douglas. Music by Al. H. Wilson.
- 30611. "Yesterday." (Song.) Words by Al. Langford. Music by Al. H. Wilson.
- 30612. "Mother Mine." (Song.) Lyric by Chas. Noel Douglas. Music by Al. H. Wilson.
- 30613. "As Years Roll On." (Song.) Words by Chas. Horwitz. Music by Al. H. Wilson.
- 30617. "Take Me To London Fair." By Gordon V. Thompson, Toronto, Ont.
- 30623. "Canada for Empire." Words by Laura Lewin. Music by Violet Bridgewater, Victoria, B.C.
- 30581. "Your Country Needs You." (The Call.) Words by Mrs. M. G. Hagerman. Music by Muriel E. Bruce, Toronto, Ont.
- 30582. "Sons of Canada." Words and Music by J. F. Dyer, London, Ont.
- 30584. "Le Secret." (Intermezzo Pizzicato.) By Leonard Gautier.
- 30585. "The Palms." (Les Rameaux.) By J. Faure.
- 30587. "Summer." (Valse Song.) By Hattie Burke.
- 30588. "Down in the Old Neighborhood." (Song.) Words by Geo. J. Moriarty. Music by Richard A. Whiting.
- 30640. "Local Examinations Technical Work for the Elementary Piano Grade, Toronto Conservatory of Music." Compiled and Edited by A. S. Vogt, Mus. Doc. Whaley, Royce & Co., Limited, Toronto, Ont.
- 30641. "Local Examinations. Selected Compositions, from the Elementary Piano Grade, Toronto Conservatory of Music." Compiled and Edited by A. S. Vogt, Mus. Doc. Whaley, Royce & Co., Limited Toronto, Ont.
- 30642. "Little Etude in Broken Chords." By H. Loret, Op. 19, No. 6. Whaley, Royce & Co., Limited, Toronto, Ont.
- 30644. "Kitchener's Question." Words and Music by Muriel E. Bruce.
- 30648. "March of the Allies." Arr. by Arthur W. Hughes.
- 30654. "By Order of the King." Words by Albert E. MacNutt. Music by M. F. Kelly. Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 30657. "To the Downfall of the Kaiser." Words and Music by Elizabeth Findlay, Toronto, Ont.
- 30658. "The Boys of the Maple Leaf." (One Step.) J. Whiteacre-Melville, Winnipeg, Man.
- 30660. "Life Has Just Begun." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30667. "You Are My Little Cupid." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30668. "The Girl Who Smiles." (March One Step.) By J. Bodewalt Lampe.
- 30669. "A Homeboy in May." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30670. "The Story of a Sparrow." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30671. "Let Us Dance." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30672. "Your Picture." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30673. "Dear Mr. Goodbody." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30674. "Teach Me to Smile." Lyric by Edward A. Paulton and Adolf Philipp. Music by Jean Briquet and Adolf Philipp.
- 30675. "Gay and Frivolous." (Fox Trot.) By Antonio Celso.
- 30676. "My Honolulu Bride." Lyric and Music by Harold Weeks.
- 30677. "Penelope." Poem by Richard F. Carroll. Music by Bert Howard.

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# "Off To Fight The Germans"

By  
Philip E. Layton,  
Montreal

All the profits of this song and  
military band arrangement will be  
given to the Red Cross Society.

## CHORUS:

We're off to fight the Germans and  
cheerfully we go.  
We're off to fight the Germans, and  
we don't fear the foe.  
We've come from the East, we've  
come from the West, and we've  
crossed the deep blue sea.  
And we're off to fight the Germans  
for Home and Liberty.

## VERSE I.

The proud German Empire is risen  
up in might,  
To try and crush the noble, to try  
and crush the right.  
Falsehood and cruelty and nameless  
shame,  
All that is vilest is linked with her  
name.  
Countries are ruined, the earth with  
blood is stained,  
Widows and orphans mourn for  
loved ones slain.  
Children are dying for lack of food  
and care,  
And booming guns are heard every-  
where.

## VERSE II.

Our brave, noble Allies are fighting  
might and main,  
All unprepared when the enemy  
came,  
But now they're ready and making  
it known,  
With shot and shell and muscle and  
bone.  
Weak nations soon will be strong,  
Germany surely punished for all her  
wrong.  
Our united efforts crowned with  
success,  
And peace once more the earth  
shall bless.

## VERSE III.

Our great British Empire united  
heart and hand  
Is fighting for freedom—for free-  
dom we stand.  
We don't want glory—we care not  
for might,  
Victory is certain, we're fighting for  
the right.  
And when the war is over, how  
happy we shall be,  
That we have done our little bit for  
the world's liberty.  
We were not found laggards at  
duty's bugle call,  
But answered quickly and answered  
one and all.

# "Off To Fight The Germans"

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Mr. R. S. Gourlay, President of Gourlay, Winter & Leeming, Ltd., Toronto, returned from a trip through Western Canada in time for the opening of the Canadian National Exhibition. Mr. Gourlay is a member of the Exhibition Association, representing the Canadian Manufacturers' Association.

Asked by the Journal as to conditions and the outlook in the West, Mr. Gourlay gave the impression of strong optimism tempered by a cautious conservatism.

"There will be disappointments among the Western farmers in the matter of prices," said Mr. Gourlay, "because of the enormous Continental yield, but because



IN A SASKATCHEWAN WHEAT FIELD. Both views show "snaps" taken of Mr. R. S. Gourlay, president of Gourlay, Winter & Leeming, Ltd., Toronto, when on his recent trip west.



of the enormous yield the financial returns will be immensely greater than they have ever had, and by reason of the greater supply and lower cost of labor in seeding and in harvesting, the returns will be more profitable.

"This will be real money, representing natural wealth, and a good profit on the year's operations, providing sufficient for the present normal needs of the growers, and also enabling them to wholly or in a large part liquidate old obligations, which in turn will permit the retailers later to circulate a great deal of currency among wholesalers and manufacturers in the east. A pleasing feature is that the yield is general over the entire middle west.

"For a time at least there will be an absence of that real estate speculating mania that characterized the

years immediately preceding 1913, and at a time when the expenditures of the west were in excess of the productive values, which in any business can only result in insolvency. The west is perfectly solvent, however, and business and agriculture are being carried on wiser and therefore on safer and saner lines.

"Farming operations this year have been more thorough and diversified with an entire absence of the 'take-a-chance' spirit that enticed so many farmers to 'seed on the stubble.' The yield is heavier, and I saw wheat that will thresh 40 to 50 bushels to the acre, as a result of more thorough tillage. I saw that summer fallowing was being pursued as never before, and the increase in the number of the little galvanized iron granaries that dot the prairies are strong in significance for the eastern manufacturer. They indicate that it is no longer necessary for the farmer to team his grain direct from the threshing machine to the elevators, at the prevailing prices, whether high or low. He has fortified himself against a glut in the market by providing storage facilities, and he has also the additional advantage of largely increased numbers of grain elevators.

"Not only was the spring work more thorough and diversified, but threshing conditions of weather and labor are this year more favorable to the western farmer. Again, one was pleased to see on the farm more cattle, more truck gardening and more domestic fowl around the home of the farmer, indicating an increase of wealth to the farmer and also decrease in cost of living to western town and city dwellers."

Mr. Gourlay considered the outlook more promising in ultimate results following a sane and cautious policy than in 1911, when as a result of a trip of observation late that year, his firm began to retrench in spite of the large crops, booming business, influx of settlers, and generally apparent evidences of endless prosperity, but which actually proved the forerunner of the most serious slump in the country's financial and industrial history.

**BUGLE BAND IN OTTAWA PARADE.**

A notable feature of the parade of the Royal Canadian Engineers to the Dominion Theatre in Ottawa recently was their bugle band. Although only recently organized, the band, under the leadership of Bugle Major Cook, made a most creditable showing. The drums and bugles were recently purchased from C. W. Lindsay, Limited. This band use exclusively Besson drums and Potter bugles.

Mr. A. J. Ford of Wm. Knabe & Co. has returned home after a visit to Montreal, Quebec, and other Canadian centres.

Mr. J. Harry Shale, general manager of the American Piano Co., is among the many members of the United States music trades who spend their vacations in Canada. Mr. Shale's summer camp is at Dwight, Ont., where he spent this year's holidays.

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### Electric Player and Metal Player Action Year. Satin Finish Strongly Featured Appeals to Public.

Attendance of Dealers Again Disappointing. Railway Excursion Rates Criticized. Piano Exhibitors Complain of Lack of Ventilation in Their Building.

"PATRIOTIC Year" at the Canadian National Exhibition, Toronto, in point of attendance was in pleasing contrast to last year and more suggestive of nineteen thirteen when the great ambition of the management to reach the million mark was reached. From a business standpoint, too, this year was an improvement over twelve months' ago when trade and commerce was still benumbed by the shock of war between England and Germany.

While this year's business at the Fair can be recorded as an improvement it was by no means up to what the trade is pleased to consider normal. But there was a more hopeful spirit in the air and however slight the signs of improved confidence they were present. The successful harvest in the west, good crops in the east, the circulation of enormous sums of money among workers on munitions of war, the necessity of replenishing depleted stocks all contributed to offset in some degree the pall of depression that the war has cast upon the people.

#### Attendance of Retailers Small.

The attendance of retailers was small. Year after year the Journal has listened to complaints of music trade exhibitors of the discouraging indifference of the dealers as shown by their attendance. This year of grace was no exception. The slim attendance of last year was credited to the war but it was thought that the more favorable outlook and general conditions combined with the aggregate attractiveness of the exhibits justified the expectation of a larger share of the dealers' interest and co-operation.

Those firms whose policy it is to do their own retailing can perhaps afford to be indifferent to the attendance of the retailers. In this sense there is a diversified interest among the piano exhibitors and the complaint of those firms anxious to see the dealers come out in larger numbers is no doubt justified. This Journal believes that more dealers could be persuaded to come to the Fair if a serious attempt were made to get them out. The piano business has not been so individualized that it remains unique in methods of doing business. Some methods successfully employed in other lines can be wholly or partially adapted to the requirements of the music trades. Something more than merchandise exhibits, attractive as they may be, is necessary to secure a profitable attendance of the retailers.

There is no desire to underrate the dealer's responsibility. He is the link connecting manufacturer and public and as such can with profit to himself and the links he connects make full use of such opportunities as the manufacturers offer in their displays at the Exhibition. The music trades exhibits at the Canadian National Exhibition each year are deserving of the studied inspection of every retailer in Canada, no matter

where he is located. The interests of his business justify the time and money involved. This exhibition is the one occasion on which the dealer is invited by the majority of the country's manufacturers to come and look at their goods. To see these side by side is a privilege that too small a proportion appreciate. The fact remains that because of lack of co-operation between dealer and exhibitor the exhibition is not the business success that it could and should be.

There is still some sentiment in business. This fact is attested by the readiness of business men to fraternize when occasion offers. The automobile business, hardware, furniture and printing trades, newspaper publishers, druggists, doctors, teachers and even postmasters have their trade or business organizations but it seems that the piano retailers of Canada, though not of other countries, must remain without the means of coming together. Why should not the piano dealers meet, as suggested by the letter of Mr. P. E. Layton, of Layton Bros., Montreal, on another page? Trade Associations invariably make for better men, cleaner business methods, more aggressive selling, more careful selling and more rigid collections. The trade association is a great factor in eliminating trade evils such as unfair rivalry, cutting of prices, abusing terms, etc., but of course they are not miracle workers and will not change human nature at a single throw.

This year's gate receipts at the Exhibition were undoubtedly interfered with by the railways giving less inducement than in previous years. Among members of the music trades the transportation companies were freely criticized because of their policy that limited the excursions to the Fair to a shorter period and higher rates. The reduced rates to Toronto ceased on Wednesday of the second week which caused many people who would otherwise have come to the city for the last two or three days of the Fair to stay away. The difference between regular fare and excursion rate kept even business men away, perhaps not because of the money but they felt they had a grievance. The exhibition advertising and railway advertising did not intimate to the public that there would be no reduced rates for the latter part of the second week and many people interpreted their announcements to mean that there would be. As one exhibitor said, the Exhibition Association had one "put over" it or was afraid to let the public know how little inducement the railways did give.

#### The Satin Finish.

An innovation this year was the showing of only satin finished instruments on the outer stands of the music booths. The public was confronted with a uniform display in this respect, the highly polished cases being confined to the inner rooms. There is probably no single influence that could do as much to educate the

public to an appreciation or at least an acceptance of the satin finish as this Fair. The Journal has heard no unfavorable criticism. On the contrary, the policy of the manufacturers to advance the satin finish in accordance with the resolution of their association must have made a strong advance as a result of this Exhibition. Several exhibitors reported expressions of approval by visitors and it would appear that satin finish goods will in future be more readily accepted on the suggestion of salesmen as a result of this innovation in displaying. The manufacturers themselves will also have more confidence in the readiness of the public to adopt the satin finish without argument if given an opportunity to do so.

#### The Metal Action and Electric Player.

This was metal player action year at the Fair. Also the lazy man's dream has been realized. He can now play the piano without even using his feet. The electric motor is the substitute and all that is necessary is to put in a roll and switch on the current. The re-wind is automatic. The man who has found even foot pedalling a bore will be surprised to find that the execution of his more or less accomplished daughter, whose bills for music lessons have been a source of parental pride, is easily surpassed by the electrically played instrument. At the same time he will find that the electric player does not deprive him of the pleasures of interpreting the composition according to his own fancy, for he may relegate to the motor only the duty of providing the power. Furthermore the instrument is still available for his accomplished daughter to entertain the family's guests by manual playing so that the instrument is in fact four-in-one.

While a somewhat novel production the electric player cannot be classed as a novelty. Considering the limited time in which it was prepared for the market it is wonderfully efficient and there is promise of active business in this line among monied people.

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

#### A Matter of Ventilation.

This year's exhibitors in the "Liberal Arts' Building" as the unventilated edifice in which pianos and a miscellaneous line of products are shown, have handed the Exhibition Association an ultimatum. This pertains to the said "unventilated" character of the building. For years the exhibitors and their staffs have suffered from the heavy, putrid atmosphere of the building. Visitors suffered more or less briefly for they could go elsewhere when they became uncomfortable in the building, but those in charge of the exhibits must remain with them. The foul atmosphere is not only uncomfortable but it is a serious menace to the health of those compelled to breathe it and their efficiency is impaired.

Protests have regularly been made to the Exhibition management and as regularly promises of remedy have been made. Disgusted and irritated by inaction the exhibitors signed a petition demanding that the necessary steps be taken to provide proper facilities for ventilating the building before another year or they would refuse to exhibit.

#### The Exhibition Music.

One of the treats that the management of the Canadian National Exhibition never fail in having in store for Exhibition visitors is the series of afternoon and evening programmes by different bands who have established places in the musical world. This year Creator's Band again made its appearance in Toronto, and it would be putting it mildly to say that the thousands who heard this famous band enjoyed their music to the limit. The others taking part were the bands of the 48th Highlanders, 109th Regiment, Royal Grenadiers, Guelph Citizens, 45th Regiment, Lindsay, 25th Regiment, St. Thomas, 91st Regiment, Hamilton, Barrie Citizens, 57th Regiment, Peterboro, 38th Regiment, Brantford, 22nd Regiment, Woodstock.

#### Gourlay and Gourlay-Angelus.

The salesmen at the exhibit of Gourlay, Winter & Leeming, Ltd., did much to impress upon visitors the correctness from a fashionable standpoint, and from an economic standpoint the durability, of satin finish. The instruments on the outer stand were all in this more artistic case finish.

The versatility of the Gourlay-Angelus electric and the accuracy with which accompaniments can be played upon it, were successfully demonstrated. The soloist was Mrs. Stevenson, a well known Toronto vocalist, who has during the past two or three seasons appeared at many concerts with the Gourlay-Angelus.

Conspicuous among the instruments shown was a Puritan design in Circeusian walnut. The richness of the veneer and conformity of the lines were favorably commented upon. One visitor, a native of Persia, took occasion to specially compliment the firm on their selection of veneer, he being able to speak authoritatively by reason of his experience in manufacturing veneer from taking it out of the swamp to selecting it for choice work.

Another special Gourlay design was an Empire, richly hand carved. A particular feature of this and other Gourlay instruments from a mechanical standpoint, was the complete and careful finish of the backs. Style 57 in mahogany was another favorite at this exhibit, which was in charge of Mr. A. P. Howells, formerly manager of the Gourlay, Winter & Leeming, Ltd., branch at Calgary, but who recently removed to Toronto to take charge of Eastern territory for his firm. With him were Mr. Doward, Messrs. George Butt, Wm. Ward and Parkes.

#### Doherty Piano Co., Limited.

Four types of instruments put out by the Doherty Piano Co., Ltd., of Clinton were of special interest, viz: a Colonial Style straight piano in silver oak case; a Louis XV. piano in specially matched Circeusian walnut case, and their Victorian two-manual organ, which is specially to the front these days through the constant series of demands for this style of organ from their agents throughout the country. The other instruments on view represented the standard designs of the Doherty Catalogue, and also the Clinton Line manufactured by the same firm. The exhibit was in charge of Mr. W. A. Moreland, Ottawa, the Doherty wholesale representative; Mr. Frank S. Jost, of the head office, Clinton, also paid a visit to their exhibit during Exhibition.

#### Gerhard Heintzman.

The Gerhard Heintzman display included only regular lines. Conspicuous among these was a Louis grand in art or satin finish Circeusian walnut. Two uprights of the same wood and finish, with one in fumed oak flanked the grand, while at the opposite side of the stand they showed a sample of their bonduir grand in satin finish mahogany. This was sold to D. L. Durkin,

a prominent Winnipeg musician, and shipped direct from the stand.

On the stand with Mr. Ruse, who has had many years at the Fair with Gerhard Heintzman lines, were Mr. Frank Wesley and George Crawford.

Mr. Gerhard Heintzman, head of the firm, made almost daily visits to the stand, while Mr. Armand Heintzman, vice-president, was also a frequent caller.

#### Mason & Risch, Limited.

The chief attractions in the Mason & Risch exhibit were a beautiful piece of art work represented in a player piano with an inlaid case, which being at the front of the display, was seen and admired by the scores of visitors; also two electric players in satin finish cases, the latter being Style 70, and a Henry Herbert player. While these instruments were perhaps the chief points of interest, visiting dealers and buyers had the complete range of the various Mason & Risch types to inspect. In charge of the exhibition were Mr. Howson; Mr. Tweedie, demonstrator; the firm's northern Ontario traveller, Mr. Joyce; the western Ontario traveller, Mr. Burnett, and two of the city salesmen, Messrs. Bennett and Hardy.

#### Bell Pianos and Organs.

The Bell Piano Co. showed only regular lines, the exhibit consisting of one grand, six uprights, five players and two organs. Among the uprights Style R. was one of the most popular. This was exhibited last year for the first time. It is a four foot seven inch case in walnut or mahogany. Style S, a smaller instrument, being only four feet four inches high, was another of the Bell designs almost entirely free from ornamentation. Their style 26 in mission, which may be had with or without lamps, was shown in fumed oak. This is also a four foot four inch case.

Mr. David Allan, assistant manager, and Mr. John Taylor, Ontario representative of the firm, were on hand to meet Bell dealers. The stand was in charge of Mr. Dewey of the local retail warehouses, with whom were Messrs. Bridges, Gilbert, Mitchell and Harris.

#### Karn-Morris.

A Karn electric player occupied the central position of the Karn-Morris exhibit, and was demonstrated over and over again with various classes of music, for the benefit of visitors, who were shown that with slow music or fast the electric had the necessary capabilities of expression. Both the Karn and Morris makes will be obtainable with electric power and all-metal player actions.

A particularly striking example of veneer matching was shown on the Karn stand, where the pattern of the grain was carried right through on front, fall and lower front. Apart from this the Karn and Morris lines were featured as regular lines that can be secured at any time.

Mr. E. C. Thornton, general manager of the Karn-Morris Piano & Organ Co., who motored from Woodstock in his own touring car, was present with his exhibit throughout the Fair, which was looked after by Mr. Samuels and Mr. D. S. Cluff, eastern and western representatives respectively. Mr. A. E. Windsor, mechanical superintendent of the firm's factories, with headquarters at Listowel, and Mr. C. W. Harris, superintendent of the Woodstock factory, were also visitors to the exhibit.

#### Willis & Co.

Among the first purchasers at the Willis stand was Mr. F. H. Avery, of Avery & Hara, the Willis agents for St. Catharines and district, who placed a substantial exhibition order. The Willis stand is in charge of Mr. Robert A. Willis, vice-president of Willis & Co., and with him were Mr. G. L. Duncan, treasurer of the company, and L. J. Burrows, their well known Ontario representative. Mr. Duncan stopped over for the exhibition on his way to Montreal from Fort William.

The first instrument sold was their style K in satin finish Circassian. The new style A is another favorite with Willis dealers. This was also included in the display. Two grands added to the attractiveness of the exhibit. These were of the Knabe make, which Willis & Co. represent in Canada.

The metal action player was demonstrated here for the first time, and a great deal was done to establish in the minds of visitors the merits of the all-metal action. The distance from Willis & Co. headquarters, which are in Montreal, makes the matter of showing their lines in Toronto an expensive con-

sideration, but the representatives were well pleased with actual sales and potential business arising out of their enterprise in this respect.

#### The Newcombe Display.

One of the busiest pavilions among the piano exhibits was that of the Newcombe Piano Co., Ltd., where Mr. P. J. Quinn and staff had many visitors, including a fair percentage of "prospects." On the outer stand the display was set off by a Newcombe grand, and this was flanked by regular styles of uprights and players. Among the latter their Style 72 was again strongly to the fore. This, like all Newcombe players and uprights, is equipped with the Howard Patent Straining Rods, which Newcombe dealers find so logical and valuable a feature, especially in players, where the strain of usage is so great.

The Artistone Adaptable Player, which is designed to meet the demand for a player that can be installed in any ordinary upright piano, was shown in the Newcombe display.

#### Martin-Orme.

A new feature in connection with Martin-Orme lines appeared this year and is now in all instruments of that make. This is a newly patented duplex bearing bridge and Capo D'astro bar, invented by Mr. Owain Martin, President of the Martin-Orme Piano Co., a practical man and superintendent of his firm's factory. This new feature made a strong appeal to Martin-Orme agents, as it gives added solidity to the treble, and so designed that it cannot be set wrong. It is solidly bolted to the plate, and its use permits of more even tuning and a purer tone. Literature concerning this added feature is in preparation and will be forwarded on request.

Particularly impressive were all the up-to-date case designs shown in this exhibit. They were all straight lines in keeping with present vogue, beautifully balanced designs and an entire absence of carvings or scrolls. These makers are also very strong on highest quality satin finish.

The exhibit included an electric player that proved a strong attraction for visitors. Among the uprights Style 30 was shown for the first time. This model was just out for the Fair, and has been christened "St. Julien." It is in satin finished antique mahogany, and also comes in richly figured and matched bur. Its severely straight lines are relieved by a curve in the fall. Every design shown was of straight lines, not even a round truss being shown. The only carving seen was on a plain Louis, being just enough to comply with the demands of the period. Style 27, known as their DeLuxe Model, is for high class city trade. A sample was shown in Circassian, but it is also made in mahogany.

The exhibit was in charge of Mr. W. F. C. Devlin, and Mr. Martin also spent most of the two weeks with the exhibit, as did his son, Mr. Ralph Martin, Mr. A. A. Crawley, secretary-treasurer, and Mr. Matthew Orme, a director of the company, were interested visitors.

#### Stanley Electric Player.

The Stanley exhibit showed the proprietor of it to be a strong advocate of the metal player action. For some weeks prior to the opening of the Fair he was featuring the "all-metal non-corrosive aluminum player action at the Stanley salesrooms, 241 Yonge Street. At the Exhibition it was shown with the front removed from the instrument to give passers-by a full view.

The Stanley electric player had crowds about the exhibit at all times, and the invitation of the exhibitor to visit the stand and witness a demonstration of the electric was accepted by many.

Mr. Frank Stanley was personally present with his display on each day of the Fair, and reports a splendid Exhibition business. He starts out this season featuring players in three sizes fitted with all-metal action in single or double valve and double valve electric.

#### Foster-Armstrong Co., Ltd.

At the Foster-Armstrong stand the two newest featured of this firm's lines were exemplified in the Haines Bros. Louis DeLuxe design. In this model is now obtainable an electric player or the ordinary player action. Unless otherwise specified the Louis DeLuxe is a mahogany case. A fine piece of matching which elicited many favorable comments from visitors was a Haines Bros. straight piano, Louis design in Circassian walnut.

The other standard models of Haines Bros. and Marshall & Wendell instruments were on display. These instruments were ably demonstrated by Miss Gladys Ross. Others who were on the stand with Mr. J. W. Woodham, the Foster-Armstrong Co.'s general manager, were Mr. R. F. Wilks, the well known Toronto dealer, with two of his men, Messrs. Wilson and Kerr; Mr. Joseph Betzner of Berlin, and Mr. W. H. Tovell, St. Marys.

#### Sherlock-Manning Metalino.

"Twentieth Century" instruments, as the Sherlock-Manning lines are known, were again strongly in evidence, with an electric player on the stand and an electric player in connection with the Hydro-Electric exhibit in the Process Building. The latter was in fumed oak, in charge of Mr. Robeson, while the player demonstrated in the Manufacturers' Building was their style 137, in satin finish mahogany. Both instruments were fitted with all-metal player action. In fact their exhibit included metal action players only, in conformity with plans made by them last year.

Among the upright pianos their Style 70 was particularly conspicuous by reason of an extremely dark mahogany finish. This was their Colonial design in severely plain lines. Their Style 80 was also strongly in evidence. This is a full size instrument in Louis design. A new one is known as number 130. This is four feet seven inches high and is very popular among Sherlock-Manning dealers. It is a modified Louis design.

The company reported few dealers in but were pleased with retail sales, their player piano business having doubled player sales of any previous Exhibition. Mr. J. F. Sherlock and his son, G. W. Sherlock, with Mr. H. D. Harmon, were with the exhibit the full two weeks, while Mr. W. N. Manning and Mr. W. D. Stevenson also spent several days in assisting to handle the business.

#### The Old Reliable.

The metal player action at the "Dominion" stand was shown in their Style B, which instrument has proven one of their best sellers among the players. Style B is in mahogany, 88 note only and its small size makes it an attractive instrument, being only four feet three inches high. Another favorite among the "Dominion" line of players is their Style G, a special Louis XV design in fancy mahogany or burl walnut. This is a companion to Style D piano, a Louis XV. design, also in fancy mahogany or burl walnut. In a small sized upright piano Dominion agents have a four foot three inch instrument in mahogany or walnut. This is their style B and of the same design as their Style B player.

A very material improvement over last year's trade was reported at the Dominion exhibit. "Tony" Mitchell was in charge. Mr. J. W. Alexander, president of the Company, and Mr. J. B. Mitchell, factory superintendent, were present for several days.

#### New Scale Williams.

Being "Patriotic Year" the two clusters of flags of the Allies, included in the decorations of the Williams Piano Co.'s exhibit, were singularly appropriate. Ferns and palms were also liberally used in the setting of the display.

Many were the expressions of appreciation of this firm's electric player, the appearance of which at the Fair was announced in striking advertisements in the local dailies. The electric player opens up a new field and broader scope for the dealers, and is another step in Canada's effort to compete foreign goods off this market. In demonstrating the New Scale Williams visitors were shown that in it could be used either ordinary rolls or special rolls perforated to bring out the expression and nuances, and that automatically rewind.

The New Scale Williams line included an attractive array of these models, both in the satin and Circassian walnut, polished finish, including their Georgian, Louis XV, and new Bungalow in mahogany, and their Victorian and Puritan player pianos in mahogany and walnut. The DeLuxe and Louis style of Ennis pianos were included, also the popular Baby Ennis player.

More dealers visited the New Scale Williams booth this year, and the management was well pleased with the results of their efforts to feature the merits of New Scale Williams instruments. At the factory also, a marked impetus in trade is reported, a cable coming in just as the Fair was closing, for a carload shipment to an export buyer.

The exterior of the New Scale booth was especially attrac-

tive, having on display a miniature grand, baby grand, a Puritan player, Georgian and Louis XIV., with a Circassian walnut which stood out in relief, flanked by the palm and fern decorations and patriotic flags already mentioned.

Mr. Fred Bull, president of the company, and his recently appointed general manager, Mr. John A. Croden, motored up from Oshawa to visit their exhibit on several occasions. Mr. F. A. Trestrail, advertising manager, was in charge, and Mr. F. W. Bull, vice-president, also spent a day or two marking the impressions made by the electric player. Mr. George Dies, eastern representative, came up to look after visiting dealers from his territory.

#### The Nordheimer Exhibit.

A crotch mahogany case in natural finish was an outstanding feature on the Nordheimer stand. This was a special design, being one of two art creations prepared for the Exhibition. The finish, or rather absence of finish, caused many comments by reason of its unsuitableness.

Apart from the two specials the exhibit was composed of regular lines. There was a Steinway grand and a Nordheimer drawing-room grand. The electric player was of course in evidence, this being termed the new Virtuoso electric. Mr. A. A. Pegg in charge of the exhibit, had with him Mr. Joe Milloy, Freeman Wright and Norman Calvin.

#### Mozart Piano Co.

Mozart pianos and players were at the Fair this year for the first time, occupying the space used the past two years by Amherst Pianos, Ltd. The Mozart stand was manned by well known veterans in the trade, including Cecil N. Sinkins, Maurice Cohen and Wm. Fralick, all of whom were connected for many years with another local house, Mr. Fralick having been with his former firm since 1879.

The Mozart exhibit included a metal player. A colonial style in Circassian was shown for the first time, and a Jacobean design in oak was also a new one. The balance of the exhibit consisted of regular styles from the Mozart range of players and pianos.

#### Mendelssohn Lines.

The centre of attraction at the Mendelssohn exhibit was a player with all metal double-valve action. This was their regular Style F, and Mr. Henry Durke, proprietor of the Mendelssohn Piano Co. and Mr. John Wesley, who was again with the exhibit throughout the Fair, were well pleased with the impression it made upon visitors. Among the upright pianos in the exhibit, Style E was conspicuous because of its severely plain lines. This is a full plate instrument four feet six inches high. The Mendelssohn cottage piano, well and favorably known to dealers in this line, was shown in mission oak. This is also obtainable in mahogany or walnut.

Though trade earlier in the season was somewhat quiet, the Mendelssohn firm report very good trade for August, with a still further improvement since the beginning of September.

#### Cecilian Pianos and Players.

Cecilian player pianos, which were formerly imported from the United States, were on display at the new salesrooms of the Cecilian Company, Ltd., at 420 Yonge Street, where many visitors from Toronto and out-of-town called to look over this line, which is now being manufactured in Canada. The Canadian company, as already stated in these columns, is headed by Mr. John E. Hoare, and the factory is located at 1189 Bathurst Street.

They are making two lines, the Cecilian and the Farrand, and although the Canadian made players of these makes were not completed in time for the exhibition, they showed Cecilian upright pianos, and also demonstrated the Cecilian player, using the American model for this purpose. The Cecilian is a metal player action, and the makers claim that it was the first all-metal player action made.

#### Lonsdale Pianos.

The lines of the Lonsdale Piano Co., Toronto, the newest firm of manufacturers, were not on display at the Exhibition, but already the firm are in receipt of requests from dealers for agencies. Mr. Robt. Johnston, in whose charge the marketing of the goods is, reports very encouraging results from their efforts. The Lonsdale firm are also making player pianos, one of which is illustrated in their announcement on another page.

# CECILIAN

The word "Cecilian" is world-famous, and you know without an explanation that it means Player Piano. Wherever you go in the civilized world you will encounter discriminating people, owners of the CECILIAN NON-CORROSIVE, ALL-METAL PLAYER PIANOS. Into the making of every Cecilian instrument goes something of the same brilliant, creative spirit that in other days went into the making of the Stradivarius violin—something that cannot be imitated or copied.

The success of The Cecilian Company, Limited, is not the result of accident or chance; it has come because of the essential rightness of the Cecilian product, and the Cecilian policy backed up by the progressive Cecilian get-ahead spirit of good Canadian hustle. The Cecilian is the "piano of progress," because it progresses—progresses every day, every week, every month.

The Cecilian organization knows how; the intelligent, co-operative service it gives to the dealers has been worked out through hard, practical experience; its methods and plans have been adopted, because they have proved their worth in actual practice.

The Cecilian product is right; its policy is right, and its spirit is right. The only "knock" you will ever hear through the Cecilian, is the "knock of opportunity," and you are listening to that now.

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**Whaley-Royce Instruments.**

The marked progress in the activity of Canadian bands since the outbreak of war thirteen months ago, makes of greater interest than usual the case of Canadian-made instruments turned out by Whaley, Royce & Co., Ltd., Toronto, which occupied a prominent place in the Manufacturers' Building in piano row. This collection contained specimen infantry bugles and cavalry trumpets, made expressly for the Canadian over-seas contingents, by the Whaley, Royce firm. There were also some excellent types of Imperial cornets, banjos, clarinets, flutes, piccolo, violin strings, etc. Adding to the attractiveness of these instruments were a representative number of songs, published by the same firm, arranged to form a border around the group of instruments. The eye of the passer-by readily caught sight of a painting in the centre of the Rheims Cathedral, as it appeared before the war, by the artist, W. H. Wallis.

**Rare Old Viols.**

During the Exhibition Mr. R. S. Williams put on display his collection of rare viols at the salesrooms of his firm, the R. S. Williams & Sons Co., Ltd. This collection, which was started in 1849 by the late R. S. Williams, father of the present owner, with a fiddle by Richard Duke, Jr., now includes instruments by every English maker but one in the classic school, and costly violins by Italian and French makers. There are three Strads, valued respectively at \$5,000, \$7,500 and \$10,000. The last one was bought personally direct from Stradivarius for his pupil the Earl of Aylesford. On the extinction of his family it changed hands, and after but one or two changes was acquired for the Williams collection. The most modern instrument in the collection was made in 1879 by John Day the English maker, who died in 1881. The ages of the instruments run up to 400 years old.

The collection is each night deposited in the fire proof vault built for the purpose. The study and acquiring of old fiddles is a hobby with Mr. Williams, and he has succeeded in getting together a collection said to be unequalled on this continent.

The Royal Ontario Museum contains a collection of rare musical instruments of many kinds contributed by Mr. Williams.

**Dealers who Visited the Fair.**

There being no means of registering the general attendance of dealers at the Fair, it is impossible to publish a complete list. The following is therefore only a partial list of those visiting the grounds:

P. E. Layton, of Layton Bros., Montreal, accompanied by Mrs. Layton.

J. R. Shaw, Montreal, accompanied by Mrs. Shaw.

W. G. F. Scythes, Regina.

E. R. Gervais, of Gervais & Whiteside, Montreal.

Mr. Johnson, Johnson Piano Co., Halifax.

Wm. McPhillips, London.

T. J. Barton, Brantford.

Mr. Barton, Jr., Brantford.

Stanley Addison, of R. S. Williams & Sons, Ltd., Hamilton.

Mr. Fortier, representing P. T. Legare, Quebec.

Mr. Avery, of Avery & Hara, St. Catharines.

Armitage Layton, of Layton Bros., Montreal.

W. K. Elliott, Brantford.

Robert Fleming, Thamesville.

J. E. Maloney, Perth.

J. H. Tyrell, Chatham.

Robert Craig, Fergus.

Jos. Betzner, Forter-Armstrong Co's Ltd., Berlin.

W. H. Tovell, St. Mary's.

W. C. Moore, Strathroy.

A. H. McLaren, Perth.

**Exhibition Notes.**

The metal player was shown in the majority of the exhibits. Nineteen hundred and fifteen will be remembered as electric year at the Fair.

The personnel of the selling staffs on the various stands indicated some shake-up since last year.

Mozart Piano Co., Ltd., with a strong guard of salesmen, were present for the first time.

Mr. Enoch Blundall, Amherst Pianos, Ltd., which firm did not exhibit this year, was a holiday visitor to the Exhibition.

Mr. James Dunlop, head of the Thomas Organ Co., Woodstock, Ont., was an interested visitor to the Fair, as was Mr. Harry Sykes, secretary of the same firm.

The lack of ventilation in the Manufacturers' Building is a yearly source of complaint by exhibitors and visitors. They wondered if the Board of Health ever visited the place.

Alex. T. Bailey, assistant manager of C. W. Lindsay, Ltd., Ottawa, was an interested visitor. Mr. Bailey's firm is a regular subscriber for six copies of this Journal.

In accordance with a resolution passed by the Canadian Piano and Organ Manufacturers' Association, the exhibitors displayed only satin finish instruments in their outside stands.

Mr. E. C. Thornton, general manager of the Karn-Morris firm, who never loses his enthusiasm for motoring, drove his own touring car from Woodstock to Toronto, coming by way of Guelph.

Mr. A. F. Norris, of the Norris Noiseless Pedal Co., Staughton, Mass., paid his respects to the exhibitors. Mr. Norris is an advocate of pulling down the trade barriers between Canada and the United States.

Mr. B. J. Walker, who has been touring the West in the interests of Wright Piano Co., Ltd., of Stratroy, Ont., returns with a good opinion of prospects for the piano trade, in view of the successful harvest.

A representative of the Government in the person of Wendell McL. Clarke, visited the exhibitors in search of information as to what was being done to secure to Canada piano trade in England formerly controlled by German makers.

Mr. Geo. W. Noble, president of Geo. W. Stoneman & Co., the well known Chicago veneer firm who specialize in walnut butts and longwood, is a regular visitor to the Toronto Exhibition and was again present this year.

Mr. Henry Durke, chairman of the Exhibition Committee of the Canadian Piano and Organ Manufacturers' Association, and Mr. James G. Merrick, secretary of that body, inspected the exhibits early and often. They found the rules and regulations well carried out.

Many kindly tributes were paid by visitors to the Karn-Morris exhibit to the memory of the late James E. Cairns, whose genial handshake was missing this year. Mr. Cairns, who passed away in December, attended the Fair every year without a break, almost from the Exhibition's birth.

General manager J. W. Woodham of Foster-Armstrong Co., Ltd., recently received a card from a friend who is held a prisoner of war in Germany. "Where is he interned?" queried one of the Journal editors. "He's in — He's in — He's in — well, there are 28 letters in the name of the place, but I just forget the order," responded Mr. Woodham.

Mr. P. E. Layton, of Layton Bros., Montreal, who was in Toronto arranging for the publication of his recruiting song, thought the Exhibition a golden opportunity for retailers from all over Canada to meet for their mutual welfare. "It is unfortunate that the dealers of Canada do not have an association," said Mr. Layton.

A number of retailers accepted the invitation of the Columbia Graphophone Co. to visit their factory and see Columbia records in process of manufacture. To see the goods actually made is to equip the man retailing the line with useful selling information and the retailer's customers usually expects him to know all about how the goods are made.

A newcomer among the exhibitors was Mr. A. P. Howells, formerly manager of the Calgary branch of Gourlay, Winter & Leeming. Mr. Howells, who was in charge of the Gourlay and Gourlay-Angelus exhibit, has taken up residence in Toronto, being now connected with his firm's headquarters. Mr. Howells is an irrepresible Gourlay enthusiast, and readily takes to the east.

Mr. Johnson, of the Johnson Piano Co., Halifax, travelled the greatest distance among the piano men to visit the Fair. Mr. Johnson, who is a native of South Carolina, and a brother of Judge Johnson, former Congress representative of that State, is intensely pro-ally in the present war, and can see only crushing defeat for Prussianism. Mr. Johnson looks forward to a gradual but certain trade improvement.

Many of the exhibitors and friends enjoyed a sail on the lake and bay through the courtesy of Mr. Otto Higel, whose thirty-six foot motor boat, the "Admiral," was at their

disposal at any time a party was ready to go out. Mr. Ralph Higel handles the "Admiral" in all weathers with the same skill and precision as does his father and the rougher the sea the better he likes it.

Mr. E. J. Wright, manager of the Wright Piano Co., Ltd., Strathroy, Ont., who came into Toronto for the Exhibition, reports that his firm have continued to run their factory to capacity throughout the year. An addition to the building has just been completed, but Mr. Wright looks forward to erecting a new factory in the near future. "A large proportion of our business consisted of retail sales to Ontario farmers," said Mr. Wright.

Mr. F. A. Trestrail, advertising manager of Williams Piano Co., Ltd., Oshawa, told this piano story, and Malcolm Wood (frae the land whaur they ca' a house a home) who does a bit tune now and again on the instruments sold by R. S. Williams & Sons Co., Ltd., Toronto, applauded the humor with one of his customary broad smiles: "A Scotchman while in London purchased a piano, which he ordered sent to his home. A week later when he arrived in Scotland he enquired of his man, Donald, if the instrument had arrived safely.

"'Aweel,' said Donald, 'she slipped as she was gangin' tae the house an' broke a few of her front teeth, but I dinna think she's reely hurt.'"

It is somewhat unusual for Exhibition visitors, passing the main entrance of the Process Building, to be attracted by the sound of piano music, but the innovation this year was due to the fact that the Hydro Electric System included in their demonstration of the different uses of Hydro power in the home, electric power to operate the player piano. This new use of electric power was easily the biggest drawing card of the Hydro exhibit, and in this demonstration they used a Sherlock-Manning Twentieth Century Electric player.

Visitors to the educational building saw in conjunction with the Adams Furniture Co. display, an exhibit showing Columbia records in the various stages of manufacture. At this exhibit also was a sample of the portable demonstration rooms built by the Unit Construction Co., of Philadelphia.

These Unico rooms, as they are known, are in different sizes and finishes. A dealer may get one room or a dozen and add to them at any time. They are for talking machines, pianos or players. The Music Supply Co., Toronto, are the Canadian agents.

Mr. John A. Shaw, of the Otto Higel Co., Inc., Buffalo, found a visit to the Fair very interesting by reason of the fact that his earlier experience in the music trades was entirely Canadian. Mr. Shaw is an enthusiastic exponent of the metal player action.

#### VISITED GERHARD HEINTZMAN AGENCIES.

Fred Killer Returns from West.

Mr. Fred Killer, secretary-treasurer of Gerhard Heintzman, Ltd., returned to Toronto early in the month from a flying visit to various centres in the West.

"What did the West look like to you?" queried the Journal on his return.

"Like money," was the terse reply, "like real money. The harvest is exceptionally good, the acreage very large and the yield better, so that even with lower prices there will be large sums of money circulated."

The Gerhard Heintzman dealers visited by Mr. Killer, were looking forward to much important business this fall, though even the characteristic optimism of the western business does not suggest the arrival of normal conditions for another year or two. The shirkers among the town populations had disappeared, with the result that the people became producers with gratifying results to the country, in spite of the losses by hail or excessive rain in some localities.

## MENDELSSOHN PLAYER PIANOS

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

Durability and capacity for standing in Tune.

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

Write for Catalogue.

Factory and Warerooms:

**MENDELSSOHN  
PIANO CO.**

110 ADELAIDE ST. WEST  
TORONTO - CANADA



NEW STYLE "F" 88 NOTE PLAYER PIANO IN MAHOGANY

## ALBERT NORDHEIMER VISITS PANAMA EXPOSITION AND CANADIAN WEST.

### Conditions are Hopeful.

The only Canadian attendance at the annual convention of the National Piano Manufacturers' Association in San Francisco was Mr. Albert Nordheimer, president of the Nordheimer Piano & Music Co., Ltd. Mr. Nordheimer left Toronto while his firm was still on King Street and returned to find a large, bright office, handsomely furnished, awaiting his occupancy on the second floor of the Nordheimer building on Yonge Street.

His trip to the Pacific Coast was in the nature of a vacation with which he combined a visit to Nordheimer agencies in the principal Western Canada centres. His objective on leaving Toronto was the convention referred to. This meeting was timed to synchronize with the Panama-Pacific Exposition. In the business sessions the cardinal note of the discussions was the raising of the status of the business. Betterment of trade conditions with reference to terms of selling, false valuations and fraudulent advertising were unanimously advocated and endorsed. Specific reference was made to the law governing fraudulent advertising now in effect in the United States.

From conversations with individual manufacturers, Mr. Nordheimer judged the consensus of their convictions to be that while cheap goods might be necessary for certain classes of trade, and no doubt have their usefulness, yet real and permanent progress was made by dealing in the products of houses with established reputations, houses that look for permanency of name built upon reputable business.

The visiting manufacturers were for one day given the freedom of the Exhibition as part of the entertainment features, and the grand finale was an elaborate banquet. Mr. Nordheimer was honored with an invitation to sit at the speakers' table. Mr. Clay, Jr., of the widely known firm of the Sherman Clay Co., was chairman of the evening. For the use of the musicians entertaining the guests a special stage, complete with proscenium, had been built. A musical programme of a very high order was given. One of the speakers of the very short toast list was a native retailer of Japan, who spoke on export trade. "Transportation Problems" formed the subject of an address by a representative of the Southern Pacific Railway.

The Canadian building at the Exposition, Mr. Nordheimer enthusiastically declared to be the most attractive on the grounds. At the hotels and elsewhere he repeatedly heard visitors urging their friends to be sure to see the Canadian Building and exhibits. This building, Mr. Nordheimer thought, had done more to make Canada and its possibilities known to the large numbers of visitors to the Exposition than could have been accomplished in any other way. "I was proud of Canada's building," he said.

From San Francisco Mr. Nordheimer proceeded to Victoria, via Seattle, sailing from there to Vancouver. Asked in regard to conditions and prospects in the West, Mr. Nordheimer said, "they are hopeful and to a certain extent encouraging, though of course nobody pretends that they are normal." The period of enforced retrenchment, economy and commercial cleaning up, he thought presaged clean and safe business

that would steadily but surely assume a normal level in good time.

In concluding his references to his trip, Mr. Nordheimer expressed his keen appreciation of the warm welcome accorded him wherever he visited, whether in the United States or in Canada, among Nordheimer agencies or representatives of competitive lines.

Mr. Nordheimer was interviewed by a number of newspapers on his trip. A Victoria daily in reply to a question concerning the possibilities of Canadian piano manufacturers securing a foothold in Australia and capturing the piano trade that once belonged to Germany, quoted him as follows: "We cannot duplicate Germany's cheap pianos, which have been so much favored by the Antipodean public, but we can and will in the near future, no doubt, sell a good share of our better grade instruments to the Australians and New Zealanders. Of course this will take time, and will mean considerable missionary work on our part, but it will eventually come."

## PATHEPHONES IN CANADA.

### Mr. Glendon on Visit to New York Arranged for Distributing.

Mr. M. W. Glendon, Toronto, has just returned from New York, where he went to meet Mr. Emil Pathe, head of the famous house of Pathe Freres, Paris, London and New York. Also Mr. Russel Hunting, general manager of the Pathe Freres English business.

Mr. Glendon has now been appointed sole wholesale trade distributor for Pathe Freres Pathephones and records for the Provinces of Ontario and Quebec, and other Canadian territory. Mr. Glendon will now be in a position to offer the talking machine trade the American made Pathephones and records to insure prompt shipment, something he was unable to do under war conditions, when depending on European shipments.

Mr. Glendon reports the New York Pathephone Co. as very busy, the Pathephone and records being in widespread demand in the American trade. The New York Co. are bringing out new features of great value to the American Pathephones, also many new records.

Mr. Glendon is already well known in the piano trade, and no doubt will increase his favorable reputation for fair treatment with dealers in all parts of Canada.

On going to press time did not permit of the completion of illustrations of Pathe instruments for this issue, but these are to appear in the next number of the Journal, together with full particulars. In the meantime correspondence as to territory will receive prompt attention. Mr. Glendon's address is Ryrie Bldg., corner Yonge and Shuter Streets, Toronto.

## THE WILLIS LINE IN EDMONTON.

The firm of Hill & Scott, of Edmonton, announce the completion of arrangements whereby they have secured the agency in Edmonton and surrounding district for Willis pianos and players. They have warehouses in the Allan Block on Namayo Ave. Both members of the firm are well known and are familiar with the piano trade, Mr. Scott having gained his first experience at Seaforth, Ont.

**HOW HE SOLD A NORDHEIMER PIANO.**

The versatility and resourcefulness of the piano man when a good sale is in sight is nicely illustrated in a recent experience of Mr. T. J. Barton, the well known music dealer of Brantford. He had on his list a live "prospect" for a Nordheimer piano in the person of a well-to-do farmer in his territory, but whom he could not bring to the closing point while a certain crop of wheat remained unharvested.

About the time the wheat should have been in the barn Mr. Barton drove out to see his "prospect," but on nearing his place saw the wheat still in the field though ready to draw in. He concluded that the time was not auspicious to talk pianos and he made an orderly retreat.

The next morning was beautifully clear, an ideal harvest day. Mr. Barton was up early, very early in fact. He had a plan. Before the dew was off the grass his motor car was at the farmer's gate with a man detailed by Mr. Barton to help with the harvest and to stay with it until the last sheaf was in the barn. The last load went in by lantern light.

Next morning, by way of contrast, rain was falling in torrents. The farmer contemplated the storm from inside the window. "I should worry," said he with a shrug and he proceeded to get ready to drive to town. He called at Mr. Barton's store and after a few commonplace preliminaries introduced the subject of pianos. "Send that Nordheimer out as soon as you like," he ordered. "You more than saved me the price of it yesterday."

**BOOSTER vs. KNOCKER.**

When the Creator had made all the good things, there was still some dirty work to do, so He made the beasts and reptiles and poisonous insects, and when He had finished, He had some scraps that were too bad to put into the Rattle Snake, the Hyena, the Scorpion, and the Skunk, so He put all these together, covered it with suspicion, wrapped it with jealousy, marked it with a yellow streak and called it a KNOCKER.

This product was so fearful to contemplate that He had to make something to counteract it, so he took a sunbeam and put in the heart of a child, the brain of a man, wrapped these in civic pride, covered it with brotherly love, gave it a mask of velvet and a grasp of steel and called it a BOOSTER; made him a lover of fields and flowers and manly sports, a believer in equality and justice, and ever since these two were, mortal man has had the privilege of choosing his associates.

Author Unknown.

**COULD DO WITHOUT LEGS.**

A French Deputy who is serving as a captain of artillery tells in a letter to a friend a story illustrating the bravery of the French soldiers. During a bayonet attack a shell exploded in the advancing line of French and took off the left leg of one of the soldiers. When an ambulance attendant ran up to the wounded man the latter shouted to him:—

"Hurry up and look for my leg; it is lying over there. Maybe I can have use for it yet."

After the soldier had been brought to the hospital the general commanding, who had heard of the inci-

dent, went to see the soldier and complimented him on his courage.

"Thank you very much, my General," the wounded soldier responded. "I have yet one leg for the service of my country, and I can even afford to lose that too."

"But my dear man"—

"Oh, I know what you are going to say," the soldier interrupted, "but really my legs are not so necessary in my profession, because I am a piano instructor and my hands are enough for me to get along with."

**Trade News**

Messrs. Smith & Smith, "The Piano Merchants" of Sydney and North Sydney, N.S., have added the Martin-Orme agency for Cape Breton.

A. R. Blackburn & Sons, music dealers, 276 College Street, Toronto, are removing to 480 Yonge Street. They will be the first occupants of the new building at that location, where they will have a depth of 110 feet. A new front is being put in, with a show window to take a grand piano.

An Ontario charter has been taken out by a Toronto firm, styled, "Mozart Sales Co. Limited," with a capital stock of \$40,000. The incorporators are accountants, stenographers and a lawyer, but it is understood that the company has been formed to deal in Mozart pianos.

The Toronto Symphony Orchestra has been incorporated without share capital "to provide incipients of Toronto and elsewhere with classical concerts." The provisional directors are H. C. Cox, Frank S. Welsman and F. S. Stanford.

**I. MONTAGNES & Co.**

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TORONTO

CANADA

Wholesale Only

**PRIZES FOR COLUMBIA COMPANY.**

At the Panama-Pacific Exposition three prizes—the highest possible awards—and two gold medals have been awarded the Columbia Graphophone Company by the Supreme Jury of Awards.

The prize awards were for—First, Columbia Grafonolas and double-disc records and general beauty and comprehensiveness of whole exhibit; second, Columbia Grafonolas and school-room records; third, The Dictaphone.

Two gold medals were also awarded in appreciation of the contributions to the industry of two men who have collaborated with the company, Mr. Edward D. Easton and Mr. Charles Sumner Tainter.

In a circular letter to their distributors apprising them of the honors gained at the Exposition, the Columbia Graphophone Company said:

"This means Columbia product has received a fitting recognition—a tribute to quality—that Columbia Grafonolas and Columbia Double-Disc Records are everything we claim them to be—the choicest instruments and records on the market to-day.

"The secret of this striking Columbia success is Columbia standard as it is to-day offered the public by Columbia dealers.

"There is the standard of excellence in machine manufacture—evidenced by Columbia tone; the standard of excellence in record making—evidenced by the recording results in recent and present lists; and the standard of Columbia satisfaction evidenced by the large-grown and larger growing sales by Columbia dealers.

"And after all it is this sales standard that count!

"And will keep on counting."

**FIVE YEARS FOR \$46,000.**

W. F. Ott, the former accountant in the offices of the Columbia Graphophone Co., Toronto, who headed for South America when his stealings had reached a point where they could no longer be concealed, was sentenced to five years at Portsmouth penitentiary by Judge Denton in the Criminal Sessions. Ott pleaded guilty to three charges of forging and theft amounting to \$46,000.

**A COLUMBIA SELECTION.**

Columbia records for October go on sale September 20. The Music Supply Co., Toronto, have picked the following seven numbers for the best sellers on the list and invite their dealers to send in the numbers of their choice, A1797, A1803, A1806, A1809, A1812, A5709 and A5710.

During the Exhibition the members of this firm, Mr. J. A. Sabine and Mr. Chas. R. Leake, entertained a number of out-of-town dealers who dropped in to their warerooms to arrange for early deliveries.

Mr. William Dunlop, of the Thomas Organ Co., Woodstock, Ont., otherwise known as the Major, passed through Toronto on his way to Eastern Ontario points. The Thomas plant is working overtime.

Wm. Long, the Queen Street West music dealer, Toronto, is conducting a removal sale in anticipation of occupying the warerooms purchased by him on Yonge Street.

**PRESENTATION AT CECILIAN FACTORY.**

The officers and staff of the Cecilian Company, Ltd., gathered at 1189 Bathurst Street, Toronto, one evening recently, to present an address and a handsome, 15-jewel gold wrist watch to Mr. "Reg." Newton, a valued employee of the machine department, who has left to join his regiment, the 77th at Smith's Falls.

Mr. John E. Hoare, president of the company, made a stirring patriotic address and said in part, "The firm intends holding Mr. Newton's position open for him, not for merely six months or a year, but until his return, be the time what it may. If every man on our staff enlists, we will follow out the same procedure. In this way, those of us who remain at home, will endeavor to 'do our bit' in a practical way." Mr. Hoare then made the presentation. The gathering broke up with salvos of cheers for the King, and Mr. Newton.

**SAMOAN CHIEF PIANO MAN.**

The senior gentleman in the picture is not a Samoan chief, though when the snap was taken his friends insisted that he must be. He was having such a good time living the simple life that his hair got to standing up straight on end. His shoulders, arms and legs took on a mahogany hue equalled only by the pianos in his warerooms, for he is a piano man. He happens to be



Mr. H. Kent, president of the Kent Piano Co., Ltd., of Victoria, B.C., and the younger man is his youngest son. They were on a camping expedition at one of the many seaside beaches in the vicinity of Victoria. They slept in a tent on the sands at night; had plenty to eat, the ocean to bathe in as often as they wished and many other amusements and were having a good time generally away from the cares of business.

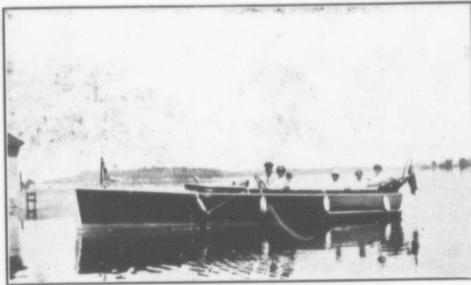
Mr. Walter Eastman of Chappell & Co., Ltd., New York, has returned from England on the steamship "Lapland."

### ENOCH & SONS NOVELTIES.

Advance information which has reached Canada concerning new publications which are their way from Enoch & Sons, London, reports the issuing of the following numbers. The success of previous compositions by the different composers included augurs well for the success of this group. The songs are "Sweet as Her Roses," Sir Frederic Cowen; "Just For Me," by Jack Thompson; "Down Here," by May Brahe, which Madame Clara Butt has taken up; "Come and See the Roses," Gerald Kahn; "As I Went A-roaming," also by May Brahe; and "Fairy Laughter," by Ivor Novello.

Alex. Craib, tuner at the Stanley warehouses, Yonge Street, Toronto, has enlisted with the York Rangers. Mr. Craib, who is a skilled violinist and pianist, will find his old job waiting him on his return from the front.

An attractive show card, 14 inches by 11½ inches, has been issued for the use of dealers by Chappell & Co. On one side is featured a song of the hour, "Love's Garden of Roses," by Haydn Wood and on the reverse the popular song, "Knitting."



ON LAKE JOSEPH, MUSKOKA.

The thirty foot launch, the "Sea Bird," is one of the speediest motor craft on the Muskoka Lakes. The "Sea Bird" is the property of Mr. N. H. Conley of Mason & Rösch, Ltd., who is seen in the boat beside his daughter at the wheel.

### RECEIVER APPOINTED FOR BELL PIANO & ORGAN CO.

A cable despatch from the head offices of the Bell Piano & Organ Co., Ltd., London, England, announces there the appointment of a receiver to take charge of the affairs of that company in England and Canada. In addition to their factory at Guelph, the firm have a factory at London and warehouses there, as well as in Toronto. The receiver announced is Mr. A. E. Grimsdick, secretary of the company, who is expected to arrive from England in the near future. Until he reaches here the purpose of the shareholders and bondholders is not known. The Journal's inquiries here elicited the statement that the company's future plans were unknown, and that no information would be available before the arrival of Mr. Grimsdick. In the meantime the factory is running as usual, and representatives of the company are campaigning for business with customary vigor. The company's authorized capitalization is £180,000, divided into 75,000 one

pound shares of six per cent. cumulative, 35,000 one pound ordinary shares, and 600 one hundred pound bonds.

### NEW PLAYER PIANO MUSIC.

The Otto Higel Supplement for October.

SOLO ARTIST RECORDS.	
501763	Beets and Turnips and Araby (Fox Trot) Ahlert and Berlin \$0.55
501797	Dolores Waltzes. Key of G, Sharp Minor (For Dancing) Waldteufel 1.25
501775	I Am Longing, My Sweetheart, for You (Song) Arrondondo .85
501815	Il Bacio (The Kiss). Key of D (Waltz) Arditi .85
501803	Musetta's Song. From "La Boheme". Puccini .55
501785	Sing, Smile and Slumber. Key of F (Serenade) Gounod-Smith .85

### SOLODANT MUSIC ROLLS.

011953	Amida (Waltz Lancers) Figures 1 and 2. de Witt \$0.85
011966	Amida (Waltz Lancers) Figures 3 and 4. de Witt 1.00
011975	Canadian Patrol (Descriptive March) Waizman .85
011993	Come Back to Me at Twilight (Song) Henderson .55
011473	Dancing the Jelly Roll (Fox Trot) Paley .55
011984	Fairest in the Land (Waltz) Ancliffe .70
011464	Love's Melody (Hesitation Waltz) Danidoff .70
011455	Popular Medley No. 4 (Irish Songs). Introducing: (1) Mother Machree, (2) When I Dream of Old Erin, (3) Little Bit of Heaven, (4) Where the River Shannon Flows. .85
011943	Sunshine of Your Smile, The (Song) Ray .55
012003	We'll Never Let the Old Flag Fall (March Song) Kelly .55

### STAR MUSIC ROLLS.

25c. Each.	
X101	Sunshine of Your Smile, The (Song) Ray
X102	My Honolulu Bride (Fox Trot) Weeks
X103	Sweetest Girl in Monterey (Fox Trot) Paley
X104	Fire Drill (March and Two-Step) Lincoln
X105	"Mon Plaisir" (My Pleasure) (Valse) Roberts
X106	Jane (One-Step) Mohr
X107	Silver Threads Among the Gold (Mandolin Interpolations) Danks
X108	Battle in the Sky (March Militaire) Luxton
X109	Put Me to Sleep with an Old Fashioned Melody (Fox Trot) Jentes
X110	Washington Post (March) Sousa
X111	Kathlyn (Hesitation Waltz) Smith
X112	You Are Irish Too (March Song) Ball
X113	We'll Never Let the Old Flag Fall (March Song) Kelly
X114	Beautiful Isle of Somewhere (Song) Fearis
X115	Ship Ahoy! (March Song) Scott
X116	Way Down Yonder (Song) Marshall
X117	I'm a Lonesome Melody (Song) Meyer
X118	Beets and Turnips and Araby (Fox Trot) Ahlert and Berlin
X119	On the Way to Home, Sweet Home (Song) Meyer
X120	Wedding of the Sunshine and the Rose, The (March Song) Gumble
X121	Down in Bom-Bombay (Fox Trot) Carroll
X122	You Better Start Working on Your Wedding Gown (March Song) Straight
X123	If We Can't Be the Same Old Sweethearts We'll Just Be the Same Old Friends (March Song) Monaco
X124	Somebody Knows (March Song) Von Tilzer
X125	Last Waltz, The Dabney

### SALESMEN WANTED.

Wanted one City Salesman and one Country Salesman, for Winnipeg and district. We only want salesmen who can sell at least \$20,000.00 worth of pianos a year. When writing give us a record of your past business. Liberal salaries for the right men. Apply to

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Winnipeg, Man.

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Fancy Mahogany,  
Rich Circassian, and  
Burl Walnut

In Satin Finish  
If Desired

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Careful and exhaustive attention to the most minute details of construction, and the use throughout of the finest materials obtainable—no matter what the cost,—these are the most important features that impart to the Mason & Risch Piano the value that gives it precedence and makes this famous instrument the finest offering in piano-perfection.

Dealers may safely recommend the purchase of the Mason & Risch piano as an investment that will pay steady and lifelong dividends in the satisfaction of knowing that "to Own a Mason & Risch Piano is to Possess the Best Piano Built."

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