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TORONTO, FEBRUARY, 1916

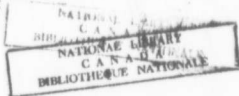
No. 9

Canadian
Music Trades
Journal

Supply Trade
Number

February, 1916

FULLERTON PUBLISHING CO.
56-58 Agnes Street
Toronto



The best profits are made from the product that brings the buyer back for more



When you sell a Columbia Grafonola you've just got that customer started.

You've merely sold him a **first** order. He will return to your store **at least** once a month to purchase new Columbia records.

When you sell a piano you seldom see the owner again except when he wants it tuned or when instalments are due.

When you sell a Columbia Grafonola you have made a regular customer who will begin at once to put his money into records—and who is extremely likely to keep at it until he has enabled you to turn over considerably more than the cost of the instrument—paid for as he goes along, and giving you a liberal profit on every sale.

If Columbia Grafonolas and records are not being sold to your customers, they are going to be.

That money ought to be **yours**.

A piano store to-day is as incomplete without Columbia Grafonolas and Columbia Double-Disc Records as it would be without pianos.



COLUMBIA

Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada



Martin-Orme—Style 27—De Luxe Model.

Shown here in richly figured matched Burl. Height 4 ft. 6½ in. Length 5 ft. 3¼ in. Depth 2 ft. 3¼ in.

A richly toned instrument, chaste design and in excellent taste. Patented Duplex Bearing Bridge and Capo D'Astro Bar.

This superb Martin-Orme instrument is worthy of a place in the most luxuriously furnished home. It will appeal to the high-class trade.

Special designs in rare imported woods are a feature with us. Dealers will find that we are able to supply all requirements in this respect. Our service to the dealer and the public is complete in every way.

The Martin - Orme Piano Co., Ltd.

Manufacturers of Pianos and Player Pianos of the Highest Grade Only

Ottawa, Canada

The Gourlay An Heirloom



ONLY a treasured possession that will not deteriorate with time is worthy of consideration to become an heirloom in the family. It must have a binding association of pleasant memories in the home—the enjoyment of which is recalled and lived over again by its very presence. The Gourlay piano is made with a solidity of construction that gives those wearing qualities, absolutely necessary in a piano that is to be used constantly for years.

A Gourlay for that reason is a gilt edge investment which repays itself a thousand times in life-long pleasure and joy derived from its never-fading appeal to refinement, beauty and character.

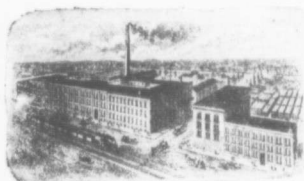
QUALITY is the first and last thought throughout the whole course of its fine construction. The materials used are of the highest grade procurable regardless of the cost. *Only when the Gourlay piano becomes the finished product of the most thorough artistic workmanship that scientific knowledge can devise—then only is the price figured.*

This Gourlay standard of quality first and price second is universally approved in musical centres. The fact that the Gourlay is constructed to weather the severest test of time and to hold its beauty of tone with reliable strength and character renders it a highly valued heirloom for any refined home.

Gourlay, Winter & Leeming, Limited
Toronto - Canada

Head Office and Factories:
309-353 LOGAN AVE.

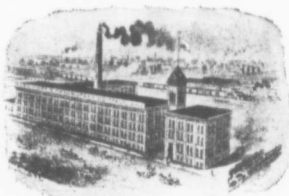
Warerooms
188 YONGE STREET



Woodstock Factories

One House will fill your orders for two grades of pianos and two grades of players

It's a time-saver, a money-saver, and a trouble saver to get two grades of pianos and two grades of players from one firm. In the end it's all that and more when both lines are top-notchers, as the "KARN" and the "MORRIS" are. Each in their field absolutely and positively unbeatable value. Try then and know for yourself.



Listowel Factories

The
KARN-MORRIS LINE

gives you
KARN PIANOS
MORRIS PIANOS
KARN PLAYERS
MORRIS PLAYERS
KARN ORGANS

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

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL



The MORRIS Piano is a first class retailing proposition. It is your sure means of landing the sale where your party is not prepared to invest the larger sum necessary for a KARN. It gives great value, great tone, and always great satisfaction.

Only one design is here shown, but get the Morris catalogue, and see all our offerings. There's the Morris Player, too—don't forget that.

Universal Music Rolls — and Service —

RIGHT MUSIC SERVICE IS THE BACKBONE OF EVERY SUCCESSFUL PLAYER DEPARTMENT

UNIVERSAL Music Rolls and Universal Service enable the dealer to make of his player customers **SATISFIED PLAYER-OWNERS**—the foundation of Player Department Success.

Perhaps you are already building your player business on this solid basis.

If not, you should be interested in knowing how The Universal Music Company is aiding dealers in increasing player sales by making their Roll Departments better and more profitable.

THE Universal Music Company makes without exception the **FINEST MUSIC ROLL ON THE MARKET.**

They are **PIONEERS IN ROLL MANUFACTURING**—their product is the result of a development beginning with the advent of the player itself, a development which is being constantly carried forward by the foremost experts in the Roll industry, working with superior facilities and equipment.

The use of Universal Music Rolls is a **GUARANTEE AGAINST PLAYER TROUBLES** traceable to music-roll deficiencies.

Universal **ARRANGEMENTS** are conceded to be the most attractive, brilliant and musically correct.

UNIVERSAL **RECORDING PIANISTS**—artists of highest ability, who through training and temperament have achieved the greatest recording capability—play for us exclusively.

UNIVERSAL BULLETINS containing, not a hit-and-miss collection of riff-raff, but a careful selection of the best new numbers of every class of music, are published monthly.

WALL BULLETIN HANGERS of artistic design, giving the new rolls for each month, are supplied.

Low retail prices and large discounts to dealers are Universal features.

The list of new Rolls for this month appears elsewhere in this issue of Canadian Music Trades Journal.

Complete lists and catalogue are always yours for the asking.

The Universal Music Co.

The oldest and largest Music Roll Company in the world.

29 WEST 42nd STREET, NEW YORK
CANADIAN BRANCH—10½ SHUTER STREET · TORONTO

Piano Tools for Sale at a Sacrifice

The owner of these can no longer use them owing to blindness and offers them at a liberal reduction in price.

The case is in splendid repair. It is strongly made and well reinforced. It opens in the centre and interior is cherry veneered. The tools are in good order and among them are the following:

Set Baileys' wood planes	Shoe knife
Iron joint plane	Putty knife
Two Dods' planes	Complete set moulding irons with
Cutter and iron 5/16 and 3/16	centre tool
Diston panel saw	Pair round nosed pliers
Tenon saw	Plated wrench
Dovetail saw	Small spirit level
Bow saw	Gauge for letting in hinges
Drill stock	Small steel vise
Six brass chucks	Pair calipers
Box drills and bits	Mahogany framing square
Yankee screwdriver	Straight edge
Medium screwdriver	Pair trammels
Six centre-bits	Two cold chisels
Half rack chisels	One duster
Six gouge bits	Two die plates
Drill stock case	Pair compasses
One Mallet	Steel monkey wrench
Two scrapers	Steel try-square
Oil stone	

There are a number of other tools and articles not included in the above list which should be a valuable outfit for any firm or workman. For further particulars apply to

George Sanderson

115 RIVER STREET : : TORONTO

or in care of

Canadian Music Trades Journal

56-58 AGNES ST. : TORONTO

The above advertiser also has for sale a carpenter's tool box, containing equipment of well selected and carefully kept tools. The equipment includes 3 portable trays. A list of the tools and attractive price inducement on application.

The Maximum of Quality at a Minimum of Expense

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



**LONSDALE
PIANO CO.**
TORONTO

Manufacturers of the
Highest Grade Upright
and Player Pianos

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

If you are in the market for a "Leader," a piano that never suffers by comparison, you want the—

Newcombe

If you want to sell the richest, sweetest, lasting tone, you find it in the—

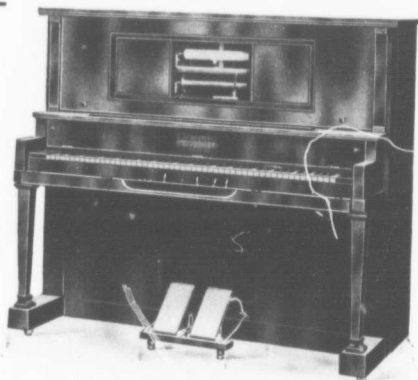
Newcombe

Are you looking for an agency furnishing a varied line of handsome case designs? Then you need the—

Newcombe

The only piano to-day equipped with the Howard Patent Straining Rods, which are of such great advantage, is the—

Newcombe



Style 72

NEWCOMBE
PIANO COMPANY, LIMITED

Head Office: 359 Yonge Street
Factory: 121-131 Bellwoods Avenue

TORONTO - CANADA

An old salesman once said:

"Get a fact—then hammer it home."

With the Doherty and Clinton lines on your floor you have all the piano facts at hand.

DOHERTY
TONE

DOHERTY
FINISH



DOHERTY
CONSTRUCTION

DOHERTY
GUARANTEE

The Doherty Style "C" Louis XVI. "Made in Canada."

The facts above referred to furnish the material you need to prove that for

Unparalleled Pleasing Power

the Doherty's claims are strongest. When you know a prospect is looking for tone—actual musical tone that will stay sweet and melodious throughout the years, recommend the Doherty, because in addition to pre-eminent tone, he will get the most skillful construction, pleasing case design, and guaranteed quality on the market to-day.

You want the DOHERTY for a LEADER. Then the Clinton line supports the Doherty. The Clinton piano value cannot be duplicated to meet the demand for a really first class piano at a price under the cost of the more expensive instruments.

DOHERTY PIANO COMPANY, Ltd.

Established
1875

HEAD OFFICE and FACTORIES

CLINTON : ONTARIO

Over 70,000
Doherty Owners

To handle a piano, the real basic goodness of which will prove lasting value to the wealthiest home—but at a price within reach of the great middle classes—that is

The Real Milk of the Agency Coconut

As to the actual qualities of WRIGHT PIANOS the best recommendations come from the steadily growing list of dealers making the WRIGHT their leader. As to the price, let us quote you, and then form your own conclusions. WRIGHT Pianos sell readily and profitably. Every instrument placed in a home becomes a convincing advertisement for your pianos.

Wright Piano Co., Ltd.
Strathroy - Ontario

Say the word and we'll talk figures and policy to you. The day you take on the WRIGHT Agency will be a red-letter day in your business history.

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

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

ESTABLISHED 1856



**The Craig Piano
Company**
Montreal - Canada



Gentlemen:—

The **PIANO TRADE OF CANADA** may well say thanks that their business has been so prosperous since war broke out in August, 1914.

LOOK FOR BIG BUSINESS AHEAD. CANADA has never had a better outlook than at this very moment, and it only requires that we believe in it, and plan for it.

ENCOURAGE LOCAL ENTERPRISE. Build yourself a new house, and urge your neighbor to do likewise. Talk and think prosperity, and presently it will be yours for the taking.

STANLEY PIANOS HAVE SOLD WELL, and we thank the trade for their support and encouragement, and trust it will continue.

GET OUR NEW PLAYER PRICES

Write us, and let's talk business

STANLEY PIANOS

241 Yonge Street

:

:

Toronto

MUSICAL TONE, ARTISTIC DESIGN Reasonable Price and Lasting Qualities

are points that strongly commend the Senecal & Quidoz Pianos. They are made in Canada, just outside Canada's largest business centre. Ste. Therese is an excellent shipping centre, the source of plenty of skilled labor, and right at the door of valuable lumber supplies.

These points all help to put **quality** into the Senecal & Quidoz Piano with as little expense as possible.

SENECAL & QUIDOZ

Manufacturers of Pianos
and Players of Quality

STE. THERESE - QUEBEC



THOMAS Double Manual With Pedals

The Most Perfect Practice
Pedal Organ ever
manufactured

Approved by SIR FREDERICK
BRIDGE, M.V.O., M.A., Mus. Doc.
Oxon. (Organist Westminster Ab-
bey), during his recent visit to
Canada.

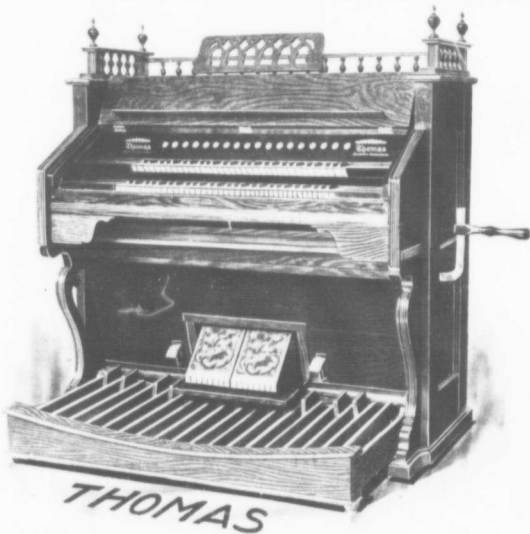
Twelve Stops. Two Manuals
(GC to C4, 61 Notes)
Six Sets of Reeds
(Five of 61 Notes and one of 30
Notes).

The measurements of manuals
and pedals, and the location and
compass of the registers, are the
same as in a pipe organ, the stops
running throughout. The pedal
clavier is concave and parallel,
but can be had concave and radi-
ating if desired; it occupies the
proper position and is according to
the rules of the R.C.O.

Sufficient knee room is allowed
for pedalling, so that the student
may practise with ease, and later
transfer to an ordinary pipe organ
without discomfort or disadvantage.

Blow Pedals fold up when not in
use.

THOMAS
ORGAN AND PIANO CO.
Woodstock - Ontario

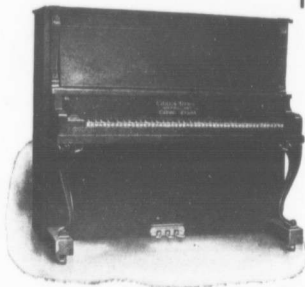


It takes a Good deal of Talking, Demonstrating and Advertising to make a Dent in Public Opinion



But there is little use in making a dent at all unless you have the best possible piano proposition to close the sales with. EVANS BROS. Pianos have all the points necessary to convince the person open to be shown. The design, tone and guaranteed parts not only make a most favorable impression, but will assure against disappointment years and years hence.

You will find it good business to secure our agency terms. We've got what you want in various types of both pianos and players—there's no question about that. Get definite particulars from us, and you can do some figuring that will show up some \$\$\$\$\$\$ for your bank account.



EVANS BROS. Piano and Manufacturing Co., Ltd.

INGERSOLL

: ONTARIO

: CANADA

The Haines Bros. Agency brings the patronage of the best class of people.

Do you realize and are you taking every advantage of the importance of the player business? Are you getting your share of the profits, and are you using the best means in the world to get it? You cannot afford not to put strong pressure on your player department. It will some day be the life and backbone of your business.

A great business-getter is this new Haines Player, Louis XV. model. It is up-to-the-minute in expression control devices. A sample player will convince you that a repeat order is good business.

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



New Louis XV, Haines Bros. Player

FOSTER-ARMSTRONG CO., Limited

Head Office: 4 QUEEN STREET E., TORONTO

J. W. WOODHAM, General Manager

E. BIRCH, Factory Supt.

J. BETZNER, Accountant

WHAT IS THE USE OF TALKING?

THE QUALITY TALKS FOR THE GOODS.

ORGANS

OUR SPECIALTY

Piano Case Organs Have Been a Specialty
With Us for the past Twenty Years.

Church Organs Have Been a Specialty With
Us for Twenty Years.

We Know How to Build Organs Right, In
Tone and Finish.

SEND FOR OUR CATALOGUES AND PRICES

We Employ No Travellers. Do Business By Mail.

THE GODERICH ORGAN CO.
LIMITED

GODERICH, - CANADA



Last month we showed you what H.R.H. the Duke of Connaught thought of the Edison. Next month we will quote a few dealers' opinions.



The Edison Disc Line does not compete with the \$10, \$20 and \$30 class of talking machine, because it cannot be made so cheap. But it MEANS MONEY to YOU.

What the Artists say of the Edison Diamond Disc

We wanted to get the genuine opinions of some of the great artists about the Edison Disc, so wrote them personally. Here are replies from members of three great Opera Companies.

THOMAS CHALMERS, Baritone of the Boston Opera Co.

"I wish to say that I consider the new Edison Diamond Disc Machine, from a musical point of view, is as far ahead of ordinary talking machines as the ordinary disc machine of to-day is ahead of the old cylinder. For the first time in talking machines the instrument and voices sound like the original.

"Wishing you every success, I remain,"

Thomas Chalmers

**ELEONORA de CISNEROS, Contralto,
Chicago Opera Co.**

"I love the Edison Diamond Disc Records for three reasons—for the human tone they give to the instrument, because I can put my heart in my singing and know that the Diamond Disc will record it, and last, because of the infinite care which Mr. Edison gives to each record that it be as flawless as possible."

Eleonora de Cisneros

**ANNA CASE, Soprano,
Metropolitan Opera**

"I consider the Edison Diamond Disc Phonograph a most perfect instrument for recording and reproducing a human voice.

"It brings out the real quality of the voice, even the highest notes, usually very hard to record, are brought out clear and velvety."

Anna Case

Want to Handle the Edison?

It is not easy to be an Edison Dealer. It requires some capital and a great deal of energy. But it is a franchise worth a great deal. Write for details.

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

\$1.00 per year in Canada; 5s. in Great Britain; \$2.00 in other countries

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CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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Secretary.

Vol. XVI.

TORONTO, FEBRUARY, 1916.

No. 9

Higher Prices Inevitable for Pianos, Organs and Players

Manufacturers and Dealers face Tremendously Increased Cost of Production.

World-wide Advance in Supply Prices from Five to Two Hundred Per Cent.

**Markets Demoralized by War—Some Lines
Unobtainable.**

**Panic in Veneer Markets—Mahogany All
Bought Up—Labor Situation Acute.**

**Two Hundred to Three Hundred Per Cent.
Advance in Walnut Prices Predicted.**

WHETHER or not the idea is relished by piano and organ manufacturers or retailers or not, an immediate revision of prices upward is inevitable. No man need wait to see what "the others" are going to do about it. Higher cost of production is not speculative. It is unmistakably operative and must be faced. Each man knows that the facts and figures directing the course he must pursue tell exactly the same story to his competitor.

With the consumer of England, France, United States, Africa, Australia, South America and all other civilized peoples forced to pay higher prices for their pianos, players, organs and all other musical instruments it is impossible that Canada should be immune from the effects of conditions that force higher prices.

Various estimates place the average increase necessary in Canada at from eight to twelve dollars per piano, according to grade. These figures are qualified by some as being decidedly conservative.

All manufacturing industries, and consequently the distributing interests of such, are grappling with problems for which they have no precedent. The effect of the war has been so universal in its ramifications that no country and no industry has been left untouched. The effect has been disastrous to accepted business theories and traditions and to profits. The difficulties of the manufacturer and the merchant are further enlarged by the element of uncertainty arising out of an

(Continued on page 17).

Hardware and Felt Markets.

**Views of American Authority on United States
and Canadian Conditions.**

Special Contribution to Canadian Music Trades Journal.

WHILE the war has been the greatest cause of the rise in the price of piano supplies, yet there are other causes equally potent. One of these latter, which will leave its impress on the situation long after the war is over, is labor. The wage rate is abnormal at present, but any attempt to reduce it later will be fought to a finish and not with mere idle words. Either capacity for superior or larger production to maintain the volume of work or output per man, at least cost per item, will have to be accomplished by the use of better systems or more highly developed machinery or wages will have to fall with all the strife such action engenders.

When the war broke out the production in all lines in the United States, for reasons which need not now be considered, was at a low ebb, and all possible construction and development work was cancelled. Prices in some lines were very low, even for such a condition. Copper was being sold for about cost; spelter, which is zinc, which again is white metal or composition, was coming into the country from Europe at \$6.50 per cwt., at which price it could not be produced in America; lumber had gone down a little, while wools, even in the face of a small demand, were strong in price, and the domestic production was shrinking and flocks being killed off and eaten for food.

Imports of raw material ceased or were reduced to a negligible minimum very shortly, and when war orders were offered the various lines of manufactures they

(Continued on page 19).

SCARCITY AND HIGH COST OF VENEERS.

Faulty Logs Formerly Unsaleable to Particular Buyers Now Held at Prohibitive Prices.

"EXACTLY what was predicted in an article some time ago in the Canadian Music Trades Journal, relative to the liability of an extreme shortage in veneers, has come to pass at the present time." So said Mr. Geo. W. Noble, president Geo. W. Stoneman & Co., the veneer and mahogany lumber company of Chicago, and who is personally familiar with the Canadian market.

Continuing, Mr. Noble said: "The entire mahogany market of the United States is sold out, for example we, ourselves, have not a single piano stock left and only one fair log of furniture wood which means the cheaper stripes, and a few odds and ends that have accumulated during our years in business. Our mill in the east is also sold out and have no stock whatever to offer, when under normal conditions the two concerns would have at least five or six million feet of stock always on hand. What is true of our concern is also true of the other veneer concerns.

"Every New York house is sold out; there are a few faulty or questionable logs still offered, but these are held at almost prohibitive prices. Some of the big Western piano buyers have been East endeavoring to protect themselves for at least a year, and have had to return without any stocks at all.

"We are having desperate appeals from one customer after another to give them at least something to tide them over for a few months, and we are practically unable to help them at all. The very plainest, cheapest mahogany stocks, which have been selling for \$7.00 to \$9.00 per thousand feet, have doubled in prices, as the water freight alone costs as much as they used to get for the finished veneers delivered in the customer's place, and even if logs were purchased at the old prices it would cost double the amount to produce them.

"Any logs that show an indication of mottle or figure of any character are bringing the most ridiculous prices imaginable, and the situation simply sums itself down to the following facts:—not only is the manufactured supply exhausted, but there is practically nothing in the log markets in this country or England to be offered. The source of supply from Africa has now been entirely closed, as the French Government has placed an embargo on all logs from Grand Basam, which is the last district shipping to England. The supplies in the piano and furniture factories had dwindled down to practically nothing on account of bad business, and a return to more than normal in this country would have soon exhausted everything in sight, had there been a normal supply to meet the demand, but not only are the log merchants and veneer manufacturers low, but there was nothing coming forward from which they could replenish their stocks, and with no relief in sight for a year or two.

"Things are in a desperate condition, all the piano and furniture manufacturers of this country are more than busy, but they are brought face up to the fact that only a few of them are going to be able to get enough wood to carry them through even for a limited period;

in consequence the wise-heads in the business and those that are always looking to the future, have thrown all their efforts and energies to walnut veneer. In many instances where they were manufacturing only five walnuts out of a hundred piano cases, they have suddenly switched and made it 80 walnut against 20 mahogany and oak.

"This tremendous pressure being thrown on to a veneer supply that has always been weak as to quantity of good wood that could be brought forward, even under the most favorable circumstances, has simply cleaned out everything in sight. Of course, our own particular mill is bringing forward as much wood as ever, and running night and day trying to take care of our old customers only, but the task is almost hopeless, as a day's cutting relieves the demand about as rapidly as the level of the ocean can be reduced by dipping the water out with a pail. For every stock we get there are twenty customers that want it, and up to the present time we have been able to hold our prices on walnut pretty close to normal, but this tremendous demand for walnut of any character has crowded a number of the other manufacturers, who have never made walnut, into the field, and they are out making any kind of an exorbitant offer for walnut stumps and trees, and it is only a question of a very short time before the price of walnut will be doubled or trebled, unless relief can be found from some other source.

"The quartered sawed oak market is going to help out a little, but that is not going to help any on price, as the price on quartered sawed oak has advanced by leaps and bounds, as cabinet makers and those who could substitute for mahogany have gone after the oak supply pell-mell. The demand for the piano trade has not been very strong, as oak has never been very popular for pianos. There is no question about the fact that these tremendous advances of raw material are going to force the price of veneers to an unreasonable point, and it is not a question of price any more, it is simply a question of getting something to help them out.

"I think the whole situation was summed up very aptly, by the remark of one of our friends, who says, 'The general cry now is not what is the price, nor is the wood good enough, but ship us something, we do not care what it is, only ship it and do it quick.'

"You undoubtedly know there is a movement on foot on this side to advance the price of pianos all along the line. This is going to be absolutely necessary, as practically everything that goes into the construction of pianos has advanced, and if the piano manufacturer continues to do business on the old basis of prices, he will find that his profit is on the wrong side of the ledger."

In conclusion Mr. Noble said the Canadian Music Trades Journal sounded the warning on this very thing long before most of the concerns knew there was anything stirring at all. "We were very much amused some little time ago in looking over one of the American music trade publications, to see the fact mentioned that if things kept on as they were, there was a great chance of a mahogany veneer shortage developing, and at that particular time we were sold out and worn to a frazzle trying to take care of telegrams, letters and 'phone calls asking us to take care of them in some way, and you can imagine how the statement that 'there is liable to be a shortage' struck us at that time."

Wood Cannot Rust or Corrode

That's the beauty of the Maester-Touch Action in the Williams New-Scale Player Piano.

Rubber tubing is perfectly adapted to use in a player piano.

Because :

- (a) Of its flexibility.
- (b) Of its lightness of weight.
- (c) It makes a perfect joint **without any soldering or shellacing.**
- (d) Because it eliminates any possibility of vibration or rattling.
- (e) Because the special rubber tubing we use is durable.

The Wise Piano Man will put His
Faith in Rubber Tubing because
it spells ECONOMY to him.

**The Maester-Touch Action in The Williams
New-Scale Player Piano has rubber tubing.**



What Brings Them?

Some Nordheimer dealers have already reached the point where their representation of this sterling instrument brings them the bulk of the trade in their vicinity. Others are rapidly progressing to that happy state.

How about you?

NORDHEIMER
Piano & Music Company, Limited
Corner Yonge and Albert Streets, : Toronto

Seventy-five years of continuous leadership in supplying the best in pianos and musical instruments to the several generations of Canadians since 1840.

THE aim of every piano dealer is to establish his business so firmly in his community that a large proportion of the people will —when they think of buying a piano—come to him.

Some dealers occupy that enviable position.

How did they attain it?

Do you think it was by personality? You know it wasn't—although that helped.

Do you believe it was by the attractiveness of store interior? No—although that helped too.

You know what did it. They linked their businesses with a leader among pianos. They identified themselves with an instrument so high in grade and reputation that success was inevitable both for the brand and all who represented it.

Higher Prices Inevitable for Pianos, Organs and Players

(Continued from page 13).

impossibility to predict the duration of the war or the after effects.

Even prior to August, 1914, a period of depression had arrived. Whether this depression has been intensified or prolonged by the war is perhaps debatable, but there is no division of opinion as to the markets of the world having been completely demoralized by the events of 1914 and 1915.

In England, for example, the war found the piano manufacturer wholly dependent upon a foreign source of supply for his actions. Germany supplied them. To replace the German article cost more money. Freight rates and insurance had reached unheard of figures. In April last piano prices advanced from five to fifteen per cent. On top of all this came England's abrogation of her free trade policy, and the piano industry received a stunning blow in a tariff of thirty-three and one-third per cent. Even the establishment of supply factories in England will not give the piano manufacturer there supplies at as low prices as he paid before the war. Reliable students of economics affirm that Europe will never again manufacture at as low cost as previous to August, 1914.

To return to Canada. There are a number of direct influences contributing to the present higher cost of production. A curtailed output necessitated by a falling off in demand left the total overhead cost nominally the same. Fixed charges have not the elasticity of output, hence a reduction in the latter increases the overhead per piano. The manufacturer had to accept this reduction in profits himself. He could not raise prices because of smaller production. But added to this are other increases in the cost that the manufacturers realize it is impossible for them to bear.

The labor situation is serious. Factory organizations have been disorganized. As reduced operations necessitated men being laid off or put on short time, the men drifted into other channels of employment. Many became munition workers. More have enlisted. Their places were not filled, and when the fall trade of 1915 began to assume encouraging features and finally developed to a point where more men were required to man the factories, they were not obtainable. The competition of industries, particularly of the munition plants, has made labor prices high, and boys are commanding men's wages. The labor difficulty in the trade is accentuated by the fact that to produce a skilled artisan for the piano factory requires several years. Much of the benefit that the trade should enjoy from past training of men has now gone from the industry forever.

With the trade still at low ebb came another of the inevitable results of the war—the Government's necessity of more revenue—and the seven and one-half per cent. war tax resulted. Any piano supplies that formerly came in duty free are now subject to this war tax, as well as supplies formerly dutiable. It represents a formidable item in the increased cost of production.

It is true that the same war tax that increased the cost of production also increased the Canadian manu-

facturers' protection. But this did not interest him. He has not been suffering from foreign competition for the past couple of years, nor is he likely to, as United States cost of manufacture has increased as it has done here.

Last year action and key prices went up, and manufacturers of these lines claim that the advance would not nearly cover their increased cost, and serious difficulty of securing certain lines at any price, notably ivory, ebony and felt.

The manufacturers of piano plates have notified their customers of increased prices approximating eight per cent. Sounding boards, which are all imported, and were increased in cost by the war tax, have been just recently advanced in price.

Since December copper has more than doubled, and iron wire shows an increase of ten per cent. in the same time. The wire supply, however, is so limited and uncertain that manufacturers will only supply their contract customers, and quotations depend upon whether the person asking for them is a regular customer or one forced into the market for supplies.

A Toronto commission house just recently received a cablegram from a Finland firm asking for music wire quotations, the reply message being also paid by the inquirer. No quotation could be given, as there is no stock obtainable for export. English music wire, which has become very popular since 1914, is uncertain in supply. The manufacturers are subject to the demands of the Admiralty, and can make only limited shipments.

Felts are up from eight to ten per cent., but the scarcity is even a greater worry than the price, and this is likely to be more pronounced.

Crude rubber and cotton are up twenty-five per cent., and stains and finishes bring unheard-of prices. A manufacturer, for example, over long distance telephone, ordered a certain stain of which he used a limited quantity. The stain had gone up from \$2.25 to \$8.50 per pound.

The ivory market is not characterized by recent excessive jumps in quotations, but the war tax, increased cost of freight and insurance, has added very substantially to the price. Importations from the United States also carry the added cost of a twenty per cent. duty levied by that country last year. Ivory was formerly imported free into the United States. But the scarcity is very pronounced, the output having been reduced over fifty per cent., according to careful estimates.

A survey of the field must result in an absolute conviction that there is no alternative to increased prices. To lower the standard by sacrificing quality to meet the cost would be as regrettable, as the severe competitive conditions under which the products of the music trade factories are marketed make it unlikely.

In addition to price, another feature that demands immediate revision is selling terms. The repossession, the difficult collections, the worrying over accounts during the last two years have brought home the danger from loosely granted credits as never before. Whether it be the manufacturer selling to the retailer, or the retailer selling to the consumer, there is a pronounced determination to make selling terms more secure, and for

The Cecilian Style 6 Piano is pleasing the Dealers

It wins the approval of the increasing number of people who want a case designed along simpler lines. It contains the wonderful Cecilian "GRAND AGRAFFE" scale construction. The plate is extra strongly made. The Action, patent back and other parts are the very best money can buy.

AND REMEMBER

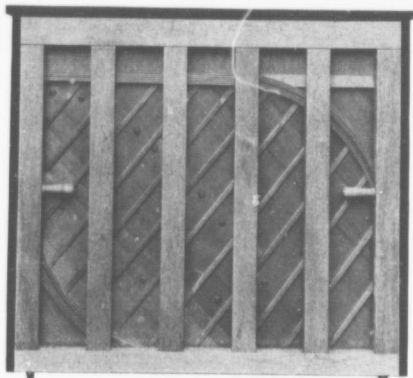
It is of the greatest importance to tell purchasers that every Cecilian piano is so constructed originally, that it is ready at any time to receive the famous Cecilian non-corrosive all-metal player action, every Cecilian Piano containing all necessary interior adjustments and supports.



The Cecilian is Distinctive in the construction of its Sound- ing board.

In order to secure the largest vibration and tone volume possible in a piano scale, we scientifically work out our sounding board area so that it will harmonize with our tone capacity. There is no "rule o' thumb" in the Cecilian factories.

The CECILIAN sounding board is made of the most costly quality of Adirondack spruce, "crowned" the same as a violin to give full resonance, and it is held in shape by laminated acoustic rims, consisting of thirteen thicknesses of quarter sawn, rift cut, Canadian Winter-cut maple, placed on the sounding board in continuous lengths in elliptic form, glued together, dowelled and fitted into the pin-block, to the front of the skeleton frame and wrest plank, so that when carrying the scientifically designed CECILIAN sounding board, it secures the utmost vibration, preserves the life of the tone, as well as ensuring that rich, full, sympathetic, singing quality of tone, for which the CECILIAN IS famed.



Showing "Cecilian" Patent Back, Sounding Board
and Acoustic Rims.

THE CECILIAN COMPANY, LIMITED

Makers of the World's First All-Metal
Player Pianos

GENERAL OFFICES AND FACTORY:
1189 Bathurst St., Toronto.

RETAIL SALESROOMS:
420 Yonge St., Toronto.

the good of the trade it is to be hoped that a large share of the effort hitherto concentrated on getting volume will be devoted to scrutinizing quality of sales.

The manufacture and retail of pianos must be pursued on a basis of a profit now as well as on a basis of building a reputation from which to gather dividends in the future. The disastrous results of the war have shattered many ideas and ideals of the man who in his zeal would forget that besides being a public benefactor he is under obligation to his creditors to conduct his business at a profit, and if to do that it is necessary to advance his prices, then advance them he must, and that immediately.

HARDWARE AND FELT MARKETS.

(Continued from page 13).

were very welcome. Naturally what soon followed, the bidding for raw stocks in a restricted field, caused a steady rise in their prices. Soon came strikes, and after them a steadily advancing wage rate, so when the immense volume of money put into circulation by these activities came into the field all lines of business felt the impetus and prices soared while deliveries got slower and slower, with little improvement to date. Even the tremendous facilities of the United States could not keep pace with the demands on them, and when the great railroad and development companies came into the market for all lines of manufactures, prices rose even more. The great Pennsylvania Railroad put out enquiries for some thousands of steel freight cars and then withdrew them, the prices quoted being considered impossible. Shortly afterwards they sent out new enquiries for a greater number of cars and purchased them at higher prices than previously quoted. The cars were vitally necessary in their business. To-day many manufacturers are overloaded with orders, the railroads are staggering under demands upon their operating capacities such as they have never before experienced, terminals are choked and embargos on shipments are in force. Ocean-going steamers are coining money, while many old sailing craft are coming to their own again for a season. Manufacturers in many lines cannot get more help at any price. Plants are being enlarged on twenty-four hour schedules.

Now the reflex action of all this hits the piano manufacturer very hard. Supplies, based on copper or brass, have in some cases actually doubled in cost, and in others have nearly done so. Last year capstan screws sold at \$3.65, to-day they are \$6.50; continuous hinges were 6½ cents and 8½ cents per foot, to-day they are 13 and 15 cents per foot for the same goods, with further advances highly probable. The steel wire and rod mills (out of whose products are made screws and bolts) have had to steadily advance prices, and to-day wood screws are very much advanced, while bolts are up practically 15% and more is coming. Some felts and cloths have been entirely withdrawn from sale because raw materials and dyes cannot be had. That we have reached the summit of the price rise is impossible; more rises are coming.

Piano manufacturers must raise their prices or go out of business when their financial reserves are exhausted. It has been calculated that there is an average increase in piano material in the United States

amounting to \$8.00 per upright case and the greater number of makers cannot absorb any such sum. There have been Canadian manufacturers who fought these new costs for material, fearing their market would be swamped with low-priced American pianos, but such fear is groundless, as the American makers face the same conditions exactly, while the Canadian manufacturer is still further protected by the war surtaxes. It may not be possible to greatly increase outputs at such times, but it certainly is possible and imperative to raise prices and so increase the volume of money handled, even for a smaller output, with the natural and proper percentage of profit if not enhanced, at least maintained.

The Part the Music Roll Should Play.

AMONG the many utterances of the late Edward Lyman Bill, whose death was chronicled in the last issue of the Journal, is this one on the player situation, containing good sound advice on the music roll aspect of the question. It is here given because it confirms the Journal's contention that the music roll demands more intelligent treatment from dealers all over the Dominion if the sale of players is to advance satisfactorily:

"The player is doing much for the musical education of the general public—in fact, much more than is usually conceded. It is, however, a powerful factor in the music trade life of the nation, and its profits should be commensurate with the efforts and intelligence put forth by the selling forces.

"It is absurd to think that a business of this nature should be made unprofitable by reason of over allowances made on traded-in stock. This condition can be remedied and it should be. It only requires ordinary horse sense. Every man should see with the growing ascendancy of the player that the value of trade-ins is steadily decreasing. Hence caution—extreme caution—should be used in adjusting their valuations.

"Then, too, it must be admitted that the piano merchants have sadly neglected the music roll end of the business. Why they should do this is not at all clear to the lay mind. They have unwittingly perhaps, drifted into a rut from which it is not easy to extricate themselves. The piano men who handle talking machines pay close attention to this end of the business and do many things in the promotion of record sales, but they will pay no attention whatsoever to the music roll stock or the new music rolls which are being issued each month or to the new artists that are constantly making new rolls and being signed up by the roll manufacturers.

"They treat the music roll business in an indifferent way, and as a result the profits are correspondingly lessened. In many cases I have seen the music roll departments in the hands of most inefficient people—probably the lowest-priced employees in the establishment. There is no department of the business that is handled so unscientifically and unsystematically as the music roll business. The music roll is too important a money maker to be neglected and treated in such an indifferent manner. It is, and should be, the most profitable end of the business, but the trade seems to have drifted into a rut, so far as the music roll business is concerned, from which it should be extricated. The sooner the better for the peace and profit of all concerned."

The Drawing Power of the Willis



Style J. Player

Do you want the power of attraction working for your store? Do you want an agency that will draw custom? WILLIS instruments ensure a realization of your desires, if "Yes" be your answer to these questions.

—The name **WILLIS** draws business—it is a guarantee of quality from start to finish.

—The tone of the **WILLIS** draws those musically inclined and fascinates them.

—Every member of the **WILLIS** Piano family is distinctive—all attract—all help create new sales.

—The day of the player is dawning. The **WILLIS PLAYER** in simplicity and efficiency is pre-eminent.

In short with the complete **WILLIS** line in your store you defy lost sales because of a stronger competition.

With the **WILLIS** and **KNABE** agencies your position is practically impregnable. We are sole Canadian agents for the celebrated Knabe grands, players, and uprights.

WILLIS & COMPANY, Ltd.

Head Offices : 580 St. Catherine St. W.
MONTREAL, QUE.

Factories : Ste. Therese, Que.



Style E Louis XV Case

MONTREAL TRADE AFFECTED BY GRIPPE EPIDEMIC, BUT DEALERS ARE OPTIMISTIC.

Death of Dealers' Association Regretted—Need for Retailers' Organization—Trade contributes Liberally to Patriotic Fund.

NEW Year optimism in the piano music industry was squelched here to a degree in so far as January was concerned, because of the prevalence of pneumonia, grippe and other seasonable epidemics. Hundreds are ill, both in and out of the trade, and it is hardly possible to find one firm where some of the staff are not affected. The reaction bound to come after a more or less abnormal period of prosperity has "set in" to a degree, for with the big Christmas business over, dealers are taking inventory undisturbed to any great extent.

Somebody sprung a joke on us this week. Wanted to know when the piano dealers' association was going to have a meeting. The joke is that the said association died some years ago, and the treasurer still has some money and does not know what to do with it. But joking aside, it is mighty strange that we cannot have a successful organization here. When we got started it always seems that as though some petty jealousy crops out. Then interest is lost, and the thing goes "bump." An organization for trade interests is one of the best means known to thresh out trade troubles, stop price cutting and do one hundred and one other things to better conditions. Other lines of business have succeeded, but it seems as though we can't. Here is hoping some good live man again takes hold of this proposition and shows how we can organize and stay organized.

The talking machine and piano fraternity, both wholesale and retail, has always been among the most generous supporters of all movements, which have had for their object the welfare of the city and otherwise, and this present matter, which is interesting every good citizen, has brought forth most generous contributions from the above industries. The best part of it is that the money is given with the heartiest good will. We refer to the recent campaign in aid of the Patriotic Fund. Amongst the heaviest contributors were the Berliner Gramophone Co., Ltd., who forwarded a cheque for \$2,000, Willis & Co., Ltd., and C. W. Lindsay, donated \$1,000 each, in addition to contributing to the One Day's Pay Fund, as did also the Berliner Gramophone Co., and Layton Bros.

"The usual lull due about this time is less apparent than it has been for several years, and our cash sales have been surprisingly large for Nordheimer goods and other makes handled, whilst our Victrola Department, under the management of Norman F. Rowell, is breaking all records in the number of machines and records sold," said C. W. Lindsay, Ltd. Mr. J. A. Hebert has just returned from the firm's branch in Three Rivers, where he reports business as progressing splendidly.

A satisfactory volume of business seems to animate and very little dullness is perceptible with Willis & Co., Ltd. All the salesmen who co-operated with the officials of the company in bringing 1915 to such a successful close are on their respective territories. Where the Willis line has been introduced repeats have been pleas-

ing and accounts have grown. Backed with enthusiasm of the sales force, Willis & Co., Ltd., feel that they have a prosperous year before them.

Senecal & Quidoz, St. Therese, Que., are most optimistic, and state that if prosperity is as certain to appear and as sure as it is written in local minds, then it is up to big business to grease the way. It can't be retarded. Everyone feels the impact of the advancing hosts of good times, and the feeling has created a greater buying impulse during the holidays and the month just passed than we have known for some time. The general feeling of uplift could be discerned in every face, they concluded.

"Taking business conditions in general throughout the country it does not seem that there could be anything ahead of us but the greatest of prosperity. January business in Columbia product, both wholesale and retail, is an indication that prosperous times will surely continue to be favorable," said the Canadian Graphophone Co. "We anticipated a large business starting with the New Year, and we were not disappointed. Our sales of Evans Bros. instruments and other makes handled are considerably in excess of January a year ago," said J. H. Mulhollin.

J. A. Hurteau & Co., Ltd., report a considerable influx of sales in New Scale Williams and Ennis pianos, Miss Lapierre of this company has returned from a trip to New York, where she visited the headquarters of the Pathé and Sonora Companies, both of which lines her firm exploit.

There's brisk activity in every corner of the domain of Layton Bros., the reason being that this firm are requesting immediate shipment of expensive styles of Mason & Risch instruments to replenish practically bare floors and to satisfy the demands of recent prominent purchasers. Sherlock-Manning pianos and Thomas organs show up well in volume of business closed lately, whilst Edison and Columbia business could scarcely be better, and is a continuance of December business.

"We are all imbued with the one idea, and that is to sell more pianos than we ever have sold before," said W. J. Whiteside. Referring to himself and staff, and from what we know of "W. J.," when he says a thing he usually means and does it. "With the Karn and Morris line, what better do we want or could get?" is the way Mr. Whiteside puts it.

E. A. Gervais, of Gervais & Hutchins, told the Canadian Music Trades Journal news getter that business was one hundred per cent. greater. "E. A." is most enthusiastic over the Cecilian and Mendelssohn product, and is selling quite a number of these popular selling pianos.

Scores of well dressed windows stand out in bold relief in piano row, St. Catherine St. There is always a mild rivalry among the dealers to see who can create the finest window. There is no finest, they are all fine.

"January sales have been splendid," said Charles Culross, the Martin-Orme enthusiast. "Conditions seem to indicate for this year the radical up-thrust which economically runs counter to the down-thrust of adversity in the nations at war. Canada is finally recovering from a sympathetic, partial paralysis which was inevitable under the circumstances. It is only this mental depression which has delayed the wave of prosperity



SHERLOCK-MANNING PLAYER—New Louis Style 135.
 "Canada's Biggest Piano Value"

Full 88 note, all latest attachments, including famous Solodant, Tempoaid, and auto sustaining attachments.

The first thing you notice about a Sherlock-Manning Player is that it requires no effort to operate. It "pedals" with unbelievable lightness and delicacy.

The second thing you notice is that the Sherlock-Manning Player possesses the most extraordinary purity and sweetness of tone.

First and last, you notice the Sherlock-Manning Player is furnished the dealer at a price enabling him to make a splendid margin.

WRITE US TO-DAY

The Sherlock-Manning Piano & Organ Co.

(No street address necessary)

LONDON, CANADA.

which the laws of supply and demand scheduled as due months ago. I look therefore, to this year as the greatest business year that Canada has ever seen," concluded this gentleman.

During Harry Lauder's visit to Montreal the Berliner Gramophone Co.'s windows were dressed with figures of this popular artist who records exclusively for the Victor. A large number of records were sold during the week, and especially the later ones.

J. W. Shaw & Co. are busy in all departments, and state that the call for Gerhard Heintzman and Shaw pianos shows no abatement. The Columbia Graphophone department is also showing much activity in the disposal of machines and records.

A large number of Phonolas have been disposed of in Montreal recently, and all dealers handling this make speak enthusiastically about the product.

The Canadian Talking Machine Co. have registered as doing business in Montreal.

W. H. Leach, president of the Leach Piano Co., Limited, at Christmas received from his son "Fred," who is now in the trenches somewhere in France, a ring which was made from a German bullet picked up in the trenches. Needless to say Mr. Leach prizes this token most highly. This firm state that business has been very satisfactory of late in the call for Gourlay, Gourlay-Angelus, Bell, and Leach makes.

Mr. Syd G. Cave, who has had much experience in piano retailing, has joined the staff of Gervais & Hutchins, Montreal. A typographical error in the last issue of the Journal made it appear that he had gone with Gervais & Whiteside, which partnership was dissolved some months ago. Mr. Cave spent several years with the Calgary branch of Gourlay, Winter & Leeming.

MARTIN-ORME SALES MANAGER VISITS THE R. S. WILLIAMS & SONS CO.

Mr. W. F. C. Devlin, sales manager of the Martin-Orme Piano Company, Limited, of Ottawa, spent a few days during the early part of the month with the management and staffs of the R. S. Williams & Sons Company, Ltd., in Toronto and Hamilton.

Mr. Birdsall, manager of the piano department at Toronto, and Mr. Addison, manager of the R. S. Williams & Sons Company, Ltd., store at Hamilton, were both wreathed in smiles after the heavy Christmas trade, and disposed to be most optimistic. They stated that business in general in Toronto and Hamilton this year would make Ottawa look a very poor third—which would be a fine showing, considering that Ottawa, in addition to being the home of the "Martin-Orme," is also the home of what is at present the largest industry in the country—the "Imperial Munitions Board."

Mr. Devlin expressed his delight with his visit, which he stated was all too short. He was also enthused with the substantial orders received, the demand for the "Martin-Orme" Style "E" player, with the new all-metal valve action, being particularly good.

One of the pupils enrolled at a player action school in Chicago is a Japanese. He is of the Tokio Music School of Government, and of the piano department of a Japanese firm of merchants.

EASTERN FIRM HOLD ANNUAL MEETING. N. H. PHINNEY & Co. Had Successful Year.

One of the oldest, most prominent and successful firms in Eastern Canada is that of N. H. Phinney & Co., Ltd., who have branches in a number of Nova Scotia points, including Halifax. The head office of the company remains at Lawrencetown, the home town of the president and founder of the business, Mr. W. H. Phinney. The annual meeting of the company is an event looked forward to throughout the year by the branch managers and heads of departments. In addition to the discussion and transaction of business the occasion has always its social side, which means so much in the harmonious co-operation of the various branches and departments.

The meeting was again held at the home-town in January, the business sessions being followed by a banquet. The president, Mr. N. H. Phinney, occupied the chair, J. A. C. Moore acting as secretary. Halifax branch was represented by Mr. H. W. Phinney, manager; Messrs. J. P. Sullivan, J. E. Fielding and W. B. Eaton, Bridgewater branch was represented by W. L. Saunders, manager and vice-president of the company; Messrs. V. L. Saunders and W. A. Demone. The Valley Division was represented by Messrs. E. A. Phinney, E. M. Whitman, Clarence Phinney and A. S. Barkhouse. Mr. F. J. Levy of Windsor was unable to attend, owing to illness.

In his opening remarks, the president expressed his great pleasure at once again meeting with the members of the staff, and congratulated them on the large amount of business which they had turned in during the year 1915. After a short address the report of the year's business was called for. This was followed by a discussion on the merits of the one-price system, which was adopted by the company in September, 1915.

A paper was then read by Mr. F. M. Whitman on "Giving Credit," which was followed by a discussion in which several took part.

The report on collections was next called for, after which the president invited all present to the "Elm House," where the proprietor, Mr. L. H. Stoddart, had prepared a supper.

Several of the business men of Lawrencetown were also invited and had seats at the table. Dr. Hall took the head of the table and acted as toast master. After full justice had been done to the splendid tea provided, a toast was proposed to the King, which was followed by the National Anthem.

In proposing a toast to the president of the company, Dr. Hall spoke exceptionally well, reviewing his long acquaintance with Mr. Phinney, and after the gathering had sung, "For He's a Jolly Good Fellow," Mr. N. H. Phinney responded, speaking of his long connection with the business and of its gradual, but sure, growth, until it had reached the distinction of being the foremost music house in Eastern Canada.

Mr. W. L. Saunders, vice-president of the company, was then called on. A few remarks were then given by Messrs. H. W. Phinney, William Whynard, W. C. Parker, F. G. Palfrey, J. E. Shaffner and others, and after singing "Auld Lang Syne," the meeting broke up. All present voted this meeting the most instructive and helpful of any that had yet been held.

Only Just Begun



Although the Columbia agency has been for long the best retail proposition for the music dealer, the sale of Columbia products is **ONLY JUST BEGUN.**

Not only has the last three years seen Columbia sales double time and time again, but the business-getting power and prestige of the Columbia agency has increased manifold.

In the tremendous vitality shown in this progress—a development unparalleled in the music trade—the Columbia Grafonolas and Records typify Canadian Quality.

They typify Canadian enterprise in its highest form—that enterprise which is inspired by Standards, not Expediency.

They typify the sum total of Canadian and American energy combined, progress, the striving for better things, the omnipresent desire for higher and higher accomplishment.

Another big factory building will be completed early next month, which will enable the Columbia Company to turn out about five hundred **additional machines per day.**

And just as Canada is only now in its beginnings, just as Ontario is on the verge of a wonderful development, so the Music Supply Co. has only just begun. Plans are already under way that will mean further advantages for our dealers and our **SERVICE** this year, and the year after, and the year after that, will continue to improve.

Music Supply Company's past accomplishments are but a starting point—its past successes merely a prophecy of the high achievement set for its future.

One reason for the increased popularity of Columbia goods is that the Company did not add the war tax.

It should also interest you to note that the public is spending less money on theatre tickets and other forms of amusement but more on Grafonolas and records. Incidentally the average machine sale to-day represents considerably more money than the average sale of two or three years ago.

MUSIC SUPPLY CO.

Ontario Wholesalers of Columbia Products.
The Largest Columbia Distributors in Canada.

JOHN A. SABINE

TELEPHONE MAIN 4716

CHAS. R. LEAKE

36 WELLINGTON STREET EAST

TORONTO

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1916

THE STRUCTURE AND BEHAVIOUR OF TALKING MACHINE NEEDLES.

Interesting and concise study of the relation of the needle to the record. Written and illustrated for the London Talking Machine News by James Scott.

WHEN we reflect that the ordinary talking machine needles are composed of hard steel, and that the record wax is capable of being readily scraped, it seems surprising that the points of the first-named should wear down at all. Investigation through the microscope, however, clearly explains the reasons for such effects, and is well worth full consideration.

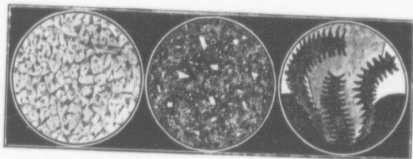
When a needle is watched, through a strong lens, during the rotation of a record, minute scraps of fluff will be seen to collect round and above the point, as though some dust had been gathered from the surrounding surface. Many of the pieces resemble fine hair. The tuft will sometimes become quite bulky, while at others pieces from it will be suddenly scattered in all directions. It is really a very interesting spectacle. The larger portion of this substance is found, during microscopical examination, to consist of the wax, intermingled among which are lesser quantities of genuine refuse from household goods. By occasionally transferring these small bunches to a drop of water lying on a glass slide, they are floated out level, and can be analysed. As these scraps are nearly white, so far as the naked eye can judge, and the color of the records is dark brown, many people would feel inclined to doubt they contained wax, but it has to be remembered that the majority of substances, when finely pulverized, look very pale, if not actually white, even though in the mass they are brightly tinted.

We will now turn to the needles. The compositions of various grades of steel vary to a great extent. I have no room to go into details on this subject; but it may be pointed out that certain percentages of carbon are generally mixed with the original melted iron, and the presence of these particles affects the quality of the metal, some being improved thereby, while others are seriously weakened. A great deal of the success, or otherwise, depends on whether the carbon is perfectly combined with the iron to make a definite compound, or is left free as minute specks scattered in a free condition throughout the mass. In the latter case the carbon crystallises into glistening graphite, which is also known as plumbago and blacklead. As readers will be aware, this is very soft, and would soon be dislodged during the process of attrition between record and needle.

The surfaces of needles are artificially polished, and different from the internal portions. Upon magnifying the broken end of an ordinary talking machine steel

needle, it presents a granular and crystalline appearance of the kind shown in No. 2. No two views entirely agree in all details; but there is a characteristic resemblance between them, and it is possible to gauge the value of a metal for the purpose. When the iron is settling from the molten to the solid state it does so in the form of globules, odd-shaped grains, gaseous bubbles, and crystals. Subsequent tempering and hardening tend to amalgamate these particles, and render them homogeneous; but there is never any absolute integrity. Some particles will always be weaker than others, as can be proved by chemical treatment, when the decomposition varies accordingly among the minute specks.

Polishing reduces the edges, projections, and irregularities of the metal. The bright surface of the needle



No. 1.

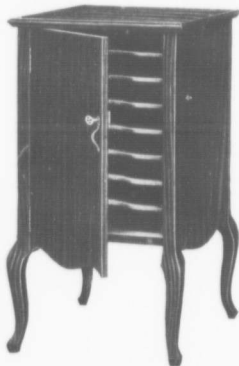
No. 2.

No. 3.

reveals a number of lines corresponding with the points or connections of masses of the substances. The outside is somewhat different from the inside, because many of the grains and kindred objects unite together so compactly as to form compound one of larger size. Readers are referred to No. 1. The finer particles are so well smoothed that no interstices are detectable; but the coarser ones, due to cohesion of a lot of the smaller specks, disclose crevices between them. The gloss in these cases differs slightly from that produced when larger pieces of metal are hand-polished. When the record is rubbing against the point of the needle tiny pieces of the latter are scraped or melted away, and under parts exposed. These gouge out bits of the wax until they in turn are removed. A succession of these actions keeps the surface of the point fairly uniform; but it is naturally reduced in size.

The foundation material of wax records is shellac. If used by itself, however, it would be much too brittle, so that various substances are incorporated with it to impart a necessary yielding capacity. They must be hard enough to resist rapid wear, and yet not so soft as to be capable of melting to a noticeable extent by unavoidable friction, against which it is impossible to guard. Considering the comparatively rapid rate at which a record travels, and the consequent heat engendered in the actual point of the steel, this phase of the subject should not be discarded. Everyone knows that two surfaces of any kind of solids become warm when briskly rubbed together. We have, therefore, to

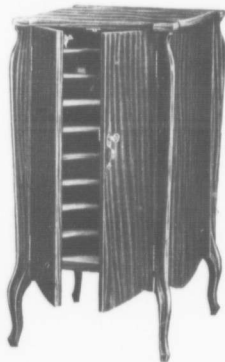
NOW FOR ANOTHER YEAR OF IT!



No. 80, 81, 82
Fitted with Shelves for Columbia or Victor

After a visit to the best centres of the talking machine trade in the United States to see if there was anything new in Record Cabinets, we returned with the full conviction that our line is ahead of anything on the U. S. market, and only the high tariff keeps the American Dealer from purchasing our goods. You have the latest and best ideas when you are handling

The Newbigging Line



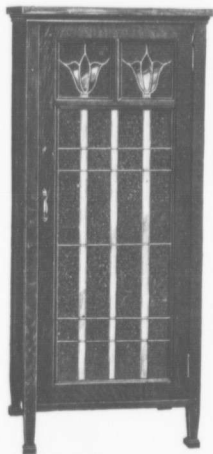
No. 83, 84, 85
For Victor IX. Note the top cut to fit base of machine



Newbigging Cabinet Co.

LIMITED

HAMILTON - ONTARIO



No. 44, with leaded glass panels, adjustable steel rod shelving

Our stocks depleted by the Christmas rush are now filling up rapidly, and prompt shipment in all lines assured.

Everything in
Talking Machines
and
Payer Roll Cabinets



For Edison A 80.

make a substance in which a fairly high temperature can be dispersed without seriously affecting the different factors.

It really seems strange that this subject of friction is seldom referred to. People oil the works of a machine; but no one seems to think of the speed at which the record rubs against the needle. A record revolves several dozens of times during the reproduction of a tune, and if the total length of the groove and the rate at which it travels, is reckoned, an astounding result is obtained. The wax itself acts to a small degree as a lubricant; but so far as I am aware, it has never been claimed to serve this purpose. Graphite is used extensively as a lubricant for machinery. It reduces the possibility of overheating in the parts which work. We are, therefore, faced with the curious truth that although particles of free carbon, while being easily worn down, would also help to smooth the grooves for the needle, and thus prevent the actual metal particles from being so quickly disintegrated as they otherwise might be.

Theoretically, there is no reason why a needle should not be cheaply manufactured from a substance which would not wear out to an appreciable extent during the gyrations of a numerous succession of records. Friction has, however, to be considered in this respect.

The points of steel needles do not wear down in the manner which so many people assume. There is no bluntness as the word is generally understood, but an increased sharpness, the real extremity being changed from a rounded one to double-edged chisel formation.

During the action of the needle the wax is stripped from both sides and the bottom of the note groove, and if all the materials are of good quality the reproduced sound gets gradually improved as the crevices of the record are minutely and uniformly elaborated. But the condition of the goods varies so extensively that one or other of them fails to properly respond to its companion, and consequently defective progress ensues. Absolute perfection is difficult, if not impossible, to obtain.

The ribbons of wax removed by the needle are not unlike miniature shavings. The needle is, of course, stationary; but as the record runs round, the sides of the groove are ploughed up and diverge like water rushing past the piles of a bridge. The wax is cast upwards in little lengths, which when magnified are resolved into toothed or fringed objects of the kind shown in No. 3.

It should be remembered that although a needle wears down by friction against the softer wax, the total amount of the latter which is dislodged during the use of a record far exceeds the bulk of metallic loss. We notice the needle most simply because it is retained, whereas the wax is cast into the surrounding air.

Throwing Away the Milk.

"UNLESS every machine owner you know has two hundred dollars invested in records—you haven't scratched the surface." This is the conviction of one enthusiastic distributor, who thus expresses himself to his retailers. He further says, "If your record business doesn't furnish most of your liquid capital you are skimming the cream and throwing away the milk. Record customers should be your big asset. Not only from an advertising, but from an actual profit-producing standpoint."

If this man's conviction, as expressed in the opening sentence is true, the tentative scratches on the Canadian surface are so faint as to be scarcely noticed. So busy are some dealers and their selling staffs concentrating on what they are pleased to consider the bigger business—sales of machines—that they are letting the record trade jog along on its own impetus.

Activity in record sales means good profits, and it means more. It means live machines instead of dead ones, and live machines mean more machines sold, which in turn demand records. No retailer can contemplate a barren field, even if every home in his territory has a machine—which it hasn't—for as long as there is a desire for music there will be a demand for records.

More Ability Will Be Required.

FROM now on the talking machine dealer can expect to do more thinking than he has had to do in the past. He can expect increased demands upon his ability and judgment. The total volume of record and machine sales in Canada have reached figures that the average man in the trade would not believe if he saw them, and yet the trade has only commenced. The magnitude of the business and the demands of the public are attracting a growing number of people who want to be manufacturers, wholesalers or retailers.

A multiplicity of makes would naturally include unreliable productions. The dealer will require to use his powers of discrimination. It is natural that he will be thrown more upon his own resources and initiative. He will have to go after business.

So far the Canadian trade has been free from unknown quantities, as in the United States, where new makes are constantly appearing, and as one disappears another, or more, takes its place. But competition has grown, and with it a demand for greater efficiency, attractive window displays, more advertising, larger stocks, cleaner stocks, and an all-round progressiveness on the part of the dealer.

Problems Ahead.

APROPOS of the suggestion in the preceding paragraph the observations of C. B. Noon, manager of the musical instrument department of Stix, Baer & Fuller, of St. Louis, are of interest. Mr. Noon is quoted in the Talking Machine World as follows: "The talking machine business is to-day just beginning as a real business for the retailer. I mean that just now the retail dealer must begin to use his business judgment and to watch the corners. Heretofore the business has been largely mapped out for the retailer. He could not go far wrong with the merchandise offered him to retail. Competition was fair, the business has been in good hands, and unethical or unfair dealers did not last long. There has been a good profit in it for the men with energy to get out and hustle.

"Now things look differently to me. There is hardly a day passes but that I am not called on to look at or consult about some new machine. I have examined every machine that has come to my attention, and on these machines are based my forecast as to the future. I believe that to-day the talking machine business stands exactly where the piano business did a few years ago when the avalanche of stencil and cheap instruments was thrown



From
Every
Standpoint

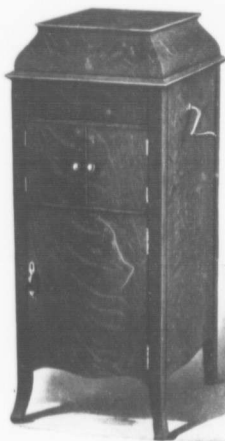


IT WILL PAY YOU TO SHOW
AND RECOMMEND THE

PHONOLA

DISC TALKING MACHINE

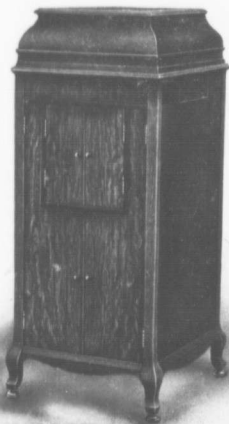
The Ideal Instrument
For Any Home



It is made in Canada, by Canadians. There is no duty—no war tax, added to the price. It gives the customer bigger value than any other sound-reproducing instrument he can buy, and the dealer gets a better profit. The agency proposition is open. You can handle anything else you like with the Phonola. The Phonola will play any needle disc record and play it better. It has several exclusive features—notably, the noiseless, smooth running, durable motor.

The Retail Prices are \$20, \$30, \$40,
\$65, \$85, \$125, \$160 and \$250

The newest type Phonola is fitted with resonating chambers, which amplify and purify the tone. This device is in no instrument but the Phonola. It is our invention and we hold the patents. It will get you the highest class trade.



The Pollock Mfg. Co., Ltd.
Berlin - Canada

WHOLESALE DISTRIBUTORS

Whaley, Royce & Co., Ltd.
Toronto

The National Talking Machine Co., Ltd.
Winnipeg

For Ontario and Maritime Provinces.

For Western Canada.

on it. I fear that the talking machine business has before it some of the unpleasant experiences that we of the piano trade can remember. I hope not, however, but that hope is not as strong as the fear.

"I am not passing judgment on any particular machine, but samples have been brought here for my consideration that reminded me, by the sounds that came forth, of fifteen years ago when we marveled that the human voice or the sound of a musical instrument could be reproduced, and someone sitting a few feet away would exclaim: 'Why, that's America!' Some of these machines have had pasteboard sound boxes. Some were tacked together and the lids would not fit. Some have been of very handsome cabinet work and the crudest possible mechanical apparatus. In fact, I have seen many sorts of machines that mean ill for the talking machine business when they are put on the market by some house that looks to first sale profits only. I have seen others that were in every way creditable. There lies the big question. Will the many dealers who know nothing of the talking machine business but who will now be urged to enter this trade be discriminating buyers? Will quality and ethics rule with them, and will it rule with all of the dealers now handling talking machines?"

"The more you think of this question the more serious it becomes. I have mapped out my platform. I will stand fairly for quality for all of the talking machines I sell. That is to be the test. I do not mean to say that I would attempt to sell all of the talking machines that I can find that have quality any more than, if the possibility was presented, I would attempt to sell all pianos of quality from these salesrooms. Far from it; but what I mean is that the talking machine that is sold through my department must have quality, for I believe that is vital to a talking machine department and that quality machines will make for the record business, and that the person who sells a machine that is certain to prove unsatisfactory will destroy the confidence of his customers to the extent that he cannot sell them records.

"I hope that I am mistaken and that we will not have to fight out the old question of cut-throat competition as we have in the piano game, but I fear so. I have seen some machines that I would not under any circumstances attempt to sell from here. Also, I have seen some that look good at first hearing and glance, but why be in a hurry to put in something that you want to

keep a long time. Every talking machine retailer should remember that the future of one of the greatest businesses in the land is in the hands of himself and his associates or competitors, as he cares to regard them. The responsibility is great, and if the dealers stand firm it will make for the future of ourselves, our salesmen and our industry."

WHO'S WHO IN MUSIC.

Biographical Sketch of Contemporary Musicians.

The compiling of over 300 pages of specialized reading matter is a colossal undertaking, but when it results in a work of the character of "Who's Who in Music" no person denies that it is worth while. This book is a detailed account of the careers of over 1,000 leading British, American, continental and colonial musicians. The second edition is now available, with this list carefully revised and considerably enlarged.

The British press says that there is no other similar work in existence, and that the compilers and editors, Mr. H. Saxe Wyndham and Mr. Geoffrey L'Epine have done their work very thoroughly. Dealers ought to be able to interest many musicians in purchasing copies, and the Journal would also recommend the book to all sheet music and talking machine salesmen as a means of keeping posted on something which has a vital connection with their daily work. "Who's Who in Music" (price 6 shillings net), is published by Sir Isaac Pitman & Sons, Ltd., London, Eng.

At a meeting of the American Graphophone Co.'s shareholders in New York, Mr. Philip T. Dodge, president of the company, and who is also president of the Columbia Graphophone Co., stated that while earnings were showing a gratifying increase, it was his opinion that surplus earnings should be devoted to placing the company in a still stronger financial position, rather than to the payment of extra or increased dividends. Common and preferred stock pay 7 per cent.

An important decision, and of interest in talking machine trade circles in Canada as well as in the United States, has been handed down by the U. S. Circuit Court of Appeals in the case of Victor Talking Machine Co. vs. R. H. Macy & Co. The decision is in favor of the Victor Co., who brought suit to restrain the Macy Co. from selling Victor lines at cut prices. Last year the Federal Courts decided in favor of Macy & Co., but now the ruling of the lower courts is reversed.



The new prices on the majority of the Columbia Symphony records are going to give Columbia dealers a sales advantage that competitors can hardly overcome.



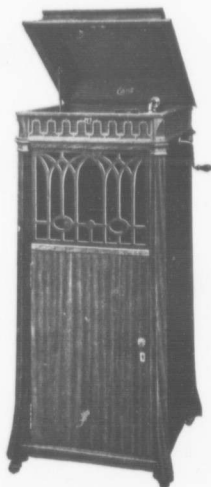
(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company
365 Spadina Ave., Toronto

"Re - Creation"

A Word that Means the Lifelike
Music of the

NEW EDISON DIAMOND DISC PHONOGRAPH



Chippendale—Official
Laboratory Model

First, Mr. Edison announced that his New Diamond Disc Phonograph was so perfect any artist might perform side by side with his Edison Disc records, without even the keenest eared critics being able to distinguish between them. Then, he proceeded to prove by **public demonstration** that what he said was true. Did he succeed? Read what noted, unbiased critics say:

"Almost human," says the Boston **Herald**. "Record so like voice could not tell difference," says the Cleveland **Leader**. "Thomas A. Edison has completely mastered the art of reproducing the human voice," says the St. Louis **Globe Democrat**.

Edison Artists World's Best Musically

The fresh, youthful, full-toned voices of artists who are making their names world famous are at the command of the Edison owner—Alice Verlet, wonderful coloratura soprano; Jacques Urlus, greatest of Wagnerian tenors; Emmy Destinn, of the Metropolitan Opera Company; Anna Case, of the Metropolitan Opera Company; Christine Miller, noted concert and oratorio contralto; Albert Spalding, America's greatest violinist, and over a hundred others.

Since the triumph of Re-Creation, Edison Diamond Disc dealers have been adding daily to their clientele the most cultured and critical music lovers. Our plans for 1916 tell how you can qualify as a Re-Creation dealer. Get them.

Thomas A. Edison
INCORPORATED

103 Lakeside Avenue,

-

Orange, N. J.

Electricity in the Talking Machine Field.

ELECTRICITY will play as important a part in the future of the talking machine as it is destined to do in the player piano field. The satisfactory adaptation of the electric motor for talking machine purposes should be welcomed by the dealer, as it undoubtedly is. It is not unlikely that in another couple of years the winding crank on the talking machine will be as antiquated as the starting crank on an automobile.

Electrical interests will see to it that this particular field will have nothing to complain of in the way of a motor. In fact various makes on the market are already accepted as complete and satisfactory, being efficient in operation, fool-proof and not expensive.

The comparative universality of electrical energy distribution puts the urban home on the prospect list for the electric machine. This field is by no means confined to city homes. It is no longer a novelty to find farm homes enjoying the advantages of electric light, and wherever there is electric light the electrically driven talking machine can be used.

Up to the present the manufacturers have not been able to keep up with the demand for hand wound machines, so that the instrument fitted with electric motor, is not yet being as strongly featured with the general public as it will in the near future.

Engineers have also seen the possibilities for business in providing attachable motors to run talking machines already in use. No doubt there are thousands of owners who feel that their present machine is too recent an acquisition, too costly and too much prized to make an exchange for one fitted with electric motor. These are looked upon as good "prospects" for the purchase of an attachable or auxiliary motor, of which there are already several on the market.

Far sighted dealers are already making up prospect lists of those of their customers that they know will be interested in the electric machine and can afford it.

Talking Machine Future Depends Upon Quality.

ALTHOUGH in the natural course of events the talking machine trade will see various makes of machines bob up here and there, fathered by the sole idea of cheapness, the future success of the industry will not be founded upon cheapness.

It has become the custom to refer to the automobile industry for precedent or worthy example for other

industries. This is because the motor car is a modern production, as the talking machine is. For several successive years automobile engineers concentrated on the creation of higher priced cars. They were giving the public more automobile and appurtenances tending to greater comfort, longer wear and better engine service. The public was willing to pay for this. At the same time another standard of machine was being developed—one at low cost for the masses. Several makes made good on low price, but the high priced machine continues to command increased sales. But the makers that concentrated on low price and left efficiency out of their calculations, committed commercial suicide, and so did many of their dealers.

The talking machine dealer must be awake to the dangers of trafficking in lines that have no recommendation but cheapness. Just as the demand for higher priced lines is on the increase, so are the numbers of persons who will be attracted by low price. But they want value for their money, and in the majority of cases an unreasonably high value. Furthermore, when the cheaply constructed machine begins to show signs of wear the owner forgets everything but that the machine is cheap and unsatisfactory. It is true that "quality is remembered long after price is forgotten," hence it is more profitable to feature the higher priced goods so long as they are value for the price.

The retailer's future is in the encouragement of the better class types that will give service. His own reputation and profits require that he be discriminating in what he recommends to his customers. He endorses what he offers for sale. The fact that he offers a line for sale is accepted by the public as his endorsement of that line, therefore if it is one of poor quality, no matter how low the cost, his reputation suffers, and when reputation is injured so is business.

Whether, like the piano business, talking machine trade evolution will include the mushroom development of irresponsible makers, its future and the future of retailers who are ambitious for a future, depends upon makes that are reliable and efficient and good value.

Most business men will readily concede that it is better to conduct a business along lines which show a natural and logical evolution, and out of its own profits develop into bigger things, than to force out goods on the long-deferred payment plan to people who are not in a financial position to meet their future obligations.

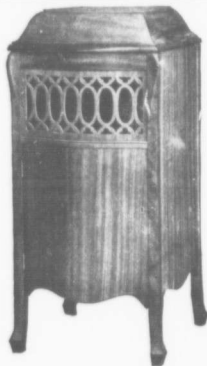


The more you realize that in the future of this industry the best results are yet to come, the more you will appreciate that the Columbia line is best worth your time, your energy and your capital.



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

Columbia Graphophone Company
365 Spadina Ave., Toronto



"IMPERIAL"
(With Swirl Front) \$125
Oak or Mahogany, all finishes
12-inch Turntable, Strong
Double-spring Motor, Nickel-plated,
playing five 10-inch records with
one winding. Tone Modifier,
Multi-playing Needle, Sapphire
Needle, Diamond Needle, Auto-
matic Starter and Stopper. Equip-
ment to play all disc records in the
world. Trimmings Nickel-plated.
Envelope Filing system, with capac-
ity for holding 80 records.
Dimensions: Width 20 in., Height
4½ in., Depth 20 in.



"BABY GRAND"
(Construction and Design
Patented) \$175
Oak or Mahogany, all finishes
Cross-grain Walnut, \$50 extra
12-inch Turntable, Extra Strong
Double-spring Motor, Nickel-plated,
playing six 10-inch records, with
one winding. Tone Modifier,
Multi-playing needle, Sapphire
Needle, Diamond Needle, Auto-
matic Starter and Stopper. Equip-
ment to play all disc records in the
world. Trimmings Nickel-plated.
Envelope Filing System, with
capacity for holding 80 records.
Compartment at bottom of cabinet
for accessories.
Dimensions: Width 21 ¼ in., Height
42 ½ in., Depth 21 ¼ in.

**"The Sonora Phonograph is
Invariably Selected in Preference
When Heard in Comparison."**

SOME of our best selling arguments for Sonora come to us from representatives and from "satisfied customers." For instance, the above remark was made to us recently by one of the largest musical instrument dealers, who said that since he had taken to showing

THE INSTRUMENT OF QUALITY
Sonora
CLEAR AS A BELL 

side by side with other leading makes, and permitting the customer to hear them in comparison, his business in Sonora Phonographs has been far above expectation.

There is a very good reason for this. The Sonora excels other phonographs in a number of particulars—here are a few:

Its exquisite mellow tone, controlled by the Tone Modulator. The marvelous construction of the Sound Box. Its long running, silent Motor. The beautiful flowing lines of the Cabinet. The wonderful qualities of the Sonora Multi-Playing Jewel Needle. These features and many others combine to produce an unrivalled instrument.

Prices, \$50, \$65, \$100, \$135, \$175, \$200, \$300
and \$400

Manufactured by

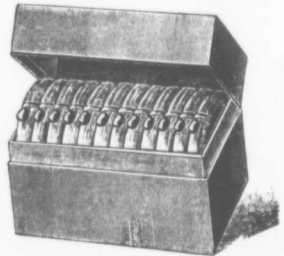
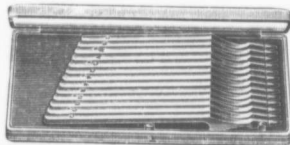
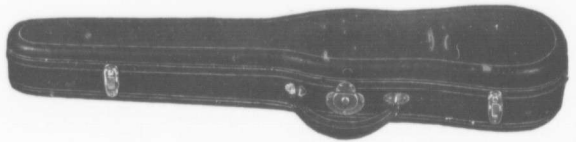
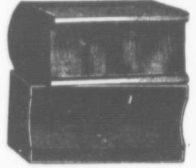
SONORA PHONOGRAPH CORPORATION
New York

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

I. MONTAGNES & CO.

Ryrie Building, Yonge and Shuter Sts.

TORONTO





Otto Heineman Phonograph Supply Co.

INCORPORATED

25 West 45th Street
NEW YORK

CHICAGO OFFICES
19 West Jackson Boulevard

FACTORY
Elyria, Ohio

We manufacture high grade motors
for phonographs. Eight different
styles, playing from one to eight
records with one winding.

TONE-ARMS
SOUND-BOXES

Write for our new Catalogue

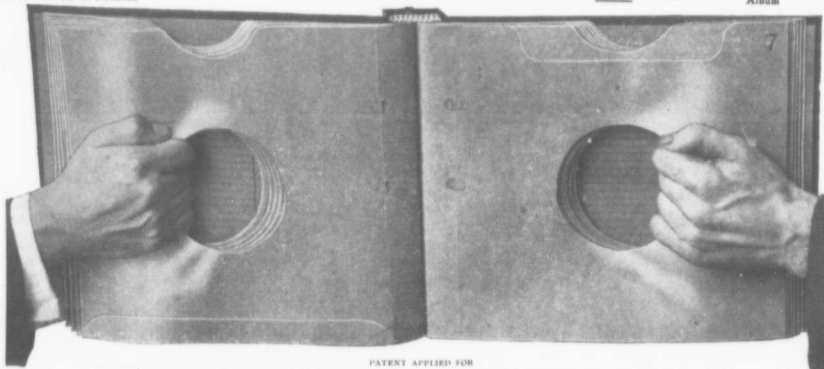


THE PULLING TEST—THE STRENGTH IS THERE

Our Numbers
1310 for 10 in. Records and
1312 for 12 in. Records

THE STRONGEST ALBUM MADE AT ANYWHERE NEAR ITS LOW PRICE

Reinforced Riveted Back
Album



Strength at the Stress and Strain Point. Practically Unbreakable for Regular Usage

THE WELL-KNOWN "NATIONAL" RECORD ALBUMS ARE ALWAYS THE LEADERS

THE ONLY CONVENIENT AND SAFE WAY TO PROTECT DISC RECORDS

These Albums will pay for themselves in a short time by preserving Records. When full the Albums are flat and even like books. They will fit in a library cabinet or book case, or they will lie flat on one another.

We manufacture disc Record Albums containing 12 pockets to fit the Victrola cabinets Nos. X and XI. We also make Albums containing 17 pockets. With the indexes they are a complete system for filing all disc Records. For durability, finish and artistic design, our Albums have no equal. They are made in the most substantial manner by skilled workmen. We sell our superb Albums at big discounts to meet competition. Shall we quote prices?

These Albums are the Best for Victor, Columbia and all other Disc Records

NATIONAL PUBLISHING CO., 241 S. American Street, PHILADELPHIA, PA.

NEW RECORDS

EDISON RECORDS FOR FEBRUARY.

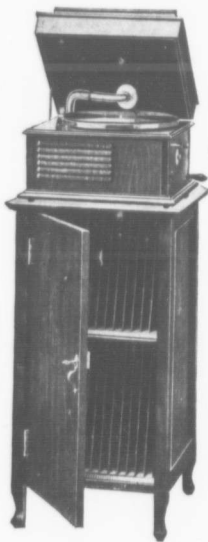
CONCERT LIST—\$1.00 Each.

- 28225 I Am a Roamer Bold—Son and Stranger. (Mendelssohn). Bass, orchestra accomp. Arthur Middleton
- 28224 La Vierge à la Croche. (A. Ponchou). Soprano, in French, orchestra accomp. Alice Verlet
- 2817 Along the Rocky Road in Dublin. (Hert Grand). Male voices, orchestra accomp. Premier Quartet
- 2819 Back Home in Tennessee. (Walter Donaldson). Tenor, orchestra accomp. George Wilton Ballard and Chorus
- 2799 I'd Rather Be a Lamp-Post on Old Broadway—Hip-Hip Hooray—New York Hippodrome. (Benj. Haggood Burt). Tenor, orchestra accomp. Billy Murray
- 2814 M-O-T-H-E-R (A Word that Means the World to Me). (Theodore Morse). Tenor, orchestra accomp. George Wilton Ballard
- 2800 Pretty Edelweiss—Alone at Last. (Franz Lehar). Soprano, orchestra accomp. Mary Carson
- 2802 Sometimes the Dream Comes True—He Comes Tip Smiling. (Ted D. Ward). Tenor, orchestra accomp. Walter Van Brunt
- 2811 There's a Little Lane without a Turning (On the Way to Home Sweet Home). (George W. Meyer). Tenor, orchestra accomp. George Wilton Ballard and Chorus
- 2806 Young America, We're Strong for You. (William McKenna). Tenor, orchestra accomp. Irving Kaufman and Chorus
- 2820 Help the Other Fellow. (Louis Jurgiczer Mathews). Male voices, orchestra accomp. Knickerbocker Quartet
- 2813 Mister Silver Moon. (Arthur H. Weberbauer). Soprano and tenor, orchestra accomp. Gladys Rice and Irving Kaufman
- 2816 My Sweet Little Colleen. (A. C. Maurice). Tenor, orchestra accomp. Walter Van Brunt
- 2803 Nightingale Song (You Remember Love). (Carl Zeller). Contralto, orchestra accomp. Helen Clark and Chorus
- 2805 She's the Daughter of Mother Machree. (Ernest R. Ball). Tenor, orchestra accomp. Burton Lenhan
- 2810 Ben Hur Chariot Race March. (E. T. Paull). New York Military Band
- 2807 Bridal Blushes Waltz. (John C. Schmidt). For dancing. Janda's Society Orchestra
- 2801 Cuddles—Characteristic. (William H. Penn). Sodero's Band
- 2808 Morning, Noon and Night in Vienna Overture. E. von Suppe. American Symphony Orchestra
- 2815 Cohen at the Telephone. Monolog. George L. Thompson
- 2812 Henry and Hank at the Levee. Kaufman Brothers
- 2804 Henry Gibson's Narrow Escape. Vandeville Sketch. Billy Golden and James Marlowe

- 2798 Abide with Me. (Wm. H. Monk). Soprano and Baritone, orchestra accomp. Elizabeth Spencer and Thomas Chalmers
- 2809 Medley of J. K. Emmett's Yodel Songs. Orchestra accomp. George P. Watson
- 2818 Melody in F. (A. Rubinstein). Violin, orchestra accomp. Isidore Moskowitz
- SPECIAL CANADIAN RECORDS—70c. Each
- 2821 Allies' March to Freedom. (F. Paolo Tosti). Tenor, orchestra accomp. George Wilton Ballard and Male Chorus
- 2822 Cherry O'. (Alexander B. Martin). Baritone, orchestra accomp. Frederick Wheeler and Male Chorus

COLUMBIA RECORDS FOR MARCH.

- 10-INCH DOUBLE-DISC RECORDS—85c.
- A1918 Schmalz's German Band (Dave Reed). Peerless Quartette, Orchestra accomp.
- With Her Dove—In Italian and de (Dave Reed). Collins and Harlan, baritone and tenor duet. Orchestra accomp.
- A1919 And the Great Big World Went 'Round and 'Round (H. Von Tilzer). Collins and Harlan, baritone and tenor duet. Orchestra accomp.
- If You've Got a Little Bit Hang On To It (It's Hard to Get a Little Bit More) (Abe Olman). Arthur Collins, baritone. Orchestra accomp.
- A1924 We'll Build a Little Home in the U. S. A. (Eibert). James Reed and James F. Harrison, tenor and baritone duet. Orchestra accomp.
- Good Old Days Back Home (Monaco). Campbell and Burr, tenor duet. Orchestra accomp.
- A1921 My Lady of the Telephone (Giberti). Sam Ash, tenor, and Mixed Quintette. Orchestra accomp.
- Are You From Dixie! (Cobb). Peerless Quartette. Orchestra accomp.
- A1910 Don't Go Out with Him To-night (Williams and Godfrey). Billy Williams, comedian.
- Molly Mellyny (Williams and Godfrey). Billy Williams, comedian.
- 10-INCH DOUBLE-DISC RECORDS—\$1.00.
- A1925 Oh! Oh! He's Breaking My Heart (Muebs). Marguerite Farrell, soprano. Orchestra accomp.
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- A1923 Memories (Egbert Van Alstyne). Harry McClaskey, tenor. Orchestra accomp.
- My Mother's Roary (Meyer). Harry McClaskey, tenor. Orchestra accomp.
- A1920 Along the Rocky Road to Dublin (Grant). Marguerite Farrell, soprano. Orchestra accomp.
- He's the Son of an Irishman (William J. McKenna). Marguerite Farrell, soprano. Orchestra accomp.



Special Announcement

Having greatly enlarged our business, we have discontinued the name of the BESTPHONE COMPANY, and have adopted and registered the name of CANADIAN PHONOGRAPH COMPANY. The Management, Address and Ownership remain the same.

We are now offering to progressive dealers a wonderful Musical Combination consisting of

The Best-Phone Phonograph

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Operaphone Double-Disc Record

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The Operaphone Double Disc Record is a hill and dale record, 8 in. in diameter. It plays practically as long as the 10 in. zigzag records. Note the list of selections and names of prominent artists.

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- | | | | |
|------|---|------|--|
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| 1002 | Summer Moon (Duet), Campbell & Burr. | 1021 | The Rosary, Edith Hayden, soprano. |
| | Sextette from Lucia, Operaphone Band. | | Love's Spell (Valse Lente), Concert Orchestra. |
| 1003 | Painting That Mother of Mine, Harry McCluskey, tenor. | | Laughing Irish Eyes, from "Princess Pat," Chas. W. Harrison. |
| | Waltz—April Sunles, Operaphone Band. | 1022 | Hungarian Dance (Brahms), Concert Orchestra. |
| 1004 | Baby Swing High, Swing Low, Beulah Gaylord Young, soprano. | 1023 | When Old Bill Bailey Plays the Ukulele, Arthur Collins. |
| 1005 | Down in Bom-Bombay (Duet), Collins & Harlan. | 1024 | M'Appari (Like a Dream) from Martha, Chas. W. Harrison. |
| 1006 | March, Lorraine and King Cotton (Sousa), Operaphone Band. | 1025 | Curiosity Hunters (Comic Sketch), Golden & Marlowe. |
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| 1009 | Copelia Waltz and Honda Amour, Concert Band. | 1028 | Chant Sans Paroles, Operaphone Band. |
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| 1010 | I Hear You Calling Me, Chas. W. Harrison, tenor. | 1029 | O Solo Mio—Neapolitan Serenade, Vernon Archibald, baritone. |
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| | Jersey Shore—One Step, Operaphone Band. | 1033 | Sonner or Late (Duet), Davis & O'Connell. |
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| 1019 | Sing Me an Irish Song, Ada Jones, soprano. | | |
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- A5771 The Heavenly Blues (Handy) Fox-trot. Prince's Band.
- A5771 Waters of Venice (Von Tilzer). Waltz. Prince's Orchestra.
- A5770 Bridal Blues (Schmid). Waltz. Prince's Orchestra.
- A5770 Sooner or Later (Olman and Le-Joe). Introducing: "Bring Along Your Dancing Shoes." Fox-trot. Prince's Band.
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- A5764 Overture to William Tell (Rossini). Part 3. The Calm. Prince's Orchestra.
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- Serenade (Widor). Trio de Lutece, flute, 'cello and harp.
- A1915 Old Foks at Home (Foster). Taylor Trio, 'cello, violin and piano.
- My Old Kentucky Home (Foster). Taylor Trio, 'cello, violin and piano.
- A1913 When You and I Were Young, Maggie (Butterfield). Harry The Gypsy's Warning. Henry A. Casari, Harry McClaskey, tenor. Orchestra accomp.
- A1912 At Parting (J. H. Rogers). Columbia Stellar Quartette.
- A1916 A Little Bit of Heaven (Brennan and Hall). Broadway Quartette.
- A1914 Where the River Shanties Flow (Russell). Broadway Quartette.
- A1914 Second Regiment Connecticut National Guard March (Reeves). Prince's Band.
- A1909 Washington Post March (Soma). Prince's Band.
- A1909 Samuel (Turst). Bert Williams, song monologue. Orchestra accomp.
- A1908 Everybody (Williams). Bert Williams, song monologue. Orchestra accomp.
- A1908 Casey's Description of His Fight. Michael Casey, comedy monologue.
- Casey Taking the Census. Michael Casey, comedy monologue.
- A1911 P.S. Mr. Johnson Sends Best Regards (George M. Cohan). George H. O'Connor, tenor. Orchestra accomp.
- Leading Up the Mandy Lee (H. L. Marshall). George H. O'Connor, tenor. Orchestra accomp.
- A1917 Irish Jigs. Connaught Men's Ramble. John J. Kimmel, accordion solo.
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- A1906 Native of Vienna Waltz (Strauss). Royal Marimba Band.
- Herrera Two-Step (Pineda). Royal Marimba Band.
- A1905 Cuddles (Peann). Prince's Orchestra.
- How Beautiful Art Thou (Bonticino). Prince's Orchestra.
- 12-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.
- A5761 "Tannhauser" (Wagner). Processional March. "Hall" Bright Lohengrin (Wagner). Bridal Chorus. Columbia Opera Chorus. Orchestra accomp.
- BLUE-LABEL DOUBLE-DISC RECORDS.
- 12-inch—\$1.50.
- A5753 Der Rattenfänger von Hameln (The Pied Piper of Hameln) (Svendsdorf). Karl Jörn, tenor. In German, with orchestra.

Abschied (Old Netherlands Folk song). Karl Jörn, tenor. In German, with orchestra.

A1862 Anchen Von Tharau (Annie of Tharau). Karl Jörn, tenor. In German, with orchestra.

Lorelei (Loreley). Karl Jörn, tenor. In German, with orchestra.

SCYTHES EMPLOYEES ENLIST.

Tendered Banquet and Presentation.

The members of the firm and staff of W. G. F. Scythes Co., Limited, Regina, at a banquet held at the Commercial Club, took occasion to bid farewell to two of their number who have joined the colors, Mr. Bernard Laubach having enlisted as bandmaster of the 152nd Weyburn Battalion, and Mr. Clayton Bernhard, who has enlisted with the 68th Barr.

As a token of the high esteem in which they were regarded by their fellow employees, suitable gifts were presented and many expressions of goodwill were tendered in the speeches which followed the banquet.

The chair was occupied by Mr. W. G. F. Scythes, the general president of the company, who in a fitting speech made the presentations. Among others present were Mr. K. W. Ross, vice-president; J. H. Long, sec.-treas.; G. P. McMillan, J. J. (Dad) Armstrong, G. W. Johnston, and L. McComb.

BAGSHAW MAKES NEEDLES.

In the talking machine needle world, the name of Bagshaw is closely allied with quality, for not only does the house of W. H. Bagshaw claim to be the oldest and largest needle manufacturer, but never have sacrificed quality for volume of output. Several factories have been outgrown at Lowell, Mass., but recently a special plant was built to order, giving a capacity of four times the previous mark, and it is already giving signs of being cramped for room. This new plant is modern in every detail; is built of fireproof materials, and is conceded to be a perfect example of what is best for the production of talking machine needles.

Mr. C. H. Bagshaw, the head of this business, reports an unusual demand for Bagshaw needles, embracing all the styles, low, medium, soft, spear-point, and other needle types, and cites the record achieved some time ago, when the shipments from the factories totaled 63,000,000 needles in 10 days, which is considered without question the world's record shipment.

FIRE IN PORT ARTHUR MUSIC STORE.

Tucker Piano Co. Victims.

The Tucker Piano & Music Co., Ltd., have opened up temporary premises at Port Arthur until the traces of the recent fire in their warerooms have been removed. About the middle of January the Tucker firm were the victims of a conflagration. This occurred a very few minutes after the store doors had been locked up for the night by one of the employees. It is thought that an overheated stove in the basement below the store set the place on fire. Several pianos and a stock of small goods were destroyed, but fourteen instruments, as well as some of the musical merchandise, were saved. The loss was partly covered by insurance.

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Lowell, Mass., U.S.A.

Oldest and Largest Manufacturer of
Talking Machine Needles

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63,000,000

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NOVELTIES

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WHEN THE GREAT DAY COMES.

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LOVE'S MYSTERY.

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DAFFODILS-A-BLOOMING.

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(If this is love).

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The Pantomime Favorite.

FAREWELL, MY SOLDIER BOY.

By Dawson Ross and Lena Guilbert Ford
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SUNRISE. (Tone Poem).

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The "DAILY TELEGRAPH" says:

"If parents, guardians, and educational authorities will but take the trouble to master the elementary principles, which are lucidly stated in Mr. Macpherson's book, there will be an end of the idea that the teaching of music means only the fostering of an ability to perform undesired parlor tricks on a piano or a violin. There is not a dull page in the booklet; and its wisdom is epitomised in this sentence: 'On the character of the musical training of the average material to be found amongst us depends in the long run the future of music in these islands.'"

"These are brave and true words, which should be inwardly digested at many future conferences of head-mistresses and more particularly headmasters."

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We shall be glad to submit samples and prices.

The enormous increase in our violin case department in 1915 assures us we are giving the best value. We have just received some half dozen new designs in these.

We are up to the minute in all musical lines.

Quick despatch service our speciality.

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1916

Canada's Musical Advancement Means More Small Goods and Sheet Music Business.

MUSICAL conditions that obtain in the life of Canadians make more important than ever the merchandise handled in the small goods and sheet music departments of our music stores. The military atmosphere is reflected in the large number of newly organized bands. As a result of the rapid strides the Dominion has taken musically a more proper place is accorded the cornet as a solo instrument. The harp is always applauded. An increasing number of people desire to play the violin. Larger quantities and better qualities of violin strings and fittings are asked for.

Some think that the reason more music in sheet and books is being sold is the influence of talking machine records and player piano rolls. Others say it is just ordinary development. But all agree that the importance of sheet music as a sales-factor is increasing extensively.

Canada's musical advancement, which though only tersely referred to here, is apparent to every business man, and the advisability of the piano store's carrying a small goods department is being more seriously considered generally than it has been for some years. During periods when the piano business has been quiet the dealer commences to figure the pros and cons of the small goods department as a business proposition.

Piano Manufacturer Recommends Small Goods.

"TIME and time again I have urged our dealers the country over to, where they might afford it, to put in a stock of small goods," announces a member of a large piano manufacturing firm. "I have told them that it would pay their rent, if nothing more. I regard the musical merchandise department as a splendid asset for any retail piano business. Certainly the roster of those piano dealers who feature musical merchandise is, for the most part, one of the really successful men of the trade.

"I recall perhaps the most ideal retail piano store I know of. I say ideal because the piano is intelligently and conspicuously featured in a business policy that pays careful attention to the possibilities of the small goods and sheet music trade and that derives a splendid incidental profit therefrom.

"You enter the main wareroom which measures, I should say, about 50 x 100 ft., and in the double windows upon either side of the entrance are pianos. Down the length of the room, on either side, are demonstration rooms and veritable departments devoted to the several leading makes of pianos represented, greet you as you enter and greet you upon every hand to the rear of the establishment, while in handsome showcases along the aisles are every manner of musical instrument—violins, guitars, banjos, and brass goods and accessories. But turn from these and you face a piano. There are

convenient cases of sheet music, systematically and tastefully catalogued and economically arranged, while at the rear are many shelves of sheet music. But, again, turn from this array of stock, and you face—pianos.

"This firm did not make the mistake of substituting talking machines for pianos in the best and most advantageous positions in their warerooms when the talking machine craze first developed; instead, they fitted up fine talking machine booths in the basement, and even there one turns from talking machines to pianos. In other words their establishment is first and foremost a piano store, but it is also the musical merchandise centre of the town.

"If a musician wishes to purchase a violin, or a cello, or any small instrument or its accessory, he thinks of that store, but he never thinks of that store without thinking also of pianos; and it is a safe wager that nine out of ten patrons of the store who buy anything from a harmonica to a bass viol will one day buy a piano there.

"Just as sure as fate, the piano business is going to return to first principles, it may be a slow process, to be sure, but it will come. Small goods certainly provide a very desirable and profitable acquisition to the stock of any retail piano house."

Small Goods Help Piano Sales.

A PROMINENT member of the trade has this to say about the benefits to be derived from the piano dealers having a small goods department:

"I certainly am in favor of the greater establishment of musical merchandise departments in the piano stores of the country. I regard a violin, for example, as a symbol of music ideals, and its presence in a display window or in a wareroom, as does that of any other of the smaller instruments, undoubtedly lends lustre to any piano establishment.

"You will find that wherever a piano retailer has a good assortment of musical merchandise, his standing is exceeding high in his community. With a stock simply of pianos and players, a retailer might readily be confused with the merchandising of furniture, of picture frames, of sewing machines, or of any other commodity, but the inclusion in his stock of small goods means that his store is not only a centre, but the centre, of the musical life of his community, and that he is looked to as an authority upon musical instruments of every character and upon the tone of those instruments.

"Not only that, but the small goods business operated in conjunction with the retail piano trade is very profitable. Nowadays, many dealers make a specialty of the sale of old and high-priced violins upon the instalment plan. The only difference between the time payment upon an old violin and that upon a piano is that in the former case, the first payment down covers the cost

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Admiral's Broom	Bevan
Heroes and Gentlemen	Peskett
Come, Sing to Me	Thompson
The Call to Arms	Thompson
Carry On	Maxwell
Somewhere a Voice is Calling	Tate
Some Day Your Voice Will Answer	Virgo
Little Red House on the Hill	La Touche
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As I Went A-Roaming	Brahe

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of the instrument to him and the remaining payments are 'clear velvet.'

"It is remarkable how, oftentimes, the most insignificant sale of musical merchandise will directly affect and benefit the piano business of a warehouse. I remember an instance of this character which struck me very forcibly.

"When I was out in the west I happened into the warehouses of a dealer, and a man came into the place and bought a 25-cent harmonica for his little boy. While waiting for his change, he looked about the shop, and remarked idly:

"You have a nice lot of pianos here. I am thinking of buying a piano myself within a few weeks."

"Well, the upshot of that idle remark was that the man was in the store for half an hour, and at the end of that time the dealer had his name signed to a contract for one of the finest instruments in the place, and the original payment in the cash register.

"Then, too, a violinist may come in for a new E-string, or a tail-piece or chin-rest for his fiddle, and from his visit there results the sale of a piano, if not to the fiddler himself, to a relative or friend, or wealthy patron. The small goods department of a piano warehouse may become a valuable asset to the establishment as a rendezvous for discriminating musicians and professional folk."

Relation of Talking Machine and Small Goods Trades.

THE president of the National Piano Manufacturers' Association is quoted as expressing the following opinion:

"There is no doubt but that the small goods department will aid the business of the piano retailer who establishes one.

"I believe that the small goods department should be run in connection with the talking machine department; for the talking machine has become a distinct factor in the creation and development of musical taste. You would be surprised, but the violin records have been a great force in creating public interest in the violin as an instrument, and I believe many sales of fiddles have directly resulted from this interest.

"As for sheet music, it is my belief that the music publishers have literally 'killed the goose that laid the golden egg' by allowing their product to get into the hands of the department stores and the five-and-ten-cent stores; now it cannot be expected that the piano retailer will undertake to put upon his shelves for sale at anything like a standard price selections that may be had at from five cents to a quarter in the cheap stores. Nevertheless, I have noted an increasing number of warehouses throughout the country that have added sheet music to their stocks.

"Our trade will return to 'first principles,' is my belief, and the piano store that will be the centre of the trade in all musical instruments for the community will be a force for good in the industry and the trade."

In making the annual inventory the merchant can put down advertised goods as "cash." He knows that the advertising will pull them off his shelves in due time.

Sheet Music and Small Goods Prices.

SOME men who should know claim that a good many dealers are attempting to run their sheet music departments with selling prices too low. Songs, piano music and books must be retailed at a proper figure to enable the department to give the service necessary for its success.

In the small goods field prices have advanced and indications are that further advances are inevitable. Yet cases are not uncommon where the dealer has failed to take this into consideration seriously enough.

What the selling price must be is a matter for each sheet music and small goods dealer to decide for himself. But as to the importance of figuring on the right basis the Journal would like to quote Herbert N. Casson, who has made a name for himself in Canada and the United States with his business discussions. These paragraphs from Mr. Casson's pen confirm what has been frequently stated in the Journal, that a man must know his costs accurately: What is price? What are the factors that enter into it? Are there two factors, or six, or ten, or twenty? Do you decide price by any plan? Or do you decide it by mere guesswork and haphazard? Do you fix your prices autoeratically, like a Kaiser, or intelligently, like a man of business? Do you solve the problem by simply charging whatever you can get in each case, making up a loss on one article by a gain on another? Or do you have a cast-iron system of requiring exactly so much profit on each article? Do you charge according to a plan, or according to customers, or according to your need of the money? Have you any clear idea as to what you are doing, or do you simply stumble along from day to day, doing what the varying circumstances compel you to do?

The fact is, of course, that price is determined by many considerations. The first cost of the goods, the state of the market, the buyers, the rent, the clerks, the taxes, the general situation, etc. All these have to be considered, as well as your own profit. The fixing of a price is a complex matter. It is not simple. Therefore many men overlook the fact that there is such a thing as a normal price. They do not see a thing as a normal price. They do not see that there is a fixed and everlasting law of price, which must be obeyed.

Unless men know how to add up total cost, and unless they add to this a sufficient profit, business cannot go on. The whole structure of trade is based upon profit, not upon the mere passing of goods from hand to hand.

To sell goods for less than total cost is not business. It is bankruptcy. It is no more business than a flea is a dog. Bankruptcy is not business. How often and how loudly this basic fact has to be pointed out! Disease is not health. Failure is not success. Muddling along is not efficiency. Nothing is business that does not make a profit. Many worthy members of the Government imagine that Civil Service is business. It is not. It is Civil Service—quite a different article.

Price is total cost plus profit. This axiom cannot be disproved or displaced. It is not an assertion. It is as true as the mathematical axiom that "The whole is greater than its part."

The inveterate price-cutter, who is the irresponsible

Messrs. BOSWORTH & CO.

Believe 1916 will be a good year for the Music Trade

BOSWORTH & CO. beg to present especially two Novelties for the Pianoforte. These will give the Trade much pleasure, as they are gems which will be easy to sell.

A Watteau Picture

PIANO. ORCHESTRA.

LAURENCE STURDY

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



Zizica. Intermezzo. FRANCIS BYFORD

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



TENDER APPEAL. Byford

Orchestra.
Piano.
Violin and Piano.

This little piece is in great demand. As everyone may imagine, the question of a title is often a knotty one for the composer. In this case the publishers did not agree with the one chosen and suggested the above, which was decided upon. Curiously, in two reviews recently the title has been mentioned.

DAILY TELEGRAPH says: "Entire absence in the music of any justification for the title."
MUSICAL OPINION says: "Well deserving of its title; a fascinating morceau."

To any MUSIC ASSISTANT who will study the piece and send us their opinion on a post card, and the reason for it, we will send a copy of one of the above two novelties gratis. (State where employed).

Portrait Classics.

CHOPIN ALBUM, best selection published, 2/6.

(BOSWORTH'S). THE ENGLISH EDITION, which every British Music Seller should make a point of stocking.

BEETHOVEN SONATAS, complete, 556 pages, 5/6.

MOZART SONATAS, 3/6.

CHOPIN WALTZES, 1/0; NOCTURNES, etc., etc.

The Lyric Organist.

(ROPER). New Book, VOL. 3, just issued, 1/0 net. A splendid collection in 3 books for organists. The first two found great favour, and the contents of the third have been very carefully selected.

Leisure Hours.

PIANO DUETS. Two Books, 2/0 net each. These two books have evidently "filled a want." The demand for them is extraordinary. The contents are popular and very varied.

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

Uhlán of the business world, is not an exception in any sense. Sometimes he succeeds, but usually he fails. He succeeds by raising prices on those articles that the customers are not noticing, to make up for the lowering of prices on the articles that the customers do notice.

Whenever a price-cutter really slashes his prices down to cost or less, it means that he has been badly wounded in the commercial struggle and that he will probably soon be carried out to join the great majority.

In such a case it is quite true that buyers may derive a temporary gain by taking advantage of his troubles; but in the long run there is nothing so costly to a nation as bankruptcy.

Three years ago I chanced into conversation with a shabby, dejected man, who was fishing from one of the small docks of St. Augustine, Florida. "I wasn't always like this," he explained. "I had a little steamboat of my own once. I carried passengers from Jacksonville to Palatka, on the St. John's River. The other boats were charging three dollars a trip, but I cut the price down to a dollar. Gee! You should have seen the crowds I had. If my boat had only been four times as big, I could have held on. But my expenses were too high. Bimeby, a coal dealer got a judgment against me, and I lost my boat."

Such are the short and simple annals of the average price-cutter. He makes a temporary demoralization in his line of business and finally collapses. A few of the public make a small direct gain, but, considering him altogether, he has been a net loss to the public as well as to himself.

No article should be offered for sale until its *total* cost has been carefully and thoroughly worked out. After you have put in everything that you can think of, it is generally safest to add a percentage for unforeseen costs. Then, on top of this, add a fair profit. To do less than this is to do injustice to yourself, to your customers, to your trade and to the whole business structure of which you are a part.

Prices are very seldom too high. The desire to make sales is so strong that our natural tendency is to make prices too low. We have to constantly remember that our first duty is to safeguard our own interests. We have to protect ourselves from the public, which will never give us a higher price than we ask. The public has no conscience in the matter of price. Even the average lady shopper loves to think, when she is shopping, that she is making the merchant lose money on every sale.

Foolish advertising of cut-price sales is responsible for much of the chaos in regard to price. The public is deliberately educated to regard cheapness as an inducement. It is taught that price is the supreme factor, which is far from being the truth.

My own experience in the matter of price is that it does not matter nearly as much as we think it does. The public has very little knowledge of value. It will cheerfully pay a high price for a low-cost article, or *vice versa*. The main thing is the desire and appreciation on the part of the public. Total cost plus profit! That is the only legitimate basis of price. If you figure on *partial* cost plus profit, you are making a mistake. And if you are selling your goods at total cost minus profit, you will soon be the prey of the auctioneer.

OPENING UP SMALL GOODS DEPARTMENT.

Requires Much Smaller Investment Than Usually Believed.

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

DURING 1915 on my journeys from Halifax to Victoria, I was often asked by piano dealers, "Do you think it would be beneficial to my business to open a small goods department, and how much capital does it require?"

Offhand this is always a rather difficult question to answer, for before one can give an opinion to either the first or the second question, it is necessary to know something of the place, what musical stores there are in the town, and how far the town may be from some big centre. Nevertheless the fact remains there are many stores throughout Canada doing piano business only that could add a small goods department to great advantage.

If we take first the larger cities, most of them have good musical stores that are meeting the demand and requirements of that city for the small goods business, and I would at once say that a man doing a good piano business only should give the matter the deepest and fullest consideration before launching out into the small goods, for the reason that to be in fair competition with the existing firms he would have to lay out quite a considerable sum to be able to offer his clientele the same supply that they could get from the older established firms, and before so doing he must make up his mind that he will (having once started), give the attention and care to it that the department deserves, or put in charge some one who is capable of so doing. I am willing to admit that some piano dealers who have got a small goods department, have told me they sometimes wish that they had only the piano business, that they would rather be handling the \$500.00 deals than the \$5 or \$10 ones. This is very nice; of course we all have that wish, but the fact remains that the small goods business, run on right lines, is bound to be an incentive to trade, and is recognized as a big asset to the piano business, if for the same reason only, that with very few exceptions the very largest concerns in every country to-day have their small goods departments. Further than this, there are one or two well known concerns doing volumes of music business who actually started in the small goods in a small way, and eventually added the pianos.

At the present moment I think I am not wrong in saying it is the dealers in the smaller towns who would be most interested to know something of the small goods department as an addition to their business, and while my own firm are willing to give any enquirers all the information and help at our disposal, I know that every other wholesale house is just as willing to extend their advice and experience to any interested party.

As I have said before the first thing that comes into the mind of our piano dealer is how much capital does it require to open a small goods business. This partly relies on the size of town, but I believe personally it requires a much smaller amount than many dealers imagine. The new parcel post arrangements, the method of express deliveries has helped this very materially, and the wise dealer will make his wholesaler his reserve stockholder. Take a town of three to five thousand inhabi-

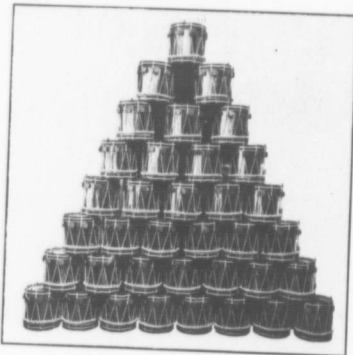
Canada's only Manufacturers of Band Instruments

Shipping to the British War Office for months our Military Pattern Bass and Snare Drums at the rate of 100 per week.

The only contract ever placed by the British Government in Canada for this class of goods.

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Reed and Brass instruments for Regimental Bands keeping our factory pushed to the limit—all of which speaks volumes of commendation for Whaley-Royce Made-in-Canada Band Instruments.



Assorted Goods in One Shipping Bill



WE are second to none with a Needle proposition for you. **Tru-tone Needles**, for which we have the exclusive Canadian Agency are put up in attractive tin boxes of 200, five boxes in a carton ready to hand the customer, at \$1.00. It gives him five variations in tone—and you a good margin. Also **Imperial Needles** in envelopes of 100, loud medium and soft. **Ideal Needles** in tin boxes of 300—medium tone only.

Write for samples and liberal dealer discounts.

THERE is no flurry—no spasmodic jumping up and down in the sales of our "Imperial Edition" of 50 cent music books. They sell easily and steadily because they contain absolutely the finest material at anywhere like the price. A stock of these books in your store is as good as cash any time:

"Elementary Classics," "Famous Classics," "Melodious Recreations," "Primary Classics," "First Pieces in Easy Keys," "Mammoth Instrumental Folio," "Empire Song Folio," "120 Scotch Songs," "Read's Easy Tutor," "Church and Home Sacred Songs," "Bellak Methods."

THE Small Musical Instruments are all growing in popularity. They sell more readily than ever. Your store should always display samples of **WHALEY-ROYCE** Violins, Guitars, Mandolins, Banjos, Mouth-Organs—all fittings, strings and rosin.

Whaley, Royce & Co., Limited

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tants, the dealer has a piano store, if he provides himself with one, or say two smart show cases or silent salesmen, which at once serve as a counter also; then with a show case at the back, which should, if possible, have drawers underneath, he can make a good display. These silent salesmen, if bought new, can be purchased from \$35 to \$75 each, depending of course on the taste of the buyer and how much he wishes to set aside for fixtures. Then the stock, which is the important matter here, comes next.

When one speaks of the small goods department as a whole, it does embrace a very wide circle of instruments, and if it is the dealer's intention to go into the whole business, embracing violins and fittings, guitars, banjos, violins, all kinds of reed instruments, and a good assortment of brass instruments, drums, etc., why it would require a very large capital indeed. But for the dealer in the size town we have mentioned there is no need to start with such a stock as this.

The violin is the first and foremost and most in demand instrument, and it is possible for a dealer to commence with a stock for a town this size, consisting of violins, all kinds of violin fittings and strings, banjos, guitars, mandolins, ukaleles, strings and fittings for all these instruments, resins, tambourines, music carriers, violin bows, metronomes, a few sample brass instruments, clarionets, flutes, fifes, batons, autoharps, harmonicas, jewsharps, flageolets, bugles, accordions, concertinas, bones, music stands, cases for violins, guitars, mandolins, etc., stand cases, talking machine needles; and even a sample drum or two, at an outlay of not more than \$300.

A few months ago a client of ours said he wanted to open a small goods department in a branch store in a town of 3,000 inhabitants, and said he was prepared to put in \$300.00, if we could give him a really fair assortment. We agreed to get out a list* of articles and the quantity we could supply, and not only was he surprised and pleased, but we were ourselves surprised that one could have such an assortment for this amount.

Well, he started out, and by carefully watching his stock and replenishing his smallest articles daily by mail, and making an express order weekly, he has been able to fill all his orders, and we understand is more than pleased with results.

The man or woman, boy or girl who enters your store for the most trivial thing in the small goods line soon gets to look on and speak of your store as the musical store of the city. You will also find your place becomes the rendezvous of the musical circles in your town. They and you meet and discuss musical matters in a better and closer way, and to the piano dealer who does a larger portion of his business on the time purchase system, it is often a saving of time and expense in collections. It undoubtedly is the right thing for the piano dealer to have a small goods department, but having started it do not neglect it; do not get downhearted because the first few weeks are not a big success. Keep in close touch with it; make it your business, as well as your assistants, to know all you can about it. It is a fascinating business, out of which you will certainly derive much pleasure.

One thing in conclusion. There is absolutely no doubt that the small goods business is coming into its

own again. Sooner or later there is bound to be a weaning off from the mechanical instruments. Young people are able to-day to travel easier, and make bigger circles of friends, and the lack of some musical accomplishment is bringing out the desire to be efficient in playing some kind of instrument or other, the outcome of their own personal efforts.

REVIEW OF BOOKS ON MUSICAL SUBJECTS.

Choral Technique and Interpretation, by Dr. Henry Coward:

When during 1911 Dr. Henry Coward was touring around the world with the Sheffield Choir, his meetings and friendly discussions with the conductors of the numerous choral societies in Canada, United States, Australia, New Zealand and South Africa, were such that he accounts them amongst his most pleasant experiences. In every case he says the spirit of enthusiasm for choral singing was manifested, as also a keen desire to reach a high standard.

In these discussions it was only natural that the questions always raised were the management of the voice, the maintenance of pitch, the secret of clear diction, and other topics connected with modern choral technique. In his "Choral Technique and Interpretation" Dr. Coward gives helpful, practical hints and advice on these matters. His work is the result of forty years of experience with bodies of singers, ranging from the raw material in village choruses, to the polished, select choir, and in both large and small organizations, which makes it a volume worthy of study on the part of every choir leader, choral conductor, or anyone interested in the development of choral singing. (Published by Novello & Co., London).

Interpretation of the Music of the 17th and 18th Centuries, by Arnold Dolmetsch:

As everyone is aware in the early centuries musical notation was so indefinite that even after hundreds of years it is not by any means perfect. Until far into the 18th century several important considerations were left to the player. Therefore before anyone can play a piece of old music he must find out the tempo, the real rhythm, the ornaments and graces necessary for the adornment of the music, and how to fill up the figured basses in accompaniments.

To find out these things, as also what the old masters felt about their own music, what impressions they wished to convey is the reason for the recommendation of the study of this work by Dolmetsch.

In addition to six chapters dealing with the foregoing, are between forty and fifty pages on the musical instruments of the 16th, 17th and 18th Centuries. (Published by Novello & Co., London).

Songs from the Plays of William Shakespeare, by G. T. Kimmins:

An interesting and somewhat unusual book for Canada is "Songs from the Plays of William Shakespeare" with dances, as sung and danced by the Bermondsey Guild of Play, with incidental music. The book is written and compiled by Mrs. G. L. Kimmins, whose aim throughout the work has been to furnish capable teachers with a really good selection of Shake-

*A copy of this assorted list and quantities is on file at the office of Canadian Music Trades Journal.

spare's songs, with dances descriptive of the songs set to music based upon the Shakespeare melodies.

Among the contents are: A chapter on "The Boy Shakespeare"; recitations to be used in connection with the songs and dances, such as "England," "Richmond's prayer before the Battle of Bosworth," "England against the world," etc.; the steps, music, dances, with illustrations and forty pages of added Shakespeare songs. (Novello & Co., London, are publishers).

SONGS FOR USE 17th OF MARCH.

Sheet music men who are asked to suggest suitable songs for use on the 17th of March will be interested in the special list of selections from the catalogue of Chappell & Co., which that firm has issued. The numbers, with composers, are here given:

"The Little Irish Girl".....	Hermann Lohr
"Two Little Irish Songs".....	Hermann Lohr
"Ould Doctor Ma'Ginn".....	Hermann Lohr
"If All the Young Maidens".....	Hermann Lohr
"For the Green".....	Hermann Lohr
"The Irish Fusilier".....	W. H. Squire
"Lanagan's Log".....	Hermann Lohr
"Micky's Advice".....	Hermann Lohr
"The Green Hills of Ireland".....	Teresa del Riego
"The Ninepenny Fiddle".....	Arr. by Herbert Hughes
"St. Patrick, a Toast".....	Monk Gould
"Mairie, My Girl".....	George Atken
"Mavourneen Roamin'".....	MacShane O'Neil
"Steppin' Down Along the Road".....	Alec Wilson
"On the Road to Ballyshee".....	Leslie Elliott

NEW PIANO PIECES AND PORTRAIT CLASSICS.

Among the new offerings by the London house of Bosworth & Co. is a melodious pianoforte number by a young, newly discovered British composer, Laurence Sturdy, entitled "A Wattau Picture." Another piano piece is "Zizica" Intermezzo by Francis Byford, composer of the successful "Tender Appeal."

Bosworth & Co. also are directing attention to their "Portrait Classics"—Chopin Album, Beethoven Sonatas, Mozart Sonatas, Chopin Waltzes; "The Lyric Organist" and "Leisure Hours," two books of piano duets.

THE NEW CHAPPELL MUSIC OUT.

A very appropriate song just now is "We'll Look After You," by Paul A. Rubens, a song of thanks to those who are helping the country. It expresses a feeling of the moment just as "Your King and Country Want You" did when it was issued. A volume of eight songs has made its appearance, with the title, "Series of Musical Settings of Selected Poems by James Whitcomb Riley," by Ward-Stephens, containing such numbers as "Little Orphan Annie," "There Little Girl, Don't Cry," and "There is Ever a Song Somewhere." The last mentioned is also out as a separate song in 3 keys.

"Steppin' Down Along the Road" is an Irish song of merit, especially suitable for low and high baritone voices, by Alec Wilson. These new numbers are all published by Chappell & Co., Ltd., as are also "At Rest"

and "Each Rose" (two songs), by Florence Aylward, "Pirate Story" (Graham Peel), "A Little Bird Song" (Montague Phillips), "Blue Eyes I Love" (Coningsly Clarke), "Love Moon" from Caryl's Chin-Chin as a Fox-Trot, "Evensong" piano solo in the original key (Easthorpe Martin), and "Till the Boys Come Home" (Ivor Novello), as a part song for either male or mixed voices.

OPPORTUNITY FOR AMATEUR COMPOSERS.

As the invitation from Messrs. West & Co., London, to amateur composers to send in their MSS. for publishing consideration extends to Canada, the following, which appeared in one of the British papers, is of interest: "The little air running through your mind may mean hundreds of pounds in your pocket. The very fact that you have hummed it over shows that you have the ability to compose. Why not turn it to account? You may have gone to the length of 'dotting it down'; maybe you have even submitted it to a publisher, but received no encouragement. It is to aid such as yourself that a West End firm of Music Publishers has adopted a new system which must appeal to every unknown composer.

"Every manuscript submitted to West & Co. is first of all carefully read by the firm's musical adviser and classified according to merit. These are then played over before a selecting committee, discussed freely and finally voted upon. There is no possibility of a meritorious score being overlooked. Any manuscript accepted for publication is edited and (if necessary) corrected

The SECRET

of our Empire's greatness is the loyalty of
its men on land and sea

The Greatest Sailor Song is

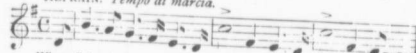
"The Lads in Navy Blue"

By Harry Dacre

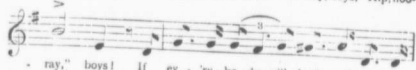
and his LATEST Optimistic Ditty goes Thus

"All The Clouds Will Roll Away"

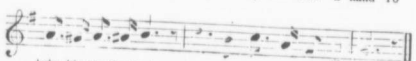
REFRAIN. *Tempo di marcia.*



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



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



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

Sing this twice and forget it—if you can!

Price 1s. 6d. net. Sample Dozen (Novelty Rate) for 8s
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We are the publishers of "Your eyes have told me so" and "The magic
of your voice," and all songs by E. Carr Hardy.

NIGHTINGALE & CO.

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LONDON, W.

free of charge. They give the lowest estimate possible consistent with high class work for the engraving of the necessary plates, and employ their own artists for special title pages." The complete address of West & Co. will be found in their trade announcement elsewhere in this issue.

ADDITIONS TO NEW PIANOFORTE SERIES.

Last fall the Journal referred to four solos in a new edition of pianoforte music brought out by Chappell & Co., viz., "Dorinda" by Bogetti, "The Ebb-Tide," "Alpine Echoes" and "Hawthorn Blossoms," by William Smallwood.

This series, which is being introduced with special trade terms, is for the piano student of intermediate stage. It is carefully arranged, edited and fingered, and is known for the clear-cut melody and decided rhythm of the individual numbers. "Dorinda" has proved a particularly saleable piece. There are now six further additions to this series, "Autumn Memories" by Adrian Hope, "Valeria," "Smiling Spring," "The Palm Flower" by William Smallwood, and "Dance of the Friars," "Star of Love" by Bogetti.

NEW MUSIC Copyrights entered at Ottawa

- 31135, "As I Drift In My Dream Canoe," Words by Vincent June, Music by John F. Leonard.
- 31136, "True Love Has No Good-bye," Words and Music by John F. Leonard.
- 31142, "Some Day You Shall Know," Words and Music by Henry E. Crose, Toronto, Ont.
- 31152, "Canadian Farewell," Words by W. H. Drummond, M.D.
- 31165, "Untold," Words by J. Will Callahan, Music by Egbert Van Alstyne.
- 31164, "At a Port," March, By S. W. Lewis.
- 31165, "Let's Go," Fox Trot, By Charley Straight.
- 31166, "Such is Life," Rag Fox Trot, By Chas. L. Cooke.
- 31167, "The Glad Girl," Idyl, By J. Bodowall Lampe.
- 31168, "That Tom Tom Tag," Lyric by John L. Golden, Music by Fred C. Noble.
- 31169, "Leading up the Mandy Lee," Words by Stanley Murphy.
- 31170, "Cup Hunters," One-Step, By Julius Lenzberg.
- 31171, "Red Haven Rag," By Charley Straight.
- 31182, "Tout le Long," Musique par Alexis Contant, Alexis Contant, Montreal, Que.
- 31182, "Tammy," March Song, Words and Music by Catherine Nina Merritt, D.E.L., Toronto, Ont.
- 31184, "Hail Britain, Hail!" Words by Margaret M. Fawcett.
- 31216, "Loyal Canadians," Words and music by Beth Loud.
- 31217, "Come Back Again to Old England," Words and music by Beth Loud, Beth Loud, Gloucesters, Ont.
- 31218, "Canada's Gallant Forty-Second," Words and Music with Violin Obligato by Larkin Craig Chandler, Montreal, Que.

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

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

35 St. Lambert Hill - Montreal

- 31219, "Get a Move on Boys," Words and Music by Amelia Samuels, H. Goldstein, Toronto.
- 31223, "Reminiscence," Words by Lena S. Hesselberg, Music by Edmond Hesselberg. (D'Essenelli), Whaley, Royce & Co., Limited, Toronto.
- 31225, "The Seashell and the Wave," Words by May Goers, Music by Edmond Hesselberg. (D'Essenelli), Whaley, Royce & Co., Limited, Toronto.
- 31229, "Hark! Your Country's Calling," Words and Music by May Ewen Gordon, Harmony and Violin Obligato by Larkin Craig Chandler, Larkin Craig Chandler, Montreal, Que.
- 31233, "Boys in Kiaks," Words and Music by Mon Davy, Amanda F. Davy, Iroquois, Ont.
- 31234, "The Allies," One-Step, Two-Step or Trot, Composed by Andrew V. Scott, Halifax, N.S.
- 31246, "And Britain Keeps it Free," Words from "London Standard," Music by Fred. W. Byashe, The McKechnie Music Company, Ottawa, Ont.
- 31252, "Sail on to Ceylon," Words by Edward Madden, Music by Herman Paley.
- 31253, "She's Good Enough to be Your Baby's Mother, and She's Good Enough to Vote with You," Words by Alfred Bryan, Music by Jean Briquet & Adolf Philipp.
- 31254, "Dimple," Words by Edward A. Paulton & Adolf Philipp.
- 31276, "Kaiser Bill Said 'Don't Come Here! But Here we Are!'" Words and Music by Gervais Phillips, Vancouver, B.C.
- 31277, "Corporal of the Guard," March Two-Step, By F. H. Losey, Op. 366.
- 31278, "Oh Times," Reverece Serenade, By Harry J. Lincoln.
- 31279, "Oh Times," Words by Ida M. Vanderstout, Music by Harry J. Lincoln.
- 31280, "Why Don't You Wear a Uniform?" Patriotic March Song, Words and Music by George Warnicker, Katie Warnicker, Vancouver, B.C.
- 31281, "His Grace is Sufficient for Thee," Sacred Song, Words and Music by Frank Shonell, Arranged by Jules Brazil.
- 31312, "Valse McGill," Arranged by Jules Brazil.
- Donald de C. Ross-Ross, (McGill University), Composed by

BOOSEY & CO.'S FEBRUARY NOVELTIES.

- The Meadow Lark Abbie Gerrish-Jones
- Moon of the Cherry Garden Ivor Novello
- One Day Stephen Adams
- The Courtship A. Herbert Brews
- Deep in My Heart T. Wilkinson Stephenson
- Love Was Once a Little Boy Frederic H. Cowen
- Rock of Ages Arthur Fagge
- Rose Song Haydn Wood
- A Venezuelan Guerilla Song C. Linn Seiler

TWO MORE FREDERICK DRUMMOND SONGS.

Frederick Drummond, whose successful song compositions, "Dawn Skies," "Home That is Calling For Me," "The Lover Hills," and "Dear Clinging Hands," have been before the trade and musical public, is responsible for two new ones, "Laugh and Sing," and "Homeland." The melody of both novelties is simple, so that any person who sings may readily acquire it, and the accompaniment is correspondingly easy to master. The songs have that sincere appeal characteristic of Drummond's works, and it is safe to predict a successful life for both songs.

A new piano number of repute is "Menuet," by L. de Pachmann, son of the famous Vladimir de Pachmann. "Menuet" is dedicated to and played by the latter. All the foregoing music is published by Cary & Co., London.

No business man is without his shortcomings, but they are only unpardonable when he shuts his eyes to the fact.

SHEET MUSIC MAN WANTS POSITION.

Young man, married, desires position in the music trade; thoroughly experienced in sheet music, and knowledge of small goods; excellent references; can assume new position at once. Apply Box No. 3427 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

NOTICE !



STYLE "P" LOUIS

We serve notice on the Canadian Musical Instrument Dealers that we are out for business.

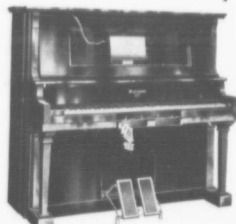
We have the stock.

We have the facilities.

We can give the service.

We can make money for the dealers handling

The **MENDELSSOHN**



STYLE "D" PLAYER

If you wish to make every dollar expended in 1916 buy a full dollar's worth of value, you will investigate the Mendelssohn proposition.

If you investigate you will want the agency for 1916.

If you have the agency in 1916 you won't want to lose it in 1917.

Have you seen the new Mendelssohn styles?

Attractive Designs.

Fascinating Tone.

Full Iron Plate.

Tuning Pins Bushed with Best Quality Rock Maple.

Highest Grade Wire Strings. Finest Quality Felt Hammers.

A Beautifully Clear Sounding Board of Very Best Quality Eastern Mountain Spruce.

You need never fear to show your customers the back of this piano. From caster to top hinge the Mendelssohn represents quality.



COTTAGE STYLE

The **MENDELSSOHN**
Is a **QUICK** Asset

The Mendelssohn sells quickly, remains sold, and helps sell others.

You owe it to yourself to investigate our 1916 proposition.



NEW STYLE "D"

The **MENDELSSOHN PIANO CO.**

Toronto, : : Canada

Supply Trade Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1916

The Salesman and Piano or Talking Machine Parts.

WHAT is regarded as a masterly definition of salesmanship appeared in the last issue of the Journal. A salesmanager said: "A sale is an agreement to exchange goods for money. In its highest developments salesmanship is the ability of a salesman first to select from the mass of the people all those who would be benefited by owning the goods he has to sell, and then to convince them that his goods are worth more to them than the money required to make the purchase."

That puts the work of a piano or talking machine salesman on a high plane, but not too high a plane. To carry out this idea a man must be enterprising. To be enterprising a man must be well informed. No salesman is well informed unless he knows the parts, the supplies that go to make up his product.

To impress a piano prospect you want more than a superficial knowledge of mahogany, walnut and oak. You need some posting on hammers, felts and piano wire. You cannot afford to be ignorant on the subjects of ivory, hardware, varnish, trap-work, plates, back and cases. People know how vital the action is to the piano. Can you talk actions with an enthusiasm due to up-to-the-minute information?

In expounding the qualities of a medium or high priced talking machine can you discuss motors, tone-arms, sound boxes, cabinets and attachments intelligently and convincingly? A salesman who does not seize every opportunity to read about and question those who know the parts that go to make up the product he is selling, is unworthy of the name salesman. He may be a canvasser or even sometimes an order-taker, but never a salesman.

Important Factor in Piano Sales.

TUNERS and factory men have to their credit a goodly portion of piano and player sales. Many a good account has been built up by the manufacturer from an occasional deal put through by a tuner. Perhaps no dealer has better or more opportunities to get in his "good work" from the selling angle than the tuner or the man in the factory. Not only has the latter access to the necessary information as to the likely buyers and the likely time to buy, but he can work in selling talk without appearing to be doing so, and thus lay a good foundation—unconsciously as far as the prospective customer is concerned. The tuner's contentions will carry conviction, because they have the "practical ring."

In the smaller and outlying points, this field for selling by tuners awaits even more intensive development, and promises to become a large factor in piano selling in Canada. It is a profitable sideline for the tuner and from the manufacturer's standpoint, the man who sells from a half-dozen to twenty-five instruments a year is a force worthy of all attention.

Dollar Value Seriously Depreciated in Manufacturing Cost.

"SOME arrangement will have to be made between the manufacturers and dealers, and we do not see any thing for it but an advance in price," said a manufacturer to the Journal in discussing the matter of increased cost. "These advances," said he, "cannot be absorbed by the piano and organ manufacturers at their present selling prices, and we do not see how it is possible to keep up the high grade quality which Canadian instruments have with such increased prices of raw materials, without raising the prices of pianos and organs."

The following printed list of materials shows the increased prices that had to be paid in Jan., 1915 and Jan., 1916, for what was bought for one dollar in Jan., 1914. These figures are compiled from actual invoices, and are startling evidence of the decreased buying power of the dollar.

	Jan., 1914	Jan., 1915	Jan., 1916
Walnut Lumber	\$1.00	\$1.09	\$1.24
Poplar Lumber	1.00	1.00	1.10
Gum Lumber	1.00	1.00	1.15
Birch Lumber	1.00	1.11	1.20
Cull Pine Lumber	1.00	1.06	1.10
Basewood Lumber	1.00	1.00	1.12
Maple Lumber	1.00	1.05	1.12
Veneers	1.00	1.00	1.10-1.30
Belting	1.00	1.14	1.57
Steam Coal	1.00	1.04	1.07½
Felts	1.00	1.10	1.33
Bozzine	1.00	1.14	1.57
Varnish	1.00	1.03	1.10
Glue	1.00	1.09	1.39
Iron Wood Screws	1.00	1.10	1.48
Brass Wood Screws	1.00	1.11	2.28
Brass Springs	1.00	1.03	1.72
Steel Wire	1.00	1.04	1.80
Pedal Carpets	1.00	1.04	1.19

Another manufacturer has taken parallel columns representing prices of Feb. 1st, 1915, and Feb. 1st, 1916, covering the following items entering into the manufacture of a piano: Pedals, bolts, lag screws, locks, continuous hinges and butts, plate, bass strings, steel wire, tuning pins, and screws. These items alone account for an increase of \$4.50 in the cost of making the piano, and this does not include pressure bars, bass strings nor casters. This manufacturer estimates that to the \$4.50 will be added at least another \$2.00 by the almost certain rises of the immediate future in prices of the articles named.

Neither does the figure quoted include the advance in action and key prices of last year, the recent advance in sounding boards, in veneers, nor the war tax on these, nor the increased cost of labor, which with the scarcity of workmen, is perhaps the most serious individual problem in manufacturing.

"The increase of prices of almost every commodity has become so general as to have depreciated the purchasing power of the dollar, and therefore, its value to

an alarming extent," said one manufacturer who has intently studied the question of costs from a practical viewpoint. "This being true of every article that enters into the cost of living—except perhaps house rent—it is only to be anticipated that the price of labor will be considerably enhanced with the first increase in business activity." This manufacturer also emphasized the "startlingly increased cost of operation, inseparable from reduction of output, not to mention overhead at all, which last, must as a matter of course, be absorbed by profit and loss account, and cannot be reasonably expected to be shared by the buyer, who will, however, have to bear his share of the other increases."

Discoloration of Keys.

KICKS about discolored keys are familiar to everyone in the trade, and this question is one that few persons buying a piano know anything about. For this reason, and in order that the causes of discolorations may be passed on to everyone who would benefit by the information, the Journal quotes the statement of a key manufacturer: "The key maker receives complaints, now and then, about a set of keys turning pink, or blue, or green, or some other color, but usually pink or reddish. The purpose of this statement is to state emphatically that the cause of such discoloration is not with the key maker and that it is beyond his control. These discolorations have been exhaustively investigated by the key makers, with the result that they can state positively that there is nothing inherent in any of the materials used in key making that can produce these discolorations, which, when traced to their source, always turn out to be aniline coloring matter transferred to the keyboard, usually by the fingers of the player.

"One frequent source of the coloring matter we have found to be the under side of the piano stool, which having been stained with mahogany stain, but not shellaced or varnished over, deposits its coloring matter upon the fingers of the player, while the stool is being adjusted to its proper height or moved around, and then the coloring matter is next transferred from the fingers to the keyboard. When upholstered stools were in fashion some years ago there was an epidemic of pink keys, because of a lot of braid, not fast color, that had been used for trimming the stools.

"Ivory and celluloid are quick absorbers, and take in any foreign coloring matter to which they may be directly exposed. Such discolorations are usually superficial, and can be removed by a light scraping or rubbing with pumice; but the polish is then gone. If long exposed to the deposit of coloring matter, the stain goes so deep that the only remedy is to take off the ivory and put on a new set; and then the same experience will be gone through with again unless the source of discoloring is discovered and removed.

"Whenever a piano maker notices any discoloration or receives any complaint that the keyboard in one of his instruments has commenced to discolor, we recommend him to locate at once the source of the coloring matter and remove it, else his trouble has only commenced.

"In short, white things have to be kept clean."

TUNER WANTED.

A piano tuner for Kingston. Salary \$18 per week. A young man preferred. C. W. Lindsay, Limited, 512 St. Catherine St. West, Montreal.

A Tuner's Experience in Replacing Ivory Heads on Keys.

"**D**AMPNESS, small children and sometimes older ones are causes of ivory heads becoming loosened from the piano keys," asserted a tuner by way of introduction to an experience he had in replacing the ivory heads for a woman who called him in when passing her house. She explained that company was coming, and it should be done at once. Someone had tried to "stick 'em on," but they came right off. "I was caught without ivory clamps," continues this party in the Tuners' Magazine, "I must devise some substitute if possible for my usual method of ivory fitting, therefore after a few moments reflection I said I would try to execute the job then and if not satisfactory I would come later on and better prepared. Fortunately none of the 'heads' were broken nor 'chipped' but the only tools I had with me were glue (common in tubes) and a vest pocket full of toothpicks (hardwood)—I consider both articles as indispensable to any tuner. I wanted to make the job a permanent one if possible. Then 'begging' some cotton wrapping twine and a box of white talcum powder I proceeded to remove music desk, fall board, etc., stripping the piano (an upright) to the keys. Luckily, I could carefully wash off the dirt and discolorations from the key without seriously disturbing the white foundation, but here is where the talcum became useful. After carefully washing both the 'bed for the ivory head' and removing all old glue from the head itself, when sufficiently dry, with a toothpick I applied a very thin coat of glue to the key—a very thin even coat. Then shaking considerable talcum over the glue and carefully dusting and blowing off the surplus I now had a fairly good bed, and white. Now treating the other keys in like manner I was ready for the first one again, thus, another very thin, even coat of glue over the talcum—selected the proper ivory head—laid it lightly in its place then carefully and tightly wound in place with plenty of the cotton wrapping twine. Each of the others were treated in like manner. Care was exercised that none of the glue or talcum powder adhered to the end of the ivory forming the joint with the 'tail,' also only enough twine string was wound around to permit of placing the keys in their proper place in the key bed and leaving opening for insertion of the guide pin in mortise on the front rail. Right here it might serve the purpose, on a similar occasion to use strong sewing thread, linen would be best. Now for the toothpicks. After crowding the keys into their proper place insert the pointed end of a toothpick between the ivory and string or thread. Then several more. This will serve to make the winding very much tighter and prevent the ivory from loosening. Replacing the fall board, music desk, etc., the job was completed in less than the time it has taken to write of the experience, and with instructions to sever the winding with a small sharp knife and remove the winding and barely perceptible surplus glue from around the edges with a soft cotton cloth slightly dampened with water and alcohol on the following morning, I then took my departure. I have tuned that piano since and the ivory heads I replaced that day are firmly glued to their place and I could hardly have improved the work had I been in possession of all my tools and appliances"

Is it Possible to re-Discover the Varnish that Will Not Check?

WHAT has been done can be done again, is an old saying. If this be true there are those who hope that one day it will be possible to secure a piano finished with a varnish that is proof against checking. The arrival of such a discovery will remove one of the greatest sources of complaint in the piano business.

According to the statements of a prominent piano man it is a question not of discovery, but re-discovery. Regarding this perfected product the gentleman alluded to says: "Such a varnish has existed, and examples of it may be seen to-day. This is the varnish that was applied to the Cremona violins and the Brescian violins from the day of Amati until about 1760."

This varnish undoubtedly has the quality of seeming eternal elasticity. It will follow any change in the wood, due to seasoning or climatic changes, and will stand any amount of bending or twisting without cracking. In quality it seems to be not so much a varnish, but an elastic lacquer with the property of presenting a perfectly dry surface, with an elastic and semi-fluid underbody. A violin of the year 1714 has been taken and the varnish tried by sharp friction in a small spot. Under the heat generated the varnish softened up so that it could be easily moved, yet within the hour it had laid again so that it presented a perfectly even appearance to the eye and was quite dry to the touch.

There can be little doubt that at one time this varnish was in common usage, not only for violins, but in many of the commercial arts, where a varnish of great beauty was required. The writer has seen a small table of exquisitely carved and inlaid woods, ascribed to Benvenuto Cellini, finished with a varnish with every characteristic of the varnish found on these old violins.

One expert, who has spent a lifetime in the collecting of old violins and the study of varnish in relation to tone quality, explains the loss of the varnish as follows: In the middle period of the eighteenth century—about 1740 to 1750—there reigned a period of great extravagance throughout Italy. The Renaissance had passed its great productive period and had begun to decline into a period of decadent and luxurious extravagance.

In Venice this extravagance and rivalry reached its highest point in the elaborate decoration of gondolas. While this extravagance mounted to ever-increasing heights the taxes of the Venetian merchants rose until the city was on the verge of an uprising. At last, a decree was passed that all gondolas should be painted a uniform black and should be stripped of all decoration. This law immediately put an end to the market for the beautiful varnish that had been used on the gondolas in great quantities and in smaller quantities upon violins and among the decorative household arts. A tradition in Venice says that when a Cremonese violin maker came to buy his supply of varnish, some few years later, the Venetian varnish dealer said: "My supply is exhausted. I know not what it is nor where it came from."

Shortly after this period the manufacturers found a way to make alcohol of sufficient strength to dissolve varnish gums and in the quickness of preparation, cheapness of material and fast-drying qualities of the spirit varnish, the fine qualities of the oil varnishes were forgotten in favor of the cheap and quick method.

Sluggish Hammers and Their Remedy.

AFTER reading of a discussion on sluggish hammers a tuner remarked: "One tuner advised using kerosene oil while another one advised a few drops of water to be applied to the bushings. Now it is a well known fact that wood alcohol has been used for sluggish hammers for a great many years and it is used in all piano factories at the present time. When the hammers become sluggish it is generally caused by dampness. The bushings absorb a certain amount of moisture, causing them to swell around the flange pins. The alcohol evaporates this moisture. It seems to me that any tuner that would use kerosene or water for sluggish hammers is not onto his job."

Cedar vs. Maple for Hammer Shanks.

MENTION was made in the July issue of this Journal of an Alberta tuner's raising the question of the relative merits of cedar and maple for hammer shanks. His views as published then were: "I have tried to figure out a good many times why cedar shanks are used in the treble section of a great many makes of upright pianos. There are none in Grands. I have never arrived at any satisfactory explanation. If anyone can enlighten me on this subject, fire away. Now, in the first place, cedar is a more expensive wood than maple and not nearly so good for the purpose; second, cedar is more brash or brittle and does not begin to compare with maple for elasticity; and third, if it is a case of a lighter hammer shank that's wanted for the light hammers of the treble that is easily remedied by taking a shaving or two from each side of the maple shank, making it about the same in weight as cedar and still be five times stronger."

"It seems to me there are no fixed rules where to start or where to end with cedar shanks. I have found in some makes of pianos the whole treble section cedar shanks; in others maybe twenty, ten, and in one piano I found just four, and still other makes, no cedar shanks at all, maple shanks all the way through."

"I know I have broken quite a number in my twelve years' experience during the pounding process in tuning, also in voicing, and I find it very vexing and also a waste of time and expense replacing them free of charge, but I always have the satisfaction of knowing they won't break again, for I replace them with a maple shank. I may be doing the wrong thing. If so, I am willing to be shown right."

The opposite view is presented by another tuner, whose remarks on the subject were mailed to the Journal by an Ontario member of the fraternity: "In the factories where I worked for over six years many experiments in acoustics were tried, and it was finally decided that cedar shanks in the treble, say the last twenty notes, gave better results than any other wood we could find, it gives a lighter and clearer tone, without a woody sound; also the hammers should be tapered in the treble, if you wish to get the very best results. I rather think perhaps the cedar is a trifle more elastic than maple and so will rebound quicker, thus accounting for the clearer tone. Fine cedar shanks cost more than maple, and seeing the difference isn't recognized by the average musician or even average tuner, many factories use maple the whole way. This is also the reason why

more firms do not taper the treble hammers; because it costs something to plane the hammers nicely, and the difference is only recognized by a trained ear and trained sensitive touch."

TRADE NEWS ITEMS.

Canada imported 70 pianos, valued at \$15,396, from the United States in October, 1915, 14 organs, valued at \$748, and one pipe organ, valued at \$1,297.

During the same month piano parts imported were valued at \$13,923, and organ parts at \$3,046.

Mr. Geo. H. Suckling, manager of the Nordheimer branch at Winnipeg, who has been in the east for some weeks, was a recent visitor in Toronto and other Ontario points.

Mr. A. A. Pegg of the Nordheimer Piano & Music Co., visited some Ontario points recently. He said "NO" in capital letters when asked if he motored all the way.

Mr. Middleton, the venerable secretary of the R. S. Williams & Sons Co., Ltd., Toronto, is again at his desk after an enforced absence of several weeks owing to illness caused by blood poisoning.

The sixty-seventh anniversary of the founding of The R. S. Williams & Sons Co., Ltd., Toronto, was celebrated last month. In honor of reaching this mature age the house invited the general public to be its guests at a series of exhibits and musicales.

The Journal's attention has just been called to an error appearing in its report of the incorporation of Mozart Sales Co., of Toronto, some months ago. "The capital stock is \$40,000, and not \$10,000, as you had it," said Mr. Maurice Cohen of that firm, "and is fully paid up." This firm was formed to market Mozart Piano Co.'s lines, and has offices in the Robins Building at Victoria and Richmond Streets.

Mr. Arthur Baxter, assistant salesmanager with Nordheimer Piano & Music Co., Ltd., Toronto, has enlisted. He is qualifying as signalling officer for 122nd Battalion, camped at the Exhibition Grounds. Mr. Baxter, who joined the Nordheimer staff on leaving school ten years ago, is an accomplished pianist and tenor soloist. He is a playwright and composer, and his literary contributions have appeared in a number of magazines. He has had previous military experience in local volunteer regiments.

E. J. WRIGHT SCORES SUCCESS IN PRODUCTION OF THE MIKADO.

A rousing reception was given the recent production of "The Mikado" at the Lyceum Theatre, Strathroy, when a company of over fifty of the talented young people of that town put on this elaborate comic opera for three nights. The whole performance was most creditably staged. While not news to some in the trade it will be to many, that Mr. E. J. Wright, manager of the Wright Piano Co., Ltd., Strathroy, is an amateur actor of "some" repute. He is thoroughly steeped in Mikado lore, and while making amateur acting in general a hobby, this play is a particular favorite of his.

As one of the leading men in the Mikado "Ernie" came in for much well-earned praise. One of the critics said: "In the line of comedy the palm must be bestowed upon Mr. Wright and his sister, who are born actors, and can wring a volume of laughter and merriment out of any situation. They certainly captivated the crowd."

The citizens have insisted upon a repetition of the performance, and the company has decided to repeat it on the evenings of February 15 and 16.

FOR MERCHANTS AND MANUFACTURERS.

"Magnet" decaleomanic nameplates are used extensively by progressive manufacturers upon the fall boards of pianos, as well as upon action rails, plates, tops and elsewhere for identifying these instruments. These nameplates are likewise used on talking machines, cabinets, household specialties, etc. "Magnet" decaleomanic being low priced, and being resplendent in gold and colors, make a distinctive decoration wherever applied.

Geo. A. Smith & Co., Inc., 136 Liberty Street, New York, offer to send samples and prices, and if data is furnished, plus some idea of what is desired, this concern will also prepare a sketch giving an exact idea of the completed nameplate.

Not only is "Magnet" decaleomanic used by manufacturers, but many dealers are using it upon all their instruments, thus taking advantage of the advertising which would not otherwise be secured.

Many a race is won on the advantage gained through a quick start. With prosperity returned, now is the time to start an aggressive, business-building campaign.



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



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

Columbia Graphophone Company
365 Borauren Ave., Toronto

TRADE NEWS BRIEFS.

Mr. F. T. Quirk, manager Sterling Actions & Keys, Ltd., Toronto, was among the month's visitors to New York.

Mr. William Arthur, late of Nordheimer's St. Thomas agency, has been appointed manager of Mason & Risch at Berlin, Ont.

Mr. Donald Stevenson, from the office staff of the Gourlay, Winter & Leeming Co., Ltd., factory at Toronto, is now in khaki, having donned the uniform of the local Highlander's Regiment for overseas service.

Manager Clifford L. Gray of the Mason & Risch London branch, reports favorably on business conditions in his territory, and adds that player sales especially have developed in a manner that greatly encourages his staff.

A new Columbia model has been introduced to the trade. This is in all-metal cabinet, and retails at \$15.00. It gives the Columbia dealer something with which to compete with the growing number of cheap machines on the market.

Mr. H. C. Gamble, manager of the English branch of the Otto Higel Co., Ltd., has just arrived in New York on the "Cameronia." In the absence of Mr. Gamble the English branch will be in charge of Mr. T. H. Kilgour of the Toronto office.

On a recent visit to New York, Mr. D. R. Gourlay, vice-president Gourlay, Winter & Leeming, Ltd., Toronto, arranged for the representation of Sohmer pianos. The small grand of this make appealed to Mr. Gourlay as just the instrument for their grand trade, and a selection was made for immediate delivery.

Mr. R. H. Easson, vice-president of The Otto Higel Co., Ltd., Toronto, was among the month's trade visitors to New York. This firm report a satisfactory demand for the products of their factories, but unprecedented difficulties in securing supplies. Not only are prices higher and higher, but it is impossible to secure more than a hand-to-mouth supply of many commodities.

The factory expert whose services were placed at the disposal of Columbia dealers in Ontario by Music Supply Co., of Toronto, is meeting with a cordial reception. Many dealers have written his firm telling of the service it has been to them to have an expert go over their stock and to show the dealers or their assistants how to regulate or make adjustments.

Columbia dealers have a special record in R2300, being a ten-inch double side, at 85 cents. On it is recorded two of the best selling patriotic songs that have been published, "Good Luck to the Boys of the Allies" and "We'll Never Let the Old Flag Fall." The record is being extensively advertised to the public. They are sung by Herbert Stuart, a Canadian artist.

To feature the higher grade types of Columbia Grafonolas to Toronto people, Gourlay, Winter & Leeming, Ltd., held a "Columbia Week." The window, specially treated with floral adornment, was turned over to Columbia lines exclusively. Local newspaper advertising, linked with the window display and store demonstration, was successful in interesting many people in the more expensive Grafonola models.

Months ago Mr. W. Bohne, head of the piano hammer and string manufacturing firm of Toronto bearing his name, foresaw a shortage of felts. He bought up all the best quality covering felts that he could secure, even

before it was realized at the sources of supply how serious the shortage could be. Mr. Bohne has overlooked nothing that will prevent inconvenience to his customers for the want of high grade hammers.

Mr. John E. Hoare, president of the Cecilian Co., Ltd., Toronto, purposes spending a winter vacation in the sunny south, where his family will remain for the balance of the winter. Mr. Hoare expresses his satisfaction with the volume of wholesale and retail business since opening up, being greater than anticipated for the organizing period. In their retail store the Cecilian Co. are featuring the Sonora phonograph.

Referring to the supply man's problems arising out of the war, Mr. D. M. Best, of D. M. Best & Co., hammer and string manufacturers, pointed out that copper wire which could be bought nine months ago for 14 cents per pound, had advanced to 32 cents on February first. Within less than six weeks it jumped from 24½ cents to the present figure. "The high prices are serious enough," said Mr. Best, "but we consider ourselves fortunate to be able to get materials." Felts, he remarked, had increased as much as 40 per cent.

Two more young men have enlisted from the offices of the Otto Higel Co., Ltd., Toronto, in the persons of Mr. Hedley Whittington, who is now connected with one of the Bicycle Corps, and Mr. Wm. Lynn, who is on the office staff of the Sportsmen's Battalion. These two volunteers were the recipients of wrist watches from the Otto Higel staff, who also presented them with money belts and safety razors. From the factory the enlistments up to the beginning of the month were almost sixty, with some twenty more having announced their decision to don the khaki.

There is a lot of money in Ottawa, as the prosperous appearance of the music houses there would indicate. In a three days campaign at the Capital for the Patriotic Fund the goal was \$400,000. At six o'clock on the third day the amount subscribed was \$508,265. Mr. W. H. C. Devlin, sales manager of the Martin-Orme Piano Co., Ltd., diverted his energy from piano selling for the three days to money-getting, consequently Team 19, which had his services, headed the list with \$28,401. Arthur Crawley, secretary-treasurer of this company, and Mr. Frank Orme, president Orme, Ltd., also forgot piano business for three days, as did most of the staff of each firm, to help along this cause.

Hamilton has a new music store at 64 King St. West, operated by A. Carey & Sons. Mr. A. Carey, who for many years managed the Carey Piano & Music Co., is head of the new firm. The premises have been re-decorated and remodelled to suit the special requirements of a music store which will carry a complete line of Haines Bros. pianos and players, supplied by Foster-Armstrong Co., and also the agency for Senecal & Quidoo pianos, the latter as the trade know being manufactured in the thriving town of Ste. Therese, just outside Montreal. A complete Victrola department has been installed, and will be under the management of Bert Carey, who has been connected with the R. S. Williams & Sons Co., Limited, for some time. Vernon Carey, a brother, will assist Mr. Carey in the Victrola department. "Service" is the motto of the new firm, and they intend to do everything the word implies in connection with their business.

GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

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

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

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

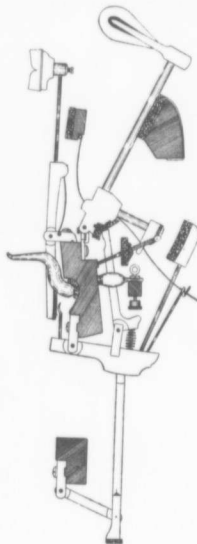
845-851 West Erie Street
CHICAGO, - ILLINOIS.

THE
OTTO HIGEL CO., Limited

**The Largest Music Trade Supply
House in the British Empire**

Manufacturers of

**METAL PLAYER ACTIONS
UPRIGHT PIANO ACTIONS
GRAND PIANO ACTIONS
PLAYER PIANO ACTIONS
PLAYER PIANO ROLLS
PIANO AND ORGAN KEYS
ORGAN REEDS AND REED BOARDS**



The most costly piano that can be built will be efficient only as its action is so. The action must be noiseless, light of movement, instantly responsive to the softest touch and powerful to endure the severest concert hall playing. It must be delicate yet strong. There must be absence of friction or rattle; there must be care in the making of parts and accuracy of adjustment. All the qualities of action efficiency are in the action manufactured by

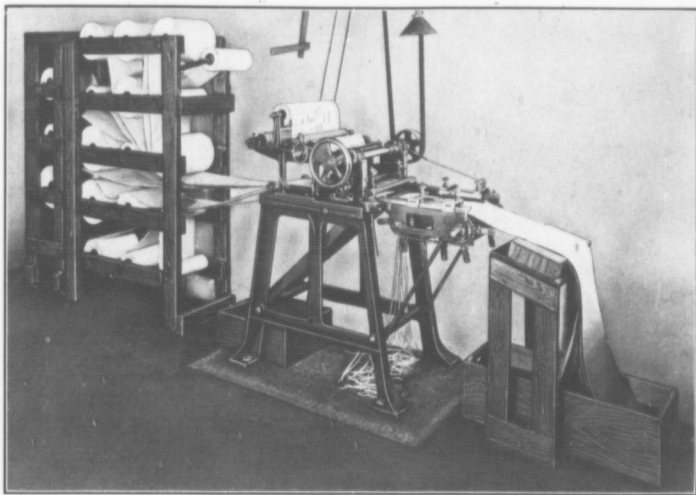
The Otto Higel Co., Limited
Toronto, Canada

WHY THE "DEAD" PLAYER?

The Player Piano is the foundation upon which the superstructure of future piano trade success must be built. Retailers realizing this are active to share in that success. Others also realizing this are passive to golden opportunities. But it is only through the **live** player that active business can be promoted—that future success can be assured.

The "dead" player is a menace. It retards, obstructs and prevents trade. Its influence is always negative. Prevent the "dead" player. The players you sell must be kept **live** players, or your trade suffers—you may not see the lost business, but because you don't it is all the more dangerous. What is the solution of the "dead" player problem?

THE MUSIC ROLL IS THE PREVENTIVE



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

HIGEL PLAYER PIANO MUSIC

Covers all the specifications of Canadian requirements. Made in Canada—every title is selected with a view to its suitability to the Canadian market. The Higel Catalogue lists nothing that should not be in every Canadian home that has a player piano.

For popular trade Higel "Star" Rolls at 25 cents retail give you the means of keeping close to the masses and the classes. Every player owner has a place for HIGEL "STAR" ROLLS—and for more "Star" Rolls every month. They create a demand for "something better."

The "Something better" is in the Higel Catalogue of Solo-Artist Records and Solodant Rolls. The former are hand played. These two lines meet every appeal of the critical buyer. The amateur or professional musician must appreciate the musical field they open up to every player owner.

There is profit in Player Rolls for the Retailer
and more profit through Player Rolls.

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The name of Breckwoldt in the supply line is a guarantee of excellence.

A long and intimate experience of the needs and necessities of piano manufacturers has enabled us to produce sounding boards, bars, backs and bridges of a grade and quality which insure the highest possible results.

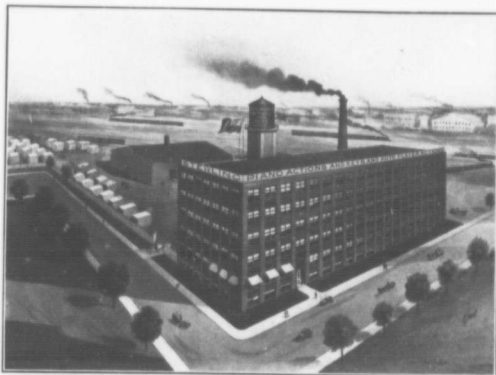
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STERLING

MADE - IN - CANADA

KEYS

ACTIONS



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

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

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

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

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

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

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

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This trade-mark



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Bohne Hammers

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

Bohne Strings

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

W. Bohne & Co.

516 Richmond St. W.

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D. M. Best & Co.

High-Grade
Hammers
and Strings

After careful observation a party remarked that improved business conditions indicated the purchasing public were using common sense and discretion in its purchases, and also that dealers were bringing the high-grade piano to public attention in an intelligent and convincing way.

Any reference to a forward movement in high-grade piano sales is incomplete without mention of **D. M. Best & Co.'s** high-grade **Hammers** and **Strings**. They are inseparable. D. M. Best & Co. have won a reputation by supplying Quality Hammers and Strings for Canadian Quality Pianos. Our aim is perfection.

**We are sole Canadian agents for the celebrated
Webster & Horsfall's music wire**



Made by Latch & Batchelor, Ltd., Birmingham, England.

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

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455 King Street West - Toronto



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Cheaper cloths may look as well when new, but the test of years of service is what counts.

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We make both double and single texture cloths for MOTOR PNEUMATICS.

Our famous No. 3-W BELLOWS CLOTH is made in four weights, with a new special twill which gives the bellows more pliability and easier action. The light weight contains 12 oz. of very high grade Para rubber to the square yard. The medium weight contains 15 oz., the special weight contains 18 oz. and the heavy weight contains 20 oz. of this same high grade rubber. These cloths will stand any air pressure to which they may be subjected.

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

Our famous EXCELSIOR tubing is the best and cheapest tubing on the market.

We call your attention to our NEW REDUCED PRICE LIST, issued October 1, 1915.

We are offering our customers the benefit of the low prices of crude rubber and cotton which prevailed during the early part of this year, at which time we placed large contracts. Prices on both crude rubber and cotton have advanced over 25 per cent. during the past three months. We are still in position to accept contracts in accordance with our reduced price list.

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

L. J. MUTTY CO.

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