

PAGES

MISSING



CANADIAN
MUSIC TRADES
JOURNAL

Fall Trade and Exhibition Number

VOLUME IV

AUGUST, 1913

No. 3



WHETHER PIANOS SELL OR DO NOT SELL VICTOR-BERLINER BUSINESS

Will Be Good This Fall

WHEN

People are buying pianos and players, they and a lot more people are buying.

VICTROLAS.

WHEN

People sometimes feel too "hard-up" to buy pianos and players they can always reach to the price of a VICTROLA.

CONSEQUENTLY

Victrolas will sell whether piano business is dull or not — for, you know, people will have high class entertainment — and every Victrola purchaser is a player prospect. The experience of Canada's best music houses, nine-tenths of whom feature "His Master's Voice" lines, is that these lines always help piano sales. Many a live Victrola prospect is picked up by the regular selling staff and such prospects cost you not one cent — Remember that.

Be an Optimist and get your Fall order in. You will positively need the goods — and you will need a lot of them.

Do your part, we will do ours.

Think of last year. Think of the business you lost for the lack of goods. With all our added factory and warehouse space it's a human impossibility to foresee all the needs of all the dealers.

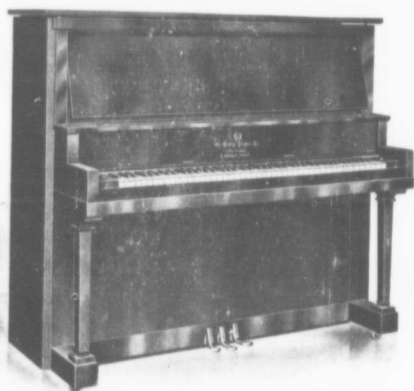
BERLINER GRAM-O-PHONE COMPANY

LIMITED

MONTREAL

CANADA





New Design Style "A"

New Design STYLE "A" Craig Piano

Case—Double veneered inside and out. Carvings all hand work. Square Fall Board. Entire swing front (automatic). Continuous hinges on fall and top. Hinges and pedals nickel plated. Keys of ivory, sharps of ebony.

Scale— $7\frac{1}{2}$ octaves overstrung, tricord. Heavy bronzed metal plate, extending to top of piano. Plated metal depression bar. Perfect repeating action. Loud, soft and practice pedal.

Size—4 feet 4 inches high, 5 feet 2 inches wide, 2 feet 2 inches deep.

THE above-illustrated Craig Piano, Style "A," presents a retailing proposition of genuine value to the piano merchants in every province in Canada. Produced in a modern, splendidly equipped factory from the choicest of materials by men of skill and experience, this instrument would create a favourable impression among those to whom it would be shown.

Displayed in your store this Style "A," like all Craig designs, would support your statements regarding tone, enduring powers, and capability to ensure the buyer's commendation for life.

Quality is our first thought but we don't forget your profit. Profit is your existence—nothing else is so necessary to you.

Become informed on the merits of Craig Pianos. Write for particulars regarding our complete line, prices, terms, and territory.



Where Craig Pianos are made.

The
Craig Piano
Company,
Montreal - - - Canada

Established 1856.

N. B.

This Company has won prominence through its special designing department, which is prepared at all times to submit special plans to customers who may wish to have instruments built to match the interior finish of their rooms.

REMEMBER THE EXHIBITIONS

The Martin-Orme Company were one of the first to realize the future of the Player Piano.

For several years now we have concentrated our efforts and resources on players and player mechanism with excellent results. There is therefore no hesitancy in asking the trade to test our accomplishments.



The MARTIN-ORME PIANO CO., Ltd.

OTTAWA

CANADA

The Martin-Orme line is singled out for "tone". Our method of securing this is the Violoform system, which is a logical application of acoustic principles and is a registered feature in the Martin-Orme. This is one of the several ideas employed that bring out a

pure melodious singing tone entirely untainted by harsh or metallic suggestions that characterize unskillfully made instruments.



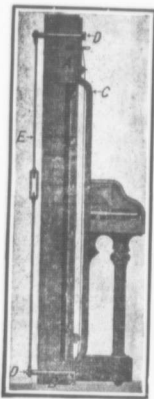
REMEMBER THE EXHIBITIONS

With this perfected player in action the shadings of time and touch are at entire command and are so sensitive to manipulation that by the slightest touch of the levers and buttons provided every manner of musical expression is available.

Newcombe Pianos

"Never Suffer
by
Comparison."

SEE THEM AT THE
EXHIBITION
August 23 to September 8



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

THE NEWCOMBE REST ROOM

Is the meeting place
of the trade.

YEARS OF STUDY

and improvement have resulted in the present day
perfection that stamps the

NEWCOMBE LINE

in every one of our Designs.



TO SELL WELL YOU MUST BUY WELL

Therefore you will find it to your profit to visit the Manufacturers Building at this year's Canadian National Exhibition and get primed with first hand information that will enable you to go out and talk with assurance regarding your lines. The Newcombe styles are so distinctive that they offer you an opportunity to make a selection that will be the key to your fall trade situation.

Bring your friends along
Invite your prospective buyers

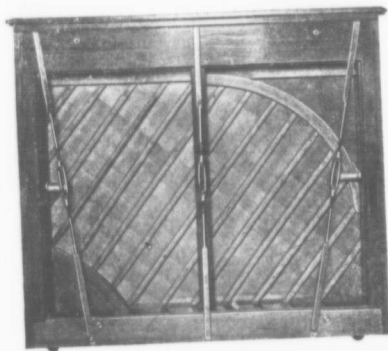
THE NEWCOMBE PIANO CO., Limited

Toronto - Canada

Head Office
17-19 RICHMOND ST. WEST

Factory
121-131 BELLWOODS AVE.

From August 23 to September 8 you will find us in the Manufacturers' Building at the Canadian National Exhibition



Back of Piano showing the Howard Patent Straining Rods

**NO OTHER PIANO HAS
HOWARD PATENT STRAINING
RODS**

They give strength to the pianos. They relieve the immense strain of the strings and make a better tone possible. They are of the best steel, handsomely nickled and are an ornament to the instrument, and they do not add extra cost to the piano.

GIVE US
A CALL

Newcombe
Players

"Never Suffer
by
Comparison."

**THE NEWCOMBE
REST ROOM**

is at your disposal during the Exhibition. Make it your headquarters



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Factory
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**The
Pride
of the
Home**



**The
Dealer's
Ally**

SELLING is creating a sufficiently strong desire in the mind of your prospect. To create that desire, however, you must have the wherewithal to do so. Wright Pianos form the master selling stroke. Under existing conditions they offer you the best foundation available for getting next to your customer and selling him. They solve the much discussed problem of "How to attract customers to your store." The attractiveness of their finish and the sweet melody characteristic of their tone pull trade.

**The Line
Suited to the
Needs of
Canadians**

EVERY town has its prominent citizens whose opinions on all subjects carry weight with the mass. Your town has its men and women whose taste in art, in literature, in music is regarded as correct. People who instinctively recognize the difference between the accurate reproductions of the period styles and the casual imitations, which aim solely at cheapness. The list of such people who number among the purchasers of Wright Pianos from our representatives, speaks volumes for our products.

Our output is increasing and the approach of fall trade presents a big opportunity for the dealer who has a "Wright" Agency.

Wright Piano Co., Limited

Strathroy

Canada

BELL PIANOS

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

Effectiveness, durability, and artistic taste are Bell features.

At The Canadian National Exhibition

A full line of Bell Instruments will be displayed. . . . Musicians, Dealers and anyone interested will find a welcome at our exhibit.

(Same location in South Aisle as in former years).

The BELL PIANO & ORGAN CO., Limited

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

Factories at
GUELPH, ONTARIO
And LONDON, ENG.

EVANS BROS. PIANOS AND PLAYERS

HE'S a wise man who realizes that true piano value lies not only in the instrument's relation to music as an art, but also in its relation to commercial principles upon which his business is to be conducted. That's just where the Evans Bros. line of pianos and players appeals to retail dealers.

Nothing is overlooked in their manufacture that would add to the production of musical instruments of a higher type, in tone, designs, or in the quality of materials and workmanship.

On the other hand, they are ready to come to you at a price that allows you a pleasing margin of profit for your efforts in making sales, and yet to give your customer the benefit of a very reasonable quotation.

If you are not fully informed on the Evans Bros. Dealers' Proposition for open territory get in touch with our office right away—it's to your advantage.

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Trade
are
Always
Welcome
at
Ingersoll**

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Less than 3 hours
run from Toronto



**"QUALITY
OUR
MOTTO"**



**EVANS BROS. PIANO AND
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Gourlay Methods

THE first Gourlay Piano was the result of accumulated knowledge in the art of piano making. We supplemented our own knowledge by searching not only Canada, but the entire world to find the most advanced methods of piano building. Those methods that had proved best, we adopted.

¶ To-day, if there is an innovation or change discovered that proves upon investigation and trial to be sound, we adopt it. This applies to principle, process, and material. This policy is unwaveringly observed in the Gourlay Factory, no matter what time or expense it involves.

THE Gourlay Piano reflects these methods. It proves in tone, in durability, in finish, that this is the only correct principle of manufacture. The Gourlay Piano was never intended to sell at a low price. It never claimed your consideration on the grounds of cheapness. It was designed and built to be a staunch life-long companion, to win your lasting esteem because of its inherent good qualities, and a piano made by methods less thorough cannot meet this standard.

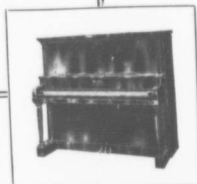
¶ When you buy pianos, select the Gourlay, it is the piano which makes musical and material excellence the only consideration.

Gourlay, Winter & Leeming

188 Yonge St.

Toronto

Canada



Talking About Orchestriions

Did You Ever

See anything more beautiful or hear anything so remarkable in the automatic musical instrument as the Seeburg Orchestriions? We have shown you on these pages before illustrations of our style G Orchestriion and style H. Solo-Orchestriion; but herewith we show a most remarkable orchestriion.



The Seeburg style "K" Midget Orchestriion.

An instrument 5 ft. 2 in. in height, 3 ft. 10 in. in width, and 21 in. in depth.

Just the instrument to be used where a space does not permit of a larger one. Containing a 58 note piano without keyboard, a set of pipes giving a violin effect, also a mandolin attachment.

Equipped with soft and loud lever, and attachment on piano to bring out a solo effect on pipes. Magazine slot registering 1 to 20 coins using regular Seeburg electric piano music rolls containing from 10 to 20 selections on rewind system.

The fall season with its renewal of business activity is about due. There's no dull season for Electric Coin-operated Pianos and Orchestriions - not for the Seeburg line anyway. Let us tell you all about this. We know both the manufacturing and the selling game and can tell you all about it. We will plan a campaign for you.

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

J. P. SEEBURG PIANO CO.

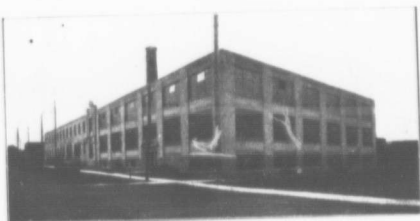
Manufacturers and Art Style Originators.

General Offices
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Adams Streets.

CHICAGO, ILL.
U. S. A.

Factory
913-921 West Van Buren
Street.

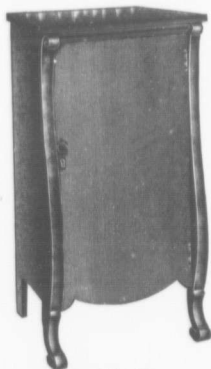
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Record Cabinets, Stools
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The Goderich Organ Co.'s factory.

We make the finest line of reed organs in the world. Every dealer should handle them. They sell easy and remain sold. We employ no travellers, doing business entirely by mail.

Our Catalogues of Organs, Stools and Benches will be sent on request, with price list.



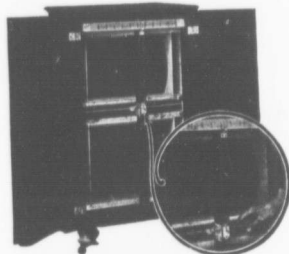
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Suitable for all
Sizes of Records.

Press the Lever
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The GODERICH ORGAN Co., Ltd.

GODERICH

CANADA

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A new success - This piece will be a feature of the programme by the Irish Guards' Band at this year's Exhibition.
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- 300203 Vesper Chimes.....Decker 1.25
- 99705 Blossoms from the South.....Arr. by Geo. Swift 1.50
- 99545 Spirit of Independence,Holzmann 1.00

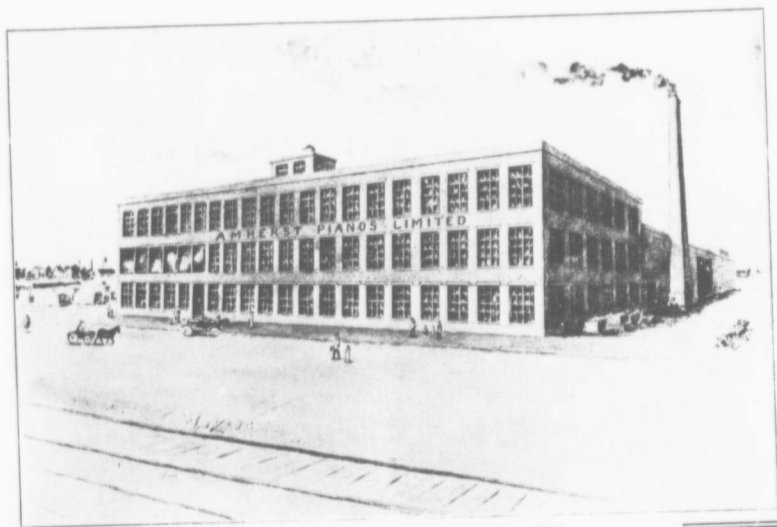
88 NOTE THEMOSTYLE.

- 41001 Eldorado (Polka de Concert),.....Bartlett \$1.25
- 41055 Daydreams (Waltz),.....Arr. by Swift 1.50
- 41527 Grand Canyon of Arizona Waltzes,.....Redewill 2.00
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88 NOTE -THEMO-ART.

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

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Messrs J. A. McDonald and E. Blundall will be in attendance, welcoming old customers and endeavoring to make new ones. Mr. W. P. Fishleigh will have charge of the Player Department.

Amherst Pianos, Limited

Amherst N. S. - - - Canada



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(The World's Best)

our aim is
Perfection



No machines but
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no materials but the
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but that of an ex-
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The best European and American
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The new walnut with the figure
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Write us for quotations on Pin Block, Bellows,
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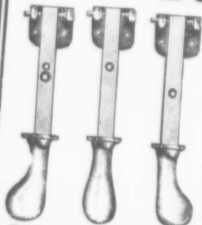
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Always Figure

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The most important material to have RIGHT in your Player-Mechanism is the Rubber Cloth used in the Pouches, Pneumatics and Bellows, and the Rubber Tubing used in connections.

Ever since the Player business was in its infancy we have been selling the highest grade supplies of this kind to Player Manufacturers.

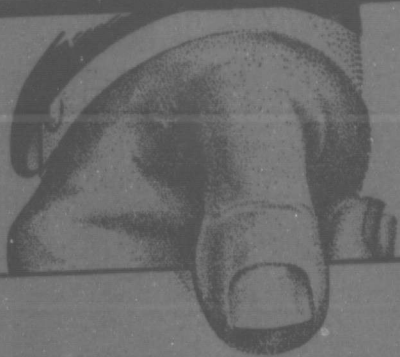
Muttly Rubber Cloths and Tubing Give Absolute Satisfaction

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

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

SAMPLES and PRICES furnished on Request.

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THE MONEY-MAKING SHERLOCK-MANNING

This year the Sherlock-Manning 20th Century Players and Pianos will be at the Exhibitions mentioned, for inspection by the Canadian musical instrument representatives.

Toronto Exhibition, Aug. 23 to Sept. 8

North-East Corner Manufacturers' Building

Halifax, N.S.	Sept. 3rd to 11th.
London, Ont.	Sept. 5th to 13th.
Fredericton, N.B.	Sept. 15th to 20th.
Charlottetown, P.E.I.	Sept. 23rd to 26th.
Pictou, N.S.	Sept. 20th to Oct. 1.

"CANADA'S BIGGEST PIANO VALUE."

The
Sherlock-Manning Piano & Organ Co.

LONDON . . . CANADA

(No street address necessary)



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



Style 80. Mahogany or Walnut.

Why sidestep? Why delay? Why refuse to recognize what so many practical musical instrument men have tried to their profit?

Call at the Exhibit during Toronto Exhibition, see for yourself, and if possible, arrange by territory or stock, or both.

**SEE THE MONEY-MAKING
 SHERLOCK-MANNING.
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Make our Pavilion yours during
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Honestly and conscientiously built of perfect materials by expert mechanics.

The Sherlock-Manning Piano impresses dealer and public alike with its genuineness. Nothing insincere about it. It has a beautiful case, a grand tone, and an honest price.

The proof of the pudding is in the eating, and the proof of piano value is by comparison by testing.

The Sherlock-Manning 20th Century Piano has been tested to the satisfaction of upwards of two hundred and fifty Canadian musical men.

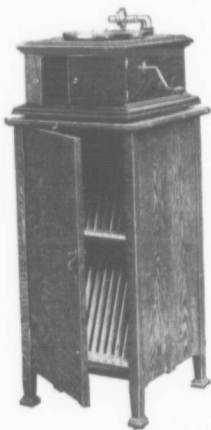
You must realize by this time that there is something behind our claims for the Sherlock-Manning, else this business would never have developed at such a rapid pace.



Style 85. Circle-top Walnut or Mahogany.

The Sherlock-Manning Piano & Organ Co.
 LONDON CANADA

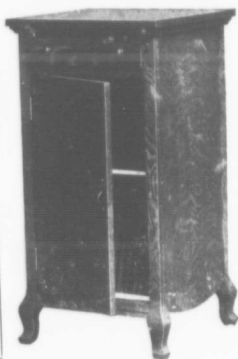
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No. 38 Oak
No. 38½ Mahogany

NOTICE Columbia Dealers

Please note that we have enlarged the tops of our No. 35 and 36 to fit New Favorite.



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NOTICE Victor Dealers

Please note that we have cabinets to fit all your lines.

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Please note our new No. 57-58-59-60 Cabinets for EDISON AMBEROLA V and VI.



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No. 58 Dark Mahogany

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

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W. Va.

"There is no genius like the genius of labor.
There is no reward like that which comes through
energy, system and perseverance."

*All Dealers are invited to inspect our line at the Foster-Armstrong pavilion in
the Manufacturers' Building at the Exhibition, August 23 to September 8.*

The Haines Bros. Piano is built under conditions that insure the highest degree of perfection in every detail of its manufacture. The Haines Bros. Piano represents the embodiment of the best results possible from the use of the finest quality of material, united with the highest class of skilled, intelligent labor.

HAINES BROS.

IS THE

BEST PIANO

because in the welding together of the physical parts that enter into the making of this piano there has also been merged that element of ideality which is so essential to the creation of any product in which Art Quality is the desired result.

In fine, the Haines Bros. is the BEST PIANO, because its makers DESIRE that it should be THE BEST, and their genius, energy, system and perseverance are all engaged in the task of realizing those ideals by which they are inspired.

*We also manufacture the Marshall & Wendell
Piano—the greatest value for the price in Canada.*

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Specialists in Veneers
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Is now a matter of daily comment and universal commendation throughout the entire piano trade. Superiority in workman-hip and materials used distinguish our product. We place *Quality* ahead of all other considerations in our factory—and every *Looschen* employee knows that the *Quality must show* in the goods.

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We *Guarantee* and *actually make* deliveries on the *exact date designated*. This has been one of the reasons why our business has shown phenomenal development.

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Over Fifty Years of Experience Guarantees the Quality of
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"Artistouch"

"Forster Artistouch Expression Control"

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

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

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

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

THE INVENTOR

J. Leslie Forster

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TORONTO - - CANADA

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It is well known that the Sounding-Boards, Bars, Bridges, Backs and Hammer Mouldings manufactured by Julius Breckwoldt & Co., have become a standard in the piano trade

Everything is under the close supervision of wood specialists and nothing enters into the Breckwoldt products save that which is up to grade and has passed the closest scrutiny.

It is with such products that piano manufacturers have secured the best results.

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Sole Agents in the United States
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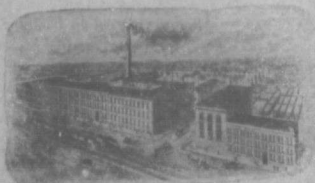
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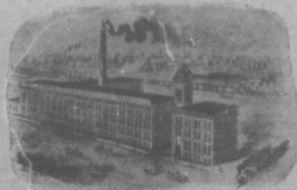
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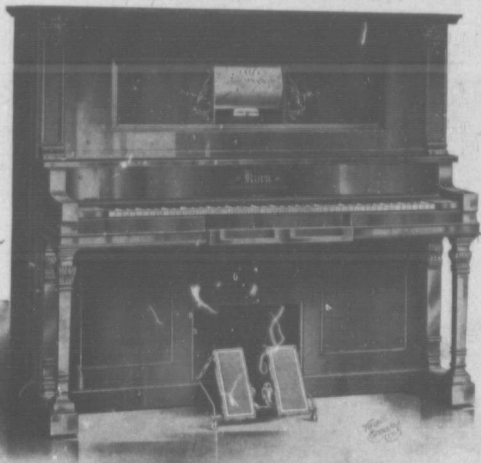
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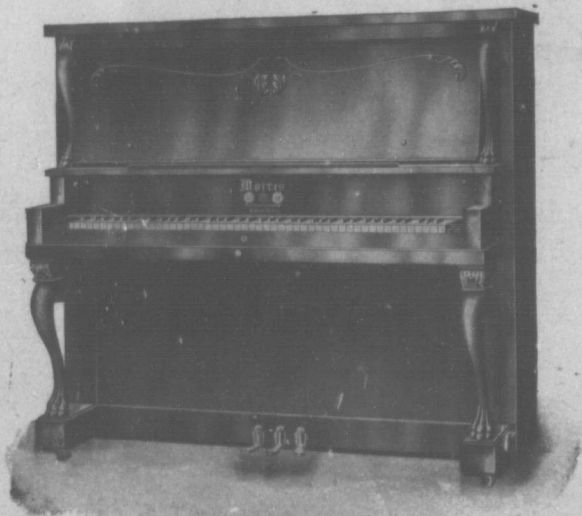
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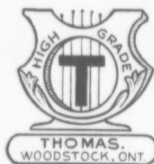
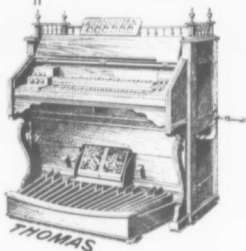
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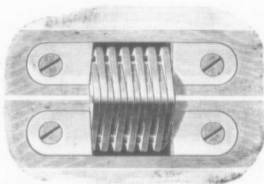
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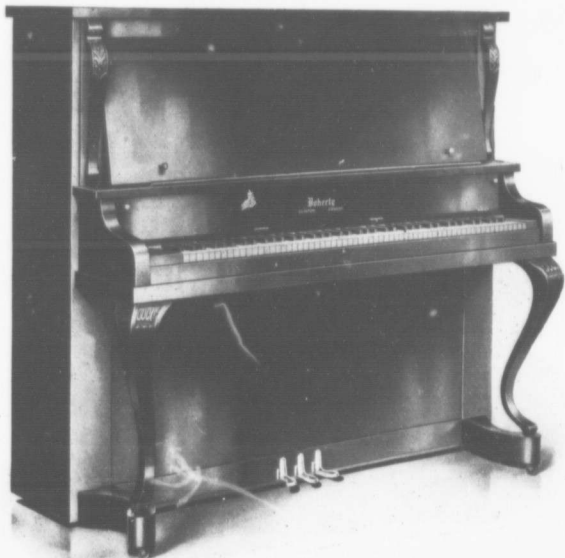
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*In Mahogany, Walnut and
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In this art design the case is above criticism in its beauty and artistic elegance. This instrument possesses a charm and richness of tone and a perfection of mechanical detail unexcelled by any piano in the world to-day. We stake our reputation on this statement.

Case double veneered inside and out. Full overstrung scale, seven and one-third octaves. Finest spruce sound board, ten ply acoustic rim. End-wood compound key bottom, continuous hinges. Boston roll fall. Ivory and ebony keys. Strictly hand carved throughout.

Height, 4 feet 8 inches
Width, 5 feet 2 inches
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Fully Warranted for Ten Years.

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In Mission or Fumed Oak

The beautiful proportions and plain severity of this design lend themselves so perfectly to the Mission finish that, at the request of many of our customers, we are including it in our regular line. All hinges, pedals, etc., of this instrument are SOLID BRASS, and the MISSION FINISH brought out entirely by hand work with oil and wax, is beautiful beyond description.

Case double veneered inside and out. Full overstrung scale, seven and one-third octaves. Finest spruce sound board, ten ply acoustic rim. End-wood compound key bottom, continuous hinges. Boston roll fall. Ivory and ebony keys.

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- 3rd. Balance paid at maturity, new notes being sold in the meantime.
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THE ONLY REAL TEST.

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Gentlemen: Have you ever figured ACCURATELY what PER CENT PER ANNUM the money you use from these concerns costs you? That is the ONLY REAL TEST of cost to apply. If you do this and then compare results with the table below you may learn something to your advantage.

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PER CENT PER ANNUM.

If Discount Rates is.....	6%		6 1/2%		7%		
	Gross cost is	Net Cost is	Gross cost is	Net cost is	Gross cost is	Net cost is	
If Interest the Leases carry is	6%.....	13.02	7.02	13.72	7.72	14.42	8.42
	7%.....	13.02	6.02	13.72	6.72	14.42	7.42
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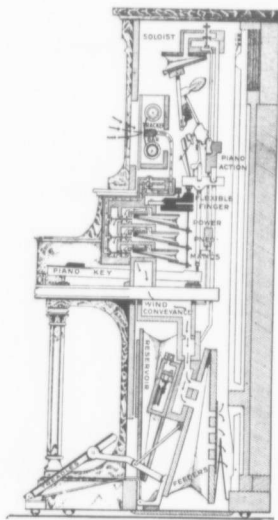
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Auto Pneumatic Player Piano Actions

(Made in Canada)

are the
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3. The Flexible Striking Fingers produce the same quick, elastic, "Humanlike" stroke that characterizes the performance of an artist.
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A cordial invitation is extended to the Trade to call at our factory during the Toronto Exhibition.

A Queen Street Car will take you.

The Auto Pneumatic Action Co., Limited

NOBLE STREET

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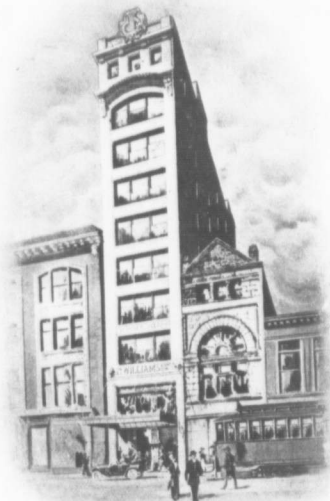
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Issued Monthly

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VOL. XIV.

TORONTO, AUGUST, 1913.

No. 3.

A Retailer's Opinion.

ASKED by the Journal regarding his experience with Canadian and American made pianos, Mr. Louis Ajello, of the Ajello Piano Co., a successful Vancouver firm, the members of which secured their experience in England, said: "The Canadian manufacturer does not make as cheap an instrument as the American. The cost of labor is higher in Canada, which helps to increase the cost. We certainly think that the duty should be raised against American pianos on account of the labor question, at least to the same duty as the American against the Canadian pianos, which is 45 per cent." Carrying the argument a little farther, the writer, when on a business trip to England last summer, had the opportunity to make comparisons with all different makes, and as you know, he has had a great deal of experience in piano making. With the high grade upright piano the Canadian leads the world. This is no idle statement or feeling towards Canadian goods, but from actual comparison, the writer found that the well known American firms seemed to follow one another in producing a piano with a very powerful bass, to such an extent that the bass quite drowned the treble, and in many cases of the best known makes, the treble was quite false in the high notes. This fault was to be found in only two cases of Canadian pianos of well known make.

"Referring to the horizontal grand pianos, the European is far ahead of either Canadian or American. When in London, the writer was able to make comparisons of different pianos on the same floor. The small grands of American make were quite outclassed by the English and German for quality and depth of tone. In the American, as in the uprights, the tone is not equally balanced, having too much weight of tone in the bass.

"There is a strong tendency of manufacturers in Canada and the United States to make a very large piano. They lose sight of the fact that few houses indeed, are large enough to take such a volume of tone. The demand is returning to the smaller piano, of rich quality. This fact is conspicuous with the player pianos, which are far too powerful for ordinary houses. This refers to both Canadian and American players."

Made in Canada.

CONSERVATORIES of music and other institutions of learning in Canada, were the other day, subjects of criticism on the part of a piano man, who thought

they discriminated unfairly against Canadian made pianos. "As they get their patronage in this country, being supported by people whose livelihoods are earned here, why do they not have some sense of patriotism and give the Canadian made piano the position of prominence on the platform when holding recitals, instead of using imported instruments and heralding that fact to everybody?" Continuing, he said, "there are instruments produced in this country from which just as satisfactory results could be obtained, and it is decidedly shabby treatment to the home manufacturers who have done so much to foster local musical institutions, to have their instruments passed up in favor of foreign makes, on occasions when there is real advertising value to be secured."

Appropos of the foregoing it is noticeable that the Made-in-Canada propaganda has been little heard of during the past two or three years. It may be because Canadian manufacturers have been so busy trying to keep up with their ever increasing trade that they have not noticed the ratio at which imports of furniture, of footwear, of clothing, of jewelry and other commodities have increased. It would be interesting to know what proportion of the manufacturers in any line of business, when buying an article for personal use, insist that it must be of domestic make. If the Canadian piano manufacturer, for example, does not insist that his shoes shall be made in Canada, can he reasonably expect the shoe manufacturer should insist that his piano shall be made in this country?

Expect Big Talking Machine Trade.

NOTHING short of a national elation can prevent talking machine business this coming fall season being the greatest the Canadian trade has yet experienced. Among many business men there is a feeling that the money situation will not show signs of improvement until well into next year. On the other hand there are just as many who can see no reason why there should not be a loosening up this autumn, unless the crops of the entire country are a total failure, a most improbable catastrophe. In the event of the tight money market continuing, many people in every community, who would otherwise be purchasing pianos or players, will be in the market for talking machines. These cost so much less as to justify many persons in buying them as a matter of economy, for people will

pay for amusement whether money is scarce or not, as witness the tourist traffic on boats and trains, the population at summer resorts, and the crowds that flock to amusement parks. Having bought a talking machine this summer or fall, instead of a piano or player, on the ground of economy, the same persons are still prospects for the latter instrument when money again circulates more freely. Again, if conditions are such this fall that piano trade resumes its normal condition, with the natural increase, the talking machine business cannot be otherwise than favorably affected, so that whatever the outlook in other lines, there is every reason to expect a big trade in talking machines, and dealers should prepare accordingly.

Extinction of the Retailer.

DISCUSSING the relationship of retailer and manufacturer one of the latter class predicted the gradual but complete extinction of the retailer. "It may not be in ten years," said he, "nor in twenty years, but the retailer is slowly but surely forcing himself out of business. The manufacturers are not invading the retail field because of choice, but because they have no alternative. Failing to secure satisfactory representation through other agencies, they are being forced to market their factory outputs themselves."

This particular phase of the trade is one that has received much consideration in the United States, as well as in Canada, and it must be admitted that, with of course the usual notable exceptions, there is a serious scarcity of reliable, enterprising men available for the retailing of musical instruments.

The manufacturer quoted above emphasized the opportunities for profit in the retail business for the right class of men, with an absence of the multiplicity of detail that characterizes the production of the goods, altogether apart from the business of financing. It is true that young men of character and ability are eagerly sought by manufacturers, and it is doubtful if manufacturers in any line are as liberal in their co-operation with their agencies in the way of advertising, selling-helps, and credit. There are men in Canada today in positions of comparative affluence, who give some piano manufacturer credit for having given them their start. There are still others who got a foothold through the generosity of some manufacturer, though unwilling to acknowledge the fact. It is not to be supposed that the manufacturer is prompted solely by motives of philanthropy. There must be adequate returns for him, and he must transact business in a manner that will protect himself; nevertheless the anxiety of manufacturers to have their instruments marketed is still a golden opportunity for reliable and able young men to get into the profitable and useful business of retailing.

Selling Out of Class.

REALIZING the truth of the statement of the manufacturers, quoted in the preceding paragraph, relative to the retailer forcing himself out of business, it is quite natural that his opinion of the reason should be asked. "One of the chief reasons," he said, "is the selling of instruments out of their class, and while this resolves itself into a point of absolute dishonesty, the retailer probably does not intend to be dishonest. For example, a retailer opens up with our line, a high grade

one, and in time succeeds in building up a good business, and eventually reaches a point where he no longer needs our assistance in financing. But instead of relieving us of the necessity of taking care of him, he still uses our credit and his cash to purchase other cheaper instruments. These other cheaper makes have their place, and are worth the price their makers get, but are not worth the price the dealer gets, and here is the vital point. There can be no question about the injury this is doing legitimate business, by selling pianos or players out of their class. To the consumer the difference between the high grade and the cheaper make is not apparent, and it is not a difficult matter to abuse his confidence to the length of unloading on him an instrument for, say four hundred dollars, that would be fair value and give the dealer a fair profit at two hundred and fifty dollars. Though there seems little encouragement to warrant the prophecy, at the present time some members of the trade predict that evolution will bring the trade to a point where the manufacturer will fix the prices at which instruments of his production shall be retailed.

The 100% Salesman.

SALESMEN in the music trades would do well to go over and analyze this efficiency-producing counsel, which the salesmen of the National Cash Register Company have had called to their attention: The 100% salesman—he's the exceptional man. He's the man who breaks away from the crowd—who sets his own goals—who feels the tingle of increasing ambitions. He's the man who perseveres. He wins his honors through industry and strength of mind. In business he does not recognize the word "Relax." He's the man who understands team play. He is willing to work with and for others, for he knows that co-operation rebounds, and that in helping others he is helping himself. He does not confine himself to a rut.

The Hundred Percenter is a man of service. He sells goods that help customers. The more he sells the more good he does. His work is to help others and advance prosperity. He is a man of vision, looking to the better things of life and overcoming temptations. He believes in improving his mind and taking care of his body. He spreads the rules of right living. The Hundred Percenter is not a theorist. His broad experience gives him a practical mind, trained to think practical things that this age needs. He carries the banner of progress.

He is anxious to know more. He learns from others and spreads this knowledge throughout his community. He is not content with the view afforded merely by his town or country—the world is his field. The Hundred Percenter is the man on top—and he intends to keep on top. He is the man who sticks.

Study enthusiasm—its causes and effects.

A man may have all the qualities that go to make up success—but unless he has the ability to enthuse, he may not often command the sympathetic audience that he seeks. Enthusiasm is a big word. It means much in modern business. It is the password that opens the door of prosperity.

No man can be enthusiastic unless he uses his brain, takes care of his body and looks ahead. No man can be enthusiastic unless he is a true believer in his increasing

efficiency. You never saw an enthusiastic man who stood still.

Enthusiasm pushes you forward. Indifference drags you down. Enthusiasm springs from optimism. Indifference comes from ignorance. Some men try to act as though they were enthusiastic. The masquerade fools no one. People see through the bluff and disguise.

Contrary to some people's belief, enthusiasm does not mean lots of noise and bluster. Enthusiasm is an expression of sincerity. Some of the quietest men are often the most enthusiastic. The only man who can really enthuse is the man who thinks, regardless of the noise he makes. Be enthusiastic. Stay enthused. Fight indifference. Join the men who do things. Leave the men behind who make-believe. Open your eyes, and you'll see other successful men hurrying along the road of success.

Enthusiastic men want you to join them and belong to their crowd. If you're unenthusiastic and indifferent, they'll turn a cold shoulder to you. No man with red blood in his veins wants to associate with a half-asleep man.

You can't yawn in the face of progress—and advance.

Progress wants to meet the man alive.

Suppose I am out for making as many player piano sales as I can, and when Tom Brown gets the cash for a house he has sold, he buys one of my players. After I get my money I am through with him. He goes in to Blank's up the street for his rolls. Some evening, with a friend of his, Brown is going home from his work. He says to his friend, "come on in to Blank's with me, I'm going to get half a dozen rolls that my wife wants." His friend goes in and hears the rolls played over on Blank's player, with the possible result that one of Blank's salesmen will sooner or later sell that man a player piano.

The point this dealer emphasized was, "can I afford to have that influence at work in Blank's favor, without doing something in my own interests." His contention was that it is a good policy to keep a stock of rolls on hand, thus encouraging people to come and keep on coming to your store, and if they bring in friends there is presented a golden opportunity time after time.

"Too Easy Salesmen."

HERE is the substance of a selling experience from the pen of C. J. Mannix: "I have travelled for quite a number of years and have generally been considered a very successful commercial traveller. But one



Transportation Building and part of Plaza, at the Canadian National Exhibition Grounds, Toronto.

Increased Mahogany Prices.

IT is stated that the increase in the selling price of mahogany is not due to an attempt on the part of the veneer and lumber firms merely to increase their profits, but that operating conditions in different mahogany-producing sections of the world are such that the cost of the logs is greater—a condition which apparently has no immediate remedy.

Another important factor is the question of ocean freight rates. One large mahogany lumber manufacturer in the South is said to have made the statement that recent freight rate advances, as announced by steamship companies, directly increase the expense of the manufacture of mahogany lumber by about \$5 a thousand feet.

Indirect Influence of Player Rolls.

IS it good business for a dealer who features player pianos not to stock player music rolls? This question was answered in the negative by an experienced retailer who, in talking over trade matters with a member of this Journal's staff, said something like this:

of my shortcomings, as I see it now after years of experience, is that I misjudged my customer's ability to buy. I was afraid I would overload my friends, and instead of striking a man for a \$3,000 order, I would figure it out that he could not use half that amount. I recall a number of instances where I actually undersold merchants and lost business for myself. I recall one case where I sold a well-rated merchant \$1,800 worth of goods, spring delivery. What was my surprise to discover later that a competitor had since visited him and sold him \$4,000 worth right in my line! In other words, he loaded that merchant up so he was obliged to make extraordinary efforts to unload. As a result he sold twice as much and now my competitor has his exclusive patronage."

The Knocker Knocked.

PROBABLY no piano man will disagree with the statement that "every knock is a boost," and that knocking the other fellow is usually more injurious to the knocker. This has been proved over and over again, and only the other day a Toronto salesman secured a

contract because an opposition house knocked his line, and because he spoke well of the opposition line. That is, he did not open up a deliberate line of praise for the other make, but on being asked by the customer if such an instrument was a good one he said, "Yes, it is," and proceeded to explain that the basic principles of all pianos were necessarily alike. He secured the customer's confidence by appealing to his common intelligence. Although predisposed in favor of the instrument where the knocking was done, the customer was influenced to change his mind by the salesman making a direct attack on the other instrument, which he said was "no good," etc., etc.

Figuring Profits.

MODERN retailing methods require that profits should be figured on the selling price, and not on the cost, as so universally practiced. The Boston Credit Men's Association give the following examples of the correct and incorrect methods.

WHY

Many fail in business. Because they figure their profits incorrectly.

THE RIGHT WAY.

EXAMPLE:
Expense of doing business is 25 per cent.
(Figured on gross sales; i. e. selling price.)
It is desired to make a profit of 10 per cent.
(Must be figured on selling price.)

Find the Selling Price.

SOLUTION:		Rent	Delivery Charges
		Light	Telephone
		Heat	Put on Capital Invested
	Expense	Wages	Depreciation of Stock
	Profit	Advertising	Bad Debts
	Cost	Insurance	Extraordinary Expense
		Freight	Selling Price
		Express	Expense 25 per cent.
Selling price	100 per cent		Profit 10 per cent.

65 per cent (of selling price) equals Cost.
\$2.00 will be 65 per cent of selling price.

Divide \$2.00 by .65 equals \$3.08

ANSWER:
Selling Price should be made \$3.08

PROOF:
Expense 25 per cent. of \$3.08 equals \$0.77
Profit 10 per cent. of 3.08 equals .31
Cost 65 per cent. of 3.08 equals 2.00

Selling Price 100 per cent. equals \$3.08

THE WRONG WAY.

Figuring it as 25 per cent. plus 10 per cent. \$2.70
which is less than Cost \$2.00
plus Expense77
\$2.77

THAT'S WHY THEY FAIL.

Opportunities for Young Men.

THERE are few lines of business that offer live young men the opportunities that are to be found in marketing pianos and players. Bright and capable men are deterred from entering this field because they do not appreciate its possibilities, or they may have formed an erroneous impression of the caliber of the class of men engaged in the business, which is not at all unlikely, in view of some of those now adorning it without credit to themselves or the trade. However, there is no line of business without undesirable people, and the earnest man and sincere in the music trade, can be just as much respected in his community as can any other merchant. The amount of capital required to open up in business in the event of at some date de-

siring to do so, is probably another factor in keeping some desirable men out of the trade, but if they knew the records of many successful dealers, they would be surprised to learn of the numbers that have made their success with no other capital at the commencement than ability, honesty and determination to succeed. Capital of this nature is worth more than cash to the aspiring merchant, in view of the assistance he can secure in financing. The men who are kept from the business because of the hard work demanded by it, are just the class of men that it is well to keep out, for the piano business requires hard workers. In this sense, however, it is by no means unique, but the same energy and intelligence that would be required to secure success in other lines, will bring greater returns in the piano business. The man who is succeeding, however, is not the one who sat down and waited for the people to come and buy pianos as they would hats or shirts, or even staves. Very few people buy pianos or life insurance; these commodities must be sold to them, and there is a vast difference.

Handling Talking Machines.

A MUSIC retailer who recently added a talking machine department, was influenced in his decision by the number of persons who inquired at his store for records and machines. He had even been offered a piano in part payment on a good talking machine outfit. The prospective customer had a piano that nobody in the house could play. Its value was not great, nor could he afford to undertake a player piano, hence the talking machine, he rightly thought, would solve the problem of his musical wants. This is not mentioned with the idea of showing that talking machines are taking the place of pianos, for they are not. Every home must have a piano or an organ. As to the status of the talking machine, it is rapidly approaching the stage where it is considered a necessity in the home, hence people are inquiring for it, and progressive music dealers have not hesitated to take it on. Where they once refused the line for fear of injured prestige, they are now featuring it because of prestige thus increased, and the profit there is in the line.

Mean Form of Competition.

A RETAILER in a certain town tells of a mean form of competition he has occasionally to meet. A woman customer came into his store the other day and asked for the price of a certain piece of music, and being told that it was 40 cents, said that an opposition dealer only charged 35 cents for it.

"Why didn't you buy it there, then?" the merchant asked.

"Because he didn't have any in stock," was the reply.

"That reminds me," said the merchant to the customer, "of a man who went into a shoe store and after being fitted with a pair of shoes, asked the price and said he could get them 25 cents cheaper at another store. And when the merchant asked him why he had not bought at the cheaper price the fellow said the other dealer did not have his size in stock. Now, madam," continued the merchant, "I can always quote a lower price than my competitor if I haven't the goods in stock and don't have to sell at the price I quote."

THE PROBLEM OF THE 65-NOTE PLAYER PIANO.

By S. Fred Baulch.

THE request of the editor of this paper for an article on "What to do with the 65-Note Player Piano," started the writer thinking about the subject. The firm with which the writer is identified fortunately never featured the 65-note player piano, and having sold 88-note players always, are not in the position of many who were pushing the sale of 65-note players for years, and who now, since the standardization of 88-note music, must find themselves under some obligation to relieve the trouble they have led their patrons into by selling them 65-note players, so that the writer's viewpoint will naturally be just a little different from those who have been selling 65-note player pianos.

That it is a problem in many other lines besides the piano business will be quite apparent to everyone, i.e., what is to be done with machines and instruments that have become obsolete and out-of-date. The improvement in automobiles has sent many a machine to the "scrap heap," and the writer is very much of the opinion that some such fate awaits the 65-note player piano. It is true that these pianos did play a certain

within their reach; but in the opinion of the writer, the 65-note player piano, under existing conditions with regard to music, is of little more value than the same piano would be without the player, so that in taking these pianos in exchange, this is a matter that should be borne in mind, and a valuation placed upon such instruments accordingly.

NAME GOODS.

A United States trade paper named "Furniture Worker," has discovered that pianos are "name-goods," and in this connection has the following to say:—"The piano is in some senses a necessity. In others it is distinctly a luxury. The piano is a necessity in the sense that everybody who can possibly buy one sooner or later does so. It is a luxury in the sense that, if it were a question of a piano or food, food would win the day. The distinction is not frivolous. On the contrary, when we consider the relation of advertising to the retail piano business, we are bound to see that it is of the utmost importance. The only way in which one can sell any high-priced goods these days is by persistent and well conceived advertising. Pianos are 'name-goods.' That is to say, they depend for their salability in their grade



Looking West from Grand Stand Entrance at the Canadian National Exhibition Grounds, Toronto.

limited range of music fairly well, but they were never as desirable as the 88-note. Then the improvements, such as the "Theme," "Auto-sustainer," "Auto-tracker," and other devices in all up-to-date players have made the old 65-note very much a back number.

Then the fact that 65-note music is no longer being cut makes it impossible to assure the buyer that they will be able to obtain a supply of up-to-date music. We know of some cases where people who were not so player-wise as their city cousins, being sold 65-note player pianos recently under the misrepresentation that they were up-to-date, only to find out later when visiting their city friends that they had been "gold-bricked." We submit that this is distinctly NOT the way to get rid of them, and to remake these pianos, installing a new 88-note up-to-date player mechanism is altogether too costly to be thought of, and we think that the only fair way to do with them is to put them in good repair and sell them for exactly what they are, at prices in keeping with their real value, compared with the up-to-date player. No doubt there are a number of people who would be very glad to buy even a 65-note player piano with a limited supply of music, if the price were

upon the names which they bear. High grade pianos are sold at high prices solely on this one quality. It is useless to expect that the retailer's own name and reputation will suffice in the selling of high grade pianos. The maker's name is all-important. The purchaser does not say 'I want a piano of the highest grade.' He says 'I want a So-and-So piano,' which is a very different thing. For the cheaper and more thoroughly commercial grades of pianos this rule does not hold good. But in the high grade instruments it is universal. Now it is quite obvious that if a dealer has a piano of recognized national reputation, he need not take a great deal of time and energy to exploit its merits. The most important thing is for him to let everybody know that he has that piano. Then those who want that particular instrument will come and get it. This does not mean, however, that there is no competition between pianos of the highest grades. On the contrary, these instruments are sold in the stiffest kind of competition, just as stiff as will be found among the most popular grades, where price alone is the consideration. But the manner and method of advertising must be essentially different in the two cases."

HINTS FOR THE YOUNG PIANO SALESMAN WHO IS AMBITIOUS TO SUCCEED.

This article is by a Toronto salesman, who is among the most successful in Canada, not only in volume of sales, but in securing and retaining the customer's confidence, and who knows pianos from the lumber yard to the shipping room.

THE old familiar saying that "salesmen are born, not made," I find after years of experience, to contain a large measure of truth. Nevertheless there are hints that a beginner may receive, which if kept in mind and followed, should help him to make every new experience a gain, and steadily develop his gift for his own and his employer's benefit.

The average beginner in piano selling looks to his salesmanager for assistance, and as a rule receives much that is helpful. At the same time this help may only result in his acquiring the talking points of a particular piano, or the knowledge of the methods of his particular house. This alone will not make him a really successful piano salesman. He must gain a wider knowledge and develop a larger piano outlook.

I would just mention several requisite characteristics that I believe to be necessary in the make-up of a successful piano salesman, and for the possession of which, he must rely largely upon his own efforts.

First,—he must know all pianos thoroughly. By this I mean he should disregard no opportunity to know all that can be learned about instruments which are seldom met with in his particular locality or connection, as well as all that are made or sold in his district. Suppose for instance that he has the opportunity to examine an old piano for exchange. This instrument will likely differ in some part of its construction from the new one he is offering.—Here is an opportunity. He should gladly investigate to ascertain wherein the new instrument has improved upon the old by reason of that difference. This seems simple enough, but is so generally overlooked, that I will venture the opinion, that nearly half of all exchange values are placed without even the front panel of the old piano having been removed. I have often received reports from salesmen, who could tell little or nothing about a piano, except that it should sell for \$——.

Most salesmen have or can make opportunities to visit piano factories, and the value of an intimate knowledge of factory conditions and processes cannot be overstated. In practically every factory I have visited, I have found both executives and workmen courteous and ready to explain. If the salesman does not assume to know it all, and is not ashamed to ask questions for fear of betraying ignorance, he will find most factory men willing to enlighten him as to the "reason why," for any and every part of piano construction.

Again, a salesman should and can by reading and observation, acquire many facts concerning the history and development of the pianoforte; he can become familiar with the principles of acoustics, which underlie the construction of all modern pianos. Not long ago, I advised one of our staff who was leaving for a holiday in New York, to visit the Metropolitan Museum and pay special attention there to the splendid collection of old pianos, harpsichords, etc., many of which are hundreds

of years old. He did so, and shortly after his return, set out one evening to interview a difficult prospect. The prospect had been on the list of nearly every firm in the city and was tired of piano men and the usual talking-points. This salesman realizing this, felt that he had a new topic, and so started to discuss the interesting old instruments of the Museum. Inappreciably he got the prospect's attention from the start, and what is more important, when they got to a point where the modern piano came under discussion, he found he had his prospective buyer's confidence. Eventually he got the order, and though I would not claim that this was solely because of this additional knowledge, I do know that as surely as confidence is the foundation of salesmanship, just as surely does the salesman establish that confidence when he shows his prospect that he studies his own business, and has at command a wide range of pianistic knowledge.

Another hint which I would give a young salesman is to practice patience and oftentimes to practice patience by keeping his temper, when lack of courtesy on the part of a buyer irritates. Always bear in mind that the "prospect" is meeting other piano salesmen besides yourself, and that often when he seems to be favoring your competitor he is merely testing you. Meet the argument firmly but pleasantly. If he is sincere though incorrect, and a logical thinking person, he should be convinced by a clear and pleasant explanation of the true facts. If he is sincere, but obtuse and obstinate the fact that you keep your temper will make him like you, by contrast with the fellows who don't. For, remember that for every sale which may be won by argument, there are two secured by a winning personality and confidence therein.

Resourcefulness and adaptability are generally recognized as outstanding qualities in the successful piano salesman with a record. To the young salesman I would suggest that these qualities are acquired through an ability to see every matter from the viewpoint of the prospective buyer. One who has this faculty is able to shape arguments and propositions acceptably to the buyer, keeping his viewpoint in mind. The salesman who habitually tries to put himself in the place of the buyer seldom makes the mistake of selling a low priced piano, when the musical appreciation and financial worth of the buyer are such that the purchase of a high grade piano is possible, and moreover is the only purchase that will give that person lasting pleasure and satisfaction.

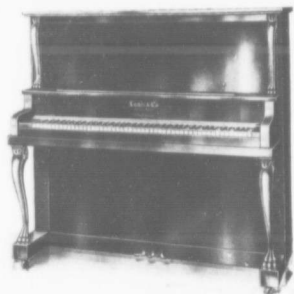
There are undoubtedly many other hints which would be appreciated by the young salesman who is ambitious, and is desirous of using his "grey matter," but in the foregoing I trust there may be found something of value.

In a churchyard an old man deep in thought sat on a flat tombstone. It had been raining, and all the trees looked fresh and green. A tramp, passing by, made a remark on the weather: "Grand morning."

"Yes," said the old man.

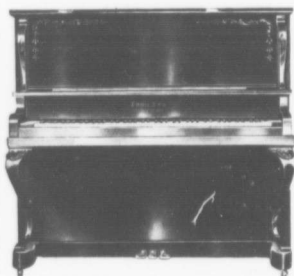
"Just the sort of weather to make things spring up," said the tramp.

"Hush! hush!" said the old man. "I've got three wives buried here."



The Heaviest-Selling Medium-Price Piano in Canada

The Sweet Toned ENNIS



This line of Pianos assures absolute success for any man with ordinary selling ability. There is little territory left. You had better write us for some interesting information.

THE WILLIAMS PIANO COMPANY

LIMITED

OSHAWA

CANADA

See them at Toronto Exhibition





Grand Piano Prestige

The grand piano prestige... **New Scale Williams Player Piano**



de Pechmann's Fingers

The great pianist... **New Scale Williams Player Piano**



JOHN McCORMACK

The undoubted great of his generation... **Williams Piano**

How You Discover the **The Maestro-Touch**

7-1111 Bloor St. W.

De Pechmann took forty years

You can learn in forty days

New Scale Williams Player Piano

Can in Adam's...

Put Yourself Among These Great Artists



Williams Piano

You will be welcome at our Wartime...

Make Father Play the "Blue Danube" To-night

New Scale Williams Player Piano

Why The Harmonic Bridge?

Williams Piano


The Williams Piano Company Limited

Business Builders

The advertisements shown here are part of the big advertising campaign now behind the New Scale Williams Pianos and Players.


These advertisements do three things well—

1. Interest buyers, therefore make sales easier.
2. Create prestige, therefore establish better prices.
3. Get high grade business, meaning better terms.



EUGENE YSAYE

The unrivalled Belgian virtuoso, recognized as the peer of his profession in contemporary and technique, has selected the **Williams Piano** for his concert and private use which bears like all other celebrated artists to back in this piano the master and master and kind service with the Williams Piano Company Limited (Ontario, Canada)



Music Is More Heart Than Fingers

THAT'S why the simple things that mother used to play mean more to you than the brilliant fingering of some merely technical performer. Expression is what counts in music. You can get your musical heart free from your untrained fingers with the **Williams Piano**.

It provides the technique that otherwise would take years to master. Through the **Masterton** you must learn the present of your own individual temperament.

Call and play this wonderful instrument all in exchange for your present piano.



Set Your Musical Heart Free From Your Untrained Fingers

Williams Piano

Compare The **"Centre Tracker Bar"** With All Others

Y... ..



Behind The Player

Williams Piano



Yes, You Can Play This Perfectly

Williams Piano

NO MATTER how often used and repeated your piano will give you the same perfect results as the first time. The **Williams Piano** is the only piano in the world that has been designed to give you the same perfect results as the first time. The **Williams Piano** is the only piano in the world that has been designed to give you the same perfect results as the first time.



Co-operative Advertising

We cordially urge our dealers to write us at once for information on our new Co-operative Dealers Advertising Campaign. This has been prepared with special reference to the requirements of each dealer's territory. It is something new and is being quickly taken advantage of by successful dealers.

Write to-day to Advertising Department, **The Williams Piano Co., Limited** Head Office: OSHAWA, CANADA.

The Brass Agraffe Guards Tone

Williams Piano



You Must Break The "Family Group" When It Comes To Music

Williams Piano

Each one has his own family group and when it comes to music, the family group is the one that is most likely to break up. The **Williams Piano** is the only piano in the world that has been designed to give you the same perfect results as the first time. The **Williams Piano** is the only piano in the world that has been designed to give you the same perfect results as the first time.

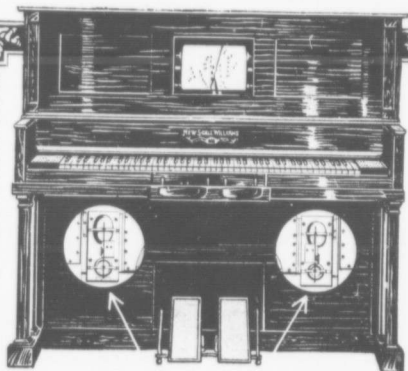


Let these Great Artists Select Your Piano

Williams Piano

THE most exclusive group of the world's greatest artists have selected the **Williams Piano** as the only piano in the world that has been designed to give you the same perfect results as the first time. The **Williams Piano** is the only piano in the world that has been designed to give you the same perfect results as the first time.





These Two Devices Give
The Meister-Touch
 "Most Human of all"

Great pianists like de Pachmann, Scharwenka and Carreno—they have the meister touch—the genius and ability to get the much-talked-of "singing tone" out of a piano.

To reproduce this tone is impossible on any but the

New Scale
Williams Player Piano

As a counter-balance to your lack of professional training, the expression control in this great instrument is designed to give the real Meister-Touch.

The two opposing diaphragms shown in illustration breathe the tone out like a singer—make the touch flexible and give the tone shading and really human expression. With the Meister-touch you can emphasize any note or chord, or the entire melody—or only the accompaniment.

We will make a generous allowance in exchange for your old piano. 2D

The WILLIAMS PIANO COMPANY
 LIMITED
 OSHAWA - - - ONTARIO
 Dealers Everywhere.

Recent Player Improvements

Of all the devices that are used to reproduce the touch of the human finger there is nothing that has come under our observation that is equal to the Meister-Touch, embodied in this Player.

Of equal importance is the Centre-Tracking Control, an absolute preventive for rolls getting out of alignment.

These devices are patented and used exclusively by the Williams Piano Co., Ltd., and should be of great interest to piano dealers in general, who are interested in the advancement of player construction.

See It At The
 Toronto Exhibition

The WILLIAMS PIANO COMPANY
 LIMITED

OSHAWA - - - CANADA

THE IMPORTANCE OF ADVERTISING.

By Addison A. Pegg.

ONE of the greatest selling forces in the marketing of any line of goods is advertising. It is the silent, unseen salesman, who travels the whole world over, and in the same manner that the salesman himself reflects the character of the house he represents, so does the advertising reflect the principles and ideals (and particularly so in the piano business) of the advertiser. Therefore too much importance cannot be attached to the preparation of copy, for in addition to the reflection of character, the purchasing of space is expensive, and in order to get returns for the outlay, what is said in that space has to produce results, or *Get the Business*, which is the fundamental principle of all advertising. As far as possible there should be three distinct features embodied in every ad. First, to create interest immediately, it is seen, by the attractiveness of the illustration (if there is one), border, type, and general set up. Second, convincing arguments as to the genuineness of the article advertised, and third, a desire to possess, by stating the distinct advantages to be derived through owning it. While it is impossible to bring out these points too strongly, yet, the object in view is completely defeated if what is said in the ad. is exaggerated. In no department of any business is the importance of honesty more great, for the only way to create and hold the confidence of the public is by living up to your announcements in every way. The criticism of the "Was and Now" advertiser in the piano business is justly deserved; it may be productive of a few sales, but the inevitable result is, loss of prestige, which is of far greater value than the profit on the few sales made by it. It is safe to say that the average dealer has no idea of the enormous amount of money the manufacturer spends in creating the demand for the piano he is selling, and which directly benefits him. All this is cheerfully done, but there are ways in which the dealer can make the advertising more telling, namely, in the judicious distribution of catalogues, booklets, and any matter which has been furnished. It should not be forgotten that literature left on the shelves, or not properly distributed, is waste circulation, and therefore of no value. Not only would this repay the dealer many times over, but it would be doing justice to the manufacturer, who had gone to the expense of supplying it. In the opinion of the writer it would be the part of wisdom for the dealer to use the local weekly or bi-weekly more, as these papers often reach prospective customers who seldom read the large details. These announcements could be copied to a large extent from advertising done by the head office, who would also supply the electros which might be needed.

In conclusion, there is one element which should not be overlooked, as it is one of the most important of all, for without it the most elaborate campaign of advertising must necessarily fail. This is *Service*. No business can be successful without it. Every customer or patron has the right to demand courteous, honest treatment, and to be met with a desire to serve, and it is just to the extent of the service given that advertising will get results, for all advertising can do is bring your customers to the store. You must do the rest.

THE PLACE OF CABINETS IN THE MUSIC WAREROOMS.

By R. P. Newbigging.

WE live in a time when old things are passing away, and a bewilderingment of new ideas and methods of work are being pressed upon us.

Office work has been revolutionized with loose-leaf and card systems, typewriters, adding machines, dictating machines, etc., all time savers for the men. The women are looking for and demanding kitchen cabinets, and gas and electrical appliances for cooking and ironing, with fans to keep the rooms cool in warm weather.

More and more the drudgery of work is giving place to machinery. Work is becoming a pleasure instead of a task, and humanity is getting time to look into the better things of life.

In the music line, too, time and labor-saving devices have taken hold. In the early days of the talking machine, it was a common sight to see stacks of records piled one on top of the other, or promiscuously scattered over a table, sadly trying the patience of the operator, and much to the detriment of the records. All kinds of filing devices were tried, and the record cabinet of to-day is a gradual evolution, and a necessity to every owner of a machine. The new hornless machines of small design lend themselves specially to the use of a record cabinet, enhancing the appearance of both pieces, and making a complete machine. All live dealers recognize this point, and would not think of displaying a machine without a cabinet, therefore combination sales are an every-day occurrence. In some of the smaller towns, one will still find dealers showing their machines on a shelf or counter, an impossible way to display them to advantage, when a few dollars invested in cabinets would add 50 per cent. to the appearance of machines, and more profit to the dealers. We have often received an order from a city dealer to ship a cabinet to a private address in a small town, where there are a couple of dealers, when the pleasure and profit of a sale might have remained in their own town.

In the same way that the talking machine record cabinet has become indispensable, so the player roll cabinet has been found a necessity. It is not an unusual thing to see an expensive piano littered with boxes, and when casually mentioning cabinets, we have heard the remark, "Why, I did not know such things were made."

Player roll cabinets are going to be easy sellers in the future. People who can afford to pay from \$500.00 to \$1,000.00 for a player piano will not balk very hard at \$15.00 or \$35.00 for a cabinet, and every owner of a piano must eventually have one.

A large number of music dealers are alive to the cabinet proposition, and those who carry an assortment are getting the business. To have just one cabinet on the floor, that one may say, "Oh, yes, we carry them," does not show much faith or enthusiasm on the dealers' part, and the customer's lack of enthusiasm is hardly to be wondered at, as the one in stock may not be at all suitable to the room for which it is required, but not having any choice, the would-be purchaser hies to an up-to-date establishment, and verily, such advertising is not good for one of these dealers, as it is a human weakness

to talk of one's possessions, and the women in the home are good advertisers.

Player roll cabinets can be had in designs suitable to almost any room to-day, and enterprising merchants are pleasing their customers and adding to their profits when they bring new articles to their notice.

From our intimate knowledge of the business, we confidently predict a large and constantly increasing sale of player roll cabinets this fall and winter. The slowing-down of business this summer is welcomed by most manufacturers as a breathing space, and will be forgotten when the largest harvest Canada has ever seen begins to roll into the market during the next three months. Canada belongs to the men of faith.

GETTING FULL VALUE FROM THE WINDOW.

By a Traveller.

THERE seem to be a number of retailers still doing business who do not "waste" much time or thought on their show windows. One party told me it didn't pay in the average town to waste much time on window dressing. In spite of such expressions of opinion, however, the word used by the progressive houses in both town and city is "invest," rather than "waste."

Knocking around as I am, perhaps a few remarks, the result of observation, will be more in my line than an attempt at anything technical, and maybe just as helpful.

Plain, ordinary good taste is an important help in arranging a window display just as much as it figures in many other things. I am reminded of a comment made by an observant member of the trade upon a music-window display in a certain Ontario city. He said the articles in the window were splendidly arranged. These consisted of an expensive art-finished piano, a \$250 talking machine, a well-chosen selection of grand opera records, and a few choice violins and small goods, all showing up to excellent advantage. To put on the finishing touches the window dressers had displayed a few sheets of music, his choice being "The Devil's Rag," "I'm Just Back from Reno," "Gee! But I get lonesome on a Rainy Day," and two or three other numbers equally as fitting. "Now, I don't object to a display of popular music," added the party who was citing this instance, "but everything in its place. When it is high class goods, keep it high class in every detail. When it's to call attention to popular songs, work your space to that end for all it is worth. But, don't try to mix oil and water."

Having decided what goods are to be displayed, the next step is to form some idea of the arrangement to be made. A retailer once said to me, "Before installing any of my better displays, I always draw on paper a plan of the background and floor space of my window, and after drawing some design which I know can be carried out with the materials at hand, I proceed to decide on a color scheme which would be most in keeping with the class of goods to be displayed. This last feature is very essential to a good display, not only for the artistic effect of a good color combination, but for the advantage resulting from utilizing the reflection obtainable from a light-colored background. A light-colored background is more attractive, displays the goods more distinctly, and will not cause a reflection in

the glass of outside objects, as a dark background will do."

With all ornamental pieces completed and in place, and the extreme background being given the desired color, the next step is the placing of the goods themselves. As this is what all previous work has been leading up to, strictest attention should be given to details at this stage of the work, as all previous work can be more or less spoiled by putting in too much or not enough, or through the failure to keep a "balanced" effect throughout the entire display, regardless in most cases of the class of goods installed.

It is advisable to begin at the center, all designs to be made of the goods themselves, and it frequently adds to the appearance of the window to have the central design set forward from the line of the balance of the background, although this is to be governed more or less by the class of goods displayed and by other conditions.

After the installation of the goods, the next is price cards, the presence or the absence of which makes or fails to make the display an actual financial success or failure, as the case may be. An artistic display without the goods being priced is more or less an advertisement, but what the merchant to-day is looking for is "present" and direct results, which, in window trimming, are more in evidence with goods price-tagged than otherwise.

The window card is a very important part of the display. A fresh card should be put in every fresh window trimmed, and should call attention to the quality of the goods, and tell why they are the kind which give best satisfaction. Then, generally speaking, a price card should be put on every article on display, and it should be big enough so the figures are easily read.

A salesman who takes a pride in keeping the front windows fresh and attractive, told me that the proper colors for hand-painted show card work are undoubtedly those known as "water or fresco colors," as they have no gloss and are not absorbed by the card. All oil and varnish colors should be avoided, as the gloss very strongly reflects light, and at some angles of view will appear nearly white, and at others invisible, or nearly so.

It is sometimes advisable not to place price marks on special pieces or those of unique design or quality, such as are intended for the finest homes, the owners of which do not consider price as against their desires or wishes, a small card of description being ample.

AN ORGAN RECITAL.

At the meeting of the Ladies' Aid Society it took some time to get down to business. Mrs. Wiggins told of her recent operation for appendicitis, and Mrs. Higgins and Mrs. Biggins had reminiscences of similar experiences. At last a lady rose to go. "I thought," she explained to her hostess in the hall, "that it was to be a business meeting, but I find it is an organ recital."—New York Times.

AN UNDERSTUDY.

Mrs. Crabshaw.—When the woman next door returned after being away a week, her husband was mean enough to say that he hadn't missed her.

Crabshaw.—I don't suppose he did. He had the talking machine going all the time.—*Judge*.

IDEAL SERVICE IN THE TALKING MACHINE SALESROOM.

By Louis Jay Gerson.

From an address before the National Association of Talking Machine Jobbers.

THE talking machine section is divided up into three divisions. First, large exhibition room for the machine display; second, many private hearing rooms or music rooms, where uninterruptedly both the talker and records can be heard; third, record stock rooms, where all but employees are denied admission. These stock rooms serve as a storage place for records only, systematically arranged for quick, efficient service. These three divisions cover the essentials of the talking machine business.

We will now go into the details of the three divisions named, and so divided to secure for the customers the highest class of service obtainable. In the main exhibition rooms the machines are set off to the greatest advantage.

Every type is shown. There are samples of each size and in every finish of wood. The smaller sizes rest on suitable cabinets of exclusive make and design, best harmonizing and best serving the purpose. In this large room, and appearing in a glass case, are also shown the necessary accessories for talking machines. Comfortable chairs and other furniture are so distributed to take away shop effect that might otherwise be produced, and the whole arrangement is made homelike and inviting, so that visitors and customers may feel free to walk around or seat themselves to listen to the playing of the machines, and without being importuned by overzealous salesmen. In this room records are played on one machine only at a time, and that merely for the purpose of interesting the casual caller or prospective customer, at least before they have actually indicated some interest. Playing records will also attract attention from persons passing to and fro from the adjacent auditorium.

The special soundproof or private music rooms surrounding this exhibition room were built to fully deserve their name as "soundproof." A noisy booth or music room is a great mistake. Private music rooms are designed to serve one purpose, and that being to prevent interruption, and it is the best place to take prospective buyers of both records or machines. This room should be well planned and ventilated, also attractively furnished and "comfortable," giving customers a chance of becoming so interested that they will not notice the lapse of time.

Certain records when played will have quieting influences on the brains of the listeners, and this psychological fact cannot be duplicated in any other line of merchandise. The prospective customer is given a record catalog to make his selections. He should get what he asks for, and this produces the very result that the salesman desires. It produces immediate interest, and stimulates the customer's desire to possess the record as well as the machine (if one is not already owned). Being absolutely free from interruption of either people or adjoining playing machines, there is no reason why the salesman cannot quickly stimulate the necessary decision to buy on the part of the customer. Thus we have the psychology of the soundproof booth. It might be termed "salesproof," and mean the same.

The Record Stock Room.

One of the most important functions of the talking machine business is careful stock keeping of the record stock, and this embodies the systematizing of the records, with the view of giving the customer ideal service at all times.

When you go into the restaurant, for example, you pick up a bill of fare and order from it. Now, to be told by the waiter that he is out of everything except roast beef and hash, you can appreciate how a customer feels when he looks over a large catalog of records which you hand to him for the purpose of making a selection of what he desires to hear, and then after he has made a list of what he desires to hear, you tell him you are very sorry, but "that and that" is out of stock, but you *do have* "so-and-so" and "so-and-so." Old talking machine men may smile when they hear this, but isn't it so? You may reply that it is very difficult to maintain a complete record stock. Well, I will admit that it is hard, but I will deny that it is impossible. "The early bird cannot always get the worms." But why "worms?" If one cannot keep his stock up to the catalogue, change the catalogue to conform with the stock. This is a very simple matter, and can be accomplished by any typewriter. Better a record catalogue like Elbert Hubbard's "Essay on Silence" than Webster's unabridged catalogue, with all the sellers out of stock. This all comes under the head of the "stock keeper," and just as soon as you yourself become a bad stock keeper give that job to someone else, and it will pay you tenfold. Just think what you lose when ten customers ask for record No. so-and-so and you don't have it, and your competitor does!

This can be avoided by carrying a full sample demonstrating set of records, exclusively for the purpose of demonstrations. A strict injunction should be put upon the salespeople that these records are not to be sold. This at least gives you the chance of selling to the prospective customer who can hear any record, and you always have the opportunity of filling his order, providing the customer is willing to wait. The very fact that you *did* have the record and could play it for the customer, establishes and maintains the confidence that is necessary to hold the customer's future business.

The word "service" is a broad term. But "good service" is very wide. No rules are necessary. It is simply a matter of common sense.

Importance of the Sales Force.

The saying that "salesmen are born and not made" is particularly true in the talking machine business. The trouble with the average salesman is the likelihood to go to extremes. It is a very difficult matter to graduate an efficient talking machine salesman by giving him a stockroom experience. Talking machines are not sold on their own merits. No, sir. It is the pleasing impressions which the records played upon them produce. The salesman, therefore, must have a good fundamental knowledge of the record end before he becomes a real success. The tastes of prospective buyers are so much at variance that an insight to human nature, coupled with the knowledge of the right records to play, is very necessary to produce a high average of salesmanship.

With the very best salesmen there is a tendency to

overlook record business and to be rather short-spoken to some people who are more or less fastidious in their choice of records, and who apparently take a little more time than is necessary to select records. The salesman thinks "too much time for a very little business." The salesman who handles a very large business in machines feels more or less resentful with this class of patronage. It is quite natural, in fact, but as all kinds of people and every size of sale go to make up a successful business, so it is necessary for the salesman to overcome this tendency on his part, be he paid a salary or commission.

I have checked this tendency of salesmen by segregating the business. By this, I have one set of salesmen on the machines and another set on the records. This works out very well for record business alone. On machine sales it is not very practical. The particular reason for this is that the customer sometimes wishes to take advantage of the salesman's experience and knowledge on records, particularly after having purchased a machine. As far as the general record business is concerned, a separate set of salespeople can have three or four rooms apiece, personally looking after that many customers at one and the same time. With a machine

4. Plenty of soundproof rooms to handle the maximum number of record customers at one time.

5. A stock of records to fully offset the catalog presented, and one from which the customer is to choose.

6. A "promise and perform" delivery department.

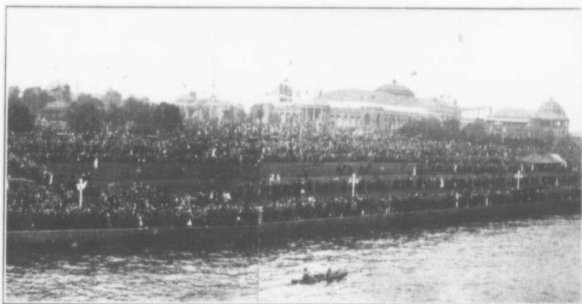
DEALERS SHOULD MEET.

By Chas. Biehl, Galt.

YOU have given considerable time and attention to the interest of the music trade in general, and I feel congratulations are due you from all my fellow dealers who read your valuable Journal.

What the music dealer wants is protection, something he has been craving for for years. Conditions have been so unfavorable in the sheet music and player roll lines that immediate steps should be taken to rectify matters.

In my opinion no more opportune time could present itself than to have a meeting of the trade the second week of the Toronto Exhibition, at some convenient place in the City of Toronto. An invitation could be given to the piano manufacturers exhibiting at the Exhibition, and all others directly or indirectly interested in the



The Canadian National Exhibition Grounds, Toronto, from Lake Ontario.

customer, a salesman cannot leave the prospect for one minute until after the sale is consummated. If the salesperson waits on record customers at the same time, the sale of the machine is jeopardized, for should the customer decide to "come again" there may be quite a difference in the day's cash receipts.

Summary of Good Service Requirements.

Shipment and delivery of the goods also constitutes a very important part of the "service" of an ideal talking machine plant. In many cases record purchases are made for an evening's entertainment and, as a customer has given considerable time to the purchase, failure to deliver on time will seriously injure future business relations with him.

To briefly summarize the points above outlined and which constitute good service in a modern talking machine salesroom, I might itemize them as follows:

1. Store located in best retail section of the city.
2. Retail talking machine salesrooms easy of access to street—preferably on street or ground floor.
3. An attractive, complete exhibition of the full line of machines.

sale or manufacture of music or musical instruments. Many dealers go to Toronto during the Exhibition, and at least an initial meeting could be held to discuss matters and elect officers.

I will do all I can to start the ball rolling, and any service I can be to you to bring about this meeting, will be cheerfully and unhesitatingly given.

Bill Smith, a country store-keeper, went to the city to buy goods. They were sent immediately, and reached home before he did. When the boxes were delivered, Mrs. Smith, who was keeping the store, uttered a scream, seized a hatchet and began frantically to open the largest one.

"What's the matter, Mandy?" said one of the bystanders who had watched her in amazement.

Pale and faint, Mrs. Smith pointed to an inscription on the box. It read:

"Bill inside."

A little boy who had often heard his father talk about the Civil War, asked, innocently: "Father, did anyone help you put down the rebellion?"

SHOULD CLERKS COLLECT ACCOUNTS?

By Arthur A. Frye, Saskatoon.

THE question very naturally presupposes a credit business, and a credit business means C.O.D.'s, sundry charges and monthly accounts. While every merchant wishes to do as much business as possible on a cash basis, yet there will come a time when a regular customer or a comparative stranger will place you in such a position that "trusting" for a short time is well nigh unavoidable. Again, competition on every hand is so keen that a line of credit is not infrequently used by the individual and by the firm as a lever to secure business, and properly so, if trade thus obtained is retained. But there lies the crux of the whole situation. To sell is easy, but to collect—there's the rub—to collect and not leave a bad taste.

Some there are who, when extending credit, give the impression that it is they who are being favored. Others in their anxiety, cautiousness—call it what you will—leave the applicant in a somewhat humiliated condition over the exposing of their private monetary affairs. But there is a line of temporary credit typified as "C.O.D." which now and again runs into a sundry charge, and even a monthly account, depending in the main upon the salesman. There are no office arrangements with an account started in this way.

Salesmen take orders from casual acquaintances on the street, at the club or in the church, their friends or relatives. The opening order is secured at all events, and, as a result of their aggressiveness, their tally at close of day is figured in larger numbers, a source of pride and satisfaction to themselves.

A sale is made, though by no means complete, and the deliverer is presumably responsible for the cash. Here is just where I would make it a point to hold the salesman and see to it that, in conjunction with driver, he secured the amount of the C.O.D., especially were I cognizant of friendship existing between customer and salesman.

Sentiment in business has its uses and abuses too, and quite often the C.O.D.'s which turn out bad, hinge upon something ulterior and removed. The salutary effect upon the salesman and the business in general would more than counterbalance any loss of trade on the one hand or loss of time from store for collection purposes on the other, and when it is up to them they are not so free to hand one's goods over the counter unless they feel sure that party is good. Theoretically we all know that C.O.D.'s are cash on delivery, but it does not always work out in practice. Salesmen should pick it up where it falls down.

Sundry charges and regular accounts are so privileged because they have won the confidence of the office, and upon no other grounds should they be permitted. For their accounting the office is wholly responsible, and while methods of collection may vary the salesman will have no part or lot in them.

In conclusion there is a distinct science in salesmanship, but while the best accountant for any business is one who at some stage of the game sold goods himself, so, too, the best salesman is one who has had a hand in collections. The two phases of business are interchangeable, and wise is the head who emphasizes the end from the beginning and lets his clerks betimes "try it out."

RECLAIMING A SALE THAT IS LOST.

By E. C. Scythos.

I HAD an experience a short time ago that I think is worth relating. One of our salesmen had secured a contract from a Miss D—a school teacher living in the Town of M—Sask. The order was accepted by the house, and the piano shipped, and the conditions were that she was to return us the organ in the piano box, and also to sign a note which our traveller had left with her. These notes did not come to hand, although Mr. P. reported having called there during his absence, at which time he learned from her mother that the piano was quite satisfactory and she promised to speak to her daughter about the notes. Several weeks passed without either notes or the organ coming to hand, and the office wrote several times, but no reply.

The balance, according to the terms of the contract, was payable in two full payments, so that no cash was due on the sale, and the sale was not pressed, as no cash was due, and the matter was not pressed as hard as it should have been, and it was also left on the promise of Mr. P., our traveller, to call there the first time he was up that way to look after the shipping of the organ himself, when he was also to get the notes. The payment came due December last, and the usual notices were sent the customer, to which no attention was paid. Several days after it fell due a further request was made for payment and still no reply. Several other requests were made from that time on at intervals of a week or ten days, and in response to these, Miss D. wrote a letter stating that the piano was not satisfactory, and stating that she did not intend to keep it, and had written Mr. P. to that effect shortly after its delivery, but that he had not had the courtesy to reply. We wrote Mr. P. to make a special effort to get matters adjusted, as we wanted the account paid or the piano repossessed. It was several weeks before he got up into that territory, and when he did he informed us that Miss D. had married and gone to Regina, and he also gave us the name of her husband and recommended that we place the matter with our solicitors for collection. We followed his advice and the account was with the solicitors several months. They saw Miss D's husband, but reported that they could not make any progress, and that he was very hostile towards us owing to the way his wife had been treated by Mr. P. We also wrote our agents at Regina and they took the matter up, and advised us that they thought we could still get them to accept a piano from us, providing we gave them a mot'er style. The writer was going to Regina, and decided to take the matter up personally. I met Mr. B., the husband, and he informed me that they had no intention whatever of fulfilling the terms of the contract, as the piano was not satisfactory from the beginning. "Well, Mr. B.," I said, "I know you need have nothing to do with this matter unless you want to, I know it is solely your wife's affair, and the contract was previous to your marriage, but I believe you are interested in her affairs, and I also believe if you were convinced that we sold the piano in good faith and delivered it on the terms of the contract, thereby fulfilling our part of the agreement, that you would take an interest in assisting her in any way that was necessary in order that she might keep faith with us."

He said, "if your piano had been satisfactory there

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would have been no trouble, as that was the only ground for complaint." I asked him in what way it was not satisfactory, and he said they had it examined by a music teacher and she pronounced the tone as being harsh and disagreeable. I told him our experience with musicians had proven to us that they were as a class very difficult to satisfy, because many of them were prejudiced, while others were the paid agents of opposition companies. Now, I said, "Mr. B., we want to do what is right, and it is the policy of our house to try and satisfy every customer, and we would willingly have done so in this case, even if it had been necessary to exchange the instrument, but we have had no intimation of any dissatisfaction until after the payment had matured, and naturally the conclusion we came to was that this plea of dissatisfaction was simply an excuse to evade payment. Now, I said, "Mr. B., looking at this from our standpoint, does it look like a fair proposition? If you wanted to do what is fair and right would you use us this way?" "Well," he said, "when I get ready for a piano I will buy one from your house." I said, "Mr. B., I could not get five cents on that promise from the bank. Our travellers come in at the end of every week full of promises from customers, but they are no good to pay salaries or store rent, and I have never yet met a manufacturer who would accept that as payment for goods. Further, our experience has shown us that promises are dangerous things to count on in the piano business, and that we could not adjust this matter on so unpractical a basis. But if you want to buy a piano in your own name, and substitute your contract for the one we hold, and we can arrange the terms satisfactorily we will even agree to let you come and make a selection of another instrument, and although we would be out the interest on the money, for fifteen months on the former instrument, which would now be second hand, and must be sold at a discount, yet we would rather make the sacrifice to satisfy you and settle the matter in an amicable way."

He then replied, saying he would buy a piano from us providing he could do so on his own price and on his own terms, and I said, "Mr. B., if you will buy a piano from us, you will have to buy it at our price and on our terms. We fix the selling price on our instruments." That one remark seemed to gain his confidence. He said, "Your proposition seems to be fair, and I will bring Mrs. B. down, and if you have an instrument that suits, we will probably make a deal. Now, he said, what are you going to do regarding the organ? I said, in making a new deal our allowance would be twenty-five less than formerly, because Mr. P. had over-valued it. He said he would phone me at 12 15, and he did so exactly on the minute, and they came at two o'clock and selected a Louis XV. at \$500, and he gave me a check for \$25.00, and signed the contract for \$15.00 a month, for six months, and then \$25.00 a month afterwards, with interest at 8 per cent., and an allowance for a hundred on the organ, and he said he would agree to go down to M— and pack the other piano, and also the organ, and return it to us, which he did as agreed. He said, "You are firm with me, but I can see you are a business concern and that you are prepared to deal fair and square, and that is all I want." There was no hanting in price, and the new sale was \$75.00 better than the old one, and the terms of the contract more satisfactory.

This experience showed me that in case of trouble or misunderstanding it pays to go right to the foundation head yourself, and more can be accomplished in a few minutes than in weeks of correspondence. You can usually do a great deal more yourself than solicitors can do for you, so if you have any dissatisfied or complaining customers, my advice would be that you visit them personally, if at all possible, and do so in a conciliatory spirit, showing that you are willing to be fair, providing they meet you on the same ground.

The Violoncello.

By Ray G. Edwards.

THE prevailing idea about the 'cello is that it does very well in a quartet, or trio, or in orchestra work, but that as a solo instrument it has no charm. This is very odd indeed, if you stop a moment to consider the violoncello for what it really is—just a big violin with a bass voice. And as the violin is acknowledged by all to be one of the greatest instruments for musical expression, by what manner of reasoning can one conclude that the 'cello is so very inferior?

The resources of the 'cello are equal to those of the violin in nearly every respect, and its range of tone quite as large and with the advantage of more variety of timbre. In its lower registers it stands alone, a perfect bass voice. Beginning at the middle of the strings, an octave from the open notes, we find the exact pitch of the viola, while still higher in the thumb positions the violin notes are reached. The range of the viola and violin is also to be found in the easier positions of the 'cello, on the D and A strings, quite within the reach of any young player. So we have the entire range of a quartet of voices on the 'cello.

As to the supposed limited literature for the instrument, it seems to be limitless, at least so far as the possibility of anyone's exhausting it in one lifetime is concerned. A by no means complete catalog of its literature covers fifty pages in small type, of which one-half is a list of solo music with piano accompaniment.

Importance of the Harp.

By Annie Louise David.

WHILE the harp is one of the most ancient instruments, it is only within the last few years, comparatively, that it has come into prominence as a solo instrument. With the symphony orchestras it is used only in a small way to add tone color and effectiveness to the orchestrations. It is, however, an instrument, which can be easily adapted to concert, drawing-room or church. It lends itself to the singing voice as almost no other instrument can, and there are many beautiful compositions written for the instrument. Many piano classics can be readily used on the harp.

The technical difficulties can soon be overcome. In some respects it is more simple than the piano. The fingering for each hand is the same. The scales are all fingered alike, the only difference being in the accurate adjustment of the seven pedals. One can produce the most wonderful enharmonic effects on the harp that cannot be made on any other instrument. The simplest melodies are enjoyable on a harp when they would not be tolerated on the piano. While a fundamental piano training is of valuable assistance to the study of any instrument, it is not absolutely necessary to the harp.

"His Master's Voice goods sell with pianos—never against them"

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FROM this date on the records of the exclusive Victor Artists will be heard in more Ontario homes, clubs, and public places than ever before.

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CAPITAL REQUIRED IN PIANO BUSINESS.

By W. P. Despard.

THE amount of capital required in the piano business to do a certain volume of trade is one of the serious problems that confronts the man about to establish himself in this line. The problem is one equally vital to the man or firm already established, and the following paper by Mr. W. P. Despard, now of Cobalt, and formerly an accountant in the piano trade, will prove of great value.

In 1903 Chickering & Co. offered prizes for the best answer to a series of questions that grew out of suppositious partnership being formed, and the consequent necessity of knowing the amount of capital required. Mr. Despard, who was then an accountant with the Williams Piano Co., received the first prize, and his answers and expositions thereof, which were published at that time, are here given in full. His reply was published under the nome de plume "Canada."

Jones is a piano man with several thousand dollars saved; Jones is the man with the "experience," Smith is the man with the "money." Now Jones and Smith decide to go into the retail piano business, and Jones invests his money in the establishment of the store, in a stock of pianos, etc., etc. They figure to do a certain amount of business on certain terms and under certain conditions of expense, say as below:

In January they sell	5 pianos and replace with new.
" February " " "	7 " " " " " "
" March " " "	8 " " " " " "
" April " " "	10 " " " " " "
" May " " "	10 " " " " " "
" June " " "	8 " " " " " "
" July " " "	4 " " " " " "
" August " " "	6 " " " " " "
" September " " "	8 " " " " " "
" October " " "	20 " " " " " "
" November " " "	18 " " " " " "
" December " " "	16 " " " " " "

120

They figure their expenses:

January	\$ 800
February	880
March	920
April	1,000
May	1,000
June	920
July	760
August	840
September	920
October	1,400
November	1,320
December	1,240

Pianos cost \$200 each on an average, and are bought on six month's time.

Pianos sell for \$320 on an average, say each fifth piano for cash, the others at \$15 down and \$10 a month.

Question 1. How much money should Smith put in?

Question 2. If he put in \$10,000, other conditions being the same, then what should be the terms of the time sales?

Question 3. If he puts in \$20,000, then what terms of time sales can they afford?

Answer to Question 1. \$21,060.00 (\$8,760.00 the first year, \$11,640.00 the second year, and \$660.00 the third year).

Answer to Question 2. \$15.00 cash and \$15.00 in each of 20 instalments.

Answer to Question 3. \$15.00 cash and \$12.40 in each of 25 instalments.

The capital necessary to conduct a business must be at least that amount which will meet the deficit between receipts and expenditure, so our first step is to ascertain the receipts and expenditure for the instalment period of this business (which is four years). The enclosed statement No. 1 shows the monthly deficit between receipts and expenditure and the total deficit to be \$21,060.00, or the cash that must be supplied.

If pianos sell for \$320.00 on an average, every fifth one for cash, while the others are sold for \$15.00 down and \$10.00 a month, the selling price must be \$300.00 for cash and \$325.00 on time (payable \$15.00 cash and thirty-one instalments of \$10.00—\$325.00). Jones furnishes the capital for stock, so that Smith has only the purchased pianos to pay for at the end of six months.

QUESTION NO. 2.

If Smith puts in \$10,000.00, other conditions being the same, then what should be the terms of time sales?

\$15.00 cash and 20 instalments of \$15.00 each—\$325.00.

We have found by statement No. 1 that the deficit is:—

\$ 8,760 00.....	first year.
11,640 00.....	second year.
\$20,400 00	
660 00.....	third year.

\$21,060 00

Now, it is quite evident that with \$10,000.00 capital we cannot meet the deficit of the first two years, \$20,400.00, but will require \$10,400.00 more capital, which we must secure by increasing the instalments of these two years. The instalments received the first two years, as per statement No. 1, are 420 and 1572—1992; by increasing these instalments \$5.22 each we receive the necessary amount.

This would make the instalments \$15.22, but the nearest amount that would divide equally into \$310.00 is \$15.50, so we must make the instalments twenty of \$15.50 each, which with one cash payment of \$15.00—\$325.00. See statement No. 2.

QUESTION 3.

If Smith puts in \$20,000.00, then what terms of time sales can they afford?

\$15.00 cash and 25 instalments of \$12.40 each equals \$325.00.

We have found by statement No. 1 that the deficit is

\$ 8,760 00.....	first year.
11,640 00.....	second year.
660 00.....	third year.

\$21,060 00

Now it is quite evident that with \$20,000.00 capital we cannot meet the deficit of the first three years, namely, \$21,060.00, but will require \$1,060.00 more capital, which we must secure by increasing the instalments of these years. Instalments received the first

Answer: \$21,060. (The first year, \$8,760. Second year, \$11,640. Third year, \$660.)

Terms of Sale, \$325, payable \$15 Cash and 31 Instalments of \$10 each: or \$300 Cash.

3rd year												4th year												5th yr				6th yr				7th yr			
Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec												
40	40	40	40	40	40	40	40	40	40	40	40	70	70	70	70	70	70	70	70	70	70	70	70												
60	60	60	60	60	60	60	60	60	60	60	60	80	80	80	80	80	80	80	80	80	80	80	80												
80	80	80	80	80	80	80	80	80	80	80	80	90	90	90	90	90	90	90	90	90	90	90	90												
100	100	100	100	100	100	100	100	100	100	100	100	120	120	120	120	120	120	120	120	120	120	120	120												
120	120	120	120	120	120	120	120	120	120	120	120	140	140	140	140	140	140	140	140	140	140	140	140												
(1000 Instal. of \$10) 3rd year												(1000 Instal. of \$10) 4th year												(1000 Instal. of \$10) 5th year				(1000 Instal. of \$10) 6th year				(1000 Instal. of \$10) 7th year			
\$10980												\$3060												\$3060				\$3060				\$3060			
11520												11520												10980				10980				10980			
12840												12840												12840				12840				12840			
\$35340												\$38400												\$38400				\$38400				\$38400			
\$12000												24000												24000				24000				24000			
24000												\$36000												\$36000				\$36000				\$36000			
\$36000												\$2400												\$2400				\$2400				\$2400			
Deficit, \$ 600												Surplus, \$ 2400												\$2400				\$2400				\$2400			

RECEIPTS AND EXPENDITURE

Instalment period

31 Instalments of \$10, and \$15 Cash.

Expenditure	1st year	2nd year	3rd year	4th year	5th year	6th year	7th year	8th year
Expenses.....	\$12000	\$12000	\$12000	\$12000				
Purchases.....	9600	24000	24000	24000				
	\$21600	\$36000	\$36000	\$36000	\$36000	\$36000	\$36000	
1st Year Deficit	\$ 8760	Def. \$11640	Def. \$660	Sur. \$2400	\$2400	\$2400	\$24000	
2nd " "	11640							
3rd " "	660							
Total Deficit	\$21060	Which must be supplied from capital.						

With \$21060 Capital we must have 31 instalments of \$10 and one Cash payment of \$15, or \$325 for every piano sold on time.

Receipts and Expenditures

25 Instalments of \$12.40 and Cash Payment of \$15 - \$325.

Expenditure	1st year	2nd year	3rd year	4th year
Expenses.....	\$12000	\$12000	\$12000	\$12000
Purchases.....	9600	24000	24000	24000
	\$21600	\$36000	\$36000	\$36000
Deficit \$7752		Deficit \$8867 20	Surplus \$2250 20	\$ 2400
" " 8867 20				

Total Deficit \$16619.20 to be supplied from capital.

For Question No. 2 see next page.

WINNIPEG LETTER.

LOCALLY nobody is denying that business is quiet and money is scarce. Nobody entertains other than a hopeful opinion of the outcome, especially in view of the immense crops that are maturing, and are in many sections being successfully harvested. Speaking of Western conditions, a member of the trade here, who has been in close touch with them for a number of years, sizes up the situation as follows:—"A tightening up, such as we are experiencing at the present time, will bring reforms that cannot be secured in any other way. When everything is sailing along at sky level prosperity people are inclined to be altogether too reckless in undertaking obligations, both in and out of their business. They are inclined to take a chance, as it were, believing that before the next payment comes due that they will turn over a piece of property, or sell something that will enable them to take care of the other payments, or probably they will be relieved of it altogether by a transfer to somebody else, giving them a very nice profit, and this is truly the case when real estate is active and business generally good, and money easy. But when things tighten up the buyers become scarce and they find that instead of making the turn they expected they have to come through with the payments, and many of them have to do a lot of wiggling to do it. It further teaches them the true values of what they hold, because if they were forced to realize under existing conditions, they would find that much of the profit that they had anticipated would disappear. The stringency is also having the effect of weeding out a lot of the non-producers, and they are the class that we want to get rid of in Western Canada. I do not consider that there is anything alarming in the present situation, in fact I think those who have most at stake should look upon it with a great deal of satisfaction, and those who know the recuperative power of the West certainly do so. I was very much impressed with this point during 1907 and 1908. Western people are naturally optimistic. They have an abundance of faith in the future of the country, and they know what it will produce, and they know that just as surely as we have seasons of depression, that we will again have seasons of prosperity, and I predict that when world wide financial conditions again assume normal proportions, Western Canada will quickly demonstrate its recuperative power. It cannot help doing so with such fertile soil, such an abundance of natural resources, such industries and progressive people, to say nothing of the heavy influx of immigration that is continually pouring in, bringing with it millions of dollars annually, and hundreds of thousands of men and women, who rapidly become producers."

Mr. Jas. J. Gourlay, of Edmonton, who is an enthusiastic talking machine and musical instrument dealer of that city, was a visitor to Winnipeg during Exhibition week. He has recently returned from a trip, for the benefit of his health, to the coast cities in the U. S., and is better satisfied than ever with his Canadian location. He states prospects were never better, and he looks for an exceptionally busy fall.

R. Robinson of Broadview, was an Exhibition visitor who is an enthusiastic horseman, and took special interest in that part of the fair. He states the money

stringency has been felt in the music trade in his locality, but prospects are first class, and the temporary shortage is more likely to prove a benefit than otherwise.

The R. S. Williams & Sons Co. report a large number of dealers called on them during Exhibition week, and the general feeling is one of great optimism for the balance of the year, and no set-back in the music business is looked for on account of the present money situation. This firm reports that business is well up to the average, with collections fair for this season of the year, and the local management is optimistic as to the benefits that will result from this year's harvest.

Mr. Fred Bull, President of The Williams Piano Co., Ltd., and Mr. L. C. Cassels, Treasurer, were visitors to Winnipeg during the Winnipeg Exhibition week.

Mr. F. S. Jost, manager of the Doherty Piano Co.'s Calgary branch, visited Winnipeg during Exhibition week.

Mr. Biggs, Western manager of the Mason & Risch Co., has just returned from the South. Mr. Biggs reports collections to be coming in more freely and business fair for this time of the year.

Mr. E. C. Seythes, Western manager of the Williams Piano Co. has just returned from a trip to the Coast, visiting most of the principal points between Winnipeg and Victoria. He states that while the effect of the financial situation is apparent at all points, everybody is hopeful, and the impression prevails among successful business men that there will be a quickening of trade in all legitimate lines, just as soon as the world's money market becomes normal. Speaking of piano trade, Mr. Seythes said, "I found that most of the dealers are complaining of the shortage of business. Collections in the cities did not appear to be as bad as one would expect, but among the farmers money is more scarce, so that the whole attention is centred on this year's crop, which looks most favorable at the present time."

Mr. D. S. Claff, general manager of the Doherty Piano Co., visited Winnipeg during the Fair, and spent a great deal of his time with their exhibit. They showed their entire range of pianos, including all their new styles. Their exhibit also included a display of Edison phonographs. Mr. Stanwood, Western manager for this firm, just recently returned from a visit to a number of eastern centres.

The Winnipeg Piano Co., who had a display at the Exhibition, report that some good sales were closed, although the attendance was smaller than usual. This, however, they thought was some advantage, in that it is difficult to do business with crowds besieging the stand. Mr. Smith, of this firm, who just recently returned from a flying trip West, where he reports good crop prospects, has taken his family to Guelph, where they will be present during the Old Boys' Re-union in that city. The firm's pianist, Miss Malcolm, is leaving for the east, where she will play for the Sherlock-Manning Piano & Organ Co., at Toronto and London Exhibitions.

The Kern-Morris Piano Co. exhibited at the Brandon Fair, and announce a number of sales of pianos. Mr. Merrill attended the Fair, and speaks highly of the fine exhibits of stock, etc.

(Continued on page 73).

It takes a combination of things to make your business profitable. It takes a combination of qualities to make a phonograph record perfect.

But in order to make a perfect record profitable for you to handle there must be a real business organization behind it.

We refer to the Edison organization. Edison skill, Edison honesty and Edison progressive methods have put the

EDISON

Blue Amberol Record

over as the biggest factor in the phonograph business today.

Add your selling energy and this long-playing, sweet toned, wear-resisting Record will be the biggest factor in your business. Ask your jobber.

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

Your customers' opinions are mould-
ed by your own enthusiasm. Every
display and effort you make in boost-
ing the

Edison Blue Amberol creates a prejudice in your favor.

It's so easy to hammer away on the talking points of this record — its beauty of tone, its practically unbreakable construction, its four minute playing and its wearing strength — that the customer who reads or hears cannot fail to be convinced.

The Blue Amberol is reaching a goal of success that has never been equalled in the phonograph business. It is reaching it on its merits, and it's up to you to cash in on them. Don't wait till later. Stock up and get after the business right off. Your jobber knows all about it. Ask him.

THOMAS A. EDISON, Inc., 103 LAKESIDE AVENUE

ORANGE, N.J.

His Master's Voice Service For The West.

All designs of Victor-Victrolas, the complete catalogue of Victor Records, and all supplies stocked at Winnipeg.

His Master's
Voice goods are
in demand every
month of the year.

All orders are
shipped the same
day as they are
received.



In speaking of the
necessary attitude
to win permanent
success

Clarence M. Woolley says "They must sacrifice the tendency to let mere system run a business." Mere System—that is just what has been avoided in the distribution of His Master's Voice goods. What we offer dealers in the Western Provinces is not merely the shipment of goods promptly from Winnipeg—of course we'll do that—but in addition that personal, effective, every-hour-of-every-day co-operation that accomplishes things.

Our various selling helps are at your disposal to assist you in retailing every style of Victrola from \$20 to \$250 as also the records by Victor artists so much in demand by Canada's music-loving people.

Western Gramophone Company

Exclusive distributors in the West
for His Master's Voice Products.

171 James St.

Winnipeg

All orders are
shipped the same
day as they are
received.

They sell
with pianos
never
against them.

Mr. Western Dealer,—will the fact
of this real service at your command mean a
whole lot to your talking machine business from now on?

It Certainly Will, If—You'll Let It.

WINNIPEG LETTER (Continued from page 65).

The Western Gram-o-phone Co., who are distributors of "His Master's Voice" lines, are preparing for a heavy fall trade, and their advice to dealers is to get their orders placed at once for fall. Having in mind the shortage of goods last year, extra efforts have been made by the Berliner Gramophone Co., at Montreal, to get large stocks of records and instruments ahead for their distributors. The factory capacity has been doubled, and extra warehouse space has been secured, but with all their efforts it is difficult to estimate and provide for the trade of the entire country. The factory service of Western Gram-o-phone Co. is one that Western dealers appreciate.

Fowler & Co., report business looking better and collections improving; having received a large shipment of Willis goods this week to supply their increasing trade. Mr. Fowler is still away from the city on account of sickness, and does not seem to be improving very fast. Mr. A. F. Wonderliek is managing the business in his absence.

The J. J. H. McLean Co., Ltd., had a fine exhibit of pianos, players and Victrolas at the Brandon Fair, which was held on July 15-23, in the new fair building. This firm had a space of 24 feet square. Mr. Kelly, who has returned from the East, visited the Brandon Fair.

Mr. Norman Lindsay, of the Lindsay Piano Co., spent a few days at the camp at Sowell, Man., and had a very pleasant time. Mr. Lindsay reports good cash business during the months of June and July, and collections to be coming along nicely.

The manner in which business keeps up with Whaley, Royce & Co.'s local branch is not indicative of a serious financial stringency, and Mr. Smith anticipates an exceptionally brisk fall trade for their numerous specialties.

Mr. Fitch, manager of Babson Bros., dealers in Edison phonographs, has just returned from a three months' trip to the Coast, from which he and his family derived much benefit. Mr. Fitch spent a most pleasant time fishing, bear hunting, etc.

Mr. F. H. Wray, proprietor of Wray's Music Store, left July 22, for a month's visit to Toronto and New York, where he will combine business with pleasure. Mr. Wray, like a number of other sheet music men, is strongly in favor of a Canadian organization of the sheet music trade.

The Tucker Piano & Music Co., Ltd., report business to be improving in their new location on Main and Graham Sts., a number of sales of player pianos being closed recently. A runabout has been purchased by this firm, which no doubt will prove to be an asset in helping sales along. In speaking of the gramophone business, Mr. Tucker tells your correspondent that they have found it necessary to restrict credit to customers on phonographs.

Mr. H. Culverwell, who recently came from England to take the management of J. J. H. McLean Co.'s small goods and sheet music department, has been brought up in the music business. When he was a young lad he spent considerable time with his brother, who has a music business in the west end of London. Subsequently Mr. Culverwell was apprenticed with J. B.

Crauer & Co., of London, then became connected with some important firms, including Messrs. Morley Phillips, of Bromley, Kent, where he was manager and buyer. Latterly as a piano and pianola salesman he was with the Orchestral Co., of Acacia Hall, London, where he had an excellent opportunity to gain valuable information in the principles of demonstrating, and the conduct of recitals.

ANOTHER RETAIL STORE IN OTTAWA.**Martin-Orme Piano Co. Open Retail Warerooms.**

Ottawa's "Piano Row" is to be enlarged. The Martin-Orme Piano Co. of that city, have decided to enter the retail trade, and have taken the handsome and commodious store on the north side of Sparks Street, one door west of the John Raper Piano Co. Though the Martin-Orme firm will not open up in their retail store until September first, they have already commenced retailing from their own factory. This branch of the business is being looked after by Mr. Frank Orme and Mr. G. D. Ball, both recently on the staff of C. W. Lindsay, Ltd., which firm formerly controlled the local Martin-Orme agency. These gentlemen are most favorably known locally, where they have wide connections, and they have undertaken the retailing of Martin-Orme lines with much enthusiasm.

To branch out in the retail trade, and also to provide for an enlarged wholesale trade, the capital stock of the Martin-Orme Piano Co. has been increased to \$200,000. The directorate of the company remains with Mr. Owain Martin, president; Mr. Geo. L. Orme, vice-president, and Mr. Matthew Orme, secretary-treasurer. Since the business was established by Mr. Martin, who is thoroughly practical in every branch of piano building and tone production, the Martin-Orme firm's record has been one of progress and success, and notwithstanding the biblical prophecy concerning a prophet's honor in his own country, Martin-Orme instruments have a favorable reputation locally, as well as in other parts of Canada.

FULL OF INFORMATION.

An attractively gotten up and profusely illustrated 120-page catalogue has reached us from the supply house of G. F. Baker & Co., of London, England. This text book contains valuable details regarding a very complete list of piano, organ and player piano sundries, in which this firm specializes, as announced in their trade advertisement on another page.

The descriptions include piano trolleys, piano, player piano, organ, pipe organ tools, machinery, tuner's kits, iron frames, music wire, castors, piano lamps, panels, mouldings, stock covers for sheet music, and many other lines of interest.

Messrs. Baker & Co. call special attention to the under-mentioned lines that they themselves have introduced, and which they state cannot be obtained elsewhere: "Perfecta" Brushing Brooch for the use of action makers; "Grippa" key cramps, of interest to repairers of piano and organ keys; micrometer gauge; vellum binding tongs; "Adhesif," a liquid glue-cement; "Cellulobrite," a polish for celluloid and ivory keys; "Novelty Slip" grip cramp and Baker's "Perfect" cutting pliers.

Any bonafide dealer, repairer or manufacturer may obtain the Baker list upon request.



The Crest
of
Quality

MAGNETS

That Attract Buyers

are the stamp of pianos and players that you need as a basis for your fall trade. Willis instruments are all that—and more. An owner of one has referred to it as "The piano that makes the home complete."

There is no piano or player piano made in this country that surpasses the Willis. It's position is fittingly described by a passage from the "Merchant of Venice" which points out that "A substitute shines brightly as a king until a king be by."

We have the sole selling rights for the celebrated

KNABE UPRIGHTS
AND
GRANDS

in Canada.



Style "J" Lonis XV. Willis Player

With the Willis line on your floor there is no disquieting thought about keen competition. Their rich and sweetly singing tone impress inquirers. The dainty case finish and design win instant approval.

If you are looking ahead in the piano business, the scener you can secure a Willis representation, the better for you in all ways—always.

WILLIS & CO., LIMITED

FACTORIES: ST. THERESE, P. O.

HEAD OFFICES: 580 St. Catherine Street West, MONTREAL, P. Q.

MONTREAL LETTER.

PRESENT trade is decidedly uninteresting, and the season is being taken advantage of to go on holidays. Vacation trips have been the order of the day for some weeks, and the depleted staffs remaining in charge of the warehouses have no difficulty in taking care of the trade. There is no lack of optimism, however, as to the future. The majority of the warehouses close at one o'clock on Saturdays during July and August.

"Real summer heat, so long deferred this year, is finally upon Montreal, with sufficient intensity to satisfy the aesthetic taste of His Satanic Majesty, and with the scorching Old Sol has come the usual demand for talking machines and records of the lighter variety for seashore and country homes," said the Canadian Graphophone Company, who have put through of late some nice sales of Columbia talking machines.

Mr. William Thomson, Jr., of Vancouver, B.C., passed through Montreal on his way to Glasgow, Scotland.

Mr. G. J. White, of the Berliner Gramophone Co., spent two weeks in Toronto, relieving the manager of His Master's Voice Gramophone Co., while the latter had his annual holidays.

Messrs. Layton Bros., of this city, have been made distributors for Quebec Province, of "the needle you don't have to change," made by the Permanent Phonograph Disc Needle Company, Inc., of Chicago.

Mr. Harry N. Briggs, the newly-appointed sales-manager for Hurteau Williams & Co., Ltd., has returned from Winnipeg, where he was relieving Mr. E. C. Seythes in the management of Cross, Goulding & Skinner, while the latter was on his Western trip.

"Walking along the great retail street in the great metropolis of Montreal," said Mr. H. C. Lowrey, in some complimentary remarks concerning the up-to-dateness of the Delmar Music Co. of this city, "I was halted by the sweet strains of one of those old ballads rendered on the piano by an expert player. Just across the street, brilliantly illuminated, was the popular Delmar Music Store. On a little gallery just over the open door and in plain view of the passing throngs stood a piano with the back to the window (French style) from which the glass had been removed, thus bringing the back of the piano in direct contact with the outside air. The top of the piano was raised in such a manner as to throw the sound outward. The player used always the loud pedal. Strolling across the street I entered the store and soon was talking with the genial manager, Fred Scroggie, who said, 'That piano stunt is the best trade getter we ever used. It is a winner and keeps the cash drawer bell ringing continually. We have tried all kinds of schemes, we have advertised extensively, sent out canvassers, employed singers behind the counters, but this plan is the best ever, for every person that comes in here now is a purchaser, while before we had curiosity seekers. Every person that hears that piano playing stops—listens—looks and sees The Delmar Music Store. If he needs music he comes in and buys, if not the name is so indelibly impressed on his mind that the first time he needs music he thinks of the Delmar and eventually comes here to make his purchases. If any of his friends want music he suggests The Delmar. After

hear, & that piano he tells his people about it when he gets home and tells his friends. You can just bet that stunt is the best ever.'"

Gervais & Whiteside are handling more than enough Karn-Morris goods to make good during the slow months, and like the rest of their brethren in the piano business, are able to look with the greatest optimism on the future.

The Leach Piano Co., Ltd., are now comfortably housed in their new warehouses on the north side of St. Catherine Street, and have not found that their removal has deteriorated business in any shape or form, as the demand for Bell and Gourlay instruments still continues unabated.

Layton Brothers have the highest expectations for a bumper fall trade, and expressed themselves to the tune that they could not find fault with business conditions as existing this summer, all makes handled showing equal recognition.

J. A. Hurteau & Co., Ltd., are featuring the Weber with splendid success, and if they keep up their present volume of selling, this make will easily be rated among the leaders.

Through the efforts of Willis & Co., Ltd., Newcombe pianos and players continue to receive prominence in Montreal, where they have many admirers, and where the Newcombe's reputation extends over many years.

"The Old Reliable," by which name the product of the Dominion Organ & Piano Co. at Bowmanville, Ont., is known, is proving a good summer seller, as the records at Willis & Co.'s show, this firm having the local agency.

J. W. Shaw & Company claim they find the Gerhard Heintzman an all round seller, summer, winter and all times, and that the number of instruments sold this June, July and August, to date, is far in excess of the same months in 1912.

Hurteau, Williams & Co., Ltd., have of late supplied a large number of New Scale Williams & Ennis instruments to out of town points, as well as handling a goodly number of sales locally.

The Mendelssohn is still in the ring said Foisy Freres, the able exponent of this popular product, and the volume of business contracted of late compares favorably with that of last year.

Evans Bros. goods have of late been very much in the lime light, and the local representative, J. W. Mullolin, is delighted with the results obtainable, and is looking forward to a continuity of the same.

Manager Coleman, of R. S. Williams & Sons Co., Ltd., states that sales in the Montreal branch for the summer months has shown most wonderful strides, as compared with last summer's business. Mr. Coleman is still receiving congratulations on the arrival of an heir, a few months ago, to brighten his home.

The Eolus Organ Blower Co. have been registered as doing business in Montreal.

Work on the large addition being built by Willis & Co., Ltd., to their factory at St. Therese, is being energetically pushed. In the absence of Mr. A. P. Willis, who has been touring the Maritime Provinces, Mr. Patterson makes frequent visits to the plant. A Journal representative accompanied him recently on a visit to the

factory, and was amazed at the size of the addition which is designed to provide an output of 6,000 instruments per year, though the firm do not expect to reach this figure for some time. It is expected that the building will be complete by October first, and will add 50,000 feet of floor space. In the meantime the factory management is constantly being urged to get more instruments through to supply the demands of the head office for both local and wholesale trade.

The employees of the Berliner Gramophone Co. have settled down after their first annual picnic and excursion, of which they still have pleasant recollections. The steamer "White Star" was chartered for the occasion, to take the party to Lavaltrie, where a keenly contested programme of sports was run off. All departments were closed for the day at Berliner headquarters. The accompanying snapshots were taken at the picnic.



At the Berliner Employees picnic, showing start of 100 yard dash, start of the Ladies race and Mr H. S. Berliner, who was one of the interested participants.

CECELIA'S VERSION OF IT.

The Importance of the Talking Machine Record Business, as outlined by "Ceceilia," in one of the leading Dailies in the Maritime Provinces, is worthy of note, apart from whether or not the figures quoted are correct.

Practically every singer of note in the world is under contract with some talking machine company to make records, which are eagerly snapped up by the public at prices from less than a dollar to seven dollars each. The amount of money paid to artists each year by these companies is estimated at \$1,000,000. This does not include the expense of equipping expeditions which are sent to every corner of the globe in order that records of native talent may be made.

At first the great artists were loath to make records. They thought that it was inartistic and that they would be accused of being money-chasers. The companies offered four arguments which induced them to change their minds. First, it was pointed out that by means of the talking-machine the singer's voice could be heard by anyone having money enough to buy a talking machine and the record. This extended the singer's fame and helped to make it permanent. Second, the monetary inducement was made so attractive that the offer could not well be resisted. Third, the argument was made that records were so perfected that the reproduction would do the singer no injustice. And fourth, it was driven home that one gifted by nature with a voice of grand opera caliber should not sing to an audience of a few thousand auditors a night, but should give the entire world an opportunity to hear that voice.

"FOR THE WORK YOU DO."

"It isn't so much the wages you get
For the long day's toil and tug and sweat,
It isn't so much the number of plunks
You get for the sale of yourself in chunks,
Or how many simoleons bright
You find in your envelope Saturday night,
It isn't that that counts with you,
It's what you get
With what you get
For the work you do.

"If your wage is as big as that of the boss
And your balance shows on the side of loss
When you've paid your weekly bills
For food and clothes and squills and pills,
And what you waste in various ways,
If all of it goes and none of it stays,
Still you know it's true,
It's what you get
With what you get
For the work you do.

"If your pay is small and you live within it,
If you quit work richer than you begin it,
If you have a little from what you make
For the rainy day that's sure to break,
Then you are richer far than he who looks
Far better off on the company's books,
It isn't the money that's paid to you—
It's what you get
With what you get
For the work you do."

OUR LONDON LETTER.

TO enable more firms to exhibit this year, the management of the Western Fair, London, are building a 60 x 75 ft. addition to their main building. This will permit all the local piano houses to secure space to display their various pianos, players and talking machines, and it is understood that they all are planning to be there with an exhibit.

Conditions at the Sherlock-Manning factory are reported quite satisfactory. The demand for the "20th century pianos and players" is keeping up well, and there is no dearth of orders, particularly from Eastern Canada. Mr. W. N. Manning states that Sherlock-Manning instruments will be displayed at the coming exhibitions at Toronto, London, Halifax, N.S., Fredericton, N.B., Pictou, N.S., and Charlottetown, P.E.I.

Mr. J. F. Sherlock, who has been in the West, more recently in attendance at the Winnipeg Fair, has returned to the Sherlock-Manning headquarters.

Mr. Wilfred Stevenson, office manager of the Sherlock-Manning Co., is living at Port Stanley for the summer months. Port Stanley is within easy access of London, and makes an ideal place for a summer home.

Mr. Windsor, of Pittsburg, a former well-known member of the Canadian piano trade, father of Mr. Frank Windsor, manager of the Nordheimer branch here, and of Mr. A. E. Windsor, factory-superintendent of the Karn-Morris firm at Listowel and Woodstock, is visiting the former son.

Mr. T. J. Howard, general manager of the Newcombe Piano Co., Ltd., Toronto, was recently in town on business.

Mr. N. H. Conley, of Mason & Risch, Ltd., Toronto, was in town attending the banquet given for Mr. C. L. Gray, that firm's local manager, on the occasion of his leaving for an extended trip to the West.

Mr. John A. Croden, of the R. S. Williams & Sons Co., Ltd., formerly of London, was in this city for a few days.

Mr. J. J. Callaghan, "the Martin-Orme man" in London, has returned from a week's holidays. Mr. Callaghan is treasurer of the London Piano Merchants' Association.

A recent addition to the music stores of London is that of Mr. A. G. Baylis, located at London East.

Mr. E. S. Crawford, who looks after the local interests of Heintzman & Co., was out of town on business when the Journal representative called.

Manager D. Frank Smith, of the Gourlay, Winter and Leeming branch, had an excellent educational display in his window. It contained a piano with the entire front off, so as to show the interior of the piano, which always attracts attention. Beside this was a piano back bearing a neat card with the wording "Back Structure—Note Material and Workmanship." Mr. Smith, who knows farming from the practical side, states that barring accident, the agricultural district, of which London is the centre, will this year harvest the best crops they have had in fifteen years. Mr. Smith is taking his holidays early in August.

Mr. Frank Windsor, manager of Nordheimer's London branch, had just returned from spending a week-end with his brother in Listowel, and reported good business in July, both in Nordheimer pianos and small

goods. Mr. Windsor is well equipped for the musical instrument selling game, having had a long experience in band and orchestra work and piano tuning, in addition to selling pianos, both in the West and in the East. His views on overhead expenses and operating costs, as also his reminiscences of the earlier days of the piano and organ trade in different parts of Canada, are very interesting.

The Journal man happened into the office of Mr. William McPhillips, the genial president of the London Piano Merchants' Association, in time to see two orders for Gerhard Heintzman pianos which had come in, asking for immediate shipment. With the thoroughly well established business that he has, Mr. McPhillips is never much troubled about trade conditions. He also has a large sheet music and talking machine trade. The advance list of Edison records occupied a prominent place in the large show window.

Mr. J. E. Keenleyside, the secretary of the London Piano Merchants' Association, has just completed arrangements to handle the Newcombe line of pianos and players in London and vicinity. Mr. Keenleyside carries Karn, Bell and Morris lines, as well as Columbia products and sheet music. His son Gordon is associated with the business. Secretary Keenleyside considers the list of rental charges posted in each store, as also the standardization of prices for packing and piano boxes, a great help in business.

Prior to his leaving on a trip through Western Canada and to visit his home in Seattle, Mr. C. L. Gray, the Mason & Risch manager here, was tendered a banquet by his staff at the Teumseh House. Mr. N. H. Conley of the firm's head office was present, and acted as chairman. A very pleasant evening was spent, and the speeches by Mr. Conley, Mr. Gray, Mr. F. H. Fetherston, manager of the Victrola department, and other members of the staff were interesting to all present. The M. & R. staff are justly proud of their new quarters, and look forward to a fall of activity in all departments.

Mr. W. E. Arthur, who has charge of the piano department at the Mason & Risch branch, is acting manager in the absence of Mr. C. L. Gray, who is taking a trip through to his home in Seattle.

Mr. M. J. Comiskey, secretary-treasurer of the Evans Bros. Piano & Mfg. Co., Ltd., Ingersoll, has returned from his fortnight's vacation.

CONSIDERING FACTORY ADDITION.

The Evans Bros. Piano Co., of Ingersoll, closed the first six months of the year with the largest output in the history of the company for the same period of time. Indeed so great has become the demand for the pianos and players made by this old established company, that they are seriously considering the advisability of putting up a large addition to their factory in the very near future. This condition of affairs is naturally very pleasing to those whose time and efforts are spent in maintaining the standing of the Evans Bros. instruments and in looking after the best interests of that increasing list of dealers, who feature these pianos and players. These men are Mr. W. K. Watterworth, president, and Mr. M. J. Comiskey, secretary-treasurer.

NEW RECORDS

Advance lists
for September

COLUMBIA RECORDS

FOR SEPTEMBER.

SYMPHONY DISC RECORDS—\$1.50.

- 45184 Campanella (Liszt) Leopold Godowsky.
Hark, Hark, the Lark! (Schubert-Liszt) Leopold Godowsky.
45185 Nocturne in F-flat (Chopin) Leopold Godowsky.
Prelude in B-flat (Chopin) (A) Prelude in F Major (Chopin)
Leopold Godowsky.

12-INCH SINGLE DISC RECORDS—\$1.50.

- 30536 Lontain Passé, Mazurka (Mayer) Ysaye.
45188 Irish Love Song (Lang) In English, with orchestra. Carlotta
White.
The Last Rose of Summer. In English, with orchestra. Carlotta
White.

- 45187 I Lombardi (Verdi) Pilgrims' Chorus. Elbery Band, Taddeo di
Girolamo, Conductor.
Cappella (Bellini) Entr'acte of Valse, Elbery Band, Taddeo di
Girolamo, Conductor.

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

- 41357 Go, Pretty Rose (Marziale) Grace Kerns, Soprano, and Craig
Campbell, Tenor. Orchestra accomp.
Asthore (Proter), Craig Campbell, Tenor. Orchestra accomp.
41358 Flower Song (Lange) Marietta Giani, Violinist.
Robin Adair, Scotch melody. Violoncello Solo by Jean Schwilfer.
41359 The Drink Cure. Nat. Wills, Comic monologue.
Comic Medley Song. Nat. Wills. Orchestra accomp.
41354 Borrow from Me (Williams) Bert Williams, Baritone. Or-
chestra accomp.
On the Right Road (Williams) Bert Williams, Baritone.
Orchestra accomp.
41356 Everybody Snap Your Fingers With Me (Puck) Al Johnson,
Baritone. Orchestra accomp.
That Little German Band (Fischer) Al Johnson, Baritone. Or-
chestra accomp.
41359 Sweethearts (Hobart) "Sweethearts." Grace Kerns, Soprano,
Orchestra accomp.
Sweethearts (Hobart) "Every Lover Must Meet His Fate."
Red Miller, Tenor. Orchestra accomp.

10 INCH DOUBLE DISC RECORDS—85c.

- 41355 We've Got a Parrot in Our House (Mair) Byron G. Harlan,
Tenor, and Arthur Collins, Baritone. Orchestra accomp.
They've Got Me Doing It Now (Berlin) Eddie Weston, Tenor.
Orchestra accomp.
41361 Mammy's Fireside (Carroll) Byron G. Harlan, Tenor, and
Arthur Collins, Baritone. Orchestra accomp.
Let Her Go, Let Her Go, Let Her Go (Jentes) Walter Van
Brunt, Tenor. Orchestra accomp.
41353 It Takes a Little Rain With the Sunshine to Make the World go
Round (Carroll) Henry Burr, Tenor, and Edgar Stoddard,
Baritone. Orchestra accomp.
A Little Love, a Little Kiss (Shest) James Reed, Tenor. Or-
chestra accomp.
41360 There's a Girl in the Heart of Maryland (Carroll) Henry
Burr, Tenor, and Edgar Stoddard, Baritone. Orchestra
accomp.
When I Dream of Old Erin (Friedman) Walter Van Brunt,
Tenor. Orchestra accomp.
41354 Stars and Stripes Forever (Sousa), Guido Deiro, Accordion
Solo.
Deirino Polka (Deiro), Guido Deiro, Accordion Solo.
41349 The Old Plaid Shawl (Haynes), Henry Burr, Tenor. Orchestra
accomp.
The Singer Was Irish (Murphy and Castling), Henry Burr,
Tenor. Orchestra accomp.
41355 Asha (Lindsay), Prince's Orchestra.
Girlish Charms (Holt) Howard Kopp, Bell Solo. Orchestra
accomp.

12-INCH DOUBLE DISC RECORDS—\$1.25.

- 45186 The Charmed Top (Roccelli), Bertram Schwahn, Baritone.
Orchestra accomp.
The Chase (Maffei), Bertram Schwahn, Baritone. Orchestra
accomp.
45186 Gold and Silver Waltzes (Lehar). Dance Music. Prince's
Orchestra.
For Love of Art Waltz (Lancke), Dance Music. Prince's
Orchestra.

NEW EDISON RECORDS.
FOR SEPTEMBER.

BLUE AMBEROL CONCERT—\$1.00.

- 28172 Good-Bye, Sweet Day (Kate Vannah) Christine Miller
Contralto, orchestra accomp.
28173 Rondo (Op. 94) (Dvorak) Paulo Gruppe
Violoncello, piano accomp.
28174 Ologone from Pagliacci (Leoncavallo) Thomas Chalmers
Baritone, orchestra accomp.
28175 Sing, Smile, Slobber (Charles Gemmed) Marie Rappold
Soprano, orchestra accomp.

BLUE AMBEROL REGULAR—85c.

- 1829 Favorite Airs from Pique (Gilbert and Sullivan)
Edison Light Opera Co.
Orchestra accomp.
1824 It Takes a Little Rain with the Sunshine (Harry Carroll)
Walter Van Brunt
Tenor, orchestra accomp.

- 1825 Ciribiribin—Waltz Song (A. Pestalozza) Elizabeth Spencer
Soprano, orchestra accomp.
1826 Light Cavalry Overture (Franz Von Suppe) Edison Concert Band
1827 Sail on Silvery Moon (Ernie Erdman)
Albert H. Campbell and Irving Gillette
Tenor, orchestra accomp.
1828 Kathleen Mavourneen (F. W. Nicholls Crouch) Mrs. Clarence Eddy
Contralto, orchestra accomp.
1829 Down by the Old Mill Stream (Ed Taylor) Vernon Archibald
Baritone, Orchestra accomp.
1830 A Woman's Smile—The Frofly (Rudolf Friml)
Charles W. Harrison
Tenor, orchestra accomp.
1831 I Would That My Love (Felix Mendelssohn)
Elizabeth Spencer and E. Eleanor Patterson
Soprano and contralto, orchestra accomp.
1832 I'll Change the Shadows to Sunshine (Ernest R. Ball)
Irving Gillette
Tenor, orchestra accomp.
1833 When Michael Dooley Heard the Bodley, Bodley (Harry Von
Tilzer) Billy Murray
1834 The Little Flatterer (R. Kilenberg) Charles Daub
Hells, orchestra accomp.
1835 Gathering Home (W. Ogden)
Harry Athome and James F. Harrison (John Jones and
Frederick J. Wheeler)
Sacred orchestra accomp.
1836 Ragtime Regiment Band (Melville Morris)Edward Meeker
Cotton song, orchestra accomp.
1837 Clamy Green Billy Golden and Joe Hughes
Vaudville sketch
1838 I Love You, California (A. E. Frankenstein)
Knickerbocker Quartet and Elizabeth Spencer
March song, orchestra accomp.
1839 I'd Do as Much for You (Harry Von Tilzer)
Ada Jones and Billy Murray
Conversational duet, orchestra accomp.
1840 Just Plain Dore Van Avery
Vaudville speciality
1841 In My Harem (Irving Berlin) Billy Murray
Comic song, orchestra accomp.
1842 La Rauba—Tango (J. Tim Bryson) National Promenade Band
For dancing
1843 Good Bye Boys Medley Two-step National Promenade Band
For dancing
1844 Melinda's Wedding Day (Al Piantadosi)
Arthur Collins and Byron G. Harlan
Comic duet, orchestra accomp.
1845 Daddy Has a Sweetheart and Mother Is Her Name (Dave Stampfer)
Mannal Romain
Tenor, orchestra accomp.
1846 There's One in a Million Like You (Jesh Schwartz)
Walter Van Brunt
Tenor, orchestra accomp.
1847 The Whip March (Abie Holzmann)New York Military Band

FOUR-MINUTE WAX RECORDS.

- Made over since Blue Amberol Records were put on the market, and
added to Blue Amberol Catalogue.
1848 Moonlight Bay (Vocal, orchestra accomp.)Premier Quartet
1849 Holy, Holy! Lord God Almighty! (Rev. John B. Drykes)
Edison Mixed Quartet
Sacred, organ accomp.
1850 Dream Faces (W. M. Hutchinson), Elizabeth Spencer and Chorus
Soprano, orchestra accomp.
1851 Why Did You Make Me Care! (Alfred Solman)
Charles W. Harrison
Tenor, orchestra accomp.
1852 I Laughed at the Wrong Time (Stewart) Cal Stewart
Laughing song, orchestra accomp.
1853 I'm Looking for a Nice Young Fellow Who is Looking for a Nice
Young Girl (S. R. Henry) Ada Jones and Chorus
Serio comic, orchestra accomp.
1854 Always Gallant Polka (P. Fairbairn)Albert Benzer
Xylophone, orchestra accomp.
1855 What a Friend We Have in Jesus (C. C. Converse)
Edison Mixed Quartet
Sacred, orchestra accomp.
1856 Where the Silvery Colorado Wends its Way (Charles Averil)
Irving Gillette and Chorus
Tenor, orchestra accomp.
1857 Memories of Home (Fr. Gutmann)Venetian Instrumental Trio
Violin, flute and harp
1858 Silver Star (Charles L. Johnson) (Ada Jones and Billy Murray
Indian love song, orchestra accomp.
1859 Hula Hula Medley, Two-stepNational Promenade Band
For dancing
1860 Darling Nellie Gray (G. R. Hanby) Metropolitan Quartet
Vocal, orchestra accomp.
1861 Wedding of the Winds Waltz (John T. Hall)Edgar L. Davenport
1862 God is Love, His Mercy Brightens (Conradin Kreuzer)
Agnes Kimball, Reed Miller and Frank Croston
Soprano, tenor and baritone
1863 William Tell Overture (G. Rossini)Edison Concert Band
1864 Alexander's Ragtime Band Medley Fred Van Eps
Banjo, orchestra accomp.
1865 Old Black Joe (Poster-Van der Stucken), Knickerbocker Quartet
Vocal, orchestra accomp.
1866 Uncle Jack's Huskin' Bee. Farm sceneCal Stewart and Co.
1867 Teddy Bears' Picnic (John W. Bratton)
American Symphony Orchestra
1868 Lascia (F. Desprez) RecitationEdgar L. Davenport
1869 When the Evening Bells are Chiming Songs of Auld Lang Syne
(J. Fred Helf)Manuel Romain
Sentimental ballad, orchestra accomp.
1870 The Butterfly (Theo. Bendix), Eugene C. Rose and George Rabel
Flute and clarinet, orchestra accomp.
1871 The Golden WeddingAda Jones and Len Spencer
Vaudville sketch
1872 Selection from The Red Mill (Herbert)
Victor Herbert and His Orchestra

1873 When You and I Were Young, Maggie (J. A. Butterfield)
Sentimental ballad, orchestra accomp. Will Oakland and Chorus

1874 Giddle Duet from The Masquerade (Edmond Andry)
Elizabeth Wheeler and Harry Anthony (John Young)
Soprano and tenor, orchestra accomp.

1875 The Rub and the Country Doctor
Byron G. Harlan and Frank C. Stanley
Rube sketch

1876 Characteristic Negro Melody, Male voices... Peerless Quartet

1877 (a) Romance (Schubert); (b) Tarentella (Lacantoni)
Violino, piano accomp. Jose Rosabruna

1878 Jolly Fellows Waltz (R. Volstedt)
Sonsa's Band

1879 Put on Your Slippers, You're in for the Night (Seymour Farth)
Aida Jones
Comic song, orchestra, accomp.

1880 Doctor's Testimonials
Billy Golden and Joe Hughes
Vaudeville sketch

1881 We're Testing Tonight (Walter Kittredge)
Knickerbocker Quartet
Descriptive wartime ballad

1882 Put Your Arms Around Me, Honey (Albert Van Tilzer)
Aida Jones and Chorus
Con song, orchestra accomp.

1883 Moonlight in Jungleland Melody (Dempsey and Schmidt)

1884 Rainbow (Darcy Wenrich)
Aida Jones and Billy Murray
Vocal, orchestra accomp.

1885 Shepherd's Dance (Edward German)
Charles P. Almaime
Violino, orchestra accomp.

1886 Love's Old Sweet Song (Molloy)
Venetian Instrumental Trio
Violin, flute and harp

1887 The Prettiest Little Song of All (Belasco)
Charles Daab
Belts, orchestra accomp.

1888 Marching Through Georgia (Henry C. Work)
James P. Harrison (Frederick J. Wheeler) and Chorus
Descriptive wartime song, orchestra accomp.

1889 Angel's Dream Waltz
New York Military Band

1890 Pinaflore Aires—No. 1 (Gilbert and Sullivan)
Edison Light Opera Co.
Vocal, orchestra accomp.

1891 Pinaflore Aires—No. 2 (Gilbert and Sullivan)
Edison Light Opera Co.
Vocal, orchestra accomp.

1892 Pinaflore Aires—No. 3 (Gilbert and Sullivan)
Edison Light Opera Co.
Vocal, orchestra accomp.

1893 Pinaflore Aires—No. 4 (Gilbert and Sullivan)
Edison Light Opera Co.
Vocal, orchestra accomp.

1894 Under Southern Skies (Lee Ocean Smith)
Mammi Romain and Chorus
Tenor, orchestra accomp.

1905 Officer of the Day (Hull Alpert) and the Hurricane Two-step (Paul)
National Promenade Band

1906 Ende Josh in a Barber Shop (Stewart)
Cal Stewart
Talking

1907 Waiting for the Robert E. Lee (Lewis F. Mair)
Arthur Collins and Byron G. Harlan
Con duo, orchestra accomp.

1908 Gloria from Twelfth Mass (W. A. Mozart)
Edison Mixed Quartet
In Latin, orchestra accomp.

1909 Angel's serenade (G. Braga)
Venetian Instrumental Trio
Violin, flute and harp

1900 The Bloom is on the Eye (Henry R. Bishop)
Harry Anthony and James F. Harrison (John Young and Frederick J. Wheeler)
Tenor and baritone, orchestra accomp.

1901 The Bridge (Longfellow Lindsay)
Knickerbocker Quartet
Male voices, orchestra accomp.

1902 Hear the Pickaninny Band (Seymour Farth)
Walter Van Brunt and Chorus
Con song, orchestra accomp.

1903 Sauerkraut is Bully Medley
George P. Watson
Yodel songs, orchestra accomp.

1904 Extase—Reverie (Louis Ganne)
Tollfson Trio
Flute, violin and violoncello

1905 Pussy's in the Well (George B. Nevin)
Manhattan Ladies' Quartet
Orchestra accomp.

1906 Hum, Tum, Tiddle (Jean Schwartz)
Billy Murray and Chorus
Novelty song, orchestra accomp.

1907 An Easy Job on the Farm
Billy Golden and Joe Hughes
Vaudeville specialty

1908 Old Folks at Home—with Variations (Foster-Meacham)
Andre Benoit
Piano

1909 Seated Around an Old Stave
Murry K. Hill
Vaudeville specialty

1910 Good Bye, Rose (Herbert Ingraham)
Walter Van Brunt
Tenor, orchestra accomp.

1911 Say An Adieu, but not Good Bye (Harry Kennedy)
Will Oakland and Chorus
Comter-tenor, orchestra accomp.

1912 The Show Troupe at Pumpkin Center (Stewart)
Cal Stewart
Talking

1913 I Love to Tell the Story (W. G. Fischer)
Edison Mixed Quartet
Sacred, organ accomp.

1914 Moonlight Dance (Herman Finck)
American Standard Orchestra

FOUR HAWAIIAN RECORDS.

1915 Waiatale (Waltz Song) (Major Kealake)
Toots Paka's Hawaiians

1916 Pulpe (Waltz Song) (Prince Lelelohoku)
Toots Paka's Hawaiians

1917 Tomi! Tomi!—Hawaiian Hula (Solomon Hailama)
Toots Paka's Hawaiians

1918 Lanani Hula's Hawaii
Toots Paka's Hawaiians



VICTOR RECORDS FOR SEPTEMBER.

Manufactured by
BERLINER GRAMOPHONE CO., LTD., MONTREAL

10-INCH D. 8.—90c.

17361 It Takes a Little Rain with the Sunshine to Make the World Go Round (Macdonald-Carroll)
Walter Van Brunt and Chorus
Seat Sunday at Nine (Lloyd)
Helen Clark-Walker, J. Van Brunt

17370 The Old Refrain—Waltz Song (Molloy)
Lyric Quartet
Where Would I Be (Zemmer)
Orpheus Quartet

17376 Lonesome Moon (Yellen-Cobb)
Helen Clark-Walker, J. Van Brunt
When I Want a Little Loving (Honey)
How I Long for You (Miersch-Larkins-Smith)
Campbell and Barry

17377 Telling (Hood)
Peerless Quartet

17378 That Baseball Rag (Wolf-Jones)
Arthur Collins
In the Heart of the Kentucky Hill (Strubert-Mair)
Will Oakland and Chorus
Back to the Old Folks at Home
Campbell Burr
Whistler and His Dog (Fryer)
Pryor's Band

17381 Somebody's Coming to my Home (Sung in "All Aboard") (Irving Berlin)
Walter J. Van Brunt
You Made Me Love You (I Didn't Want to Do It) (McCarthy-Monroe)
William J. Hatley

17382 Canning—Hyl (Pryor)
Pryor's Band
To Have, To Hold, To Love (Hall)
Conrad Sator and band
Ber Brown, with Pryor's Band

17384 Hail Pennsylvania (Dilley-Laxot)
Peerless Quartet
The Red and Blue (From "School Days") (Pennsylvania)
(Westervelt-Gueckel)
Peerless Quartet

17385 Träumerei (Schumann, Op. 15, No. 7) (Violino) (piano acc. by Chas. A. Baker)
Sasha Jacobson
Berceuse No. 11 (Ronard Op. 20) (Violino) (piano acc. by Chas. A. Baker)
Sasha Jacobson

17386 Flow Gently, Sweet Aton (Burns-Spittin)
Good Miller
The Auld Maid Shawl (Fahy Haynes)
Henry Burr
17387 A Perfect Day (Carrie Jacobs-Bond)
Elsie Baker
Over the Star There is Host (Frank Alder)
Elsie Baker-Frederick Wheeler

17388 I'll Change the Shadows to Sunshine (Graff-Ball)
Helen Clark
You're the Same Old Girl (Young-Williams-Grant)
Hayden Quartet

17389 Asleep in Jesus (Bradbury) (Unaccompanied)
Lyric Quartet
Only Waiting (Sacred Song) (Mass-Villiers)
Frederick Wheeler

17390 In the Heart of a Rose (Wahsh de Carme)
Walter J. Van Brunt
In Apple Blossom Time (Down on the Farm) (Hensel-Daniels)
Hendelberg Quintet

17391 In my Garden of Eden for Two (From "All Aboard") (Giacca)
Marguerite Dunlap-Harry Macdonough
Mysterious Kiss (From the Purple Road) (Stamper-Duncan de Gramont)
Sasha Jacobson

17393 Ask the Flowers to Tell You (From the Tick Tack Man of Oz) (Beaum-Gottschalk)
Marguerite Dunlap-Harry Macdonough
When Dreams Come True (From the album "The Song of Songs Come True") (Bartholomew-Hen-Weddy)
Harry Barr

17394 Theodore Nours's Medley Overture—"The Village Band"
"Dear Old Girl"
"When Uncle Joe Plays"
"On His Old Banjo"
"Lucia Loo"
"That's Why the Violas Live"
"Bolshie up and Down"
"Mars"
Victory's Band
Tip Top Medley Overture—"My Tango Maid"
"Good Bye"
"Ashore"
"Georgia Land"
"I'll Change the shadows to Sunshine"
"Back to the Old Folks at Home"
"To Have, To Hold, to Love"
"O'Hara"
Conway's Band

17379 Longing for Home (Heinswail) (Jungmann, Op. 117)
Neapolitan Trio
Serenade (Kotzschmar)
Tollfson Trio

12-INCH D. 8.—\$1.50.

35309 Honeycomb Express—Medley, Turkey Trot—"My Yellow Jacket Girl"
"My Raggadore"
"There's one in a Million Like You"
Victory Military Band
Tango Medley (Favorite South American Tangos)
Victory Military Band

35310 Anchored (Cowan-Watson)
Allan Turner
The Diver (Rosewig, Op. 129)
Wilfred Gurner

35311 Symphonie Militaire—Allegro (Haydn)
Victor Concert Orchestra
Symphonie Militaire—Bucchetto (Haydn)
Victor Concert Orchestra

10-INCH BLUE LABEL—\$1.25.

45052 Narcissus (Nevin)
Victor Herbert's Orchestra
Melody in F (Rubinstein)
Victor Herbert's Orchestra

45053 Casse Noisette (Nutcracker Ballet) Suite—1, Danse Chinoise; 2, Danse des Mirtilons (Tchaikovsky)
Victor Herbert's Orchestra
Casse Noisette (Nutcracker Ballet) Suite—Danse Arabes (Tchaikovsky)
Victor Herbert's Orchestra

12-INCH 8. S.—\$1.25.

31885 Gems from Sweethearts (Smith-Hebert)—Soldiers' Chorus, "White on Parade"
Solo, "Sweethearts"
Solo, "Lover Must Meet His Fate"
Solo and Chorus, "Jeanette and Her Little Wooden Shoes"
Solo, "Cricket on the Hearth"
Piano (Victory)
Victor Light Opera Co.

64301 Caprice (Ogarew, Op. 51, No. 2) (Piano acc. by Geo. Falkenstein)
Victor Herbert's Orchestra

64341 Elfeen Allanna (Marble-Thomson)
John McCormack

64343 A Little Love, a Little Kiss (Un peu d'amour) (Ross-Silless)
John McCormack

64359 Old Black Joe (Foster)
Clarence Whitehall

10-INCH P. L.—90c.

60104 Twickenham Ferry (Maratelo)
Lucy Isabelle Marsh
60105 Roamin' in the Gloamin' (Lauder)
Harry Lauder

12-INCH B. 8.—90c.

74315 1. Venetian Gondola Song—Op. 39, No. 6, F. Sharp minor (Mendelssohn)
2. Spinning Song, Op. 47, No. 4, C major (Mendelssohn)
Vladimir de Pachmann
74337 Legende (Wieniawski, Op. 17) (Piano acc. by Eugene Latsky)
Efrom Zimbalist

- 10-INCH VICTROLA—\$2.50.
 87125 *Sonno e fantasia* (La Gunguetta) (Gensse-Capodongo) (In Italian) Tito Ruffo
 87162 *Gnathos' a Lupa* (Lucy Mason) (In Italian) Enrico Caruso
 10-INCH VICTROLA—\$3.50.
 87509 *An Clair de la Lune* (To the Moonlight) (Old Folk Song) (Lully) (Piano arr. by Roscoe Bordson) Geraldine Farrar-Edmond Clement
 12-INCH VICTROLA—\$3.50.
 88428 *Bonnie Sweet Bessie* (Scott-Gilbert) (In English) Louisa Tetrazzini
 88440 *Still wie die Nacht* (Calm as the Night) (Goetz) (In German) Johanna Gadski
 12-INCH VICTROLA—\$5.00.
 80669 *Trovatore—Mira d'acquerie lagrime* (Let my tears implore thee) (Duet from Act IV., Scene 1., Part 1.) (Verdi) (In Italian) Pasquale Amato

STRONG TREND TOWARDS PIANO INSURANCE.

Manifested Throughout the Trade—Interesting Letter from
 Leyhe Piano Co., to A. G. Hancock, Manager Piano
 Underwriters' Agency of Baltimore, Who
 Has Specialized on This Work.

Here is a letter from a representative piano house in Texas that shows the trend towards the new movement in piano insurance, which is, to use every caution when installment sales are closed so there will be no loss to the dealer in case of fire and the piano is destroyed. The letter is as follows:—
 Dallas, Texas, June 20th, 1913.

Gentlemen:

Having the interest of our fellow-dealers at heart, and knowing from experience the small percentage of contracts you can collect on from the customer after his instrument has been destroyed, we take pleasure in recommending to you The Piano Underwriters' Agency, Baltimore, Maryland, who have the best policy, known to us, both for the dealer and his customer.

First—Their rates are very reasonable—about one-third what we would have to pay the best insurance companies.

Second—They insure for the full amount of selling price, thereby enabling you to protect your equity in the original lease, and gives you an additional CASH SALE. You let the customer carry out his original contract, you placing another instrument of the same value as the first one in his home, and The Piano Underwriters' Agency will pay you WITHOUT ANY DELAY the full amount of the selling price of the instrument burned.

Third—It may be used as a strong point in closing a sale, for it appeals strongly to the prospect, inasmuch as it absolutely precludes all possibility of him losing his equity in an instrument through the agency of fire.

Fourth—This insurance need not cost you a penny—you charge your customer's account with the premium, giving him 30 or 60 days in which to pay same, but it is made a part of the contract, and must be paid before we give him a release on the instrument.

Fifth—It strengthens your credit, when you can make the statement that your leases are insured for their face value against loss by fire. On the other hand, there is no encumbrance practiced by the customer, as he only gets another instrument of the same value as the one destroyed.

In conclusion, we wish to assure you that no selfish motive or interest prompt us to write this letter, but we just felt it our duty to at least partially acquaint you with this policy—the best in the world for the retail piano man.

Yours very truly,

LEYHE PIANO COMPANY,
 (Signed) E. H. Alcorn, Secretary.

The A. G. Hancock to whom the letter is addressed is manager of the Piano Underwriters' Agency of Baltimore, Md., a company that specializes in the insurance of pianos. Its trade-mark is the grand piano in flames. Every form of insurance is issued, even to liability of the buyer being unable to keep his payments, whether through sickness or accident. With a policy of the Piano Underwriters' Agency the dealer is assured of another sale, in case the instrument is burned, whereas, if the customer insures it (and in most cases he delays it till too late), the dealer does not secure any more than just the one sale. The expense is so small that most of the dealers prefer to be protected by some of the several forms of the Piano Underwriters' Agency policies.

But to get back to the letter of the Leyhe Piano Co. This letter was sent, taking the proposition of the Piano Under-

writers' Agency, whereby it is agreed that all instruments sold on installments would be covered by their contract, the entry being made out at the time the sale is transacted, with the small premium being charged to the purchaser. In the event that the premium cannot be collected within thirty days, the entry can be returned to the Baltimore office of the Piano Underwriters' Agency, when it will be canceled and no charge made to the dealer.

Mr. Hancock created this fair proposition and additional value to the piano merchants so that the dealer could protect himself on each and every sale. So generous is it that not only are the policyholders accepting it, but it has been the means of securing a number of new clients. This method actually saves all disputes in cases of a loss, looks out for both the purchaser's and dealer's interests, and the customer pays for the premium.

Since this new plan went into effect, it is learned that over 90 per cent. of the customers take advantage of the policy and have paid the premium. Mr. Hancock will be glad to tell any dealer just what this new plan is and how the cost of it may be paid by the piano buyer, as well as details on the other forms of piano policies issued by the Piano Underwriters' Agency, Baltimore, Md.

One of the best advertisements for any insurance company is its promptness in paying its claims. The Piano Underwriters' Association prides itself upon promptness, and takes the same interest in paying a claim as it does in its own policies. Many of the leading retail houses in the country have shown their appreciation of the Piano Underwriters' Association prompt payment service by testimonial letters. (Adv't.)

COPYRIGHT CASE AT EDMONTON.

Word comes from Edmonton that Chappell & Co., Ltd., of London, Eng., and Toronto, issued an injunction "to restrain the defendant, his servants and agents, Gourlay's Music Store of Jasper Ave., West, from infringing the plaintiffs' copyright in a certain song known as 'Dear Heart,' words by C. Clifton Bingham, music by Tito Mattei, a certain other song known as 'Willow Tit Willow,' from the Mikado opera by Gilbert & Sullivan, and a musical composition known as 'Merry Widow,' composed by Franz Lehár, the copyright of all of which was vested in the plaintiff."

"The evidence produced on the motion proved the plaintiff's ownership and that the defendants had infringed their copyright by selling the compositions in question, which had been printed and published by the De Luxe Musical Company of New York, without the license and consent of the plaintiffs.

"The defendant put in an affidavit to the effect that he had no knowledge of the plaintiffs' copyright in the publications and had no intention of infringing their rights, relying entirely upon the publishers having proper authority for any publication they might issue and put on the market, and expressed his willingness to deliver up or cancel the copies which were then in his possession."

By consent an order was made by Justice Beck, perpetually restraining the defendant from selling the publications in question, and for an accounting of all sales of those particular numbers. All unsold copies of the compositions were to be handed over to the plaintiffs.

Mr. H. B. Sale, second vice-president and treasurer of Hoffman Bros. Co., the Fort Wayne, Ind., veneer firm, in a communication to the Journal, says: "We value our trade with our Canadian customers very highly, and have enjoyed a very pleasant relation with a number of your musical instrument manufacturers for some years past."

NEW PREMISES AT SYDNEY.

The illustrations on this page show an interior and exterior view of the new premises of Smith & Smith, in the Ross Block on Charlotte St., Sydney, C.B., to which reference was made in the last issue. This store is just a few doors north of their former location. Mr. H. V. Smith, who is the owner and only present member of the firm, states that they handle Gourlay, Sherlock-Manning, Karn-Morris and Heintzman pianos and players; Sherlock-Manning and Karn organs; Columbia, Victor and Edison products, and a complete line of small goods and sheet music. The firm's headquarters are at North



View of Smith & Smith's new storefront at Sydney, C.B.

Sydney, on the opposite side of Sydney Harbor, and they have warehouses on Glouce Bay and New Waterford.

The new premises at Sydney are tastily decorated, and both the store and stock have elicited much favorable comment locally.

SUCCESSFUL TALKING MACHINE CONVENTION.

The seventh annual convention of the National Association of Talking Machine Jobbers, which was held at Niagara Falls early in July, was well attended, and has been pronounced very successful. Important matters concerning the talking machine situation in the United States were discussed with profit. Among the papers read were "Advertising as a Business Force," by Louis Buehn of Philadelphia, and "Ideal Service in the Talking Machine Salesroom," by L. J. Gerson, manager of the talking machine department of the Wanamaker stores. A portion of the latter address is given elsewhere in this issue. The following officers were elected for the coming year:—President, J. C. Roush, Pittsburgh; Vice-president, George E. Mickel, Omaha; Secretary, Perry B. Whitsit, Columbus; Treasurer, W. H. Reynolds, Mobile; Executive Committee, O. K. Houck, Memphis, Tenn., James F. Bowers, Chicago, E. C. Rauth, St. Louis, Mo., R. H. Morris, Brooklyn, N.Y., T. H. Towell, Cleveland, Ohio.

The meeting was brought to a close with the annual banquet at the International Hotel.

NEW EXHIBITORS.

A new name among the piano exhibits at this year's Toronto Exhibition will be that of Amherst Pianos. As readers of this Journal know, Amherst Pianos, Ltd., was formed some time ago to manufacture pianos and players at Amherst, N.S., where their new plant is located. This firm, a view of whose factory appears in their initial

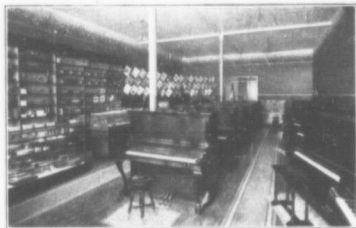
announcement to the trade on another page, announce that in addition to making upright grands and players, they are specializing in stools and benches. Mr. J. A. McDonald, who is well known to the trade, is president and general manager, while the men who make the instruments are George B. Davis, superintendent; Enoch Blundall, F. M. McGuire, W. P. Fishleigh, J. J. Wright, R. J. Baker, Gordon White and C. P. Mculloch.

Both Mr. McDonald and Mr. Enoch Blundall will be in attendance at the firm's exhibit in the manufacturers' Building during the Exhibition, and Mr. Fishleigh will have charge of the player department. The points at which Amherst Pianos are now actively represented include Sydney, Halifax, Moncton, St. John and Fredericton.

BOTH WERE GAME.

This incident dates back perhaps 30 years. David R— was a fairly well-to-do farmer living in one of the best agricultural townships in Ontario. His buildings were in good shape, and he had gathered around him considerable stock, but his bank balance was little more than enough to distinguish it from an overdraft. For some months he had been called on regularly by a piano dealer, who was doing his level best to sell him a piano, at \$425. Finally one afternoon the dealer made an effort to close the sale. The farmer said, "I'll tell you what I'll do, and you can take my offer or leave it, just as you like. I have some vacant land in Manitoba that I've never seen, but am told that it's worth at least \$600. If you're game we'll swap. I'll give you a deed and you fetch along the piano."

Being in comfortable financial circumstances, the piano man, who knew something of the North West from reading, decided to take a chance, and so the deal was closed. Later, when an opportunity arose for him to visit Manitoba, he found his real estate at the bottom of a pond. Only one glance was needed to show that stocks were not the only investments that are sometimes "watered."



Interior view of Smith & Smith's new store at Sydney, C.B.

ANNUAL DANCE ALBUM.

Their annual dance album for the current year, No. 158, is announced by Chappell & Co., Ltd., of Toronto. This issue contains nine good numbers: "The Merry Widow," "Sourire D'Amour," "The Areadians," "Jessamine," "Mr. Jolly Boy," "Catch Me," "Under the Pines," "Merry and Bright," and "The Espada." The folio's cover is an attractive colored one. At the moderate retail price of 50 cents, this album should sell well.

REED ORGANS.

Harry Sykes.

It is certain that a very large proportion, if not the majority of the dealers in musical instruments, are permitting a good share of their profits to escape by their neglect of the reed organ trade. This is particularly so in the West, and it is even more so in Ontario. The dealers here, we think ill-advisedly, given the cheap piano so largely the preference as to leave no margin for the perhaps less impressive instrument, however, much more musical.

There could be no greater mistake than to suppose that the reed organ is a dead issue in the trade. Because the number of reed organ plants have become fewer, and often prices have been reduced to the minimum, is not a certain sign that the ambitions of the organ makers have become satiated, or that their energies have died away. Quite the contrary. There are still reed organ industries whose energies are as great or greater than ever. There are as many reed organs made to-day as ever there were. The only difference is that the reed organ production is now confined to a fewer number of industries, but larger ones and better. And there is as great a diversity of style, as wide a degree of merit in the modern reed organ as in the pianos themselves. We have the cheap and inferior organs and the thoroughly well made and musically artistic reed organs, just as with the pianos. And this is one of the causes of the neglect, on the dealers' part, of the organ, which neglect, as we have said is robbing them of a very good share of the profits of their business.

The cheap organ, the very cheap and inferior organ, has worked proportionately more harm to the reed instrument generally than the stencil piano has done harm to the legitimate piano. The fact that there exist reed organs, whose sole claim to the dealers' notice is their extreme cheapness, has served to force down not only the selling prices, but also the regard, on the public's part, for reed organs in general. The impression is made that organs are not even, in a proper sense, musical instruments. Until the small grand pianos came into vogue the same fate referred to as affecting organs threatened the piano also. To some extent the idea of cheapness did impede the piano in certain classes, and the dawn of the true art piano has replaced the instrument upon its pedestal as the highest attainment, representing almost princely money value in the estimation of the wealthy and aesthetically critical class of musical people.

The reed organ was never meant to compete with the piano. It is an instrument totally different in its musical effects. A big mistake on the dealers' part is the habit of discouraging their customers' call for organs by recommending to them pianos instead. Very often there is a better margin of profit possible in a good organ than a cheap piano. Certainly in time the organ will give way to the piano, and so the dealer may realize another profit in the exchange. These are very elemental things. Every dealer knows all about them.

But many of the dealers, nevertheless, prefer to neglect the reed organ, or to make it the fifth wheel to their business wagon. And this is so not only in large cities, but in smaller places as well. In the latter, the dealer who is wise will stick to the reed organ and en-

courage its sale. For it is the instrument perfectly adapted to the country trade. It is still the ideal thing for the canvasser, for the man whose duty it is to break the way and do the pioneering.

And as long as it is still so easy to secure such old and famous reed organs as the different, well known, Canadian makes, the dealers have no excuse for permitting that branch of their business to languish.

NEW MUSIC

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

27309. "Meet Me Tomorrow Night." Words by Harry Williams and Joe Young. Music by Bert Grant.
27310. "A Midsummer Day." (Idyl). For Piano. By Olivia Alexandrina Homer.
27312. "Come Around and Make Love to Me." Words and music by A. Seymour Brown.
27314. "In the Glory of Your Eyes." Words by Earle C. Jones. Music by Charles S. Danube.
27323. "I Never Met a Bunch of Girls 'Till I Met You." Words by Wm. Jerome. Music by Jean Schwartz.
27327. "They've Got Me 'Round 'Em Some." Medley. Words and music by Irving Berlin.
27334. "Hamilton Centennial." March and Two-Step. By Chas. Wallinger. Hamilton, Ont.
27335. "It's Sunny Alberta for Mine." Words by Henry Smalley. Music by Mayo Evans. Hamilton, Ont.
27336. "Night of the Ball." Waltz. By Chas. Wallinger. Hamilton, Ont.
27338. "Where did you get that girl?" Words by Bert Kalmar. Music by Harry Rack.
27339. "Close, Close, (I Love You So)." Words by Walter Bruce. Music by Gitz Rice.
27340. "Cross the Mason-Dixon Line." Words by Stanley Murphy. Music by Henry I. Marshall.
27341. "Ventrango." By Walter L. Slater.
27342. "The Island of Dreams Come True." Words by Raymond Zirkel. Music by Ned Reese.
27343. "Valse Mauve." Transcription by J. Bodewalt Lampe.
27344. "Honey, Behave." Words by A. Seymour Brown. Music by Johann C. Schmidt.
27345. "This World Would Be a Lonesome Land, Without You, Dear." Words by Earle C. Jones. Music by Charles Hann.
27347. "Seraphina." Words by E. Ray Goetz. Music by J. Val verde.
27348. "When I Want to Settle Down." Words by Harold Atteridge. Music by Jean Schwartz.
27349. "Oh! Those Arabian Nights." Words by Harold Atteridge. Music by Jean Schwartz.
27350. "Buttons on Her Shoes." Words by Harold Atteridge. Music by Jean Schwartz.
27351. "It Won't Be The Same Old Broadway." Words by Harold Atteridge. Music by Jean Schwartz.
27352. "That Good Old Fashioned Cake-Walk." Words by Harold Atteridge. Music by Jean Schwartz.
27353. "Faded Past Man." Words by Harold Atteridge. Music by Jean Schwartz.
27354. "He Blew on His Bugles—no." Words by Grant Clarke and Edgar Leslie. Music by Jean Schwartz.
27358. "Chicken Pie." Words and music by Charles Hann.
27359. "Lam-Te-Dee-De-De-Dum." Words and music by J. R. Shannon.
27373. "Dance of the Bumble-Bees." (Characteristic). By F. H. Losey. Op. 285.
27374. "Capitola." March Two-Step. By F. H. Losey.
27375. "Bliss Frolic." Dance Caprice. By F. H. Losey. Op. 279.
27376. "Pierce was the Wild Willow." Hymn Anthem. Words by J. M. Neale. Music by Fred. Moore Howard. Anglo-Canadian Music Publishers Association, Limited, Lond., Eng., and Toronto.
27378. "Sweet Savannah Sue." Words by Powell I. Ford. Music by J. Caldwell Atkinson.
27379. "Tickle the Teories." Words by Earle C. Jones. Music by Wallie Berger.
27389. "The Golden Stairs of Love." Words by Harold Atteridge. Music by Jean Schwartz.
27396. "Romance." Words and music by Ernest J. Schuster. Whaley, Royce & Co., Limited, Toronto.
27402. "I Don't Want To." Words and music by A. Seymour Brown.
27403. "Sailing Down The Chesapeake Bay." Words by Jean C. Havez. Music by George Botsford.
27404. "Folly" (The Fool Song.) Lyric by L. Frank Baum. Music by Louis F. Gottschalk.
27406. "Pauline." Words by Harold R. Atteridge. Music by A. W. Brown.
27407. "Strongheart." (Indian Song). Words by Harold R. Atteridge. Music by A. W. Brown.
27408. "Ragging the Nursery Rhymes." Words by Harold R. Atteridge. Music by A. W. Brown.
27409. "Whistling Cowboy Joe." Words by Harold R. Atteridge. Music by A. W. Brown.
27410. "My Irish Romeo." Words by Harold R. Atteridge. Music by A. W. Brown.

ELECTRIC PIANOS AND ORCHESTRIONS
Growing in Popularity—Handled by Conservative
Dealers—Wide Range of Styles and Music
Rolls Made.

SEVERAL reasons are given for the rapidly increasing volume of sales in automatic pianos and orchestrions. Among them are the success of the ordinary player piano, the more artistic case designs produced by the manufacturers, the simplification of the mechanism so that repairs are seldom necessary, and the fact that the simplified player devices are better understood by the tuners, who have acquired a good knowledge of the regular player piano action. There is also the influence exercised by the success that a few well known houses have achieved from their orchestration departments.

One of the officials of a firm specializing in the manufacture of this line points out that the very satisfactory results met with by individual operators who went into cities practically strangers, is only an indication of what a piano dealer, with his connection and local prestige might do. A salesman submits that the moving picture houses are liberal patrons of the automatic instruments and are easy to sell. "You can," he says "spot the successful moving picture theatre by the crowd out in front waiting in line to buy tickets. The man without the instrument is forced to buy because he sees his competitor walking away with the business. One argument that is always potent with the moving picture proprietor is that he saves the price of an orchestra. Even if he only employs a pianist and a drummer, he can't get them so cheaply as he can the automatic instrument."

In Canada there are, it is estimated, over 2,700 drug stores, hundreds of hotels, and thousands of restaurants, club rooms, skating rinks, ice cream parlors, waiting rooms and other places upon which a dealer handling this class of instruments can center his efforts. That represents a considerable volume of business that someone should get, and it remains for each individual piano merchant to figure out to what extent it applies to his own business.

S. A. Lichtenstein, of the Peerless Piano Player Co. states that "some dealers are putting pianos out on a percentage basis themselves, paying from 20 to 50 per cent. of the receipts for the renting privilege. Take the case of an ordinary cafe. An electric piano in it will average about \$10 a week. This is a conservative figure. If the operator gives 25 per cent. of the receipts, he nets for himself \$30 a month, which on certain styles of instruments he would be willing to accept as a monthly payment toward the sale of the instrument. If it is not desirable to sell the instrument, the operator gets these payments indefinitely. No matter how much he takes out of the piano, he always owns the instrument. I know of one case where a dealer, who had a piano out in this fashion, took in \$4,000 before he had any expense of overhauling it.

"One good argument for the electric piano is in the matter of payment to the manufacturer. A party will take thirty months sometimes to pay for an ordinary piano. In that time the electric piano more than pays for itself. I have known of dealers who have been asked to make remittances, and in order to meet notes have

sent out a collector and gathered more than enough to pay their pressing indebtedness from the instruments working in cafes and other places. It must not be forgotten, also, that the electric piano or orchestration sells for a great deal more money than the manual piano does. In the case of the salesman, he can make more money if he sells electric pianos on commission."

VIOLIN FIRM ADDS TRAVELLER.

Mr. W. H. Henstridge, who has been with the violin firm of Beare & Son, London, for several years, calling on the trade in England for that house, has arrived in Canada, where he will travel for the same firm, from their Canadian headquarters in Toronto. Mr. Henstridge is a musician of experience, and thoroughly conversant on the subject of violins, which with him is a hobby, as well as his business.

This addition to Beare & Co's Canadian staff was made necessary by the increased number of dealers who have taken up the retailing of small goods more seriously, as a profitable department in the music store, thereby increasing the number of violin sales.



Mr. W. H. Henstridge

Mr. P. Bone, who is known to many in the trade, as he has travelled through to the Western coast, and has just recently been east to Montreal and Quebec, reports good results from summer trade.

Both these gentlemen are arranging to be at the firm's warehouses, 117 King St. West, during both weeks of the Toronto Exhibition, at which time no doubt, many of the small goods dealers will take advantage of the opportunity to call and look over the Beare & Son lines.

The valuable collection of antique musical instruments, manuscripts and books that have comprised so interesting a museum at the salesrooms of the R. S. Williams & Sons Co., Ltd., Toronto, and which are the personal property of Mr. R. S. Williams, head of that firm, have been loaned to the Royal Ontario Museum of Archaeology, located on Bloor Street, Toronto. Mr. Williams' collection is one of great value, and his generosity in thus placing it should be greatly appreciated by the general public.

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

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

Bohne Piano Strings

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



W. BOHNE & CO.

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134th STREET and BROOK AVE., NEW YORK.

TRADE NEWS.

The Johnson Piano Co., Hollis St., Halifax, N.S., have been conducting a midsummer piano clearance sale.

Mr. A. J. Seyler, of the Nordheimer Co., Toronto, began his fortnight's holidays on the Saturday preceding Toronto's civic holiday.

Mr. Laurie, auditor for the Columbia Graphophone Co., has just paid the company's head office for Canada one of his regular official visits.

Mr. Victor Michaelis, of His Master's Voice Gramophone Co., Toronto, has returned from a very enjoyable "fishing vacation." Report says they bit well too.

Canada's imports in musical instruments for the twelve months ended April last, were \$2,088,618, as against \$1,599,795 the year before. The former total includes \$117,507 from the United Kingdom, and \$1,751,763 from the United States.

Mr. H. Fincham, recently with Heintzman & Co., London, is now on the staff of the R. S. Williams & Sons Co., Ltd., Toronto. Mr. Fincham, who has many years' experience in the piano business, commenced his career with the R. S. Williams Co., in their London branch.

Mr. G. J. White of Montreal, has returned to that city after a two weeks' sojourn in Toronto, during which time he was occupying the manager's chair at the office of His Master's Voice Gramophone Co., while Mr. Michaelis was having his annual holidays.

Mr. C. H. O. Houghton, of New York, who has been selling veneers and cross-banding to the Canadian trade for almost the average lifetime, recently visited his various Canadian customers. Mr. Houghton, who has seen many cycles of trade depression, opines that the

quiet business heard of in Canada is of a very temporary nature.

Manager Horace B. Billy, of the Perforated Music Co., states that his firm has secured the Canadian selling rights of the "Pistonola," which is a player mechanism that can be installed in any piano. This invention makes use of the ordinary music rolls, and is operated by suction.

An important feature of the programmes to be given at this year's Exhibition by the Irish Guards Band is "Nights of Gladness" waltz, by Charles Ancliffe. This composition, which has had an excellent sale thus far, is being wholesaled in Canada by the Hawkes & Harris Music Co., of Toronto. The piece is also obtainable in the player music roll, from the Universal Music Co., Toronto.

Mr. A. L. Ebbels of the American Felt Co., New York, has been visiting the Canadian piano factories in the interests of his firm. Mr. Ebbels, who is an Americanized Canadian, states that the United States factories are experiencing the same slackness as the Canadian firms, but because of uncertainty as to what the tariff adjustments may result in while in Canada, the scarcity of money is the present obstacle.

The show windows of the Hydro-Electric System's Toronto store are being used to excellent advantage. Large crowds in front viewing their displays are very common. One of their recent strong windows contained a Columbia "Grand" gramofona. Accompanying this was a large, attractive window card, showing Niagara Falls, with a rainbow over it, and containing this expression, "Hydro Harnessed to Harmony."

Dealers Attention !

HOW many times has the thought occurred to you, if we could only supply our customers with a Permanent Phonograph Needle; avoiding the annoyance of constantly changing needles.

Our Permanent Needle is made with a jewel point, set in a steel shaft. The jewel is polished and gives excellent service as to life of record. The tone is most natural, and economy as to expense for needles, for they are guaranteed for one year, in other words one year's service to the user for \$1.50.

Dealers should stock this marvelous improvement in Phonograph Needles for Disc Machines, made in three tones, Soft, Medium, and Loud.

The following distributors in your respective Province will be glad to supply you:—

The Music Supply Co.,
88 Wellington St. W., Toronto, Ont.

Distributors for Ontario.

Layton Bros.,
550 St. Catherine St. W., Montreal, Que.

Distributors for Quebec.

Fletcher Bros., Ltd.,
633 Granville St., Vancouver, B.C.

Distributors for British Columbia.

W. Doherty Piano & Organ Co., Ltd.,
Calgary, Alberta.

Distributors for Alberta.

W. Doherty Piano & Organ Co., Ltd.,
324 Donald Street, Winnipeg, Man.

Distributors for Manitoba and Sask.

Permanent Phonograph Disc Needle Co., Inc.

1128 N. Winchester Ave. - - Chicago, Ill.

Important Announcement

TO THE MUSIC TRADE.



WE take pleasure in notifying the Canadian Music Trade that we have acquired the sole selling rights in Canada of EDITION PETERS.

This Edition needs no introduction to either the Canadian Music Trade or profession, it being world-renowned, and conceded to be the

BEST AND MOST RELIABLE EDITION OF MUSICAL CLASSICS.

In securing control of EDITION PETERS for Canada, we were influenced by the desire to be able to offer to the Canadian Trade an edition of Musical Classics that could be sold without fear or uncertainty respecting copyrights that dealers have been laboring under for some time. Editions of Classics published in the United States are largely reprints of EDITION PETERS, and as such their importation and sale in this country is illegal. We are instructed to protect the rights of EDITION PETERS, wherever they may be infringing by the sale of U. S. reprint editions.

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SOLE AGENTS IN CANADA FOR EDITION PETERS.

CHAPPELL'S

Popular Annual

DANCE ALBUM

50c.

No. 158
CONTAINING

50c.

THE MERRY WIDOW	(Franz Lohar)	Value
SOURIRE D'AMOUR	(Frank Lammer)	Value
THE ARCADIAN	(Lionel Mockton and Howard Tarnot)	Lancers
JESSAMINE	(Paul A. Rubens)	Value
MR. JOLLYBOY	(R. Penno)	Two-step
CATCH ME	(Margaret Cooper)	Two-step
UNDER THE PINES	(Albert Sinner)	One-step
MERRY AND BRIGHT	(R. Penno)	One-step
THE ESPADA	(Ivan Caryll)	March

Violin (or Mandolin) and Cornet Parts.

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Musician's Demands

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.

CHAS. LAVALLEE

Agent for - Besson & Co., of London, Eng.
Pleyel, Blanchet & Co., of Lyons, France.
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lambert Hill - Montreal

Mr. Addison A. Pegg, of Nordheimer's, Toronto, is spending his usual midsummer holidays at Lake Senagog.

The Permanent Phonograph Disc Needle Co., Inc., of Chicago, are now well represented in Canada, which should affect the marketing of their permanent phonograph needle. The Music Supply Co., of Toronto, have the distributing of this for Ontario; Layton Bros., Montreal, for Quebec; Doherty Piano Co., Ltd., Winnipeg, for Manitoba and Saskatchewan; Doherty Piano Co., Ltd., Calgary, for Alberta, and Fletcher Bros., Vancouver, for British Columbia.

The John Raper Piano Co., of Ottawa, have just recently added a talking machine department, taking on "His Master's Voice" lines. Mr. H. A. Leach, of this firm, is quite enthusiastic over their new branch, particularly in view of the numbers of their customers who have been making enquiries for Victrolas and Victor records. Gramophone sales were recorded on the day following the receipt of their initial stock. Mr. Raper, head of the firm, was among recent piano men in Ottawa to take advantage of the usual summer relaxation to go on a vacation. Lake Lochegan was Mr. Raper's choice for this year's vacation.

\$15,000 worth of musical instruments were exported from Canada to South Africa during the last fiscal year for which figures are available.

Talking machine records of pipe organ music have been suggested. Reproduction of pipe organ music may be difficult to secure, but with the growing popularity of organ recitals, which are doing so much to cultivate a general appreciation of the better music, that class of records should find a ready market.

The band of the Guelph Musical Society, and its able conductor, Mr. W. Philip, were paid a glowing tribute in a recent issue of the musical paper "New York Metronome." On the band's executive committee are several prominent gentlemen, including three eldersmen and Mr. C. W. Kelly, the proprietor of the well known local music store. Guelph's reputation as a musical centre is materially increased through being the home of the Bell Piano and Organ Co., Ltd.

"A real good organ is the only kind I would think of recommending for a church or Sunday School," remarked a dealer the other day. He gave as his reason that in such a building the temperature varied so much that only an organ of the best grade could endure the sudden and frequent changes. "You know very well," said he, "that in many cases for several days at a time

the church is without a fire in it during the winter time, and then it is suddenly heated to a temperature of 70 degrees. That is what puts the organ to a severe, almost an unreasonable test."

IN THE MANAGER'S CHAIR.

Some time ago the story went the rounds of a salesman who was chided for not selling the line in new territory. The goods were not advertised to the trade and the trade naturally could not be interested.

The salesman asked the manager if he could sit in his chair. He did so.

"Now," he said, "I'm a merchant and you're the salesman trying to sell our goods. Just approach me as you would a customer."

"Good morning, Mr. Blank," said the manager, now impersonating the salesman. "I represent the house of Blank."

"The h—l you do!" replied the chair-warmer, his feet crossed on the top of the desk and a cloud of smoke rolling up from a long cigar.

"Yes, and I have a splendid line that I know will interest you."

"The h—l you have!" came the reply, with not even an upward glance.

"You may not be familiar with the goods, but they are exceptional and I'd just like to open my sample case and show you."

"Get to h—l out of here with your samples!" And the salesman pointed to the door.

"Is that the way you're received on the road with our line?" asked the manager after the act was over.

"Exactly," said the salesman.

"Then, by heck, I'll make them take notice."

And he did, with an advertising campaign which has put the line into almost every city and town in the land.

Salesmen need the support of advertising, just as advertising needs the support of the salesman and the house back of it.

For the nine months ended Dec. 31, 1912, Canada's immigration amounted to 417,881, or 14 per cent, more than for the same period of the previous year. From the United States there came 113,789 people, and 334,093 came by way of ocean ports.

"Eternal perseverance is the price of success."

WARNING RE AMERICAN REPRINTS

The following American Reprints of some of the Chappell Copyrights are strictly forbidden in Canada, and any importation and sale of these illegal editions is an infringement of Messrs. Chappell & Co's copyright, and liable to the penalties of the law.

I'll Sing These Songs of Araby.....Clay
An Evening Song.....Blumenthal
A Creole Love Song.....Moncrieff
Queen of My Heart (Dorothy).....Culler
The Garden of Sleep.....DeLara
A Warrior Bold.....Adams
Angus Macdonald.....Rowket
Across the Stream.....Rowket
Beauty's Eyes.....Tosti
Venetian Song.....Tosti

The Bandolero.....Stuart
Dear Heart.....Matter
The Thrush.....White
Thou'rt Passing Hence.....Sullivan
Thou Art Weary.....Sullivan
Echo.....Somerset
All Through the Night.....Somerset
Valse Blanche.....Margis
Merry Widow Waltz.....Lohar
Waltz Dream Waltz.....Straus

Sourire d'Avril Waltz (April Smiles).....Depret
La Maitchiche (La Sorella).....Borel-Clerc
Au Printemps.....Thome
Chair de Lune (Moonlight).....Thome
.....Hoboke and
Voice Training Exercises.....Pearce

The Gilbert & Sullivan Operas.

We would suggest that if any Dealer has copies of American reprint editions of Gilbert and Sullivan, he should immediately return them to the source of supply.

CHAPPELL & CO., Ltd., 317 YONGE ST.,

TORONTO

MENDELSSOHN PIANOS AND PLAYERS

Will be on exhibit in the Manufacturers' Building at the Canadian National Exhibition from August 23 to September 8. A cordial invitation is extended to all our friends and customers who visit the Exhibition to make our Booth their headquarters during their stay in the City.



MENDELSSOHN PLAYER PIANO

Player mechanism thoroughly responsive. Player Piano construction up-to-date in its capabilities as a Player and Piano. Music lovers satisfied by its unlimited capacity for expressing musical feeling.

Individuality in Tone Quality, Case Designs, Purity, Volume, and Sweetness of Tone. Strictly high grade in Material, Workmanship and Finish.

ACCURACY - EFFICIENCY - DURABILITY.

MENDELSSOHN PIANO Co.

110 ADELAIDE ST. WEST

TORONTO

CANADA



You Don't Have To Tie Yourself To This Proposition —

YET — you will find on investigation it is the most favorable dealer offer ever made the talking machine trade. The Columbia dealer policy is to give as much as is humanly possible — and exact as little. We believe in the one price system — fairness to everyone all the time and the right of a dealer to change his mind.

Does This Appeal to You?

The Columbia dealer policy rests on the foundation that unless **you** are making money we are not succeeding. So the discounts are the most generous known in the trade. We believe that if you want to change your mind about handling a certain line of goods you should be allowed to. So we make no restrictions. We welcome your business on a show-down basis. We believe Columbia Grafonolas and Records will outsell any other make in your store. We are glad to prove this in competition. Don't take our word that they will — nor any other's say-so that they won't. Find out for yourself.

Columbia Leads in Improvements.

We submit the illustrations on the following two pages without comment. From the \$20 Comet to the \$650 Grand, affords the widest range obtainable. Measure the value of each instrument for yourself. Columbia Records and the Columbia System of record-

ing — combined with a list of the greatest living artists now performing — give the Columbia dealer a tremendous hold upon the record business even with owners of other than Columbia instruments.

1913-14 Advertising Plans.

The new Campaign includes the best talking machine advertisements we have ever seen. The proposition is the fairest to the dealer. The results are going to be surprising to those dealers who have never before participated in a well run and complete co-operative advertising campaign.

The Factory Backs You Up.

Every dealer in every territory gets the best there is in us. Columbia jobbers are up-to-the-minute and the factory's ideal of service is to help you make money.

Get the Whole Story.

Write — frankly and confidentially — and we will reciprocate in like manner.

Columbia Graphophone Company

363-5-7 Sorauren Ave.,

TORONTO

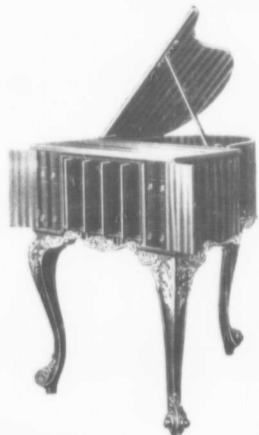


From the highest priced -- to the least costly--

the Grand at \$650 or the "Comet" at \$20

Columbia

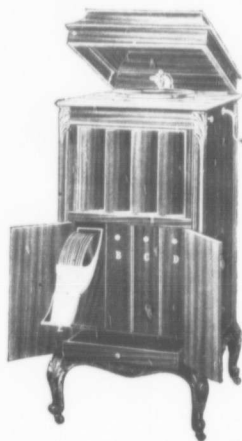
Leads the Way!



THE GRAND
\$650

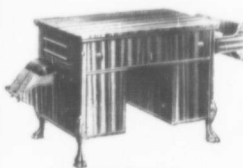
Electric start, stop and motor. The most superb instrument made.

The first real talking machine was a Columbia. The first disc record that would reproduce properly was a Columbia. The first continuous tone chamber was a Columbia feature. The Columbia process of recording is tangibly superior. The most scientific reproducer is Columbia No. 6. The only table type instruments are exclusively Columbia. The cornet tone arm with bayonet joint eliminating loose joints,—is a Columbia invention. The all-metal motor board combines tone arm, three-spring motor, speed regulator and speed-

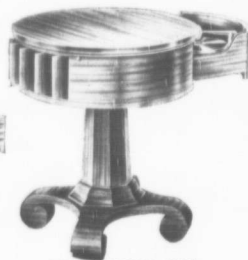


THE DE LUXE
\$250

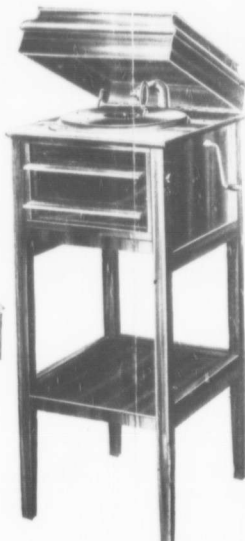
Perfection in the upright Grafonola.



THE REGENT \$275
Exclusively a Columbia type.



THE COLONIAL \$195
Another distinctive Columbia model.



THE REGAL \$65. A rapid seller.

ometer. The culmination of Columbia leadership is represented most dramatically in The Grand—the Maximus Superbus of musical instruments—and in The Comet—the biggest \$20 worth ever offered. This leadership is maintained in all models between these two extremes.

COLUMBIA
GRAPHOPHONE CO.
363-5-7, Sorauren Ave., Toronto

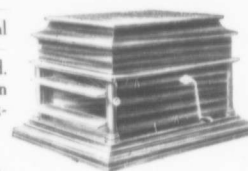


THE ECLIPSE \$32.50
Vastly improved—with new tone-arm and metal motor-board, etc.

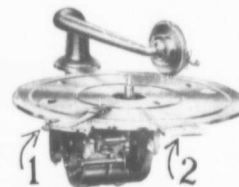


THE COMET \$20

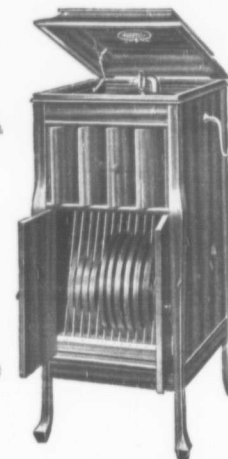
The first machine at this price made good enough to bear the Columbia Name.



THE FAVORITE \$65
The most widely purchased instrument at its price.



This cut shows the new metal plate unit turn-off and No. 6 reproducer with which all Columbia Grafonolas are equipped.



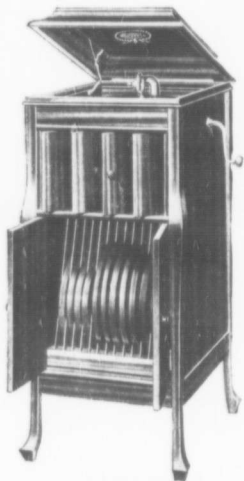
THE LEADER \$100
Another new model which will be immensely popular.



THE COLUMBIA

is positively the most rapidly increasing business in the world to-day—and Ontario is doing more than its share—our turnover having increased sevenfold in little more than two years.

The following is an extract from one of our recent trade letters. We send out such "reminders" to dealers frequently making them acquainted with any new developments in the trade—we'll gladly put your name on the list on request.



COLUMBIA GRAFONOLA
"LEADER" PRICE \$100.

To The Trade

"The Leader"

The response to our announcement of the \$100 "Leader" is the best we have ever experienced in introducing a new model.

Several dealers have re-ordered, having already sold the first sample. This \$100 success coming on top of the 100% increase in Columbia business for the month of June is very gratifying, and everything seems to indicate that there will be an ever-increasing demand for Columbia products.

The Leader is a model which you should have in your own home. This investment is sure to prove a profitable one to you—it will help to sell the higher priced instruments.

A new Booklet is nearly ready to go to your prospects for the \$65,000 GRAND—please send list of names if you have not already done so, so we can mail them.

You are cordially invited to visit us during Exhibition time (or at any other time.) We can promise that your call will be pleasurable and profitable—we'll put you on to a good thing.

MUSIC SUPPLY CO.

88 Wellington St., West, TORONTO
(Near Union Depot. Make it your first call.)

Sole Ontario Selling Agents for Columbia Products—Permanent Ruby
Needles (fits any machine and plays any disc records.)

CABINETS, ALBUMS and ALL ACCESSORIES



Circassian Walnut

Interesting facts concerning the source of supply and its application to the piano trade. Written for the Canadian Music Trades Journal by

O. E. Williamson, Baltimore.

ALL through the history of cabinet making and in the old carvings this has been the first choice when selecting the finest wood, and now the most treasured of all the old furnishings in Europe that were considered priceless in their time, and now are real art relics, are made of Circassian or some walnut that is very near to it, whether they be known as French walnut, Alps walnut, Spanish walnut or English walnut, it is still

Georgians, 5,000 Russians, 5,000 Armenians, 5,000 Greeks, with the balance divided between Kurds, Lazes, and other natives of Eastern Europe and Western Asia. This total population speaks no less than forty languages and dialects.

This is the land of the banditti, where the highest ambition of some of the natives is to capture and hold for ransom anyone so imprudent as to be unguarded even a few miles away from the protecting arm of the Russian Government. There being but four automobiles in Batoum the possibilities of seeing the country are limited to the immediate town and the single railroad that connects the Black and Caspian Seas by the way of the valley of the Rion and Kura, with the branch railroad south to the neighborhood of Mount Ararat.



Log Yard in Batoum

that planted nut tree of the south of Europe similar to what is now being imported from the Caucasus in logs coming at the rate of about 12,000 logs per year, which are being made into veneers and lumber for use in our modern piano trade.

The illustration is a photo of a log yard at Batoum, Russia, where these Circassian logs are assembled for shipment. Batoum and the neighbor port of Poti are the only ports where through shipments of real Circassian originate. These ports are at the eastern end of the Black Sea, in that country acquired by Russia at the beginning of this century, in a country that is little known by even world travellers. Here is centered the most cosmopolitan population, the 40,000 population of Batoum divided into nationalities being about 10,000

The Caucasus is very mountainous, the highest peak being El Bruz with an altitude of about 15,000 feet, and as those high mountains come almost to the Black Sea, El Bruz being only 200 miles away and showing such an altitude, surely it speaks of immense steeps and precipices almost without parallel.

The roads can be little more than the dry beds of mountain streams at such times as the floods cease, and the hauling of even small Circassian logs is a constant problem to the very few Americans who have looked over this situation or have attempted to accumulate a few logs for shipment, and the most practical of these buyers agree to leave the bringing of the logs from the sequestered mountain districts where they are cut to the original native methods rather than innovate, feeling

SERVICE For Western Canada

A FEATURE of the Whaley-Royce service is the branch warehouse maintained at Winnipeg. With a complete stock at that central point the dealers in Western Canada have the advantage of prompt shipments and a saving of time in securing goods.

WHALEY, ROYCE & CO., Limited
Donald & Princess Sts. • WINNIPEG

Watch for Them

WHEN you are visiting the Toronto Exhibition you will find a case of Whaley-Royce Band and other instruments in the Manufacturers' Building. A few minutes' inspection of them will convince a dealer of their superiority.

WHALEY, ROYCE & CO., Limited
237 Yonge St. • TORONTO

YOU ARE CORDIALLY INVITED

to make our office your headquarters while at the Canadian National Exhibition, August 23 to September 8. It is centrally located—handy to other places you will want to reach—Have your mail forwarded to yourself c/o Whaley, Royce & Co., Ltd., 237 Yonge St., Toronto, while you are in the city.

Whaley, Royce & Co., Limited
Toronto and Winnipeg

Headquarters for Everything in Music

"Imperial," "Sterling" and "Ideal"
Band Instruments



Sheet
and
Book

Guitars, Mandolins, Banjos, Harmonicas

"Imperial" Strings

For all Stringed Instruments, are the Best.

WHALEY, ROYCE & CO., Limited
TORONTO and WINNIPEG

A DISPLAY

of these books will bring you good results:

"FAMOUS CLASSICS"
"MELODIOUS RECREATIONS"
"PRIMARY CLASSICS"
"FIRST PIECES in EASY KEYS"
"MAMMOTH PIANO FOLIO"
"THE EMPIRE SONG FOLIO"

Write for lists of Sheet Music,
Vocal & Instrumental,
Anthems, Part Songs, etc.

WHALEY, ROYCE & CO., Limited
TORONTO and WINNIPEG

that it is almost the heroic to see the logs after they are gotten out to the railroad station or some of the little towns along the Black Sea coast where they are brought from the interior ready for shipment to Batoum or Poti, and indeed they have if one counts personal comfort at the very least.

The Russian Government owns the best of the old trees on their governmental grounds, and as yet these have not been cut to a large extent. The Governors of the various political divisions of the country can be persuaded to allow a little cutting, but the cost of this permission is usually more than most buyers can or will stand, and very little is accomplished in this way. The Export Duty of almost 1c. per lb. on all Circassian logs shipped out of Russia renders the shipping of poor logs a very doubtful venture, and the actual cull logs are sold at cheap prices for use in Russia, thus escaping the export duty, and with all this the very obscure, hidden quality of all Circassian logs makes the inspection uncertain and has led some to think it is useless to try to select good Circassian logs, as they cut both worse and better than one would think, and this leads to a constantly interesting struggle to get the red eyes and avoid bad colors and very faulty logs, and in spite of all ease the number of fairly sound stocks of Circassian veneer is very limited.

The most frequent fault in Circassian is the result of a practice among the Georgians who always carry a short sword, and in an idle humor they strike the growing trees at very regular intervals along one side, using a downward stroke and making deep cuts, say 3 or 4 inches apart for a distance of several feet along the

tree trunk, the thought seeming to be to try how evenly they can strike and cut with a sword, same being a kind of sword practice. Clearly this results in those evenly distributed gashes frequently seen in Circassian veneers, and indeed many of the small defects found in Circassian are the result of sword, bayonet and fire-arm practice. Then there are the bore holes made by the early searchers for the finest colored trees by boring with a half inch core bit especially made to save the cores that would show the kind of stripe or color in the tree. This also would readily show if the tree was hollow or if it had unusually thick sap. We find nearly all real Circassian bored, sometimes as many as 20 holes being found in a single log. The white sap renders some logs worthless for veneers and of little value for lumber.

It is a common impression that Circassian logs are selected to have limb knots to enhance the figure, but quite the contrary is the rule, as there are always knots, and it is one of the difficulties to avoid them; remembering again that it is a planted tree cultured for the nuts, and we find that it is most frequently planted in soil quite unfit for its perfect growth, hence we find mis-grown trunks with hearts misplaced and very crooked and erratic, often crossing through the tree from side to side most disagreeably, if sound stock is wanted. Also being a tree of naturally a short body and rarely exceeding 12 ft. of clear trunk, with an average length of scarcely eight feet, and it is quite common to find thick trunks that are only four to six feet from the root to several forks, and from these short logs we frequently take the finest veneers.

To bring around the best results of color and figure



"Dustoff" de Luxe

Made on beautiful oxidized metal holder. Each in a box, and 12 in a display box.

Retails in Canada for 75c.

Liberal trade discount.

"DUSTOFF" RECORD CLEANERS

ARE A POSITIVE NECESSITY
to all owners of talking machine records

"DUSTOFFS" get into the minute sound grooves of the record as nothing else can, because of the special processed high nap fabric employed.

"DUSTOFFS" cannot scratch and to use it is only necessary to simply brush across face of record a few times.

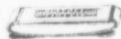
"DUSTOFFS" Clean all Makes of Records.

The use of "DUSTOFFS" before playing ensures a wonderfully clear and distinct tone reproduction, free from blurs, harsh sounds, and moreover through the removal of dust and dirt from the reproducing point track, lengthens the life of the record.

BERLINER GRAM-O-PHONE CO., MONTREAL,

Can supply you. Sample Cleaners sent post free on receipt of list price.

MINUTE SHINE COMPANY, Sole Mfrs., 283 S. E. CANAL STREET
PROVIDENCE, R.I., U.S.A.



"Dustoff" (Regular Model)

Made on finely finished wood holder. Each in two color boxes.

Retails in Canada for 25c.

Liberal trade discount.

NOTICE

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

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

BERLINER GRAMOPHONE CO., Limited
MONTREAL

Faust School of Tuning

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

27-29 Gainsborough St., Boston, Mass.

A NEW
MUSICAL
WONDER
FOR
EVERY
HOME



JUST THE
TIME
OF YEAR
FOR
BIG
SALES

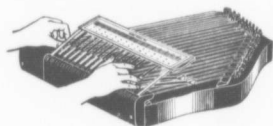
If You Want A Big Money-Maker Stock The Celestaphone

Here is a new musical instrument combining the qualities of the mandolin and guitar, with such utter simplicity that an absolute novice can, by simply striking a key, secure effects not possible for a skilled musician to obtain.

Anyone Can Play It

No musical training, no experience, no ability is required to play the Celestaphone. Take fifteen minutes for practice and you can get the most delicate effects, chords and trills.

A specially arranged number-chart whereby the strings are indicated by numbers; exactly over the keys to be struck, makes it possible for an inexperienced person to become an accomplished player in a short time. These number-charts have been transposed from a great variety of selections, including late hits, of which an assortment is furnished with every instrument sold.



Plays Like A Piano

It is played by pressure of the fingers on keys like a piano. It gives either a clear, trilling, repeated tone like the mandolin, or a single tone like the piano. It can be played by one hand or both. The keys can be struck singly, in double stops, or in chords. It is light, easily portable, and sold in a substantial box to keep and carry it in. Just the instrument for the summer holidays.

12 Sold in One Day

One firm put in a window display with demonstration inside and sold 12 the first day. Another firm ordered 25 as soon as they saw our announcement and have since increased their order. Reports from all dealers tell the same story of quick sales and great popularity. They will go especially fast in summer. We

are behind orders now. The retail price, only \$7.75, makes them a quick seller.

With every order for one or more Celestaphones we will furnish an advertisement for your local paper FREE, on request. But you must ASK FOR IT when ordering. It will bring results.

Almost 100% Profit. WRITE for Inside Prices and Literature TODAY.

THE WILLIAMS & SONS CO. 145 YONGE
R.S. *MUSICAL INSTRUMENTS OF QUALITY* LIMITED. TORONTO

in Circassian for piano cases, butt jointing is essential, and perhaps it is this that accounts for some failures in case work where Circassian was misused. It has been thought to select well balanced stocks that would make an attractive case without jointing, but the difficulties of finding this are quickly seen, and as anything short of real beauty in Circassian always falls flat, there being scarcely one stock in 20 that will make a really beautiful full length upright, and certainly not one in a hundred that will work for grands and for really good color. Differences of opinion about bringing around butted veneer of Circassian have resulted in very little of it being done, so the question stands today almost without sure solution, and the result is that the furniture and specialty manufacturers offer the best market for Circassian veneer and lumber, and the piano case maker is not the most sought because of the difficulties that are offered. If they will butt-joint and patch at least the smaller defects all this would be changed quickly, but we are constantly contending with defects and clear stocks seem to be almost inaccessible. The hope remains that someone will be found who can bring around Circassian butted veneers in a large way and harmonize these conflicting ideas, securing a general result that will be worth following up to real results, but so far it has not been fully accomplished. To say that this is impossible is to go against results that have been had in a small way. Shall it be believed that this cannot be enough broadened if the right selection is made and follow it up with evenly figured and evenly colored Circassian, where the butt jointing is placed to avoid the most striking results, but with the purpose to

keep the entire tone of color and figure even and still get a harmonious whole throughout an entire run. To do this means to begin right and select right both in buying and jointing to the one thought of even color and effect. This could be in either a medium or dark tone wood if selected and worked to never exceed a moderate result of figure and contrast color, and then depend largely on the natural beauty of figure and finish.

The strongest evidence that some such thing could be accomplished in the piano trades lies in the fact that cabinet makers in France and Germany avoid all strongly marked Circassian and French walnut, and are content with the ensemble of all the results that come with working this wood, which is easily the queen of wood beauty.

A great many of the more artistic purchasers of pianos, as well as the manufacturers have felt that the highly colored Circassian walnut was just a trifle too pronounced for a piano, and they are, therefore, using as a substitute what is called for want of a better name, Maryland Walnut. This walnut grows under nearly the same conditions as the Russian Circassian, and contains to some extent the contrast in colors for which Circassian is noted, and in addition thereto has the strong curl figure of the American walnut, the combination making a piano case of pronounced contrast still with subdued effect and with the beautiful figure of the American walnut, and is to a great extent responsible for the large increase there has been in the last year and a half in the sale of walnut cases. Within the writer's personal knowledge there have been increases from practically no walnut cases to three to five per cent. of the output in walnut cases to as high as 57 per cent., in one particular case, and the average from about 25 per cent. to 30 per cent., while the strictly Circassian cases have remained only a small per cent. of the manufacturer's output. This Maryland walnut or American Circassian has increased by leaps and bounds until it has reached the point where it is practically an impossibility for the manufacturer of this class of wood to supply the demand, as the district from where this wood can be obtained is very restricted.

Bellows.—“Does your daughter play on the piano?”
Old Farmer (in deep tones of disgust): “She works on it, pounds on it, rakes it, scrapes it, jumps on it, rolls over it, but there's no play about it, sir.”

LOWENDALL'S FAMOUS VIOLINS

PERFECTION OF TONE AND
WORKMANSHIP

ASK YOUR DEALER

CANADIAN
REPRESENTATIVES

THE
R.S. **Williams**
& Sons Co., Limited

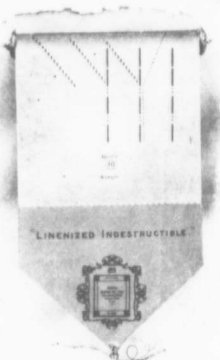
WINNIPEG CALGARY
MONTREAL TORONTO

“Superior” Piano Plates

MADE BY

THE
SUPERIOR FOUNDRY CO.
CLEVELAND, OHIO, U.S.A.

Advance List of the Newest Player Rolls



IMPERIAL LINENIZED MUSIC
ROLLS FOR FALL TRADE

Roll No.	Title and Composer	Price	Roll No.	Title and Composer	Price
A					
63900	Arcadians, The Monckton & Talbot	\$1 50			
	Selections, Introducing Opening Chorus Act II, Chorus of Waitresses—My Mother—Fickle Fortune—The Pipes of Pan—Sweet Simplicitas—Already is ever Young—I Like London—Opening Chorus Act III—The Joy of Life—The Girl with the Brogue—Charming Weather—Truth is so Beautiful, and Finale Act I. Arranged by H. M. Higgs.				
B					
63696	Belle of Brittany Talbot	1 50			
	Selection, Introducing—Country Dance—The Best Brittany—The Old Chateau—Little Country Mine—The Dawn of Love—The King in the Kitchen—Daffodil Time—In the Oven. Arranged by T. A. de Orellana.				
59265	Blue Bells of Scotland, The J. P. Ryder	1 20			
	With Variations, 88-note only.				
59212	Burning of Rome E. T. Paull	1 20			
	Descriptive March and Two-Step.				
59198	Butterfly Ballet H. E. Schultz	1 20			
	Morceau Caracteristique.				
C					
34292	Chanson Populaire, Op. 83, No. 5..... Moszkowski	70			
D					
59263	Dance of the Dragons... W. C. Powell	\$1 20	29296	Morceau en Forme D'Etude.....	45
	Grand Galop de Concert, 88-note only.			H. A. Wollenhaupt	
E					
59208	Excelsior M. W. Balfe	1 20	69294	"Olden Days".....	
	Key of D.			Selections, Introducing—Jingle Bells—Casey Jones—Belle Mahome—Marching Through Georgia—Jaunita—Alee, where art Thou—Good Night Ladies, Arranged by Wm. Hartmann.	
G					
59214	The Girl on the Film..... A. Sirmay	1 20			
	Valse.				
49201	Good Fellowship J. M. Daly	90			
	March and Two-Step.				
H					
59199	The Honey-moon Express.....	1 20	39297	Parisiana G. Bachmann	70
	Selections, Introducing—When the Honey-moon stops shining—Good-bye Boys—You're a good Little Devil, Arranged by Wm. Hartmann.			Valse.	
I					
59105	I'd Do as Much for You, H. Von Tilzer	1 20	49202	The Robin's Return..... L. Fisher	90
	(H'mm We're having lovely weather)			Caprice, 88-note only.	
L					
49210	The Lady Bugs Review N. Moret	90	82623	The Rosary Nevin	30
	Morceau Caracteristique.			Key of E flat.	
M					
49196	Meditation C. S. Morrison	90	39213	Sunshine and Roses... E. Van Alstyne	70
	Op. 90.			Valse Fantastique..... E. Menges	90
30009	Melody in F..... Rubenstein	70		88-note only.	
			59200	Vesper Chimes Decker	1 20
				88-note only.	
V					
			39209	When it's Blossom Time in Normandie	70
				Gifford and Trevor	
			69197	Woodland Whispers A. Czibulka	1 50
				(Waldduftern), Op. 275.	

You will be interested in our exhibit in the

Process Building at the Toronto Exhibition

Aug. 23 to Sept. 8. Call and see us and we'll both be the gainers.

SPECIAL FEATURES

- Steel Spools, with Adjustable Steel Flanges!
- Linen Fronts, fitted with New Type Quick Grip Tab and Cord!!
- One Piece Box, no lid to lose!!!
- Paper is Heat-and-Damp Proof!!!!
- Musical Arrangements--perfect!!!!

Four Gold Medals
Awarded to the
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Head Office
105 CARLAW AVENUE
TORONTO

Eastern Branch
510 ST. CATHERINE ST. WEST
MONTREAL

TORONTO BRANCH—28 YONGE ST. ARCADE

NEW PLAYER BENCH.

The two accompanying illustrations show the new combination player bench very recently put on the market by the Thomas Organ Co., of Woodstock. This they have styled Number 24. A number of very encouraging orders have been placed for this bench by some of the very first firms to whom it has been shown.



To raise the seat it is only necessary to take it by the front edges in the centre. First raise the back as far as the grooves will allow, then raise the front and press the seat back to its place. To lower the seat take the seat as before, first raise the back edge, and press it for-



ward, allow the front edge to drop and the supports under the back edge will then follow in the grooves.

The idea upon which this bench is founded originated with Mr. James Dunlop, the head of the Thomas Organ Co., who is a very practical man, and who has had his idea patented.

FORMER REGINA PIANO MAN SENTENCED TO DEATH AT DENVER.

(From Regina Daily Province)

"It is likely that the death sentence passed upon Harold F. Henwood, a former Regina man, in the City of Denver some time ago, will be commuted to life imprisonment. Henwood was sentenced to death by Judge Butler for the murder of George Copeland, in a hotel bar-room in Denver, on the night of May 23rd,

1911, and after a long trial, was found guilty by the jury. In pronouncing sentence, the judge admitted that he considered the penalty for the crime excessive, but in the face of the verdict of the jury, no alternative was left open to him. He stated, however, that he would recommend to the Governor of the State that the sentence be reduced to imprisonment for life. Henwood has been given the opportunity to appeal his case to the Supreme Court of the State, and it is believed that a new trial will be granted within sixty days.

"Henwood, while in Regina, was agent for a large United States piano company, and was well known in business circles. He had a good connection, and a good reputation in this city, and made a large number of friends during his residence here. It is over two years since he left here to take up his residence in Denver.

"The trial of Henwood in the Colorado court was one of the most sensational in the history of the State, and the final plea made by the prisoner before being sentenced by the judge, combined all the elements of the dramatic and the heartrending. 'It is necessary for me to explain my position, you honor,' Henwood declared, 'not only for my own benefit, but also for the benefit of your honor, of the district attorney, for my own attorneys, for my friends, and the people generally.'"

In a short address to the judge, Henwood declared that he shot Copeland in defence of his own life, and that the verdict of the jury was unjust."

FOUNDED ON THE PRACTICAL.

The success being achieved by the Peerless automatic pianos and orchestrions, is doubtless due in great measure to the long and practical experience of Frederick Englehardt, head of the firm F. Englehardt & Sons, who are proprietors of the Peerless Piano Player Co., of St. Johnsville, N.Y. Coming to America when a lad 10 years old, Mr. Englehardt has had experience in making keys, actions, sounding boards, as well as in cabinet making. In 1898 the firm branched out into the automatic piano business, and they take a pride in the claim that they were the originators of the coin-operated instruments, using a pneumatic system which is actuated by use of an electric motor. Mr. Englehardt's manufacturing experience in the music trades, dates back to 1889, when he commenced a plant in New York. Soon afterwards the building was destroyed by fire and he went out to St. Johnsville, where the present up-to-date plant is located. In 1891 an addition was built to the factory, which was then operated under the name of Roth & Englehardt, followed by a second addition two years later. In 1908 A. P. Roth retired from the business, Frederick Englehardt gaining complete control of the business, at which time he gave his two sons, Alfred D. and Walter L., an interest in the firm of F. Englehardt & Sons.

The Journal has received specimen folders and literature printed in colors that this firm has prepared to assist dealers in marketing the Peerless line of automatic pianos and orchestrions. These selling helps are of a very high order, and mechanically are unusually well gotten up.

WINNIPEG DEALER VISITS EAST.

"Jock" Smith Attends Guelph Old Boys' Reunion.

Mr. John Smith, one of the proprietors of the Winnipeg Piano Co., has returned to Winnipeg, after a fortnight's visit in the East. Mr. Smith, accompanied by his family, participated in the Old Boys' Reunion at Guelph, during the last week of July, and he also spent several days in Toronto, renewing acquaintances and meeting old friends in the trade.

Mr. Smith, who had not been in Toronto for five years, was greatly impressed with the growth of the Queen City and the extended area occupied. Much as he admired Toronto and his old home town of Guelph, however, Mr. Smith's regard for his adopted city of Winnipeg, could in no way be discounted. He considers Winnipeg the most solid city in the west.



Mr. "Jock" Smith, Winnipeg

When seen by a Journal representative at the King Edward Hotel, it was natural to question him concerning the piano trade and the outlook.

"By concentrating on collections," said Mr. Smith, "We have been able in this branch of the business, to show as good a record as last year, and our sales will be about the same. We carefully scrutinized our accounts, and brought in any instruments on which payments were doubtful. We made a special list of real estate customers, of whom there are many in the West, and took extra precautions with these, consequently we have done some very effective house cleaning."

As to prospects, Mr. Smith expressed the opinion that normal conditions would scarcely be reached this fall, although the magnificent crops would, he thought, assure some financial relief and freer purchasing. He thought, however, that it would take another year of close financial sailing to properly impress upon all people, and particularly those in the West, the necessity of conducting business with business intelligence.

Many real estate operators had disappeared from Winnipeg, which was a matter for congratulation, but

unfortunately, the tightness of the money market had the effect of increasing the price of rentals for residences, because of causing a great decrease in building operations, with still a large unfulfilled demand for homes to rent.

The immediate effect of the tight money market, he observed was more noticeable in player business than on piano sales. The former is still considered a luxury and something that can be dispensed with, while the piano is looked upon as essential to the home furnishing and in the education of the children, consequently, piano business had received less of a check.

The Winnipeg Piano Co. are distributors of Columbia Grafonolas and records, and while in Toronto, Mr. Smith visited the Columbia factory, where he manufactured a record, taking it home as a prized souvenir. Their graphophone department, he remarked, was one of the most pleasing features of their business. The fixed prices, absence of dead stock, the public appreciation, and of course the profit, were all elements that contributed to make this an admirable branch of their business.

Mr. Smith, returned to Winnipeg determined not to let another five years elapse before coming back to visit his old home and trade friends in Ontario.

TUNING HAMMERS AND REGULATING TOOLS.

Many important industries have grown from the founder's desire to do things by way of a mere pastime or hobby. Such promises to be the case with Mr. George A. Brown, of Toronto, foreman of Gourlay, Winter & Leeming's repair shop, who has been with that firm for the past twenty years. Mr. Brown, whose father and grandfather were both piano men, in Canada, was always of a mechanical turn of mind. Even after he commenced his apprenticeship in tuning and regulating he had his own amateur machine shop at his home.

This has grown into a specialty business of making piano makers' tools, and tuning hammers. Mr. Brown puts into practical shape the ideas of tuners and other customers who may want some special tool made, or he will make tools according to specifications.

He has recently brought out a new tuning hammer with a star head, doing away with the necessity of the double oblong head, and which can be worked in any desired position. Persons interested in special tools "Made in Canada" pianos, players and organs, can reach Mr. Brown by addressing him at 47 East Queen Street, Toronto.

WILL BE AT OLYMPIA.

At the British Music Exhibition, to be held at Olympia September 6-20, where only goods made under the British Flag will be displayed, there will be an interesting collection of "Thomas" organs made in Woodstock, Ontario. The organs being sent to England for this purpose, will be an assortment of styles in single and double manual instruments, and the exhibit will be in charge of Mr. C. E. Cartman. This action of the Thomas Organ and Piano Co., should bring considerable prestige to Canada throughout which country Thomas organs are accorded a high rank, both by the trade, and by the public.

A Most Hearty Invitation is Extended to All Members of the Music Trades

to visit our pavilion when attending the Canadian National Exhibition at Toronto—August 23 to September 8. As usual we shall be in the "Piano Row" in the Manufacturers' Building, just east of the South Entrance. Our Exhibit will be an educative one and worthy of every visitor's inspection.



**Canada's
Largest Music
Trade Supply
House**



View of Exhibition grounds showing Manufacturers' Building where our display will be.

For years our factory has been the rendezvous of dealers and manufacturers; and this year the same cordial welcome will be extended to every man in the trade who visits Toronto.

To visit
Toronto during
the Exhibition is
an opportunity
worth while

THE DATES

August 23rd to September 8th

THE DATES

The Otto Higel Co., Limited

KING AND BATHURST STREETS

TORONTO

CANADA

OTTO HIGEL

Player Actions
Perforated Rolls
Piano Actions
Piano and Organ
Keys
Organ Reed Boards

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

CANADA'S PIONEER MANUFACTURERS OF PERFORATED ROLLS FOR PLAYER PIANOS.

"They prosper most because they serve best"

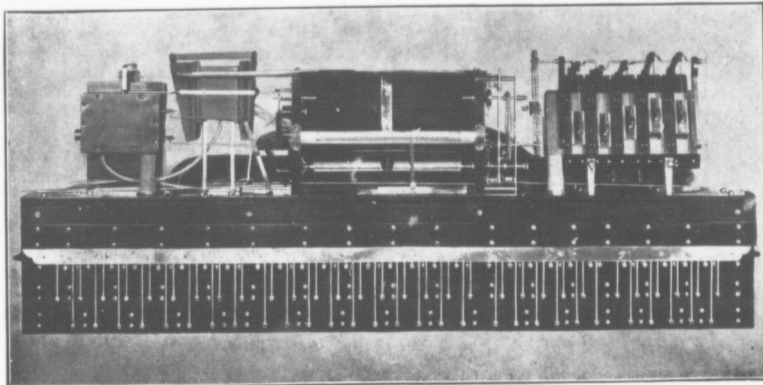
MADE IN
CANADA

OTTO HIGEL PLAYER PIANO ACTIONS

MADE IN
CANADA



To not visit the
factory where these
are made is passing
up a golden oppor-
tunity.



THE OTTO HIGEL PLAYER ACTION is the choice of those who want the best.
BECAUSE—

It is smooth running and easily operated.

It permits the finest shading and phrasing.

It has great flexibility and abundance of reserve power.

All parts are made to an exact standard and are interchangeable.

Every part is made under our own supervision in our own factory.

THE
OTTO HIGEL CO., Limited

Toronto - Canada

King and Bathurst Sts.

CANADA'S PIONEER MANUFACTURERS OF PERFORATED ROLLS FOR PLAYER PIANOS.

"Their success due to real merit."

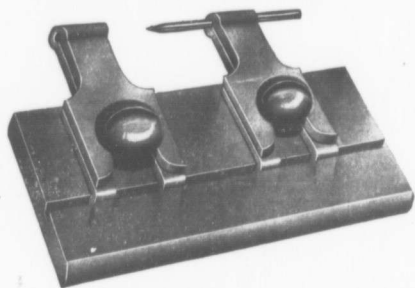
MADE
IN
CANADA.

OTTO HIGEL
PIANO ACTION FLANGES

IMPROVED
AND
PATENTED



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



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

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

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

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

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

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

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

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



Style "R." 88 Note Player Piano. Mission Design. Our own Scale and Design.

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

Description.—This artistically designed Piano is double veneered in fancy Mahogany, has full Iron Plate to Top, Compound Sectional Westplank, Bent Bridge, Acoustic Rim, Key Board Rest, Trichord Overstrung Scale, high grade Repeating Action, with Individual Brass Flanges, J. D. Weickert Felt Hammers, Three Pedals, Continuous Hinges on Top and Fall, Rolling Double Fall, Ivory Keys and Ebony Sharps, Highly Polished or Satin finished 7½ Octaves.

Our Instruments are fully guaranteed in every respect.

Dimensions—Height 4 ft. 7 in.
Width 5 feet 3 in., Depth 2 feet 3 in.

Mozart Piano Company
LIMITED

94-110 Munro Street

Toronto - - Canada



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

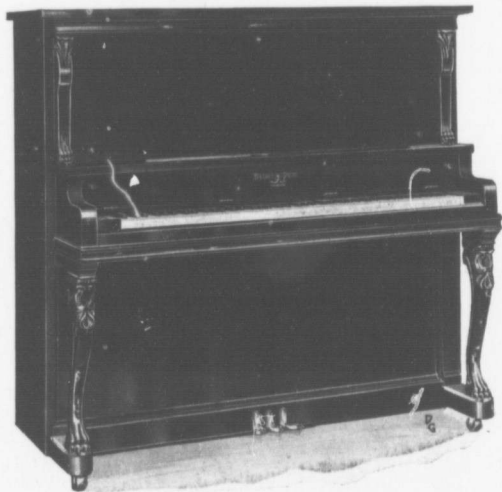
Our New Factory

permits a much larger output than was possible a year ago. This coupled with the experience and quality that finds place in the construction of Mozart pianos and Player Pianos makes the **Mozart Line** doubly worth the trade's consideration for their business This Fall.

Style "R" Player

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

Dimensions—Height 4 feet 4½ in., Width 5 feet, Depth 2 feet 4 in.
Our Instruments are fully guaranteed in every respect.



Style "O" Louis XV. Design. Our own Scale and Design.

THE GODERICH ORGAN CO., LIMITED.

This firm, whose advertisement appears on page 11 of this issue, is a unique business proposition. They employ no travellers, doing business entirely by mail. They state that their various lines are in such demand among the music trade, that they are taxed to their utmost to take care of their business. Ordinarily the months of June and July, are dull ones in the organ business, but these have been two of the best months in their history, every mail bringing its bunch of orders, not only for organs, but for piano stools, benches, and music cabinets. Their Anglo-American disc record cabinet, they state, is having a good sale. It is a commercial method of taking care of records, by simply pressing a button any desired record instantly comes to hand. Cuts and prices will be furnished to dealers on application. Their organ, and stool and bench catalogues, with prices, will also be mailed on request.

In addition to their various lines in their catalogues, they make special lines for the large piano manufacturers, who find it more profitable to have their stools and benches made by a firm who make a specialty of this, than to make them in their own factories. It is the intention of this firm to put out a player organ for the fall trade. Cuts and prices will be sent to every music dealer on application.

GOOD DRUM BUSINESS.

Whaley, Royce & Co., Ltd., who have just recently completed the onerous task of stocktaking, their year ending on July 31st, report the past twelve months particularly satisfactory in band trade, with their drum business the best in their history. Their band trade has been steady and regular, their chief difficulty being to secure sufficient competent help for their repair and manufacturing department. Mr. Whaley was agreeably surprised with the manner in which trade has kept up in view of the much mooted financial stringency. This firm's sheet and book music department has produced many excellent publications, of which they own the copyright and the greatest care is being taken to protect and assist their customers in this connection. They anticipate a material increase in this branch of the business during the coming fall, and urge dealers to make preparations accordingly.

REFERS TO TORONTO BRANCH.

The Bell Piano & Organ Co.'s Toronto business will hereafter be conducted as a separate organization, instead of a branch of the Guelph headquarters. An Ontario charter has been taken out under the name of Bell Music & Piano Co., Ltd., by which title the Toronto firm will be known, with a capital of \$200,000. The Provincial directors are Messrs. Joseph Brown, A. M. Brown, and J. S. Allan.

TWENTY-THREE YEARS AFTER.

At a recent meeting of the shareholders of the R. S. Williams & Sons Co., Mr. H. G. Stanton, who has for ten years been the firm's general manager, was elected vice-president of the company. Mr. Stanton commenced his business career with the firm whose destinies he now guides, having left school to engage with the old London branch of this firm, which was then under the management of Mr. John A. Croden.

Apropos of the many changes that take place in a few years, the two accompanying photographic reproductions are of interest. In the upper one, which was taken in 1890, twenty-three years ago, is shown the then London branch of the R. S. Williams firm. The figure to the left is Mr. Wm. McPhillips, the well-known London dealer, then with the R. S. Williams house. The centre figure is Mr. Croden, manager of the branch, and his new clerk, "Harry" Stanton, the future general manager of the firm.

The lower picture shows the same trio in front of the R. S. Williams headquarters in Toronto, taken on July 17th, 1913. The general manager is in the centre; Mr. Croden, assistant general manager, to the left of the picture, and Mr. McPhillips, who happened to be in Toronto on the day the snap was taken. Though twenty-three years have elapsed, the same three are interested in and doing business with each other, and they each hope that long may these pleasant relations continue.



Standard Copyright Music Books

which every live dealer should stock.

"Music Made Easy." A phenomenally successful primary instructor for piano	\$0 60
"Music Made Easy." Grade II. A collection of graded pieces	60
Kohler—Practical Piano Method, op. 249, Bk. 1. (The best selling piano instructor on the market),	75
Kohler—Practical Piano Method, Bks. 2 to 10, each	75
Kohler—Children's Album, op. 210, Vol. 1,	75
Kohler—Children's Album, op. 246, Vol. 2,	75
Kulmer—Album of Instructive Pieces, 96 pieces in progressive order, 4 Vols, each,	75
Macfarren—Scale and Arpeggio Manual, New edition, large type, with addendas,	1 25
Schulz—Scales and Chords	25
Lange—Six Characteristic Pieces, op. 292,	75
Low, Jos.—Teacher and Pupil, 4 hands piano school, 2 Vols, each	75
Sydney Smith—Piano Method	1 00
Bellairs—Piano Method	1 25
Bellairs—Piano Method, 2 Vols, each,	75
Bellairs—Piano Technique	75
Geehl—Progressive Piano Studies, Bks. 1 to 6 each	50
Modern Pianist, The, A collection of 1st and 2nd grade pieces	1 00
L. Schubert—Violin School, 4 Vols, each	75
Fontaine—Scale and Arpeggio, Manual for Violin	1 25
Holmes and Kern—Fundamentals of Musical Knowledge	50
Abt—Practical Vocal Tutor, all voices,	1 50
Abt—Practical Vocal Tutor, separate parts, each	50
Liza Lehmann—Practical Hints for Students of Singing, A new work of exceptional merit	2 00

The above works are in constant demand by teachers and students in all parts of Canada. It will pay you to handle them. The importation of "American Editions" is strictly prohibited. **Special Note:**—A 10% reduction from regular trade prices will be given on any of above works ordered during September.

SOME POPULAR 50c. PIANO BOOKS

Rohde—6 characteristic pieces	50
Lieber—At Home—6 characteristic pieces,	50
Espoff—Mosaics—5 easy sketches,	50
Carr—Small melodies for small hands,	50

THE

Anglo-Canadian Music Co.

144 VICTORIA STREET, TORONTO

Sole Agents for: Edwin Ashdown Ltd., "The Ashdown Collection," Enoch & Sons, The Litoff Edition, Leonard & Co., Elkin & Co. and other houses.



Old and New
Violins
Violoncellos
Cases
Bows
Strings
Fittings

The one and only house for above goods.
Old established, world famous and reliable.

BEARE & SON

LONDON, (Eng.)

are here in TORONTO at
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Are you up-to-date?

Then give us a call when in for the Exhibition.

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The

Hawkes & Harris Music Co.

10 Shuter Street - - Toronto

Canadian Agents for

The Frederick Harris Co., Augener Ltd.,
Schott & Co., Lengnick & Co.,
Hawkes & Son.

THE PRACTICAL INSTRUCTION BOOKS BY
OTTO LANGEY.

Violin	Oboe
Viola	French Flageolet
Violoncello	Clarinet
Double Bass 3 Strings	Bassoon
Double Bass 4 Strings	Saxophone
Flute	Cornet
Piccolo	
French Horn	
Tenor Saxhorn or Eb Alto	
Baritone or Tenor	
Bb Slide Trombone (Tenor Clef)	
Bb Slide Trombone (Bass Clef)	
Tenor Valve Trombone (Treble Clef)	
Bass Trombone	
Euphonium (Bass Clef)	
Eb Bomardon or Eb Bass or Tuba (Bass Clef)	
Side Drum	

Only the Hawkes & Son Editions of the above
Tutors can be sold in Canada.

BANK DISCOUNTS.

Mr. William A. Lauson, who was formerly National Bank Examiner, having for his territory the city of Philadelphia and State of Delaware, under Ex-President McKinley and Ex-President Roosevelt, is now located in Wall St., New York City, specializing in commercial paper and investments. For some years Mr. Lauson has had an extensive business connection with the piano dealers of the United States, from whom he holds a number of references, which speak in a most complimentary way regarding his ability to place piano instalment paper when requested to do so, and of his promptness in getting them money. Mr. Lauson's advertisement to the Canadian piano trade elsewhere in this issue, is based on the problem of "Bank Discounts," and will be of interest to those who are responsible for the financing of a piano business.

MUSIC ROLLS IN MANUFACTURERS' BUILDING.

The Universal Music Company have issued an invitation to the trade to visit their exhibit at the Toronto Exhibition. This, as last year, will be at the Newcombe pavilion in the Manufacturers' Building, and will contain a varied selection from their large catalogue, embracing the Thémotype and Thémomat rolls, as well as the regular 88-note music. This will be an excellent opportunity for dealers and their salesmen to show their friends and player prospects how varied a choice of player music the owner of a player piano has. Mr. H. H. Fitch, the manager for Canada, will be in attendance. Mr. Fitch also extends a welcome to any dealer or members of their staff to call at the company's headquarters at 10½ Shuter St., just opposite Massey Music Hall.

NEW MUSIC AT ASHDOWN'S.

Anglo-Canadian Music Co., Toronto, better known to many as "Ashdown's Music Store," give on another page of this issue a valuable list of standard copyrights, controlled by themselves in Canada. Among these will be noticed a book entitled "Practical Hints for Students of Singing." This is by Liza Lehman, and the work has received many strong press notices in London. "T. P.'s Weekly" says: "The pages of instruction are like plain talk, terse and well arranged. It is a practical book by one who knows." The Daily Telegraph says, in part: "Madame Lehman avoids physiological terms and technicalities almost entirely, and in simple, direct language tells the student what he ought to know. The three registers of the male and female voices are discussed in such a way that there can be no confusion in the mind of the reader; a chart is given suggesting the compass for practice in the early stages; admirable exercises are written out with accompanying chords on the piano; the shake or trill, the turn (gruppetto), and the slur (portamento) are each treated clearly, the most valuable perhaps of all the good things the book contains are the marked illustrations. . . . Examples—some in extenso, some in fragments—are given of the various kinds of singing implied in the names of Bach, Handel, Gluck and Schubert, and pitfalls are pointed out so definitely that he would be blind who missed his way and fell in."

Among the new copyright songs featured by the

Anglo-Canadian firm, are works by such successful composers as Herbert Banning, George H. Clutson, Teresa Del Riego, Percy E. Fletcher, Lane H. Wilson, etc. These are all published by Emoh & Sons. This firm also publish a number of two-part songs and a choral series for three and four voices.

FOUR NEW WALTZES.

Anglo-Canadian Music Co. announce four new waltzes that should be in demand in Canada this season. They are, "You—Just You," by Gustave Colin; "Le Coeur Se Lasse," by F. D. Marchetti; "Reigen Waltzer," by Oscar Straus; "Golden Dawn," by G. de Breville.

BOWES MUSIC HOUSE.

The latest addition to Vancouver's music firm's is Bowes Music House, which formally opened its doors on July 19. While the house is a new one the personnel is well known to the Canadian trade, as well as locally. Mr. J. W. Bowes was with M. W. Waitt & Co. for fifteen years, being manager of the Vancouver busi-



Interior view of Bowes Music House, Vancouver.

ness for nine years. Mr. J. Estey Bowes was also on the staff of the same firm, but was more recently in charge of the talking machine and small goods department of Fletcher Bros., Vancouver branch. Mr. J. Morrice Wright was also with the M. W. Waitt Co. The slogan of the new house is "everything in music."

MUSIC IN PROCESS BUILDING.

Manager Horace B. Billy, of the Perforated Music Co., manufacturers of the "Imperial Lined-in Player Rolls," will have a complete display of the firm's player piano music in the Process Building at the Toronto Exhibition. Visiting dealers, their salesmen or friends, will find Mr. Billy in charge of the exhibit, where any information regarding player music or the contents of the Perforated Music Co.'s catalogue may be ascertained. A feature of the British Music Exhibition, to be held at Olympia from September 6th to 20th, will be an exhibit by this firm's headquarters in London, England.

"The success of another man should be something to emulate, not envy."

AFTER CANADIAN PIANO TRADE.

"Music," a publication in London, "devoted to art and trade," in a recent issue gives prominence to the following:

"We have always urged our piano makers to cultivate the Canadian market. The feeling is one of sympathy to the Mother Country, and although Canada makes a splendid piano there is room for the English article, which is smaller and cheaper, and far superior to the American instrument.

"How manufacturers in this country miss chances to secure a greater share of Canada's orders is pointed out in an interesting report issued by Mr. C. H. Wickes, H.M. Trade Commissioner for Canada.

"The imports from the United Kingdom have grown from 46,000,000 in 1897 to £23,500,000 in March last year, but great as is the increase it has not kept pace with the remarkable expansion in the total imports from all countries, despite the preference. Our proportion to the total is 20.3 per cent., as against 65.3 from the United States.

"British manufacturers," says Mr. Wickes, "are taking a greater interest and are watching this market with greater attention, but I fear a number have not realised the extraordinary expansion which has taken place in the last few years.

"Canadians each year send representatives to England and Europe to buy, and it is contended that had the British manufacturers shown half the energy or gone to the expense that the Canadian firms annually incur on behalf of their business, the trade of the United Kingdom would occupy a far more commanding position than it does to-day. The same firms speak of the elementary knowledge of many United Kingdom manufacturers regarding matters pertaining to the handling of an export business.

"At the same time it is gratifying to meet on all sides encomiums in respect of the quality of British goods, as well as the honesty and integrity with which our manufacturers fill the orders received.

"Attention is drawn to the desirability of getting into personal communication with Canadian buyers, rather than through agents, and to the need of copying the example of those British firms who have opened branches in Canada.

"The American manufacturer, on the other hand, has largely built up his trade in oversea markets, by sending direct representatives from the works to study the conditions on the spot. With Canada at his door (a night's journey only separating important manufacturing points in the United States from Montreal and Toronto), it is not surprising that the principal trading centres of Canada are overrun with representatives of American manufacturers.

"Get British manufacturers to deal direct and not through merchants," is the keynote of Mr. Wickes's report."

Mr. T. B. Kenny, on the selling staff at Mason & Risch headquarters, Toronto, is back from a holiday visit to his old home in Ireland. Mr. Percy Armstrong, manager of the firm's Victrola department, is also again on duty, after holidaying in Muskoka.

BAND COMPETITION AT ORILLIA.

At the Band Competition and Firemen's Tournament at Orillia on July 24th, some eight bands competed. They were judged for marching on the way to the grounds, this event being won by the 45th Battalion Band of Lindsay, with 25 members under the leadership of W. H. Roenigh. Barrie Citizens' Band, 25 members, under leadership of L. F. Addison, secured second place.

The competition open to first-class bands, was won by Barrie Citizens' Band, with 45th Battalion Band of Lindsay, in second place, and the I.O.O.F. Band of Midland, third. In the second-class competition, the Nightingale Band of Rama, won first place. Lient. Slater, bandmaster of the 48th Highlanders of Toronto, judged the contest. Mr. H. Y. Claxton and Mr. B. D. Trestrail of the R. S. Williams Piano Co., were present in the interest of this firm.

ATTENDING EXHIBITIONS.

Customers of the Sherlock-Manning Piano & Organ Co., London, have been notified that Mr. Tanney of that firm, has left on a three months' trip through the Maritime Provinces. He purposes visiting the fall exhibitions, to be held at Halifax, Fredericton, Charlottetown and Pictou.

As usual the Sherlock-Manning firm will have a representative display at the Canadian National Exhibition in Toronto, and they extend a cordial invitation to visitors to make their stand headquarters to meet friends.

VICTROLA PRICE CHANGE.

An announcement of importance to Victor-Berliner dealers was that sent out by Berliner Gramophone Co., apprising them of a reduction in the price of Victrola X, complete with albums, the retail price of which will be \$80 after October 15th, instead of \$100, as at present. A corresponding reduction in cost to the retailer became effective on August 1st. It is the Berliner Company's purpose to strongly feature this type in their advertising, so that it should be an unusually good seller.

A correspondent informs the Journal that until very recently there was to be seen in the home of the late Capt. C. S. Stuart, at Maitland, an old style square piano, mahogany, which was once the property of one of the earliest Governors of Nova Scotia. This piano was used by Mrs. G. R. Martell, when only a little girl, and her brother, Prof. E. R. Stuart, of Truro, a well known and popular musician, who is at present a teacher of the piano in the Collegiate School for Boys, Windsor. The frame of this ancient piano was recently brought to Windsor, N.S., and by Mr. G. A. Puddington's skill as a cabinet maker, has been transformed into a side table or buffet for the dining room in the Rectory, where it presents an excellent appearance. It is a beautiful specimen of mahogany, Chippendale style, with 3 drawers equipped with handles to correspond with style of that period, and is greatly prized by the Rector and Mrs. Martell, as well they might be. This is one of the oldest pieces of furniture in the province.

TRADE NEWS.

Mr. G. Y. Chown, head of the Wormwith Piano Co., Ltd., of Kingston, has returned from his visit to Europe.

Mr. W. Clarkson of Clarkson & Cross, sheet and book music dealers, of Montreal, spent a part of his vacation at his old home near Aurora.

Mr. Will Dunlop, traveller for the Thomas Organ Co., Woodstock, was a recent trade visitor to Toronto, where he was a guest of the Queens.

Mr. Fisher, of the Nordheimer Sheet Music Department, Toronto, is back on duty, after spending an enjoyable fortnight's holiday.

Mr. Geo. H. Suckling, the well known music dealer of Edmonton, recently passed through Toronto on his return from Europe.

Mr. B. A. Trestrail, advertising manager of the R. S. Williams & Sons Co., Ltd., has returned from his annual holidays spent at New York and other points.

The capital stock of Hardy & Hunt, Ltd., music dealers of Calgary, has been increased from \$20,000 to \$75,000 by the issuing of 550 additional one hundred dollar shares.

Mr. Wm. Long, the well known music dealer of Toronto, who features Karn-Morris and Evans lines, is getting much favorable advertising from his motor delivery truck, and is also enabled to make much quicker deliveries.

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., was a recent visitor to New York. Mr. H. V. Claxton of the same firm is back at his desk, after holidaying at Kingston and the Thousand Islands.

Mr. Fred Killer, secretary-treasurer Gerhard Heintzman, Ltd., has been confined to his home for some time suffering from a severe attack of sciatica. For a couple of weeks Mr. Killer was unable to leave his bed, but is now improving.

Mr. E. J. Wright, of Wright Piano Co., Ltd., Stratroy, was a recent trade visitor to Toronto on his first business trip since his extended sickness in this city. After convalescing for several weeks Mr. Wright started out with all his old energy and enthusiasm.

Mr. F. T. Quirk, manager of Sterling Actions and Keys, Ltd., and also the Auto-Pneumatic Action Co., Ltd., reports all departments to have shown up unusually well for July, in spite of general conditions, which might be more conducive to larger sales in most lines.

Mr. S. A. Whorlow, manager of the grafonola department of the Winnipeg Piano Co., Winnipeg, was in Toronto last week, en route for Montreal, where he was to meet Mrs. Whorlow and baby, who were coming from England. Mr. Whorlow expressed great satisfaction with the Columbia line, and considers the prospects for fall trade excellent.

Apocryphal of Circassian walnut, which is emphasized in this issue, both by the cover design and the descriptive article, the Journal is informed by the Columbia Graphophone Co. that the extra charge formerly made for grafonolas in this expensive finish has been discontinued, and that now grafonolas in Circassian walnut cost no more than mahogany or other finishes.

While the demand for pianos and players has not

been quite so active as for the same summer months last year with the Mendelssohn Piano Co., yet Mr. Harry Durke, the proprietor of the company, sees nothing of alarm in the situation, but on the contrary, looks for an active trade to open up with the approach of fall and the good crops that are confidently expected.

Mr. J. M. Loose, head of the firm of J. M. Loose & Sons, Ltd, Toronto, has returned to his factory from a holiday trip made with his motor car. Mr. Loose has been an ardent motorist for several years, his car having been the first automobile in a number of sections in Ontario. On his holiday trip, accompanied by his sons, he went as far west as Detroit. The outlook for fall trade, Mr. Loose considers promising.

The Mozart Piano Co., Ltd., are preparing for an increased output this fall at their new factory which they built and took possession of some ten months ago. The convenient shipping facilities are a great help to this firm in despatching pianos. Mr. Henry Heidman, head of the Mozart firm has just returned from holidays. Two instruments of their own scale and design are featured on another page, viz., "Style R" player, and "Style O" Louis XV, piano.

The Otto Higel Co., Ltd., as announced on their colored insert elsewhere, will as usual have an educational exhibit in the Manufacturers' Building at the Toronto Exhibition. All dealers, tuners and salesmen, as well as those directly interested in the making of pianos are invited to visit both the Higel stand at the "Ex" and the company's factory, prominently and conveniently situated at the corner of King and Bathurst Sts.

Neither Mr. C. R. Leake nor Mr. John A. Sabine, of the Music Supply Co., are other than satisfied with the quantity of Columbia grafonolas and records by Columbia artists, as also Columbia Rena records that have been shipped to Ontario dealers during the past four weeks. They are experiencing a strong demand for the new Columbia design, the "Leader," retailing at \$100. With the crop prospects there is every reason to expect heavy ordering for the different types and records to commence early this fall.

Mr. Harry Sykes, the genial secretary of the Thomas Organ Co., Woodstock, was a caller at the Journal office, en route for home after a short visit to Oshawa, over the week-end, and Woodstock's Civic holiday. The Thomas Organ plant has been running to its capacity all summer, and orders, both in organ and bench departments, have been keeping up well, particularly from Eastern Canada. In recent months, some sundry improvements and several important ones have been made to their factory and dry kiln, with the resultant efficiency increased accordingly.

A recent trade visitor to Toronto and Montreal was Mr. A. J. Prockter, manager of the Western Fancy Goods Co., Winnipeg, who are distributors in the North-West of the Columbia graphophones, grafonolas and records. Mr. Prockter, upon returning to Toronto from Montreal and New York, was the guest of Mr. A. G. Farquharson, the Canadian manager of the Columbia Company. The Vancouver branch of the Western Fancy Goods Co., the local manager of which is Mr. C. H. Fraser, has proven very successful in distributing Columbia goods throughout British Columbia.

Why of course YOU are coming to
Canadian National Exhibition

August 23 to September 8

YOU can see more pianos and players under one roof than at any other time. You can visit the sheet music, small goods and supply headquarters, meet more of the boys in the trade, and visit your Toronto friends for a longer time with less expense than at any other season. Men! it pays to rub shoulders with one another and see what's doing in all lines.

The Canadian Music Trades Journal office is at your disposal if you require any letters written, to use the telephone, or having your mail forwarded to you at Toronto. Such assistance is yours—and it will be a pleasure to thus add to the enjoyment of your visit. The address is 56-58 Agnes Street—four minutes' walk from Queen and Yonge Sts. You can't make any mistake—Come!

CONSIDER yourself an island.

That seems odd—perhaps visionary. Yet it smacks of right-down businessman's common sense. In putting down in black and white some ideas he "gathered along the trail," Thomas Dreier remarks:

"Just because you are working in a small place is no reason why you should feel that you have no chance. It is a fundamental principle that agriculture shall be highly developed in islands. They are surrounded by water, are limited in area, and intensive agriculture is demanded. Why not imagine that your position is an island and therefore needs intensive cultivation?"

Attendance at the Exhibition will help intensive cultivation for you in your own business.

In addition to the Toronto Fair other Exhibitions of more than local importance are Western Fair, London, September 5 to 13; Dominion Exhibition, Ottawa, September 5 to 13; Halifax, N.S., Exhibition, September 3 to 11, and Fredericton, N.B., Fair, September 15 to 20.

Particularly gratifying to Mr. J. W. Alexander, president of the Dominion Organ & Piano Co., is the fact that their plant at Bowmanville has continued to run full time right through the dull season. This firm report practically no falling off in the demand for "Dominion" instruments, and as a consequence they have accumulated no stock. Mr. Alexander, accompanied by Mr. Gerry and Mr. Mitchell, motored up to Toronto in the latter's touring car to complete arrangements for their display at the Exhibition. They are emphasizing that all goods shown will be from regular stock.

Manager A. G. Farquharson and factory superintendent Otis C. Dorian, of the Columbia Graphophone Co.'s Canadian business, are finding summer trade no "snap." There is every indication of the popularity of the new "Leader" type, as also their new metal motor-board, which has many points of merit. Of it they say: "The new bayonet joint tone arm is constructed on the principle of the acoustical properties of band instruments. The new No. 6 reproducer has already been presented to the trade. Other features include a speedometer and a push-button hinge, lock and release." These exclusive features are all important ones, which every Columbia dealer should be familiar with, in order to properly present the new Columbia product to the public.

After doing service for twenty-five years, the boiler in which power was generated to run the plant of the Williams Piano Co., Ltd., at Oshawa, is being replaced. To do this and make other changes in plant and equipment, advantage was taken of the lull in business to close down the factory while the alterations were being made. Mr. F. Bull, president of the firm, when seen by the Journal, spoke quite optimistically of the future, and in the meantime noticed that trade in the East had not experienced the set back that at present characterizes the West. Mr. Bull, who had been in poor health, states that he never felt better than at present. Mr. F. W. Bull, secretary-treasurer of the firm, whose special interest is in the player department, predicts a rapid increase in the proportion of instruments that will be equipped with player actions.

PATRONIZING HOME INDUSTRY.

Only British makes of pianos will, in future, be used in the Guildhall School of Music, in London, according to the following resolution, passed by the Court of Common Council:—

"(i.) That, in the opinion of this Corporation, the art of pianoforte playing will in no degree be impaired by the instruction of British students on pianos of the best standard British makers.

"(ii.) That, in the interests of the British industry of pianoforte making, and recognizing the injury which would be caused to the same by the displacement of English pianos by foreign ones at the Guildhall School of Music, and, further, being of opinion that the best British-made pianos are in no way inferior to the best foreign ones, this Corporation desires that the pianos to be used at the Guildhall School of Music should be of British manufacture.

"(iii.) That, inasmuch as the Music Committee for a period of seventeen months have failed to bring up any report to the Court, or to make to the Court any recom-

mendations on the subject, this Court now orders that the seventy-one pianos for the Guildhall School of Music be allocated among the following standard British makers of pianos, and in the following proportions: Brinsmead, 20; Broadwood, 20; Chappell, 10; Rogers, 10; Collard and Collard, 6; Hopkinson, 5; the proportion of grands to uprights being the same as now in the school.

IMPROVING THE SHEET MUSIC DEPARTMENT.

More than one member of the sheet and book music trades has expressed to this Journal his approval of a number of points emphasized by Mr. A. J. Roberts, of Hampstead, England, in the following letter to Musical Opinion:—

"If evidence of the unsatisfactory condition of the sheet music trade was wanting, it was surely presented in unmistakable measure at the Buxton Convention.

"Quite apart from Mr. Buck's concise and admirable paper on 'The Unsatisfactory Condition of the Sheet Music Trade,' we were confronted with the evidence of honourable men of unquestionable business acumen who, having given the matter their closest personal attention for periods extending over from ten to twenty years, now pronounced it 'unprofitable and unworkable on the present existing basis.' Their arguments were full of cogent truths and statistics that must have carried conviction to everyone present, and formed an incontestable array of facts and figures that demand immediate redress. Even the evidence of Mr. Goodman (who presented the case for the publishers) proved a complete justification of the title of the paper with which the discussion opened, for he acknowledged that even the publishers themselves were rarely making ten per cent. on their capital. Surely this should lead them furiously to think; for if the dealers were trading to lose and the publishers were only making ten per cent., surely there must be 'something rotten in the state of Denmark.' We were all convinced of that. A scapegoat was sought and found in the unrepresented assistant, who was charged as generally being incompetent to push the goods.

"The appalling but insidious loss in novelties which cost the dealer sixpence and ninepence each and sold to the waste paper dealer at two shillings a hundredweight was also commented upon. The absurd restriction of being able to buy at journey rates only on one order at intervals of three or four months, thus bringing an entirely unnecessary and objectionable gambling element into the stock selection was unanimously denounced by the dealers; and it is perfectly safe to assume that the publishers themselves could not have left that meeting without a permanent and indelible impression that if the trade is to be made to yield a fair profit to the dealer he must be allowed to purchase as he requires, and according to the common law of supply and demand obtaining throughout the entire commercial world.

"I submit that there is no article or commodity in the whole world of commerce that carries such absurd and anomalous restrictions and conditions between the producer and the retailer as obtain in the sheet music trade. These conditions were most ingenious in their original conception by the publishers, and have resulted in the sale to the dealers of millions of copies that could

never have been and never will be sold to the public. These millions lie on the dealers' shelves. This may be a happy condition of things for the publisher, but after all 'the greatest good to the greatest number' is a very far reaching gospel; and the publishers will some day realize that what they have gained in this way could have been more than equalled by terms which would have permitted the trade to engage skilled pianists as assistants, who could present the music in an efficient and musicianly manner, and also to engage local professionals for the purpose of introducing novelties at quarterly concerts and thus educating their *clients* to an appreciation of the best in music.

"In conclusion, however, it is obvious that, in consideration of the skilled labor necessary to salesmanship in sheet music and the complications and obligations inseparable from its manipulation as stock, it is absolutely folly for any dealer to pass a sheet of music over his counter for which he does not receive thirty-three per cent. profit. He must be able to secure this at all times by being able to purchase at any time through some accredited depot (controlled either by the publishers or by the dealers' association) at two-thirds of the selling price and seven and six-and-half and fourteen as twelve (if of one title) from the publishers. Novelties at half rate for six months. Here we have a fair and equitable basis for trading that it is up to the publishers to adopt with all possible expedition,—a proposition that if adopted would inspire the music dealer with as keen and active an interest in his sheet music as he has put into his gramophones and records, to the magnificent results of which the manufacturers and wholesalers will testify. Here he knows he has a fixed purchasing price, a fixed selling price and up-to-date catalogues that he can order one or a hundred records from at any time and—last but not least—a chance of exchanging unsalable stock once or twice a year on a two to one basis. In his record department he has no stupid and fictitious marked prices to haggle about with his customers; no compulsory purchase of novelties that he does not want in order to secure fair terms for the stock he does want; no direct trading between the factors and the retail buyers through travellers' calls and the 'approval' parcel and the circular letter to professionals, etc., but a clean, honest deal that shows a margin of profit that does not require to be inflated with the vain and delusive solatium offered to the sheet music dealer: 'That although sheet music does not pay, it brings the people in, and some day they might want their pianos tuned or repaired and then you will be in touch with a profitable deal.' If I were a publisher, I would call my *conferees*

together and say: 'Gentlemen, it is high time we framed up a square deal; it is high time we set our houses in order. These dealers have to live,—they should be artists for the proper fulfillment of their functions; but if we cannot remunerate them as artists we should at least permit them a fair profit that they may be able to pay their rents and remain honorable citizens. Gentlemen, a fixed price; a fixed profit, a fair and equitable deal on returns and no retail supplies,—these are the just dues of those whose enterprise and industry have carved the channels through which our output reaches the public.'"

VERY WELL DEFINED.

"I love to hear Maud, when she's in full song; her articulation is so distinct."

"So do I; but I hate to see her in full dress, for the same reason."—*Judge*.

Good Chance for Really First-Class Talking Machine Man in New Store in Toronto

A manager is required for a new store, handling a full line of Columbia goods, Pianos, etc. This is an excellent opportunity for an ambitious, capable man. Apply stating salary required and giving full particulars in confidence.

Box 1001, Canadian Music Trades Journal
56-58 Agnes Street - - - TORONTO

PATENT NOTICE.

Canadian Patent No. 105,574, dated May 28, 1907, Musical Instrument, owned by The Cable Company, Chicago, U.S.A. The nominal manufacture of the invention has been commenced, and is for sale, or use, at a reasonable cost. John H. Hendry, Hamilton, Canada.

PATENT NOTICE.

Canadian Patent No. 128,617, dated Oct. 11, 1910, Tracker Device for Sheet Controlled Instruments, owned by the Cable Company, Chicago, U.S.A. The nominal manufacture of the invention has been commenced, and is for sale or use at a reasonable cost. John H. Hendry, Hamilton, Canada.

Manufacturers! Dealers! Tuners! Yellow Ivory Keys Made White as Snow

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

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GERHARD HEINTZMAN PIANOS

*"Built by a
Master"*

PIANO buying economy lies in securing the greatest possible value for your expenditure; it does not lie in paying the lowest possible price for a piano.

Perhaps in no purchase which your customers make for their home does it pay so well to pay for value as in the purchase of their piano.

Real value is not a matter of a well finished case. That is desirable and to be had with any good piano. But a well finished case may easily hide a poorly made mechanism.

The magnificent cases of the

GERHARD HEINTZMAN PIANO

celebrated as they are, yet are but incidental to the piano's value.

Here is a piano built with an earnest thoroughness, through the past half century, that carries it through years and years of exacting service. It is not affected by climatic conditions but preserves its marvellously rich tone indefinitely.

GERHARD HEINTZMAN PLAYER PIANOS

*"The player
for the
Home"*

NEVER before was it so easy for music dealers to put it within the reach of the public in their several territories to attain to an intimate knowledge of the best music.

There are countless owners of

GERHARD HEINTZMAN PLAYER PIANOS

who thank these instruments for a whole new world of culture and enjoyment.

Anyone can play a Gerhard Heintzman player piano. Its tone, case, and the care taken in its construction are all that you find in the Gerhard Heintzman piano. It is controlled by the best obtainable player action that it is possible to purchase.

Gerhard Heintzman players improve the musical atmosphere of the Home. The longer your customer owns one the more he will thank you for selling it to him.



As in previous years, the Mason & Risch Pianos will be on view at

The Canadian National Exhibition August 23rd—September 8th.

We will have on display a most interesting variety of our Instruments, both in regular and special designs. We would like our Dealers to make their headquarters at our Head Office, 230 Yonge Street, where there will be a variety of similar instruments to those shown at the Exhibition, and where there will be an opportunity not only to confer with the Wholesale Department, but with all other departments.

Our Advertising Manager is particularly anxious to renew and make acquaintance with all our representatives, so that each one may receive the fullest benefit by close co-operation with his department.

MASON & RISCH Limited
TORONTO