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TORONTO, SEPTEMBER, 1916

*Special article on
"Restricting Pleurs"
Page 27 This issue
2nd Subalmanout.*

Canadian Music Trades Journal

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September
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TORONTO, CANADA

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Once in a while it is profitable to take a sort of inventory of the **reasons** that justify the prestige that everybody recognizes.

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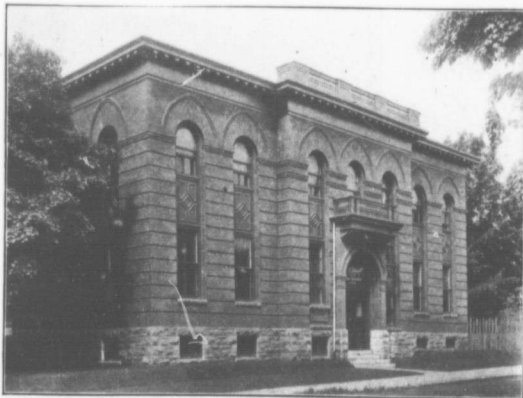
The Martin-Orme Piano with the Ottawa Symphony Orchestra
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Conservatory
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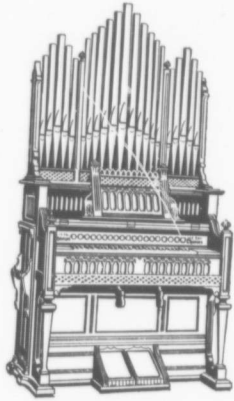
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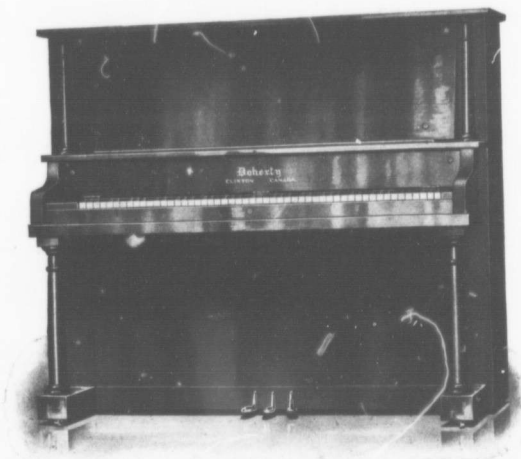
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A Frank Business Chat

Showing How You May Set About This
Fall to Profitably Cultivate Your Player
Roll Field by the Use of Universal Rolls

AFTER having sold the customer a player-piano why take it for granted that there is nothing more in that customer? Why not look after his music-roll needs with as much care as you devote to talking machine records? There is just as good a profit in the roll as in the record; indeed a better one.

You will concede that 90 per cent of your player sales emanate from the homes of those who have players and take pleasure in them; but if you lose interest in your customers and do not furnish them with new music how do you expect a continuation of their original interest or their indorsement of your player to their friends?

You probably give a certain number of rolls with the player—a dozen or maybe fifty—but whatever the quantity you know that when anyone first gets the instrument they work it on "high speed" until the novelty wears off, the music becomes stale. Then it is up to you to make the customer feel that his player is just as new as his latest music roll. What are you doing to make him realize this?

Do you send him the monthly bulletins? Do you ever write him a note calling attention to certain new numbers? Do you or the person in charge of the department take enough interest in your customers to study their likes and dislikes in music? If you were trying to sell a player and knew that your prospective customer loved "My Old Kentucky Home," you wouldn't try to demonstrate your player with "Ragging the Scale," would you? And, per contra, if they liked "rag," you would not use "Where Is My Wandering Boy To-Night?" Therefore study your customers as much after you've sold them as before. It will pay you.

Do you or the salesman in your employ take enough interest in the customer to whom you have sold a player to call on him occasionally for the purpose of satisfying yourself that he is satisfied; that he knows how to pedal and how to use the expression devices, or, in other words, that he is getting an adequate return for the money he has invested? If you had purchased a player-piano and the dealer from whom you bought had been attentive to you in the effort to make you a satisfied customer and you have a friend who is thinking of buying a player wouldn't you recommend that dealer? Of course you would. And when you or your salesman make such a call take a roll or two of new music with you. Wouldn't

you think the salesman would do this of his own volition? The man who digs up his own prospects and sells them makes a bigger hit with the boss than the one who only calls upon those that the boss digs up for him.

When your tuner goes out to tune a player-piano does he take a roll of new music with him? Probably not. He is no doubt content to play over one of the rolls in the house when he has the work finished, and ninety-nine out of a hundred do play a roll over. Now if he has something new wouldn't members of the household come in from wherever they are hiding while he was at work and ask what that roll is? See the possibilities? They are multitudinous.

Do you ever note in your newspaper advertisements that you have music rolls? It wouldn't cost any more for the ad. Did you ever display rolls in your window as you do your other goods? Where do you keep your music rolls—back in a dark corner, down in the basement, or are they where people will see and know that you have music rolls? Don't, for goodness sake, say, "I don't care where they get their rolls after I've sold them the player." That's mighty poor business, as well as old fashioned, and you don't deserve to sell the player. It isn't fair to your customer, because when he bought the player he expected and had a right to expect that you would be able to meet his music-roll requirements; otherwise he would have bought of your competitor.

Don't fall into the error of saying or thinking that you haven't the time and cannot afford to give it your personal attention, or employ someone to look after it for you, because you can and should. There would be just as much sense in the customer saying that he could not afford to buy rolls, after paying \$400 to \$800 for a player. There is probably someone in your employ now who could assume this work. If not go out in the market and get one.

It is safe to say that if as a live business man you will give this subject careful thought you will conclude there is more in the music-roll business than you ever dreamed of, and that you are going to have some of it. Only go at it, as you do the rest of your business, systematically and with the determination to make it a profitable department. It can be done, and you can do it. And if you desire we should be glad to cooperate with you in making your music-roll department a profitable one.

Complete lists and catalogues are always yours for the asking

The Universal Music Co.

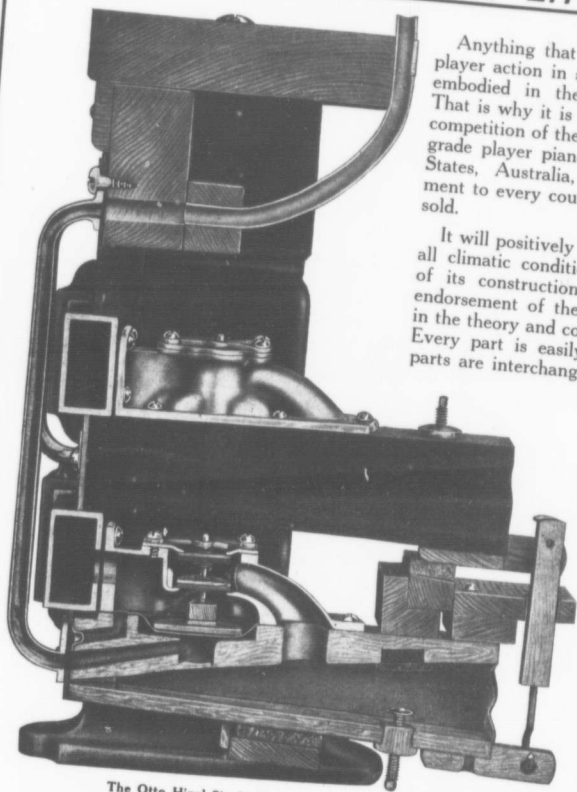
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It will positively remain air-tight under all climatic conditions. The simplicity of its construction has the unreserved endorsement of the world's best experts in the theory and construction of players. Every part is easily accessible, and all parts are interchangeable.



The Illustration shows a cross section view of the Higel Single Valve Metal Player Action.

The Otto Higel Single Valve Metal Action, Model K.

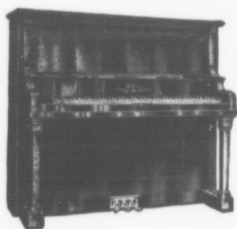
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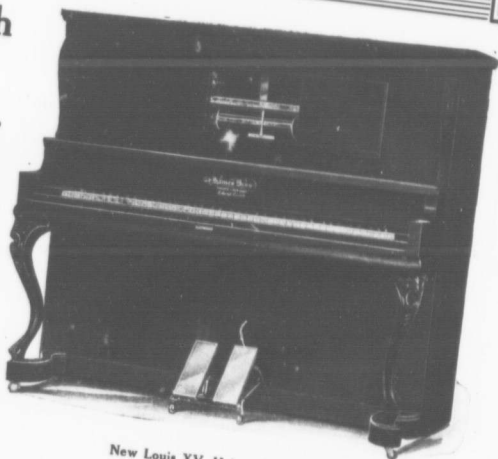
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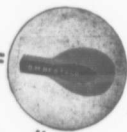
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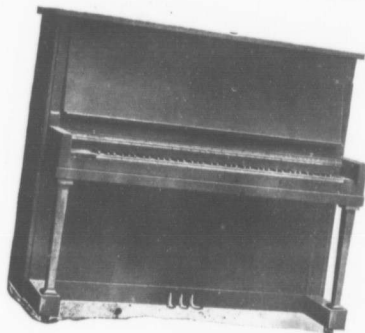
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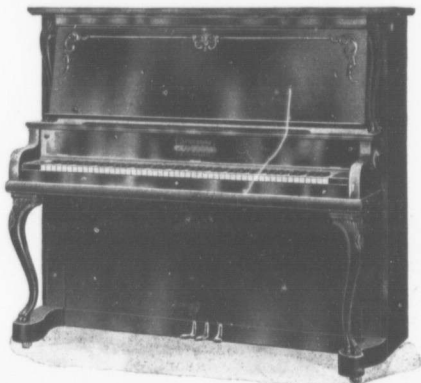
CANADA

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WITH a past dating back to 1870, the Newcombe product of today embodies all the musical improvements and mechanical advancements that make for a strictly high-grade piano of the "Leader" class.

The Newcombe agency offers to you as a business man a sound proposition upon generous terms. If this line is not being handled in your territory we can talk business to your advantage.

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For that length of time we have produced the finest goods possible in a manner that has meant real service.

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W. Bohne & Co.

516 Richmond St. W.

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and also at 134th St. and Brook Ave. New York

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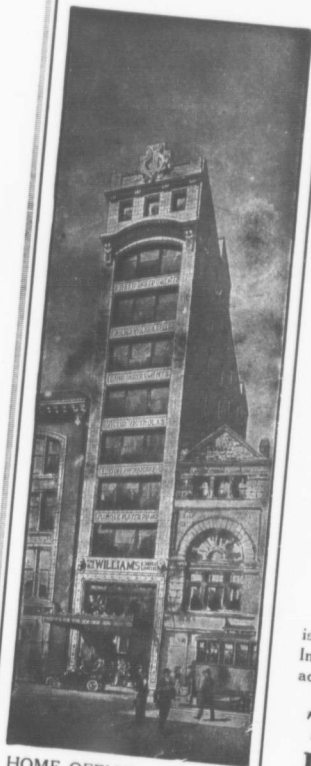
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R.S. MUSICAL INSTRUMENTS OF QUALITY **LIMITED.**
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Canadian Music Trades Journal

Issued monthly in the interests of the Musical Industries of Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise and Sheet Music.

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TORONTO, SEPTEMBER, 1916

No. 4

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The Piano Our National Instrument, but Should Be Made More Popular by National Advertising.

MORE than once it has been suggested that a concerted effort should be made by piano manufacturers to drum into the public ear that every home should have a piano. That a national advertising campaign to popularize the piano a great deal more would benefit each individual make there seems little reason to doubt. Along this line is a recent article in Musical Courier Extra which is here quoted in part:

"When one hears a piano dealer talking about giving up pianos and turning his entire attention to the talking machine business, it presents a rather illuminating example of the man who seeks the road of least resistance in the commercial world. It takes brains and hard work to sell pianos successfully. The selling of talking machines at retail is done through the advertising and the work of the manufacturers.

"There is an entirely different phase presented in the selling of pianos. Little advertising of a national character is done in the piano trade—in fact, such publicity is confined to one or two piano manufacturing concerns. This in itself but creates name value for these one or two or three piano manufacturers. This advertising does not create a demand. The demand is created by the dealer and his salesmen. All piano men of experience know what it is to find prospects, and build those prospects up to a purchasing level. Not all prospects, as the word is understood in the retail field, desire to purchase a piano. The player may

create a difference as regards this phase of the retail business, but even the player will not eliminate the work that is made necessary through the lack of national publicity on the part of the manufacturers.

"The manufacturing section of the piano industry should be spending a million dollars a year in national advertising to create a demand that will take from the dealer this necessity of local persuasion, or creating of sales. If the piano manufacturers were spending a million dollars every year, and kept that up for five years, the manufacturers would begin then to realize that they controlled the piano business, instead of the dealers, as at present, doing the dictating or controlling. The average piano manufacturer is afraid to dictate good business methods in his relations with the dealer, for the very reason that the dealer controls the retail sale of the pianos and the manufacturers do not.

"The piano dealer who can install a talking machine department in his business, and handle it to the advantage of his piano trade—a thing that can be done—exhibits unusual business ability. The piano dealer, however, who acknowledges his inability to make a success of the piano end of this musical game, and eliminates the piano business to take up the talking machine end of the business, but eliminates the real foundation of this music business, for without the piano end of the game, the talking machine would not have as easy a field as it has.

"The talking machine men may laugh at this statement, but the fact remains that the piano dealers were the main element in the building up of this section of the music industry. This is nothing to the detriment of the talking machine. The piano is the national musical instrument of this country, and always will be, but it can be made a greater element than it is at present, if only the manufacturers would display a little enterprise as regards national advertising."

A Reason for Mail Order Shipping.

MERCHANTS endeavoring to meet mail order competition often dismiss a discussion on the subject of the habit of mail order buying by remarking that people shop by mail because of the desire for lower prices and a greater choice which they believe they get from the large departmental stores whose catalogues they use.

Another reason however has been advanced which seems likely to have a good deal to do with the matter.

Many persons lack self-assertiveness. They know what they want, but haven't the stamina to insist on getting it. In dealing with others they usually get the worst of it. For this reason many business men try to conduct their important deals by mail. In this way they are firm and insistent on their rights, and do not give the other fellow a chance to put one over on them. People have more confidence in themselves in their own homes or offices. They can do business much more successfully talking across their own desks than they can over the desk of the other fellow.

"These little things, insignificant and subtle as they may seem, have an enormous influence in piling up mail-order sales," remarked a close observer. "One who has not dealt with the customer across the counter has no conception of the number of persons who are too timid to buy what they want with ease and assurance. What a relief it is for these folks to find a refuge behind the pages of a catalogue!"

This view presents food for reflection. The man conducting a specialty store who has customers of this temperament will realize their standpoint and therefore know better how to cope with getting their trade.

Keeping Oversold.

HUGH CHALMERS, of automobile fame, hands out his selling policy in no uncertain words when he said: "There are two objects in advertising: One is to sell your goods and the second is to establish a good name and insure a continuance of trade. Now some people say when you are entirely sold out you want to quit advertising. There was never a greater fallacy told to long ago. One of our stockholders said to me not long ago, 'Are you reasonably sure of selling your year's output?' I said, 'Yes, sir.' 'Then why don't you quit advertising?' he said. He said, 'How much can you save between now and the first of July?' I said, 'Between \$60,000 and \$75,000.' 'Then why don't you save it?' he said. My answer was that if I were dead I would not spend a dollar less. I am speaking not only from the standpoint of the advertising, but of the man who buys the space and pays the bill.

"My being in business is not confined only to 1912 and I am a firm believer in keeping oversold. You have got to deal with human nature and it always has wanted and always will want those things which are hardest to get. 'Now, then,' I said to this gentleman, 'look at that fountain; see the river coming out. It gets its source of supply from the river a mile and a half distant. You can get the superintendent to shut it off, but you will not notice any difference right away; you will notice it go down a little at a time until there is no more water supplied. You shut off the source of supply when you stop advertising.' You must send the best possible appeal to a million minds and you must keep on appealing. You must keep on if you wish to keep up your business. There is no mystery about this advertising and selling goods. Some would have you think so and some do not take it up because they think it is too hard. It is nothing but plain common sense plus printer's ink, and some of the best copy I have ever seen was written by men who were never known as advertising men, but they sold the goods and made their copy accordingly."

Manufacture of Piano Sounding Boards.

"**T**HAT wide, thin board, thinner on one edge than the other, which multiplies and diffuses the sound of a piano, must be carefully and properly made, for the sounding-board is truly the soul of the instrument," writes Henry C. Davis in *Veneers*, who gives this description of the making of piano sounding-boards. "The most suitable wood known for making piano sounding-boards is vertical-grain spruce, properly dried. The stock is first carefully piled in the yards on sticks and allowed to air-dry for from one to two years. After this treatment it is thoroughly kiln-dried.

"Boards for American pianos, excepting the grand, are of plain rectangular shape, in varying dimensions up to 45 x 60 in., and from $\frac{3}{8}$ to $\frac{1}{4}$ in. or less in thickness. Foreign boards vary more in shape and design, some being irregular six-sided figures, others five and some seven. The grain usually runs from corner to corner, or at an angle of about 45 degrees.

"When planing the stock for these boards, great care is exercised in working them with the grain. The man at the stock planer watches the grain very closely. This machine is provided with sectional rolls and a power feeding table, so that three streams of 6-in. boards travel through at the same time.

"Behind the stock planer is a pair of swing saws, pivoted at the floor and ceiling so that they may be instantly set to cut the stock at any angle between a square and a 45-degree cut. The object of the angle cutter is to save stock.

"From the stock-cutters the material goes to the most interesting automatic glue jointer I have ever seen. More than two dozen pieces can be put into the holder at one time. A power screw presses them tightly and squarely together, after which a cable feed carries them over the jointer head. At the end of the stroke the lever trips, raises the press slightly and returns it. It is then opened, the stock turned over and the operation repeated. Now the stock has a perfectly smooth, slightly slack-centre glue joint, and is ready for the matching tables. Here it is carefully matched for grain and color and texture to make up the size and style of boards desired. This work is in the hands of highly skilled artisans. From two to three years' training is required of even a bright mechanic before he can handle this work properly.

"Before the stock is taken to the glue room it is put through a warming compartment. In the glue room there are special glue clamps to hold the stock perfectly flat and at the same time clamp it tightly and squarely together.

"The big 54-in. direct-connected cabinet planer is the next machine in line. It has sectional in-feed rolls, sectional chip-breaker and a bed that may be tilted to plane boards thinner (usually $\frac{1}{16}$ to $\frac{1}{8}$ in.) on one edge than the other. The smooth-running, well-balanced cutterhead was specially designed and built to carry thin steel knives in short sections.

"After planing, the boards are sanded on a big triple-drum sander, which, like the planer, is adjustable for tapered boards. Trimming to desired shape and size is the finishing touch. The boards are then carefully inspected, packed and crated for shipment. The piano makers attach ribs to the boards, shellac or varnish them and put them into the instrument."



Q-U-A-L-I-T-Y

A Word that Means Economy
to the Wise Piano Man

For 67 years Canada's brains and expert workmanship have been striving to produce perfection, and give the piano trade an instrument that they are proud to represent, display and sell to their patrons who demand the best, until to-day the

Williams Piano
New Scale
ENDORSED BY GREAT MUSICIANS

is an instrument of Merit, Goodness and QUALITY.

With the improved scale, the addition of the Harmonic Tone Prolonging Bridge, and the Brass Agraffes, the Williams Piano to-day excels in quality of tone because the CONSTRUCTION is RIGHT. The piano is made of only the best quality of material: that will produce a piano which your customers—and those that come after,—will grow to cherish and love.

Remember that when you display a Williams New Scale Piano on your floors your store radiates Quality. Add the Williams Line TO-DAY, and watch the better class trade patronize your store. Write to-night.

The Williams Piano Co., Ltd.

OSHAWA

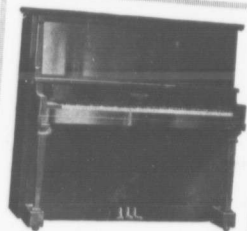
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CANADIAN MUSIC TRADES JOURNAL



Style "30" Player

SUCCESS
And The
Mendelssohn
Are Close Allies
In The Fight For Business



New Style "E"

A Dealer Featuring

MENDELSSOHN PIANOS AND PLAYERS

Is Assured of the Assistance of the Ally—SUCCESS

These two powers
will push back the
most determined op-
position.

CANADIAN PACIFIC RY CO.'S TELEGRAPH

NIGHT LETTERGRAM

The Canadian Pacific Ry Co.'s Telegram System and Service. The night lettergram subject to the terms and conditions printed on the back of this book at MONTREAL, QUEBEC, TORONTO.

40VPM: 17NL

Mendelssohn Piano Co.
TORONTO

Ship Canadian Pacific carload pianos four D mahogany four E mahogany six cottage mahogany two cottage oak.

135a 1

Carload

2376

With this combina-
tion the dealer will
find it possible to
crush the most
stubborn attacks.

Success comes in different forms from time to time. Just now it is coming to the Mendelssohn Co. in the form of Carload Orders.

SUCCESS

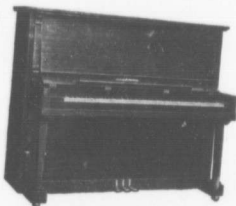


Style Louis XIV.

Success not only attends the Mendelssohn Dealer while he is on the offensive, but assists him in consolidating his position to withstand any counter attacks. A Mendelssohn sold is a trench captured, and by pushing the Mendelssohn a dealer extends his gains until he routs the opposition entirely. Dealership connection with this profitable line means to you commercial success and profits. Some territory yet available Information gladly furnished

Mendelssohn Piano Co.
110 Adelaide St. W.
Toronto - Canada

SUCCESS



Cottage Style

The Successful Way to Merchandise Music Rolls.

THE Journal is in receipt of a somewhat comprehensive treatment of the subject of merchandising player music rolls successfully. This originated with an American firm of roll manufacturers and it contains much of use to the Canadian trade for which reason it is here reprinted.

The success of most enterprises depends upon planning ahead. Waiting until to-morrow to determine the work of a day is one of the most grievous mistakes in business. By looking ahead and determining just what is to be done and then making it come out as it should is characteristic of the successful business man. The music roll department manager must have the co-operation of the owner of the store, both personal and financial, and he should, therefore, show the owner or manager of the store in writing the number of things that should be done in the music roll department during the year, so that together they may make out a plan of action that is founded on business wisdom. What will be the fixed policy? What rolls are to be featured? How large is the mailing list to be? How is it to be treated? How much money can be expended and many important features must be determined in advance, and, if planned ahead, the results secured will be much more satisfactory. While minor changes are sure to arise and new things will come up, yet, for the most part, the platform of action in a successful music roll department must be planned one year ahead.

It is well to add here that the best results can doubtless be obtained where lines are limited to vocal, one hand played and one straight-out roll. To try to carry too many lines means that none are given the attention they deserve. We mention this important feature here, as it serves to illustrate one of the many questions that must be solved in advance in the successful music roll department.

The Management of the Department.

The success of any retail business depends upon a knowledge of merchandise and methods. To sell music rolls, then, it is essential to know both music rolls and player pianos, and to employ methods that will convey to a public that you know them, and can render a service in explaining their uses that comes up to their highest requirements. The more that is known about the player piano and the music roll, the better the purchaser is impressed, of course, and the kind of knowledge that will most impress the purchaser is the ability that makes clear how to play the player piano and the music roll. There may be many things on the inside of a player piano that do not interest the customer, but how well it plays interests them all, and it cannot play well unless there be some knowledge of this character.

We are not saying that this is the only thing that should be known about a player piano, but we are saying that this is mighty important, if the customer is to develop into a satisfied one. Study and practice are the factors that bring us musical education in both singing and playing the piano, and we cannot see that the player piano is any exception to any other form of music. All you have to do in playing a grind-organ is to turn a crank, and surely a player piano is to be elevated to a plane above the street vendor of music.

To know stock, composers, compositions, the manipulation of the player piano, customers and the best methods to secure and hold them, the law of suggestion in making a sale, all these are important to the success of a department. In other words, the manager of a music roll department must have executive and sales ability, and, if they do not have a musical education, at least enough must be acquired to demonstrate a stock to good advantage.

Engage Manager on Salary and Commission.

We have two reasons for making this suggestion. First, we believe that it will have a tendency to make the salesman forget low price and cheapness and to begin a search for a real reason why player piano owners should possess good music rolls. There are enough fine things to be said about a song such as "A Perfect Day" or "The Rosary," and almost countless numbers of both other songs and good instrumental selections, that they should not be sold on a basis of price alone, but on a basis of what they are. This kind of service and capability will bring greater credit to a department, and anything that brings credit to a department increases sales and, therefore, profits.

Our second reason is that the way to test a man's fitness for a position is to put him on a profit-making basis, and if he is on a salary and commission, it gives him a partnership interest as it were, it helps to drive home the fact that everything he does has a direct bearing on his own loss or gain as well as the business of the house. It also acts as an incentive to bring out the very best there is in a man, and, if development is to be had, it will come with this method. Practically all the biggest institutions in the country of every character understand to-day that this is one of the soundest principles in handling men. It is the principle employed by practically all of the very successful institutions. A man is told that the more he does the more he gets, and, of course, that means the more he does the more the employer gets.

As a suggestion, we would offer a sliding scale, such as—1c. on all rolls under 60c.; 2c. on all rolls at 80c.; 3c. on all rolls at 80c.; 5c. on all rolls at \$1.00 or above. If this plan is respected by the salesmen and they work with the customer, trying their utmost to sell them satisfaction, the greatest good can be achieved. It goes almost without saying that the salesman who has the best interests of his department in mind would not sell all high-priced rolls merely because the price was high. The needs of the customer and the limitations of the purse must surely always have their share of attention.

The Music Roll Department Should Have a Prominent Place.

The music roll department should have a prominent place in every player piano store that is building toward bigger and better business. In this behalf we should remember that it is acknowledged on every hand that the satisfied customer is the biggest asset in business. Then when a player piano sale is made, if there be no attempt to keep the interest in the instrument alive by music roll service that makes the player piano both a pleasure and profitable instrument in the home, how can or will that owner speak enthusiastically about the player piano, or, in other words, how can they be



This Design \$ 400.

THE NORDHEIMER FOR THE CRITICAL BUYER

The design illustrated represents an outstanding Nordheimer success. Dealers know it as the "Style A." The public know it as Nordheimer "Miniature Up-right." And everywhere it is known, it is recognized as the world's masterpiece among small pianos.

Compact in form, it nevertheless possesses that character and volume of tone so essential to the Nordheimer Standard. The rich quality of tone it gives forth is a source of surprise to those who hear it for the first time—for it is in this respect unlike any other similar instrument.

Discriminating purchasers requiring this smaller style in a piano almost invariably select the Nordheimer "Style A" once they hear it played. The evident superiority which dictates that choice is in no small measure due to the new Tone Equalizing Bar and other developments of the Duplex Scale as now incorporated in this and all other Nordheimer uprights.

Small wonder that the Nordheimer is so popular among dealers. They quite naturally prefer to handle instruments that the public so unmistakably marks with its approval.

The Nordheimer Piano & Music Company, Limited
Corner Yonge and Albert Streets - Toronto

come the satisfied customers that we know we must have if business is to be created as substantially as it should be? On the contrary, if this is not done our possessor is quite apt to say they have lost interest because the player piano is not what they thought it to be, and that has a mighty bad influence on both friends and neighborhood when new prospects are being developed. There certainly has been too much indifference shown to the purchaser of the player piano after the instrument has been delivered to the home, both as regards the musical value of the music roll and the player piano itself.

How else, let us ask, can this interest be kept alive except through the music roll and the music roll department? The character of music roll and the service from the music roll department is without doubt a very large factor in creating a permanent impression of the player piano, and its prevailing influence for good or ill should be acknowledged by every dealer and manager of a music roll department who is looking for permanent results.

The music roll department should be in a prominent place in every store, preferably on the first floor, because, properly conducted, it will increase the prestige, and, therefore, the sales of player pianos, and because it will increase the profits in the department, and profits are essential to success. The alphabetical arrangement of stock and proper display of same so that customers can not only see, but get to stock easily, goes without saying.

Of course, we are not going to say that the music roll manager must have trial booths for demonstration purposes, but we are saying that he should. If more than one instrument is played at the same time, unless there be intervening walls, discord is the result, and favorable results cannot be obtained in selling music if musical discord is uppermost. Booths can be very inexpensively provided and they impress the customer that they are for his individual benefit. If they are sound-proof so much the better.

Sell Rolls Outright—Discontinue Library Plan.

We say, without hesitation, that the exchange and library plan has been one of the most disastrous investments the music roll and player piano dealer has ever used. If there is just reason why one should own a player piano, there is also just reason why they should own their own music rolls. Why should the public be asked to pay \$500 or more for a player and then accept a music roll box, soiled through use, with labels dirty or torn, a roll frequently with finger prints and frayed edges, a roll with a strikingly uninviting appearance, both from the viewpoint of sanitation and cleanliness, or as a business proposition pure and simple? A music roll that shows the effect of such travel reminds us for the most part of a second-hand shop, where newness and freshness have given way to dust and disorder, and it seems a very poor beginning to talk about musical interpretation and musical value with a music roll that has the sickly hue of everybody's property. A music roll of this character cannot help but damage the musical effects of both the music roll and the player piano in the minds of at least a certain percentage of customers, and it certainly cannot have an elevating impression upon any mind. If you want to attach a

value to a thing, fix a valuation that makes it worth owning and you have laid the foundation for real salesmanship, and any other method is simply adding fuel to a flame that should not be allowed to burn.

Get rid of the library or exchange plan if you have it—it is standing in the way of real progress and real profit.

Maintain Prices on All Music Rolls.

"One price to all!" is one of the strongest trade leverages ever introduced in merchandising. Nothing begets confidence like fixing a valuation and proving it, and this cannot be done if prices and policies change with every wind. We are not of the school that thinks the public wants to be humbugged, but, on the contrary, we believe that they know when they are, and that they are always going to turn from a fictitious, haphazard policy to one of open fairness, frankness and reason why. There is no justification in saying as a broad business principle that a music roll can be bought for 69c. that is worth \$1.00. If it is worth \$1.00, then why not ask it and tell why it is worth it, and the man or woman who buys it will think many times more of both the roll and the salesman if they get these reasons and the roll for \$1.00, than they do if they are simply supplied the music roll for 69c.

Then notice what happens the day after you advertise the \$1.00 roll for 69c.; some competitor offers the same roll for 59c. and the day after some other for 49c., and there you go; and all the while what is becoming of profits to all concerned, to say nothing of the damage done to the public mind, who are led to believe by such advertising that cheapness and price are surely twin sisters to a player piano? In short, how can we expect to have the public place a valuation upon something that we place only little valuation upon? "One price to all" and a strict maintenance of prices is an indication of the enduring and healthy business policy.

(Continued in October Issue.)

Re-Stringing Pianos.

By William Braid White in Music Trade Review

(Continued from August issue)

Adjusting the Coils.

Place the string lifter under the lowest of the coils on the first pin and place the tuning hammer on the pin. Turn the tuning hammer to the right to let down the tension and simultaneously press up on the coil till you have brought it together neatly. Then, still pressing up on the coil with the string lifter turn the pin till the coil is neatly and permanently settled. Drive the pin down a little further, adjust the coil again if this is needed, in the same way, and knock the wire neatly into the eye of the pin. You are now ready for the next string.

The same process is now continued. The next pin will be the third and last of the first unison, so when this one is coiled with wire, the latter is brought over the hitch pin and up over the bridge to the lowest pin of the next unison, where it is nipped and pinned as before. The process goes on indefinitely till the entire plain wire section has been finished.

We may now consider the overstrung section. Certain peculiarities have to be considered in respect of the

In the Famous Cecilian



ALL-METAL PLAYER AND PIANO

are presented unique instruments which enable the dealer to command the trade of the more influential and prosperous people of his immediate neighborhood.

The distinctive features of these remarkable instruments open the door through which the dealer may approach any well-to-do person in his territory on an entirely new basis, no matter what they may have in the way of pianos or players, and achieve a transaction profitable to both dealer and customer. Thirty-two years' experience in the application of the quality idea in piano manufacturing has convinced us that we have the best interests of the dealer at heart in adhering to Cecilian standards of quality.

Cecilian owners appreciate Cecilian players and pianos, and their friendship and influence are constant beneficial factors for the dealer who sells the Cecilian line.

These are not idle statements but facts which have fully justified our strict adherence to ideals of quality in the manufacture of the Cecilian all-metal Player and Piano, both of which have won pre-eminence by reason of their intrinsic merit.

Dealers who adhere to the same ideals in selling will find in the Cecilian line a leader which can be consistently promoted on an equality basis in competition with any of the best players and pianos in the world.

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

Why not concentrate your selling energy and ability on this high class line, which is so complete it will cover every demand of your trade—absolutely?

THE CECILIAN COMPANY, Limited
Makers of the World's First All-Metal
Player Pianos

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

RETAIL SALESROOMS:
420 Yonge St., Toronto.

wound strings if one is to produce good results. For one thing, it is very necessary to see that the set of bass strings are kept strung on their wire so that they may be placed in right order on the hitch pins. The best method I know is to take the entire set, lay them down in a bunch on the piano, then open the wire loop on which they are strung and carefully remove the lowest string, immediately putting this on the hitch pin to which it belongs. Then string it over the bridge and slip the other end between two of the lines of pins in the middle section, nearest to the beginning of the overstringing. Then take the next one off the loop in the same way, and adjust it similarly, laying it between the next two rows of pins. Continue in this way till all the bass strings are taken off the loop, placed on their hitch pins and laid out ready for coiling on the tuning pins. By following this method, any chance of getting the strings mixed is almost entirely obviated.

It is likewise necessary to see that the strings are oiled so that they run with their natural curve, since if they are coiled against this curve, the resultant twisting will tend to cause a kinking in the entire string, with possible false beats as a consequence.

It is better, in fact, in the conditions mentioned above, almost essential, to begin stringing the bass at No. 1 string, the lowest. The directions already given for coiling and for driving the pins are to be followed throughout the bass section.

It very often happens that the bass section hitch pins are massed on a narrow ridge so that there is no room for the damping felt. In this case it will be necessary to punch holes corresponding to the hitch pins in a narrow strip of felt and press this down over the latter, using shellac to glue the felt on to the iron.

Driving and Leveling Pins.

When all the strings have been put in place it becomes necessary to drive the pins and level them. To do this properly, use a heavy hammer and a hollowed-out punch. Sit down on a very low bench or foot-stool so as to bring your eyes about on a level with the pin. Then drive one down to the proper level, that is to say, low enough to bring the bottom of the coil about 3-16 of an inch above the wrest-plank or plate. Then drive a pin a few notes on, the same distance, and then level up the intervening pins as best you can. Drive gently, a tap at a time, and do not get the pins too low. Go slowly and be sure that you watch what you are doing.

Settling Loops.

Then take a small punch and carefully knock down each loop on its hitch pin till it rests as snugly down on the plate as you can get it. This is very important and must not be neglected.

Coils and Eyes.

Then examine all coils and see that each one is smooth and even. If not, make correction with string lifter and T-hammer, settling coils smooth and even. In the same way examine all ends of wire to see that they do not protrude too far from the eyes of the pins. Wherever one is found in this condition try to get your nippers at it and cut it off short.

The Pressure Bar.

It is now time to see about getting the pressure bar in place. In order to do this place the bar over the

strings in the right position and put a screw in each screw hole, pushing it into the old drill hole made in the wrest-plank. The screws should be either a little longer or a little wider than those originally used. The screws should be soaped before inserting. Take a screw driver bit in a brace and turn each screw down till it is just level with the top of the screw hole, without exerting any downward pressure on the bar. Then gradually turn down each screw. Give the first screw one turn, then go on to the second and do the same to that, and then to the third, and so on to the end. Then begin again and turn them all down another turn, each in the same way, and so on until you have drawn the whole bar evenly and gradually, so that it exerts the maximum of pressure as uniformly as possible. Be careful to see that screws are not forced until they overdraw.

Earlier I pointed out the necessity of leaving the strings slack enough while stringing to assure the pressure bar's going down evenly and exerting the necessary pressure. The object of the bar being pressed down is to make a good bearing for the strings, although as a matter of fact that is usually far too much bearing, with the usual type of pressure bar. I prefer the simple slant back of the string over a ledge in the plate. However, when one has a pressure bar one must use it, and the point to be considered is to obtain a good firm bearing. The strings should now be spaced so as to even them out.

Weaving in Tape.

When a piano has a harmonic scale, then, of course, the waste ends of the strings are utilized for the sake of their sympathetic vibrations. In this case it is usual to step off the appropriate proportional lengths by means of small metal ledges placed on the plate wherever required. Where a harmonic scale or its equivalent is not used, the waste ends are to be damped off as effectively as possible. Likewise, of course, the parts of the waste ends in the harmonic scale which lie between the ledges and the hitch pins must be damped. The damping is effected by weaving strips of thin tape between the strings. This should be done in all cases.

Chipping.

The actual work of stringing having been completed, it remains to "chip" or "snap" the strings up to a rough approximation to tune. To begin this, count up from the lowest string to middle C and set a punching over one pin of the note below, namely B. Then set a punching at every pin one octave above and below this. Pull up the B strings to the C fork and then tune up roughly by estimation of semi-tones till all the strings have been roughly pulled up. When this has been done it will be found that the strings have almost at once begun to stretch out and by the time the first chipping is finished the pitch will be down about a semi-tone. In chipping this way, snap the strings with the fingers or with a little pointed stick and use the indicated octaves, which are pulled up with the fork at the beginning, to show whether you are going off in semi-tone estimation. Now see that spacing of strings is still correct, or make corrections accordingly.

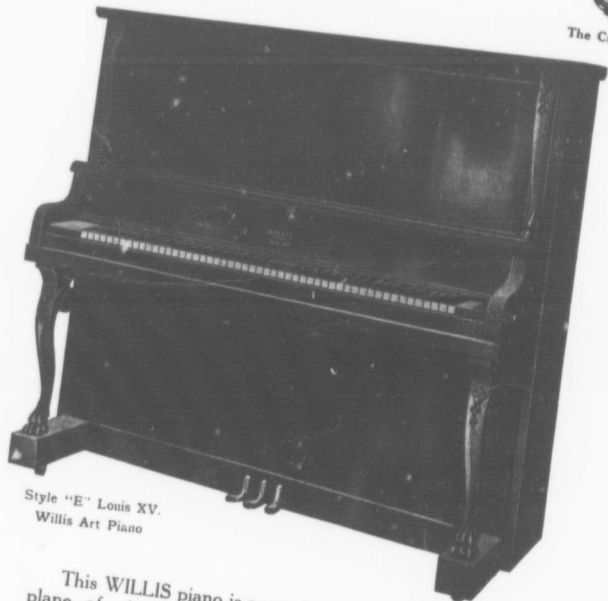
Then move the punchings to the C strings, pull the latter above the fork about $\frac{1}{8}$ tone and chip up carefully, setting temperament roughly and tuning octaves and unisons with some care.



The Crest of Quality



The Crest of Quality



Style "E" Louis XV.
Willis Art Piano

This WILLIS piano is a creation in the very highest plane of piano manufacturing. Everywhere in its make-up is to be seen the stroke of the skilled craftsman. It is suitable for the musician, the home, public halls and general use, and it is, therefore, a safe line for the dealer's stock. It is a truly great piano. It is an example of the WILLIS policy of one quality only—and that the best.

WILLIS Dealers have also the opportunity of securing the celebrated KNABE representation in districts not already arranged for.

Willis & Co., Limited

HEAD OFFICES:
580 St. Catherine St. W.
MONTREAL, QUE.

FACTORIES:
ST. THERESE
QUE.



The Crest of Quality



The Crest of Quality

Now let the piano stand a day and then chip once more, this time having pitch only a few cents above the fork and doing your most careful work. The piano will now be ready for rough tuning.

This is the work of re-stringing, described according to my own experience and to the practice which I have observed to exist in the best shops. I cannot leave the topic, however, without remarking that in this case, as in all that have to do with piano making, care and patience are necessary, and that it is far better to take one's time and do a good job. There is nothing to be gained and everything to be lost in hurrying.

MONTREAL LETTER.

By the Journal's Correspondent.

VACATION time is over, the schools have opened up and the summer resorts have lost their guests until another year. The retailers and their respective organizations are back "on the job" again and are unanimous in anticipating an active season's trading. They are realizing that the predictions of short stocks in pianos and sound producing instruments were not mere threats but in reality statement of fact. The feeling that before the Christmas trade is all booked there will be a scarcity of stock is quite general.

The firm of Wm. Lee, Limited, has been incorporated with a Dominion Charter and capital of \$200,000. The incorporators are Mr. Wm. Lee, J. F. Miller, S. M. Coates, Hugh Wylie and W. S. Johnson, all of Montreal, in which city is to be the chief place of business of the company. This house features Martin-Orme pianos and in the phonographic field Edison and Columbia lines.

The remodelling of Layton Bros. salesrooms is well on to completion. As announced in the last issue of the Journal the firm are moving their phonographic department to the main floor, where they are building a number of roomy, well lighted and ventilated, sound-proof demonstration rooms. Messrs. P. E. Layton, H. A. Layton and H. Hamlet attended the convention of Edison dealers in Toronto and were greatly interested in the proceedings of the various sessions.

A few days after receiving a letter from the front in which a high tribute was paid to the courage and ability of Corp. Fred S. Leach by Lt.-Col. Gunn, Mr. W. H. Leach, president of the Leach Piano Co., Ltd., received news that his son had been wounded on August 19th by shrapnel bullet in the cheek. Corp. Leach, who was vice-president of the Leach Piano Co., enlisted in October, 1914, and has been over ten months in the trenches. He was born in Montreal 23 years ago and was educated at the Montreal High School. He was a member of the M.A.A.A. and the Church of St. James the Apostle. His home is at 570 Victoria Ave., Westmount, where his parents reside.

Mr. R. A. Willis, vice-president Willis & Co., Ltd., and manager of the wholesale branch of the firm's business, was with the Willis exhibit at the Canadian National Exhibition, where he spent a strenuous fortnight. Mr. Senecal, manager of the Willis factory, also visited the Fair as did Mr. Colpeon and Mr. A. P. Willis, Jr., superintendent and assistant-superintendent respectively.

Willis & Co. continue to report most satisfactory retail business conditions. The volume of sales this month shows a very material increase over the corresponding year. As a result there is a good-sized exhibition of optimism among the various salesmen of the firm.

We are pleased at the approach of fall buying, as it means the families home from their vacations and increasing the population perceptibly. This, of course, means more Gerhard Heintzman and Shaw piano transactions, additional sheet music revenue and a larger volume of Columbia Grafonolas and records sales, reported J. W. Shaw & Co.

Trade conditions are fair and steady at the warehouses of C. W. Lindsay, Ltd., where the Nordheimer is featured. Business in the Victrola department shows a great upward tendency especially for the higher priced models. "We are still hampered from want of enough Victor machines to fill our orders," said manager Norman F. Rowell, "but are expecting delivery almost any day now which will help us along for the time being."

"Business has been surprisingly good with us," said W. J. Whiteside, the Karn-Morris enthusiast, "and we anticipate a good fall and winter business. Our Columbia Talking Machine Department has developed into a good thing and we are as lousy as we can be in this regard." Mr. Whiteside was a recent visitor to Toronto.

J. A. Harteau & Co., Ltd., is one firm in the retail piano business who are always optimistic. They never cry about poor business and this is one of the reasons why their trade is good twelve months in the year. Of course this applies to Miss Lapiere equally for she knows the piano and talking machine business from A to Z and reports Pathe and Sonora sales as splendid.

C. W. Lindsay, head of the house bearing his name is spending his vacation in the State of Vermont and is expected back shortly.

The Leach Piano Co., Ltd., have, as usual, supplied all the leading Montreal theatres for the season with Leach pianos.

Willis & Co., Ltd., will exhibit their line of pianos as usual at the various Fairs at which they have been represented for years.

Lavoie & Bayour have recently registered as dealers in musical instruments.

Five new sound-proof demonstration rooms have been added by the Canadian Graphophone Co., making seven in all on the main floor. In addition to these they have installed four trial rooms in the basement for their foreign record trade. This foreign trade they have found advisable to separate from their French and English business. With one hundred thousand foreigners in this city the record business with them is of considerable magnitude. The Canadian Graphophone Co. state that, owing to the shortage in machines, they are taking on no new accounts.

F. G. Sharpe, one of the directors of Willis & Co., Ltd., spent his vacation in Rochester and thereabouts and while there visited the plant of the American Piano Co. at East Rochester. He was most favorably impressed with what he saw and says it was a revelation to him and considers it of educational value for any piano man to visit this or other plants of a similar size and nature.

"We are of the opinion that fall selling in Sonora

and Columbia Talking machines will be especially large," said Charles Culross, the talking machine expert. "August business has been good, in fact away beyond our most sanguine hopes, as we usually look for a decline, but in this we have been happily disappointed." Mr. Culross visited Toronto during the Canadian National Exhibition.

Mr. W. H. Leach was among Montreal dealers to visit the display of Canadian made pianos at the Toronto Exhibition.

E. A. Gervais, of Gervais & Hutchins, says that business has been mighty good so far for his company and he is busy filling orders that are daily growing. Cecilian and Mendelssohn goods now rank among the best all round sellers in the city said this firm and it is scheduled to go higher than that according to "E. A." Mr. Gervais attended the recent Exhibition at Toronto, where he is steadily improving and the immediate outlook for Evans Bros. and other lines handled could not be better, said this firm.

R. K. Paynter, vice-president of the Knabe Co., recently visited Montreal and secured from Willis & Co., Ltd., a good-sized order for Knabe product.

WINNIPEG LETTER.

By the Journal's Correspondent.

CROP estimates indicate a much lower yield than last year and of course the average is less. In spite of these facts the returns from the harvest in Western Canada will be enormous and probably equal to if not in excess of an average year. The rust on the wheat that appeared as a disappointment to all business men as well as to the farmers is more in Manitoba than in Saskatchewan and farmers who have been hailed out are for the most insured. Conservative observers are looking for a good season's retail business with collections being well taken care of.

Mr. James C. Crook, a collector on the staff of the Winnipeg Piano Co., and for the past two years choir-master of Calvary Evangelical church, was drowned in the Red River. While bathing on a Sunday afternoon near the old club house of the Winnipeg Canoe Club, Mr. Crook, who could not swim, lost his grip on a rope which he had attached to the pier for safety and was carried away by the current. Deceased is survived by a

widow, one son and two daughters. He was fifty-one years of age.

The Winnipeg Piano Co. have presented a fine trophy to the Manitoba Lawn Bowling Association for annual competition. The trophy is a silver cup.

Mr. A. G. Farquharson, manager of the Western Gramophone Co., Western distributors of His Master's Voice products, has resigned from that position. Mr. Farquharson went to Winnipeg from Toronto during the latter part of last year.

The Winnipeg Piano Co. report collections and sales very fair, both in pianos and talking machines, three

Julius Breckwoldt & Company
Manufacturers of

Piano Backs, Boards, Bridges, Bars, Traplevers and Mouldings

Sole Agents for Rudolf Giese Wire in Canada and United States

J. BRECKWOLDT, Pres.
Factory and Office:
Dolgeville, N. Y.

W. A. BRECKWOLDT, Sec.-Treas.
Saw Mills:
Fulton Chain and Tupper Lake

L. J. MUTTY CO. 175 Congress Street Boston, Mass.

We manufacture fine calender coated silks and raincoats 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 FRIC-TIONED TWILL, which is designed particularly to prevent splitting over connections.

SAMPLES and PRICES furnished on request.

"Superior" Piano Plates

MADE BY

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

We say to you here, and we stand ready to prove it, that Columbia records are *uniformly* the best that your money or your customer's money can buy. Bring the argument down to brass tacks if you like; pick your own point; record material, record surface, record tone, record wear, repertoire, timeliness, artists—any one or all of them!

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

Columbia Graphophone Co.
365 Borauren Ave., Toronto



grands being among recent sales. This firm had a surprise visit from Mr. Geo. Lyle, former general manager of the Columbia Graphophone Co., New York, and who is now with the Domestic Talking Machine Co., Philadelphia. Mr. Lyle is looking well after his year's sojourn on his son's farm where scientific agriculturalism holds supreme sway.

Mr. Charles Ruse, the wholesale representative of Gerhard Heintzman, Ltd., paid Winnipeg a visit on his way to headquarters in Toronto from a trip to the Coast.

Mr. George E. Dies, of the Doherty Piano Co., Ltd., Clinton, spent several days here on his recent western trip. He visited Mr. Jock Smith at the latter's summer home at Winnipeg Beach and had an interesting bowling contest with Mr. Smith on his own lawn. Mr. Dies was greatly taken with the location of Winnipeg's favorite summer resort, which is located on a beautiful lake. On this trip Mr. Dies was as far west as Calgary and Edmonton.

Another vocalist has arrived in this city—Miss Grassby. She has not made her debut to the public yet but no doubt will in time.

Mr. Paisson, manager of the Canadian Phonograph and Sapphire Disc Co., is at present away on a three weeks' business trip to New York. Mr. Paisson is expected back about Sept. 8th.

Mr. W. S. Hemphill, who has been associated with the Nordheimer business in Winnipeg for a number of years, and who is well known in musical circles and the trade generally, has accepted a position with J. J. H. McLean & Co., Ltd., commencing Sept. 1st.

Stanwood's, Limited, have been enlarging their phonograph parlors and report a fair business in Edison and Columbia phonographs and records. Miss Sloane, who has had charge of this department, has severed her connection with the firm. Her position has been filled by Miss Sparfel.

Wm. J. Stumpf, representing Beare & Son, Toronto, spent a day here before leaving for his Western trip.

The quarterly record exchange for Victor dealers has received the hearty approval of the Western Gramophone Co.'s customers. They appreciate the opportunity to dispose of titles which they have overstocked and thus keep their stocks clean and up-to-date.

Mr. O. Wagner, manager of the local branch of R. S. Williams & Sons Co., Ltd., reports good business, although a few of the dealers have been holding off orders somewhat on account of the rust in various districts.

Fowler & Co. report good collections and much improved country business. They are preparing for an active fall campaign. Mr. Legg has recently joined this firm's selling staff.

The home of Mr. W. K. Clark, head of the tuning and repair department of Cross, Goulding & Skinner, Ltd., was recently visited by the stork. The little fellow's name is Paul Alexander Clark.

Mr. Prickett, secretary-treasurer of the Williams Piano Co., Ltd., Oshawa, was a recent visitor to that firm's local agency, Cross, Goulding & Skinner. Mr. H. P. Bull, manager of the latter firm, gives favorable reports of trade.

Mr. J. Barrowclough, familiarly known as "Joe," is joining the staff of the J. J. H. McLean & Co., Ltd.,

on Sept. 1st. Mr. Barrowclough is well known to the music trade, having been connected with the Karn-Morris Piano Co. for a number of years.

Mr. T. E. Callaghan is now travelling in the Western provinces in the interests of his firm, Messrs. Whaley, Royce & Co., and so far his business compares very favorably with other years.

In a conversation with Mr. Frank Smith, Western manager for Whaley, Royce & Co., he stated, "The difficulty we are up against is not in securing orders but in obtaining sufficient stock from the various factories wherewith to fill the orders." The demand for the firm's various publications continues to be very encouraging.

The "Retiring from retail business sale" being conducted by the Karn-Morris Piano Co. is reported as being a success.

Babson Bros., dealers in Edison phonographs, report an improvement in Edison sales, owing no doubt to the return of campers and customers who have been away on vacations returning.

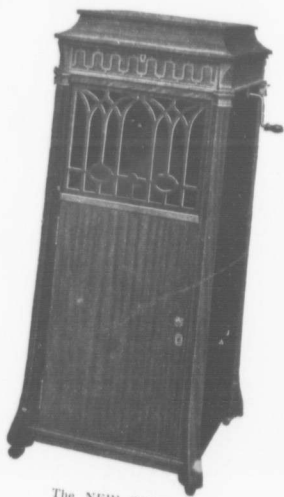
Universal Player Music.

The revival of the splendid old opera "The Bohemian Girl" brings to the front the selections from this opera available for player piano owners. The Universal Music Co.'s Catalogue contains these:

80512 Bohemian Girl Selections	\$1.00
89432 The Heart Bowed Down .....	.55
84222 I Dreamt That I Dwelt in Marble Halls.....	.50
86152 Then You'll Remember Me .....	.40
80562 Bohemian Girl Potpourri	1.00

In the new September music one of the outstanding numbers is "A Bachelor Dinner," No. 202944. Introducing: (1) We're Here Because We're Here; (2) For He's a Jolly Good Fellow; (3) Yes He Is—; (4) Stein Song; (5) And When I Die; (6) So Say We All Of Us; (7) Should Auld Acquaintance Be Forgot, played by Felix Arndt. Two other good new rolls are "Sparklets," Intermezzo (202846) and Trotere's old song "Ashore" (202906). The Universal complete list for this month is as follows:

METRO-ART (88-Note) (Hand-Played)	
202944 A Bachelor Dinner	\$1.50
202898 Flirtation, Hesitation Waltz, Erik Meyer-Helmund .....	.90
202908 Riverside Bolts, Waltz, Frank McKee .....	.60
202890 San San Sue, Hip-Hip-Hooray, Alfred Grey .....	.60
202906 Asthore (Hurling), H. Trotere .....	.90
202872 Honolulu Blues, Fox Trot, James V. Monaco .....	.48
202902 I Was Never Heaven in My Life, Earl Carroll .....	.48
202864 When You Want 'Em, You Can't Get 'Em, Fox Trot .....	.48
202942 Bachelor Days, Fox Trot, Hirsch, Kern and Stamper .....	.54
202886 Dear Old Dreamy Honolulu Town, Regs'-Lange .....	.48
METROSTYLE-THEMODIST (88-Note)	
302704 Arrah Go On I'm Gonna Go Back To Oregon, March and Two-Step, Bert Grant .....	.48
304178 A Surprise Hesitation Waltz Medley, William H. Rees	1.20
302834 A Tickler One-Step Medley, George L. Cobb	1.20
302918 Beautiful Chimes At Sunset, Reverie, Arthur Lange .....	.48
302832 Boots and Saddles, March, Milton W. Lusk .....	.48
302768 Canary Cottage Selection, Earl Carroll	1.20
302762 Crown Time, Reverie, Ukalele Arrangement, Charles L. Jensen .....	.48
302624 Fire Away, March, Wm. H. Ross .....	.60
302832 Polles 1916 Medley, Hirsch, Kern and Stamper	1.20
302772 Goodbye Blues, Fox Trot, George L. Cobb .....	.54
302686 Keep a Place Down in Your Heart For Ireland, One-Step, Al. Von Tizer .....	.48
6332 Loyalty, Marche Militaire, John J. Loftus .....	.30
302770 Road That Leads To You, One-Step, Bernard Granville .....	.48
302846 Sachedin, Indian Intermezzo, One-Step, George Royce .....	.48
302844 Slam-Bang, Fox Trot Medley, Earl Carroll	1.20
Introducing: (1) You're a Dangerous Girl; (2) Oh! How She Could Yacki, Hacki, Wicki, Wonki, Wonki; (3) Hawaiian Blues; (4) Johnny and L. Girl; (5) Come On To Nashville, Tenn.; (6) You're a Dangerous Girl.	
302778 Think of Me, One-Step, Bernard Granville .....	.48
6330 Thoroughbred, March and Two-Step, E. Seidel .....	.30
302696 Way Down in Romeo-o-o-o, One-Step, Al. Pintadozi .....	.48



The NEW EDISON
CHIPPENDALE—Official Laboratory Model

EDISON DEALER POLICY

Under the Probationary Zone Plan the Edison dealer is encouraged to prove how good a dealer he can be and in addition is given every assistance the vast Edison organization is capable of rendering.

Added to this is the fact that every sale of a New Edison carries a worthwhile profit, in most cases requiring less effort than merchandise on which a much smaller profit per sale is realized.

THOMAS A. EDISON
INCORPORATED

103 Lakeside Avenue,

Orange, :: New Jersey

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1916

The Voice of the Home.

The following article from the "New York Journal" is good material for local dealers to circulate among their prospective dealers, or to have local editors publish.

THE machine that reproduces the human voice, musical instruments, all music, and dramatic power, is to the human race a discovery as great as the printing press, which gave us the printing of cheap books.

The extraordinary inventions for artistic automatic piano playing are equally valuable and marvellous in their benefits to the race, in their spreading of education.

The work of the greatest musicians, and the technical skill of the greatest artists can be reproduced at will, adding to the production the player's own temperament and feeling—without undergoing the long years of tedious, painful preparation and study, and without undergoing the torture of imperfect performance.

The machine that reproduces the human voice, and the machine that reproduces the piano recitals of the greatest artists of this age, are the greatest intellectual triumphs of this age. They mean more to the human race even than the flying machine or the wireless telegraph. For those are mechanical instruments, dealing only with the physical problems and the physical part of man. The marvellous inventions that put the musician's genius and the artistic talent of the professional performer within the reach of all are aids to the human intellect—and those are the most important of all aids.

The self-respecting man would scarcely admit that he lives in a house without books.

Just as great a misfortune—greater, even, for young people and for children—is to live in a house without the modern miracle of art, the machine that talks and sings, the piano that contains within itself, or the machine that gives a voice to the millions of pianos that are dumb because none in the household can make them speak.

In ancient days few men—only the rich—could own good books.

Each book was written by hand, illustrated by hand. Men travelled thousands of miles to visit the library, and the burning of a library was a misfortune for the whole of civilization.

To-day the poorest man may own the greatest books. The intellectual genius of all ages is on the shelf, asking only to be taken and made part of the owner.

As it was with books and the thoughts of the greatest writers, so it was, until recently, with music and the genius of the great musician.

Music was for the few. Year after year of painful study was necessary to enable the individual to reproduce, even in a faulty manner, the creations of genius.

Concerts and operas were few and expensive. The knowledge of the best music throughout this country was practically NIL.

To-day, thanks to the invention of the machine that speaks, not only the greatest music, but the greatest musicians, singers and players of musical instruments, are at the command of every family, of every mother and father, of every child.

It is impossible to predict the wonderful results that will come to the human race in a few generations from this making of good music universal.

Wherever the father and mother will it, the children may hear from their infancy the works of genius, the greatest composers, the most wonderful artists.

Painful labor and the unsatisfactory results of musical study are done away with.

The genius of Beethoven, the dramatic power and voice of the greatest artists, are at hand on your shelf, like the poems of Shakespeare—and great personality is added to the beauty of the music.

There are many presents, useful and otherwise, that may be appropriately given.

But for the home that lacks the singing and talking machine, with an equipment of good records, music gay and light, music serious and noble, there is but one gift to be thought of.

The greatest addition to the education of man since the days of Gutenberg is the machine that does for music what the printing press did for books and knowledge.

If you haven't in your house a machine that makes all music and all artists your own, GET ONE.

If the friend to whom you mean to give a present lacks the modern machine of civilization, GIVE HIM ONE, or give him a better one than he has.

A man would feel himself disgraced if one, entering his house, should ask: "Have you a book in this house?" The answer would be: "Do you suppose that we are not civilized?"

The house in which there is no machine to interpret musical genius and artistic genius is just as far from the latest civilization as the house in which there are no books.

Machine Installed in Tonneau of Car.

ALONG with the fireless cooker and shower bath, the talking machine has found a place in the family motor car. A motorist has devised a shock-absorbing standard for a small instrument which he carries when going on evening junkets. Singular as it seems, the talking machine, it is said, can be operated without missing a note while driving over average roads at a speed of 25 miles an hour. In part the stand consists of an upright iron pipe mounted on a base that is bolted to the floor of the car. A wooden top, supplied with sides that hold the machine in place, is secured to a spring-supported plunger that fits inside a tubing and dissipates the road jolts. The man has also devised a simple means of winding the machine with power supplied through a cord, or a chain, extending from the running gear of the car.

Portable Talking Machine Operated by Blind Man.

ON the streets of one of the large cities a blind man makes use of a portable talking machine, instead of the more customary fiddle or accordion, for attracting passers-by, and soliciting alms. The machine is housed in a wheeled cabinet, about the size of a small pushcart such as is used in certain districts by ice-cream vendors. Supported at the top of the contrivance is a large horn of the ordinary type, in front of which is a receptacle in which coins may be deposited by those who are charitably inclined. The lower part of the case is arranged to accommodate a number of records.

Phonograph Built Into End of Buffet.

A PHONOGRAPH has been built into the end of a buffet by a man in Victoria, B.C., in such a way that the space which would naturally be occupied by one of the drawers is inclosed to serve as a horn. The machine used was one of excellent tone, of the detachable horn type. The old horn was discarded and the machine mounted in a compartment just beneath and suitably connected with, the inclosed drawer space. A panel at the end of the buffet was constructed so that it could slide up and down. Thus, to change a record, front, hinged at its lower edge, was fastened at the front end of the horn, and when closed, serves to give the buffet the appearance of an ordinary sideboard; opened it reveals the mouth of the horn across which is a grille.

Novel Use of Records to Supplant Letters.

THE Journal is informed that advertising communications of a most unusual character were sent out recently to 2,500 prospective patrons by the publishers of a growing trade publication. The communications were in the form of 2,500 disc records on which were recorded the message which otherwise would have been put in the form of a circular letter. It was the belief of the senders that this type of advertising would gain those addressed, through its novelty, of 100 per cent of attention, while letters would be ignored by a large number. The message on the records contained about 175 words and set forth the salient facts about the journal's advertising power.

Big Machine for Outdoor Park Concerts.

POPULAR Mechanics for September gives this account of the use of a large talking machine for outdoor park concerts: "Public concerts are being given twice weekly at a park in Tacoma, with one of the largest graphophones that has ever been built in this country. The apparatus is a reconstructed standard instrument housed in a case that lacks only two inches of being eight feet in height.

"The amplifying compartment and sound boards are of customary design, although of more than ordinary size and especially made for this machine. Instead of being carried down, however, the sound travels up and out of the instrument. Air, supplied from a storage tank which is kept filled by an electric-driven pump, is used to force the sound vibrations through the tubes so that rich, round, full tones, said to be almost indistinguishable from the human voice, are rendered. The machine is operated from the inside of its cabinet. Suf-

cient space for a man to work in comfortably is provided. The instrument is mounted on a platform, backed by a shell, and can be heard distinctly for about 300 feet. A local music firm built the machine and gives the concerts for advertising purposes."

You Get What You Really Want.

TALKING machine men, as they settle down to the fall and winter routine after the summer vacation, will do well to take to heart the ideas expressed in a recent issue of *Ford Times*, which said: "If you want it bad enough you'll get it.

The power of persistence overcomes all obstacles and lands you where you set out to go.

The chief reason why you are not a Caruso, a Lord Kitchener or a Kipling is because you don't will to be. You may think you do, but really you don't, or you wouldn't try to carry so much excess baggage up the steep path successward.

Perhaps you pruned your young shade tree this spring. You trimmed off the superfluous twigs so the little tree could shoot on up toward the sun.

How lately have you snipped off your useless branches? Did you quit that card club because it was interfering with your getting down to the office on time the morning after? Did you cut out that trashy story stuff to have time to read books of man-and-information building value? Did you lop off the hundred and one other little useless sprouts that were diverting your energy and leading you away from the main chance?

Did you? If you didn't, it was because you don't want the big thing you are after bad enough to deserve to get it. And you won't get it unless you prune yourself.

Watch the athlete ready for the dash. His body carries just as little weight in clothing as the law allows. Every ounce of energy is needed to reach that tape off yonder.

You fancy yourself a sprinter in the race of business and yet you weight yourself down with a lot of non-essentials and still expect to cross the line ahead of the other fellow.

The only man who can play two tunes at once is on the vaudeville stage. And what he produces isn't harpicated his energy by trying to make cornets and slide all his life. Instead he became the world's greatest violin maker and Stradivarius violins are worth more than their weight in gold to-day. He sacrificed everything to his one great aim.

Life is a process of selection—choosing between the worthless and the worth while. To get time for the things that count you must save time by eliminating the rest.

Copy the athlete at the training table. Feed on only that which builds you up and makes you fit for the one rest.

If your ambition is to do the big thing play fair with yourself—live every minute toward that end. Quit the side-issues. Cut out the diversions. Be alive only to your big ambition, and live with it.

If you want one thing above all others, and want it bad enough to drop all else to attain your end, you can have what you want. Concentrate and you'll win.



The Most Famous Trade Mark in the World

It is a matter of regret to us that for the present we cannot take on any more dealers, the reason being our inability to adequately fill the large orders of our present trade.

When our output again begins to equal the demand for His Master's Voice products we shall ask you to join in the prosperity of those selling this famous line.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

His Master's Voice, Limited,
208 Adelaide St. W.,
Toronto, Ont.

MANITOBA:

ALBERTA:
SASKATCHEWAN:
Western Gramophone Co.,
122 Lombard St.,
Winnipeg, Man.

OTTAWA VALLEY:

C. W. Lindsay, Limited,
Ottawa, Ont.

QUEBEC PROVINCE:

East of Quebec City.
C. W. Lindsay, Limited,
Quebec City, Que.

QUEBEC PROVINCE:

West of Quebec City.
Berliner Gram-o-phone Company, Ltd.,
Montreal, Que.

NEW BRUNSWICK:

J. & A. McMillan,
St. John, N.B.

NOVA SCOTIA:

Eastern Talking Machine Co.,
Halifax, N.S.

BRITISH COLUMBIA:

Walter F. Evans, Limited,
Vancouver, B.C.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

NEW RECORDS

New Pathe Records.

- 82001 Goyescas, "La maja y el rubicon" (Grandes). Song in Spanish. Anna Fitzi, Soprano, orch. accomp. 14
- Ave Maria (Gounod). In English. Anna Fitzi, Soprano, Violin, Harp, Organ, accomp. John Obligate 14
- 62011 Maria, Mari (Neapolitan Song) (D. Capua). Song in Italian. Lina Cavallieri, Soprano, orch. accomp. 12
- So "turnato (Neapolitan Song) (Gassese and Falce). Song in Italian. Lina Cavallieri, Soprano, orch. accomp. 12
- 52004 Aria Fresca (Fresh Air) (Nardella). Song in Italian. Hugh Allan, Baritone, orch. accomp. 12
- Canta Tu Lina (Song to the Moon) (Nardella). Song in Italian. Hugh Allan, Baritone, orch. accomp. 12

NEW VOCAL FOREIGN RECORDS

- 80069 Rigoleto "Et sa voix" (Verdi). Duet. Vallandri, Soprano, Note, Baritone, orch. accomp. 14
- Rigoleto "Quartette" (Verdi). Vallandri, Soprano; Lapyrette, Contralto; Lassalle, Tenor; Note, Baritone 14
- 62013 La Juive, "Rachel, quand est-ceigneur" (Halévy). In French. Guitar, Tenor, orch. accomp. 12
- Mignon, "Air de Titania" (Potpourri) (Thomas). Song in French. Marguerite Charpentier, Soprano, orch. accomp. 12
- 62014 Aida "Duet Act III" "Aida-Amonasso" Part I (Verdi). Song in Italian. E. Magliulo, Soprano; Montessanto, Baritone. 12
- Aida "Duet Act III" "Aida-Amonasso" (Part II) (Verdi). Song in Italian. E. Magliulo, Soprano; Montessanto, Baritone 12
- 62018 Manon "Duo de la lettre" (Letter Duet) (Massenet). In French. Vallandri, Soprano; Vaguet, Tenor, orch. acc. 14
- Manon "Duo de la reconcore" (Duet Act I). In French. Vallandri, Soprano; Vaguet, Tenor, orch. accomp. 14
- 62019 Lucia di Lammermoor "D'un amour qui m'brave" (Cruda funesta) (Donizetti). In French. Note, Baritone, orch. accomp. 12
- Rigoleto "Courtisans avec vite et d'annee" (Vice Race of Courtiers) (Verdi). In French. Albers, Baritone, orch. accomp. 12
- 62020 La Boheme "Musetta Waltz Song" (Puccini). In Italian. A. Bill, Soprano, orch. accomp. 12
- The Pearl Fishery "Lemon not so per me" (Pearl Net) (Bizet). In Italian. Edvige Medugno, Soprano, orch. accomp. 12

NEW ENGLISH SONGS

- 22001 Le P'tit Objet (Scott-Christine). In French. Par Polin, orch. accomp. 12
- Les Petites Compagnons (Spencer). In French. Par Polin, orch. accomp. 12
- 30338 L'Amour Des Violons (Rene de Buxeuil). Valse Tzigane. Par Junka, avec orchestre 12
- Ferme Tes Jolie Yeux (Rene de Buxeuil). Berceuse. Par Junka, avec orchestre 12
- 30339 La P'tite Lillie (E. Gavel). Chanson vocale. Par Marcelly, avec orchestre 12
- Florella (E. Gavel). Chanson vocaliene. Par Marcelly, avec orchestre 12
- 30340 Rendez-moi Mes Vingt Ans (E. Gavel). Valse populaire. Par Marcelly, avec orchestre 12
- Les Groggnards Passent (Salbon). Chanson. Par Marcelly, avec orchestre 12
- L'Etio Tyrolien (St. Servans). Par Charlesky, avec orch. Chevrier, Chante (Thoulouze) Tyrolienne. Par Charlesky, avec orchestre 12
- 30348 Mariage au Giseoux (P. Lincke). Par Fragon, avec piano 12
- Je Connais Une Blonde (Goetz et Siane). Chansonnette 12
- Fragon, avec piano 12
- 30361 Pour Tot (Cudini-Courtioux). Valse Chante. Par Herard, avec orchestre 12
- Je serai-la (Codini). Par Herard, avec orchestre 12
- 50011 On the Road to Mandaly (Kipling and Speaks). Wallace Cox, Baritone, orch. accomp. 12
- Out on the Deep (Cox and Lehr). James Stanley, Basso, orch. accomp. 12
- 40042 Ever of Thee (Hall). Carrie Herwin, Contralto, orch. accomp. 12
- When Twilight Comes (Stredack). Carrie Herwin, Contralto, orch. accomp. 12

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- 40041 Lo, Here the Gentle Lark (Wm. Shakespeare and Bishop). Lillian Hayward, Soprano, orch. accomp. 12
- The Fairy Flute. Rosina Buckman, Soprano, orch. accomp. 12
- 40039 Drink to Me Only with Thine Eyes (Old English Melody) (Johnson). Wallace Cox, Baritone, orch. accomp. 12
- Friend of Mine (Sanderson). Thorpe Bates, Baritone, orch. accomp. 12
- 40036 The Holy City (Weatherly and Fisher). Stanley Mixed Quartette, organ accomp. 12
- Basso, orch. accomp. 12
- I Love to Tell the Story (Hanks and Fischer). Stanley Mixed Quartette, organ accomp. 12
- 35022 Where the River Shannon Flows (Russell). Harry McClaskey, Tenor, orch. accomp. 12
- West Country Song "Devon for Mine" (Kahn). Harry Reynolds, Basso, orch. accomp. 12
- 35050 I Come from Scotland (Godfrey and Williams). Billy Williams, Comedian, orch. accomp. 12
- Mister John MacKenzie O (Godfrey and Williams). Billy Williams, Comedian, orch. accomp. 12
- 35054 There's a Quaker Down in Quaker Town (Ballard) (Solman and Berg). Alfred Alexander and Frank Webster, orch. accomp. 12
- Morning, Noon and Night (White). Louis J. Winsch, Baritone, orch. accomp. 12
- 20005 All I Want Is a Cottage, Some Roses and You (Chas. K. Harris). Campbell and Burr, orch. accomp. 10
- At the End of a Beautiful Day (Wm. H. Purkins). Henry Burr, Tenor, orch. accomp. 10
- 30006 If I Find the Girl, from "Very Good, Eddie" (Hazard, Reynolds and Kern). Louis J. Winsch, Baritone, orch. accomp. 10
- My Grandfather's Girl, from "Jane O' Day from Broadway" (W. A. Dillon). Louis J. Winsch, Baritone, orch. acc. 10
- VOCAL SPECIALTIES WITH BIRD EFFECTS.**
- 20008 The Old Rustic Bridge by the Mill (Skelly) with Bird Effects. Arthur George, Baritone, orch. accomp. 10
- The Song of the Thrush (Le Brun), with Bird Effects. Arthur George, Baritone, orch. accomp. 10
- NEW FOREIGN INSTRUMENTAL RECORDS**
- 35047 Glorious and Courageous Allies (Anon.). Garde Republicaine Band of France 12
- Bulgarian Hymn (Anon.). Garde Republicaine Band of France 12
- 35048 The Return from the Battle, Part I (Anon.). Garde Republicaine Band of France 12
- The Return from the Battle, Part II (Anon.). Garde Republicaine Band of France 12
- 35049 Samson and Delila (Saint-Saens) Fantasia, Part I. Garde Republicaine Band of France 12
- Samson and Delila (Saint-Saens) Fantasia, Part II. Garde Republicaine Band of France 12
- NEW HAWAIIAN RECORDS—VOCAL AND INSTRUMENTAL**
- 35044 Amias (Paul Lincke) Intermezzo. Louise Ferera Hawaiian Troupe 12
- Portuguese Tango (Composers). Louise Ferera Hawaiian Troupe 12
- 35045 My Own Lona (Gilbert, Friedland and Morgan). Louise Ferera and Ferera Hawaiian Troupe, Orchestra accomp. 12
- Waikiki Mermaid (Sunny Cunha). Louise and Ferera Hawaiian Troupe 12

Victor Records for October.

- POPULAR SONGS FOR OCTOBER—10-Inch 90c.**
- 18108 Morning, Noon and Night (Billy Johnson-James White). Merton Harty, 12
- 18109 If You Don't Want Me Send Me to My Ma (Ceil Mack-Chas. Smith). Merton Harty 12
- 18110 Oh! How Slowly I Walk (Wicki Wacki Woo) (That's Love in Honolulu) (Murphy-McCarroll-A. Von Tilzer). Collins and Harlan 12
- Come on to Nashville, Tennessee (Walter Donaldson). Collins and Harlan 12
- 18111 Ireland Must Be Heaven, for My Mother Came from There (McCarthy-Johnson-Fischer). Charles Harrison 12
- All Erin is Calling Mavourneen (Katherine Ward-Godfrey O'Hara). Charles Harrison 12
- 18112 She Is the Sunshine of Virginia (Ballard-Macdonald-Harry Carr). Albert Campbell and Universal 12
- Turn Back the Universe and Give Me Yesterday (J. Keirn Breun-ern-Ernest R. Ball). Harry Macdonough and Orpheus Quartet 12
- 18113 On the South Sea Isle (H. Von Tilzer) with Hawaiian Guitars by Louise and Ferera. Stirling Trio 12
- Down Honolulu Way (Dempsey-Burnett-Burke). Alice Green and Raymond Dixon 12
- 18114 Honolulu Lon (Song of Hawaii) (Harold Robe). Albert Campbell and Henry Burr 12
- I Love My Heart in Honolulu (Will D. Cobb-Gus Edwards). Charles Harrison and Herbert Stuart 12
- 18120 Bachelor Days (from "Ziegfeld Follies"—1916) (Gene Buck-Louis A. Hirsch). Peerless Quartet. 12
- Welcome, Honey, to Your Old Plantation Home (Yellen-Gumble) (Banjo by Fred Van Eps). Peerless Quartet. 12
- 18125 Gila, Galah, Galoo (Arthur Fields-Walter Donovan). Avon Comedy Four 12
- Old Bill Baker (from "Very Good, Eddie") (Ring Lardner-Jerome D. Kern). M. J. O'Connell 12
- 18126 When the Black Sheep Comes Home (Erving Berlin). Avon Comedy Four 12
- Songs of Yesterday (Chas. K. Harris). Avon Comedy Four 12
- DANCE RECORDS.**
- 10-Inch 90c.**
- 18109 American Jubilee—Fox Trot (A Patriotic Rag (Claypool). Conroy's Band 12
- 18115 Introduce Me—Fox Trot (Kaufman and Conway's Band. The Sky-scraper—One Step (Chester W. Smith). Conway's Band. 12-Inch—\$1.50.
- 35572 In the Beautiful Seaside Air—Medium One Step. Conway's Band. "In the Beautiful Seaside Air"—"We're Too Old to Go to You"—"Do What Your Mother Did."—"Keep a Place Down in Your Heart for Ireland." 12



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- They Made it Twice as Nice as Paradise and They Called it Dixieland—Fox Trot. Conway's Band.
 "They Made it Twice as Nice as Paradise"—Come Back to Arizona.—"You'll Always be the Same Sweet Baby"—Down Honolulu Way.
 35579 If I Knew the "It" Out of Kelly—Medley Waltz from "Step This Way"—Introducing "By the Sad Luana Shore" (Grant-Goets). Victor Military Band.
 Canary Cottage—Medley One Step (Earl Carroll). Victor Military Band.
 "It's Always Orange Day in California"—"That Syncopated Harry"—"Old Man Melchusalah."
MISCELLANEOUS INSTRUMENTAL RECORDS.
 18058 Soreடை Palet. Imperial Russian Balalaika Court Orchestra. Treador and Andalous. (from "Bal Costume") (Rubinstein). Imperial Russian Balalaika Court Orchestra.
 18090 Kamohamoha (King Kamohamoha's favorite Melody) (Hawaiian Guitars). Helen Louise and Frank Ferera.
 Waikiki Mermaid Medley (Hawaiian Guitars). Helen Louise and Frank Ferera.
 18116 Daly's Reel—One Step and Buck Dance (Jos. M. Daly) (Banjo Solo). Fred Van Eps.
 Medley of Southern Melodies (Banjo Solo). Fred Van Eps.
 "Massa's in de Cold, Cold Ground"—"Essence Dance"—"Kingdom Coming"—"Golden Slippers"—"Carve dat 'Possum."
 18117 Lanette—Waltz Caprice (Henton) (Saxophone Solo with Conway's Band). H. Bonnie Henton.
 18118 Hello, Hawaii, How Are You—Medley Fox Trot (Accordion Solo). Pietro.
 Introducing "Yaaka Hula Hickey Dula."
 By Heck—Fox Trot (Accordion Solo). Pietro.
 18124 Fifth Symphony (Beethoven). 1st Movement—Allegro con brio—Part I. Victor Concert Orchestra.
 Fifth Symphony (Beethoven). 1st Movement—Allegro con brio—Part II. Victor Concert Orchestra.
 18127 Old Folks at Home (Swanee River) (Foster) (Violin/Cello/Harp). Venetian Trio.
 My Old Kentucky Home (Foster) (Violin/Harp/Flute). Neapolitan Trio.
 12-Inch—\$1.50.
 35565 Thousand and One Night—Waltz (Les Mil y Una Noches—Yals) (Johann Strauss). Hurstado Bros. Royal Marimba Band.
 Blue Waves Waltz (Olas Azules—Yals) (Valverde). Hurstado Bros. Royal Marimba Band.
 35574 Goyecias—Intermezzo (Granados). McKee's Orchestra.
 Extase (Ecstasy) (Thome). McKee's Orchestra.
VOCAL RECORDS.
 18099 Plain Old Kitchen Chap (Farmer Jones Prefers a Corner by the Kitchens Stove to the "Best Room") (from Holman Day's "Up in Maine"). Charles Ross Taggart.
 The Stock in the "Tie"—(Farmer Jones Talks on Caw Comfort) (from Holman Day's "Up in Maine"). Charles Ross Taggart.
 18131 Since Maggie Dancy Learned the Hooley-Hooley (Leslie Kalmars Meyer). Marguerite Farrell.
 Come On and Baby Me (Lewis Young-Meyer). Marguerite Farrell.
 12-Inch—\$1.50.
 35573 Favorite College Songs. Victor Male Chorus.
 Chorus. "Vive l'Amour"—Duet with Chorus. "The Spanish Cavalier" (W. D. Hendrickson) "Solomon Levi" (Fred Seave) "Chorus. "The Bull Dog"—Solo and Chorus. "Son of a Gambler"—Solo and Chorus. "Oh, My Darling Clementine" (Percy Montrose)—Chorus. "Jingle Bells"—Solo and Chorus. "Give Me the Waltz" (C. E. Pratt).
 Songs of Good Fellowship. Victor Male Chorus.
 Chorus. "A Stein Song" (Hovey Ballard)—Quartet. "Heidelberg" (Luders)—Chorus. "Dudweiser's a Friend of Mine" (Bryan-Furth)—Solo. "Down Deep Within the Cellar" (Oxenford)—Chorus. "For He's a Jolly Good Fellow"—Chorus. "Good-Night Ladies" and "We Won't Go Home 'Till Morning"—Chorus. "Auld Lang Syne."
 17987 Coronach (from Sir Walter Scott's "Lady of the Lake") (Schubert) (Woodwind accompaniment). Olive Kline-Elizabeth Wheeler-Marguerite Dunlap.

- Soldier, Rest (from Sir Walter Scott's "Lady of the Lake") (E. R. Kroeger) (Harp accompaniment). Olive Kline and Elsie Baker.
 18123 Come and Trip It As You Go (from Milton's "L'Allegro") (Handel). Raymond Dixon and Lyric Quartet.
 Haste, Thine, Snyugh (from Milton's "L'Allegro") (Handel). Raymond Dixon and Lyric Quartet.
 12-Inch—\$1.50.
 35576 The Heaven's Resound (Beethoven). Victor Oratorio Chorus. Fidelio—Prisoner's Chorus ("Oh What Delight") (Beethoven). Victor Male Chorus.
BLUE AND PURPLE LABEL RECORDS.
 45091 Evelyn (from "Pom Pom") (Anne Caldwell-Hugo Felix). Mizzi Hajos.
 In the Dark (from "Pom Pom") (Anne Caldwell-Hugo Felix). Mizzi Hajos.
 12-Inch—90c.
 60142 She Is My Rosie (Harper-Lauder). Harry Lauder.
RED SEAL RECORDS.
 88560 Santa Lucia (Neapolitan Folk Song). Enrico Caruso, Tenor—Scopolita.
 12-Inch—\$1.25.
 64553 Immer leiser wird mein Schimmer (Lighter is My Slumber) (Hermann Lingz-Brabms). Julia Culp, Contralto—in German. Pianoforte by Conrad V. Bos.
 12-Inch—\$3.50.
 88529 Pique Dame—O viens mon doux Berger (Queen of Spades—My Dear Shepherd) (Tschalkowsky). Emory Destin, Soprano—Maria Duchene, Contralto—in French.
 12-Inch—\$2.50.
 87253 Thy Dear Eyes (Homer S. Bartlett). Geraldine Farrar, Soprano.
 12-Inch—\$2.00.
 74488 Voce di Primavera—Valse (Voice of Spring) (Johann Strauss). Mabel Garrison, Soprano—in Italian.
 12-Inch—\$1.25.
 64589 Still wie die Nacht (Calm as the Night) (Bohm). Alma Clark, Soprano—in German.
 12-Inch—\$2.50.
 87250 Melody in F (Vocal version). "Voices of the Woods" (Rubin-Frieda Hempel, Soprano—in English. With String Quartet and Harp.
 87260 Plee as a Bird (Mrs. M. S. B. Dana). Louise Homer, Contralto.
 12-Inch—\$1.25.
 64585 Chant de Guerre Cosaque (Cossack War Song) (Massenet). Marcel Journet, Bass—in French.
 64601 Adagio (from "L'Arlesienne") (Bizet). Fritz Kreisler, Violinist. With String Quartet.
 12-Inch—\$2.00.
 74483 Lucia—Fra poco a me ricorero (Farwell to Earth) (Donizetti). Giovanni Martinelli, Tenor—in Italian.
 12-Inch—\$1.25.
 64599 Then You'll Remember Me (from "Bohemian Girl") (Balfe). John McCormack, Tenor—in English.
 12-Inch—\$2.00.
 74494 Humoresque (Dvorak). Maud Powell, Violinist. Pianoforte by
 74477 Face to Face (Herbert Johnson). Evan Williams, Tenor.
 64576 Serenade (Op. 15, No. 1) (Moszkowski). Efreim Zimbalist, Violinist.

Columbia Records for October.

- 10-INCH DOUBLE-DISC BLUE-LABEL RECORDS—Price 85c.**
 A2064 I'm Saving up the Means to Get to New Orleans. (de Caca). Al Jolson, comedian. Orchestra accomp.
 Nigger Blues (White). George O'Connor, tenor. Orchestra accomp.
 A2070 When Uncle Sammy Leads the Band (Von Tilzer). Billy Burton, tenor, and Herbert Stuart, baritone. Orchestra accomp.
 My Country I Hear You Calling Me (Dreyer). Henry Burr, tenor. Orchestra accomp.
 A2069 Pretty Blue (Jackson and Van Alstyne). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
 Honest Injun (Von Tilzer). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
 A2062 On Lake Champlain (Gumble). Sterling Trio. Orchestra accomp.
 Bachelor Days (Hirsch). Fearless Quartette. Orch. accomp.

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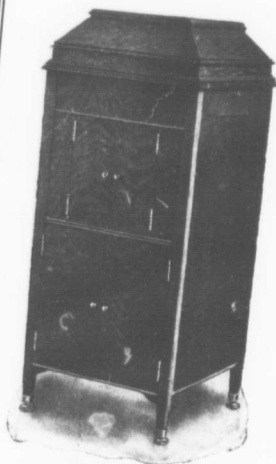
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BERLIN

CANADA

- A2059 When the Sun Goes Down In Romany (My Heart Goes Roaming Back to You) (Grand). Elizabeth Brice, soprano, and Charles King, baritone. Orchestra accomp. My Own Iona (Friedland and Morgan). Elizabeth Brice, soprano, and Charles King, baritone. Accompaniment by flute and guitars.
- A2060 Down Honolulu Way (Burnett and Burke). Peerless Quartette. Orchestra accomp. Back to My Sunny Honolulu (Honolulu). (Fauks). James Hees, tenor, and James F. Harrison, baritone. Orchestra accomp.
- A2061 At the End of a Beautiful Day (Perrins). Ernest Aldwell, tenor. Orchestra accomp. I've Lost You, So Why Should I Care (Howard). Henry Burr, tenor. Orchestra accomp.
- A2063 This Great Big World Owe Me a Loving (Van Tilber). Marguerite Farrell, soprano, and M. J. O'Connell, tenor. Orchestra accomp.
- I'm Gonna Make Hay While the Sun Shines in Virginia (Gutler). Gladys Willbur, soprano. Orchestra accomp.
- A2067 She Is the Sunshine of Virginia (Carroll). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accomp. Moonshine Sally (Santley). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accomp.
- A2068 The Whole World Loves a Lover (Whiting). Grace Nash, soprano, and Henry Burr, tenor. Orchestra accomp. Ireland Must Be Heaven (McCarthy, Johnson and Fischer). De Los Becker, tenor. Orchestra accomp.
- A5850 12-INCH DOUBLE-DISC RECORDS—Price \$1.25.
They're on Their Way to Mexico (Berlin). One-step. Prince's Band. When Uncle Sammy Leads the Band, Introducing "That's the Meaning of Ireland." (Von Tilber). One-step. Prince's Band.
- A5852 I Didn't Know That Lovin' Was So Good. Introducing "Come On, Nadelette, Tease Me." (Von Tilber and Donaldson). Fox-trot. Prince's Band.
- A5851 Honky Tonky (McCarron and Smith). One-step. Prince's Band. Pretty Baby, Introducing "What Are You Going to Do Tomorrow Evening?" (Jackson, Van Alstyne and Gumble). Fox-trot. Prince's Band.
- Walkin' the Dog (Brood and Shrigley). Fox-trot. Prince's Band.
- A5853 Pierrot and Pierrette (Edwards). Waltz. Prince's Orchestra. Rosemary Waltzes (Morle Van Hagen). Waltz. Prince's Orch.
- A5854 Nigger Idles (Le Roy White). Fox-trot. Prince's Band. C. Handy). Introducing "The Yellow Dog Rag." (W. C. Handy). Fox-trot. Prince's Band.
- A5852 Drink to Me Only With Thine Eyes (Arranged by W. H. Squire). W. H. Squire. Cello solo. Hamilton Harry at the piano. Silver Threads Among the Gold (Danks-Squire). W. H. Squire. Cello solo. Hamilton Harry at the piano.
- A5848 12-INCH DOUBLE-DISC RECORDS—Price \$1.00.
National Emblem (Van Wagner). Prince's Band. Stars and Stripes Forever March (Sousa). Prince's Band.
- A2065 10-INCH DOUBLE-DISC RECORDS—Price 75c.
Marching Through Georgia (arranged by Maurice Smith). Prince's Band.
- Off to War—Medley of Patriotic Airs (arranged by Maurice Smith). Introducing "Soldier's Farewell and Trump. Tramp. Prince's Band and Columbia Stellar Quartette.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—Price 85c.
- A2055 There's a Long, Long Trail (Stoddard, King and Elliott). Broadway Quartette. Unaccompanied. Can't You Hear Me Callin' Caroline? (Gardner and Roma). Broadway Quartette. Unaccompanied.
- A2052 Canzonetta (Herbert). Prince's Orchestra.
- A2049 O Loving Heart Trust On (Gottschalk). Taylor Trio. Violin, cello and piano. Oh Promise Me (deKoven). Taylor Trio. Violin, cello and piano.
- A2058 Uncle Tom (Frey). One-step. Howard Kopp and Samuel Juspe. Drum and piano duet. Yanka Hula Hickey Dula (Goetz, Young and Wendling-Meyer). Howard Kopp and Samuel Juspe. Drum and piano duet.
- A2051 When the Corn is Waving. Annie Dear (Blamphin). Columbia Stellar Quartette.
- A2048 Old Black Joe (Foster). Columbia Stellar Quartette. Beautiful Isle of Somewhere (Fearnis). Columbia Stellar Quartette. Home of the Soul (Phillips). Columbia Mixed Quartette. Double String Quartette accomp.
- A2054 A Southern Wedding (Lottor). Humorous Sketch. Prince's Orchestra. Woodland Echoes (Danmare). Marshall P. Lufsky, Piccolo solo. Orchestra accomp.
- A2056 You're the Best Little Mother That God Ever Made (Ball). Orville Harold, tenor. Orchestra accomp. My Wonderful Love For Thee (Ball). Orville Harold, tenor. Orchestra accomp.
- 12-INCH BLUE-LABEL DOUBLE-DISC RECORDS—Price \$1.25.
- A5833 Siabab Mater—Cujus Animam (Rossini). O Lord, Vouchsafe Thy Loving Kindness. Charles W. Harrison, tenor. In Latin, with orchestra. Stabat Mater—Infantumum (Rossini). To Thy Holy Care. Columbia Oratorio Chorus. In English, with orchestra.
- A5846 "Tis But a Little Paded Flower (Thomas). Margaret Keyes, contralto. Orchestra accomp. Fiddle and I (Goodlove). Margaret Keyes, contralto. Orchestra accomp.
- A5849 Star Spangled Banner (Key). Franklin Adams, baritone. Orchestra accomp. Sword of Bunker Hill (Cover). Franklin Adams, baritone. Orchestra accomp.
- 10-INCH SYMPHONY DOUBLE-DISC RECORD—Price \$1.00.
A2029 Cavatina (Raff). Frank Gittelsohn. Violin solo. Chas. A. Prince at the piano. Melodie (Tchakowsky). Opus 42, No. 3. Frank Gittelsohn. Violin solo. Chas. A. Prince at the piano.
- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—Price \$1.50.
A5855 I Am Longing For You (Marshall). Graham Marr, baritone.

- Uncle Ned (Foster). Graham Marr, baritone, and Columbia Stellar Quartette. Orchestra accomp.
- A5844 Wedding March (Mendelssohn). Chicago Symphony Orchestra. Frederick Stock, conductor. Spring (Grieg). Chicago Symphony Orchestra. Frederick Stock, conductor.
- A5845 Carnival. (1) Prelude. (2) Valse Noble. (3) Coquette (Schumann). Serge de Diaghloff's Russian Ballet Orchestra from the Metropolitan Opera House, New York. Ernest Ansermet, conductor.
- Carnaval. (1) Reconnaissance. (2) Paganini. (3) Valse d'Aveu. (Schumann). Serge de Diaghloff's Russian Ballet Orchestra from the Metropolitan Opera House, New York. Ernest Ansermet, conductor.
- A5847 Spanish Dance (Granados-Casals). Pablo Casals. Cello solo. Charles A. Baker at the piano. Canilena from Concerto in A Minor (Gottewmann). Opus 14. Pablo Casals. Cello solo, with orchestra accomp.
- A5848 Off in the Stilly Night (arranged by Stevenson). Maggie Teyte, soprano. Orchestra accomp. Home Sweet Home (Bishop). Maggie Teyte, soprano. Orchestra accomp.
- A5843 Thais (Massenet). Meditation. Kathleen Parlow. Violin solo. Chas. A. Prince at the piano. Andante from Concerto in E Minor (Mendelssohn). Kathleen Parlow. Violin solo. Orchestra accomp.
- A5840 Solweig's Song (Grieg). Lucy Gates, soprano. Orchestra accomp. Swine-Eater Song (Eckert). Lacy Gates, soprano. Orchestra accomp.

Columbia Co.'s Rena Records for October.

- 10-INCH DOUBLE-DISC RECORDS—Price 85c.
- R2966 Pack All Your Troubles in Your Old Kit Bag. Baritone solo by W. H. Ramsay, orchestra accomp.
- All the Boys in Khaki Get the Nice Girls. Baritone solo by F. W. Ramsay, orchestra accomp.
- R2974 The Fox-trot. Funerary (Descriptive). A Battalion Church Parade on Active Service. (Descriptive). R2945 Khaki Boys March. Bell solo, with band accompaniment. Navy Cadet's March. Bell solo, with band accomp.
- R2636 The Old Country—Part I (The Village). Bransby Williams and orchestra. The Old Country—Part II (London). Bransby Williams & Co., with orchestra.
- R2964 A Few More Years Shall Roll. The Temple Quartette, with orchestra accomp.
- Sun of My Soul. The Temple Quartette, with orchestra accomp.
- R2977 They Wouldn't Let You Do That Here. Fred Bluet, comedian, with orchestra accomp.
- He's a Jolly Good Fellow. Fred Bluet, comedian, with orchestra. Blue Eye. William Thomas, tenor, and quartette, with orchestra accomp.
- R2974 Somebody Knows, Somebody Cares. William Thomas, tenor, and quartette, with orchestra accomp.
- R2949 3rd Dragon Guards March. Wingates Temperance Prize Band. A Military Church Parade. Wingates Temperance Prize Band.
- 10-INCH DOUBLE-DISC RECORDS—Price 85c.
- R2300 Good Luck to the Boys of the Allies. Herbert Stuart and chorus. We'll Never Let the Old Flag Flap. Herbert Stuart and chorus. Orchestra accomp.
- R2301 Be British. Herbert Stuart, baritone. Orchestra accomp. Canadian Medley. Prince's Band.
- R2304 I Love You Canada. Herbert Stuart and chorus. Orchestra accomp. Somewhere in France. Herbert Stuart, baritone. Orchestra accomp.
- R4000 Our Hearts Go Out to You, Canada. Henry Burr, tenor. Orchestra accomp. Good Bye Mother Dear. Mannel Romain, tenor. Orchestra accomp.
- R4001 I'll Be a Long, Long Way from Home. Imperial Quartette. Orchestra accomp. Laddie in Khaki. Chas. Harrison, tenor. Orchestra accomp.

How to Find Out.

"Will you allow me to ask you a question?" mixed interrupted a man in the audience.

"Certainly, sir," said the lecturer.

"You have given us a lot of figures about immigration, increase of wealth, the growth of trusts and all that," said the man. "Let's see what you know about figures yourself. How do you find the greatest common divisor?"

Slowly the great orator took a glass of water. Then he pointed his finger straight at the questioner. Lightning flashed from his eyes and he replied in a voice that made the gas jets quiver: "Advertise for it, you ignoramus!"

The audience cheered and yelled and stamped, but the wretched man who had asked the question crawled out of the hall a total wreck.

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The Color-Camera of Sound

HAVE you ever overheard a conversation on the subject of phonographs when the people talking were unaware that you were interested in the sale of these instruments in any way?

If you have, you will have been impressed by the feeling of the people towards Sonora. Invariably it is recognized as the leader of all phonographs. And every Sonora owner is such a staunch and enthusiastic advocate of the merits of his machine that you cannot fail to understand that here is quite something different from the ordinary run of inanimate commercial products.

The beauty, the naturalness, the life-like Sound-photography of the Sonora is what accounts for this.

With a Sonora at home the possessor can have repeated at will the greatest triumphs of famous musical artists.

"Baby Grand"
\$205.00



SO well does the Sonora accomplish its function that it stirs wonderfully even those who ordinarily would be apathetic at a good performance.

Those who investigate, even casually, cannot but perceive that the marvelous tone of the Sonora has built for it a wonderful reputation such as is possessed by no other phonograph. The Sonora is better than "good." The Sonora is unusual.

Why it is, is revealed by a study of its structural features.

That it is, is of vital importance to all those of you who wish to sell the finest, the most desirable, and the most highly regarded products, and wish to build up a lasting business.

Correspondence regarding agencies is invited

Manufactured by
SONORA PHONOGRAPH CORP., NEW YORK

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

I. MONTAGNES & COMPANY

Ryrie Building, Yonge and Shuter Sts., TORONTO

The Australian Market.

LATEST reports to the Canadian Department of Trade and Commerce give the following facts relative to the various musical instruments and parts handled in Australia:

The total Australian imports of pipe organs in 1914-15 was comprised of four instruments, to the value of £685, of United States manufacture.

The imports of ordinary household organs, and small organs for churches, are given at £10,154, showing a decrease from the previous year. The comparatively limited demand is constant and Canadian organs are well known throughout the Commonwealth. The keen competition of United States makers has precluded some manufacturers in the Dominion from meeting the quotations submitted to Australian buyers. The imports in 1913 and 1914-15 are shown as follows:

IMPORTS OF ORGANS AND HARMONIUMS IN 1913, 1914-15.

Country of Origin.	1913.		1914-15.	
	Number.	Value.	Number.	Value.
United Kingdom	10	£ 141	44	£ 480
Canada	122	1,175	152	1,401
United States	1,087	10,751	758	7,956
France	1	1	1	7
Germany	2	384	18	181
Japan	10	71	23	118
Other foreign	10	71	—	—
Total	1,250	£12,522	976	£10,154

In Weekly Bulletin No. 588 there appeared an illustration and specification of one of the most popular German pianos sold, in previous years, in Australia. The predominant position held by German manufacturers of upright pianos is illustrated in the Australian imports in recent years.

IMPORTS OF GERMAN PIANOS.

In 1911 Australia imported 16,391 German pianos valued at £372,054
 In 1912 Australia imported 17,937 German pianos valued at 432,377
 In 1913 Australia imported 12,277 German pianos valued at 300,008
 In 1914-15 Australia imported 3,286 German pianos valued at 89,887

AUSTRALIAN IMPORTS OF PIANOS IN 1913 AND 1914-15.
 GRAND AND SEMI-GRAND PIANOS.

Country of Origin.	1913.		1914-15.	
	Number.	Value.	Number.	Value.
United Kingdom	20	£ 1,518	24	£ 2,103
Germany	152	9,216	52	4,462
United States	8	1,921	11	1,182
France	1	110	—	—
Netherlands	1	54	—	—
Other foreign	1	—	—	—
Total	162	£ 11,919	87	£ 7,747

Since the German competition has been cut off, a number of Australian buyers have visited Canada, and as a result a moderate increase in the exports of pianos to Australia may be anticipated. It would appear, however, that United States manufacturers have been more enterprising in completing favourable arrangements for the sale of their instruments in the Commonwealth.

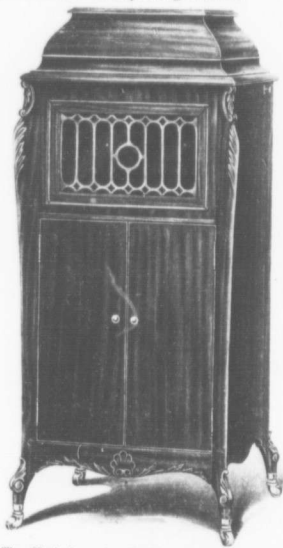
Manufacturers in the Dominion should be encouraged by the altered trading conditions offering them greater scope, and by the figures disclosing the growth in the United States exports to Australia. To successfully introduce a new line of instruments would necessitate considerable advertising and—in some instances—consigning initial shipments to reliable firms disposed to accept such terms.

In 1914-15 only 87 grand and 6,972 upright pianos were imported into Australia. The value of the imports aggregated £204,025, compared with £386,411 in 1913 and £533,034 in 1912.

IMPORTS OF UPRIGHT PIANOS.

Country of Origin.	1913.		1914-15.	
	Number.	Value.	Number.	Value.
United Kingdom	1,589	£ 48,420	2,144	£ 63,053
Canada	24	792	35	1,138
Other British	3	84	1	50
Belgium	—	—	—	—
Germany	12,277	300,008	3,286	89,887
United States	676	25,030	1,500	47,979
France	4	152	5	173
Other foreign	—	—	—	—
Total	14,575	£374,402	6,972	£196,278

The Australian demand for piano players and player-pianos has grown to considerable dimensions. Several new lines of player-pianos have been placed on the market the last two years. As these instruments are dutiable at the same rates as pianos, the number imported is not shown in a distinct classification. This growing trade is one that merits the special consideration of enterprising Canadian manufacturers disposed to make a persistent effort to successfully exploit their line in the principal Australian importing centers.



The Musicphone by Newbigging Cabinet Co., Ltd.

Piano parts, accessories such as actions, strings, felts, hammers, ivories, handles and hinges for pianos, pianola and similar records (chiefly free, preferential and 5 per cent. general tariff) to the value of £21,093 and accessories n.e.i. (dutable) valued at £15,516 were imported into Australia in 1913-14.

In the various schedules, Canada is credited with piano parts to the value of £1,494 and these figures will probably show considerable expansion in the concurrent fiscal year.

There are two piano manufacturing companies of considerable magnitude in Australia (one in Melbourne and the other in Sydney) and their requirements of parts and accessories should be of continued interest to Canadian makers specializing in these lines.

Packing for Export.

WRITING on the above subject in the American industries a contributor says: "It is of genuine importance when it concerns shipments to foreign lands. In the matter of packing, the home shipper is inclined to be careless. We will oftentimes use almost any kind of box—sometimes a poor new one or, worse, a second-hand one. Sometimes the goods will occupy one-half the space, the other half being filled with anything that happens to be handy—straw, hay, all kinds of old paper, etc. Not infrequently the boxes are shaky and insecure because poorly nailed and not strapped when containing heavy merchandise.

"In late years this condition has somewhat improved, but there is still room for considerable improvement. Merchandise shipped to foreign markets must be well packed if you expect the same to reach its destination safely.

"Boxes, to be carried safely to long distances and often subjected to rough handling, should be constructed of good lumber. I would recommend spruce or hemlock—not too thick nor thin. To my mind hardwoods, including yellow pine, should be avoided because too heavy and because of their liability to split in nailing. When contents are heavy, boxes should be battened and in all cases lined with waterproof paper and strapped. (Some steamship companies stipulate the latter condition.)

"Boxes should not be too large nor too small. When too large the consignee will have to pay an unnecessarily large freight bill; and when consigned to countries where the packing is dutiable he will be furthermore called upon to pay duty on the excessive weight of the box. If the box is too small the packing must of necessity be defective because of the insufficient room for packing material. For packing material excelsior, straw or hay may be used, according to the character of the merchandise. It is extremely important that the packing material be perfectly dry so that the contents may not draw moisture therefrom and probably be damaged or entirely spoiled. All kinds of material of a high finish should be well wrapped, preferably in a proof paper. Cutlery and other highly polished metal goods, and all goods subjected to a long water journey (or destined to damp climates, must be so wrapped in waterproof paper) to insure arrival in good condition. I would repeat once more that packing material must be used perfectly dry."

Victor British Records.

Victor dealers have been notified of the series of new British Victor records, principally patriotic and including selection by the best regimental bands, orchestras and artists in Great Britain. The fact that none of the important British musical organizations were brought over as in other years should intensify the interest in records by such bands as His Majesty's Coldstream Guards, The Court Palace Orchestra, The Peerless Orchestra and others. These new British records also include vocal renderings of songs that in words and music are particularly appealing to the people of the Empire at this time.

You've Read These.

The Boston Transcript pokes exquisite fun at a certain class of musical criticism in the following burlesque review of a concert:

Herr Diapason's recital last evening at Acoustic hall was the most recherche event of the musical season, automobile and in his tour de force he wrought wonders of tonic stimulation. He was especially potent in his *doce far niente* passages, and in his *diminuendo crescendo appoggiatura* he displayed technological skill that was simply wonderful.

There was also a marvelous musicianly abandon in the mute bars, the instrument in these parts of the score being forcefully impressive in silent fortissimo. But it was perhaps in *andante capriccioso* that he excelled himself. Here he discovered a coloratura, a bravura, and an ensemble that fairly electrified his audience.

Herr Diapason, it is true, occasionally erred in an overponderosity of rutabaga, and again in a too laudant rendering of cantabulous intermezzo. The recital, upon the whole, was a marvelous exhibition of poca hontas instrumentation and ineadescent cavatina.—Exchange.

Praise the Employee Sometimes.

SOME employees starve to death for the want of a word of encouragement. Some employers become so sordid in their motives, so blind to the ambitions of those who work for them, that they forget the all important fact that at some time in the past they themselves required the spur of a kind word from the boss to boost them along the road to success.

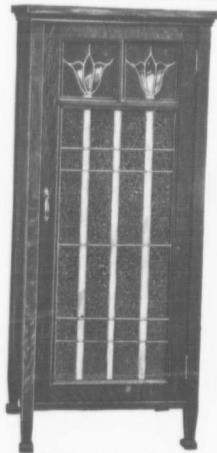
Employers are quick to notice slovenliness, are quick to call to account those who fail to perform their duties in the proper manner. They should be as quick to express appreciation of a task well done. A reprimand carries a sting that urges greater accomplishments; but a word of praise acts like a tonic that stimulates a desire for success.

There are hundreds of cases on record where employees have worked faithfully for years and have never known the encouragement that comes from a hearty "well done." They have become nothing more than machines. They have had no incentive to think for themselves, to suggest improvements that would be of direct benefit to their employers.

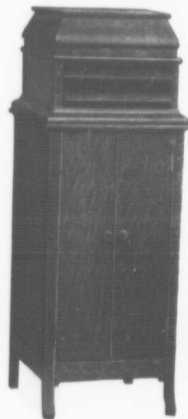
One man worked for a year and a half, never received a reprimand and never was told that his work was satisfied. He was doing good work. But he was dissatisfied. He decided to leave. Only by accident did he hear that the boss thought well of his work. Yet this information coming to him in a roundabout way was sufficient spur to make him work the harder. Soon the boss could not overlook the good work that he was doing.

Don't be afraid to praise an employee for work well done. The old saying that "Praise for work well done, is all right as far as it goes. But be wiser even than Caesar. Get to know the worth of a kind word. Encourage your employees to great efforts. Don't drive them to it."

☐ **THE NEWBIGGING LINE** ☐



HEIGHT 48" WIDTH 20"
No. 43, FUMED OR EARLY ENGLISH
No. 44, BIRCH MAHOGANY



No. 68, GOLDEN OAK TOP 17 x 17
Suitable for Victor and Columbia
machines. The doors and panels quar-
tered oak all around. Double door and
nickel hinges. Gliders on feet. Gives
smaller machines Cabinet effect.

Dealers will be well advised to place orders for cabinets ahead of requirements for the balance of this year, as there is an undoubted shortage of skilled labor, and all manufacturers are feeling it. Remember these are war times.

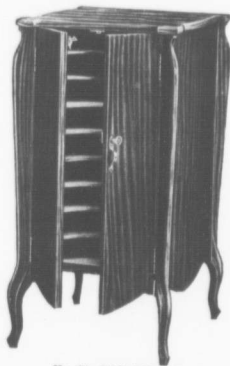


Newbigging Cabinet Co.

LIMITED

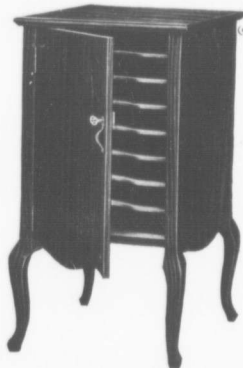
HAMILTON

ONTARIO



No. 83, GOLDEN OAK
No. 84, MAHOGANY
No. 85, FUMED OR MISSION
A fine Cabinet, with top shaped to fit
base of Victor No. 1X.

**Player Roll and
Record Cabinets
for all makes of
Machines.**



No. 80, GOLDEN OAK
No. 81, MAHOGANY
No. 82, FUMED OR MISSION

Write us about your requirements.



The NEWBIGGING Electric Lines

WE OFFER YOU a made-in-Canada Phonograph that is not only equal to, but surpasses any machine on the Canadian market, **YOU** to be the judge. Don't be a little Canadian and say we can't do things in Canada, see the Musicphone and you will become a Canadian Booster.

WE OFFER YOU handsomely designed and finished Cabinets, with our self-balancing hoods, a joy to raise or lower, and never fails to interest a customer at the commencement of a demonstration, which is half the battle.

WE OFFER YOU an **ELECTRIC** motor that will open your eyes, a touch of the finger and it is spinning so noiselessly that you have to draw your customer's attention to the fact that it is running. It is absolutely without variation, and the power is self-contained, no trailing wires, no gears to wear, or belts to break, no oil required and there is no unsightly winding crank required.

WE OFFER YOU a specially designed Tone Arm and Sound Box, different from any you have ever seen, a **UNIVERSAL ARM** that will play properly any make of record without attachments or any adjustment of screws, just a simple turn over of the sound box, that always brings the needle to the proper position.

WE OFFER YOU a Jewel Case containing three permanent needles, one Diamond point, one rounded point Sapphire Needle, and best of all, our Golden Tone Permanent needle that plays on any record, and will give you those soft, full tones that are more and more being called for by music lovers to-day.

WE OFFER YOU a tone chamber correctly designed, and made of the finest selected New Brunswick Spruce, nothing better to be had.

WE OFFER YOU the simplest and most effective side Tone Control that can be devised, giving you graduations from a whisper to full band effect.

WE OFFER YOU larger profits than you were ever offered before, because it is a straight Factory to Dealer proposition, and also a refund of your railroad fare on your first purchase after becoming our agent to induce you to come to our factory and prove our statements. Write us about this.

WE OFFER YOU protection from competition. We will not sell to every person that wants to handle our lines, but will co-operate with dealers who join up with us early, to meet with their wishes to the best of our ability.

GET IN TOUCH WITH

THE NEWBIGGING CABINET CO., LIMITED
164-168 King St. West
Hamilton, Ontario



The NEWBIGGING Electric Lines



\$200.
Height 49 in. x 22 in. x 23 in.



For Lateral Cut Records.

Sometimes we don't know what we are missing until the other fellow gets it.

The wise man investigates, and then if the article does not suit him, he has no regrets and it is off his mind for good.

We want to make it easy for you to see something new. Why not write us today?

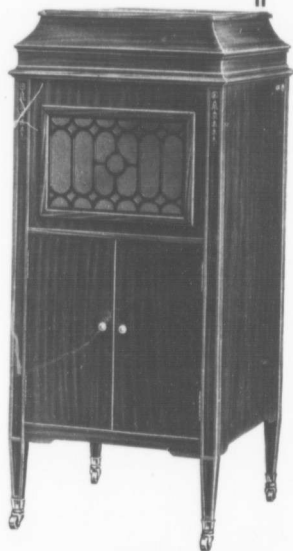
We have more value for you than you have ever been offered before.

We know already that it is going to be necessary to order ahead of requirements.

They sell on sight.

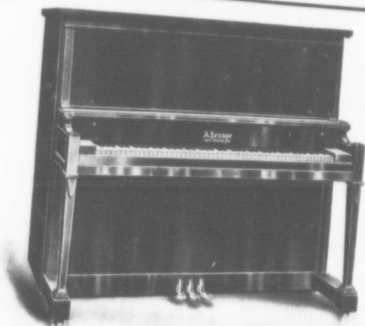


For Vertical Cut Records.



\$175.
Height 46 in. x 21 in. x 23 in.

The Newbigging Cabinet Co., Limited, - Hamilton, Ontario



Lesage Piano, Style "L."

A. LESAGE

Established in 1891

ST. THERESE

QUE.

Manufacturers of Pianos and Players of the very finest grade

The Time to Link the Lesage Piano with Your Name is---NOW

Lesage Pianos, wherever they are sold, hold the place of honor and esteem in the home. This place they will always hold, because of the care and skill and piano experience that goes into the production of every Lesage instrument assures permanent satisfaction.

When you sell a Lesage piano you have the assurance that your customer could not have secured a more pleasing and accurate tone anywhere.

These facts, added to our variety of designs, give you a line which you can handle profitably, with the minimum of trouble and the maximum of prestige.

Enterprising dealers are invited to obtain more information about these business-building pianos.



Style "M"



Style "E"

There is but one grade of LONSDALE PIANO. The price between the various styles being governed only by the exterior design and size. Write to-day for prices and terms.

LONSDALE PIANO CO.,

Phone Gerrard 61

Office and Factory:
Brooklyn Ave. and Queen St.
TORONTO CANADA

Canadian Edison Dealers Hold Convention

**First Annual Meeting Well Attended—
Papers and Discussions Interesting
and Profitable—Visitors Well
Entertained by The R. S.
Williams & Sons Co., Ltd.**

A PLEASURABLE occasion and a profitable one, was the "First Canadian Edison Dealers' Convention," held at Toronto on Tuesday and Wednesday, Sept. 5 and 6, during the second week of the Canadian National Exhibition. The convention was originated and arranged by the R. S. Williams & Sons Co., Ltd., whose big building at 145 Yonge Street was convention headquarters and whose guests the Edison dealers were. This firm has every reason to be gratified with the success of the arrangements made by them and the appreciation expressed by visiting Edison dealers who turned out in numbers in excess of the best expectations and took part in the proceedings with a zest and interest that augurs well for a successful repetition of the event.

new features as compared with former lines that there is much to learn, and in learning it we all want to co-operate with the Edison Co.—so as to learn the same things in the same way, and consequently enable us to Pull Together.

"If this is done, with the tremendous field we have to work in, the splendid selling policy of the Edison Co., and the wonderful product we are marketing, we are bound to have only happy results. I urge, therefore, genuine co-operation on the part of all, and hope our Convention will help to that end.

"I take pleasure in introducing the chairman of the proceedings, Mr. Trestrail, our manager of Sales and Promotion."

Should Edison Dealers Advertise and How?

Mr. Geo. C. Silzer, of Harger & Blish, Des Moines, Iowa, who was invited to address the delegates spoke on the above subject. He very clearly convinced his audience that "advertising is not any magical, mystical science at all—'It's only just the plain hum-drum every day job of doing things, doing them consistently, persistently, never quitting, once a course of action is laid out," said he. "Advertising is merely another



Delegates to the Edison Convention photographed on the front steps of the Ontario Legislative Buildings.

A noticeable feature in connection with the business arrangement and features of entertainment was the manner in which the visitors kept together. There was an absence of that breaking up into groups and becoming detached from the main body that usually characterizes occasions of this kind, even though designed to be of direct financial benefit to those in attendance.

Address of Welcome.

The visitors gathered in the R. S. Williams' recital hall on Tuesday at 12.45 as per schedule and were extended a welcome by Mr. H. G. Stanton, vice-president and general manager of the company. Mr. Stanton spoke as follows:

"The officers, directors and staff of The R. S. Williams & Sons Co., Ltd., welcome you most heartily to Canada's first Edison Dealers' Convention. We are pleased to have you here as our guests and earnestly hope you will find the program arranged for you a genuine help.

"The Edison photograph has developed so many

name for salesmanship, sales talk, push and energy and it isn't necessarily the printed word alone, but it is also what you say, how convincingly you say it, how you look, how your place of business looks. It's the kind of treatment you give people in your store, on the street or any place, the pleasant greeting to and your tact in handling folks. Even the telephone is a medium for good or bad advertising in the way you answer when you pick up the receiver—you have your own choice as to a snarl or a bright, friendly 'hello.'"

To go back to the beginning of Mr. Silzer's address: he said that the "first essential to advertising is something to advertise and the better the product the more justifiable the advertising effort and campaign." Being "agreed that the Edison has all the superior qualifications" the next all important question is "How to advertise?"

"The instrument itself," he considered "the most important advertisement for Edison dealers," and in the words of Mr. Edison he counselled the dealers to

"let the people hear and decide." Every other kind of advertising he considered subordinate to this.

His advice was "to demonstrate—in season and out of season—to use every legitimate pretext for the instrument having its opportunity to be heard—In your store—In churches—Lodges—at all social functions—above all in the home."

"Do you say that's all old stuff to us? We have heard and read that for years?"

"Well you must agree with me that we human beings are the greatest kind of procrastinators. We believe in a thing. Believe it is something we should do, even do and then—we don't do it."

"Do the thing. Keep on doing it. Never stop doing it. Let others come to believe that your bulldog tenacity will never let go of that determination to do—do—do."

Ways of Increasing Edison Business.

Mr. Wm. McPhillips, music dealer of London, was on the programme for a talk on "Ways of Increasing Edison Business." He congratulated the Edison Co. on the excellence of their product and their courage in making the prices what they are. "You will be very much surprised when I say that I agree with them in regard to prices," said he, "and the lowest price model is the hardest to sell."

"The first and most important requisite in stimulating sales is to have the necessary stock and variety of models. When"—he jocularly interjected—"when you can get them. But really," said the speaker, "we have nothing to complain of concerning delivery and we think the dealer himself is very often responsible if he cannot get deliveries, for the simple reason that he does not place his orders ahead. We placed orders for our whole year's business some two or three months ago. Our August order was shipped complete and September shipments were only one month short and we expect complete delivery from now until December, just because we anticipated our needs."

"Having the requisite stock it is necessary to have a suitable place for display and a capable selling staff. The latter, we all realize, is difficult to get just now because of the enlistments for the army. We have recruited new recruits from our own store and there is not one salesman with us who was with us ten months ago."

Mr. McPhillips emphasized the importance of training the salesmen. In his own store they meet once a month in the evening for practical instruction and to be drilled in the firm's methods. At these evening schools one of the staff is selected to make a sale, and the balance are customers. All questions that are asked by customers in the daily routine of business are shot at the salesman. Any questions that he could not meet are answered by the head of the department.

Advertising was the next point touched upon by the speaker, who stated that his firm used two papers daily. He expressed his belief that if the smaller town dealers would advertise in their local papers they would materially increase their business. He pointed out that the work of advertising by the Edison dealer is greatly simplified by the company in supplying matter and illustrations.

Next to newspaper advertising the speaker's experience was that good circularizing paid well. He explained his method. "We prepare a list of persons whom we have learned to be in the market for a phonograph and circularize them every two weeks. In due time another list is prepared, and so on. Again we send out invitations to a selected list to come and visit us. We classify these, that is, at one time we will confine the invitations to doctors, at another to lawyers, again to builders, etc. When these people come in they meet acquaintances and they feel more at home."

In conclusion Mr. McPhillips emphasized the importance of getting good payments. His own house, he stated, advertised and featured high priced models.

Record Approval Problems and Their Solution.

"The greatest evil in this business is the approval plan of records," was the conviction of Mr. J. D. Ford, manager of the R. S. Williams & Sons Co. phonograph department. "You must positively have a regulation by which to work your approval system. Don't allow your clerks or yourself to say to a customer 'You can take some records for a few days, return them when you feel like it.' Never give a customer the idea that you are going to give him that service. Acquaint him with the fact, as we do in our retail department, that we have an approval system, and if his credit is good, allow him to take some records on approval for 48 hours. We have to know and have a pretty good reason before we will take those records back after the 48 hours are up, and another thing—there are only two rules—one is that the records be returned within 48 hours and another is that the records must not all be brought back. We stipulate that the customer must keep not less than one-third of the records must approval. With these two stipulations you can always be positive that your approval system and your stock will always be right."

"In sending records out on approval, it is wise to keep a list of the numbers of the records not merely the class or price of them and check them off when returned. If you don't check them off when yourself wondering why the old records in your stock occasionally."

"Make a blacklist of the persons who will not live up to your rules, and if there are any other dealers in your town to whom you think they might go telephone them. We have had people go the rounds of seven or eight dealers and finally come back to us."

"One of the solutions of the approval evil is to have a salesman call at the customer's house with a bundle of new records. Have him play them over and sell the records right in the home. We are doing this in Toronto."

"With approbation done away with, as we are try-salesmen in the way of selling records, you will become better acquainted with your catalogue, with the artists and with the tastes of the customers. Instead of a customer taking home one-third of the records and returning two-thirds he will come to your store to hear the records played and you will double your sales."

A Discussion on Advertising.

"Get a plan and work the plan," epitomizes the remarks of Mr. Trestrail who spoke on advertising, a

subject on which he is peculiarly equipped to speak authoritatively to Canadian Edison dealers. Mr. Trestrail has for several years handled the advertising of the R. S. Williams & Sons Co., Ltd. He referred to the value of the Edison service, a fine series of advertising which "costs you absolutely nothing."

"In advertising it is most essential to have a system. Nine out of ten fail in their advertising because they have no plan. They take up whatever comes along. . . . If each of you dealers would figure out the business of your last year or what you expect to do in the coming year and set some sort of advertising programme—decide upon the amount of money you can afford to spend for advertising during the coming year and if then you would take that amount of money and divide it, you could plan your direct mail advertising, daily papers, painted signs, rentals, etc.

"We believe, and we place our belief on experience, that newspapers are the greatest advertising medium, in that they cover the whole field. Every person who is able to read the newspaper, especially every person

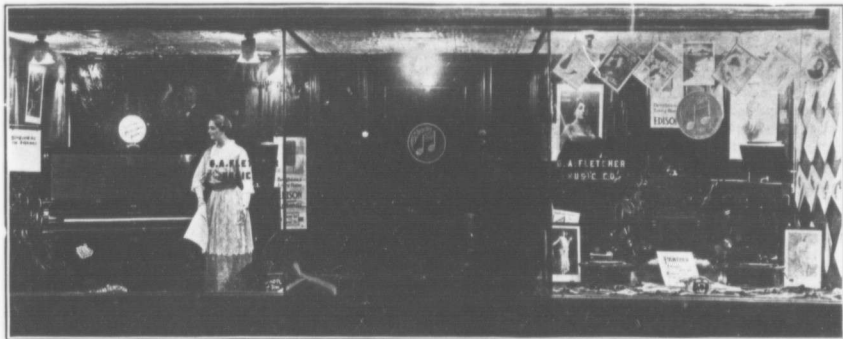
farmers, merchants in your territory and send them the material furnished, systematically for say six months. Follow up with a call once or twice during that period and follow up until you close.

"Get a plan and work your plan."

Voice of the Violin.

Mr. F. A. Boddington explained the purpose and value of the film, named "Voice of the Violin." The correct way to use this was demonstrated in a local theatre on the second day of the convention. The film is an advertising feature in which the name Edison is strongly featured. The phonograph being placed and played in the theatre introduces the instrument to a number of people who may never have heard it before. "You all know the value of recitals," said Mr. Boddington. "Every speaker here to-day has emphasized the necessity of recitals and we do not know of a better way of introducing the instrument and at a better time."

Figures were quoted showing the rental cost of the film to the dealers, who arrange with their best local moving picture manager to run the film as part of the regular entertainment.



An Attractive Window Display by the George A. Fletcher Music Co., Nanaimo, B.C.

to whom you want to sell a phonograph, will read your advertisement if you keep it up long enough and strong enough so that they cannot miss it. . . . We do not say that all the advertising should be done in the newspapers, we only say that the bulk of it should be."

Regarding copy, he pointed out that the Edison Co. offers a service that assures the dealer getting the best.

The speaker drew attention in turn to painted displays, direct mail, the show window and recitals. The latter any dealer could afford as they cost nothing but the invitation and the postage to mail these.

Touching upon direct mail advertising Mr. Trestrail said, "It is a very important form of advertising and not very expensive because the Edison Co. and ourselves supply the necessary material. Assume that your direct mail advertising is to reach two classes—prospects and those you would like to turn into prospects. You will want to send different mail matter at reasonable intervals to both classes. For your 'prospects' there is a little magazine 'Along Broadway.' Order a sufficient quantity of these to cover your prospect list. Take a list of names of people who have telephones,

Work of Edison Demonstrators.

Mr. John Shearman explained the field of the demonstrating department. He said, "Our method is to conduct recitals in churches, schools, clubs, fraternal organizations and public gathering of all kinds. In order to book dates for recitals, in a great many cases, we must tell the person with whom we are making the arrangements that there is nothing commercial attached to the proposition—that we are not going to talk prices or try to sell instruments. You will readily understand the reason for this especially in connection with churches and exclusive clubs. If we were to create the impression that we were going to use their club or church for advertising purposes there would not be a chance in the world to hold a recital there. When the time for the recital arrives we must live up to our agreement so we do not talk prices or mention the names of dealers during the course of the recital. We do, however, get in a selling talk that can in no way offend anyone present.

"From time to time during the demonstration the superiority of the New Edison is brought out by the

remarks of the demonstrator, and when the recital is over every one in the audience knows that the New Edison is the instrument he should buy. At the close of the recital an invitation is extended to any who desire to come up and examine the instrument and ask any question they wish. Usually a number of people will respond. Then when these have come up the demonstrator tries to obtain the names and addresses of those who are interested in purchasing a phonograph. These names are turned over to the dealer and it is up to him to keep after the prospect until he has closed the sale.

"Some dealers have raised the objection that the work is of no benefit to them if their names are not mentioned during the recital, and this brings me to the question of co-operation. While we are trying to do everything possible to help you increase your sales it is not possible for us to do everything. You must also do your part. It is up to you to let the people know that you are the Edison dealer in your town. It must be evident that the people whose names we have obtained are not the only ones, who attended the recital, that have been convinced as to the superiority of the New Edison. Now those who have heard the recital are bound to tell others about the wonderful re-creations they have heard, so that by the time the demonstrating work has been finished in your town, there are very few people who have not either heard the instrument or been told about it by those who did hear it. Thus a most favorable impression has been created. It is up to you to take advantage of this. You must let people know that you sell the New Edison and thus do your part in the work that we have started. I am not going to tell you how to do this. Each of you know the best method of publicity for your particular section. The point is that everyone who attended a recital or heard of the New Edison from those who were present must be made acquainted with the fact that you are the Edison dealer. I have told you why we cannot spread this information at the recitals, except to a very few people after the demonstration is over, therefore you must do it in order to reap the fullest benefits from our work.

"Now regarding the prospects that are turned over to you. Do you call on them? Do you keep in touch with them up until a sale has been closed? I am inclined to think that some of the dealers do not. Their interest in the matter seems to end with the work of the demonstrator in their town. This should not be. I can assure you that if such is the case you are missing a great opportunity for business and our work has been practically wasted. It is true that there will be some sales as a result of the work without any great effort on the part of the dealer, but you will not get the fullest benefit from it unless you keep alive the interest that has been created.

"There is a most sure way to keep this interest going and that is to conduct recitals both public and private whenever the opportunity offers. Do not wait for the opportunity to present itself, but go after it. Dig up the chances for demonstrations. It will pay you. Dig up think that you haven't the time to devote to that sort of work, but let me tell you that it will be worth your while to find the time. There is no greater method of producing sales than to let people hear the New Edison. Hearing is believing. You may talk all you like about

the wonderful Edison Re-Creation but very few people will credit your statements. It is the dealer who does this kind of work that is getting the business."

Open Discussion.

The balance of the afternoon was taken up with an open discussion of such topics as were of general interest and that any person might propose. These included "follow-up system," "salesmanship," "keeping track of records," "outside selling," "experiences with outside salesmen," "service," "delivery," etc.

Vote of Thanks.

A unanimous vote of thanks was tendered the management of the R. S. Williams & Sons Co. for the opportunity offered the dealers of meeting together, exchanging experiences, listening to the valuable papers, etc. This took the form of a motion and was put by Mr. Leonard of the Edison Co., who was present in the place of Mr. Maxwell, the latter being unable to be present. Mr. Leonard addressed the gathering briefly and told the dealers that the latch-string at the factory at Orange is always out for them.

Mr. Trestrail acknowledged the vote of thanks on behalf of the Williams' firm and while he had hoped for more discussion yet he felt greatly pleased with the results. Every dealer must have benefited and given as well as taken some good from the convention. He predicted greater things than ever for the second annual gathering.

The Banquet.

At the conclusion of the business of the convention the delegates, with their ladies, re-assembled in the banquet hall of the Ontario Club where they were tendered a complimentary dinner by The R. S. Williams & Sons Co., Ltd. Between the courses of a select menu the banqueters joined in the choruses as per the song sheet at each plate. Mr. Duncan Cowan, a well known local vocalist led off the singing and afterwards contributed to the musical programme. Other artists were Miss Elizabeth Spencer, Miss Irene Symons and Mr. LeRoy Kenny.

There were no speeches and at 8.15 sharp the meeting broke up to again re-assemble in the Foresters' Hall, where the Tone-Test Recital was given.

The Tone Test.

While the dealers had all heard and read of the tone-tests but few of them had ever been present at one and the majority were hitherto probably more or less indifferent to the demonstration value of such a test.

Miss Elizabeth Spencer, an Edison vocalist and Mr. Walsh, violinist, also from the Edison laboratories, contributed an enjoyable recital. Miss Spencer sang in unison with her own voice as recorded and at intervals ceased to sing. At one stage in the programme the hall was darkened and when the lights were suddenly flashed on only the phonograph was on the platform where the artiste had literally been singing a duet with herself.

The programme was well selected, the hall was filled and both from an entertainment standpoint and a commercial standpoint the evening was voted a great success.

Voice of the Violin.

On the morning of the second day "His Majesty's Theatre," two doors from the Williams' building was

open house to the delegates, who were entertained to the regular programme of moving pictures, including the film already referred to, the "Voice of the Violin." This is a pictorial presentation of a human interest drama which ends by the family concerned being happily united through the medium of the hero's violin playing as reproduced on the Edison Diamond Disc. The Edison factories are shown as well as the great inventor himself as he emerges from one of the buildings and walks briskly down the street.

At one-thirty the delegates were again the guests of the Williams' management. They were tendered a complimentary lunch at the Royal Cafe after which they were entertained to a drive about the city in automobiles. A pause was made en route to photograph the party on the steps of the Ontario Legislative Buildings. After further viewing the beauties of Toronto's residential section, High Park and the Lake Shore road the entire party was driven to the Exhibition grounds where a call was made at the Edison tent. This ended the First "Canadian Edison Dealers' Convention."

The delegates were constantly eulogizing the officials and department manager of the Williams' firm, not only for bringing about the convention at great cost of money and time but for the entertainment features that so promoted sociability as to make the occasion an enjoyable holiday. Mr. R. S. Williams, president of the firm, Mr. Stanton, vice-president and general manager, with the various department heads, spent most of the two days looking after the welfare of their guests and enjoyed the various features as much as anyone.

Canada's First Concealed Horn Machine.

On page 91 of this Journal for August there appeared the photograph of a concealed horn talking machine made in Canada early in 1909 by the Newbigging Cabinet Co. of Hamilton. This was described as "What is believed to be the first concealed horn machine in Canada."

In this connection the Journal received the following letter from Mr. A. B. Pollock of the Pollock Manufacturing Co., Ltd., Berlin:

"I am just in receipt of your August copy of the Journal and on page ninety-one I see a photograph of a hornless Talking Machine which is supposed to have been made by the Newbigging Cabinet Company. For your information, and I think the article should be corrected, I would like to say that the machine in question was manufactured by the Pollock Mfg. Co. in 1907."

Upon advising the Newbigging Cabinet Co. of Mr. Pollock's contention the Journal received this reply from Mr. R. P. Newbigging, head of the Hamilton firm:

"Regarding Mr. Pollock's letter which you so kindly referred to us, may say that we were very much surprised, as we made this machine in the early spring of 1909, receiving the order and the description of same from the then Manager of the Columbia Co. and understood from him that there had been none made in Canada previous.

"However we got in touch with Mr. Pollock over the phone and are now satisfied that he made similar machines previous to the above date, and gladly yield him the honor of pioneering the hornless machine in

Music Trade Veteran Called.

Mr. Geo. L. Orme Died at Vancouver.

Mr. George L. Orme, vice-president of the Martin-Orme Piano Co., Ltd., Ottawa, and one of the best known and respected business men and citizens of the Capital, died on Sept. 2nd in Vancouver, where he had been staying since early in the summer. Deceased was in his 74th year. He was in failing health for some time and last spring, accompanied by Mrs. Orme, he took a trip to the Southern States seeking more favorable climate for his health. Early in the summer he returned to Vancouver, where he remained until his death. Mrs. Orme and a son, Lewis, were with him at the end.

The late Mr. Orme was one of the oldest residents of Ottawa and was known as a man of keen business ability and a friend of benevolent societies. His activity in the business life of the city was in no small way responsible for the commercial advancement of the community. His unstinted contributions to charitable work will leave



The Late George L. Orme.

his name in an honored place among the philanthropists of the Capital.

Up until a short time before his death he continued his activities in the commercial world.

He was the son of the late J. L. Orme, of the late firm of J. L. Orme & Sons, piano and music dealers. He was born and educated in Belleville, Ont., and in 1864 he joined his father's firm. At the death of his father he continued the business with a cousin, Mr. Matthew Orme, as partner. About twelve years ago they launched into the manufacturing business with Mr. Owain Martin, and since then the firm of Martin-Orme Piano Company, Limited, has become prominent among the manufacturing concerns in Canada.

As well as being vice-president of the Martin-Orme Piano Company, Limited, Mr. Orme had many other business connections in the Capital. He was vice-presi-

dent of the Ottawa Dairy, president of the Rolla L. Crain Company, Limited, a councillor of the Ottawa Board of Trade and a director of the Ottawa Exhibition Association.

Mr. Orme was an official of St. Andrew's Presbyterian Church, president of the Union Rescue Mission, former president of the County Carleton Protestant General Hospital, a director of the Carleton Protestant director of the Perley Home and vice-president of the Ontario Hospital Association.

He was also prominently connected with the life of the city. He was the first president of the sporting Lawn Bowling club, a member of the Ottawa Golf Club. He was also a member of the Royal Ottawa and of the Rideau club. Besides his widow he is survived by one son, James Lewis Orme, who is engaged in the ranching business in Alberta; two daughters, Mrs. (Dr.) William Ainley, whose husband is at the front Orme, who is now on her way back from England, and Miss Marjorie. The remains will be brought to Ottawa for interment in Beechwood cemetery.

Wanted the Pictures.

Every piano man appreciates that while some of his experiences in selling are highly amusing to others they are decidedly exasperating to himself. One of these experiences concerned a western dealer recently. He received from the house whose lines he handles a prospect in the shape of a post card inquiry for a catalogue. The western hustler on receipt of particulars lost no time in getting his motor car under way toward the horizon. The home of his prospect was only forty miles distant. Can anyone imagine the strain on this man's reserve of self-control when he found his prospect—a brother of fourteen who only wanted the pictures for a little

Not Higgle Player Music Rolls for September.

PEERLESS ELECTRIC MUSIC ROLLS.		
30624	A Garden Dance (Vargas)	.90
30625	A Little Love, a Little Kiss (Silva)	1.10
30684	Aloha, Oe! (Liliuokalani), Song	.90
	Interpolations	1.10
30665	Amourette (Roberts), Valse	.90
30694	Can't You Hear Me Calling Caroline? (Roma), Song	1.10
30703	Come Back to Erin (Charibel), Variations	.90
30594	Cuddles (Penn), Intermezzo	.90
30634	Dear Old Girl (Buck & Morse), Song	.90
30396	Highland Melody, Favorite Scotch Songs, Introducing: (1) Coming Thro' the Rye; (2) Blue Bells of Scotland; (3) Annie Laurie	.90
30715	Moresque (MacFarlane), Op. 101, No. 7	1.20
30305	Isle of Amor (Edwards), Op. 101, No. 7	1.10
30643	Moushka (MacMurrough), Song	1.10
30415	Meditation (Morrison)	.75
30543	Memories (van Alstyne)	1.10
30724	My Sweet Adam (Friedland), Song	.75
30265	My Wild Irish Rose (Oleott), Song	.90
30734	Nocturne (Reed)	.90
30356	One Sweetly Sounded Thought (Ambrose), Transcription by Gladhill	1.30
30675	Polka de Concert (Bartlett), Op. 1	.90
30674	St. Ann's Chimes (Bartlett), Op. 1	1.30
30405	Sweetest Story Ever Told (Steitz)	.90
30634	Sextette with Lucia (Donizetti)	1.10
30655	Tumble in Love (Franklin), Song	.75
30744	When You Dream of the Girl You Love (Johnson), Song	.90
SOLO ARTIST RECORDS.		
502874	Baby Shoes (Pantados), Ballade	.70
502844	Do What Mother Did (I'll Do the Same as Your Dad) (von Tiler), One-step	.70
502854	The Fawn (Schiller), Caprice	.70
502785	Good Night, Little Girl (Good Night (Macy), Song	.70
	lations (Roberts), Waltzes, Ukulele Interpo-	.70
502822	In the Gloom (Harrison), Song	.85
502834	Love Waltz (Heller), Song	.70
502813	The Moonlight Waltz (Logan), Song	.55
502793	Pretty Baby (van Alstyne), Fox Trot	.55
502804	You're the Best Little Mother That God Ever Made (Ball), Song	.70

SOLODANT MUSIC ROLLS.		
012085	Battle March of Delhi (Priddy)	.85
013078	Dance of the Raindrops (Adams)	.55
013123	The Jolly Farmers (Hamilton), March and One-step	.55
013055	Morris March (Brown), March and Two-step	.55
	Introducing: (1) Good-bye, Mother Dear; (2) I Love You, Canada; (3) Good Luck to the Boys of the	.45
013115	One Step Medley No. 5	.70
	Allies; (4) When They Come Back, (Come On Dance, Eastern Star March, (2) C. O. D., (3) The Honolulu Blues; (4)	.85
013063	Pioneers (Mansel B. Green), March and Two-step	.55
013044	Richmond Blues (Hall), March	.55
013129	Romany (Keiser), Waltz	.55
	potatoes (Keenaki), Hawaiian Waltz, Ukulele Inter-	.70
STAR MUSIC ROLLS—25c. each.		
X238	Exhibition March (1916) (Waltman)	.55
X239	My Grandfather's Girl (Dillon)	.55
X240	When Your Boy Comes Back to You (Thompson), March Song	.55
X241	Arrah Go On, I'm Gonna Go Back to Oregon (Grant), Fox Trot	.55
X242	You'll Always Be the Same Sweet Baby (Brown), Fox Trot	.55
X243	Samoa (Mohr), Fox Trot	.55
X244	On the Beach at Walkiki (Kallimai & Cunha), One-step	.55
X245	Introducing: Good-bye, Honolulu	.55
X247	Just One Day (Lange), One-step	.55
X249	I'll Come to You, When My Fighting Days Are Through (Madden), March Song	.55

Piano Men Win Trophies.

In lieu of a customary vacation this year Mr. D. R. Gourlay and E. A. Breckenridge, vice-president and secretary-treasurer respectively of Gourlay, Winter & Leeming, Ltd., Toronto, stayed with business right through the summer, spending their evenings and occasional afternoon at their favorite game of bowling. So assiduously did they practice that they won the open Scotch doubles in the Dominion Lawn Bowling Association tournament held in Toronto. This is an honor much coveted by bowlers and as a result of his prowess with the bowls Mr. Gourlay has quite an extensive collection of silverware trophies.

"We really find the demand of customers in excess of our possible output," reports Mr. J. P. Tessier, of A. Lesage, St. Therese, Que., and many valuable orders have been turned down owing to our shortage of instruments. However, we are prepared to increase the number of deliveries this fall to a fair extent." The new toward completion and railway siding are being hurried New Zealand imported during the five months ended May 31, 1916, pianos valued at \$154,000. In the corresponding period of the year previous the piano imports were \$140,800.

FOR SALE.

High-grade Saxophone, No. 2077, maker Evette & Schaeffer, The W. T. Buffet, Crampin Co., Paris, France. Apply Box 'S,' Canadian Music Trades Journal, 56-58 Agnes St., Toronto, Canada.

SALESMANAGER WANTED.

Energetic and experienced Salesmanager for piano business. Knowledge of French an advantage. Good salary for right party. All communications treated as strictly confidential. Reply P. E. Layton, Personal, Layton Bros., Montreal.

PIANOS, ORGANS, PLAYERS AND PARTS WANTED.
A Glasgow firm asks to receive catalogue and full particulars thereof. Apply quoting reference number 998 to the Department of Trade and Commerce, Ottawa.

SHEET MUSIC MAN WANTS POSITION.

Now open for engagement thoroughly experienced sheet and book music man. Familiar with the catalogues of the leading publishers. Long experience in England and Canada. Good concise satisfactory references to character and ability. Box 10, Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

The New Store of Fletcher Bros.

At Victoria, B.C.

The views here shown give a glimpse of the interior of one of the most attractive and richly furnished music houses in Canada, that of Fletcher Bros., Victoria, B.C.



View from Government Street entrance. Sheet Music to left.

This store, which is a block south of the firm's old location, was formally opened in January of this year.

The building is L shaped fronting on both Government and View Streets. The Government Street wing has a frontage of 40 feet and a depth of 100 feet. The View Street wing has also 40 feet frontage and a depth of 60 feet. With mezzanine and basement the firm have 12,000 square feet of floor space for retailing pianos, phonographs, sheet music and musical merchandise, this being a full line music house.

To the left on entering from Government Street is a stairway leading to the recital hall with a seating capacity for seventy five persons. The sheet music department is located under the mezzanine and it will be noticed that the equipment includes a cash register. The shelving arrangement is after the plan adopted in the Lyon & Healy store in Chicago. From the main aisle behind the counter six-foot aisles run at right angles, the music cabinets being pyramided at either side. In each of these aisles are four double compartments. The arrangement permits a larger stock in smaller compass. The Fletcher firm carry a \$16,000 stock of sheet and book music alone. The counter, oval in shape, is of solid mahogany as are all the fixtures.

To the rear of the sheet music department is a 16 x 14 Edison demonstration room.

To the right on entering a series of grand pianos is displayed, making a very striking and imposing appear-

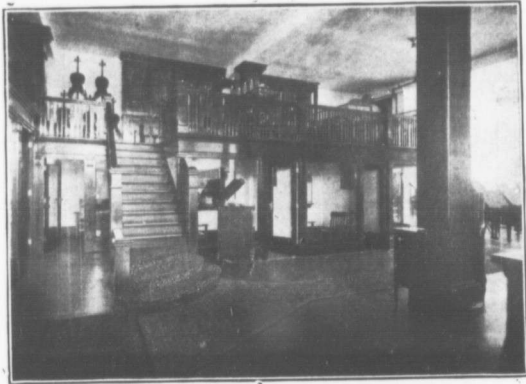
ance. To the rear of the grand pianos will be noticed sound-proof demonstration rooms for the phonograph branch of the business. There are 6 of these, each 9 feet square, encased in extra heavy bevel plate glass from ceiling to within a few inches of the floor. In this arrangement the record stock is not accessible to the customer. The Fletcher firm carry not less than 30,000 disc records of the Columbia make alone.

The musical merchandise department is on the mezzanine floor and a particularly complete stock is carried. In fact it is generally understood that Fletcher Bros. at Victoria carry the heaviest stock of musical merchandise of any retail firm in Canada.

The offices are also located on the mezzanine floor, approached by a very easy stair.

The View Street section of the store is devoted exclusively to piano display purposes and a series of three large individual show rooms has been installed. These are each 14 feet square and are enclosed in sound-proof plate glass.

Fletcher Bros. have been the exclusive sales agents for Gerhard Heintzman pianos in British Columbia for twenty years. Other leading lines are the Steinway, Nordheimer and Mendelssohn makes, which they have been featuring for the past two years. In all lines they carry a complete and heavy stock, especially catering for the better class trade, which by reason of a long and honorable career, a policy of service and courtesy and the high standing of the members of the



View from Government St. entrance. Stairs leading to offices and Small Goods Department.

firm among their fellow citizens this house is in a position to dominate.

The Fletcher business was established thirty-five years ago by Mr. Thos. Fletcher, who has lived retired for several years. In addition to the Victoria business the Fletcher family is actively interested in the music

business in Vancouver and Nanaimo. In the latter place is the Geo. H. Fletcher Music Co. and in Vancouver is Fletcher Bros., Ltd., of which firm Mr. Switzer is managing director.

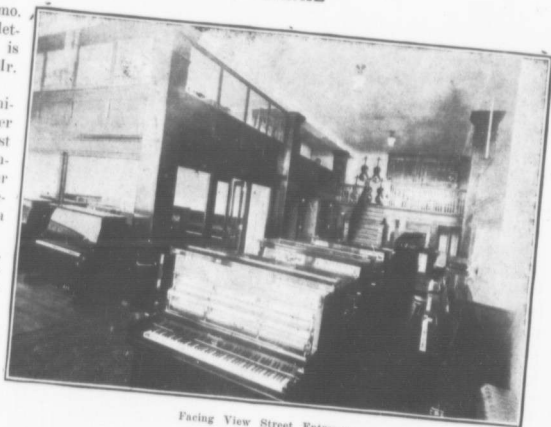
In the trade no house is more universally respected than that of Fletcher and no visitors to the centres in the east or elsewhere are more cordially and sincerely welcomed than are the "Fletcher boys," whose unassuming and whole-hearted personalities have made them a host of loyal friends.

The premises of Fletcher Bros., Ltd., at Vancouver, have recently undergone a complete remodelling, and the interior decorated. Mr. Switzer, managing director, is very much pleased with improved conditions and he looks for a heavy fall trade.

"Fletcher Bros." Visit East

Mr. James G. Fletcher, of Fletcher Bros., Victoria, and Mr. George Fletcher, of the George Fletcher Music Co., Nanaimo, had the distinction of travelling the greatest distance to the Exhibition. They spent ten days in Toronto, where they were guests at the King Edward Hotel, going from this city to New York and returning home by way of Chicago.

It is just four years since the last visit of the "Fletcher Boys" to Toronto and Mr. James G. Fletcher commented upon the marked development of



Facing View Street Entrance.

business in this city since that time. He observed a great increase in the traffic, greater crowds on the streets and a generally increased activity such as is characteristic of a larger city like New York or Chicago.

Referring to conditions in British Columbia Mr. Fletcher pointed out that the depletion of the province's population by thirty to thirty-five thousand of its best citizens through enlistment for the war was a serious matter, considering that the province's entire population was not more than half that of Toronto.

"I am glad to say, however, that we have settled down to more nearly normal conditions, there being plenty of employment for the available men, with improved demand for the products of existing factories and the numerous munition plants opening up. There is more money in circulation and the knowledge that there can be only one end to the war all gives confidence to the monied people."

Mr. George Fletcher reported a very noticeable trade improvement in the territory worked by him in and around Nanaimo. The past three months were fully 50 per cent. ahead of the same period of last year. The coal mines, owing to increased demand and the prevailing scarcity of labor, working overtime.



Small Goods Department on Mezzanine Floor.

YOU want success, you crave for success, you pray for success, but the test of fitness for success is aggressiveness. You may be very comfortable with what you now earn, but if you stay at that figure your sphere of usefulness is limited. Be satisfied where you now are and you are a potential hobo. If you have not the

Aggressiveness.

courage to progress beyond the point to which your present employment has led you, relinquish all hopes of substantial success. The world pays little for canned memories and standardized brains can easily be duplicated.—"Ford Times."



The Otto Heineman Phonograph
Supply Co., Inc.

25 WEST 45th STREET, NEW YORK
Factory, Elyra, Ohio



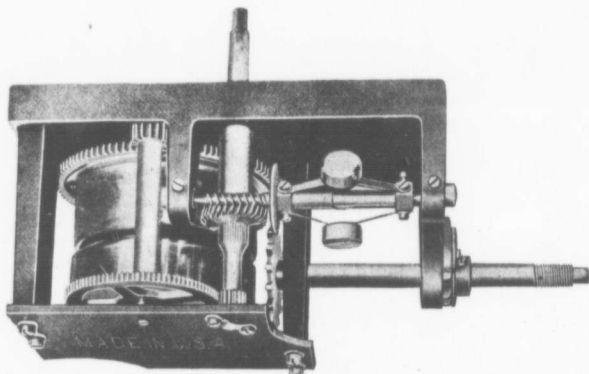
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HEINEMAN MOTOR No. 3

1917 Model

Standard Motor for Floor Machines

Now Ready for Delivery



TWO-THIRDS SIZE OF MOTOR

SOME OF ITS NEW FEATURES

1. All bearings are hardened, burnished and polished.
2. Governor is fitted with thrust bearings.
3. Turntable shaft on end, burnished, polished and hardened.
4. Turntable with cast iron bushing riveted on.
5. Frame and spring barrels high grade japanned enamel, absolutely rust proof.
6. Lock washers under every screw.

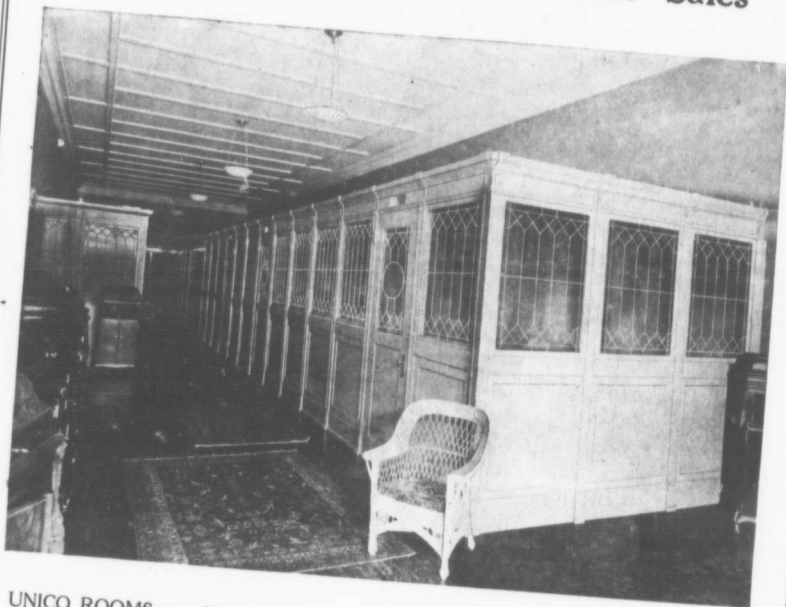


Otto Heineman
President



UNICO DEMONSTRATING ROOMS

Increase Phonograph and Piano Sales



UNICO ROOMS are shipped promptly from stock. Ten exceptional Designs. Standard or Special Finishes. Completely Glazed and Fitted before Shipment.

UNICO ROOMS are patented in Canada and the United States, both as to Construction and as to Design.

UNICO ROOMS are in use from Halifax to Australia.

UNICO EXCLUSIVE FEATURES include Sound Insulation, Dust Proofing, Sectional Interlock, Patent Assembling, without Screws or Nails.



THE UNIT CONSTRUCTION COMPANY

31st and CHESTNUT STREETS,
Philadelphia, U. S. A.

The Music Supply Company, Toronto, Canadian Agents

Literature on Request.

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1916

A Lesson From Europe.

SUBMARINE tunnel connections between Dover, England, and Calais, France, are again being discussed. One immediately thinks—what an undertaking! Yet we are told that no serious engineering obstacles have to be overcome. It is said the borings most of the way would be through chalk, easy to penetrate and impervious to water. The work has been made much easier of both construction and operation by modern applications of electricity.

Former objections were not because of engineering difficulties but because public opinion feared it might make an invasion of England easier should a foe arise. Perhaps this objection at the time was well taken but now we are told the project is being resurrected and that no serious exception will be taken.

Times, conditions and circumstances change. The change makes impracticable things practicable. It seems patent that there are still sheet music men who are laboring under the delusion that the sheet music business is under the same handicaps it was five or six years ago. True, there are many ways in which improvement is needed and needed badly, but on the other hand improvements have taken place making retail condition better.

The copyright atmosphere has cleared considerably Canada's Copyright Act is still in the bud but dealers know the trend of events and a working basis has been arrived at. Retail prices in many quarters that were absurdly low have been advanced to a plane where the selling price is the actual cost plus a reasonable profit. Salesmen, though still scarce, are becoming better posted through reading their trade paper more closely creating closer relations with publisher and watching keenly for business promotion methods used by other stores all over the continent.

Music, too, is getting a better grip on the Canadian people, which cannot mean otherwise than a greater demand for the better music.

Thus with the men behind the guns in better shape, the game more plentiful and of an improved quality there should be some fuller game bags from this out.

Unfair Competition Still With Us.

SOME months have elapsed since the Journal devoted a good deal of space to a discussion of the unfair competition the Canadian trade was forced to meet through American musical magazines coming into this country duty free, although they contained some 24 pages of music each month.

By scores of enquiries the Journal confirmed its opinion that people purchased these magazines primarily for the music they contained and also that the members of the trade were practically unanimous in their declaration that the Journal was right in calling such competition decidedly unfair to Canadian business men.

The situation has not changed except that a number of dealers who had these magazines for sale or took subscriptions for them discontinued the practice. Now that the Government is claiming to be active in furthering Canadian trade should be a good time to get this matter to the attention of the powers that be.

No one has any desire to prevent American music from being sold in Canada on its merits but there is a very serious objection to pieces of music being retailed here at 15 cents for the lot because they are enclosed between the covers of a magazine. As the Journal said over a year ago as far as the principle involved is concerned it would seem just as reasonable to allow these publications to enclose free of duty talking machine records, player music rolls, cabinets, metronomes, violins, flutes, cornets, drums, or even pianos and pipe organs if it were possible.

Dealers affirm that these magazines are bought principally for the music. It also seems clear from a perusal of these papers that they themselves lay great stress on the music. One paper invited music teachers to have all their pupils subscribe because the magazine "supplies the pupil with a rich abundance of needed music that few pupils could secure if forced to pay the retail price—\$75 value in music alone in one year."

It is about time that the Canadian dealers who pay taxes here, hire help, and contribute in many ways to the country's business welfare ask for redress from such an unfair competition. The Canadian trade has a right to expect that outside firms exporting to Canada be put on at least an equal basis with the home dealer, and not given so decided a preference.

Getting Cash.

ONCE upon a time just before war broke out there was a piano dealer. He had a sheet music department in which the sales were fairly large in proportion with his business as a whole. He had a satisfactory clientele and considered the sheet music a good department for his store. The chief difficulty was getting cash. He felt disinclined to be prompt in the collection of small amounts. The number of accounts grew because he was so obliging in charging music bills.

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are so few merchants with whom they can run accounts," said he, in telling of his agreeable surprise to a traveller.

The incident serves to advise any dealer who has too many sheet music accounts on his books to get busy cleaning them up and to introduce a more strict system of granting these small credits.

One Way to Give Prompt Service.

WHEN you get orders for music not in stock do you get your order off to the publisher or wholesaler the same day? A retail dealer who has built up an active and paying sheet music department credits his success mainly to the service he gives in getting titles out of stock promptly. He makes it a practice to always send off all such orders the day he gets the request for them instead of keeping them until he gets several, thereby ordering from the source of supply twice a week or so, as some dealers do.

Sheet Music Loafers a Baffling Problem.

TROUBLES never seem to be considerate enough to come one at a time. The young urchin Overproduction came over to play in the Canadian sheet music trade's back yard. But he couldn't have a good time alone so he "ast" a lot of loafers to come over to play with him. With them all there is no end of trouble. They pick the flowers, knock boards off the fence, stop the grass from growing, tie tin-cans on the cat's tail, keep Bridget from getting dinner ready and raise Cain generally.

The Store Loafer has been written up periodically ever since the Journal can remember. In days of yore the narrator usually had the store loafer seated around the stove in close proximity to the cracker barrel, from which he was wont to help himself as he saw fit, and perhaps, if overly bold, or he had the storekeeper hypnotized, he would, with the assistance of the cheese knife, procure a piece de resistance for the crackers. But be that as it may, the passing of the cracker barrel, which gave way to biscuit in popular priced packages, put the quietus on these activities of the loafer.

This humorous personage has been described in another sphere in a helpful way by a writer in the Inland Store Keeper. What he says has been adapted by the Journal to the sheet music field and is here given in part:

In the past the store loafer was undoubtedly a pest to some storekeepers and perhaps still is in some localities. Probably he did make some minutely appreciable inroads into profits by his prodigal son attitude. Without doubt, too, he was the direct cause of some trade being diverted to a competitor's store because of the undesirability of his presence, in the eyes of certain patrons of the store, yet to-day there are loafers in practically every store that are far more dangerous, whose invidious attacks on profits make the store loungeer look like the veriest piker by contrast. I refer to the commercial loafer.

The commercial loafer is not to be found hanging around the storekeeper's doorway, stove or counter, but on the music shelves. In short, commercial loafers are those goods which are not moving. They stay on the shelves day after day, in some instances year after year, gathering dirt and dust and deteriorating in appearance

or in quality, or in both. And not only does their selling value depreciate, but at the same time they slowly but surely detract from the dealer's prestige, taking their toll not only in tied-up capital, diminishing earning power and reduced profits, but—they insidiously subtract from the sum total of the dealer's good will with his customers.

Commercial loafers are parasites which prey on the profits of the storekeeper. They are store hoboes which, like the lilies of the field, toil not; neither do they spin. But many commercial loafers can be made to work, and for those that won't there is a simple alternative.

In most cases commercial loafers are the result of two conditions: lack of judgment in buying, or insufficient analysis of the selling end. Of course, we all make mistakes and I am omitting from this discussion all those exceptional cases where men, ordinarily good buyers, get over their head.

The storekeeper of to-day is face to face with submission to that inexorable law of nature known as the Survival of the Fittest if he doesn't wake up to the trend of things and commence to do business on a business-like basis, because big retail organizations are coming in and will take the trade unless the small dealer gets busy and meets them on their own ground. These concerns which go about retail merchandising in a big way are furnishing tremendous stimulus to the whole field of retail selling because they have brought that majority of dealers who were listless, self-satisfied or just plain everyday lazy, face to face with the fact that a new kind of merchandising is abroad in the land. They are teaching retailers to be efficient; to actually study and analyze and serve. They themselves do this. In all their operations they tend to be scientific and many smaller retailers are not only taking a page out of their book, but are actually going them one better.

Retailers must realize that their shelves represent a certain amount of rent and that they should not put goods on them which cannot pay that rent.

Give the space to a stock which turns over quickly. It is better to buy commodities which move slowly in very small quantities and even the fastest moving stocks in as small units as possible, because there is less money tied up, the goods are fresher and make a better appearance and the capital is working harder, returning more on the investment. When dealers come to realize that their shelves and display space are the most valuable asset and advantage they possess, next to service, they will devote more attention to them and less to the bugbears of chain stores and store loafers. Commercial loafers are the real problem.

Wave of Ukalele Popularity.

A MEMBER of the trade remarked the other day that the growth in the sale of the ukaleles is one of the surprises in the small goods business. One reason given for the way in which the public has taken up this little instrument is that it is very easy to learn to play it. To-day Hawaiian records are among the most popular on the market. Hawaiian orchestras are familiar to vaudeville and cabaret, and the ukalele enjoys a prominent place in the displays of our music stores.

The following history of the ukalele has reached the Journal:

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We have every confidence that the following numbers will be in great vogue this season, and therefore shall be most pleased to give best consideration upon inquiry, with a view to enable prospective dealers to secure an early stock order at advantageous rates.

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Five years ago very few Americans knew that there was such an instrument as the ukalele. (Pronounce it oo-koo-lay-lay.) Then it was that "The Bird of Paradise" began to tour the country, and those who were charmed and moved by its Hawaiian love-tragedy began to ask what were those little guitar-like instruments, whose haunting strains went far to create the atmosphere for Tully's poignant drama.

The ukalele was introduced into this country some ten years before that time, together with the folk-music of Hawaii, but it was "The Bird of Paradise" that gave both their popular impetus.

The origin of the ukalele is as recent as it is interesting. It represents the musical birth of the Hawaiian people, and its music reflects at once their temper and their tragedy. The original of this instrument, the ukele, was but a strip of bamboo with two or three strings of coconut fiber. From this developed the tarporch, invented about 1879, which had the shape of a guitar, but was equipped with only five strings. There followed a modification, the present ukalele, which reduced the length from twenty-five to seventeen inches and the number of strings by one. All of these are gut, which accounts for its peculiar tone.

In Hawaii the instrument is made from native woods, called Kau and Kou; but their supply has become so limited that few genuine Hawaiian ukaleles now come to this country. The American make, however, is conceded by many players to be superior to the native article.

The name ukalele is derived from the manner in which Hawaiians play the instruments, by rapidly skipping their fingers from one side to the other. The word literally means "a bouncing flea." The tuning is characteristic and peculiar, the fourth string being tuned higher than the second and third strings. In spite of that it is easy to learn, and this, coupled with the novelty and appeal of the simple Hawaiian melodies, has made the ukalele the fad which it is to-day.

The chances are that in time, if the charm of the tender, wistful and yet monotonous melodies does not wear off, American musical amateurs may adopt the eight-stringed ukalele, invented about twelve years ago, which the more ambitious Hawaiian players have come to use because of its greater volume.

Growing Demand for the Saxophone.

BEING undecided as to whether the saxophone or the clarinet was the better to take up, a party consulted an authority on the requirements of orchestras and was given this advice: "The saxophone seems to have taken quite a firm hold of both the band and orchestra, and the demand for saxophone players is increasing at such a rate that many clarinetists are taking up the saxophone as a side issue. The fingering and playing of the saxophone in general is similar to that of the clarinet. If you are familiar with the saxophone, you could later take up the clarinet.

"The saxophone family consists of a B-flat soprano, E-flat alto, B-flat tenor and E-flat baritone. For very large bands an E-flat soprano and a B-flat bass are added, but the first four are generally used. There also is a C melody saxophone, which is mostly used in orchestral playing. The E-flat alto and the C melody saxophones are the most suitable for solo work, although the soprano and tenor are sometimes used.

"Next to the clarinet the tone of the C melody saxophone most resembles the human voice, and is very effective for choir and choral leading in church and Sunday school services, or as a home instrument in conjunction with the organ or piano. From a general impression, I am inclined to believe there is a great future for the saxophone soloist, and especially for a well-equipped quartet."

Violin Dimensions.

ASKED for the dimensions of the different sized violins Louis Eaton gives the following data in Jacob's Orchestra Monthly:

There is no absolutely standard measurement for three-quarter and half-size violins, but the following dimensions may be accepted as very good models. Three-quarter size: length of body, 13 1/4 inches; width at small end, 6 inches; width at large end, 7 1/2 inches; length of strings (nut of fingerboard to bridge), 12 1/8 inches. Half-size: length of body, 12 inches; width at small end, 5 1/2 inches; width at lower end, 7 inches; length from upper top to notch in F hole, 7 inches; length through centre, 35.8 inches; length of strings, 11 1/2 inches.

Following are the measurements of a few of the famous violins which were in the remarkable collection of the late Mr. R. D. Hawley of Hartford, Connecticut:

Giovanni Paolo Maggini (made during his best period): Length of body, 14 1/4; width of upper bout, 6 3/8; lower bout, 8 2/4; body between D's, 4 15/64; distance between corners of D's, 3 10/64; height of ribs (both upper and lower bouts), 1 7/64.

Niccolo Amati, 1622 "Goding Amati": Length of body, 13 5/64; width of upper bout, 6 3/64; lower bout, 8 4/64; body between D's, 4 16/64; distance between corners of D's, 3 8/64; height of ribs at upper bout, 1 8/64; at lower bout, 1 12/64.

Stainer, 1659: Length of body, 13 5/64; width of upper bout, 8 28/64; of lower, 7 56/64; body between D's, 4 10/64; distance between corners of D's, 3 12/64; height of ribs at upper bout, 1 12/64; at lower bout, 1 14/64.

Stradivarius (smallest pattern): Length, 13 13/16; width, upper, 6 5/16; lower, 7 7/8; sides, 1 1/4 upper; 1 3/16 lower; latest period (1736): length, 14; width, 6 1/2 upper, 8 3/32 lower; sides 1 3/16 and 1 1/4.

J. Guarnerius (del Gesu), the "King Joseph" (1737): Length, 13 48/64; width, 6 30/64 upper, 8 lower; body between D's, 4 20/64; sides, 1 10/64 upper bout and 1 16/64 lower.

J. B. Guadagnini (1780): Length, 13 52/64; width, 6 32/64 upper, 7 63/64 lower; between D's, 4 19/64; sides, 1 10/64 upper, 1 18/64 lower.

Nicolas Lupot (1809): Length, 14; width, 6 26/64 upper, 7 62/64 lower; between D's, 4 12/64; sides, 1 12/64 upper, 1 16/64 lower.

Blowing Flute Out of Tune a Myth.

DO you think there is any danger of blowing a new flute out of tune so that it will always be affected, or is this just a defect in tone production?

This question, recently addressed to an experienced bandsman, brought this reply: At one time it was considered possible by many flautists to blow a new flute out of tune and affect the instrument permanently, but

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at this time such a thing is considered largely in the nature of a myth. In the writer's opinion, the flute embouchure of the individual is at fault, and the faulty intonations will result from any flute of the same manufacture upon which he may play.

Favors Rosewood Drum-Sticks.

WHICH in your opinion are the best sticks for all-around general business—hickory, rosewood, ebony or snakewood? What is the difference between snakewood and leopardwood? Which are the strongest sticks for rough and ready playing on cowbell, wood block, crash cymbal and drum hoop?

To these questions a well-known drummer said: Personally, I prefer rosewood, as the weight of the wood and the general balance of a rosewood stick suits me better than any other. The majority of drummers today are using hickory. The hickory stick is generally conceded to be tougher and to stand more hard playing than any of the four woods you have mentioned. It is not brittle like ebony or leopardwood, and will stand a good deal of rough usage, such as the modern trap drum-aer subjects his sticks to. It is also cheaper in price than any of the other woods you ask about. Snakewood and leopardwood are the same.

Music Rendered at Canadian National Exhibition's Farewell to Governor-General.

A VERY impressive feature of the farewell arranged for their Royal Highnesses, the Duke and Duchess of Connaught, was the great military tattoo staged in of the Grand Stand at the Toronto Exhibition. Thirty-six bands took part in the gigantic concert, of which twenty-nine had been brought down from Camp Borden for the occasion, the others belonging to the Exhibition.

The bands marched on from the east and west of the square in front of the grand stand. Each one played a marching tune as it came on, and small companies of boy scouts carried their torches. The first band took its place in the centre of the stage, and the others as they came ranged on either side until the line of torches stretched from one end of the stand to the other. A great variety of melodies were played, ranging from the fine old "John Peel" to the modern "We'll Never Let the Old Flag Fall," and from "Annie Laurie" to "Marching Through Georgia." The final band to come upon the stage played the magnificent Canadian Anthem, "O Canada," and when the entire massed orchestra of

fifteen hundred musicians took it up, the effect was thrilling.

Then the great line of bands played the popular air, "Keep the Home Fires Burning," and as they did so the wall of men, with flaring torches above their heads, moved slowly back and forward in time to the music. The effect was striking. The bands rendered the familiar descriptive piece "The Hunting Scene," following it with several popular melodies. The tattoo concluded with "Abide With Me." As the bands rendered the solemn music of the first verse the lights of the torches were slowly extinguished, and in the darkness the men sang the verse, "Swift to its close ebbs out life's little day." The last verse played by the bands made a particularly beautiful conclusion to the tattoo.

Difficult to Write a Successful Sequel Song.

The following is from the pen of a music critic in and has reference to some Enoch & Sons songs which are wholesaled in Canada by Anglo-Canadian Music Co.:

Jack Thompson's "I'll sing to you" forms a very worthy not to say a suitable pendant to his immensely popular "Come, sing to me"—a number which lifted its composer high up on the ladder of public favor at a bound. The composer who sits down to write a sequel to a successful song is not to be envied, providing that he wishes the sequel to be a fitting companion and not a mere empty make-believe. We have known instances where an indifferent sequel has proved to be the essayist's undoing; the public, perhaps expecting too much, subsequently turning its back upon him once and for ever. It is strange how "Come, sing to me" came to be the public's favorite, for it certainly cannot be compared in any sense with "An Emblem" and one or two other songs from the same pen that might be named. As has been remarked many times, the buyers are the masters of the situation; composers may rage and fume about their more meritorious productions being slighted and neglected, but they are utterly helpless if such things are not wanted. Jack Thompson's sequel will not be likely to displease those of his admirers who have found pleasure in "Come, sing to me."

Arch and piquant, Arthur Meale's "The Land of Happy Hearts," wins its way by reason of the delightful spontaneity of its vocal part. We cannot but admire the deftness of the composer's rhythmic outline as put forward in the opening phrases of the song. Such simple ditties are all too frequently spoiled by their square-cut phraseology; not so, however, in the present instance.

The musician's accompaniment of Ernest Verdayne's "In the Night" redeems the song from any suspicion of cheapness. And yet the effects have been obtained by very simple means.

An impressive solo of the semi-sacred order is Douglas Grant's "Humility," the music and the words of which flow together in perfect agreement. We do not remember reading a finer set of verses from Herbert J. Brandon's pen than that here presented to us. Thus runs the concluding stanza:

God grant me this: some gentle hearts to keep,
That love me too, with tender constancy;
Then in life's twilight, calm and dreamless sleep,
And when I waken, life and love with Thee.

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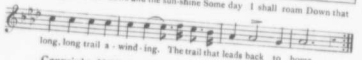
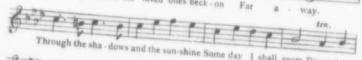
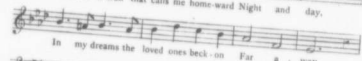
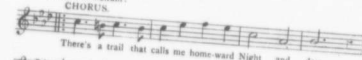
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31928. "The Moose March." By J. I. Pagnon, Montreal, Que.
31929. "Our Soldier Lads." Words and Music by R. B. Taylor, Melville, Sask.
31933. "Gee! I'd Like to be a Soldier." Words by Sgt. W. E. Turley. Music by Edgar W. Ruff, Toronto, Ont.
31934. "The Boys We Love." Words by Sgt. W. E. Turley. Music by Edgar W. Ruff, Toronto, Ont.
31955. "His Cute Moving Picture Machine." Words by Alfred Bryan. Music by Albert Gumble.
31956. "Don't Cry Dolly Grey." Words by Alfred Bryan. Music by Herman Paley.
31957. "In Old Brazil." Words by Fleta Jan. Brown. Music by Herbert Spencer.
31958. "Mammy's Little Coal Black Rose." Words by Raymond Egan. Music by Richard A. Whiting.
31959. "Master Tool! Why Did You Write 'Goodbye'?" Words and Music by Joan C. Havez.
31960. "The Hullo." By Abe Holsman.
31941. "Honolulu Cabaret." Words by Will J. Hart. Music by Low Hays.
31942. "On Lake Champlain." Words by Alfred Bryan. Music by Albert Gumble.
31943. "Love's Hour." Words by Leila E. Bracy. Music by Arbutus M. Wolf.
31944. "Somewhere My Love Lies Dreaming." Words by Fleta Jan. Brown. Music by Herbert Spencer.
31945. "Mary Hoodlum." Words by Chas. Noel Douglas. Music by Al. H. Wilson.
31946. "Where The Shamrock Grows." Words by Chas. Horwitz. Music by Al. H. Wilson.
31947. "The Love I Give You." Words by Chas. Noel Douglas. Music by Al. H. Wilson.
31948. "My Killarney Rose." Words by Sidney R. Ellis. Music by Al. H. Wilson.

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Send us your orders daily for shorts in music and music books and let **US** do the worrying.

Toronto, Ont.

Reid Bros. Publications.

One of those big budgets, bespeaking business pluck and enterprise which the war has yet failed to cripple, is the Reid Bros.' Song Album. Here we have a portfolio of upwards of one hundred songs—many strictly copyright numbers and some others selected with evident care from the accepted works of the best composers. In every instance the vocal parts appear in both notations. The copyright songs included herein embrace favorite specimens by A. Strelezki, Francis Bohr, W. H. Jude, R. B. Addison, Noel Johnson, Godfrey Marks, Victor Girdlestone, Edwin Greene, Claude Melville, etc.; while the standard excerpts cover an extended range—to wit, Bach, Handel, Weber, Mendelssohn, Wagner, Bishop, Balfe, Wallace, Hattton, Hullah, Gounod, Sterndale Bennett, Sullivan, Barnby, etc. And all, be it noted, for the modest sum of fifteen pence.

L. Budgen's book of Kindergarten Action Songs will answer for either school or home uses. The mere titles show the nature of the contents—viz., "See-saw," "Humpty-Dumpty," "Little Bo-peep," "Jack and Jill," "The Donkey," "Two Little Kittens," etc. The music displays both tunefulness and simplicity, two characteristics which always appeal to the children.

The separate songs to hand include: Edward St. Quentin's "Sympathy" (one of the firm's recent and most valued acquisitions), Joseph H. Roedel's "Footsteps in the Grass," W. H. Jude's "When the Boys Come Home" (a rousing camp-fire ditty), B. Rowle's "The Dear Old Land," the words by the Right Rev. Bishop Brindle, known as England's Soldier Bishop, Noel Johnson's "Soldier, I Wish You Well," a beautifully expressive setting of some thoughtful lines by Leslie L. Cooke, Anglo-Canadian Music Co. are Canadian agents for these Reid Bros. works.

Songs from Cary & Co.

A very lovable song is Eileen Summers' "My Little Irish Cottage," the utterance of the verse—the plaintive aspirations of a wanderer for home and the little colleen in far away "Old Ireland."

"When the weary days are over,

When the skies again are blue,

I shall come, my Irish cottage,

Back to someone, love, and you."

The composer has rightly treated the lyric with un-

strained simplicity and refinement—the melody, very touching and grateful to sing, and of character that will soon endear it to all classes of the public. By the same composer we have "When I come back to you," the sentiment of the verse of which must express the heart longings of many a brave Englishman fighting for his country—

"There will be sunlight gleaming,

Skies will be shining and blue,

When I am by your side, dear,

When I come back to you."

It should receive warm and general approval for it is so attractive and easy to vocalize that all who appreciate songs of this kind and have "singing" voices, will, we are sure, soon yield to its fascination.

The Trail That Leads to Home.

An outstanding piece issued recently by West & Co., London, is "The Trail That Leads to Home," a companion song to "There's a Long, Long Trail." The words of the new song are by Edward Lockton and the music by Herbert Mackenzie. It promises to become quickly popular.

Other West & Co. vocal numbers of the month are "One Thought," by Ronald F. Wakley; "The Old Chimney Corner," by Claude B. Yearsley; "Come to My Garden," by Ronald F. Wakley; "Sea-poems," a collection of three songs in one cover by C. Whitaker-Wilson, and "Shall We—?" Fox-trot by Jack Strachey.

Joseph Williams' Numbers.

The month's parcel of music from the House of Joseph Williams, Ltd., London, contains these important selections: a simple pianoforte piece "Waltz-Melody," by Ernest Austin; Op. 54, No. 2, "L'Esperance," serenade by Felix Corgett; "Beethoven's Sonatas," No. 17 and No. 27 in the analytical edition edited, phrased and fingered by Stewart Macpherson; a pianoforte album, "Six Easy Pieces," by Frank Jephson—On the Hillside, The Tin Soldier, Minuet, The Irish Piper, A Country Dance and Harlequin; "Two Album Leaves," for piano, by Alec Rowley; and Jasper Graham's "Very First Violin Lessons," Op. 11, with tuneful piano accompaniments (No. 108 in the Berners' Edition); "A Mood-Phantasy," for piano, by Tobias Matthay; Op. 27, "Impromptu in F Minor," by Edith M. Saunders; "Coun-

The Columbia selling policy is what the insurance people would call an *accumulative* policy, because its value has an annual increase.

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

Columbia Graphophone Company
365 Spadina Ave., Toronto



try Life," a set of five easy dances for piano, by Ernest Newton, and three books of piano studies and pieces contained in the syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music, London, for 1917 local examinations.

They Heard the Call of the Motherland.

Mr. Edward W. Miller, whose song "The Call of the Motherland" was so popular at the beginning of the war, has written a new song entitled "They Heard the Call of the Motherland," which portrays the part that Canada's sons have taken in the great struggle. A splendid marching tune, with a rousing chorus, it bids fair to exceed in popularity the previous song. Although the song has only been on the market a week or two a second edition has already been called for. Published by the Anglo-Canadian Music Co., Toronto.

"There's a Corner of the Flag for You to Hold," by Jules Brazil, is another fine patriotic song by the same publishers which has been received with much favor and is now in the second edition.

When the World Has Peace Again.

Mr. Albert E. MacNutt's songs show no sign of diminishing popularity, but remain firm in the public estimation.

"We'll Never Let the Old Flag Fall" was played by the massed bands at the Toronto Exhibition, receiving thunderous applause, in which the Duke of Connaught and party, who were making their farewell visit to Toronto, joined heartily.

Mr. MacNutt's other songs, "By Order of the King" and "I'll Not Forget You, Soldier Boy," are splendid selling numbers and a new song from his pen entitled "When the World Has Peace Again" is about to make its appearance.

The revival of the old opera, Balfe's "The Bohemian Girl," is attracting large audiences in Canada and the United States. As a consequence a new demand is looked for from the music loving public of the well-known Bohemian Girl numbers, "The Heart Bowed Down," "I Dreamt That I Dwelt in Marble Halls," "Then You'll Remember Me," "The Fair Land of Poland," "Bliss Forever Past," "The Gypsy Bride" and the other good numbers.

Sees Improvement In West.

Mr. E. C. Seythes, vice-president and general manager of the Nordheimer Piano & Music Co., Ltd., who recently returned from a business trip through the Canadian West, observed a more satisfied feeling among dealers. On his way West crop expectations ran very high, but on his return trip the harvest which was under way revealed a lighter yield and lower grading than hoped for. Notwithstanding this the high prices assure returns equal to a good average year.

"The dealers report more selling of new goods, the days of repossessions that followed upon the outbreak of war seeming to be over," observed Mr. Seythes, "and this naturally reacts to the advantage of the manufacturer. There is little or no unemployment and where instalment purchases fell behind or entirely ceased with payments, they are again able to carry these along."

As far as the music trades are concerned there is no boom but a general and perceptible increase in the demand on a sound basis opined Mr. Seythes.

Victrola Habit Progressive.

"People can be educated from one type to another," says "His Master's Voice" Bulletin. "The experience of a dealer who recently sold a Victrola IV might be easily repeated by many others.

"A lady came in who was interested in a Victrola X or a Victrola XI and would not consider anything else. 'I intended to get one this fall, but funds I expected did not arrive, so I'll put it off,' she remarked. The salesman reminded her that this need not prevent her enjoying the music, as she could buy an VIII, a VI or a IV and have several months enjoyment, until the time came to buy the larger instrument when the smaller one could be exchanged.

"She was induced to listen to one of the smaller types and was astonished at the beauty and perfection of reproduction and quickly decided to embrace the opportunity of immediately enjoying a Victrola, and bought the instrument.

"The lady will be educated to appreciate the larger type instrument even more when she does buy it, she will be a record customer right away, and two sales will be made.

"There is a hint here for many dealers who will thus make two sales eventually where one might have resulted, and they will no doubt be quick to act upon it."

If you have missed the Columbia profits during the last season, you must have done it unwillingly. If you miss them this coming season the amount of them will make a long column on your debit page.

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

Columbia Graphophone Company
365 Spadina Ave. Toronto



Musical Instrument Exhibits at Canadian National Exhibition

THE exhibitors in the Manufacturers' Building at the Canadian National Exhibition, Toronto, in which "Piano Row" is annually located were this year deprived of a sturdy old perennial complaint. The building was ventilated and what a pleasing contrast it was to the conditions of previous years. It was possible to stay in the building for an entire day without feeling nauseated by the foul atmosphere as in other years and which it is sincerely hoped will never again be anything but the unwholesome memory it now is.

This ventilating of the main building on the grounds by the exhibition management is accepted as the definite result of the ultimatum tendered the management last year by the exhibitors concerned. It is also an object lesson in persistence and what can be accomplished by persistence—if continued long enough.

The floors of the building were oiled as some of the exhibitors may have noticed and consequently it was not quite as necessary to have the duster hovering about the pianos all the time as in other years. Added to these two improvements were ideal weather conditions and a more favorable state of commerce, so that the exhibition results were in many respects an improvement over a year ago.

More Retailers Attended.

Also there was a better attendance of retailers than for some years, whether they came to buy or to plead for deliveries in anticipation of a shortage. That they came is an encouraging feature and that they could be induced to come in larger numbers every year there can be no doubt.

Lest the piano and organ exhibitors might wholly credit their lines with being the inducement for the retailers that turned out they should know that they had an important ally this year. This was the convention of phonograph dealers arranged by a Toronto firm and which is reported at length in this issue of the Journal. About one hundred delegates attended this convention, a large percentage of whom are also retailers of pianos. The attendance at this convention shows that if it is wanted to bring out the retailers they will respond to a systematic and organized campaign to get them out.

From a business standpoint the Fair, as far as the piano firms were concerned, may or may not have been satisfactory according to how the results were viewed. On the whole it was undoubtedly an improvement over the last two years in point of sales. Figures shown the Journal by a number of firms totalled a much larger volume of retail business than last year and a greater number of sales. But the buying was of a sort of indefinitely erratic nature not wholly encouraging. Several firms commenting on this observed that they would have felt better with a larger sprinkling of sales to mechanics. While pleased with the cash sales, the proportion of which seemed to be unusually large, they were not the proof of prosperity among the artisan class that is so encouraging to the business man and which may exist but apparently was not demonstrated

at the Fair. More persistent effort and greater concentration seemed necessary to unearth the "prospects." A lack of spontaneity was complained of by some of the salesmen making comparisons with other years and this made their effort to maintain a standard decidedly strenuous.

The Satin Finish.

Previous to the opening of the exhibition the piano houses were notified of the decision of the Canadian Piano and Organ Manufacturers' Association to again show only satin finished cases on the outer stands. The Journal had not heard of the decision being abrogated but was constrained to inquire if such was the case on seeing, here and there, samples of the plate glass finish not being confined to the inner room.

The Metal Action and Electric Player.

A number of firms included electric players in their exhibits, but probably because of inability to get ahead of the demand for regular lines the attempt to feature electrically-operated instruments was not conspicuously general.

Last year the Journal's more or less general remarks concerning the prominence of the metal player action were criticised as being an undue boost for this commodity. Previous to a year ago the metal player action was practically a new feature in the Canadian trade and sudden prominence was given to it by a number of firms simultaneously introducing their player pianos with metal action at the exhibition of last year. There were eighteen different firms exhibiting this year and of these five stated to the Journal that they were not showing at the Fair a player piano with metal action.

The Old Reliable.

An upright piano in Circassian walnut on either side of the Dominion display were striking and attractive features. The veneers were exceptional grain and skillfully matched. Visiting piano men suggested that Mr. J. B. Mitchell, superintendent of the Dominion factories, must have had the veneer for these instruments carefully stored away for a long time as logs with such markings are very rare and difficult to secure. The pianos thus shown were their style 6 and their Louis design.

Mr. J. W. Alexander, president of the Dominion Organ & Piano Co., Ltd., spent a part of the second week of the Exhibition with his display and was well satisfied with results. Mr. Anthony Mitchell was on the stand for the entire Fair and among Dominion agents making it a rendezvous were Mr. W. K. Elliott of Brampton, Mr. R. J. Fleming, Markham, and 't'ho's. Kenny, who is now in charge of the Mulholland-Newcombe exhibit.

Miss McParlane, who each year demonstrates for the Dominion firm was again present and never wearied playing over the favorite airs of visitors who wished to hear the piano or players.

Foster-Armstrong Co., Ltd.

The new Louis XV De Luxe model was an interesting feature of the Haines Bros. exhibit. This piano in its new form is 2 in. higher than the old case and is not so deep by 2½ in. Also the firm's Marshall & Wendell piano is being changed to a perfectly plain Colonial case and other changes in other models are to be shortly announced.

With Mr. J. W. Woodham, general manager of Foster-Armstrong Co., Ltd., on the stand were Mr. Frank Wilks, Toronto's sole agent for Haines Bros. lines, Mr. A. C. McIntyre and Mr. H. L. Mihell. The display had a visit from Mr. E. Bireh, factory superintendent and Mr. Jos. Betzner, accountant of the Foster-Armstrong Co., Kitchener.

Sherlock-Manning.

Sherlock-Manning 20th Century pianos and players were

shown in the different models, two prominent ones being Style 110 in Jacobean design, fumed oak, satin finish, and Style 140 lock-Manning firm had visits from a goodly number of out-of-town dealers and their chief difficulty now is to produce the goods fast enough to meet the demands of their dealers.

Mr. J. P. Sherlock, who is one of the old stand-bys at the Exhibition, was on hand throughout the Fair as was his son G. W. Sherlock, and Mr. Harmon. Miss Malcolm, of Winnipeg, who has been playing for the Sherlock-Manning at the Exhibition long since become an annual event demonstrated very acceptably for interested visitors.

Mr. W. N. Manning, of London, was among the Labor Day visitors to Piano Row.

Stanley Pianos.

Many friends in and out of the trade were genuinely glad to see Mr. Frank Stanley back in harness as hale and hearty as if he had not been incapacitated for more than half a year from the effects of serious illness. Returning from the south to spend the summer at his Island home with nothing to do but get well, he did the latter most thoroughly. At the Stanley music pavilion only regular lines such as will be shown all through the year were offered for inspection. The all-metal player introduced last year was again the outstanding feature of the exhibit.

In spite of the fact—or because of it—that immediately after the close of the Fair Mr. Norman Kallaway, salesmanager



GERHARD HEINTZMAN, LTD., EXHIBITION STAFF, 1916.
Chas. Bunt, Lou Lee, T. Kent, C. S. MacDonald, Wallace Halle,
Frank I. Wesley, Robt. Mullin.

for Stanley pianos, was to take the most important step in his life he had unusual success in booking sales and adding promising names to his prospect list. Mr. Kallaway was married on the 12th inst.

Martin-Orme.

Mr. Owain Martin, president and Mr. W. F. C. Devlin, director and salesmanager, of the Martin-Orme Piano Co., Ltd., Ottawa, spent considerable time at the firm's stand where the Martin-Orme Electric player piano was an outstanding feature. As a result of experience there have been some improvements made in this electric player which was much admired. The regular piano and player models on display also took well with a public which knows that the name Martin-Orme stands for quality.

This firm's catalogue is a particularly fine and expensive one, the character of the cuts being especially helpful to dealers in promoting business. They also have for trade distribution a booklet, "Laurels and Loyalty," descriptive of the place the Martin-Orme holds in musical institutions.

Mr. Ralph Martin was also on the stand during the two weeks.

Newcombe.

Those in charge of the Newcombe exhibit can always count

on a number of visitors from various parts of the city and rural localities who call to tell the management what splendid satisfaction the Newcombe instrument, bought many years ago is still giving. What is more to the point, however, were the persons who called to make purchases and there were sufficient of these to justify the optimism of the firm on the opening day.

On the stand their style 20 in Circassian was a noticeable example of the Newcombe standard as also were the players in Sheraton design. All instruments shown were equipped with the Howard Patent Straining Rod. The inventor of this rod, Mr. T. J. Howard, general manager of the company, personally extended a welcome to many Newcombe dealers and friends and Mr. P. J. Quinn, who has now attended the "Ex" for a number of years in Newcombe interests, was also present.

Willis & Co.

Three particular pianos in the Willis & Co., Ltd. exhibit are worthy of special mention: the new Style R, a small-cased 4 ft. 2 in. piano, is specially adapted for cities where small houses are smaller and apartments so much used; Style A and Style M in fumed oak, which attracted much attention by reason of its specially marked wood. Other standard Willis models of pianos and players and the Mignonette Knabe Grand in satin finish were much admired by visitors.

The exhibit was in charge of Mr. R. A. Willis, the firm's vice-president, and Mr. L. J. Burrows, their Ontario wholesale man, met many dealer friends. Mr. F. H. Avery, of Avery & Hara, Willis representatives in St. Catharines and district was over for the Fair.

Karn-Morris.

"We have had more visiting dealers than for several years" was the verdict at the Karn-Morris exhibit and the management here felt quite well pleased with the business booked and the interest shown by dealers and laymen alike. The Karn-Morris instruments shown were confined to regular stock and because of dealers' demands and no stock ahead owing to labor scarcity the firm reported difficulty in furnishing sufficient stock for the exhibit. They again featured their electric player with good success.

Mr. John Samuels, the firm's eastern representative, whose headquarters are at Ottawa, and Mr. W. B. Rollason, the Ontario representative, whose home city is Hamilton, were present to meet and greet visiting Karn-Morris dealers. Mr. E. C. Thornton, general manager of the firm, and Mr. A. E. Windsor, superintendent of the factories, were also with the exhibit a part of the two weeks. Mr. Wm. Long, who has the Toronto agency, closed a number of good sales on the stand.

At the Bell Stand.

Mr. H. A. Grimsdick, who came over from London, Eng., some weeks ago to take charge of the business of the Bell Piano & Organ Co. was on hand with his firm's exhibit and made a very favorable impression with those members of the trade with whom he came in contact. In a short time Mr. Grimsdick has acquired a wonderful familiarity with Canadian firms, methods, etc.

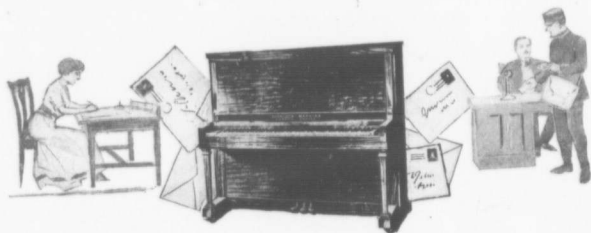
With the exhibit was Mr. David Allan, assistant manager of the firm, who has many warm personal friends in the trade. Mr. Taylor and Mr. Cornell, formerly connected with the Toronto retail branch but now representing the factory, were on hand and Mr. Dewep looked after the retail interests. The firm displayed only regular stock lines being in accord with the policy of most of the firms to exhibit only what can be delivered at any time during the year.

Mason & Risch.

At the Mason & Risch pavilion regular stock designs were shown including two beautiful samples from their grand department. One of these was a Louis and the other depicted the straight and chaste lines of the Colonial design. Both were in satin finish mahogany and in their full, rich sweetness of tone, beauty of lines and artistic finish fully sustained the reputation of the Mason & Risch grand piano. The exhibit was complete with upright pianos and player pianos. Mr. M. T. Conley was in charge with Messrs. Harold Houston, Frank Joyce and Ed. Burnett. Mr. N. H. Conley made several visits

(Continued on page 73).

AN EXPLANATION



TO those who have been disappointed recently in the deliveries of Sherlock-Manning Pianos—and they are many—we feel that there is an explanation due.

Let us say first, that the delay and consequent disappointment have, in a sense, been inevitable. For the past two years orders have continued to come in so fast that despite our best efforts we have been hard put to it to keep up with them. We might have made things easier for ourselves by slackening our standards a trifle, by lopping off a little time here and there on various processes; or by accepting materials of lesser quality, when first-grade were not immediately available. But to have done so would have impaired the value (to say nothing of the reputation) of the Sherlock-Manning Piano, and that's just one thing we won't do. There is only one way then, in which we can be fair to the public and keep its good will, and that is to give it exactly what it pays for. To do this we must make sure that each customer secures the very same kind of instrument as the one on which he fixes his choice; and that takes time.

So that explains why, in spite of the best will in the world, with every department working full-staffed; we still are and have been two months behind in the filling of our orders since March and April, 1916; and this, too, in spite of the fact that we have not reduced our factory force by one man, save by enlistment.

Continued on Page 70

The Sherlock-Manning Piano Co.
LONDON, CANADA

[Continued]

EVERY day sees fresh orders arrive by telephone, telegraph and mail, and fresh requests to "speed up" on orders already in hand. Here we quote a few to show that the situation is by no means confined to one section of the country:

First, from Fredericton, N.B., Mr. E. O. McDonald writes:

"Enclosed is an order for four pianos for immediate shipment. You already have orders for several organs and pianos on your books. When will you ship?"

From Quebec City, on August 5, 1916, comes this telegram:

"Please ship immediately the pianos, style 105, ordered through your representative some time ago."

(Signed) C. Robitaille.

Equally urgent is the appeal from a Brantford firm, written August 1, 1916:

"You have on order for us some styles 70, 75 and 140, also one style 80. Send us some of these just as soon as possible. It happens we have no Sherlock-Mannings on the floor at present and we do not like to be without them. Do the best you can."

(Signed) H. Judson Smith & Co.

Even from as far west as Winnipeg, Wetaskiwin and Calgary, Sherlock-Manning pianos are in keen demand. A night lettergram from the Winnipeg Piano Co., dated August 8, 1916, reads:

"We are disappointed at the absence of invoices for pianos ordered, and will be glad to know what you are doing about same, as this is very important, needless to say. Awaiting your reply and thanking you in anticipation."

Continued on Page 71

The Sherlock-Manning Piano Co.
LONDON, CANADA

[Continued]

M

R. J. H. ROBINSON of Wetaskiwin, Alberta, writes on August 5, 1916:

"What about shipping piano ordered from you last April? Would like to receive it at once."

The following is a letter from the Hardy & Hunt Piano Co., Limited, Calgary, Alberta, dated August 1, 1916:

"We are entirely out of Sherlock-Manning stock and sincerely trust you will rush forward the instruments ordered some time ago."

You have read what these dealers—our representatives—say. They don't mince matters, do they? It means that there is pressure coming from "the man higher up," which in this case is the customer. As you see from the date lines the condition is pretty much the same all over Canada. It says a good deal for the Sherlock-Manning to be in such demand; far more than we can adequately express on paper. Needless to say, these dealers handle other makes, and yet the run is on Sherlock-Manning instruments.

What has caused it?

Certainly not low price; for a Sherlock-Manning costs as much as any other high-grade piano. Not superior sales organization; for we do not carry a large sales staff. No, the answer is not in either of these things, but lies rather in the character of the instrument itself, which by its individual type of construction and by the application of fundamentally sound ideas to its sounding board has produced a purity and depth, and color of musical expression altogether unique in the history of pianoforte making in Canada.

Continued on Page 72

The Sherlock-Manning Piano Co.
LONDON, CANADA

[Continued]

THE public is beginning to realize this more and more, and hence this rapidly growing volume of sales for which we are in a measure unprepared. But we are steadily meeting this new situation as well as conditions will permit, although it takes time. For a good piano can no more be built hurriedly than a good automobile or a good watch. And to those of our customers who have had to wait, we say that Sherlock-Manning piano is a better instrument because you have permitted us to take our time, than if we had rushed it through regardless of results, in order to get it to you by a certain date. We would much rather disappoint you now in the delivery of your instrument than have you disappointed later on in its quality—and with this view we know you will agree.

If you are planning to handle the Sherlock-Manning piano within the next few months, we respectfully suggest, for your own sake and ours, that you make your selection without delay. Almost every mail brings fresh orders, and the situation threatens to get worse instead of better.

To place your order before October 1, is to make sure of getting your instruments before Christmas.

When you consider again that we are in the position of being two months behind with our orders, that we are naturally not going out of our way to encourage more until the present ones are filled, and that we are working tooth-and-nail to fill what we have on hand, you will not need to be told that this comes as near to being a piece of entirely disinterested advice as is possible for us to give you.

THE SHERLOCK-MANNING PIANO CO., LONDON

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to the stand as did Mr. Martin Donohue, the firm's factory superintendent. Mr. H. H. Mason, general manager of Mason & Risch, Ltd., was noticed among the spectators who visited "Piano Row."

Gerhard Heintzman.

Prominent on the Gerhard Heintzman stand was their new all-metal player, shown at a Toronto Exhibition for the first time. The instrument was displayed with door and top removed.

Among the pianos one in Jacobean design made its debut to the public. This was in satin finish mahogany with dust bench to match. A novel and pleasing feature was the use of decorating in the upper corners of the upper doors and in the centre of the lower door.

The Gerhard Heintzman conception of the grand piano was shown in a Louis XV design in satin finish mahogany.

Mr. Frank I. Wesley, the company's superintendent of agencies was in charge the display and had a one hundred per cent. increase to report over the exhibition sales of 1915. A noticeable feature was the per centage of cash buyers.

The Doherty Line.

The Doherty Piano Co., Ltd., of Clinton, included in their display something out of the ordinary, being an instrument cased in Belgian ash, a strikingly beautiful wood with its pronounced grain stood out in strong contrast to its fellow products of the Doherty plant. A Sheraton inlay design attracted the favorable comment of visitors to the Doherty stand. Other samples were from the regular lines and included mahogany and walnut of particularly well selected grain. The exhibit included a line of Doherty chapel organs in oak, walnut and mahogany piano cased, and of a range of six octaves. Mr. George E. Dies, of Doherty chapel organs, was in charge after the exhibit. Mr. Frank E. Jost spent several days at the Fair and was congratulated by many friends on the excellence of their exhibit.

Gourlay-Angelus.

At the stand of Gourlay, Winter & Leeming, Ltd., many demonstrations were given on the Gourlay-Angelus Artrio. This is an instrument equipped with a mechanism for interpreting the compositions of the celebrated masters by means of hand-played rolls autographed by the artists themselves. The Artrio's marvelous capabilities in phrasing, shading, expression, under its human-like control vividly impressed those who heard the instrument, with its wonderful capacity for artistic and accurate musical accomplishment, putting as it does into the hands of the ambitious performer who will give a little time to practice, the means of playing as skillfully as the accomplished virtuoso. The exhibit was in charge of Mr. A. P. Howells, Mr. George Butt, Mr. Ward and Dr. Doward.

Mendelssohn.

An interesting unit of the Mendelssohn display and one that attracted much interest and favorable comment was a Mendelssohn piano sold twenty-six years ago to Mrs. John Howard, of Orangeville, Ont., and which has been in active service ever since. The case was of black rosewood, in finish and design so much in vogue at that time. This Mendelssohn veteran was played upon by a number of callers at the exhibit and to their surprise it was as rich and full in tone as a new instrument.

Prominently displayed was the Mendelssohn player piano with all-metal player action that the firm have decided to use in all their players.

Their Style D Louis piano and Style 35 were particularly admired by visiting dealers. The latter had paneled top and bottom doors and the three-pillar truss gave it a distinctive appearance.

With the exhibit was Mr. Henry Durke, proprietor of the Mendelssohn firm, who looked as if he had thoroughly enjoyed his summer vacation on the lakes and Mr. W. D. Stevenson, who was with the Mendelssohn exhibit for the first time.

Amherst Pianos.

Mr. Fishleigh represented the firm of Amherst Pianos, Ltd., with that firm's exhibit which was again in "Piano Row" after skipping last year. It was expected that Mr. J. A. Mc-

Donald, president of the firm, would have been present but was unable to spare the time.

This firm's samples included player piano with all-metal player action.

Mr. Fishleigh was particularly enthusiastic with the reception accorded their small vertical scale piano in mahogany. This is a four-foot-two instrument, low priced and specially designed for rental purposes.

Style 35 was a new one in the Amherst line and shown for the first time. It was a four-foot-seven case in Colonial design with two-pillar truss and pilasters to match.

Nordheimer.

The standard models of the Nordheimer line were shown in the art finish and the construction of each reflected the hand of the experienced workman. There were no specially novel cases shown to attract attention to the exhibit but in the fine corner window of the firm's Yonge St. warerooms was shown a Nordheimer grand in natural finish Creosian and Walnut. The unusually fine matching of the veneers and the absence of a polished surface caused hundreds of passersby to stop and look more closely at the grand. It was a splendid piece of work and certainly proved a drawing card.

So busy was Mr. A. A. Fegg showing to enquirers the musical possibilities of the Nordheimer and Steinway instruments and renewing acquaintances with Nordheimer dealers and friends that the Journal representative had difficulty in getting hold of him to talk over the trend of piano buying.

New Scale Williams.

Mr. Eckhardt and Mr. Cordingly, who so energetically and enthusiastically exploit New Scale Williams lines among the dealers throughout the country, were in charge of the Williams Piano Co.'s exhibit. With members of the selling staff of the R. S. Williams & Sons Co., Ltd., the local New Scale Williams retailers, they had a busy fortnight demonstrating their various instruments, including the Maester-Touch Player. There were two handsome grands and the two Ennis players shown made a strong appeal to the Williams agents.

This firm report that in an effort to give their dealers deliveries they are running the factory five nights per week. In addition to active home trade they report increased activity in their export department.

The Cecilian.

Although making no display at the Exhibition the Cecilian Co., Ltd., had their line on view at their retail salesrooms on Yonge St., as well as at their factory, where they demonstrated their all-metal player action. Mr. Ben. S. Stright, well known to the trade as an authority on player pianos, had opportunity to demonstrate the Cecilian to a number of old personal friends in the trade. Mr. J. E. Hoare, head of the Cecilian Co., Ltd., was well pleased with exhibition business and is optimistic as to the outlook.

Made-In-Canada Band Instruments.

The marked progress in the activity of Canadian bands since the outbreak of the war makes of greater interest than usual the case of Canadian-made instruments turned out by Whaley, Royce & Co., Ltd., Toronto, which occupied a prominent place in the Manufacturers' Building in piano row. This collection contained specimen infantry bugles and cavalry trumpets, made expressly for the Canadian overseas contingents, by the Whaley, Royce firm. There were also some excellent types of Imperial Cornets, banjos, clarinets, flutes, piccolos, violin strings, etc. Adding to the attractiveness of these instruments were a representative number of songs published by the same firm, arranged to form a border around the group of instruments.

Sonora Phonograph.

A number of dealers called at the sample rooms of I. Montagnes & Co. in the new Ryrie Building, where the fifteen hundred dollar Sonora phonograph was demonstrated. Though there has been difficulty in securing an adequate supply the Canadian distributors admit their ability to supply all demands for the Sonora "Supreme" as the fifteen hundred dollar model is named.

Mr. Montagnes recently visited Sonora headquarters in New York. Mr. E. van Gelder returned from a successful trip through the West as far as Calgary in time for the Exhibition.

Note the Notes.

Grafonolas and graphophones were demonstrated in the Columbia tent, where was displayed a full line by the Music Supply Co. Visitors constantly responded to the invitation to drop in and hear what the Columbia line had to offer in the way of entertainment. The Music Supply Co. point out that thousands of persons thus became more intimately acquainted with these lines to the advantage of Columbia dealers throughout the country.

The Red Rooster.

Pathephones and Pathe records were seen and heard by thousands of people who will naturally think of this line every time they see the game-looking red rooster that was adopted as the trade mark of Pathe products. At the Exhibition the Pathe tent was continually occupied by visitors

of Karn-Morris lines, and a warm, personal friend of Mr. Phinney's.

Mr. Geo. W. Noble, the veneer expert, and who is the president of Geo. W. Stoneman & Co., Chicago, has not missed an exception and he spent several days enjoying the comradeship—and incidentally good business—of a number of warm, personal friends among the Canadian manufacturers.

Mr. J. C. Croden, well known to the trade by reason of his long connection with it and until recently general manager with the Williams Piano Co., Ltd., Oshawa, was among those renewing acquaintance in "Piano Row."

Mr. Otto Higel, head of the Otto Higel Co., Ltd., made the rounds of the exhibits having come up from New York for the purpose. Mr. Ralph O. Higel, who has been connected with the firm's American branch for the past year, also took in the Exhibition, having motored from New York. In the New York factory, completed during the summer, the firm manufacture metal player actions only and Mr. Higel is an



Showing Soundproof Rooms in Phonograph Department under Mezzanine Floor of Fletcher Bros., Victoria, B.C.

and at the down-town sample rooms many visitors interested in sound-reproducing lines were taken care of.

The Edison Tent.

Reference is made elsewhere to the Edison tent on the grounds, which was the Exhibition rendezvous for the unusual number of Edison dealers who were induced to visit the Fair this year in connection with their attending the convention of Edison dealers. Many hundreds of persons who registered here listened to and applauded the Edison Diamond Disc.

Exhibition Notes.

Mr. Horton Phinney, of the Halifax branch of N. H. Phinney & Co., Ltd., was among the long-distance travellers to the Fair. Mr. Phinney was an interested spectator at the Karn-Morris stand when the Journal met him receiving a cordial welcome from Mr. John Samuels, the Eastern representative

enthusiastic advocate of the all-metal action as being a more durable and permanent product if correctly built. Mr. Higel remarked upon the pleasing state of activity in the music trades of this country and the evidences of better times that the piano manufacturers' order books show.

Miss Nellie Malcolm, a well known pianist of Winnipeg, makes the journey from the Western city each year to demonstrate the Sherlock-Manning pianos at the Toronto and London Exhibitions. She had just finished a six-weeks' tour of the West before coming to the Toronto Exhibition this year.

Miss Malcolm is endowed with the two-fold ability to play into the affections of her audience and when necessary to present a wonderfully convincing sales' talk. She is an accomplished pianist and with ready ease brings out the very best in the instrument that she is demonstrating.

Asked as to the secret of her success in playing what seemed to especially appeal to different people Miss Malcolm replied, "I size up the person, use a little tact in getting him

into conversation and judging what might please him play that class of music."

Miss Malcolm has an extensive repertoire and her range is by no means confined to popular music or the standard ballads, but includes many of the classic compositions.

Mr. W. Webb, of the Mason & Risch branch at St. Catharines and until four years ago a resident of Toronto, spent a day renewing old acquaintances among the piano men. The Niagara peninsula Mr. Webb considers the choicest part of Canada in which to be located.

George H. Dies, of Doherty Piano Co., and Mr. B. S. Trestrail, of the R. S. Williams Sons Co., spent an afternoon at the Lakeview Golf course. The former claims the result six up in his favor but the warmth with which Mr. Trestrail denies this indicates some difference of opinion to be best settled by another afternoon at the links.

Mr. C. W. Kelly, the well known dealer of Guelph, who was among the visitors, had just returned from a three months' holiday trip to the British Isles accompanied by Mrs. Kelly. A daughter of theirs, whose husband is a medical specialist, has been residing in Falmouth and accompanied them on a tour of England. Mr. Kelly was impressed with the serious and active manner in which England is handling military matters and various classes in the harbors, the aerial performances and methods of meeting the Zeppelin raids were all of great interest to the visitors. All through his business career Mr. Kelly has made it a rule to take at least a month's holidays believing that he could accomplish more in eleven months than in twelve. His only regret concerning his trip across the Atlantic is that he did not take it twenty years ago. He is planning now to make another trip to the Old Country when the war is over.

During his absence Mr. Kelly, Jr., who is a keen motorist, had charge of the business and made record sales of pianos, finding his car an excellent aid to business, as it enabled him to cover so much ground. One sale was interesting, as showing what can be accomplished by prompt handling. The Bell Company received by mail an enquiry from a place in Messrs. Kelly's territory. They phoned particulars to Mr. Kelly, Jr., who went off by car and returned in a few hours with an order for one of the best style Bell pianos. The Bell Company are certainly to be complimented upon having such agents as Messrs. Kelly.

Messrs. Kelly & Son have handled the Bell piano many years in Guelph and district, and their sales of this well known piano run into a large number annually.

When the Journal representative was in Guelph recently he was shown by Mr. Grimsdick, who is now in charge at the factory, one of the earliest pianos manufactured by the Bell Piano & Organ Co., and which had been sent to the factory for repolishing. The tone was charming as was the general appearance of the piano, and only the design of the instrument indicated that it had been manufactured in Guelph over twenty-five years ago.

Mr. Grimsdick reported that August bookings for Bell pianos have exceeded his most sanguine anticipations.

Among the Visitors.

There being no scheme for the registration of visiting retailers it is not possible to give a complete list of those who called on the piano exhibitors. The following, therefore, is necessarily only a partial list and any dealer present whose name does not appear will understand the impossibility of the Journal's representatives seeing and recognizing every dealer much as they would wish to.

H. C. Martin, Simeco.
W. H. Adams, Frankford.
E. J. Wright, Strathroy.
J. H. McCrae, Glencoe.
R. J. Fleming, Markham.
T. W. Dale, Trenton.
H. Bell, Sudbury.
E. A. Gervais, of Gervais & Hutchins, Montreal.
P. E. Layton, H. A. Layton, Henry Hamlet, Layton Bros., Montreal.
W. G. Sweet, Galt.

J. M. Greene, R. C. Braund, J. W. Borden, Chas. Buttars, J. M. Greene Music Co., Peterboro.

A. MacLean, Haileybury.
R. H. Montgomery, Woodstock, Ont.
S. Martin, Exeter.
P. J. Cunningham, Peterboro Music Co., Peterboro.
Mr. Baker, Chatham.
John Strout, Truro, N.S.
R. B. Allen, Napance.
Wm. Cones, Brockville.
Wm. Lee, Montreal.
Howard Durant, Vankleek Hill.
Stanley Addison, Hamilton.
J. S. Sweet, Galt.
S. C. Thornton, Dundas.
J. McAlpin, St. Thomas.
J. H. Tyrell, R. Tyrell, Chatham.
D. S. Cullen, Kitchener.
A. E. Bowerman, Pictou.
P. H. Stalter, Oshawa.
W. J. Whiteside, Montreal.
J. H. Fortier, of P. T. Legare, Quebec.
Mr. Hayard, Lounsbury Piano Co., Newcastle, N.B.
W. Kellestine, Owen Sound.
P. W. Leach, Montreal.
Hector Lamont, Collingwood.
Mr. Armstrong, Millbrook.
W. Webb, Mason & Risch, St. Catharines.
Mr. Brown, Mason & Risch, Hamilton.
T. J. Barton, Brantford.
W. K. Elliott, Brampton.
F. H. Avery, of Avery & Hara, Ltd., St. Catharines.
Mr. McMurray, Fredericton, N.B.
J. E. Maloney, Perth.
F. Watt, of Sutton & Watt, Pembroke.
Horton Phinney, Halifax, N.S.
Floyd Travis, of Travis Bros., Glace Bay and Sydney, N.S.
Jas. G. Fletcher, Fletcher Bros., Victoria, B.C.
Geo. H. Fletcher, Nanaimo, B.C.
Wm. McPhillips, London.
Mr. Bouchard, St. Hyacinthe, Que.
Mr. Quinn, Parry Sound.
W. H. Fetterly, Morrisburg.

A couple of types of the Brunswick Phonograph are now on display at the showrooms of the Brunswick-Balke-Collender Co., Toronto. These are the production of their own factory at Toronto, the cabinets being in mahogany.

The Williams Piano Co., Ltd., report that, beginning Thursday, Sept. 7th, they found it necessary to work the factory every night with the exception of Saturday and Sunday, in order to meet the demand for New Scale Williams, Ennis, Everson and other instruments which they manufacture.

Mr. Charles Ruse, wholesale manager for Gerhard Heintzman, Ltd., recently returned to headquarters in Toronto from a trip to the Coast. If there were any discouraging feature to the outlook or the conditions of the immediate present in the West Mr. Ruse refused to see them. He found the dealers very optimistic and doing a much improved business.

The Brant-Ola Phonograph is the newest product of the Brantford Piano Case Co.'s factory. Since commencing the manufacture of cabinets this firm have been impressed with the possibilities of the phonographic field, hence the new one. Mr. Brerton, secretary of the firm, when seen at the Toronto Exhibition stated that the new line was being well received where shown.

Not a Subsidiary Company.

Mr. H. Rits of the Toronto Grafonola Co., located on Queen St., makes an emphatic denial of the report heard by him that the Toronto Grafonola Co. is owned by the Music Supply Co. Mr. Rits states that the Toronto Grafonola Co. is owned by himself and Mr. H. Thomson, the business having passed into their ownership on August 28, 1915, when they removed from Yonge St. to their present location, as can be seen by the records of the Registry office.

Piano Man's Brother Deceased.

Mr. D. W. Alexander, a prominent citizen and business man of Toronto, whose death occurred suddenly at his home in Rosedale was a brother of Mr. J. W. Alexander, president of the Dominion Organ & Piano Co., Ltd., of Bowmanville. The late Mr. Alexander,

ever been in their history. In spite of working overtime with all the men they could possibly secure of the standard demanded in their factory they have been unable to meet the demands for Gourlay lines. Their retail trade in both piano and phonograph departments is responding most satisfactorily to the efforts of their sales force.

Piano Man Joins Matrimonial Clan.

Mr. Wm. Nelson, who covers the North Ontario country for the manufacturers of Williams New Scale and Ennis pianos, bade goodbye to bachelorhood and became a member of the matrimonial club on September 5th.

Mr. Nelson was married at Sault St. Marie, Ont., to Miss Nereva Jane Lemon of that city. Mr. and Mrs. Nelson are spending their honeymoon in Buffalo and Toronto. They will reside at North Bay.



The Music Supply Co.'s Tent at the Canadian National Exhibition.

who was a native of Caithness, Scotland, was for many years and until his death Canadian manager of the London Guarantee Co. He was the oldest member of the Ontario Jockey Club, of which he was a charter member. Other clubs with which he was connected were the Toronto Hunt Club, the Rosedale Golf Club and the Albany Club.

Mr. Gourlay Returns from Trip West.

Mr. R. S. Gourlay, president Gourlay, Winter & Leeming, Ltd., returned home from a business visit to the West just before the opening of the Exhibition here. Asked by the Journal as to conditions Mr. Gourlay agreed that they were of a quite satisfactory nature in spite of the harvest in some localities showing a yield much smaller than anticipated earlier in the season.

Concerning the business of their own firm Mr. Gourlay on his return found the factory busier than it has

Mr. Nelson feels confident that his new duties and "happy home" will allow him to sell even more Williams pianos.

Mr. Nelson will continue as wholesale representative of the territory where he has been known for many years as the "happy" Scotchman with the "Largo" voice.

Mr. William J. Roberts, of Chappell & Co., Ltd., was a recent trade visitor to New York.

Mr. T. D. Thompson, who has been with Chappell & Co., Ltd., since the opening of the firm's Canadian headquarters in Toronto, has returned to England where he will be connected with the house of Chappell in London. While in Canada Mr. Thompson has made several trips for his firm through both the Eastern and Western provinces where he made many friends who wish him well in his new work.

Gerhard Heintzman Influence



OR every person who sets foot inside your store, there are a dozen folks in town who see and hear the pianos and players you sell; who observe your service—and they size you up accordingly.

Your part done well not only pleases your customers, but gets you new ones.

This manner of help goes with the Gerhard Heintzman agency—and this is what makes the Gerhard Heintzman Piano the "first choice" of many successful dealers. The piano itself impresses musicians wherever music is appreciated, and it is the grade of instrument which you feel impelled to surround with up-to-date service.

The new Gerhard Heintzman Metal-action Player is the instrument of the moment. To a person who is fond of good music and who cannot play, you demonstrate this new musical product and you'll be sure to strike a "spark."

Gerhard Heintzman, Limited
75 Sherbourne St., Toronto, Can.



We have ever been holding to the ONE purpose of building a Piano of signal distinction, an instrument which should win the acclaim of the entire musical world. No materials used in Piano making are too good to go into the Mason & Risch, and any process that tends to elevate quality and tone permanency is rigidly pursued in every phase of its construction. It is an instrument of highest scientific development, of super-excellence in its entirety. Piano building can offer nothing better—and probably NEVER will!

Mason & Risch Limited

230 Yonge Street

Toronto