

Canadian Music Trades Journal



The Journal
extends the
Season's Greetings
to Every Reader
with Best Wishes
for the Coming
Year.

December, 1915

FULLERTON PUBLISHING CO.
56-58 Agnes Street : : Toronto.

**If You are
Planning the Greatest Success
For 1916
You Must Include the
COLUMBIA**

In the fact that it was impossible for us to deliver much more than about 75 per cent of the total demand for Grafonolas this year there is both regret and pride—regret because you and we could not add that business to our sales, and because your customers were dissatisfied. But at the same time it is for you and us to be proud that so many more people wanted Columbia than even we in our confident optimism expected.

We will be able to do better next year—plans that we have been working on, including substantial additions to the factory, are well under way, and that will mean a greater output of every Grafonola type. So don't let anything deter you from making your 1916 plans on big, broad and sane lines, always remembering that the Columbia is a money-in-the-bank proposition.

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

COLUMBIA



Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada



Martin-Orme Style 30 St. Julien

THIS handsome piano is in satin finished antique mahogany. Height 4 ft. 6½ in. Length 5 ft. 3½ in. Depth 2 ft. 3½ in. It is a full-toned instrument of very graceful design. Patented Duplex Bearing Bridge and Capo D'Astro Bar. Furnished also in walnut or richly figured or matched burl. Highly polished or satin finish.

Like all Martin-Orme pianos, this instrument embodies the exclusive Violoform system of installing the sounding board, which holds permanently the true tonal quality.

This piano is also unsurpassed in value, and dealers will find it a splendid seller.

The Martin-Orme Piano Co., Ltd.

Manufacturers of Pianos and Player Pianos of the Highest Grade Only

Ottawa, Canada



Listowel Factories

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

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

Christmas Greetings

The personnel of the KARN - MORRIS organization wishes you and yours a very Happy Christmas Season.

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

Head Office—WOODSTOCK, ONTARIO

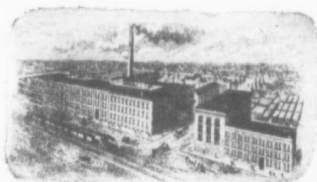
Factories—WOODSTOCK and LISTOWEL



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

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

We all have good reason to
spruce up—ginger up—and
work up piano sales



Woodstock Factories

New Year Greetings

The personnel of the
KARN - MORRIS or-
ganization wishes you
continued financial suc-
cess throughout the
NEW YEAR.

Retail conditions are better. All indications point to a healthy improvement in business. Look at Canada's Savings Bank Balances, Commercial reports, sales records, and the greatly over-subscribed Government War Loan. They all spell "better times." The year 1916 will see good piano business. Your best preparation is to arrange for the selling of KARN and MORRIS Instruments.

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

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL

When a piano is needed for the Musician, the Home, the School, or the public Hall; when something is required above the cheap and medium grade class; when the finest in tone and enduring qualities is sought—with the price a secondary consideration, you can meet any and every competition with the "KARN"—and win out.

Don't let day after day go by without the KARN agency. Get it to start 1916 with.



The Doherty Piano Co., Limited, takes this opportunity to extend to the entire trade the Season's Greetings and to wish each one a very Merry Christmas and a Happy and Prosperous Nineteen Hundred and Sixteen in the Piano Business



Clinton Style 10. "Made in Canada."

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

DOHERTY PIANO COMPANY, Limited

HEAD OFFICE and FACTORIES

CLINTON : ONTARIO

Established
1875

Over 70,000
Doherty Owners

DOHERTY PIANO VALUES



Piano Profits Mean to Dealers
A Merry Christmas
Good Values Mean to the Patrons
A Happy New Year



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

EVERY merchant knows that some pianos are better money-makers than others. The root of the matter is the margin of profit you are able to maintain between cost and selling price, consistent with entire satisfaction of customer. Doherty "Popular" pianos are profit-makers. They command a higher sales price in relation to their cost than other lines.

We will be pleased to mail catalogues and prices of the complete Doherty line of Pianos, Players, Organs, Benches and Stools.

DOHERTY PIANO COMPANY, Limited

Established
1875

HEAD OFFICE and FACTORIES

CLINTON, : ONTARIO

Over 70,000
Doherty Owners

WHAT ARE YOU IN BUSINESS FOR?

THE Piano Merchant who "just drifts" will never be on speaking terms with SUCCESS.

You will never arrive unless you set for yourself a definite goal.

What is your aim? What are you in business for?

If business getting is your sole object rather than business building, the Nordheimer proposition may not interest you. But if high ambition has stirred your imagination—if you look forward to a time when success in a large way shall have rewarded the efforts you are making to-day—then consider yourself worthy to represent the Nordheimer, and the Nordheimer worthy of your representation.

We do not mean to paint any picture of quick and easy profits. The point is, that every time you win with a Nordheimer, you win in a big way. You gain not merely the profit on that sale, but the inestimable benefit of a completely satisfied customer. And Reputation—Prestige—will result.

Stop and think a moment.

You cannot have failed to note the rising tide of public preference for the Nordheimer.

You must see that Nordheimer representation marks a dealer as eligible for such honor and profit as come only to those who claim the patronage of the most critical.

You have to admit the ability of the Nordheimer to dominate the buying preference of any community it enters.

If you believe in your own ability to dominate the piano situation in your district—then make sure of that leadership by identifying yourself with this, the leader of Canadian pianos.

What are you in business for?

Properly qualified representatives for some territory still open.

Nordheimer Piano & Music Co., Limited
TORONTO



The Gourlay An Heirloom



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

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

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

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

Gourlay, Winter & Leeming, Limited

Head Office and Factories:
309-353 LOGAN AVE.

Toronto - Canada

Warerooms
188 YONGE STREET

GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

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

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

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

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CHICAGO, - ILLINOIS.

C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



Player Accessories.

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

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

Felts, Cloths, Punchings

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

Imported French and also Domestic Bushing Cloth ——— Hammers.

Soliciting MANUFACTURERS' TRADE ONLY, not Dealers, Repairers, etc.

Gentlemen,

During our many years' connection with the Canadian piano trade we have made a great number of friends and customers. At this happy season of the year we are most desirous of having them in mind and saying to each one: "A Merry Christmas to you, and good success in the year to come."

Yours faithfully

Chas. J. Seiber

HUNTINGTON, W. VA.

December, 1915

PRESIDENT CENTRAL VENEER CO.

Manufacturers of Soft Yellow Poplar Veneers for Cross Banding—Output 200,000 feet daily

STERLING

MADE-IN-CANADA

ACTIONS AND KEYS



DANIEL WEBSTER says, "Sterling means conforming to the Highest Standard Genuine."

The name "Sterling" in the world of piano actions is peculiarly fitting. Sterling Actions are widely recognized as conforming to the highest standard.

NOTHING but the best ivory, nothing but the most skillful matching, nothing but the most competent workmanship goes into "Sterling" Keys.

They are made "right" in every detail and do credit to the highest grade Canadian pianos.

Sterling Actions & Keys, Ltd.

Toronto

Canada

The management of the **FOSTER-ARMSTRONG COMPANY, LIMITED**, desires to extend to the trade the season's greetings and to couple with this an expression of their sincerest appreciation of and thanks for the loyalty of their dealers throughout the year just closing.

POSITIVE CONFIRMATION

The President of an important Ladies' College has this to say of his experience with 10 HAINES BROS. upright pianos:

"Four years ago I supplied all the piano rooms of Statesville Female College with HAINES Upright Pianos. In order that I might do so, I disposed of all the pianos that were in the College.

"After four years test of the instrument, which (on account of the large number of piano students) was exacting, I have this report to make:—

"The pianos have stood the service well, and are practically in as good condition as when I bought them. I am very much pleased with the HAINES BROS. Pianos. They are as handsome in appearance as is fitting for a practice instrument; they are of sweet and clear tone, and the fitness of the piano to stand hard use is excellent."

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



Foster-Armstrong Co., Limited

HEAD OFFICE: 4 Queen St. East, Toronto.

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Let Universal Rolls Back You Up In Getting More Roll Sales And More Player Sales In 1916

Popular music, patriotic hits, light classics and the standard classics—you get it all in the Universal Catalogue. Since the reduction in prices no discounts to customers are necessary. You maintain prices, increase your profits, and popularize the player.

A GOOD LIST OF ROLLS FOR DECEMBER

METROSTYLE-THEMODIST (88-Note)

302278	A-Dreamer. Waltz Medley	Arranged by H. A. Wade	\$1.00
302264	A Jangler. One-Step Medley	Arranged by H. A. Wade	1.00
302222	Ballymooney and Biddy McGee. (Chin-Chin)	Terence Lowry	.45
302246	Cousin Lucy. Selection	Kern & Wenrich	.90
302202	Floating Down the Old Green River. One-Step	Cooper	.50
302228	Hesitating Blues. Fox Trot	Handy	.35
302292	Hip-Hip-Hooray. Selection	Arranged by H. A. Wade	1.00
302288	Keep the Home Fires Burning. ("Till the Boys Come Home)	Novello	.50
302206	Kinky. One-Step	Bernard	.40
302248	Little Grey Mother Who Sits All Alone. One-Step	de Costa	.50
302224	Neal of the Navy. One-Step	Bayha	.45
302238	Princess Pat. Selection	Victor Herbert	1.00
302284	Remick's Hits Medley Overture No. 15	Arr. by J. Bodewalt Lampe	1.00
302232	Wedding of the Sunshine and Rose	Al. Gumble	.45
301914	Klavierstuck, Op. 4, No. 3, Etude	Halfdan Cleve	1.00

METRO-ART (88-Note, Hand-Played)

202393	All for You. Princess Pat	Victor Herbert	.50
202382	Blame it on the Blues. Fox Trot	Charles Cooke	.45
202414	Georgia Grind. Fox Trot	Ford T. Dabney	.40
202418	Lotus Land. Two is Company	Briquet & Philipp	.50
202366	Love, Here is My Heart	Lao Silesu	.50
202344	Serenata, La. (Serenade)	Victor Herbert	.65
202364	Since You Turned Me Down	Shelton Brooks	.50
202388	Beauty's Eyes	F. Paolo Tosti	.75
202384	Innamorata (Beloved). Hesitation Waltz	F. D. Marchetti	.55
202394	Could the Dreams of a Dreamer Come True	Arthur Lange	.45

The Universal "Popular Edition" of 30 cent rolls now contains 120 titles, furnishing a good selection to choose from. This music will please your customers in both arrangements and price. A list of these "Popular Rolls" appears in this issue of Canadian Music Trades Journal.

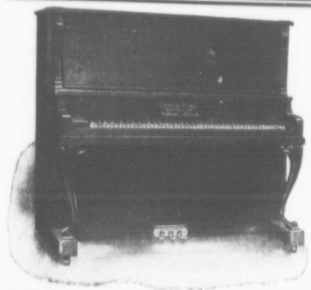
The Universal Music Co.

The oldest and largest Music Roll Company in the world.

10½ SHUTER STREET

TORONTO

CANADA



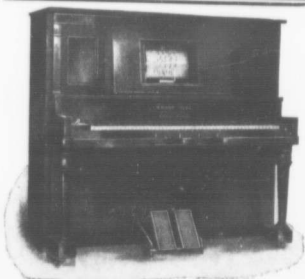
The quality of every material going into the production of every EVANS BROS. piano, and the care with which every stage of manufacture is carried out is for you a protection that protects.

EVANS BROS. Piano and Manufacturing Co., Ltd.
INGERSOLL :: :: ONTARIO

YOU

Who appreciate the selling force of a quality-piano at rock bottom price will find that in every EVANS BROS. instrument. Our designs embrace one to harmonize with any style of home furnishings, giving your customers all the needed range of choice.

EVANS BROS. tone cannot be overdone in your selling talk. It is consistently pure and sweet, and has no lack of volume when ever required.



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

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

ESTABLISHED 1856



**The Craig Piano
Company**
Montreal - Canada





IN THE FIELD OF PIANO
HAMMERS AND STRINGS
THE NAME BOHNE IS
YOUR INSURANCE POLICY

W. BOHNE & CO. 516 Richmond St. W. Toronto
AND AT 134th ST. and BROOK AVE., NEW YORK

To the Trade :

We wish you a Happy Christmas and all prosperity in the coming New Year, and we thank our customers for their patronage during the past trying year.

**It will pay you
to know and try
The Stanley
players and uprights**

**STANLEY
PIANOS**
241 Yonge St.
Toronto

The piano that has won a success in Toronto, second to none. Styles from a dainty boudoir model, 4 ft. 2 in. high, with a wonderful tone, to a large imposing Louis design, 4 ft. 9 in. high, and every instrument with a tone and finish to satisfy the most exacting taste. Prices to meet the keenest competition. Write for a sample on free trial.

The Canny Piano Man Says:

"Show me. If WRIGHT PIANOS will give me certain decided advantages in going out after 1916 Trade—I'm game—I want your agency."

That's just the point—we can show you, prove conclusively that the WRIGHT PIANO has many specific advantages. If you'll arrange to talk business, we can tell you of dealer after dealer, whose experiences in handling the WRIGHT have been so satisfactory that he has made it his Leader. You can talk **tone** in selling WRIGHT PIANOS every hour of every day. The rich singing qualities are there to back you up.

ABOUT WRIGHT PLAYERS? The pumping of the Wright Player is light and easy, and the pedal control of the most effective type. The nature of the Player makes it used far more than the straight piano. The Wright Player has the needed extra strength—and more.

A new addition to our plant in 1915—a greater output provided for in war times—Doesn't that whisper something to you that sounds like good business?

Arrange to talk it
over with us—soon

WRIGHT PIANO CO., Ltd.
Strathroy, Ontario.



NEW STYLE "F" 88 NOTE PLAYER PIANO IN MAHOGANY

IF

- you have prospects who want to invest the price of a piano in a brand where every dollar goes into quality—and quality only—
- If you want the pianos you place to possess a tone that will get you other buyers;
- If you require pianos that are absolutely right from casters to top;
- If you desire the finest available basis for a piano agency;

Your solution is

The Mendelssohn Line

Mendelssohn Piano Co., 110 Adelaide St., West
Toronto - Canada

THOMAS Double Manual With Pedals

The Most Perfect Practice
Pedal Organ ever
manufactured

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

Twelve Stops. Two Manuals

(CC to C1, 61 Notes)

Six Sets of Reeds

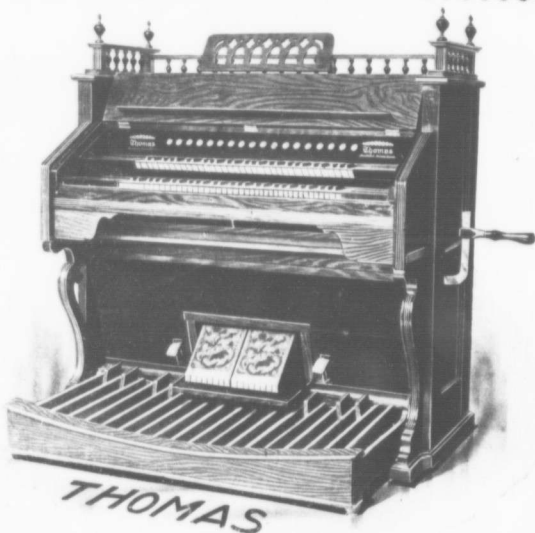
(Five of 61 Notes and one of 30
Notes).

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

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

Blow Pedals fold up when not in
use.

THOMAS
ORGAN AND PIANO CO.
Woodstock - Ontario



The Senecal & Quidoz "a popular piano"

- profit maker for the dealer
- excellent value to the buyer
- pleasing to the player

You can make no better resolution for 1916 than to place a trial order for SENECA & QUIDOZ Pianos. To sell one is to sell another. To sell a few is to sell many. They represent absolute quality to the buyer at a remarkably reasonable price, leaving the dealer the good margin which is his due.

SENECAL & QUIDOZ

Manufacturers of Pianos
and Players

STE. THERESE - QUEBEC



This design illustrated here is architecturally correct, and has that beautiful finish that contributes to the adornment of any parlor, even the most elaborately furnished.

"The Newcombe Never Suffers By Comparison"

N

Wishing every member of
the trade a
MERRY CHRISTMAS
and every
happiness and prosperity
in 1916



Style 72

The Newcombe, not only a Leader but a pronounced Leader

This position was not achieved in a day. It is the result of a consistent development since 1870. Never content with any branch of the organization in a condition where even the slightest improvement were possible, the NEWCOMBE Company forged its way to the front rank of piano makers.

The NEWCOMBE Piano of to-day is the natural sequence of such a policy. It is the only piano anywhere equipped with the **Howard Patent Straining Rods**, the advantages of which are quite evident to anyone who investigates.

NEWCOMBE tone is a talking point on which you can scarcely dwell too much. Every detail that goes to make up a superior and lasting musical tone is found in every Newcombe instrument.

The NEWCOMBE Player has proven itself a pronounced leader in the most exacting tests to be just what the dealer needs. It is a definitely well built player that establishes the confidence of dealer, salesman, and purchaser.

It is the ideal instrument for the home—easy to operate—responsive—pure and sweet in tone—stays in tune and has the durability to meet the tremendous demands upon it.

Newcombe Piano Company, Ltd.

TORONTO

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

CANADA

MATERIALS FOR

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PINS, WIRE, FELTS, CLOTHS, PUNCHINGS, HINGES, PEDALS AND GENERAL PIANO HARDWARE.

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HAMMACHER, SCHLEMMER & COMPANY
NEW YORK, since 1848
4th AVENUE and 13th STREET**Brantford Piano Case Co., Ltd.**
BRANTFORDM. S. PHELPS
President and General Manager

CANADA

PIANO CASES

Buy your cases and extend your sales with capital otherwise tied up in lumber, dry kilns and mill plant. When you purchase piano cases at a contract price you know to a cent their cost. We are piano case specialists and can submit designs or work from your own drawings. Our equipment is as good as money and machinery can make it.

We also specialize in
PIANO BENCHES AND CABINETS
For Talking Machines, Sheet Music, Player Rolls and Records

THE GODERICH ORGAN CO., LIMITED
GODERICH CANADA

MANUFACTURERS OF

ORGANS

For HOME
SCHOOL and
CHURCH

We also make

High Art Cabinets for
Player Pianos
Talking Machines
and Phonographs

Piano Benches Piano Stools

We own and control the PATENT ANGLO-AMERICAN RECORD CABINET

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

Ask for our Catalogues and Prices



NEW CHAPEL ORGAN

English Music Wire Announcement

D. M. BEST & CO., 455 King St. W., Toronto

MANUFACTURERS OF

Piano Hammers and Piano Strings

Announce to the Trade that they have secured the sole Canadian agency for

WEBSTER & HORSFALL'S
CELEBRATED

MUSIC WIRE

MANUFACTURED BY

LATCH & BATCHELOR, Ltd.
At Birmingham, England.



Scientific tests show this wire to be the superior in tension, strength and elongation to the best German Wire.



SUCCESS comes from **WORK**—done a little better than seems necessary.

What a difference that last clause implies, does it not? This same spirit prevails in the **LONSDALE** organization, which to some extent accounts for the splendid success of these instruments.

For **Tone Quality, Finish and Durability** they have no superior, and **what is more** they are reasonable in price. **Every dollar** we ask is represented

in the instruments we offer, which are the very finest that money or skill can produce.

Get our Prices on all Styles and compare the values with any other make. It will certainly be worth your while.

LONSDALE PIANO COMPANY
TORONTO

Manufacturers of the Highest Grade Upright and Player Pianos



The British Empire's Largest Music Trade Supply House

Upright Piano Actions

Player Piano Rolls

Grand Piano Actions

Piano and Organ Keys

Player Piano Actions

Organ Reeds and Reed Boards

AND THE

Higel Metal Player Action

THE ACTION OF DEPENDABILITY

It is designed and constructed for permanent durability and efficiency. Cost never interferes with quality of materials or workmanship. The action is absolutely air-tight. Because of its construction it cannot be otherwise. The vacuum chests are made of seamless aluminum tubing. The valve chambers and ducts are made of specially prepared non-corrosive metal. They are die-cast to make leakage impossible. The parts are interchangeable.

THE HIGEL METAL ACTION IS
SUPERIOR IN ITS SIMPLICITY

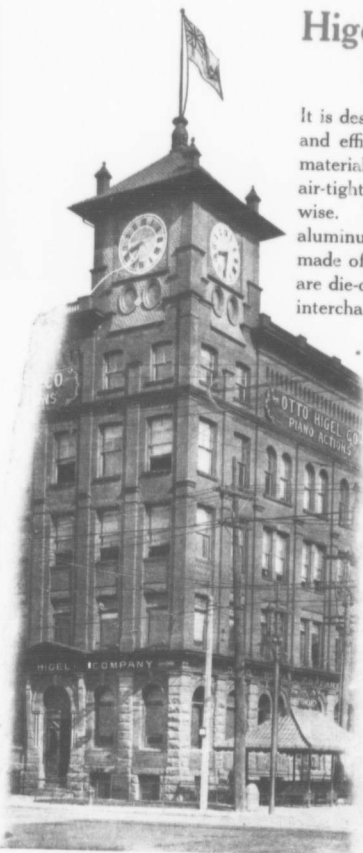
This, and the ready accessibility of every part appeal to men who know. It is in leading makes in Canada, United States, Europe, and Australia. It has been tested in every climate, under every condition. Musically and mechanically it has never failed. It is the supreme attainment in player action manufacture.

The Otto Higel Co.

Limited

King and Bathurst Sts.

Toronto, - Canada



"They stood beside the helmsman at the wheel, the lookout in the bow, the officers who had the watch; dark ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companions of some bygone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than any other day in the year."

Charles Dickens.



RIGHT HEARTILY DO WE EXTEND TO
THE TRADE THE SEASON'S GREET-
INGS. MAY THIS BE YOUR MERRIEST
CHRISTMAS, AND MAY 1916 BE YOUR
BRIGHTEST AND HAPPIEST NEW YEAR.

The Otto Higel Co., Limited
 Toronto, - Canada

Resolved!

HAPPY NEW YEAR

FULL STEAM AHEAD!

Prosperity is upon us!
With the closing of the most terrible year
of warfare ever waged—

With the closing of the most crucial year
in Canada's history—

Despite reverses, uncertainty, doubt,
caution, and in some cases fear—

We are facing what promises to be
Canada's **banner year**.

Abundant crops, no unemployment, war
orders, high prices—these are the factors
that are making for unprecedented prosper-
ity.

Everyone will be spending with those mer-
chants keen enough to go after the busi-
ness. There will be a tremendous busi-
ness in Edison Disc Phonographs next
year. Big profits; gilt edge business. Do
you want some of it? Write us.

We wish you through this
paper, what we would
like to do personally —
A very Merry Christmas
and a Happy New Year



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

WINNIPEG CALGARY MONTREAL TORONTO



CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

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

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VOL. XVI.

TORONTO, DECEMBER, 1915.

No. 7

A Problem in Finance

A retailer of pianos writes to the Journal as follows: "If one had a line of credit at the bank of \$10,000, selling fifty pianos a year, or four per month; getting say \$30.00 as cash payment and \$10.00 per month with interest; stock costing \$11,000 a year; how long would it be before one could be in a position to handle that many pianos a year without discounting paper at the bank?"

"There are so many of us in the business that do not know where we are heading for, that I would like to get the views of the big men in the business. Expense to be about \$3,000, average profit on each piano \$125.00."

The above problem is the basis for a useful and interesting discussion, particularly for those sufficiently interested to participate. The Journal hopes that anyone who can offer anything for the benefit of the trade in the way of a reply to the questions, will promptly send in their solution for publication.

"Consolidate Your Accounts."

"CONSOLIDATE your accounts," was the often reiterated advice of an old piano man, now deceased, and who had a successful career in financial enterprises apart from the piano trade. In its application to the piano business his advice to consolidate meant, "when a customer gets behind in payments and interest get a new agreement for both amounts, canceling the old contract."

For example, a customer who started out with a piano on which he still owed \$250 after making his cash payment, failed to meet several monthly instalments and his interest. When he got to a point where he actually owed about \$90 in payments and \$30 in interest, he was hard to collect from. A new agreement for \$120 was suggested, and it seemed to appeal to the man. He signed it and became regular in his payments thereafter. With the old agreement he still had in his mind the original amount, though he actually owed a great deal less. The new agreement for the smaller amount

appealed to him as a lighter burden, and certainly in the event of legal proceedings the piano man, who is never looked upon as a philanthropist in the law courts, would create a better impression with a business-like contract for \$120 than one for \$225, with its labyrinth of payments met, payments unmet and interest obligations in arrears.

One customer who became quite enraged when a new agreement was proposed, became more docile on thinking it over, and voluntarily raised his payments from six to ten dollars per month.

In still another family the father, by reason of unforeseen demands, failed to meet his obligations. On a new agreement being suggested he offered to make a present of his interest in the piano to a daughter whose salary quite justified her in assuming liability for the unpaid balance. As a consequence the instalments are being regularly met.

An effect of this consolidating the account seems to be to strengthen the attachment of the family for the piano. The relative value of the new agreement to the total value of the instrument appears so much less than exactly the same amount figuring as an unpaid balance on an old agreement for a greater amount. In any case those who have followed the advice to "consolidate your accounts" report it an excellent means of making collections and avoiding repossessions.

Disposing of Used Pianos.

THE experience of dealers anywhere concerning the disposition of used pianos, is always interesting and frequently instructive. The head of a Toledo firm is quoted as follows in this connection:

"In the past we have experienced the difficulty of too large allowances having been made, due largely to competition and the fact that the pianos were not looked over as carefully as they should have been, and also to the person in charge of the transaction too many times figuring that we would be able to sell the article traded in at a price that would justify the allowance made for it. This is wrong, as each transaction should stand on its own merit.

"The injustice in these transactions, unless very strictly regulated, was that second-hand goods were very liable to be sold for more or less than they were really worth, and in order to eliminate this trouble we have adopted the plan of having our stock clerk immediately upon getting the receiving order, which is made out by

the shipping clerk on the arrival of a second-hand piano, turn it over to the foreman of the repair department, who looks the piano over, makes a thorough report of its condition and notes the same in a blank form on the back of the receiving order, after which he returns it to the order clerk, who then places on the back of this receiving order the amount of the allowance made.

"The order clerk then places this detailed report on my desk for the inventory value (as we maintain a perpetual inventory), also the retailed price. The stock clerk then takes the second-hand instrument up in our stock book, giving the date received, the make, number, style, from whom it was received, inventory value and the selling price, after which she files the receiving slip for future reference. In this way we have a permanent record, and if for any reason the price tag should be taken off from the piano and the salesman is uncertain of its selling price he goes to the stock clerk, who immediately gives him the retailed price, which, as we have already said, eliminates the opportunity of goods being either under or over sold.

"Another feature that we have found very good in handling our second-hand goods is that all such goods are held in the receiving room until the work that we find advisable to put them in salable condition (which is done by men who do only this kind of work) so that when they are placed in the salesroom and marked the salesmen can sell them just as they would new goods, knowing that all repairs advisable have been done and that the piano is intelligently marked and ready for delivery at once instead of being subject to the usual delay in the old way made necessary for repairs and which was liable to result in the loss of the sale and many times unintentional misunderstanding.

"Another feature that we have found very advantageous is where excessive allowances have been made, the matter is drawn to my attention by the report, which enables me to intelligently take the matter up with the person who is responsible for the transaction, and after this happens a few times with any one person the tendency is to make them more cautious about excessive future allowances.

"This plan has worked very nicely with us and we have found that we are not doing anything that we have not done in the past, only in this way we do everything when it should be done and have a record for reference that we have found very valuable and now very necessary in our business.

British Press on Musical Instrument Duty.

LAST issue, the Journal published an article dealing with the effect of the new British tariff of 33 1-3% on the Canadian musical instrument trade. In this were included extracts from the statements of Sir Alfred Mond and the Editor of The Pianomaker. Further comments of the British Press have been received for this issue and are here given.

The London Musical Times said: "The Budget proposals affecting imported musical instruments have naturally excited considerable attention in British trade circles. On the whole British manufacturers, at least, have accepted the situation with equanimity, the strain on their patriotism being mitigated by the fact that they can raise their prices reasonably because the new

duty will apply to the 'parts' which, in the present condition of the industry, they are compelled to import. It is not clear whether the object of the tax is to raise revenue or to discourage home expenditure on luxuries by increasing prices. Certainly not much will be collected from the duty on finished instruments, for the 20,000 German pianofortes which before the war we imported annually are now automatically barred. Pianofortes to the value of only £21,424 were imported from France in the year before this war, whereas we sent France pianofortes to the value of £36,673. The French import tax ranges from £4 to £8, according to the grade of pianoforte. It would seem from this that, so far as France is concerned, we damage our Ally without gaining much on this side."

The Manchester Guardian commenting on the budget said: "The duty on musical instruments of foreign origin is hardly likely to yield much to the Exchequer. The great bulk of imported instruments consists of pianos from Germany, and cheap violins from Germany and Austria. Italy exports a certain amount of mandolines, but not to England, since this particular instrument has never become acclimatised here. As for old Italian fiddles, there are probably more of them in England than anywhere else. The trade in modern violins is very small and not very lucrative for the middleman, hence the import (chiefly from France) is inconsiderable. But it will be interesting to see if the new tax will have the effect of heightening the market values of the instruments of the old English makers—Wamsley, Forster, Duke, and the others—ranging from the early eighteenth century to about 1840. They have probably suffered a little by the vogue of the Italian fiddle, and of course no other instrument can compare with a fine specimen of the Italian school. There have been cases, however, when a doubtful and certainly inferior Italian instrument has been given the preference over an English one simply because of the glamour of the supposed maker's name. At present the price of English violins varies as much as their quality. A poor specimen exhibited a little while ago in Bond Street was priced at a very unreasonable figure. On the other hand, a very fine Wamsley could be had very cheaply."

The British Tariff and French Pianos.

AN interesting phase of the new British tariff on musical instruments is brought out in a letter to Musical Opinion by Mr. F. A. Peaty, London, director of Pleyel, Lyon & Co. Mr. Peaty writes: "The accompanying letter from the National Anti-Austro-German League upon the question of the proposed tax on musical instruments may appear of sufficient interest for you to allow it a place in your esteemed journal, and with this hope I am sending it on to you.

"Two important points were apparently overlooked when this tax was considered,—viz., the value of pianos for the year preceding the war exported from England into France was £36,673, while the value of French pianos imported into England was £21,424 for the same period.

"The second is that a considerable proportion of these imported pianos was re-exported to the British Colonies, etc., necessitating a staff here to prepare, re-pack and dispatch them per the British shipping lines,



Victory



Yuletide Greetings

WITH our Mother Country plunged into a terrible war and so many of our brother Canadians leaving us—some of them never to return, our first and most earnest wish this Christmas is that 1916 may bring victory and

**Peace on Earth
Good Will Toward Men**



WE extend our most Sincere Greetings for
"A Merry Christmas" to all.

And a Hearty hand shake for a bigger, better
and successful year to Canada in 1916.

The Williams Piano Co., Ltd.

Oshawa

Ontario



Peace



while the effect of the tax would be to cause the whole of this trade to go direct via Marseilles.

"These two points clearly show that if the object of the tax is to bring in revenue it is doomed to failure, as it can only result in closing the door of the British market to the French piano. On the other hand it is difficult to suppose there is any desire to cause injury even to this small degree to our great friendly ally."

The following is a translation of the letter above referred to: "The French National Anti-Austro-Allemand League understands that England intends placing a duty of 33 1-3 per cent. upon the importation of merchandise such as luxuries, a tax which can give but feeble return inasmuch as it is prohibitive. Considering also that England, equally with Russia and France, requires money, and that they can see no fault in their asking of their Customs, the French industrial firms are of the opinion that the Allies of England should not be placed upon the same footing as neutrals, and it would only be logical that, as these last pay 33 1-3 per cent., a tax of about 10 per cent. upon French merchandise would be equitable, and possibly productive.

"The League therefore enters a protest and agrees that measures be taken before the French Chambers of Commerce in Paris and London, as well as before the ministers of Foreign Affairs and Commerce. In the event of these efforts proving ineffectual the League will invoke the French Industrial Syndicates and qualified powers to immediately impose by way of retaliation the same tax of 33 1-3 per cent. upon all merchandise sent into France by English industrialists, who will be unable to complain at the Allies taxing them with equivalent duties."

Something for the Tuning Department.

A MUSIC dealer in California recently got out a booklet entitled "Piano Enemies; How to Overcome Them." This was for public distribution with the idea of helping to educate piano owners to an appreciation of the necessity of tuning by a competent tuner. In his booklet this dealer says:

The free tuning plan has undoubtedly done more than anything else to depreciate the value of the piano and retard the progress of the pupil; but many piano purchasers are growing wise along these lines and are engaging their own tuners at the outset instead of depending upon company promises.

My readers may think the statements on this topic overdrawn. Having tuned, however, according to my books, for over 800 families with pianos of 188 makes since locating in Visalia, taking over the work of the four types of tuners described later, I have made a thorough study of conditions which enables me to speak with authority. These conditions are worse than can possibly be portrayed with my limited space.

The piano action alone is made up of about 5000 parts, most of which work in and on felts and many of which are most delicately adjusted. The wood parts shrink and the felts settle, causing rattle and lost motion. This happens with all new pianos, especially with the cheaper makes.

The sewing-machine, the typewriter, or any one of the farm machines is more or less understood by its owner who can make adjustment when something goes wrong.

The piano, alas, its needs not being understood, may go sadly wrong, but as long as each note sounds it is considered all right. A brother tuner related the following experience, which illustrates this point: "The lady came to the door. I asked her if the piano needed tuning. (I had tuned it three years before.) The husband then appeared and she asked his opinion. He went straight up, exploded like a bomb, and said: 'If the ——— thing won't stay in tune, as high-priced piano as it is, kick it out of doors. That's what I do with my plows if they won't work.'"

Reverse the case. The husband is the pianist; understands the piano, and when it needs tuning has it done. His wife farms, and though he knows little of plows, he buys one for her. Soon she says: "My plow is not running well; it needs some sharp shares." He explodes at the thought of a high-priced plow needing the shares sharpened. The supposition is as reasonable as the actual case. Many times I have heard mother and daughter plead with the father to have the piano tuned, but he could not see the need.

The piano goes out of tune so gradually that often the ear of the user, even though a good musician, becomes accustomed to it. When at work we are frequently told: "B's piano, nearby, sounds like a tinpan, and maybe they would have you tune it, but don't say that I sent you." To soothe the nerves of this poor neighbor we go and ask: "Does your piano need tuning?" "No; it is in fine condition." We leave with a smile, thinking that it is not always true that "where ignorance is bliss it is folly to be wise." A tuner wonders how anyone can become used to that ear-piercing, soul-rending, suicide-impelling piano noise caused by the clashing of non-unisonal sound waves or tones pitched at inharmonious keys. That children must often practice on such instruments is pitiable, for it does mean suicide to many promising careers.

Neglect or misunderstanding on the part of the owners is not by any means the cause of all piano abuse. The dishonest or incompetent tuner plays a large part. There are ten who tune well to one who voices successfully, the first requisite for the latter being an inborn musical talent. To discern the finest shading in tone color, he must have an accurate sense of harmony. Any tuner can soften the tone of a piano, but to do so and retain its brilliancy with a maximum evenness of tone color throughout is a different proposition. If a tuner offers to tune and voice your piano for the tuning price, he does not know the meaning of voicing.

Other conditions found are hammers blocking on strings, deadening the sound, some hammers having more travel than others, causing unevenness of tone power in the scale; keys having insufficient dip, causing loss of tone power and "blubbery hammers;" much lost motion causes the same result. Every hammer should have the same travel and every key the same dip, with no lost motion, to secure the perfection of tone of which the piano is capable.

Courtesy in the store doesn't cost anything, but it is a greater asset than a rich jewel on the finger.

Don't insist on doing anything the good old way you always have done it if a better way has been discovered.

The Piano Industry in France

Less than 40 factories—Output 25,000 annually
—Piano not home instrument—Advertising
and window display neglected—U. S.
piano tone not pleasing to French
—Manufacturers have no
separate association.

SPECULATION as to the position each country will hold in the piano field after the war is freely indulged in. Most probably in our general commercial relationships we shall be drawn more closely to our Allies. Since the introduction of the 33.1-3% tariff in Britain attention has been drawn more specifically to France and her possibilities as a supplier and buyer of pianos in the years to come.

The Journal is in receipt of a most interesting summary of the French music trade, prepared by a contributor to Musical Opinion, from which are quoted these portions that briefly outline the piano industry in France in a way that is very informative for us in Canada:

Though France produces some very fine pianos, there is no reason to suppose that she will enter the commercial field as a competitor of England, for her relative position is so much smaller as a manufacturer of these instruments. The piano factories of France number scarcely forty and the whole output is not much more than what Germany exported to England alone in her best years; in fact, France does not take the piano so seriously as the instrument of the home *as* we do. With us the pianoforte overwhelms all other instruments. According to figures compiled a few years ago by the Paris Syndicate des Factories des Pianos, the output of all the factories is about twenty-five thousand instruments annually, divided among about twenty leading makers and a few lesser concerns; and another authority states that one of the largest firms turns out some three thousand five hundred per annum, which is about one seventh of the total production of France.

In any scheme which after the war draws us closer to our Allies, we should certainly replace the five or six hundred pianos which Germany had previously supplied to France; but it is at least interesting to note that these German pianos were for the most part imported by dealers without name-tablets, which fact would seem to indicate that French dealers, or at least some of them, have been taking a leaf out of the book of the English dealers, with the object of securing to themselves something in the form of goodwill which the whirligig of business changes cannot remove.

England has been in the habit of supplying some two or three hundred pianos annually to France, and these have of course come from our high-grade factories; but the action of French dealers importing during recent years commercial pianos from Germany would seem to indicate the class of English instrument that would have the greater chance of success. It is well known that the French are very conservative in all artistic matters and have a marked preference for their own indigenous productions, both in music and musical instruments; so much so that a few years ago steps were taken to pro-

hibit the use of foreign instruments at concerts and entertainments supported by the State.

If English makers should turn their thoughts seriously to France in the hope of developing a larger export trade, there is some reason to believe that it could not be done, at least in the case of high-grade pianos, without great expenditure in the way of branch establishments and in advertising. America has dabbled considerably in the French market, but with no greater success than she has secured in England. There is some reason for this in the fact that the Latin sensibilities are repelled by the giant instruments imported from the States and are wont to ridicule that peculiar thick, muffled, or voluminous tone (describe it as you will) possessed by most American pianos as not musical at all; but a stronger reason is that the hire-system as developed in France is not carried on with the dealers' capital but is for the most part financed by the makers. So much is this the case that the present writer, when in conversation with a Paris dealer a few years ago, excited surprise by declaring that English dealers were for the most part, apart from sole agencies, perfectly free agents and could (and did) buy where they chose. The obvious point of this position is that to make any headway in the French market, it would first be necessary to get the native makers out of their entrenchments in the retail trade, which is well nigh impossible; and the only alternative is to open branch establishments in Paris, which means great initial expenditure before there could be any hope of success. It should also be remembered that, as stated above, the piano is not a home instrument in France, and certainly not in country places. The Frenchman of the towns does not take his pleasure *en famille*, but rather in small gatherings at cafes and *cerceles*; and consequently there would always be a greater difficulty in "placing" pianos than is the case in England, where only one person is to be won to an appreciation of the quality of the instrument to be supplied. The older French pianos have a reputation deep-grained in the French mind, and are sold very largely through personal recommendation, with little or no advertising. One may read French newspapers continuously and rarely notice an advertisement concerning pianos. It is also worth noticing that pianos are not shown so openly in shop windows in Paris as in London, the best class establishments making no outward display at all, while others have their frontages overshadowed by adjoining cafes. Shop-window gazing in France is not so well developed as with us, for there the people seem to take greater pleasure in the passing animated throng than in the inanimate objects of musical merchandise.

Of the longevity of French piano firms, something is to be said; for nearly half the number were established before 1850, while two go back to the last years of the eighteenth century. There is no separate association or syndicate of pianoforte manufacturers, though the pianoforte industry is an important section of the Syndical Chamber of Manufacturers of Musical Instruments, this chamber being in reality part of the General Syndicate of Commerce and Industry.

Now is the opportune time for looking after the collection of accounts as well as the ingathering of new business.



"Xmas Time—A Good Time—A Kind,
Forgiving, Charitable, Pleasant Time."
—Dickens

Heartiest Greetings

We send Heartiest Greetings to the men who sell the Sherlock-Manning Line, as well as to all others in the trade, and wish to express our sincere regard for the men throughout Canada who have helped to make 1915 a record maker.

We bespeak for all great joy during this Holiday Season and a bright and prosperous New Year.

— The —
Sherlock-Manning Piano Co.

London, Canada

J. F. Sherlock

W. N. Manning

The Mahogany Situation

Consumption greater than supply—African stock
scarce—Mexican camps disbanded—Ocean
freights on logs doubled—Interesting
review by Herbert E. Sumner
in Furniture Manufacturer
and Artisan

BUT very few of the actual consumers of mahogany and other precious woods are familiar with the conditions that now exist at the producing ends. Just how far-reaching have been the effects of this world-war will be explained in this article.

For the past four years consumers have for the most part been ordering merely what they needed for "present consumption"—just what they actually were to use up right away. But very few would consider putting any of their capital in "mahogany stock"—that problem was up to the manufacturer of mahogany lumber. The manufacturer, on the other hand, was having all he could do to finance himself, carry his customer's "paper," keep up a fair volume of sales, and as a consequence was keeping his log purchases down to about the volume of sales. The consumer, from the fact of the numerous and repeated offerings of mahogany salesmen, assumed that a tremendous stock was in hand, more so for the fact that in order to impress the buyer a "padded" stock list issued by one would contain the stock of others as well, and vice versa. In reality this is a poor scheme, for it does not serve its purpose, the consumer thinking all the while that an enormous stock is available when, as a matter of fact, a much smaller amount is on hand. The writer would respectfully suggest in the future that mahogany manufacturers do not put out a stock sheet to wholesalers—this leads also to duplications of amounts of stock. The manufacturer is putting out his lists and the wholesaler is doing it as well. The consumer who happens to receive a list from manufacturers and wholesalers thinks that both lists represent different stocks, when as a matter of fact they represent but one. You can readily see the effect if all manufacturers did the same thing.

This condition, coupled with only a fair volume of sales, was in effect when the first news of the struggle in Europe came. Then came a great pause in business, and especially among the lumber buying element. With sales of mahogany decreasing, and with his already heavy burdens, the manufacturer started in to cut the price of mahogany. Of all the fallacies of the present generation, this is the worst. It has been demonstrated time and again that "one cut in price begets another," and the buyer just "hangs fire" and puts off the date of purchase still farther. And the longer he hangs off the lower the price goes. And, of course, competing manufacturers lower the price still more. Then the mischief is done and the manufacturer is taking a loss instead of a legitimate profit.

These were the conditions in the consuming end and they are more or less the same to-day.

Now let us look to the conditions in Honduras and Mexico—these countries being practically the largest sources of supply. Conditions in Mexico for the past

year or two have been in an unsettled state owing to the warring factions. Practically no one could be considered safe in that country, and for the most parts the camps were disbanded and they will continue so until some permanent government is established. Concessions cost money and there is no profit in a concession that must be "bought" over and over again each time a new faction is in power. The writer is given to understand that there is practically no logging of mahogany in Mexico to-day—there is, however, a small amount of Spanish cedar being cut on the "West coast." Mexico is therefore eliminated.

Before the war broke out most of the countries of Europe were buyers of great quantities of mahogany and Spanish cedar. Of course the United States consumed the major portion of both woods. Logging operations must be carried on through the fall, winter and spring so that the logs can be brought down the rivers and streams during the "wet season"—generally starting the last of May. And logs that are left in the woods or on the banks cannot come down until the following year. Logs left in the woods are practically valueless owing to the fact that the "bushworms" destroy them for use as lumber—they are not worth cutting up. Logs left in salt water are attacked by the teredo, and the boring of this insect completely honeycombs the log and renders it useless.

The beginning of the war caught most of the logging operators at the point where they were just starting to ship logs to foreign ports. Naturally Germany was shut off—one of the large buyers of mahogany. The logs were finally sold at a sacrifice—the loggers have for the most part sustained severe losses. The only thing that prevented the lumber that was sawn from these logs being sold at a much lower price (on account of the decrease in cost) was the rising cost of transportation—ocean freights.

Before the war the cost of transporting logs from Honduras to New York was on an average of \$17.50 per thousand for round-logs. To-day it is something like \$30 to \$35, and even more. Then again boats are getting scarce and you must take your chances of getting a boat even at these high freights.

In view of the above conditions, and from the fact that the only "open" market for mahogany is in a dull condition, it is small wonder that the logging operators did little or nothing this last season. If the writer's information is correct (and he has every reason to believe it so), there are but two or three camps working, and these only on a very limited scale.

So that to-day, when a manufacturer of mahogany buys logs, they cost him considerably more than they did. Consequently the lumber produced costs more. This then appreciates the value of all mahogany lumber on hand everywhere in this country. The writer can say that much less mahogany is coming in the country in logs than is being consumed even in these dull times.

So much for Honduras and Mexican mahogany.

Now for African mahogany. Very shortly after the war was declared the heads of these logging camps "closed up shop," disbanded the crews and started off to join their armies. So the exportation of logs from Africa, with but few exceptions, is at a standstill. Liverpool is the principal port through which this wood comes,

✧ CECILIAN ✧

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.

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.

although some of it is brought in direct. One of the writer's business associates was in Liverpool last December and even then there was little, if any, desirable African stock on the market, even for making into lumber, and none expected.

Prices then figured out so high that the logs f.o.b. the port of New York would be worth more than 1s. and 2s. African boards now on hand in this country. Freight charters on mahogany from Africa here would to-day be on a basis of from \$60 to \$90 per thousand. Mind you, that is the freight alone. Adding the insurance, war-risk, cost of logs, manufacture, piling, shipping, grading, etc., you can see very readily where the price of African wood is going, after what little stock now on hand in this country is consumed.

New Zealand Tariff gives Canadian Pianos Preference.

Inquiries from British Colonies for Canadian Pianos.

CANADIAN piano manufacturers interested in export trade are hopeful that Australia, New Zealand and South Africa are favorable markets for this product. They have been encouraged by inquiries from importers in these countries, who have seen the advertisements of the Canadian firms in the Canadian Music Trades Journal, which has been circulating quite extensively in the countries named, as well as in Great Britain, since the early fall of 1914. Prior to the war, Australia imported more pianos from Germany than from all other countries combined. Now that Commonwealth must look to England, Canada and the United States. Unfortunately the Australian preferential tariff does not

apply to Canada, but is a great advantage to the English manufacturer, who, however, is scarcely in a position to supply his home market, even with its decreased demand.

New Zealand includes Canada in her preferential tariff to British countries, as will be seen from the appended table supplied by the Canadian Department of Trade and Commerce at Ottawa.

During the first six months of 1914 Australia imported 6,631 pianos from Germany, at an average price of \$114; 803 from the United Kingdom, at an average value of \$140; 300 from the United States, at an average value of \$200, and from Canada 19, at an average value of \$174.

The Canadian Trade Commissioner at Birmingham, Mr. J. E. Ray, furnishes the following information re pianos in England:

"Since the outbreak of war, imports of pianos from Germany have naturally ceased and makers are finding it impossible to execute all orders received. Furthermore, the majority of the working classes are earning double their income of normal times and are consequently spending more freely. The pianos in demand among the artisan classes range in prices from \$100 to \$200, and if Canadian manufacturers can produce at these figures there should be no difficulty in procuring orders. Some little prejudice may be encountered at the outset, as is usually the case when unknown articles are being introduced to a new market; but there is no reason why Canadian pianos should not ultimately enjoy as favorable a reputation as Canadian organs, although the latter, it is to be feared, are known among the purchasing public of the British Isles as 'American.'

"Imports of pianos in normal times are valued at nearly \$4,000,000," reports Mr. Ray. Of this amount during the year of 1913-14 Germany supplied £700,236.

Tariffs of Australia and New Zealand on Musical Instruments.

Classifications.	General Tariff.	Preferential Tariff.
AUSTRALIA.		
Musical instruments, parts of, and accessories:—		
Actions in separate parts; strings; felts and felting; hammers and ivories; handles and hinges for pianos; violin mutes and chin rests; holders for attaching to band or orchestral instruments, pianola, aeolian and similar records for rendering music by mechanical process.		
Military band and orchestral musical instruments:—	5%	Free
Bassoons; baritone; bombardons; bugles; clarinettes; cornets; cornophones; cor. anglais (wood); cymbals; cor. tenor (brass); contra bassoon (brass) dolophones; drums, double basses; euphoniums; flutes; fifes; horns; horns, viz., flugel, French, koenig tenor, and vocal ballad; musette; oboe or hautbois; piccolos; saxophones; trombones; trumpets; tubs; triangles; violins and violoncellos; bagpipes; flageolets		
Metal pipes for pipe organs	5%	Free
Organ, pipe	5%	Free
Pianos and player pianos:—	25%	20%
Grand	£15 each or 40%, whichever rate returns the higher duty	£12 each or 30%, whichever rate returns the higher duty
Upright	£8 each or 40%, whichever rate returns the higher duty	£7 each or 30%, whichever rate returns the higher duty
Parts thereof, n.e.i.	25%	15%
Musical instruments, n.e.i.; musical boxes; pianolas, and other attachments or articles, n.e.i., for rendering music by mechanical process; and metronomes and the like	25%	20%
NEW ZEALAND.		
Musical instruments	30%	20%
Action work and keys in frames or otherwise or metal piano frames for manufacture of organs, harmoniums and pianos; organ pipes and stop knobs	Free	Free
Note:—Preferential tariff applies to all British countries.		



SHERLOCK - MANNING

20th CENTURY PIANOS

Canada's Biggest Piano Value

Strongly indorsed by:—

W. H. BELL, St. John, N. B.

Mr. Bell is one of Canada's Best known Musical Instrument Men.

Highest integrity

Strong financially

Successful

PIANOS

THE DECISIONS OF EXPERTS:

The most emphatic proof that the SHERLOCK-MANNING is one of the best Pianos of the present day is its selection for the following theatres here:

Imperial Theatre,
St. John Opera House,
Lyric Theatre,
Gem Theatre,
Empress Theatre,
and Star Theatre.

Musical Committees appointed by the following four different Churches in this city, to buy Pianos, selected

Sherlock-Manning instruments:

Exmouth St. Methodist Church,
Presbyterian Ch., East St. John
Coburg St. Christian Church,
Portland St. Methodist Church.

That it is the choice of practically all who investigate is most convincing proof of its superior tonal qualities and durability.

No Agents and No Interest make our prices and terms most reasonable.

SOLE AGENCY HERE.

Bell's Piano Store

86 GERMAIN STREET.

This ad. appeared in the "The St. John, N.B., Globe" November 23, 1915.

Where quality and value are demanded the Sherlock-Manning wins.

THE SHERLOCK-MANNING PIANO COMPANY

LONDON

CANADA

WINNIPEG DEALERS OPTIMISTIC.

Crops Help Sales and Country Collections Better. Talking Machine Trade Active. New Stores Open Up In This Branch. Columbia Manager Visits Winnipeg. New Gramophone Manager Installed.

LOCAL dealers are more optimistic and in comparison with a year ago trade shows a material change for the better. The bumper crops are regarded in Winnipeg retail circles as a great benefactor in the way of stimulating trade. A good deal of the business being done is from outside points and there is a fair percentage of cash. Talking machine trade is receiving a large share of advertising and window display attention and as a result there is considerable activity in this branch of the music trade business.

Mr. Edward Gust, formerly of Vancouver, has joined the selling staff of the Winnipeg Piano Co. He notices an improvement in conditions compared with the Coast.

Trade reports at the Mason & Risch branch here are of a decidedly cheerful nature. Sales in both piano and Victrola departments show an improvement and country collections are especially satisfactory.

Mr. F. H. Wray, proprietor of Wray's Music Store, who enlisted for overseas' service and was last heard of from "Somewhere in France" is now in the hospital suffering from neuritis. His back was seriously injured and his left hand paralyzed as a result of the dug-out in which he was located caving in on him. He hopes to be soon around again if his hand improves.

Winnipeg Piano Co. were the heroes or victims of an attempt by one of the local papers to spring a joke on the confiding public. Their recent advertisement of an eighty-eight note player at \$498.00 evoked the remark from the news editor, "Concerning the eighty-eight notes, he was under the impression that this advertisement was correct, because he had given eighty-eight for his!"

Mr. Ralph Cabanas, manager of the Columbia Graphophone Co. in Canada, with headquarters at the firm's factory in Toronto recently paid his initial visit to Winnipeg. "The only regretful part of my visit here," said he, "is that we cannot possibly deliver all the goods on order. The jobbers and dealers are clamoring for goods and unfortunately our best efforts will still leave many hundreds of machines undelivered." Mr. Cabanas was most favorably impressed with the activity and life in Winnipeg.

Mr. A. G. Farquharson, recently arrived in Winnipeg from Toronto to take charge of the Western Gramophone Co., is now installed in the managerial chair of that firm. Mr. T. Nash, manager of His Master's Voice Gramophone Co., Toronto, who has been dividing his time between Toronto and Winnipeg for some months past, arrived with Mr. Farquharson and after turning over the Victor distributing interests in the west returned east. Mr. Farquharson, who is well acquainted with the west and talking machine conditions in Canada, comes to Winnipeg well equipped with a knowledge of Victor lines having spent a month at the factory of Berliner Gramophone Co., Ltd., Montreal, and another

month with the Ontario distributors, His Master's Voice Gramophone Co. of Toronto.

J. A. Banfield, one of Winnipeg's leading furniture dealers, has opened up graphophone parlors, with a stock of Columbia lines. In connection with the opening of this department was a public concert and contest, the latter being called "Unravelling the Tunes." The record of "Tangled Tunes" was played and a prize given to the person giving the names of the tunes on the record. The Banfield graphophone department is located on the top floor of the Main Street warehouse and is in charge of Mr. Tanney.

Frank Norris, newsdealer, has also opened up a Columbia department under the management of Mr. L. Burke. This new branch has been laid out with unusual taste and the result is one that has been most favorably commented upon. Mr. Burke has considerable experience with the Columbia line having organized a department in the store of the Adams Furniture Co., Ltd., Toronto.

Through the energetic efforts of Mr. Fitch, manager of Balson Bros., who own the "Edison Shop," much is being done to interest the public in the phonograph. At a recent recital Mrs. Warren Fitch, a well known local pianist, played in unison with the phonograph as well as entertaining the audience with solo numbers. Mr. Hugh Baly, cellist, also played in unison with Edison artists in giving tone demonstrations.

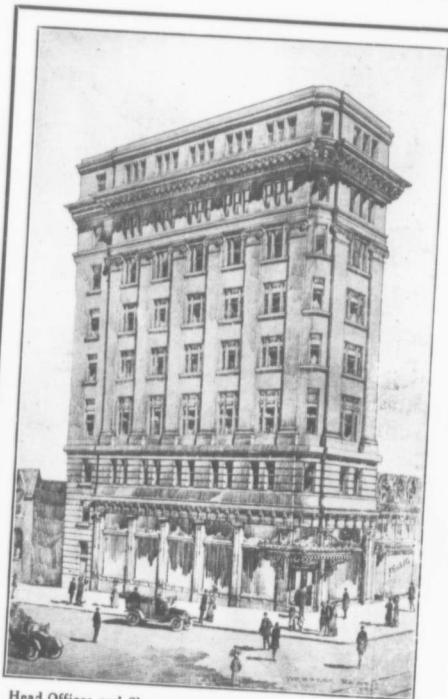
The tall young man whose photograph is here reproduced is Mr. Wm. A. Smith, only son of Mr. "Jock" Smith of the Winnipeg Piano Co. Mr. Smith Jr. has resigned from his position on the selling staff of that concern to enlist for active service overseas. With half a dozen other young men from Winnipeg he sailed for England on the White Star liner "Adriatic" to join the Aviation Corps. (A harmless and well-intentioned customer called it the "flying corpse.") The staff presented Mr. Smith with a beautiful illuminated wrist watch, and he was also the recipient of a suitable gift from the firm.



In conversation with Mr. Frank Smith, western manager for Whaley, Royce & Co., Ltd., he said "Conditions in the West have certainly improved during the last month, and if

the supply of those goods imported from Europe before the war were equal to the demand we would have very little cause for complaint, however this is a condition which will right itself in time. At present we are having a big demand for our regulation bugles and drums."

Mr. R. C. Willis, manager of the Doherty Piano Co.'s Western Branch, reports business good. Mr. Willis is anticipating good Christmas trade and stocked up



Head Offices and Showrooms of Willis & Co., Ltd., Montreal



Gentlemen:

At this season of the year when men's minds give way to kindly, charitable thoughts and the spirit of Good Will prevails, we greet you, each one, with the Season's Compliments.

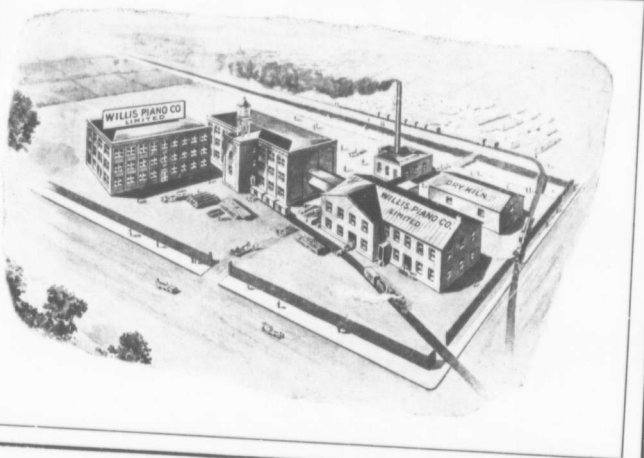
Our wish is that you and yours may enjoy to the utmost this Christmas season, and that the year 1916 may have in store for you the best year's business yet.

Very sincerely yours,

WILLIS & CO., Limited



A bird's eye view of the Willis factories at St. Therese, Que., which occupy seven acres of ground, now with a capacity of 4,000 instruments per year, have been thrice enlarged by us, the last addition completed in 1913 being of 43,000 square feet of floor space, giving a total of nearly 100,000. The factories and equipment are in conformity with the Willis ideals of manufacture.



accordingly. In their phonograph parlors, where the Edison, Columbia, Sonora and Phonola lines are demonstrated, good business is being done and a thriving Christmas business is looked for.

The Fowler Piano Co. have added a new member to their firm, in the person of a fine, healthy 9 lb. baby girl. Mr. Fowler is busy receiving congratulations from his many friends.

From the Karn-Morris Piano Co. there are no complaints. They report country sales coming in nicely and collections much improved.

Mr. A. P. Bull, manager of Cross, Goulding & Skinner, reports November business ahead of any November business for this branch, with a large percentage of cash business.

Mr. John Croden, general manager of the Williams Piano Co., Ltd., Oshawa, paid a recent visit to the trade in Winnipeg on his coast to coast trip.

With the Nordheimer Piano Co. business is coming along nicely. They are securing a full share of quality trade, and are looking forward to December as being one big month.

The R. S. Williams & Sons Co., Ltd., report trade good in all lines and collections well up to the average. They are having an extra good season with Edison goods and report the disc line as gaining new friends among country dealers daily. Recent sales of band instruments include a 35-piece bugle, flute and drum band presented to the First Canadian Pioneers by Sir Daniel McMillan, K.C.M.G., also complete bugle, drum and brass band of 77 pieces, made by Boosey & Co., sold to the 78th Battalion. This they state is the most complete outfit of band instruments purchased to date by any of the military organizations in Western Canada.

Mr. John A. Sabine, one of the proprietors of the Music Supply Co., Toronto, the Ontario distributors of Columbia lines, was a recent visitor to New York. Mr. Sabine visited the head factory of the Columbia Company in an effort to secure prompt delivery of a number of types of Grafonolas.

Your Trade Friends at the Front may get Canadian Music Trades Journal, with the Publishers' compliments.

For some months Canadian Music Trades Journal has been sent by special request to certain members of the Canadian trade who are in the trenches, or in England or elsewhere on overseas duty.

Word has just reached this office telling how very much these soldiers enjoy reading the trade news from home, although it reaches them a month late.

There are other men in the trade with overseas regiments who would appreciate receiving the Journal. If you know any of them send us their names, with complete addresses, and the Journal will be forwarded them without charge.

THE PUBLISHERS.

MONTREAL HAS HEALTHY TRADE PULSE.

Dealers Anticipate Good Holiday Trade—Absence of Association Considered Unfortunate.

THE all absorbing topic is holiday business. All the dealers are prepared and expect to handle a much greater volume of business than they did last year, and in a great many instances are looking forward to a considerable amount of spot cash business. No complaints are to be found as to the volume of sales turned over in November, but when the query on collections comes up a liberal flow of words not found in the dictionary brings its status home to us plainly. Anyway the trade pulse has a decidedly healthy beat.

In Montreal in the past it has been conclusively demonstrated that a piano dealers' association is a good thing. Every one knows that each individual member gets some good from the association. But what individual members do not seem to realize is that the good they can get from their association is in a large measure proportional to the size of the association. If there are 20 members each man has the opportunity to hear the experience of 19 others on a certain question. If there are 40 members there is twice as much experience to draw from. Another thing—there is strength in numbers. An association of 100 men can accomplish more because of its weight and importance, than can an association of half that number. It is not sufficient that a dealer or salesman join the association in his city. After joining he should then get out and hustle for other new members. Bill Jones across the street may have an idea that will be worth dollars and cents to you, and if you can get him in the association he will tell you about it. A rejuvenation of the local association would be a good thing for the Montreal trade. Even Toronto has an organization of retail piano merchants.

Mr. C. W. Lindsay, head of the firm bearing his name, who has been in poor health for some months, is back in the city. He is gradually recovering his usual vigor and strength to give business his personal oversight.

Mr. E. C. Seythes, vice-president and general manager Nordheimer Piano & Music Co., Ltd., Toronto, met a number of trade friends when in Montreal on his way from the east. His firm's lines are featured by C. W. Lindsay, Ltd.

Mr. J. W. Woodham, manager Foster-Armstrong Co., Ltd., Toronto, was a recent visitor to the trade in this centre. Mr. Woodham, whose firm manufacture Haines Bros. and Marshall & Wendell lines, went as far as Quebec. "The demand is much more lively," reported Mr. Woodham, "and we are in a good position to take care of it, as we have stock ahead to take care of our dealers."

The sudden rush of business has found many dealers short of the necessary stock. Senechal & Quizard, of St. Therese, report that to help out some of their customers they have been compelled to make shipments direct from the factory by express.

Dominion

"The Old Reliable"

Made-in-Canada

Over 80,000
sold in 45 years

As the years pass Father Time

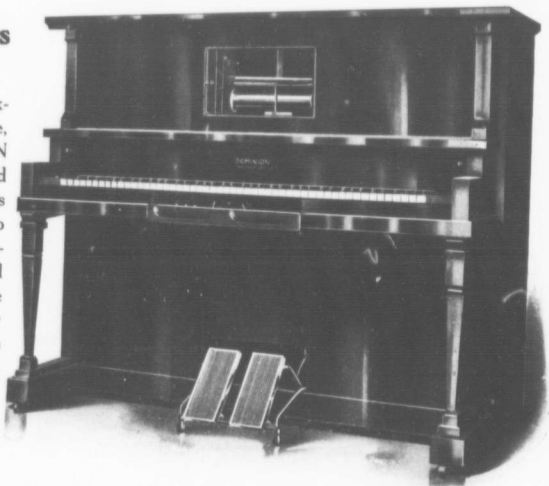
may bring along the extreme changes of climate, but the DOMINION Piano is built to withstand time and climate. It is the only upright piano with "Grand Piano" construction. Its wonderful arched metal plate frame is but one of many mechanical betterments that give it surpassing beauty and endurance.

Another perfection detail—the "loaded" strings in the bass, have the loaded wire brazed to the body wire. Thus the wires cannot loosen and "sing," causing tiny jinglings and unmelodious tone. Each DOMINION note in every octave is perfect in purity, sweetness and quality of tone.

In selling the DOMINION — the piano for the whole family — you save your customer \$100 or more on every piano, by our economical selling methods whereby are eliminated costly showrooms, high-salaried "managers," gifts to artists, schools, etc., in exchange for testimonials. All these are selling expenses that add absolutely no value to the piano you buy, yet which you must pay for. We sell our Pianos and Organs on their merits—not by purchased testimonials.

WISHING ALL
AGENTS AND
FRIENDS OF THE
"DOMINION"
PIANOS,
PLAYERS AND
ORGANS
EVERYWHERE

**A Happy
Christmas**
MAY THE NEW
YEAR BRING
YOU
GOOD LUCK,
GOOD HEALTH,
AND
GOOD BUSINESS



New Style B Player Piano with Metal[™]Action

Dominion
PIANOS
ORGANS
PLAYERS
STOOLS
and
BENCHES

Dominion Organ & Piano Co.

LIMITED

Factory and Head Office
BOWMANVILLE, ONT.

Gervais & Hutchins are now comfortably settled in their new quarters, which have been newly decorated and re-furnished, and are in raptures as regards their new lines, the Cecilian and Mendelssohn instruments, both of which are meeting with a ready response by those looking for quality goods.

Messrs. H. C. Wilson & Sons, Sherbrooke, Que., are arranging for a big attractive Victrola and song recital under the auspices of the Daughters of the Empire. The entire proceeds will be given for patriotic purposes.

At the warerooms of C. W. Lindsay, Ltd., trade is developing nicely, and orders for immediate future and holiday delivery are coming in at a very gratifying rate, the whole well divided among the various makes represented. A large number of cash sales were figurative in November business.

"Talking machine lovers have a decided leaning toward the higher priced Columbia Grafonolas," said the Canadian Graphophone Co., who also state that the makers of the Columbia are not only making talking machines, but they also have the making of accounts that grow in volume. This firm are preparing for an immense holiday business, and the newspaper copy now running has helped a whole lot," concluded this firm.

"We are anticipating a lively trade between now and the holidays," said J. H. Mulhollin, "the volume of business transacted in November was all that we could wish for, and we are satisfied that we are being accorded our share of what trade is moving."

"We're as busy as a boy fighting bumblebees," said manager A. E. Moreland of J. W. Shaw & Co., when questioned as to the outlook, and this statement was amply verified by a peep into the sheet music musical merchandise and Grafonola departments, which all presented a brisk appearance. Gerhard Heintzman and Shaw pianos went a long way toward making up the prosperity of the month's business.

Charles Culross reports a good business in Martin-Orme pianos and players, and remarked that the demand for this make does not abate, but seems to be increasing all the time, which is sufficient proof that this line is gaining in popularity in Montreal musical circles.

The Willis factory at St. Therese, Que., is reported to be taxed to its fullest capacity, not with any holiday rush, but with a steady line of regular shipments for Willis lines, which comes to them regularly from all parts of Canada, from the Atlantic to the Pacific.

C. W. Lindsay, Ltd., in their Ottawa warerooms, recently demonstrated the Electric Victrola and Appolo Player in a recital to a large and interested audience.

W. J. Whiteside is featuring the Columbia line and anticipates working up a nice clientele in this direction.

The Berliner Gramophone Co., Ltd., recently subscribed the sum of \$500 to the funds of the Red Cross Society in Montreal.

Charles Culross has been appointed Canadian distributor for the Cortinaphone Method of Language Study, and is selling these records at a price lower than has been sold in Canada hitherto.

Newcombe and Dominion instruments will be in greater demand than ever before in 1916, quoth Willis & Co., Ltd. These goods, they claim, are steady regulars when it comes to staple trade.

W. J. Whiteside, as announced in the November

issue, is now in business under his own name, and still continues to handle the Karn-Morris lines, and is pushing these goods with splendid success. With "White-side" energy back of it, everybody knows what place these makes will take in Montreal and vicinity.

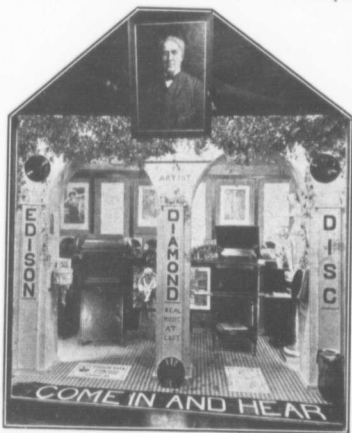
"The increased demand for Pathophones is due partly to wide and consistent advertising, but it is based more on the growing realization among talking machine prospective purchasers that this make is all that is claimed for it," said J. A. Hurteau & Co., Ltd.

The Leach Piano Co., Ltd., have no complaints to make as regards piano selling, and exuded optimism. W. H. Leach, president of the company, says, "The optimist lives under a clear sky. The pessimist lives in a fog."

Layton Bros. find a much more gratifying trade situation than heretofore, and their warerooms are taking on the life that is customary during this time approaching the holiday season. They report a substantial business in Mason & Risch players and uprights, in fact have had to send quite a few hurry calls for stock by wire and night letter. Sherlock-Manning pianos and players are also active, while the usual activity exists for Thomas organs.

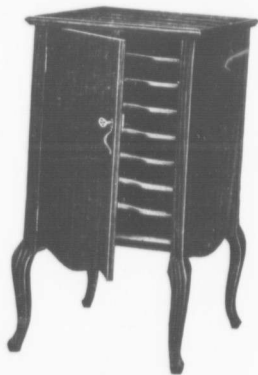
J. A. Hurteau & Co., Ltd., have been appointed distributors for the east end for Sonora phonographs, and at present writing are showing the Elite model. Baby Grand and Excelsior models are expected any day. This firm state that they have had a number of inquiries for this machine, and "we anticipate doing a nice business in this regard," said Miss Lapierre, who is in complete charge of this end of the business. A. E. Meyette, a piano salesman of 34 years' experience, is now in charge of the piano department of J. A. Hurteau & Co., Ltd., and reports a good and steady trade in New Scale Williams and Ennis lines.

That sometimes a prophet has honor even in his own country is shown by the Windsor Hotel management's purchase and installation of a number of Willis pianos.



Window display by A. MacLean, Haileybury, which won 3rd prize in the Edison Contest.

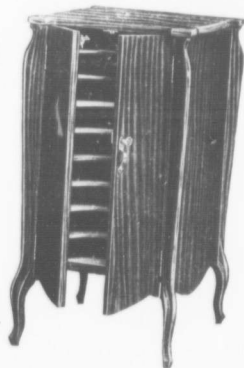
ORDER EARLY, BUSINESS IS COMING



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

Two New Ones
for the
Christmas Trade
Fitted with Shelves for Albums

Note the space under, just the thing for
hardwood floors



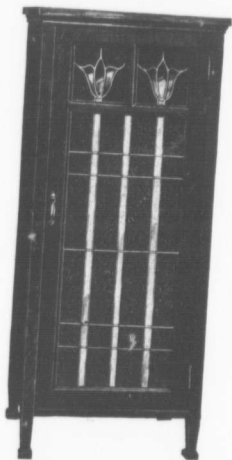
No. 83, 84, 85
For Victor IX. Note the top cut to fit
base of machine



Newbigging Cabinet Co.

LIMITED

HAMILTON - ONTARIO



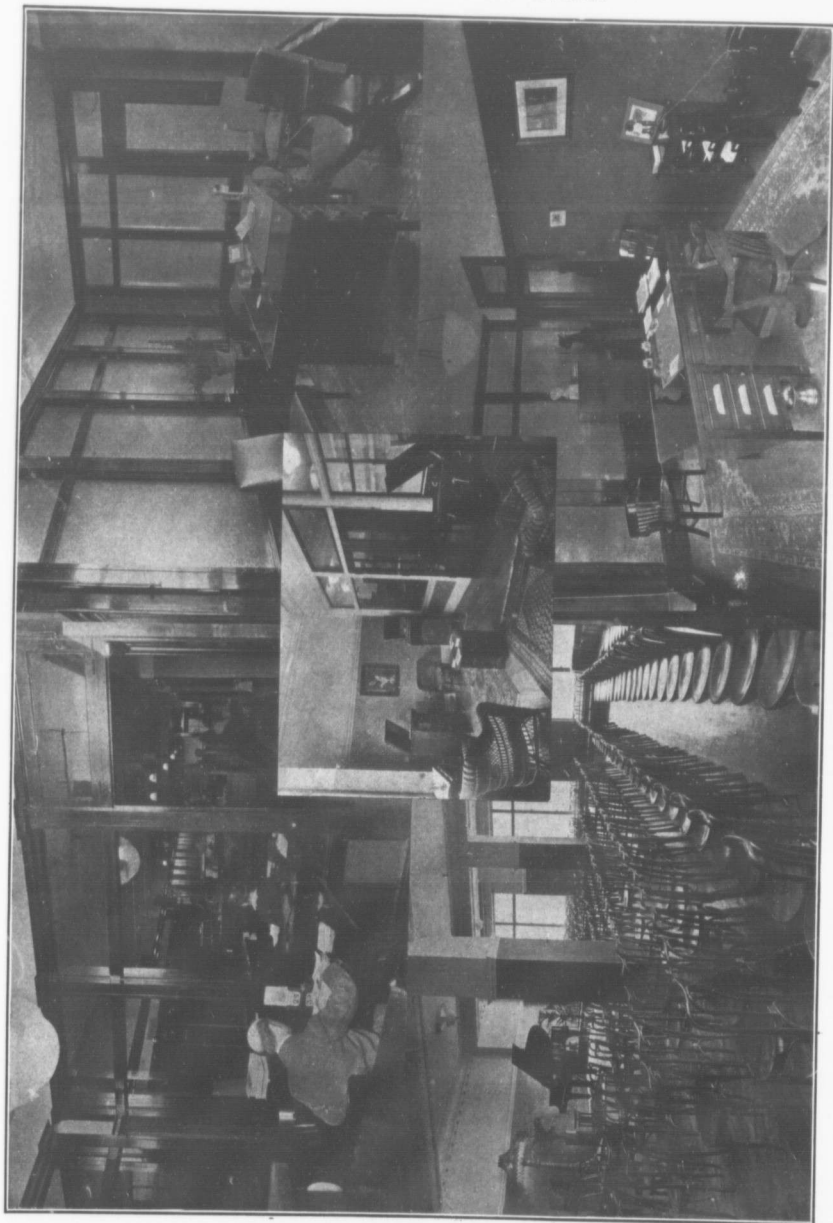
No. 44, with leaded glass panels, adjustable
steel rod shelving

Everything in
Talking Machine
and
Player Roll
Cabinets

Let us have your order early even if you
do not want goods shipped until later,
it helps us out in the rush season



For Edison A 80.



Upper left: General Offices, office of W. Duffett, Secretary-Treasurer, in foreground, Director, Alvin Karpis, Vice-President and General Manager. Lower right: Bernal Hall, capacity 400.
Inset: One of the Victoria Stadiums.

THAT each of our friends and customers in the Canadian Piano Trade may have a very Merry Christmas and a Happy and Prosperous New Year is the wish of

L. J. MUTTY CO., Boston

Manufacturers of High Grade Player Piano Cloths, "Excelsior" Tubing, Rubber Coated Silks and Nainsooks for Primaries, Pouches and Pneumatics, No. 3-W Bellows Cloth, Etc.


Breckwoldt Piano Specialties

"Standards in the trade."

Piano Backs
Sounding Boards
Piano Box Shooks
Hammer Mouldings
Trap Levers
Bridges
Bar Stock
Key Bottoms
and
Other Supplies

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

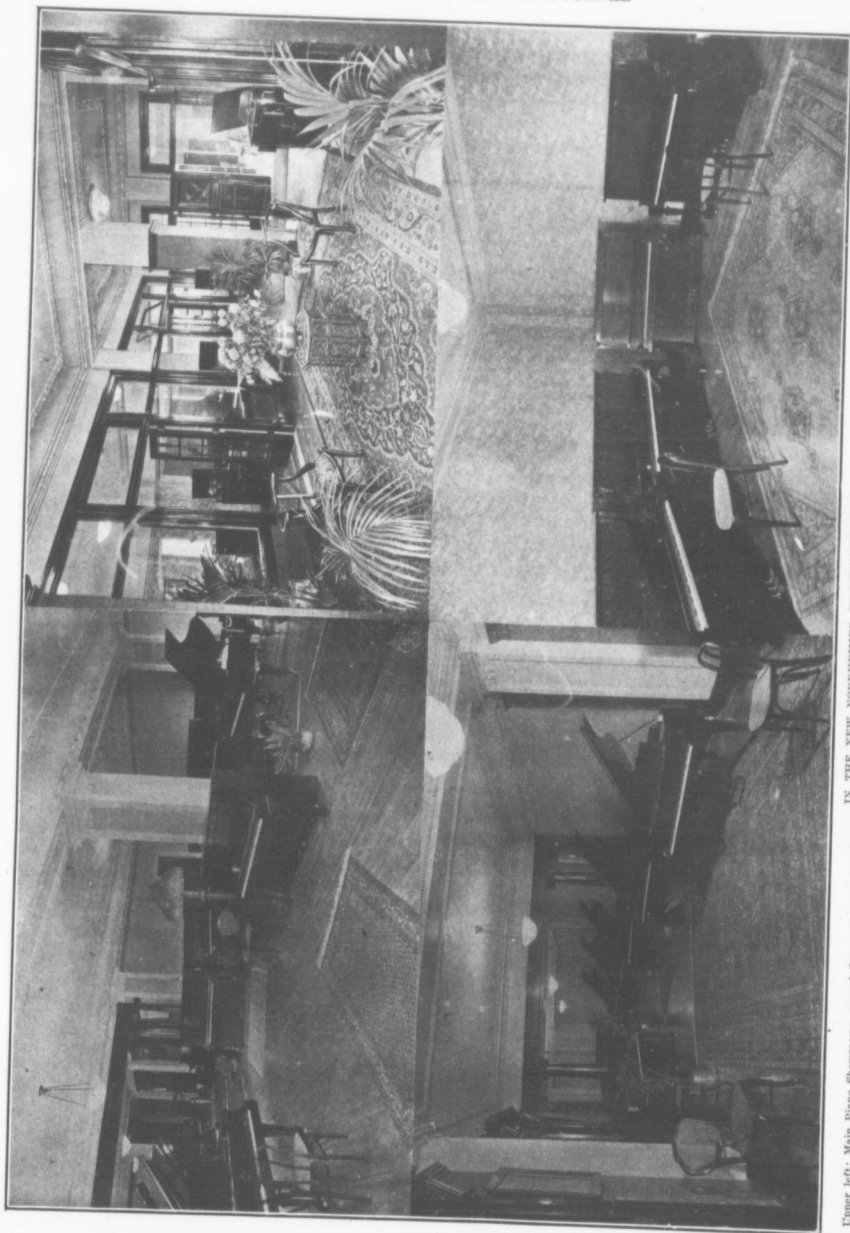
To the Canadian Trade :

Just a note to convey to you the Season's Greetings. 
 We wish you A Very Merry Xmas and every happiness and prosperity in the Coming Year.

Yours very sincerely,

JULIUS BRECKWOLDT & CO.

Dolgeville, N.Y.
December, 1915.



Upper left: Main Piano Showrooms, second floor. Upper right: Rotunda of Victrola Department and Victrola Sun Room. Left: A view in the Grand Piano Showrooms. Lower right: One of the Individual Nordheimer Rooms.

The Jury of Awards at the Panama - Pacific Exposition
HAS AWARDED

THE HIGHEST SCORE FOR TONE QUALITY

TO THE

The SONORA

CLEAR AS A BELL

"The Highest Class Talking Machine in the World"

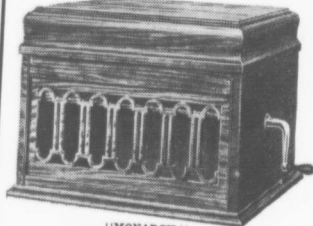
THIS IS THE STRONGEST KIND OF AN ENDORSEMENT

You, Mr. Dealer, surely recognize the strength of this endorsement and just as the tone experts at the Exposition recognized the superiority of the SONORA, so will ALL who hear it note its clearer tone and other leading features.

YOU WILL HAVE CALLS FOR SONORA MACHINES. Have you the SONORA line to show these prospective Customers? For not only does the SONORA excel in tone, but is superior in individual and selling features—viz.—

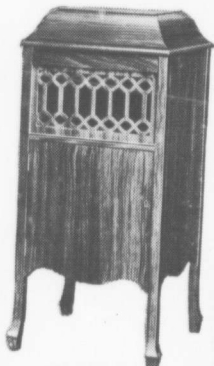
☞ Plays perfectly every make of Disc Record—Diamond—Sapphire—Steel Needle—which means the "Record Library" of the world.

☞ A Tone Modifier that controls volume of tone according to the size of the room.



"MONARCH."
\$50.

Golden, Fumed or Early English Oak, Sheraton Mahogany or Mahogany Finish, 10½-inch Turntable, Tone Modifier, Sapphire Needle, Double-spring Motor, Equipment for playing all makes of disc records in the world. (Diamond Needle, \$5.00 extra; Multi-playing Needle, \$1.00 extra). Trimmings Nickel-plated.
Dimensions: Width, 18½ in. Height, 13½ in. Depth, 17 in.



"TROUBADOUR."
\$100.

Golden, Fumed or Early English Oak, Sheraton Mahogany or Mahogany, 12-inch Turntable, Strong Double-spring Motor, Nickel-plated, playing five 10-inch records with one winding. Tone Modifier, Sapphire Needle, Multi-playing Needle, Equipment for playing all makes of disc records in the world. Back Piling System, Felt-lined, Capacity, 90 records. (Diamond Needle, \$5.00 extra). Trimmings Nickel-plated.
Dimensions: Width, 19¼ in. Height, 41¼ in. Depth, 19¾ in.

☞ Powerful Noiseless Motors that are scientifically perfect and play from 3 to 15 records with one winding.

☞ Cabinets beautifully designed and constructed and finished on all four sides.

☞ An Automatic Stop that works perfectly—as well as a Motor Meter and Spring Control.



"EXCELSIOR."
\$65.

Golden, Fumed or Early English Oak, Sheraton Mahogany or Mahogany Finish, 12-inch Turntable, Tone Modifier, Sapphire Needle, Strong Double-spring Motor, playing five 10-inch records with one winding. Equipment for playing all makes of disc records in the world. (Diamond Needle, \$5.00 extra; Multi-playing Needle, \$1.00 extra). Trimmings Nickel-plated.
Dimensions: Width, 18½ in. Height, 14½ in. Depth, 17 in.

Manufactured by

SONORA PHONOGRAPH CORPORATION, New York

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

I. MONTAGNES & COMPANY

RYRIE BUILDING - YONGE AND SHUTER STREETS - TORONTO



Talking Machines

Records for the Kiddies.

TEN different dealers were asked the same question, and to the last man they had the same answer, which was the single word "nothing." The question asked them was "What particular plan have you ever used to make a special drive on records for children?"

Perhaps like scores of dealers who have not been asked the question, these ten considered it unnecessary to make special bid for children's trade, or they may have considered that in the regular way they were selling a fair proportion of children's records.

Many a household treats itself to a talking machine, a player piano, an automobile or a trip to California "for the children's sake." The innocent kiddies are made the excuse for the purchase of many an article that is really made enjoyable because of the children. The retailer never forgets to impress upon the "prospect" the absolute necessity of a talking machine in the home where there are children. If he is a good salesman he will prove to the "prospect" that it is nothing short of a crime not to provide the children with the elevating, educating, refining influence of the talking machine. But why he so unceremoniously passes over the children's heads in subsequent sales of records the dealer doesn't just explain. It is thoughtlessness perhaps.

If there is any season of the year that would suggest featuring records for the kiddies, it is here now. The dealer who will make up a list with a few particulars about each and then duly bring to the attention of the parents, aunts and uncles his particularly desirable selection of records for the kiddies, will find the results profitable.

Do Your Customers Know?

THAT more talking machine owners make the mistake of overwinding than underwinding the motors? Many springs are broken because of winding too tight.

That records are recorded at so many revolutions per minute, and should be played at the same rate of speed? The different makers indicate at what speed their records should be played, but owners of machines do not always keep this in mind, with the result that they not infrequently play too fast or too slow, changing the pitch and giving a re-production that is not true, and sometimes very unpleasant. Then they blame the machine or the record.

That the needle should never be used more than once? That is, do they believe the statement? Machine owners invariably consider the admonition to play a needle once as a ruse to increase needle consumption. Many people will try a needle the second time, and there being no perceptible difference, keep on using needles twice, three times and half a dozen times.

That the motor of the machine cannot run in-

definitely without lubrication? There are few articles in a household from which so much is exacted and which give so little trouble as the talking machine, but even it has its limitations.

That you are always right up to the minute with the new records, or that you can be depended upon to post your customers when anything particularly special or appealing comes out?

Price Maintenance.

ON this particular subject the editor of Talking Machine World has expressed himself as follows: "There is no question of greater importance which confronts the trade than the one of price maintenance. Not only is the manufacturer injured by the destruction of fixed prices, but the jobber and the dealer likewise, and straight through to the public, because the public will lack that protection which it receives to-day through standardized articles which are maintained, the manufacture of which is conducted on the highest lines, insuring the public a quality standard which it cannot secure in bargain counter purchases.

"No manufacturer can maintain the excellence of his product in the face of cut prices. Price maintenance means protection all the way through, and price cutting means the destruction of conditions which make for business stability, and we may add all of the incentive to increased excellence.

"In this connection we might quote from the opinion of the Supreme Court of Washington in the Fischer Flouring Mills case:

"The court said: 'The true competition is between rival articles, a competition in excellence, which can never be maintained if, through the perfidy of the retailer who cuts prices for his own ulterior purposes, the manufacturer is forced to compete in prices with goods of his own production, while the retailer recoups his losses on the cut prices by the sale of other articles, at, or above, their reasonable price. It is a fallacy to assume that the price cutters pocket the loss. The public makes it up on other purchases. The manufacturer alone is injured, except as the public is also injured through the manufacturer's inability, in the face of cut prices, to maintain the excellence of his product. Fixing the price on all brands of high-grade flour is a very different thing from fixing the price on one brand of high-grade flour. The one means destruction of all competition and of all incentive to increased excellence. The other means heightened competition and intensified incentive to increased excellence.'"

Violinist Emphasizes Value of Talking Machine for Students.

I BELIEVE that many violin students underestimate the value of the phonograph in violin study, says John A. Harrington in *The Violinist*. There are many students who are in the country or small towns, and are unable to employ a good teacher or hear good violinists. For such as these the phonograph is a great help.

There are many who are studying the violin who never heard an artist play, and who have no idea what can be done by masters of the instrument.

The average student is able to buy a small phonograph and a few records such as are suited to his needs.

A Sales-bringing Opportunity!

This ad appeared in the "Toronto Star," "Telegram," "Globe" and "Sunday World." It made a big hit. A similar ad can appear over your name by special arrangement.

The outfit illustrated is the \$50.00 Jewel, with a \$10.00 cabinet, less usual discounts. Please notify us if you wish to run this fine copy.

THE MUSIC SUPPLY COMPANY

36 Wellington St., East, Toronto



At Last, We Have It!

In these strenuous days--when people specially need the benefit of good music, it is gratifying that such a great firm as the Columbia Graphophone Company has decided to offer

A Grafonola that would present at a popular price all the essential features--such as tone quality, volume of sound, mechanical construction, beauty of design and finish, that have heretofore only been associated with costly instruments.

We are at last enabled to announce to our music-loving friends that all these desirable features are now awaiting them in this

Handsome Mahogany Grafonola and Cabinet Outfit Complete \$60 as You See It Here for Only.. \$60

This is an entirely enclosed and fully catered Grafonola, made of selected mahogany of excellent design. When record is in position for playing, the top--which is automatically supported when raised, and similarly released by a slight lift--can be closed so that only the pure sound that is intended to come from the record is emitted from the large tone chamber. Here are brief details of construction:

Measurements--The height of Grafonola with record cabinet is 43 inches and 17 1/2 inches below at base of construction.

Notes--Two spring drive, non-vibrant, piano tone records on one winding. Absolutely dustless. Motor is silent.

Control--Speed regulator operated on graduated dial combined with start and stop device.

Tone Control--Columbia tone control lever operated by a button in the front panel, also by variety of needles.

Tone Arm--New balanced joint tone arm of one-piece, aluminum, design, tapered tubing.

Reproducer--New Columbia No. 4.

LM--Piano hinged and equipped with automatic support.

Needle Equipment--Two full size needles. Tip of cabinet open for two grades of needles and used needles.

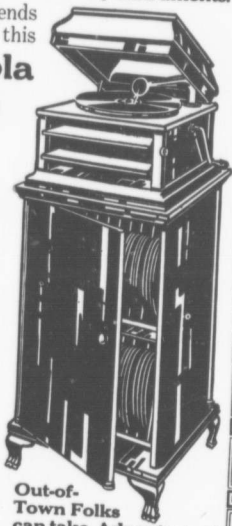
Record Capacity--Racks in cabinet have 45 divisions, will hold upwards of 100 records.

No Down Payment Required on this Outfit If You Purchase 6 Records

We are making it extremely easy to own this splendid outfit. All we ask is that you buy six double-side records from us, for which you pay \$5.10. We will send the complete outfit home to you at once, and you can pay us the price of outfit at the rate of

\$1 Per Week

No interest. No extra to pay. There is sure to be a rush to own one of these grand home outfits, and as the quantity is limited, we urge you to place your order at once.



Out-of-Town Folks can take Advantage of this Great Offer

Complete Stock of Columbia Records

The Great Christmas Club is now in full swing

Adams

(THE ADAMS FURNITURE COMPANY, LIMITED)

CITY HALL SQUARE

Simple pieces should be used at first, and as the student gains in skill, the difficulty of the pieces to be learned should be increased.

The average student who has never heard a master player does not know what kind of a tone to try to produce. The proper way to execute many of the technical parts of violin work, such as trills, arpeggios and pizzaccos are plainly seen in listening to the records of the present day artists. By looking at the notes of the piece being played by the phonograph the student is enabled to see how the hand is shifted from one position to another by that easy motion which is the mark of a good player.

This the student tries to imitate with some success.

Many are uncertain as to the speed and use of that art in itself, the vibrato. Here the student, by careful observation, sees when it is used, and how the speed varies with the kind of passage being played. The student soon has several solos that he can play, and play with the assurance that he is playing them correctly.

Many times a student has trouble in giving the proper accent or giving good expression to a piece; but by hearing a master-player play it a few times he is able to go ahead and study it with good effect.

For the price of a seat in a hall, where an artist is to play, a record by the same artist, or one as good, can be bought.

The record may be played as often as the student likes.

When the student is weary with the day's work, he may sit and listen to the world's great artists. He may rest and learn at the same time.

Many who attend concerts do not understand the selections that are played. Had they heard these same selections played on the phonograph they would enjoy the concert much more.

It seems as if correspondence schools for the violin would do well to use the phonograph in connection with their lessons.

They say that students do not wish to bear the added expense of the phonograph, but it seems as if some earnest students would be glad to do so.

I was much interested in an article by Maud Powell, setting forth the advantages of the phonograph for violin students, and I agree with her in thinking that the time will come when the standard exercises for the violin will be on records, for students' use.

When I began the study of the violin I was unable to employ a teacher steadily.

I used the phonograph with good success, and I would advise students so situated to try the phonograph, as I am sure they will receive much benefit from it.

How Records are Made.

Different processes explained—Public always interested—Make many inquiries—Questions often asked in daily paper query columns.

"HOW are records for talking machines made?" is a question frequently asked the dealer, and the same query is becoming quite regular in the daily newspaper question column over "Pro Bono Publico's" signature. All of which is further evidence that the talking machine has well and thoroughly arrived.

A New York daily had recent occasion to answer the question and made of it an interesting topic for the layman, in an article from which the following is extracted:

"You do not specify whether you wish to know how the voice is recorded, or how the actual disc record itself is made. The Edison phonograph, the graphophone type developed by Bell and Tainter, and the graphophone type by Berliner, are all based on substantially the same principle. Sound waves set up in the air by any sound are allowed to strike a delicately held diaphragm, which vibrates under the impact of the sound waves. The vibrations are made to leave a record on a suitable medium, and this sound record is used to perform the inverse operation when it is required to reproduce recorded sounds, that is, the record is made to vibrate a sensitive diaphragm and set up in the air particular waves, which convey to the ear the impression of sound.

"The differences in the systems are in the way in which the vibrations are recorded. The disc record, which made the machine popular, was first manufactured in the United States in 1897. Improvements in the machine and in the needles followed.

"To make a Berliner record a person sings before the mouth of a horn, the object of which is to concentrate the energy of the sound waves upon the recording diaphragm. At the narrow end of the horn is the recording sound-box, and the machine with its attendant expert. There is a screen between the singer and operator to guard the secrets of the sound-box. On the further side of the screen is a horizontal table carrying a wax tablet, rotated beneath the recording sound-box at a uniform speed, usually about seventy-five revolutions per minute. As the table rotates it travels laterally at a uniform speed, and the wax tablet is thus caused to travel slowly under the stationary recording box. The sapphire cutting point is lowered so as to enter the wax three and one-half to four one-thousandths of an inch, and the machine runs as it cuts a fine spiral groove, running from the edge to the center. The construction of the sound-box is secret, as is the composition of the wax tablet.

"The next step in the process is the reproduction of the record as a negative in copper. The wax is dusted with graphite, worked into the grooves with a badger brush to make it electro-conductive; then it is lowered into an electrolytic bath of copper salt solution. The wax is kept in continuous motion in the bath until the copper shell is nine-tenths of a millimeter in thickness.

"This negative is a master, and from this a few commercial samples can be pressed to test the quality of the record. The manufacturers, however, wish to make thousands of copies without hurting their master, therefore they make duplicates of their master by taking impressions in wax composition, from which working matrices are made. Then copper shells are obtained from these in the same way. The copper shell is then backed by a brass plate one-half an inch in thickness by soldering under pressure.

"Then the matrix is nickel-plated on the recorded side in order to wear better, and after polishing is ready for the pressing machine. The commercial record is pressed into some substance hard at a normal temperature and plastic under heat, and very hard and smooth.

THE LATEST PHONOLA TYPE "ORGANOLA"

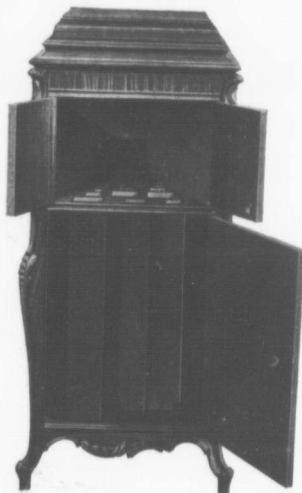
The Greatest Advance in talking-machine construction since the beginning of the industry!

For those who want the best obtainable results, this new type will supersede all models that have gone before, regardless of make.

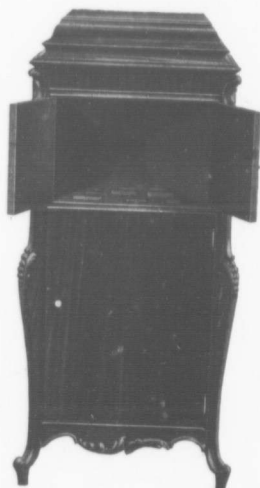
Experts who have heard it and critically examined its performance are astonished at its infallible purity of tone, clearness, volume and freedom from objectionable harshness and foreign noises.

Equipped with the new device, the Phonola unquestionably takes front rank among talking machines as furnishing the truest, clearest, purest and sweetest tone possible to reproduce.

Cabinet: Mahogany, satin finish. Measurements: 53 inches high, 27½ inches wide, 23½ inches deep; Motor: 12 inch turntable, especially strong spiral drive spring motor, absolutely noiseless; can be wound while playing; equipped with new patented folding winding crank; Sound Box: Phonola Angelus. Plays all makes of disc records.



Showing the pipes in position



Showing the "Organola" Model in use

The new invention, which will revolutionize the talking machine industry and all means of sound-reproduction, consists of a cluster of pipes of various sizes, from ¼ inch to 5 inches in diameter and from 3 inches to 6 feet in length. These pipes embrace every note in the scale and vibrate in sympathy as their notes are given forth by the record which happens to be playing.

This sympathetic vibration not only steadies and clarifies the note actually sounded at the moment, but submerges discordant sounds and tends to exclude foreign noises of any character.

Thus, the new Phonola plays with a marked absence of scratching, grating, blurring, blasting, or any of those ear-offending sounds that so frequently mar the performance of the highest priced machines and records.

The cluster of pipes is attached to the bottom of the horn inside the cabinet and is in direct connection with the tone-arm and the sound-conveying and amplifying passage of the machine.

Each pipe is mathematically correct, being based upon experiments covering many months of painstaking, methodical research governed by unalterable acoustic laws.

THE POLLOCK MFG. CO., Ltd.

BERLIN CANADA

WHOLESALE DISTRIBUTORS

Whaley, Royce & Co., Ltd., Toronto
For Ontario and Maritime Provinces.

The National Talking Machine Co., Ltd., Winnipeg
For Western Canada.

Various compounds are employed by different makers, but shellac is the principal ingredient. Shellac, wood charcoal, heavy spar and earthy coloring matter in certain proportions are used.

"This compound, after careful mixing, is rolled into thin sheets and divided into sections, one for each record. The section is then pressed by a hydraulic press. The matrix is heated and placed face up in a mold, the label is placed face down on the matrix, and on this is placed in warm, plastic state, enough material for one record. Both halves of the press are furnished with cooling plates, through which streams of water can be passed, and the surfaces are cooled quickly. The record is then removed, the edges trimmed with emery wheels, and it is then ready for sale."

Essentials of Successful Retailing.

Record salesman must know songs, singers, operas and the catalogue—Machine demonstration should be short—Salesman must have personality and be a student—Interesting discussion by Hayward Cleveland.

AFTER your store has been selected in line with advice in our first article, you now come to a question on the successful solution of which will largely depend your future prosperity.

Certain qualities all salesmen should have—we will confine ourselves to telling the essential attributes. Choose your men with these ideas in mind:

W. H. BAGSHAW

Lowell, Mass., U.S.A.

Oldest and Largest Manufacturer of

Talking Machine Needles

WORLD'S RECORD SHIPMENT OF

63,000,000

NEEDLES IN TEN DAYS

Personality.

Look for a salesman's personality as shown in his address, speech, apparel, cleanliness, politeness. Your salesman must be fair—fair to the customer, seeing that he receives good value; fair to the house, guarding against profitless deals and unwise risks; fair to competition, praising where he can, never condemning.

The real salesman is a student. He studies his goods and those of the opposition, trade journal, catalogs and above all his customer, his needs and purse limits. The duldest trade hour should be the liveliest instructively. The knowledge thus acquired makes the ultimate difference between the \$25 and the \$12 clerk.

Machine Selling.

The prospective customer should be met in the fore part of the store, greeted cordially and courteously questioned as to his wishes. Sometimes a machine catalog is asked for and the inquiry seems to be most casual. Here is where the wide-awake salesman gets busy. He should grasp the slightest clue—make an opening by asking questions—persuade the inquirer to listen to a demonstration. Good judgment should be shown in making this demonstration. The salesman should not only give but get exclusive attention. He should isolate his customer and get him as far from the door as circumstances will permit.

Having ascertained the customer's preference as to type and price of machine, he should proceed to demonstrate that machine and the one next highest in price, with a record that will appeal to the customer's musical tastes. The first record often decides the issue. A machine demonstration should not be too long—by stopping a record half way at the moment of expressed appreciation, a winning attack can frequently be made. He should awaken interest and appetite—an appetite to be satisfied after the machine is sold and in the customer's home. There comes the moment of hesitancy, the psychological moment when it is time to strike for a sale. This is where the good salesman wins.

Keep Close to the Customer.

If accompanied, the customer should not be given too much opportunity to discuss the merits of the goods in the salesman's absence. He should be present when any discussion is going on.

Failing an immediate sale, a home trial should be sought, and failing this, the name and address taken with the thought of a "follow-up."

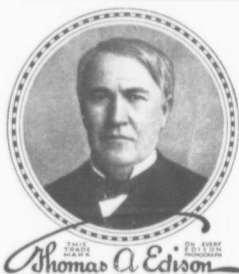


There is a big demand for Columbia product in your territory—that's a certainty. We are giving an unequalled line of product, and every dealer doing business under the sign of the "Twin Notes" knows it.



(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



Two Things are Certain Mr. Piano Dealer!

- 1st--Music-loving people are fast finding out that the *New Edison Diamond Disc Phonograph Re-creates Music* so perfectly that it cannot be distinguished from the original.
- 2nd--Hundreds of music lovers *among your own Piano clientele* will be drawn towards the *Edison* because they are music lovers and know good music when they hear it. *Will you reach them first*, or let someone else secure their patronage?

Sense the Trend of these Music Lovers Today!

If you question the first statement, investigate for yourself. Just attend one of the Edison Tone Test Recitals. Ask us where you can hear one. Then you can judge for yourself, both in regard to the Edison's *Re-creation* and the public's appreciation of it.

It's a Business Proposition We put up to you to-day

Does the Edison Diamond Disc meet the demand of a high-class piano clientele—that's the whole matter in a nutshell. If so, you want to take hold of it vigorously. All other questions are subordinate and we will gladly answer any doubts or fears about taking on the Edison line. Our dealer plans make imperative immediate action on your part—for we do not accept all who apply, neither do we locate them regardless of their best interests. All we ask is a chance to talk with you. We need comparatively few more high-class piano dealers.

Will you write us TODAY?

Thomas A. Edison
INCORPORATED

103 Lakeside Avenue, - Orange, N.J.



One thing the salesman should do after failure to make a sale—go over the ground carefully and try to discover the point at which he blundered or failed to take full advantage. A little introspection along these lines will repay him.

Selling an Art.

This is an art in itself. One that will repay profound study. A record salesman of a studious turn of mind should therefore be chosen, and all other things being equal, one with some musical training. Your record salesman should know the record catalog, the songs, the singers and the stories of the play and operas. He should know the merits and defects of the opposition product. His powers of suggestion should be persistently cultivated. If unable to satisfy with a suggested substitute, he should take order for, and see delivered, the record that is out of stock. Warn your salesman against the perfunctory playing, and collecting for, the one record the customer asks to hear! The office boy can do that! Bes. selling can be conducted in surroundings suggestive of music and that will stimulate record buying. Busts, photos of singers, record bulletins, catalogs and supplements, in the booths, will all help.

Let the idea of selling prevail throughout the entire establishment from manager to office boy. The bookkeeper as he is making entries; the cashier when making change; the stock clerk with his complete stock in good order; the shipping clerk in making deliveries; the repairman on his rounds and the office boy even; in their several capacities, should have keen eyes for selling opportunities—chances for sales of machines or records, or making exchange sales. Then let every letter, every package, convey a selling message in some form and you will have a selling organization that will simply command success.

NEW RECORDS

COLUMBIA RECORDS FOR JANUARY.

- 10-INCH DOUBLE-DISC BLUE LABEL RECORDS—\$1.00.**
- A1864 I Think We've Got Another Washington (Wilson is his name) (Fisher). Peerless Quartette, Orchestra accomp.
Soldier Boy (Morse). Billy Burton, tenor and Herbert Stuart, baritone, Orchestra accomp.
- A1865 Almazan ("To the Music of the Band" (H. Von Tilzer), Peerless Quartette, Orchestra accomp.
When Old Bill Barlow Plays the Ukulele (McCarron and Vincent), Peerless Quartette, Orchestra accomp.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A1842 America, I Love You (Gottler), Sam Ash, tenor, Orchestra accomp.
I'm Simply Crazy Over You (Schwartz), Louise MacMahon, soprano and Sam Ash, tenor, Orchestra accomp.
- A1870 Out of a City of Six Million People (Vincent), Margaret Parrell, song monologue, Orchestra accomp.
I'm Homesick (H. Von Tilzer), George O'Connor, tenor, Orchestra accomp.
- A1869 Keep the Home Fires Burning Till the Boys Come Home (Novello), Reed Miller, tenor, and Frederick Wheeler, baritone, Orchestra accomp.
On the Road to Happiness (Albert Von Tilzer), Sam Ash, tenor, Orchestra accomp.
- A1867 Come Back to Old Kentucky (Taylor), Albert Campbell, first tenor, and Henry Burr, second tenor, Orchestra accomp.
Arthur Collins, baritone, and Byron G. Harlan, tenor, Orchestra accomp.
- A1868 If You Only Had Me (Disposition (A. Von Tilzer), Sam Ash, tenor, and Edith Chapman, soprano, Orchestra accomp.
Hello Boys (Harry Von Tilzer), Dan W. Quinn, tenor, Orchestra accomp.
- 15-INCH DOUBLE-DISC RECORDS—\$1.25.**
- A5739 Universal Fox-Trot (Rosey), Introducing: "Some Beautiful Morning," Prince's Band.
America, I Love My Mother, One-step, Introducing: "When You Were a Baby and I Was the Kid Next Door," Prince's Band.
- A5740 Harry Von Tilzer Medley (H. Von Tilzer), One-step, Introducing: "Almazan," "Glad to My Heart," "Hello Boys." Good Scout (Kaufman), Orchestra, Prince's Band.
- A5738 That Scouting Symphony Medley (Sayder), Fox-trot, Introducing: "I'm Simply Crazy Over You," "Don't Blame Me For What Happens in the Moonlight," "The Kangaroo Hop (Morris)," Medley, Prince's Band.
- A5741 Princess Pat (Vic. Herbert), Medley, Prince's Band.
"Ballet Suite," "Encore Song," Introducing: "Love in a Bag of All," Prince's Orchestra.
"Love in a Bag of All," Prince's Orchestra.
"Etolitia Waltz" and "Valse Celeste (L. O. Smith), Prince's Orchestra.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A1838 Greetings in Bingville (Knight), Descriptive, Ada Jones, Byron G. Harlan, Steve Porter and Harlan Knight.
The Trial of Joshua Brown (Knight), Descriptive, Ada Jones, Steve Porter, and Harlan Knight, Orchestra accomp.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.**
- A5748 Schubert's Immortal "Unfinished," Symphony, Movement, Allegro Moderato, "Unfinished," First Symphony in "D" Minor (Schubert), "Unfinished," Second Symphony in "D" Minor (Schubert), "Unfinished," Second
- A5737 Shepherd, Show Me How to Go (Christian Science Hymn), Just For Today (Christian Science Hymn), Boescher Burton, tenor, Orchestra accomp.
- A5736 I Lombardi (Verdi), "Pilgrim's Chorus," Prince's Orchestra, Carlo (Handel), Prince's Orchestra.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.**
- A1875 Mary of Alondale (Hosok), (Old English Ballad), Marie Sundelius, soprano, Orchestra accomp.
Take Me Jamie Dear (Anichtoff), Marie Sundelius, soprano, Orchestra accomp.
- A1878 Slumber Boat (Gaynor), Anita Rio, soprano, Orchestra accomp.
Four Legs (Clover (Brownell), Anita Rio, soprano, Orchestra accomp.
- A1863 Cohen Telephones the Health Department (Montague Glass), Joe Hartman, comedy monologue.
Serenade (Jensen), Prince's Orchestra.
- A1874 Kilima, Waltz, "Palle K. Lua and David Kall, Hawaiian guitar (Ukulele) and Hawaiian Company.
Hawaiian Hotel (Seimas), Palle K. Lua and David Kall, Hawaiian guitar (Ukulele) and Hawaiian Company.
- A1879 Maui Girl, Toots Paka, Hawaiian Company.
Kali Malino, Toots Paka, Hawaiian Company.
- A1880 Julia Waltz (Hurtado), Royal Marimba Band.
Guatemalan Girls March (Hurtado), Royal Marimba Band.
- A1874 Sweet Genevieve (Tucker), Charles A. Prince, celesta.
The Switzer's Farewell (Charles A. Prince, celesta.
- A1870 Morgen Hymne (Morning hymn), Karl Jora, tenor. In German, with orchestra.
Schlummerliedchen (Slumber Song), Karl Jora, tenor. In German, with orchestra.
- A1841 Woe, Du Schwahn! Heimwärts Zieh (When the swallows homeward fly), Karl Jora, tenor. In German with orchestra.
Jägerhohn (Hunter's life), Karl Jora, tenor. In German, with orchestra.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.**
- A1877 A Love Episode in Birdland (Bendix), "The Gentle Dove," Descriptive, Prince's Orchestra.
A Love Episode in Birdland (Bendix), "The Merry Lark" (A Joyous Flight), Descriptive, Prince's Orchestra.
- A1883 Swing Low Sweet Chariot, Pick University Male Quartette, Shout All Over God's Heaven, Fisk University Male Quartette.
- A1881 Nellie Dean (Armstrong), Columbia Stellar Quartette, Orchestra accomp.
I've Gwine Back to Dixie (C. A. White), Peerless Quartette, Orchestra accomp.
- A1871 The Long Day Closes (Arthur Sullivan), Columbia Mixed Quartette, The Lamp in the West (Horatio Parker), Columbia Stellar Quartette.
- A1839 Salut D'Amour (Elegar), Op. 12, George Barriere, flute, Accompaniment by Barriere, Ensemble.
Serenade Badine (Marie), George Barriere, flute, Accompaniment by Barriere, Ensemble.
- A1873 Red Head (Barton Green), Irene Franklin, soprano, Piano accompaniment by Barton Green.
All Wrong (The Wall and the Window) (Irene Franklin and Barton Green), Irene Franklin, soprano, Piano accompaniment by Barton Green.
- A1884 Dialogue For Three (J. Val Hamm), Columbia Instrumental Trio, flute, clarinet and oboe.
- Serenade (Till) Gus Wagner and Marshall P. Lufsky, French horn and flute, duo, Orchestra accomp.
- A1882 Under a Peaceful Sky (Von Blon), Prince's Band.
New Colonial March (Halt), Prince's Band.
- A1876 Scots Wha Hae (Words by Burns), Albert Wiederhold, baritone, Orchestra accomp.
Zion's Dances (Words by Sir Walter Scott), Albert Wiederhold, baritone, Orchestra accomp.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.**
- A5745 Ring Out Wild Bells (Chopin), Grace Kerns, soprano, and Ring Out Wild Bells (Chopin), Columbia Oratorio Chorus, Orchestra accomp.
- A5743 La Maccotta (Andran), Vocal Gems, Columbia Light Opera Company, Orchestra accomp.
- A5742 In Vocal Combat (Dudley Buck), Columbia Male Octette, Olivette (Andran), Vocal Gems, Columbia Light Opera Company, Orchestra accomp.
- A5744 The Lost Chord (Arthur Sullivan), Columbia Studio Quartette, The Holy City (Adams), Columbia Mixed Quintette, Orchestra accomp.
- 12-INCH SYMPHONY DOUBLE-DISC RECORD—\$1.50.**
- A5747 Oh, Dry Those Tears (Teresa del Riego), Oscar Seagle, baritone, Orchestra accomp.
Turn Ye to Me, (Old Scotch melody), Oscar Seagle, baritone, Orchestra accomp.

How do you like the BESTPHONE line now?

Since last month we have added a top to our Phonograph, and it greatly improves the appearance. This top is Genuine Mahogany, and is made in TORONTO.

We have also secured, from the Beverley Wood Specialty Co., of 85 Niagara St., Toronto, a very fine Mahogany Record Cabinet, holding 120 records, which makes the outfit complete.

Phonograph only.



Dimensions: 12 in. high,
16 in. wide, 14 in. deep.
Retail Price \$25.00
Dealer's Price 12.50

Phonograph and Record Cabinet.



Dimensions: 43 in. high,
17 in. wide, 17 in. deep.
Retail Price, complete \$33.00
Dealer's Price, complete 17.75

Phonograph with Top and Record Cabinet.

Dimensions: 45 in. high,
17 in. wide, 17 in. deep.
Retail Price, complete \$40.00
Dealer's Price, complete 21.75

We only furnish the Phonograph with and without top. Cabinet can be ordered from Beverley at \$5.25, or from any other Company you prefer.

The Bestphone plays all makes of Disc Records. It has a combination Reproducer, equipped with a genuine diamond for playing the Edison Diamond Disc Records.

If you are in the phonograph business, this instrument will help to round out your line. If you are not in it, this is a good complete line for you to start on.

OUR POLICY: ONLY ONE DEALER IN A TOWN—NO RESTRICTIONS

THE BESTPHONE COMPANY

103 YONGE STREET

TORONTO

EDISON RECORDS FOR DECEMBER.

THREE CONCERT RECORDS—\$1.00 EACH.

- 28221 Am Rhein und kein Wein (Rhine-Wine Song), (Franz Ries),
Otto Goritz
Baritone, orchestra accomp.
- 28220 Berceuse—Jacquetta (Gardard), Herman Sandby
Violoncello, piano accomp. by Robert Gayler
- 28219 Recitative and Chorus—Messiah; (a) There were Shepherds;
(b) Glory to God—Chorus (G. F. Handel),
Anita Rio and Oratorio Chorus
Soprano, orchestra accomp.

CHRISTMAS SELECTIONS—70c. EACH.

- 2771 Angels from the Heavens of Glory (Henry Smart), The Carol Singers
Mixed Voices, orchestra accomp.
- 2769 It Came Upon the Midnight Clear (R. S. Willis), The Carol Singers
Mixed Voices, orchestra accomp.
- 2770 O Come, All Ye Faithful (Adeste Fideles), (J. Reading),
Sodero's Band
Mixed Voices, orchestra accomp.
- 2768 Once in Royal David's City (H. J. Gauntlett), The Carol Singers
Mixed Voices, orchestra accomp.

FIFTEEN VOCAL AND INSTRUMENTAL NUMBERS—70c. EACH.

- 2761 All Aboard for the Country Fair, Harlan E. Knight and Company
Rube Sketch
Mixed Voices, orchestra accomp.
- 2754 Andante pastorale—Souvenirs des Alpes, (Th. Bohm, Op. 31),
Weyert A. Moor
Flute, orchestra accomp.
- 2774 Ave We Downhearted—No! (David and Wright),
Elizabeth Spencer and Chorus
Soprano, orchestra accomp.
- 2764 Annie Skinner's Chicken Dinner Medley—One-Step,
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RAPID STRIDES OF THE BESTPHONE CO.

The Bestphone Company was organized in Toronto in November, for distributing the Bestphone, a new phonograph imported from the States, playing all makes of disc records. As a result of their first advertisement in Canadian Music Trades Journal, they secured a number of reliable dealers all over the Dominion, from Nova Scotia to British Columbia.

The new phonograph, which retails at \$25, seems to fill a popular demand, and the large number of records flowing in to the Toronto office, would indicate that Bestphone dealers are securing some very fine Christmas business.

It is the policy of the Company to place but one dealer in a town, and this policy, they state, is being strictly adhered to.

THE MOVING PICTURE MACHINE AND THE MUSIC DEALER.

Because of the close relationship of the moving picture form of entertainment to the talking machine many music dealers would be interested in a moving picture proposition for the home. Inquiries have been made by piano men regarding the possibilities of profit in the moving picture field.

In the Pathescope showrooms in Toronto the Journal was shown a machine designed for the home, church or school. Either for home or school use the moving picture method of education is great in possibilities. Nature study films and pictorial descriptions of manufacturing processes, as well as customs and habits of people of various nations, make the moving picture proposition for the home a real benefactor.

The Pathescope people have an extensive range of films, including operas, scenery, travel and comic. In connection with almost any of them appropriate music can be provided by means of the talking machine, piano or player. These machines, hand or electric power, are being marketed direct to homes, as well as to schools and churches, and readers of the Journal interested in securing particulars and catalogues should communicate with Pathescope of Canada, Ltd., 230 Yonge St., Toronto.

Mr. A. T. Craig, a well known Toronto piano salesman, is now on the Nordheimer staff.



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THROWING MONEY IN WASTE BASKET

WHILE chatting with an Ontario dealer the other day a matter was brought up by him that is well worth passing on to all dealers. There are some, while they would not think of passing up a good business chance themselves, permit such a thing to be done in the sheet music department, simply because they do not give that branch of the business sufficient scrutiny. In other cases again opportunities are missed, not through the oversight or lack of enterprise on the sheet music man's part, but because he is invariably jumped upon by his chief whenever the suggestion is made to put in an order that calls for more than three or four copies of any one piece of music at a time.

This dealer, with whom the Journal editor was conversing, remarked, "What would you think of me if you knew that the Blank Piano Co. had sent all their dealers notice that for a certain period they would fill orders for two or more Style X pianos at 10 per cent. under the usual trade price; if I threw that notice in the waste basket without paying any attention to it, or without reading it, in fact; and then a little later on sent in an order for three or four Style X pianos at the regular trade price? You would say I am a fine specimen of a business man, wouldn't you?"

"Well to be very candid that is just what I have been doing in the sheet music department. I found the other day that for some time back I have been receiving special quotations from publishers from whom I buy regularly, and simply tossing them into the waste basket. Then a day or two later my sheet music man sends in orders for which we pay the full price. One case of neglect that came to my attention shows that I received a special order form which had I used would have entitled me to songs, some at 15c. each, and some at 20c. each; and later on I paid 24c. for the very same pieces, and they were not novelties either, mind you.

Just how many \$5 bills have been actually thrown in the waste basket I do not know, and never shall know; but whatever number there were it was just that many too many.

"Any intelligent man who knows his line must know what goods bought right are half sold, as the old saying goes, and I for one am out to watch these special offers very closely. My one reason for doing so is—it pays."

BOW-HAIR, ITS STRUCTURE AND PROPERTIES.

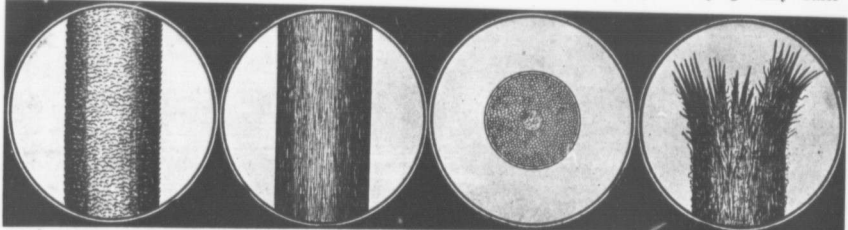
Musical merchandise salesmen will be interested in this article, as a help in knowing more about violin and cello bows. The article was written and illustrated by James Scott for the London Strad

THEORETICALLY, the hair from which violin bows are prepared should be as durable as horn, yet, as readers are aware, frequent renewal of them has to be maintained. It will, therefore, be informative if I ascertain the reason for the liability for such hair to disintegrate.

While many of my present remarks are applicable to most kinds of hair, I will specially keep in view those which have been selected and examined, viz.: bow-hairs procured from horses of Russian birth.

A hair is derived from a cellular bulb situated deep down in the under skin. The cavity containing it is lined with a layer of skin cells, and these furnish the material—which is elaborated by the blood—for the development of a hair. New cells are continually being created on a level with the surface of the surrounding main skin, and the point of the hair is being meantime pushed outward. The oldest part of a hair is always the free extremity; and the newest is the neck just above the bulb.

All animals' hairs, no matter what may have been their source, are derived from the skin, the basic compound of which is a substance called keratin. This also constitutes the principal ingredient in nails, hoofs, horns and bristles, and is susceptible to only a very slight extent to bacterial, chemical, and antospherical influences, which are capable of rapidly destroying many other



No. 1.—A magnified view of a bow-hair, showing the surface scales which grip the violin strings. Note the teeth along the sides.

No. 2.—A magnified view of a bow-hair after the rasping scales have been removed from above it. This shows the bulk of fibres, the cross sections of which can be seen in No. 3.

No. 3.—A cross cut and magnified view of a violin bow hair, showing how the fibres surround a hollow central core.

No. 4.—The frayed end of a violin bow hair which has snapped. The projecting fibres are very prominent, and fall gradually apart.

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organic matters. The structural formation and cohesion of the particles of anything composed of keratin is responsible for the wearing-out processes. In horn and nail the flattened cells are so densely compacted together as to comprise a permanent, almost indestructible substance. In hair the particles are not so rigidly fixed, and the whole object is flexible.

The hair contains sulphur, as may be proved by the odour when it is ignited; and if there is present a constant supply of moisture and heat this ingredient will gradually oxidize to sulphurous and sulphuric acids, and seriously spoil the material. It would only be in extreme cases that such defects could arise; such as when the bow was hung in a room which was frequently full of steam.

Upon magnifying a fresh clean hair we find that it appears as in No. 1. The effect of light and shade is responsible for making the sides appear dark, and the middle light. In the ordinary way a pale hair looks like a fine, uniformly-tinted object, but when it is examined under the microscope, it discloses very distinctly the variations indicated.

The first obvious structural feature is the covering of scales, represented by the small curved cross lines which together constitute a kind of delicate mesh or network pattern. These scales are separable and infinitesimally minute, yet the utility of the bow depends on their presence.

Along the sides of the hair the free edges of these scales form a row of teeth-like projections not unlike, in figure, those of a saw. Of course, the hair is cylindrical, not flat; so that when it is turned sufficiently some of the lines which represent the net in top view become the teeth in side view.

Beneath these scales the material of the hair consists of fibres compacted in between one another. They can be seen if the hair is cut or torn lengthways; but the best manner in which to disclose them is to lay a hair for a few minutes in a solution of caustic soda. Eventually the scales are dissolved off, and leave the under strata of fibres showing as in No. 2.

These fibres constitute the chief portion of a hair, and along their middle area—the part corresponding with the longitudinal centre of the entire object—runs a tubular channel which may, or may not, be filled with pigment granules, pulp cells, or minute bubbles of air.

The core in either of these circumstances would be dark, but it often happens that the tubular portion is quite empty. In the case of the pale tinted bow-hair examined, some of them contained pulp, while others appeared to have a content of clear, horny matter. They were all semi-transparent or translucent.

Upon cutting a hair crossways into thin slices—and the practice is possible to microscopists, who use special apparatus for the purpose—we can verify the observations conducted upon the longitudinally-placed hair. One can also gain a good idea of the structure by gluing several hairs to a glass slide, and cutting the ends with a sharp razor flush or level with the edge of the slide. By then magnifying and examining the latter in a strong light, the details are disclosed as in No. 3. In that illustration we see the space indicating the core, or central tube, surrounded by the sections of the fibres which collectively resemble a sieve, but are solid and

transparent. Outside of all is the thin ring representing the scaly layer on the surface.

We can so focus the lens of the microscope that the fibres are rendered visible through the outer scales, but the view is not entirely satisfactory. When central pigment granules, or bubbles, or dark pulp is present, however, these things can be seen through the remainder as a dark line, which may be continuous if the tube is full, or broken up into a series of patches if the supply is scanty. In entirely dark-colored hairs pigment granules are scattered among the cellular fibres. Hair may be readily dyed by chemical means. As the natural colors are always due to the presence of pigment granules and dye is distributed uniformly without any structure, it is possible to distinguish between artificial and real tints.

The quality of hair varies considerably. Where animals are ill or weak, hairs cease growing so vigorously, and the result is that they get narrower on the skin level. In this way hairs sometimes get detached. Should the creatures recover, the newer portions of the hairs thicken out to the regular diameters, but there always remain the constrictions, and at such parts they are apt to snap if used in violin bows.

Reverting to the scales it ought to be pointed out that their free edges are directed away from the skin whence they grow. They can be felt during the following test: grasp the ends of a long hair, and while holding it taut drag it slowly and firmly across the lower lip, and you will distinctly notice a rasping sensation as the hair passes in one direction, but while it is drawn in the opposite one this will be absent. The feeling which is strikingly pronounced considering the extreme minuteness of the scales, is occasioned by their edges catching in the sensitive skin.

Care must be taken during the experiment to avoid cutting the lip by moving the hair too quickly. Elasticity may be noted by gently pulling the two ends of a hair away from one another.

It is the myriads of minute scales which enable bow-hairs to grip the strings. The scales, being hard and firmly set, act with ease, but they get torn away a few at a time, and expose the underlying fibres, which are loosened and hang outwards as limp and useless parts. Suppose a hair, fresh and prim, is passing with the scales perfect. As the edges meet the strings they serve as a rasp. In reverse order the hair travels smoothly; but there are always some with the teeth facing the strings. When the scales have worn off, the exposed fibres simply dangle against the strings and flop to and fro, as the bow is drawn backwards and forwards, without affording any particular amount of grip. In time they fray so much that the natural cement which has hitherto held them together is destroyed, and the entire hair snaps in the manner shown in No. 4.

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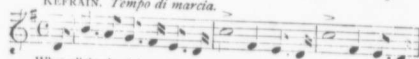
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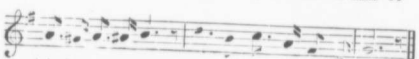
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RECENT ENOCH PUBLICATIONS.

Messrs. Enoch & Sons (Anglo-Canadian Music Co., selling agents in Canada), have issued two numbers of "The Progressive Pianist," a collection of modern pianoforte pieces which are graded in four degrees of difficulty and are carefully arranged, fingered and phrased by Dr. Ralph H. Bellairs, who has carried out this task in a manner worthy of all praise. In vocal music we have the two most recent additions to the firm's Two-Part Songs, viz.: 99, "Golden Bird," by Haydn Wood, and 100, "The Way, the Life," by Teresa del Riego.

An album of four songs, entitled "Red-Letter Days," words by Helen Taylor, music by Easthope Martin, includes within its covers four dainty songs of more than average merit. Ballads are represented by "Down Here," words by P. J. O'Reilly, music by May H. Brahe, a quaint, catchy song which has the special recommendation of having been sung by Madame Clara Butt; "Come and See the Roses," words by Ed. Teschemacher, music by Gerald Kahn, is charming, alike as regards words and music; "Sylvan" (from "Five Canzonets"), words by Helen Taylor, music by Landon Ronald, is a worthy specimen of this talented composer's work; "The Rose and the Star," words by Marshall Roberts, music by Alma Goetz, is an artistic expressive song; "The Old Colours," words by P. J. O'Reilly, music by Gerald Kahn, is a capital marching song, which ought to go; "Over the Bridge," words by James Thompson, music by Herbert Matheson, is a melodious, fanciful effort; "The Wanderer's Song," words by George Reston Malloch, music by Julius Harrison, is a capital song, suitable to a more than average good baritone singer.

GOING FULL STEAM AHEAD.

The atmosphere was charged with good spirits in Whaley, Royce & Co. headquarters when the Journal man called. November business totalled a tidy sum ahead of the figures it had to beat. The musical instrument manufacturing department was buzzing with activity, turning out bugles and trumpets for the Canadian Government, in addition to the regular band instrument orders. The firm's Canadian-made drums have been going to England at the rate of 100 a week to fill a British Government contract, all of which is keeping the entire staff going at double-quick speed.

"Tipperary Tommy," a new popular marching song, is one of the very latest Whaley-Royce publications. The words are by Irene Humble, of "We're from Canada" fame, and the music by the well known Toronto pianist, Charles E. Bodley. Four thousand copies sold in one week is the pace set by this song for a start. Incidentally the Journal learns that the Whaley-Royce firm contemplate bringing out three more good Irene Humble vocal numbers, "I Wish I Were the Moon," "Beautiful Blue Gray Eyes," and "Good-bye Summer."

ON DIT.

The song of thanks to those who are helping the country, "We'll Look After You," by Paul A. Rubens, is being ordered very freely, according to the records of the publishers, Chappell & Co. "Knitting" continues a big seller. Not only is the demand being maintained, but it is on the increase. Why not? Everybody's knitting.

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"Until"	Sanderson	"In An Old Fashioned Town"	
"Love Bells"	Dorel		Squire
"Mavis"	Craxton	"Bird of Love Divine" . . .	Wood
"Thora"	Adams	"When My Ships Come Sailing Home"	Dorel
"Garden of Your Heart" . . .	Dorel		

WE desire to extend to the Sheet Music Dealers and Salesmen of Canada our sincerest wishes for a bright Christmas season and a most prosperous 1916.

BOOSEY & CO., Ryrie Building, Toronto

also at New York and London

THE SAM FOX CATALOGUE.

One of the outstanding features of the catalogue of The Sam Fox Publishing Company of Cleveland, is the neat and attractive title pages, which add to the attractiveness of any display of these songs. This catalogue, which contains songs, piano numbers, and music for orchestras, is made up of all kinds of music, as the firm themselves put it, "From the best in popular to the best in classic."

Regarding his business in Canada Mr. Fox says, "The leading dealers in the main cities from Nova Scotia to British Columbia are among our growing list of customers, with whom we are doing a very satisfactory business." This firm also sell largely in Australia, and through their European agents, Bosworth & Co., of London, market large quantities of their publications in Great Britain.

The trade has not been slow to take up and successfully market the Sam Fox waltz issues, prominent among which have been three hits by Lionel Baxter, "Valse June," "Valse Elaine," and his latest, "Valse Annette." Just now a big share of song orders are for Jane Hathaway's "I'm A-longin' fo' You" and "One Fleeting Hour," by Dorothy Lee.

The "Flower Series" is a popular set of piano compositions in Canada. The seven titles in this series are: "Legend of a Rose," "Dainty Daffodils," "Spring Flowers," "In Poppyland," "Basket of Roses," "Water Lilies," "Bowl of Pansies."

Three books aggressively featured by the Sam Fox Company are: "Four Songs," by Jessie L. Deppen,

containing, "My Wild Rose Sleepeth," "Heart's Love," "Western Winds" and "Heart of an Hour"; "Autumn Sketches," a book of six splendid tone pictures for piano by Wilson G. Smith; and F. A. Williams' "Twilight Sketches," a collection of three melodious piano pieces, grade 3.

A recently issued folio of importance to mandolin, banjo and guitar players is the "Sam Fox Mandolin and Guitar Collection No. 4," containing the firm's latest and most popular instrumental successes.

OTTAWA MAN AS COMPOSER.

An Ottawa Daily says: Since the war began there have been written many patriotic songs. Few, however, have gained such an instant success as the new song, "King George You Can Count on Me," the words of which were written by Mr. F. W. E. Bartholomew, of the Raper Piano Company, Ottawa, and the music by Mr. Cecil Birkett. This war song was sung at the big recruiting rally in the Russell theatre, and it instantly seized the imagination of the audience. The first edition has already been sold out. The chorus is particularly striking and has a good swing. Chorus:

Let us ask ourselves these questions,

As in our homes we sit,
Are all of us doing our duty?

Is each one doing his bit?
Send us more Canadians

Is the message o'er the sea,
Who will answer it and say,

King George, you can count on Me?



BELL BRAND HARMONICAS

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Have won a national reputation because of their remarkable and durable qualities. They are not the best merely because they are American made, the only harmonicas made on this continent, but they stand competition with the products of the world, embodying the very best musical qualities and workmanship.

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MOZART'S SONATAS.

If not already off the press and ready for the trade there will shortly be available the work of Mozart's Sonatas in the Bosworth edition, edited by Graham P. Moore. It goes without saying that the appearance of this work makes an important addition to the already comprehensive catalogue of Bosworth & Company, London. This house, who make a speciality of good, teachable pieces by modern composers of repute, are also publishers of "Gems for the Pianoforte," a 256-page folio of valuable copyright and popular works.

Bosworth's Thematic lists of carefully graded pieces, and their long list of shilling albums should be of infolio of valuable copyright and popular works.

TIM ROONEY'S AT THE FIGHTIN'.

It is said that the profession consider one of the best productions of the day to be "Tim Rooney's at the Fightin'," a Kerry ditty by Norah Flynn. This number is being used by many orchestras, and promises to quickly make for itself a place in the season's songs. Chappell & Co. are publishers.

TWO GOOD ONES.

A Boosey song that dealers should do well with is "Ships that Pass in the Night," a short, quiet, simple song, with a haunting melody that deserves to be a steady seller for years to come. This is a setting from Longfellow's "Tales of a Wayside Inn," by T. Wilkinson Stephenson.

Mr. Chas. M. Passmore of Boosey & Company, points out that one of the recent songs published by his Company that is going unusually strong is "The Enchanted Glade," by Lois Barker. This is a particularly appealing number, and the fact that it is being readily taken up all over Canada is no surprise to those who have tried it over.

TINA.

The London, England press is unstinted in its praise of the musical compositions by Paul A. Rubens in the new musical play, "Tina," which received such a rousing welcome at its initial performance in the Adelphi Theatre. The vocal numbers in "Tina," published by Chappell & Co., are: "Play to Me" (the violin song), "I Come from Holland," and "Timbuctoo." The piano arrangements are "Tina Valse," "Tina" (selection), and "The Billsticker's Dance."

A "MADE IN CANADA" PRODUCT THAT "MADE GOOD."



Mr. Albert E. MacNutt.

Above is a likeness of the writer of "We'll Never Let the Old Flag Fall," the "big song" that made good in Canada, Australasia, and England, and "By Order of the King," that right-up-to-the-minute sure-fire hit, and a new song that will make Canadian music history, "I'll Not Forget You, Soldier Boy." Mr. MacNutt wishes to thank the many singers who used these songs throughout Canada, and especially Mr. John Hanna, manager Anglo-Canadian Music Co., whose able direction and untiring energy, made this success possible.

Mr. MacNutt makes a speciality of writing songs and sketches for artists and performers, and will be glad to hear from any one in need of new material, at his address, St. John, N.B. To those in the profession whom he will be unable to see personally, and the readers of the Journal, he wishes a Merry Christmas, and a Glad New Year.



The closer the competition the surer the sale; because the closer the competition the closer the comparison. If everyone made comparisons before buying, everyone would buy Columbia instruments. It is the rare exception for Columbia product to lose out in competitive sale.



(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

THE E. CARR HARDY SONGS.

As a producer of ballads of the irresistible kind Mr. E. Carr Hardy has won a place of high rank. The unmistakable manner in which he caught the public fancy with "Your Eyes Have Told Me So," is proof of his ability for musical composition. This very successful number is also arranged as a duet for soprano and tenor or baritone, as a waltz and as a part song (S.A.T.B.) A second ballad success which rivals "Your Eyes Have Told Me So" as a good selling number, is "The Magic of Your Voice," also issued in three keys, and as a duet for soprano and baritone.

Regarding Mr. Hardy's songs, the publisher of them, Nightingale & Co., London, England, once said: "The temptation of a new and successful composer to 'flood the market' by over-production is great, but our advice in this matter has been taken, and although we are the sole publishers for Mr. Hardy, he has only placed six songs with us in three years, but each one is a gem in its way."

Other numbers by this gifted composer are, "The Sexton and the Bell," a distinctive and appropriate setting of a distinctive theme; "All Too Soon," a pleasing melody with words by the celebrated Dr. H. A. Creary; "The Way to Fairyland," Words by the author of "The Magic of Your Voice." The music is in Mr. Hardy's daintiest style and is essentially a lady's song; "Dear Old Bill." A fine, stirring, many song, dedicated by the composer to those heroes in humble life whose deeds are rarely chronicled. "Dear Old Bill" is one of this type, and in the refrain we are told that he is as

"Strong as a lion, yet a fly he wouldn't kill."

The subject of the "sly hero" is not a threadbare one. Tenors, baritones, basses and contraltos will find interest in this number; "Love is Immortal," an excellent lyric with well written music; "Mary O'Neil" and "O Mother Mine" are works of quite a different type, and yet each reflect the winning style of Mr. Hardy.

Messrs. Nightingale & Co., whose address is 101A Mortimer St., London W., are also featuring two timely hits, "The Lads in Navy Blue," and a song chuck full of optimism, "All the Clouds Will Roll Away," both by Harry Dacre.

LONDON TRADE PAPER ON JOSEPH WILLIAMS MUSIC.

From this House we have a couple of attractive songs, "The Tambourine," words by Mackay, music by Casa del Sarto, effective and musically, and yet another setting of Tennyson's "Crossing the Bar," the music, by R. Indermour-Ray, being quite in keeping with the spirit of the words. For pianoforte solo we have "The Maiden with the Daffodil," a delicate trifle composed by Arnold Bax; "A Love Song," composed by Felix Sarnstead, Op. 18, a meritorious teaching piece. New Numbers in The Berners Edition are from the pen of A. von Ahn Carse, "Barcarolle," the Violin Teacher, Grade I., No. 6 (first position), and Gavotte Serieuse, Grade II., No. 6 (in 1st and 3rd positions), and are capital examples of this talented composer's work. For violoncello with pianoforte accompaniment, "Capricc," composed by W. E. Whitehouse, is a welcome addition to music for the 'cello.

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METROSTYLE-THEMODIST "POPULAR EDITION" ROLLS.

Since introducing the "Popular Edition" 30-cent player roll last summer, the Universal Music Co. have built up a list of 120 titles, which offer a good range of choice for those customers who want the cheaper-priced music. The numbers in this edition to date, which will be added to each month are:

6018	At the Mississippi Cabaret	Gumble
6020	Back to the Carolina You Love	Schwartz
6106	Balls! the Jack. Fox Trot	Schwartz
6022	Chinatown, My Chinatown	Smith
6054	If You Ever Come Down to Virginia	Schwartz
6106	Illusion, Value Hesitation	Neve
6058	I'm on My Way to Dublin Bay	Neve
6074	I'm Proud to be the Mother of a Boy Like You	von Tilzer
6079	In the Shadow of the Sycamore	Bennett
6084	Jolly Coppersmith, March	Podley
6104	Little Grey Home in the West	Lohr
6104	Nights of Gladness, Value	Andrillo
6026	On the 5-15, Medley One-Step	Marshall
6116	Pick a Chicken, One-Step	Kaufman
6116	Rock of Ages	Hastings
6010	Rosary	Nevin
6058	Sister Susie's Sewing Machine Soldiers	Nevin
6064	There's a Little White Church in the Valley	Nevin
6114	Value Marie, Hesitation	Israel
6050	Virginia Lane, One-Step	Large
6108	What a Friend we Have in Jesus	Large
6010	When it's Night Time in Dixieland	Berlin
6072	When Sadness Comes to Town, One-Step	von Tilzer
6024	When You Were a Tulip, etc.	Weinlich
6072	When the River Shannon Flows	Russell
6148	By Heck, Fox Trot	Henry
6182	Carolina, Fox Trot	Podley
6102	Can't You See Through the Eye	Podley
6110	Face to Face	Podley
6014	Home Sweet Home	Bishop
6100	In the Valley	Bishop
6008	I Want to go to Tokio, One-Step	Branon
6116	Just a Weary'n' for You	Fischer
6006	Keopie, Gigue	Jacobs-Bond
6056	Listen to that Dixie Band, One-Step	Tallmadge
6194	Little Love, a Little Kiss, Melodie	Cobb
6002	Morning Glory, Fox Trot	Slesu
6122	Musetta's Value, La Boheme	Berlin
6192	My Beautiful Lady	Parcini
6192	My Beautiful Lady	Caryll
6194	My Beautiful Lady	Jacobs-Bond
6010	Sweet Bye and Bye, No. 1	Moszkowski
6108	Tales of Hoffman, Fox Trot	Webster
6042	Tramser, Melodie	Offenbach
6200	Colonial Love, Synopscated Waltz	Schumann
6204	Foxy Quiller, Fox Trot	Grooms
6206	A. B. C. Fox Trot	Landoff
6208	Smoky Mountain, The Walk	Harris-Bennett
6210	Open Up Your Heart	Holznan
6212	Kathlyn, Hesitation Waltz	Gilbert & Lee
6100	Adios, Fiddle	Smith
6150	Aloha Oe	Queen
6152	Boys of the King!	Louisaiani
6036	Cavalleria Rusticana	James
6058	Hunoreske, Op. 101, No. 7	Mascagni
6114	In My Neighbor's Garden	Dezak
6140	Junk Man Rag	Nevin
6118	Lead Kindly Light	Roberts
6048	Marching Through Georgia	Dyles
6102	Melody	Work
6120	Mighty Lak 'a Rose	Engelmann
6130	Narcissus	Nevin
6182	Nearer, My God, to Thee	Nevin
6154	Oh, That We Two were Maying	Mason
6178	Papillon, Fox Trot	Nevin
6092	Ragtime Temple Bells	Grig
6098	Scarf Dance	Caryll
6142	Stille wie die Nacht, Fox Trot	Chaminade
6040	Weep No More My Lady	Bobm
6228	Air Line March	Gilbert
6232	Come to the Beautiful Ragtime Ball, Cornet	J. S. Zamecnik
6226	Fair Hawaii	James, Fulton, Kutz
6234	Milady, Three Step	James, Fulton, Kutz
6230	Summer Moon	J. S. Zamecnik
6236	Trilly Rag, One-Step	James, Fulton, Kutz
6052	Alabama Jubilee, One-Step	Carey Morgan
6078	Baby (Swing High, Swing Low)	Cobb
6158	Callibus	Harris & Bennett
6134	Come Again, Hesitation Waltz	Harris & Bennett
6240	Come Along with Me, Fox Trot	Chaminade
6112	Dawn	Kaufman
6000	Diety Day	Bennett
6060	Doodle-OOde-Dee, Fox Trot	Vannah
6124	Eileen (From Old Killarney)	Morgan
6090	Everybody's Got a Right to Love	Morse
6184	Good-bye Broadway	Allen Spurr
6096	Good-bye Girls, I'm Through	Leo Bennett
6234	Golden Youth, Hesitation Waltz	Bennett
6230	Lavender and Cream, March	Caryll
6188	Lava Moon	Seidel
6062	My Little Dream Girl	Caryll
6170	Oh, Frontline	Kraus
6180	Old Homestead, Fox Trot	Erland
6124	Punchinello	Koven
6102	Reuben Young, Fox Trot	Nevin
6076	Sleepy Moon	Penn
6068	Somebody Knows, Fox Trot	Claypole
6014	Star Spangled Banner, Fox Trot	von Tilzer
6244	To Lou, One-Step	von Tilzer
		Jeff Branon & Arthur Lange

6044	America, (God Save the King)	Good
6246	Cruel Papa! Fox Trot	von Tilzer
6088	Cows May Come and Cows May Go	von Tilzer
6146	Dengoes, Patriotic March	Nazareth
6104	From the Land of the Sky Blue Water	Adams
6010	I Didn't Raise My Boy to be a Soldier	Spurr
6216	If You Love Me Call Me Sweetheart	Spurr
6016	It's a Long, Long Way to Tipperary	Brooks
6172	Love Song, One-Step	Nevin
6242	My Own Home Town in Ireland, One-Step	Castello & Solman
6188	Old Fella Rag, One-Step	Swatman
6190	Polka Populaire	Penn
6250	Queen of the South Sea Isles	Henry
6080	Roses Bloom for You	Pascal
6186	Song of Songs	Bunch
6012	When My Ship Comes in	M. DeMoya
6218	When You Dream of the Girl who Dreams of You	von Tilzer
6086	Your King and Country Want You	Spurr
		Rubens

ANOTHER ARCHIBALD JOYCE WALTZ.

A new waltz out is an Ascherberg, Hopwood & Crew publication, "Love's Mystery," which is thus referred to in one of the London papers: As with gems of art, Archibald Joyce's brilliant new waltz, "Love's Mystery," endears itself anew every time it is played; its fund of charm appears to multiply as its melodious chords are struck again. These are the rare attributes of genius, and nothing that this gifted author has given us has displayed such originality, resourcefulness and true art. Even his "Dreaming," and "Passing of Salome" Waltzes, which are enjoying such a phenomenal run are destined to be eclipsed by the mesmerism of "Love's Mystery." It is of all new waltzes the one that will be the most called for and most welcomed this coming season.

Messrs. Ascherberg single out as other of their special sellers: "Love, Here is My Heart," "Laddie in Khaki," "Mate o' Mine," "Farewell, My Soldier Boy," "For King and Country," "Melodiana," "Tangled Tunes," "Ballroom Memories."

BOOSEY & CO.'S LATEST ISSUES.

A musician who has gone over the last batch of novelties issued by Boosey & Co., ventures the opinion that the two outstanding numbers are, "Sweetheart," by Lily Strickland, and "When the Night with Stilly Silence," by Parish Robertson. The first mentioned has a striking theme, is extremely melodious, and is of that class of song that catches everybody. The latter is perhaps a more dignified number, in which the even moving voice phrasing over a rich chorded accompaniment, creates an impression suggested by the title.

The other issues are Roger Quilter's "Fill a Glass with Golden Wine," "The Lowlands Call," by Dr. A. Herbert Moore; "Love Awake," by C. Linn Seiler; "O, May My Dreams Come True!" by Frank Fothergill; "What Can it Be," by A. Louis Scarmolin; a rollicking sea song, "Pals," by W. H. Squire, that much admired composer of songs for men; "Love's Citadel," by Amy Woodford-Finden. All these songs are issued in keys suitable for different voices.

CANADIANS FOLLOW THE DRUM.

Edward Wodson's poem, "Canadians Follow the Drum," has been set to music by Dr. Albert Ham, and makes a rousing patriotic song. This number, which is dedicated to Lt.-Col. Reg. Pellatt, commander of the 83rd Battalion, is one of the new issues by Boosey & Co., and which, owing to its rousing martial swing, gives promise of widespread use.

MY IMPRESSIONS OF NORDHEIMER'S.

The Observations of "Bax."

CONDITIONS in the piano trade are changing just as they are in the music profession. There was a time when the only musician thought fit to hear was the long-haired, pale faced gentleman who snubbed his barber, absolutely ignored his tailor. This was called temperament. To-day it is different. Professional musicians are just as respectable as any other class of the community—in fact, the most successful musician in Toronto is as bald as a Turk, whilst some of his younger confreres (we use French occasionally, just as a compliment to Joffre), absolutely set the styles in men's wear.

All of which is a dull preamble to my impressions after going through the luxurious and imposing home of The Nordheimer Piano & Music Company, which is situated at the corner of Yonge and Albert Sts., in that most loyal and Tory City of Toronto.

The House of Nordheimer, like most of piano houses, maintained old-fashioned and imposing establishments on King Street for years. Other lines of business improved their stores, but the music trade, like the music profession, was temperamental—it did not need to conform. The same conditions existed in New York. One of the most famous piano houses in the world is situated to-day so far from the real business section of the Metropolis that it requires the aid of the police to find it.

Frankly, Nordheimer's have erected a building that is an artistic credit to Canada. The exterior is imposing but of hasty design, and the interior is sumptuous and luxurious, but in excellent taste. One distinctive impression I received, and a most pleasing one, was the consistent use of dark mahogany throughout the entire

interior. The mahogany music fixtures, mahogany desks, mahogany doors, mahogany chairs, real rich dark mahogany everywhere. It is most luxurious. Somehow one gets the impression that the highest tender must have been accepted in every case. Everything in the building is new, everything is costly. The electric fixtures and crystalized ceilings remind one of some European chateau where the artist has had full charge, and the architect was merely his servant. How the Crown Prince would love to sack Nordheimer's.

It is fortunate that Nordheimer's possess an amicable staff—if they ever started to throw stones or to cast aspersions they would break a window every time. The side of the building is like one gigantic pane of glass—sunlight everywhere. After going through the building one feels that the war will be over in three months. All that sunlight has a distinctly cheering effect, and the color scheme and decoration radiates optimism. Whoever had charge of it knew something of the psychology of color. I can readily understand a man going in to buy a cheap upright and end by purchasing a Steinway Grand.

The ground floor with its Mosaic marble (we hate technicalities ourselves), is given over to the music department. It is no easy task to find room for thousands and thousands of sheets of music and retain a neat appearance. Nordheimer's, with its glass silent salesman and mahogany fixtures looks like Tiffany's in New York. It makes Schirmer's or Ditson's look like a second-hand bookstore. The man responsible for this department is August Seyler, who is one of the few men who know how to make sheet music pay. Arthur Baxter, the assistant manager of the piano department, also has a desk downstairs, and with his suave insistence, is the Company's first line of attack, in case of a brush with any piano prospects.

The Company appropriately calls its Victrola parlors "Sun Rooms." One room is finished in oak for oak machines, another has a superb blue tapestry to set off mahogany Victrolas. There is a smoking-room for gentlemen, and a gossip room for ladies. My impression was very pleasant.

But the piano warerooms, ah, and then ah! A vista of grands—a garden of uprights. Confound it—I wish the editor would let me write poetry—I could describe them so much better.

There are three rooms where second-hand pianos, player pianos and catalogue styles of Nordheimer pianos rest in dignified solitude. The remainder of the floor is a huge show-room, where Steinway Grands rear their haughty heads, and with their Nordheimer brethren gaze down at the rich imported rags at their feet as if to defy criticism. If a salesman can't sell



View of the ground floor at Nordheimer's, from the main entrance.

in that wareroom he had better enlist and get "gassed" at the first opportunity.

Incidentally Mr. Albert Nordheimer, the president of the Company, has his office on that floor, (mahogany of course). Besides his office is one for his Dutch secretary, as Mr. Nordheimer, in addition to his arduous business tasks, discharges the onerous, but distinguished duties in connection with his diplomatic appointment as Consul General of the Netherlands.

Mr. Addison Pegg, the genial manager of the piano department, also has an office on this floor, "Ad" is the Company's last line of defence, in case any customers evade the polite persuasiveness of the salesmen.

There is a floor of studios, where a distinguished faculty teach the young vocalist to soar, and the young pianist to be a pianorammer. Judging by the mingled dulcet notes of four pianos, three violins, and three voices, I should say that Toronto need have no fear of her musical future.

Of less interest to one of our artistic nature, but of vital interest to the firm is the general office, (more mahogany of course—also more sunlight). On this floor there are some very second-hand pianos, and also the music roll department.

A most imposing office is that of Mr. E. C. Seythes, the newly appointed vice-president and general manager of the Company, who can't live down his *nomme de guerre* of "Teddy" in spite of all his importance. That's the worst of being Irish and good-natured. "Teddy" has a regular sky-scraper view of the city from his office, and has a nice view of Heintzman's, just out of the corner of his eye. I can conscientiously recommend the vice-president's office for the "blues."

At the other end of the floor Mr. Walter Duffett, the financial genius of the house has a mahogany office, where he radiates a genial pessimism about things in general as a necessary offset to the optimism of the sales' department.

Incidentally there is a remarkably fine concert hall that will seat four hundred. The Company gave a recital the other evening and the "Four Hundred" of Toronto turned out in aristocratic splendor—he gowned and he-limousined. We were there ourself in a stunning dress suit that has defied the moth balls since—we were old and important enough to purchase one. (We have the real author's objection to dates). Incidentally the recital was an artistic treat and a very swagger affair all round.

There is also a roof garden with a splendid view of the main street. We make no apologies for that joke—Toronto is pretty nearly a large town with one street.

These are some of my impressions of Nordheimer's. The House of Nordheimer has earned the gratitude of the trade at large for the move it has made. The building is a distinguished and artistic addition to the city's architecture. With all its sumptuousness the effect is reserved and business-like, and although it is new it seems to possess a settled feeling of traditional solidity that one has come to associate with the House.

It has the finish and style of "Fifth Avenue"—there is nothing in the world to excel Fifth Avenue. It was erected in war time and did its bit in stemming the general depression which followed the outbreak of the war when work on so many other structures was dropped.

There is a moral in all this (we heard Billy Sunday the other day and insist upon mixing morals with everything we write now). The House of Nordheimer has always done business in high-grade goods with reputations behind them. They have entered almost exclusively for high-class discerning trade. That is the moral—there must be money in building your business around a high-grade piano. Think it over, gentle reader.

The editor is pulling at my coat and whispering "time's up." I think he wants to get away to howl.

All right Ed, I'll finish.

My impressions of Nordheimer's—delightful.

C. C. SLACK OF RAPER'S STAFF, OTTAWA, ENLISTS.

Another of the employees of the John Raper Piano Company has given up a lucrative position to join an overseas regiment to fight and uphold the traditions of the British Empire. Mr. C. C. Slack, who has been head tuner for this piano firm for a considerable time, having enlisted with the 32nd Canadian Field Artillery, and leaves with the good wishes of all his fellow employees, with whom he was a great favorite. Before leaving he was presented by the staff of the John Raper Piano Company with a handsome dressing case as a token of their appreciation of his unselfish act, while Mr. and Mrs. Raper presented him with a valuable wrist watch bracelet. Mr. Slack's family will be well represented in the firing line, his other brothers having also enlisted.



"NOTE THE NOTES"

This is the trade-mark music lovers are looking for—and asking for. Are you benefiting by its display?



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

Columbia Graphophone Company
365 Sorauren Ave., Toronto



The Passing of the Old Music Store

A Play in One Act, a Prologue and an Epilogue

Written for Canadian Music Trades Journal by Bax

PROLOGUE, (before the curtain), (to be spoken by the author).

"Somewhere on King Street" there once stood a music store exclusive in its old fashioned dignity, dustily aristocratic, looking with a patronizing eye upon the vulgar improvements that men were making all round it.

Skyscrapers rose with all the hideous clamor of labor saving, ear splitting devices. Buildings crumbled like good resolutions and other stores lowered their colors and sought their places in the sun with the mob on Yonge Street.

The Old Music Store remained content in its solidity,—its imperturbable, traditional dignity, and years went on and decade melted into decade and clerks that were young became old, and clerks that were old sold their last piece of music and lay down for the long rest.

AND THEN,—a rumor, a persistent, vicious rumor that would not be drowned, entered the door of the Old Music Store,—it grinned from behind the pillars,—it mocked the store from every crevice and aperture,—it whispered in ghoulish glee, "your day is done. You are obsolete. Already your successor is showing his head above the scantling on Yonge Street!"

And the poor Old Music store heaved a long sigh and died of a broken heart.

THE PLAY.

"A Day in the Old Music Store."

Time—Anytime.

Cast—wait and see.

Place—interior of store.

Curtain rises showing two clerks picking out orders, etc.

Enter large woman, loudly dressed.

1st Clerk—"Good morning, madam."

Large Woman—"Good morning. Have you that song too tiddlee tum tum tee tee tum?"

1st Clerk, (inclining a patient ear)—"That seems very familiar. What is the name of the song?"

Large Woman—"Oh Mercy! How can I remember that? It goes too tiddlee tum—"

1st Clerk—"Who is it by?"

Large Woman—"Good gracious, how do I know? It goes too tiddle—"

1st Clerk—"I am very sorry madame, I cannot get it for you without the name."

Large Woman (indignantly)—"It seems very strange that one can't get what one wants when one wants it."

(Large Woman gives Clerk a stony glare and exits).

(1st Clerk sighs and proceeds to chew the end of reflection).

(Enter Mr. Springhurst, the ancient and time-honored musical and dramatic critic of The Glib).

Mr. Springhurst—"Good morning."

Clerks—"Good morning, Mr. Springhurst. (They go on working, as Mr. S. knows far too much about music to buy any).

(Enter Mr. Swank, the well known tenor).

Mr. Swank (speaking with lamblike richness of tone)—"Good morning, boys."

Clerks—"Good morning, Mr. Swank" (they watch him out of the corner of their eyes, he sometimes buys music).

Mr. Swank—"Good morning, Mr. Springhurst. How are you? (This is said very cordially, as he never knows when Mr. Springhurst might have occasion to write him up).

Mr. Springhurst (who thinks all musicians are fools and tenors, damn fools)—"Good morning."

Mr. Swank—"I had great success last night at Cook's Corners. Had four encores (he hopes that Mr. Springhurst will chronicle this in his Saturday column).

(Mr. Springhurst, who is trying to debate with himself whether to have a whiskey and soda at that moment or wait until luncheon, stares abstractedly into the distance).

Mr. Swank (rather discomfited and endeavoring to give the impression that he was talking to clerks all the time)—"Yes, boys. Some success. They re-engaged me for the first Red Cross concert to be given when the war is over."

2nd Clerk (leans over in a confidential way and stops work. It doesn't take much to stop the 2nd Clerk from working)—"That's splendid, Mr. Swank. I'm very glad to hear it."

(Enter charming society young lady, with one of those aristocratic faces that once seen one never remembers).

Young Lady (with an entrancing gurgle)—"Would you please give me 'A kiss t'is all I ask?'"

(Dramatic critic blows nose violently).

(Mr. Swank fans himself).

(2nd Clerk swallows hard).

1st Clerk—"I am sorry, we don't handle very much popular music. That is not in stock."

Young Lady (who has just graduated from Have-a-girl College)—"Oh slush! Where can I get the beastly thing?"

"Have you tried Bill's or Musquosh's? They might have it."

Young Lady—"Oh, alright (sees Mr. Swank). Oh, Good morning, Mr. Swank. Say, take it from me that was some solo you warbled in church last Sunday. When you aeroplaned up to that high note it just made my toes curl up."

(Mr. Springhurst decides to have whiskey and soda at once and exits).

Mr. Swank—"So long, boys."

Clerks—"Good morning, Mr. Swank."

(Exit young lady and Mr. Swank).

2nd Clerk—"Can Swank sing?"

1st Clerk—"H—I no."

(Several customers enter and exit after making purchases. They belong to a class that is not yet extinct, though dwindling fast—the customers who know what they want).

Curtain falls after the manner of David Belasco, for three minutes, to indicate a lapse of two hours for lunch.

Curtain rises, showing two clerks much refreshed. 1st Clerk gazes out of window with a wistful look. 2nd Clerk puffs a surreptitious pipe from behind a pillar.

2nd Clerk—"This is a funny business, isn't it?"

1st Clerk—"Youbetherlife."

2nd Clerk—"Long hours, and you need the patience of Job."

1st Clerk—"Nobody knows what they want, and when you do get it for them they think it's something else."

2nd Clerk—"Or else they think it is and take it home and find it wasn't."

1st Clerk—"It never is."

2nd Clerk—"No chance."

(They resume task of picking out mail orders. The above dialogue may seem obscure to the lay mind, but it is typical after-lunch philosophy of music salesmen).

(Enter disreputable looking "drunk" with rumpled hair and bleary eyes and a reminiscent breath. He sways unsteadily, but something in his manner indicates that he has seen better days. He is tall and dark. His whole bearing is a cross between the whimsical absurdity of Don Quixote and the blustering bravado of Cyrano de Bergerac).

Inebriate, (speaking with that deep and sonorous resonance that can only be acquired from constant application of undiluted whiskey on the vocal cords)—
"Bon Jour, fellow Romans."

(Clerks glance up, but make no answer).

Inebriate (staggering towards counter)—"Do you know? I did a funny thing this morning,—I came away from my abode this morning and in my hurry (twelve bank presidents were waiting to see me, you know) I ha ha I left my worldly wealth upon my dresser. In short, gentlemen, you see me—without funds).

(He watches clerks stealthily, but they express no emotion).

Inebriate—"Supposing I should say I want a loan of half a dollar until 12.30 noon on Friday. What would you say, gentlemen? Half a dollar, fifty cents until Friday at 12.30 noon? How are chances, gentlemen?"

1st Clerk—"Very poor."

2nd Clerk—"Dam bad."

Inebriate—"Come, gentlemen, I am not a beggar. A loan is legitimate business I believe? Till twelve-thirty noon, on Friday, and if you should not be paid may I be infernally 'straffed.'" (Clerks remain silent).

Inebriate—"I see, financial stringency all round. Very good—then as a particular favor to you, gentlemen, shall we say twenty-five cents, payable at 11.45 on Wednesday?"

(Clerks pay no attention).

Inebriate (turning away)—"The idol of a nation, begging alms of strangers" (staggers over to piano, and swaying unsteadily on the stool sings a few bars of Mendelssohn's immortal solo, "It is enough, O Lord, now take away my life." His voice is rough, but some of his tones possess real nobility. He is one of the countless derelicts that follow in the wake of the great passion—music. No art is so ennobling and none so fraught with danger. Music makes gods of some men, fools of others, and wrecks of the rest).

(Enter Eñolio Spitouski, the noted Bohemian Violinist and Frazz Gerhard, the famous Russian Pianist. All European artists in Canada have become either Bohemian or Russian artists since the war).

Spitouski—"Haf you Rosenbaum's concerto got in D major for orchestra and violin, yes?"

1st Clerk—"No,—we—"

Gerhardt—"Zis auvul Guntry,—noddings but rag-time, rodden ragtime."

1st Clerk—"There is so little demand for concertos it would not pay us,—"

Spitouski—"Pay? pay? Always zee same, money, money, money."

Gerhardt—"Dey only know dat moosic is goot ven dey pay too much for it."

And zen zey dunno."

(Enter English Church Curate).

Curate—"Please give me "Somewhere a voice is calling" in A flat."

Inebriate (aside)—"Probably the janitor."

2nd Clerk—"Thirty-five cents, please."

Curate—"Oh, thank you so much." (Exit).

Spitouski—"Zey calls dot moosic."

Gerhardt—"Some vere a voice is galling, Himmel!"

Spitouski—"Auvul."

Gerhardt—"Rodden."

(This is a fair sample of artistic criticism as supplied by the European artists who do us the honor to dwell in our midst. There are one or two English artists not much more courteous, but for real, unadulterated, intolerance listen to the imported European artist. He will never be satisfied until he has reduced musical criticism about local affairs to two words,—auvul—rodden).

Inebriate (who has listened attentively, snorts with disgust)—"Hold on, my friends."

Spitouski—"Ser."

Gerhardt—"You haf no zee honair of our acquaintance I tink?"

Inebriate—"Nor do I desire it."

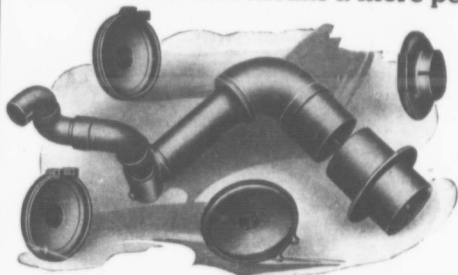
Spitouski—"Ser, I am insulted."

Inebriate—"Impossible."

Gerhardt—"You iss drunk already."

Inebriate—"If I were sober, would I waste time talking to you?"

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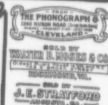
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SAMPLES and PRICES furnished on request.

Gerhardt—"I will not disgust mine ears mit listening."

Inebriate—"Hold on a minute, I don't desire your company any more than you wish mine. I'm drunk, I know,—if I did not drink the curse of memory would make me madder than I am to-day. You don't know me, but I've heard you in Berlin, Vienna, Paris, everywhere. You didn't strut then like you do here,—you were cafe players, and mighty glad to hold your jobs, but since you're here you have become great artists,—"

Gerhardt—"Who are you, dot dares,—"

"I am" (places a hand on each of their shoulders and whispers).

Spitouski—"Not Granville W——?"

Gerhardt—"Ze famous orch——"

Inebriate—"Be silent. No one here knows who I am."

Gerhardt—"I belief you not."

Inebriate—"Believe me or not, but all you fellows left behind you in Europe was a past, I left a future. God! when I was a kid I wrote stuff that Rosenbaum could never touch. I wrote it in England and for England—and that's what makes me stop you, my friends, when you say we English have no feeling, no emotion. Everybody can't be a dancing dervish like Spitouski here, and the tears that never reach the eyes are deeper and more tragic than yours that slobber down your cheeks like water from a tap that's lost its washer,—"

1st Clerk—"Here, here, this won't do."

Gerhardt—"I am disgust."

Inebriate (paying no attention to either)—"No temperament? No blood? You fool, my only son is in the trenches, and what for? For England. I am here, unknown to any one; they think I'm dead in London, why? For England. She made me great, she shall not see my shame. Some day you'll know that what England means to us is too deep for words, too deep for tears."

(Stands for a moment, then turns slowly away, a great look of suffering on his face).

Spitouski—"Zis man iss mad."

Gerhardt—"I go."

Spitouski—"Me too as well."

(Exit Spitouski and Gerhardt).

1st Clerk—"I say."

(Inebriate staggers over to counter).

1st Clerk—"Here's that fifty cents you asked for." (Inebriate looks at coin, holds it in his hand and slowly shakes his head).

1st Clerk—"Why not?"

Inebriate—"I cannot pay it back. I lied before."

1st Clerk—"It doesn't matter, take it any way."

2nd Clerk (who is strong on temperance)—"What will you do with the money?"

Inebriate—"I'll drink it—all."

(Inebriate puts money in pocket, starts for door, sees piano, sits down at it and slowly plays a few bars of "It is enough, O Lord, now take away my life"—rises from the stool and staggers to door and exits).

2nd Clerk—"What did you give it to him for?"

1st Clerk—"I've been waiting for years for someone to hand it to those two muts."

(Enter Mr. Bull, the well known baritone).

Mr. Bull—"You might let me have a copy of "Drink to me only with thine eyes."

1st Clerk—"Yes, sir."

Store resumes normal aspect.

CURTAIN.

CURTAIN.

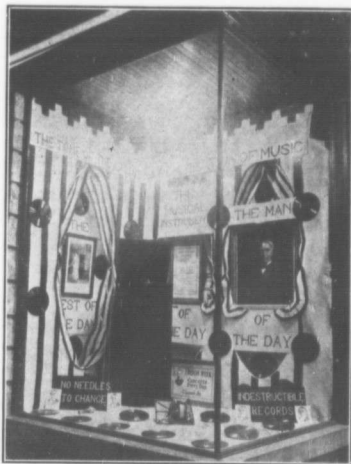
Epilogue, (by the author, if he has the courage to appear).

The Old Music Store has gone. It served Toronto when it was little more than a village, it served Toronto when an overgrown town, it served Toronto when it grew to be a metropolis. It has been the scene of much that was droll and much that was sad. It has watched big ambitions crumble, and has seen fame descend on those who barely asked for it. It's life drama is over.

Some Christmas night when the fire is roaring in the grate, go out and watch the sparks as they leap from the chimney into the blackness. Watch the direction they fly, then follow them into the darkness and into the fog, and perhaps amongst the ghosts of the old stage coaches and family gigs, you will find the ghost of the Old Music Store.

WINDOW DISPLAY CONTEST.

Gourlay, Winter & Leeming, Ltd., Toronto, were awarded first prize in the window display contest that was a feature of Edison week. The other three prize winners were S. Jessop of Sudbury, A. MacLean, Haileybury and Layton Bros., Montreal. Some twenty firms



2nd Prize Window, by S. Jessop, Sudbury.

entered the contest, but five or six neglected to have their windows photographed. The judges of the contest were W. C. R. Harris of the Toronto Star, E. B. Burns of the Robert Simpson Co's window trimming department, and A. J. Denne of the J. Walter Thompson Advertising Agency.

The prizes were awarded on artistic and attractive display and the number of selling points brought out.

"Sphinx Valse," by Francis Popy, is being played by orchestras all over the continent and looks like a big thing for this season. (Chappell & Co., publishers).

Maester - Touch Player Piano Action is Best for Durability, and is Not Affected by Climatic Conditions.

If someone were to ask you how many air channels there are in the average Player Piano, would you know—would you have the slightest idea? Well, we will tell you how many there are in the Maester-Touch Player action—1,200. Just think of it, 1,200 air channels in a Player Piano. Imagine the opportunities for an escape-ment of air; for leakage through these air channels if they are not properly reinforced.

The Williams Piano Co. of Oshawa, who manufacture the Maester-Touch Player action, found only in New Scale Williams pianos, have a secret process of enamelling every one of these air channels in the action in such a way that it assures its being positively air-tight, so that there is not the slightest opportunity for leakage from even one of these 1,200 air channels.

Chords can be struck by an easy, short, sharp stroke of either foot just as they open into the tracker bar perforations, accenting them in the same manner as though the human hand had descended upon them, and yet all the other notes and chords will be played in their normal softness.

Chords can be struck by either foot and accented in the same manner without making any change in the volume of tone coming from any of the other chords or notes, all of which shows the wonderful range of human expression that the Maester-Touch Player Piano is capable of.

Did you ever know of a piece of wood getting rusty or corroding—no, neither have we. Wood cannot corrode or rust, we all know that. Then think of what an advantage it is to have a player action made of material that cannot be affected by climatic conditions. You will say that the wood will shrink—ah, that is very true, so it will, but the manufacturers of the Maester-Touch action anticipated a certain shrinkage and

allowed for 1-32 part of an inch to shrink, and this player action to be just as air-tight or leak-proof as ever. The average piano dealer has not had the time or opportunity to properly study the mechanism of a player piano sufficiently to appreciate the value of having an action constructed in such a way that it will not be a constant source of trouble through changes in the weather.

Any dealers in Canada interested in this Maester-Touch Player Action can write to the Williams Piano Co., Ltd., of Oshawa, and full particulars will gladly be given them by this firm.

Mr. Arthur Friedheim, the world famous Russian pianist and authorized Liszt interpreter, has to say of this exclusive Maester-Touch action in the New Scale Williams Player Piano:

My Dear Mr. Bull:

I could not believe that a player piano could be so flexible in pedal control as to give the dynamics and theme accenting results that you have shown me you can secure with your player piano.

Your demonstration of accents with "Rive-Kings" and "Gems of Scotland," when you accent by either foot, any note or chord you desire, while all the other notes or chords are played in their normal softness regardless of their proximity to the notes accented, proves that it is possible for the pedal of a player piano to strike the notes in the same manner as the human hand, which is altogether different from the mechanical use of the pedals for the purpose of creating vacuum only. It is wonderful to me that you have made such an advance on the player pianos.

Your Maester-Touch is another great achievement.

Yours sincerely,
ARTHUR FRIEDHEIM.

(Advt.)

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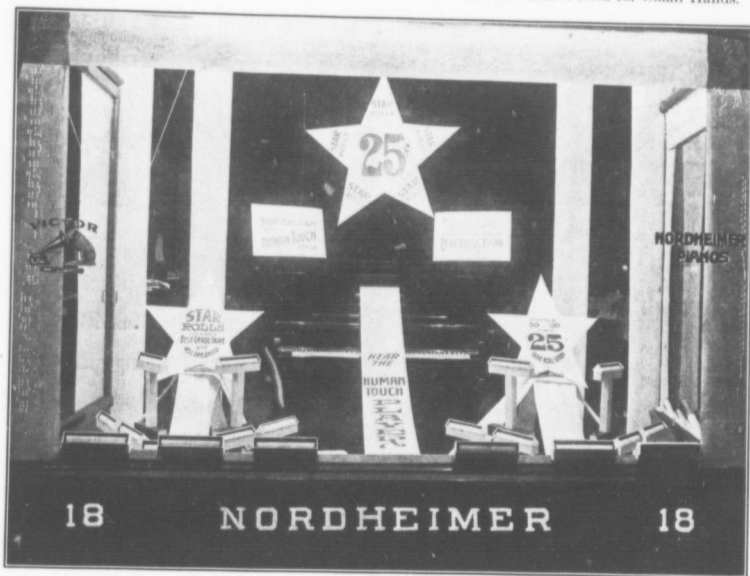
30950. "King George's Men." Words by Joan Blewett. Music by Isabel Rutter.
30954. "Our Boys at the Front." Words and Music by James C. Chaffer. Vancouver.
30955. "Our Gallant 36th March." Op. 20. By Angelo Fassio. (Musique). J. E. Belair, Montreal.
30956. "The Girl who is Yours While You are Away." Words by S. G. Smith. Music by Jack Elouall.
30960. "Only a Button from My Dear Lad's Coat." Words by Craigie Bell. Music by Jack Elouall.
30967. "And that's How We Love in Old Ireland." Words by Amy Clark. Music by Henry T. Marshall.
30968. "Tinkle Bell." Waltz. By E. M. Rosner.
30969. "In the Valley of the Sids." Words by Dave Radford. Music by Richard A. Whiting.
30970. "Souvenir Waltzes." By E. M. Rosner.
30971. "You're Just Homesick, that's All." Words by D. A. Esrom. Music by Theodore Morse.
30972. "When I Found You." Waltz Song. Words and Music by Anita Owen.
30984. "Somewhere in France." Words by Arthur Wimperis. Music by Herbert Ivey. Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
30985. "Archie's in the Flying Corps." Words and Music by J. C. Featherstonhaugh, Toronto, Ont.

Comedy by Jean Briquet and Adolf Philipp. Compiled and arranged by J. Bodewalt Lampe.
31027. "Tipperary Tommy." Words by Irene Humble. Music by Charles E. Bodley. Whaley, Royce & Company, Limited, Toronto.
31033. "King George You Can Count on Me." Words by F. W. E. Bartholomew. Music by Cecil Birkett, Ottawa.

EDUCATIONAL WORKS.

The Anglo-Canadian Music Co. are introducing an English printed Enoch & Sons edition, embracing such celebrated works as Kohler's Practical Piano Method, Abt's Celebrated Vocal Tutor and others. The general appearance of the editions is very attractive and will appeal to the musical profession. Bellairs' Pianoforte Primer, issued by this house, is an all British method which by sterling merit is becoming more widely used all the time.

A noteworthy addition to Enoch & Son's educational series of elementary pianoforte music is Dr. Bellairs' suite of "Six Melodious Pieces for Small Hands." Here



Window display of Otto Higel "Star Rolls" by Nordheimer's, Hamilton.

30987. "Arbitration." March Two-Step. By Abe Losh.
30988. "Vesper Chimes." Reverser Transcription. By Harry J. Lincoln.
30998. "Smiling Girl." Words by Will Knight. Music by Adolf Dorenwend, Toronto, Ont.
30999. "The Reason Why." Words and Music by Alison Roberts.
31000. "O England, Mother of Us All." Music by J. H. Long, M.A., L.L.B.
31009. "You Bear Just You." Words by Katherine Smith. Music by N. Fraser Allan. Empire Music & Travel Club, Limited, Toronto, Ont.
31010. "Fight or Pay." By W. G. Knight, Calgary.
31011. "Canada's Grenadier Guards." Words and Music by William G. Lambert, Montreal.
31015. "There's Only One Mary in Maryland." Words by Gen. J. Moriarty. Music by Richard Whiting.
31016. "Kentucky Sal." Lyric by Will Mar. Music by Grace Lo Boy.
31017. "I Want You, Just You." Words by Lou Klein. Music by Herman Paley.
31018. "Kangaroo Hop." Fox Trot. By Melville Morris.
31019. "Beryl Valse." By Frank H. Grey.
31020. "Two is Company." Waltzes. From the French Musical

we have some extremely useful lessons, eminently adapted to their special purpose and rendered all the more valuable on account of their general attractiveness. Songs of more than usual selling qualities issued by this firm are "Pluck this Little Flower," by Landon Ronald, and "Little Red House on the Hill," by Edmund La Touche, both of which have already been received with marked favour by the musical public.

At the Brotherhood Concert, held on November 25th, in West End Methodist Church, Montreal, Mr. Chas. Reed sang "Off to Fight the Germans," accompanied by the composer, Mr. Philip E. Layton, of Layton Bros.

SECURING BUSINESS IN SOUTH AFRICA, AUSTRALIA AND WEST INDIES.

That the Canadian made piano is suited to the requirements of the export trade is proven by the orders which the Williams Piano Company, of Oshawa, Ont., have received since September.

Besides a carload shipment to South Africa, this Company report shipments to Australia and the West Indies.

NEW DICTATING MACHINE COMPANY.

Edison's latest commercial invention, the "Telescribe," through which telephone conversations are recorded verbatim for future reference and confirmation, will be sold in Toronto, through the Dictating Machine Company, in the Lumsden Building.

This company, just recently organized, is in charge of Mr. Harry C. Record, formerly with the R. S. Williams & Sons Company, Limited, dictating machine department.

The Dictating Machine Company has taken over the agency of the Edison Dictating Machine, which the R. S. Williams & Sons Company formerly had. This, together with the Telescribe, will form the nucleus of this company's business, and will be handled directly under the supervision of the Edison Company.

CECILIAN CO. HANDLE THE SONORA.

The Cecilian Co., Ltd., Toronto, of which firm Mr. J. E. Hoare is the president, are featuring the Sonora phonograph at their retail warehouses. Messrs. I. Montagnes & Co., who have the Canadian agency of this line, report splendid success in opening up agencies, and the business handled has exceeded their estimates. The Sonora is in a number of styles, and at a range of prices that appeals to the dealer. It plays any disc record, needle, diamond or sapphire. The Cecilian Co. are strongly featuring the Sonora in local newspaper advertising.

SIX CARLOADS IN ONE MONTH.

The Williams Piano Co., Ltd., of Oshawa, Ont., report a big and increasing demand for their pianos and player pianos during the past month.

Mr. F. Bull, the president of the Company said, "Our continued heavy increase in the output over last year's business is indeed gratifying, and shows that business conditions in Canada are rapidly improving. Besides our regular business we have shipped six carloads in the last 30 days."

MENDELSSOHN LINES IN DEMAND.

So greatly has the improved conditions in the piano trade affected the Mendelssohn Piano Co., of Toronto, that they are working overtime. Mr. Henry Durke, proprietor of this firm, stated that while they would do their utmost to fill all orders promptly, they had been caught with a shortage of finished instruments, hence the necessity of working nights. The local trade is also confronted with a scarcity of help, the ranks of skilled labor having been depleted because of men enlisting,

and because of finding employment in other lines, particularly munition plants.

NORDHEIMER VICE-PRESIDENT VISITS EAST.

Pessimists Not Met With In Maritimes.

Mr. E. C. Scythes, vice-president and general manager of the Nordheimer Piano & Music Co., Ltd., has returned to his headquarters in Toronto from a visit to the Maritime Provinces. Asked by the Journal if the eastern dealers were optimistic he said, "I did not come in contact with any pessimists. The dealers in that part of the country are more conservative than in the West but report a steadily improving business with a good proportion of cash."

Mr. Scythes was in Halifax when the Australian cruiser, the "Melbourne," was in the harbor and this representative of Britain's prowess on the seas created a great deal of interest during her stay in Halifax waters. The building of the railway terminals in Halifax Mr. Scythes referred to as an enterprise of great importance to Eastern interests. The lumbering industry for which New Brunswick is noted had suffered by the conditions and this in turn affected trading but the movement is toward improvement.

On his return trip Mr. Scythes visited Montreal and Ottawa and was well pleased with local conditions in these centres.

NEWS NOTES.

Mr. David Allan of the Bell Piano & Organ Co., Ltd., Guelph, is on a business trip to Western Canada.

Mr. W. Barton has opened up in pianos and talking machines at Fernie, B.C., where he is well known, and has a connection that should assure the success of his venture.

Mr. Wm. Thorpe of New York, president Canadian Vitaphone Co., Ltd., Toronto, visited that firm recently in connection with the use of electric motors in their product.

Mr. E. J. Bryson, of the Bestphone Co., Toronto, made a hurried visit to New York to rush along shipments of the "Bestphone," which dealers are ordering by telegram.

Mr. E. A. Gervais of Gervais and Hutchins, Montreal, was among the month's trade visitors to Toronto. Mr. Gervais has the Montreal agencies for Mendelssohn and Cecilian lines.

On the occasion of their enlisting for overseas service, A. J. Jeffries and C. J. Marshall, employees of the action room of the Otto Higel Co., Ltd., Toronto, were presented with wrist watches.

The assignment of Chas. Carter, music dealer, Stratford, Ont., is announced. A meeting of creditors was called for Dec. 14 at Stratford by the assignee, Mr. John Stevenson, a local business man.

The various members of the selling staff at the Gerhard Heintzman salesrooms, Toronto, are jubilant over the improvement in trade. The returns are more like what was considered normal business a couple of years ago. All the local firms are giving only cheerful reports of business, the music trades showing quite extensively in the public's Christmas giving.

The marriage of Miss Jean Orme, daughter of Mr. and Mrs. Matthew Orme, Ottawa, to Mr. Lawrence Ramsay Brown, son of Mrs. R. Brown, took place quietly at the residence of the bride's parents, Ottawa, on Wednesday, December 1.

A brother of Mr. D. M. Best, hammer and string manufacturer of Toronto, died recently at Collingwood, where he was an old and highly esteemed resident. He had lived retired for some years. His death was the result of heart trouble.

Mr. Tretheway, manager of the Heintzman & Co. branch at Stratford, has resigned to accept a commission in the new regiment being formed in the county of Perth. Mr. Tretheway's military training was gained in the English army, in which he was an officer.

Mr. G. Bridges, for twelve years with the Bell Piano & Organ Co., Ltd., Toronto, has severed his connection with that firm, and has joined the Mason & Risch selling force. Mr. Bridges has many business and social friends whose good wishes follow him in his new connection.

Martin-Orme pianos and players are now being featured by the R. S. Williams & Sons Co., Ltd., at Toronto. Some time ago they added these lines to their leaders at the Hamilton branch, and were so well pleased with them that they decided to take over the Toronto agency also.

The Wright Piano Co., Ltd., have opened up handsome retail salesrooms at Strathroy, Ont. In addition to their own pianos and players, they are featuring Columbia and Edison lines and sewing machines. "Our business is keeping up as good as ever, and we are just at a loss to know how to get out all the Christmas orders," report this firm.

The destruction by fire of the Gold Medal Furniture Mfg. Co.'s factory in Toronto, resulted in considerable inconvenience to the Columbia Graphophone Co., and probable delay in some shipments. The Gold Medal firm manufactured several lines of cabinets for the Columbia firm, and large quantities of these in various stages of manufacture were destroyed.

Mr. W. Bohne, proprietor of the Toronto hammer and string manufacturing firm bearing his name, visited New York recently. While not yet experiencing any shortage of hammer felts or music wire, Mr. Bohne is taking precautions against being unable to turn out goods for the want of materials. In the meantime the factory is working overtime, with a full complement of men.

D. M. Best & Co., Toronto, report November the best month in their history. Our great problem now," said Mr. Best, "is the continually advancing cost of materials and the difficulty of securing felts and music wire." The scarcity of men in England and the demands of the Government, have seriously interfered with the hammer felt output.

"November has fortunately turned out to be one of the best months of our business career, having been exceeded only by one or two very exceptional months in the past," reports Frank Stanley of Toronto. "The trade outlook seems to be very much improved, and not alone in new business, but in collections on accounts, which show very marked improvement. I hope this means the turn of the tide in the way of business."

When Mr. F. T. Quirk, manager of Sterling Actions & Keys, Ltd., Toronto, admits that business is good, it means that and more. For some weeks the plant has been running on Saturday afternoons, a condition that is pleasing in contrast to that prevailing for many months. The supply man's greatest worry is to get materials, reports Mr. Quirk, who is still regretting the loss of a case of ivory that went down with the "Hesperian," and another one that careless stevedores let drop into the St. Lawrence River.

In their "Last Call for Christmas Orders," the Music Supply Co., of Toronto, state to their dealers that they "can sell all the Columbia Grafonolas and records that the factory can supply between now and the New Year." The present position of this firm in a measure typifies the progress of the talking machine trade. When they started business it was hard work to get business enough to encourage them. Now their chief source of worry is to get goods enough to go around so that their customers may have some. To fill all orders this year is impossible.

An electric buzzer or bell in combination with a code is a very convenient means for the head of an organization or department to summon his assistants to his desk or office, but some times it works too well. Mr. T. A. Birdsall of the R. S. Williams & Sons Co., Ltd., Toronto, was demonstrating the efficiency of his buzzer system to a visitor. His series of short dashes, long dashes and combinations were very interesting to both. Suddenly they looked up and found a string of salesmen and stenographers reaching from the salesmanager's desk to the quarters of the salesmen in the rear, and they were naturally quite agitated over the collective and peremptory summons.

THE SEVEN POINT PIANO.

A Toronto barber located in the east end of the city recently bought a piano. The representative of a rival house on whose prospect list the barber's name also appeared dropped in to see him a day or two after the piano was installed. "Not interested any more," confessed the barber when the "piano talk" commenced. "I've bought a piano."

"Oh, is that so?" said the piano man, trying not to show his disappointment. "What did you get?"

"Come and have a look," proudly invited the barber as he led the way into his living rooms. The piano man looked at the rival make with evident disfavor. "Yes," he said, "you can call it a piano all right and I suppose it will suit if you're satisfied with a five point instrument." This was a new one to the barber and he looked his surprise. "Now our piano," continued the piano man is a seven point instrument against that one of five."

"What do you mean by seven points?" interrogated the mystified hair cutter.

"Well, I could hardly explain it in a way that you could understand," replied the seven-point salesman. "It's a technical term that those of us in the piano trade use but you would hardly understand it."

The barber let it go at that but pondered over this point at his business the rest of the day. When he had closed up his shop for the night he made his way

over to a friend of his on the next street, who was also thinking of buying a piano. He related his experience to his friend and asked him what he thought about it. His friend had never heard of it before "but," said he with great confidence, "Polly can put us wise on this point business. I'll call her up."

Polly is the stenographer in the offices of a chewing gum factory and plays the piano unusually well. Likewise she has a very agile brain. So when over the phone she heard a familiar voice asking an explanation of a seven-point piano she naturally thought she was being joked. "I don't know," she answered. "You better ring up the Sterling Gum Co. and ask them."

To those not interested in chewing gum or gum chewing it might be explained that the gum firm mentioned advertise six of the points in their gum but are letting the public guess what the seventh point is.

A NEW LONSDALE.

The accompanying illustration shows the newest addition to the lines of the Lonsdale Piano Co., Toronto. This is a four foot six inch instrument finished in fumed oak, or it may be had in any other desired finish. It embraces the same general principles of construction and standard of materials and work as the other Lonsdale styles.

In less than eight months this firm have exceeded the quantity that they estimated would be a satisfactory out-



A new Lonsdale Player Design.

put for the first twelve months. Mr. Robert Johnson, who looks after the marketing of Lonsdale lines, is well pleased with their success to date, as are his partners, Mr. Mortlock and Mr. Pye, both practical men of many years' experience and with favorable reputations in piano manufacturing circles. Mr. Pye has made a specialty of the player piano since the first appearance in Canada of the outside player, so it is quite natural that the Lonsdale line included players from the commencement.

It is understood that the necks of all violins made by the old masters were shorter than those demanded in modern instruments. The difference ranged from about one-eighth to one-quarter of an inch. The old instruments now in use have been refitted with necks measuring the standard length.

BUSINESS IS MUCH BETTER.

More Favorable Conditions Helps Music Industries—Public Confidence Returning—Dealers with Small Stocks—Ordering by Wire—Delivering by Express—Skilled Labor Scarce.

IN this, the last issue of the Journal for 1915, it is pleasing to be able to chronicle a decided improvement in business. In the early autumn the most optimistic in the trade voiced expressions of hope and encouragement with misgiving. They predicted an early improvement in business, with many mental reservations. Even the optimists were scarcely prepared for the sudden activity of the month and which—by no means a boom—is in delightful contrast with the sluggish demand and scarcity of cash at the beginning of the year, and on through the first nine months of it. Comparison with a year ago makes the present appear quite lively indeed.

The natural wealth in the largest and best crops in the country's history, and the more artificial wealth resulting from the millions being expended for war munitions, have injected life into general business. Added to the millions of dollars that the crops will circulate, as well as because of them the great buying public is getting back its old time confidence. Music dealers in country districts report good success in persuading farmers to part with enough money to buy pianos and talking machines, which they can readily afford to give their families. The masses have had money all along. Now they have more of it, along with confidence in the present and future of the country and their own security.

The scantiness of piano stocks in the hands of dealers all over the country has contributed to make a sudden demand immediately noticeable. For many months dealers have bought very sparingly, and they listened to the usual admonition to order early with less responsiveness than ever, but now they are wiring for pianos and having them delivered by express. The piano, the player, the talking machine and other musical instruments usually embraced by the term "small goods," are taking a large part in more sane Christmas gift giving.

With very few exceptions the piano manufacturers have less stock ready for quick delivery than is usual at this season. They received no encouragement to stock up, and as a result many factory organizations were gradually reduced. As men left to enlist or to make war munitions their places were not filled, and the result is a dearth of skilled men quickly available for piano and supply manufacture.

The way in which the music industries have stood up to the strain of the last two years is a wonderful testimony to the resourcefulness, strength and business tenacity of those who have made these industries what they are. The music trades of Canada need take second place to no other line for ability to meet a crisis.

So conservative an institution as the Bank of Montreal, through its president, H. V. Meredith, in his annual address exhales a confident optimism. In this address he said in part: "The most encouraging feature of the year, however, from a trade and finance standpoint, has been the bountiful harvest of the North-

west, where a greatly increased area under cultivation has given the highest average yield in the history of the country. It is estimated that the grain crop of Manitoba, Saskatchewan and Alberta has a market value to the producers of approximately four hundred million dollars, in the use of which we may anticipate not only the liquidation of much indebtedness, but the stimulation of current trade.

"These truly remarkable results will, I think, have the effect of attracting the tide of emigration to our shores when the world is again at peace.

"In the older provinces, the harvest has been rather better than the average.

"Farming, the backbone of the country, is prosperous.

country has been fortunate to have come through a period of general financial upheaval with its needs fully provided for and with the strength and soundness of its credit unimpaired.

"The restoration of a favorable balance in our foreign trade is a factor of supreme importance at the present time, as it enables us to conserve our gold supplies and to curtail our borrowings abroad to some extent. As you are aware, the balance of foreign trade against Canada, has been quite large for several years past, due principally to the ease with which we were able to borrow in the London market. Now that this avenue is closed, we have been compelled to curtail imports and increase exports in order to meet interest obligations and maintain our credit. How successfully we are meet-



1st Prize Window in Edison Contest, by Gourlay, Winter & Leeming, Ltd., Toronto.

"There is a greater demand for the products of the mines, at higher prices.

"From the Atlantic to the Pacific good fisheries are reported, also at enhanced prices.

"The lumber business generally throughout Canada, though suffering from inability to obtain tonnage to market the cut, shows some improvement.

"The textile and allied industries are at the moment well employed, while the Steel Companies and those engaged in the manufacture of munitions of war are fully occupied.

"In the wholesale trade, stocks of merchandise had become depleted, and necessary replenishing and better demand have stimulated business.

"The financial position of the Dominion Government has been recently so clearly defined by the Minister of Finance that I refer to it now only to state that the

ing the situation a few figures will show: In the seven months ending October 31st, 1913, the value of exports of Canadian products was \$245,550,000, and in the same period of 1914 was \$226,757,000; while this year in these seven months we have exported Canadian products of the value of \$326,430,000, or \$100,000,000 more than last year, and the great crop surplus has still to go forward.

SOMEWHERE IN FRANCE.

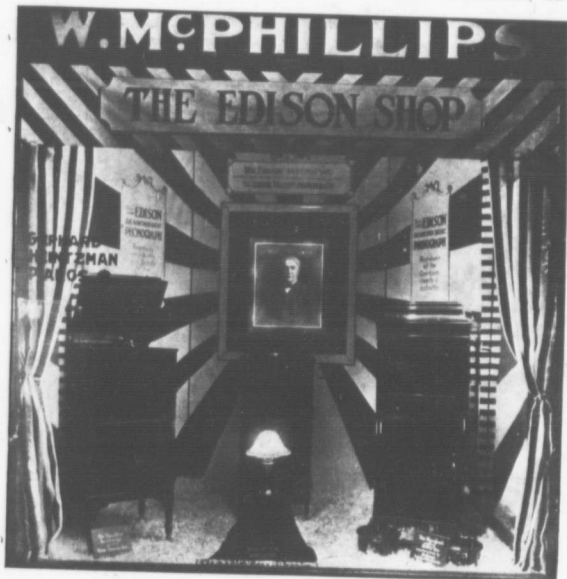
"Somewhere in France," the new song by Herbert Ivey, is one of the best patriotic songs that has been received from the old country. It is predicted the chorus of this song will soon be played, sung and whistled all over Canada, as it has all the elements of popularity. "Somewhere in France" has since been issued as a piano solo and makes a splendid patrol. Anglo-Canadian Music Co. are the selling agents in Canada.

POSTAGE ON PARCELS FOR SOLDIERS.

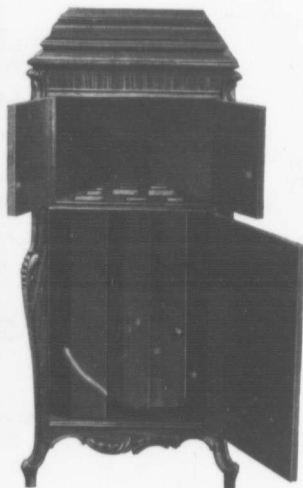
The Postmaster General of Canada, has effected an arrangement with the British Government whereby parcels from Canada for Canadian soldiers in France and Flanders will be carried at the same rate of postage as applies to parcels from the United Kingdom for the Expeditionary Forces on the Continent; that is, for parcels weighing up to three pounds..... 24c.
 For parcels weighing over three pounds, and not more than seven pounds 32c.
 For parcels weighing over seven pounds and not more than eleven pounds 38c.

THE "ORGANOLA" PHONOLA.

The newest style Phonola introduced by the Pollock Mfg. Co., of Berlin, some months ago, is to be known as the "Organola." This is the instrument in which are the resonating chambers invented by Mr. Welker, secretary of the Pollock Mfg. Co., Ltd., and the patents of which the firm own. The purpose of the chambers is to amplify and improve the tone. They are made to sizes scientifically calculated. Further particulars appear in the Pollock Mfg. Co.'s announcement on another page, and a pamphlet giving all the details and four different illustrations, can be secured for the asking.



An illustration of how Mr. Wm. McPhillips, the London, Ont., dealer, had his window display arranged for "Edison Week."



Showing the Resonating Chambers in the "Organola."

The public are reminded, however, in accordance with the circular issued by the Department recently, that until further notice, no parcel can be sent weighing over seven pounds.

THAT POOR PIANO.

A Hamilton reader of the Journal sends in this piano anecdote: Some years ago the keeper of the lighthouse on Tory Island (an Englishman) got married to a London girl, and his wife had among other effects a piano sent after her to her new home. By and by news reached the island that the instrument was on the mainland, and two islanders were despatched in a lugger to fetch it across. The lighthouse keeper and his wife were waiting the arrival of the piano which was to brighten the long winter evenings.

"Where is the piano?" shouted the lighthouse keeper.
 "It's all right," replied one of the boatmen. "Sure we're towin' it behind us!"

TALKING MACHINE TRADE IN ENGLAND.

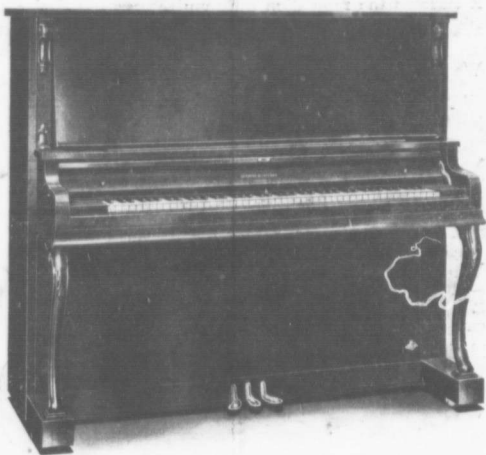
Sound Wave of London gives this report in the last issue of the talking machine situation in England: "There is likely to be a great shortage of machines during the coming season, owing to the import duty on motors, tone arms and sound-boxes, as well as to the increasing difficulty of getting supplies at all. The few British firms which took up the manufacturing of these accessories are now busy with government work, with here and there an exception, and the demand will unquestionably exceed the supply for some time to come. We advise those of our readers who are contemplating the purchase of a new machine not to delay their orders until the last moment, as they will be likely to meet with disappointment. Even the demand for records of home manufacture, that is, of popular brands, is already far in excess of possible supplies."

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the Secret of which is

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Burl Walnut.

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