

601/A/250/1-2 F
C.M.P.C.

VOL. XVII, No. 3
TORONTO, AUGUST, 1916

Special Article on
"Le-Stripping Kraus"
Type of this issue.
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Canadian Music Trades Journal

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Fall Trade Number
AUGUST
NINETEEN
SIXTEEN

MONTHLY \$1.00 PER ANNUM IN CANADA, 5s. IN
GREAT BRITAIN, \$2.00 IN OTHER COUNTRIES
PUBLISHED BY FULLERTON PUBLISHING CO., 56-58 AGNES STREET
TORONTO - CANADA

The Gourlay Piano



**Piano Genius is
Embodied in the
Gourlay Piano**

Good materials and careful workmanship are within the reach of every piano manufacturer.

But in the Gourlay piano you will find more—the very touch of genius.

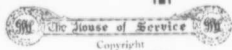
See the master-hand in the artistic beauty of its design—delicate, refined, graceful in every line.

And the fascinating richness of the Gourlay's tone is an achievement of genius—learned through many years of experience and the following of high ideals in piano craft.

Genius is there—Genius is manifest in every Gourlay.

Gourlay, Winter & Leeming,
Limited

188 Yonge Street, - Toronto





Dealers who visit Toronto and Ottawa Fairs

The opportunity will be open to you to make a thorough investigation of all models of the instrument which is taking so very strong a grip on public opinion throughout Canada.


From our exquisitely toned and smoothly running Electric Player Piano to the beautifully balanced little "Colonial," the complete Martin-Orme line in many different case-woods and finishes will invite critical inspection from visiting dealers. Newly patented Duplex Bearings, Bridge and Caps, D'Astro Bar now incorporated in all models.

Take this opportunity therefore, to consider the Martin-Orme piano as your leader.

The Martin-Orme Piano Co., Limited

Manufacturers of Pianos and Player Pianos of the highest class only.

Ottawa

See next page 



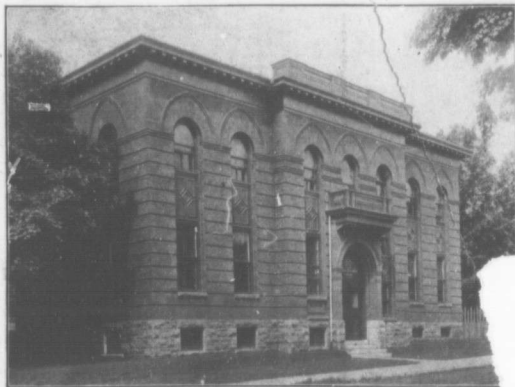
The Martin-Orme Piano with the Ottawa Symphony Orchestra
(Mr. Donald Heins, Conductor) who have won the Earl Grey Trophy four times.

The Canadian Conservatory of Music

(Mr. Harry Puddicombe, Director) one of the best known musical institutions in Canada, where none but Martin-Orme Pianos are used.

Dealers

Ask for our booklet "Laurels and Loyalty" and learn why Martin-Orme instruments are so highly esteemed in musical circles throughout the country.



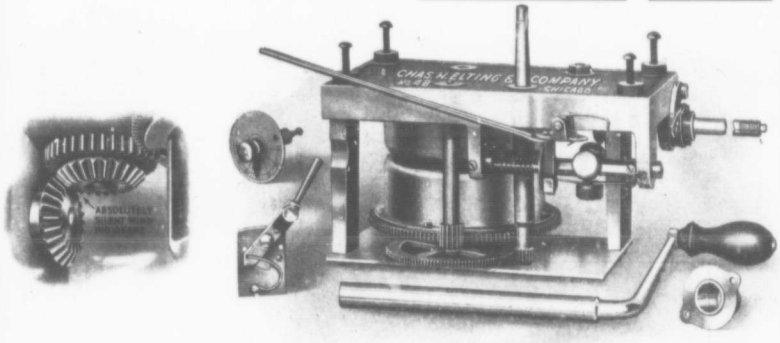
The Martin-Orme Piano Co., Limited

Manufacturers of Pianos and Player Pianos of the highest class only.

Ottawa

➡ See preceding page

Prompt Deliveries — Phonograph Motors



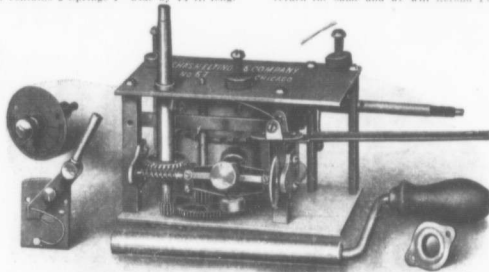
PLAYING 5 1/2-INCH RECORDS

No. 4B—Polished and Buffed Nickel Plated Loado Spring Phonograph Motor, complete with Graduated Regulator, Stopper, Escutcheon, Four Screws, Four Rubber and Four Steel Washers, SCREW ON WINDING KEY, and either a 12" Stamped (Green Felt) or a 12" Cast (Green Felt) Turntable. This motor contains 2 Springs 1" wide by 14 ft. long.

We will send Phonograph Manufacturers, for trial or test purposes, complete sample with 12" Stamped (Green Felt) and 12" Cast (Green Felt) Turntables on receipt of check or money order for \$7.65. Special quantity prices on application.

If after trying out this Motor you find you cannot use it—return the same and we will refund Purchase Price Immediately.

No. 6T—Double Spring Phonograph Motor, complete with Graduated Regulator, Stopper, Escutcheon, Three Screws, Three Rubber and Three Steel Washers, SCREW ON WINDING KEY, and either a 12" Stamped (Green Felt) or a 12" Cast (Green Felt) Turntable. This motor contains 2 springs 1" wide by 11 ft. long.



PLAYING 3 1/2-INCH RECORDS

We will send Phonograph Manufacturers, for trial or test purposes, complete sample with 12" Stamped (Green Felt) and 12" Cast (Green Felt) Turntables, on receipt of check or money order for \$4.85. Special quantity prices on application.

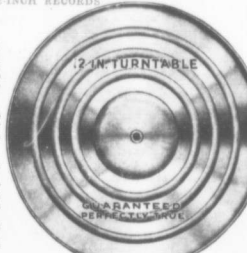
If after trying out this motor you find you cannot use it—return the same and we will REFUND PURCHASE PRICE IMMEDIATELY.



Weight, 2 lbs., 14 ozs.

12" Cast Turntables, Nickel Plated, Edges polished and Buffed, guaranteed to run perfectly true and UNWARRANTED TO STAY OFF BEATS. Can't be bent out of shape by leaning on it, or in any other way.

Price for Turntable and gluing on the felt, you to furnish whatever color and grade of felt you choose, ship it to us in circles of the proper dimensions, and we will put it on. 43c, each



Weight, 2 lbs., 6 ozs.

12" Stamped Turntables, Nickel Plated, Edges Polished and Buffed with Three ribs, which hold it absolutely rigid. We can make prompt shipments of any quantity you may desire.

Price for Turntable and gluing on the felt, you to furnish whatever color and grade of felt you choose, ship it to us in circles of the proper dimensions, and we will put it on. 35c, each

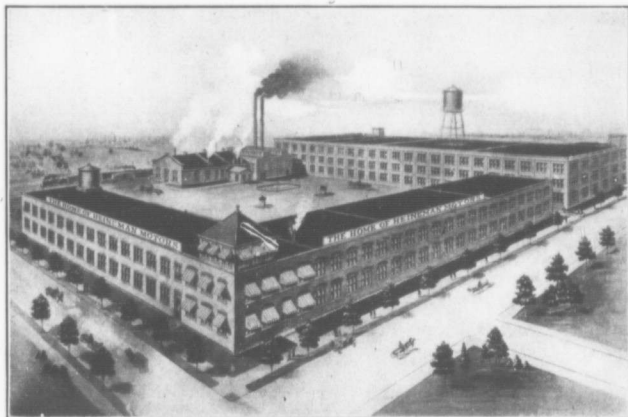
CHAS. H. ELTING & COMPANY 1330 THE REPUBLIC 209 S. STATE ST. **CHICAGO**



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 West 45th Street, New York. FACTORY: ELYRIA, Ohio



The Home of Heineman Motors, Elyria, O.
The Largest and Busiest Phonograph Motor Factory in the World.
24 Hours per Day—6 Days a Week.

An Invitation

It will be a pleasure for the sales and factory heads of our company to show our factory to any member of the piano trade who may be interested in the manufacture of talking machine motors, tone-arms and sound-boxes.

In this factory may be found new types of special machines which I believe can be found in no other factory, and from one end of the plant to the other efficiency and quality of production are the keystones of our efforts.

We are naturally well pleased with the success of the Heineman "Motor of Quality." Although we have been only engaged in the talking machine business in this country for the past two years, it is gratifying to note that our products have already achieved signal distinction in the talking machine field.

We are always willing to learn, and if any of our friends in the trade, after visiting our factory, have any suggestions to make regarding any phase of the motor manufacturing business, they will be accorded careful consideration and attention.

Otto Heineman
President



Canadian National Exhibition

Toronto, Aug. 26th to Sept. 11th, 1916

A CORDIAL INVITATION

is extended to every member of the music trades in Canada to visit and inspect our factory during Exhibition Weeks. This invitation includes salesmen, repair men and tuners as well as retailers and manufacturers. We are anxious to place before these every advantage tending to a more practical knowledge, and a more extended acquaintance with the processes of supply manufacture.

This is an opportunity for every interested man in Canada to visit the largest piano supply house in the British Empire and increase his own value in whatever his capacity by adding to his store of knowledge.

The King Street cars pass our doors to and from the Exhibition, and we are also on the direct line of the Bathurst Street cars. Look for the big clock at the corner of King and Bathurst Streets.



The Otto Higel Co. Limited,

Toronto

King and
Bathurst Streets

Canada

Demonstrate the Player with HIGEL SOLO ARTIST RECORDS

THEY ARE HAND PLAYED—THEY ARE MADE IN CANADA



All the wealth of player piano music is to be found in these "Solo-Artist Records." For the profit in them, and for the greater profit in player sales feature "Solo-Artist Records." To win and extend player sales it is necessary to give service—Service means SOLO-ARTIST RECORDS.

SOLO-ARTIST RECORDS are so arranged that the tempo or time is cut in the record. Mechanical playing or wrong time is impossible. The operator cannot go wrong, and yet is not prevented from playing according to his own interpretation if he wishes.

SOLO-ARTIST RECORDS are provided with side perforations which operate the Solodant or melody accenting device. There are also perforations to automatically operate the sustaining pedal.

We also manufacture

SOLODANT MUSIC ROLLS—not hand played—the greatest value in music rolls anywhere.

PEERLESS MUSIC ROLLS for the Electric Player. The Rolls are Hand Played and will graduate the expression automatically, and will also bring out the solo.

STAR MUSIC ROLLS for popular trade. They retail at 25 cents. Nothing cheap about them but the price. They are spooled, boxed and labeled, and there is a long list of titles.

The Otto Higel Co., Limited

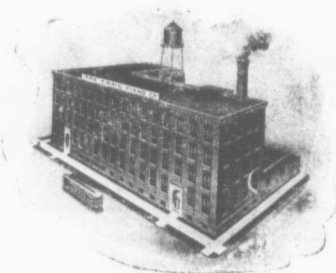
Toronto

King and
Bathurst Streets

Canada

To Build a Piano

—and build it well is most commendable. But to build a piano well and so that it may come within reach of the masses is a double achievement.



¶ The entire Craig Line conforms to this high aim. Each instrument has that dependable quality - that distinctive tone - and that subtle appeal of style which command attention.

¶ Mechanically, musically and commercially, Craig Pianos are worthy of your best sales efforts. The instruments placed will create new prospects for you

to work on and the immediate margin of profit is most attractive to the business man.

¶ We would cordially urge the claims of the Craig Line upon your attention believing that now - this month, is the time for you to take up the matter with us. We can come to terms with responsible agents wanting a clean, straightforward piano proposition.

The Craig Piano Company

Established 1856

Manufacturers of all Styles
of Pianos and Players.

Montreal - Canada



Write for illustrations, specifications, and prices. You incur no obligation by so doing—and we know our instruments and terms will interest you.

MUSIC WIRE

MADE - IN - ENGLAND

LATCH & BATCHELOR
Amalgamated with
WEBSTER & HORSFALL
The Original Inventors

Why use Foreign Wire when the English
manufacture is pre-eminently the best?



This Wire is being shipped in large
quantities to all parts of the world where
pianos are manufactured, and has a
leading reputation for quality.

Exclusive
Canadian
Agents



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

In the manufacture of
Piano Hammers and Strings



**Our Aim is
 Perfection**



Our reputation has been made and is being maintained by supplying Hammers and Strings of the highest quality for the Canadian Trade.

We have the sole agency in Canada for the celebrated high-grade

E. V. Naish Felts

Made in England

These goods are the "last word" in the felt market. They are positively the most even and finest quality procurable.

We are sole agents in Canada for the celebrated Latch & Batchelor English wire, which is unexcelled by any other for perfectness in tone and uniformity in every particular.

SOLE AGENTS IN CANADA FOR



E. V. NAISH FELTS
 WILTON, ENGLAND



D. M. Best & Co.

455 King Street West,

Toronto,

Canada



**For Fall and Winter Stock
You Want**

Haines Bros. Pianos and Players

Prospects look good. Plan big, work hard and the results of your Fall and Winter work will show in your Bank Balance. Your Plans would not be complete without inspecting the latest Haines Bros. Piano Designs.

Has it ever crossed your mind that the fame of

Marshall & Wendell Piano

(Made by Foster-Armstrong Co. in Canada)

has been achieved by what we may call Unity?

No special claims are made for any individual part of this piano. It is all good—casework, tone quality, touch, finish, strength—all making for Unity.

All that is visible or hearable is united upon a permanent foundation of material quality, without which its beautiful musical tone and artistic appearance would be impossible.

So there is no one part of this piano especially made. It is all good and co-ordinates perfectly.

Eighty years of service may be pointed to as proof.

**The Marshall and Wendell is the best
value for the money in Canada today**

Foster-Armstrong Co., Ltd.

Head Office - 4 Queen St. E. - TORONTO

J. W. Woodham
General Manager

E. Birch
Factory Superintendent

J. Betzner
Accountant

Meet Us at the Exhibition

Toronto, August 26th to September 11th

Same place in the Manufacturers' Building—Same
Old-Established Name—with the best Product ever.

Co-operation with the dealer is with us as important as our efforts to make our piano the Best of all. We work in complete harmony with our friends in the trade but we have a natural desire to make new acquaintances, leading to new business friendships.



New Louis XV, Haines Bros. Player

Here is What 2 Dealer Friends Say:

"The Haines Bros. piano came through to-day. We know of no change that you could make to improve it, in either tone or appearance, we have never seen or heard a finer upright piano. We sold the piano within three hours after placing it on our floor. It goes into one of the finest homes in our city."

"We take pleasure in saying that the Haines Bros. piano which we recently received from you is by far the best piano we have ever had on our floor. It is certainly the finished product from the casters up, both inside and out, and we don't see how the tone could be improved upon."

Foster-Armstrong Co., Ltd.

Head Office---4 Queen St. E. - TORONTO

J. W. Woodham,
General Manager

E. Birch,
Factory Superintendent

J. Betzner,
Accountant

A Frank Business Chat

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

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

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

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

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

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

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

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

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

Don't fall into the error of saying or thinking that you haven't the time and cannot afford to give it your personal attention, or employ someone to look after it for you, because you can and should. There would be just as much sense in the customer saying that he could not afford to buy rolls, after paying \$400 to \$500 for a player. There is probably someone in your employ now who could assume this work. If not go out in the market and get one.

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

Complete lists and catalogues are always yours for the asking

The Universal Music Co.

The oldest and largest Music Roll Company in the world

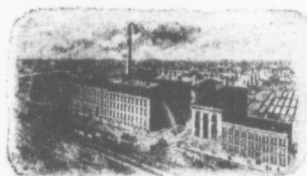
29 WEST 42nd STREET, NEW YORK

CANADIAN BRANCH—10½ SHUTTER STREET, TORONTO

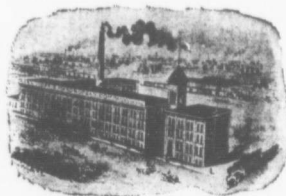
Fall Trade and Exhibition Announcement

of Importance from the House of KARN-MORRIS

No.
1



Woodstock Factories



Listowel Factories

A Cordial Invitation

is extended to every member of the piano fraternity in Canada, be he dealer, salesman, tuner, or repairman, to visit the KARN-MORRIS exhibit of pianos and player pianos at

CANADIAN NATIONAL EXHIBITION

Toronto, August 26th to September 11th

You'll see the other visiting dealers, you'll have an enjoyable outing—and get yourself filled with dynamic selling information that will stand you in good stead all season.

Remember the KARN-MORRIS idea. Behind every finished piano ready to leave our factories is this idea:

To create by the sale of that instrument a steadily recurring consumer demand for similar goods. Such a standard permeates every detail. Perfection in design is attainable without excellence in construction. Perfection in materials does not of necessity mean a life-time's endurance. But perfection in detail is a combination of all essentials. This is the basis upon which the KARN-MORRIS idea is worked out.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL

OUR STAND IS THE TRADE RENDEZVOUS. DROP AROUND.

No.
2

For Buyers of Piano Quality Who Want to Purchase Judiciously, Savingly, Profitably,

the Karn Player is an attractive proposition. Even now—in the face of serious advances in the cost of manufacture—nothing is being sacrificed in constructing our latest models. Everything possible is being done, not merely to maintain but to surpass our previous high standard of quality.

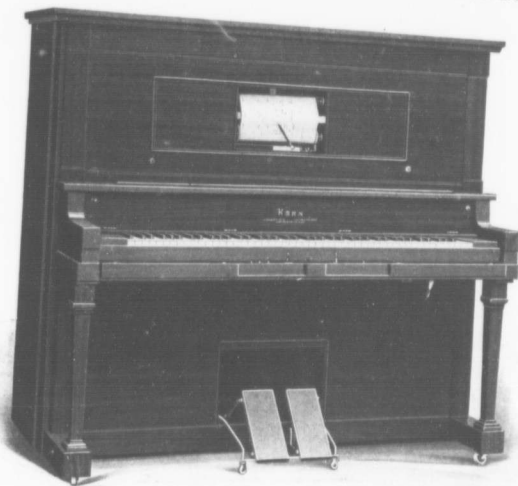
The consumer who buys a Karn Player is always your customer. He will come

to you for player music rolls and often when he comes to make selections he will have a friend with him. The fact that he is a perfectly satisfied possessor of a Karn Player makes a paved way to other sales for you.

The earlier you get a Karn Player on display and demonstrate it the better it will be for your Fall and Winter trade.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL



The KARN-MORRIS Player Piano



Our stand is the
trade rendezvous.

Drop around.

KARN - MORRIS

exhibit at
CANADIAN
NATIONAL
EXHIBITION

Toronto,
August 26th
to
September 11th
in the
Manufacturers'
Building.

No.
3

Everyone in Town Talks of It A Dealer's Experience

is that the Morris Player he placed became the talk of the town. Its musical possibilities spread. The musical friends of the owner grew enthused over its tone and the fine accomplishments of the controlling devices. It created a demand.

And so it goes. Dealers who stock Morris Players re-order heavier this player, which is full of crackin' good talking

points—and the price you have to ask is really most moderate, putting the instrument within reach of such a very wide circle of the people of Canada. At the same time your margin of profit is a generous one.

Better arrange for Morris Players for Fall and Winter trade.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL



The MORRIS Player Piano



Our stand is the
trade rendezvous.

Drop around.

KARN - MORRIS

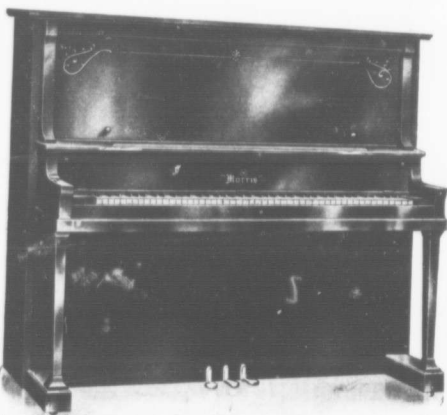
exhibit at
CANADIAN
NATIONAL
EXHIBITION

Toronto,
August 26th
to
September 11th
in the

Manufacturers'
Building.

No.
4

As Canada Continues to Develop Musically



The Morris Piano

See our complete range of lines at the Toronto Exhibition. It will take only a short time—and it's time well spent.



The
KARN-MORRIS
Piano & Organ
Co., Limited

Head Office
WOODSTOCK, - ONTARIO
Factories
WOODSTOCK and LISTOWEL

the already large place that KARN and MORRIS pianos hold nationally is bound to become larger. This must mean an ever-increasing sale for these leading makes, which in turn must mean more business for KARN representatives.

At the present time KARN and MORRIS pianos are being readily bought, and every indication points to a good fall turnover for the piano dealers of this country.

We would appreciate a chance to get down to quotations. Will you let us do that? We can promise figures that will interest you—and the quality is always a feature of our goods.



The KARN Piano

Every Piano Dealer and Salesman visiting Canadian National Exhibition

August 26th to September 11th

Is invited to inspect the varied display of

Doherty Pianos and Players

at our booth in the Manufacturers' Building

If you have not already made a resolution to come to the big Exhibition, decide now to do so. Besides having a little holiday jaunt it's a paying trip from the business standpoint.

For years the DOHERTY Exhibit has been a standard feature at the Toronto Exhibition. This year our line will be represented in full strength with all the little improvements that are continually being made by a progressive manufacturer as a result of experience.

The complete "Doherty" and "Clinton" lines are designed to meet the needs of the piano dealer who wants a truly artistic and lasting product, capable of winning him commercial success.

Our instruments will do that for you. Come and look them over.

Doherty Piano Co. Ltd.

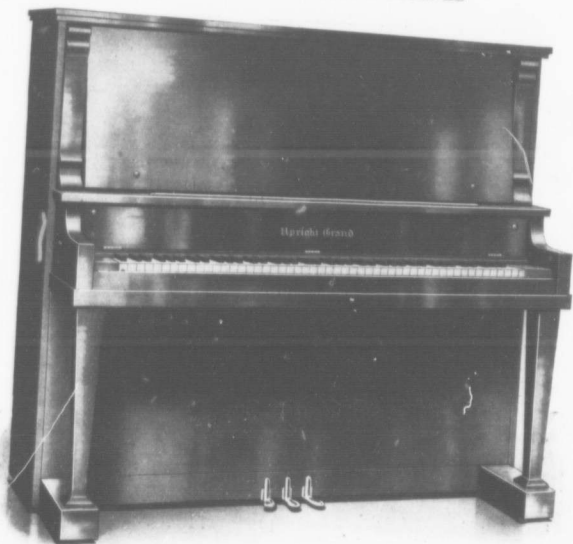
Established
1875

HEAD OFFICE and FACTORY

CLINTON : ONTARIO

Over 70,000
Doherty Owners





Doherty Pianos are Quick Sellers

"Don't buy goods that will sell slowly and uncertainly just because you can buy them at a low price. Consider saleability before you consider price."

This is an experienced man's advice on buying, and it points out concisely one of the main ways in which DOHERTY instruments are profitable to handle. They keep moving so that you can turn your stock over frequently. Three important things make this possible:

- 1st. The consistently pure, melodious tone of the Doherty never fails to make the desirable favorable impression upon all who hear it.
- 2nd. The dainty yet substantial appearance of our case designs with their beautiful finish make the Doherty a credit to any home, no matter how elaborate.
- 3rd. The old established firm, dating back to 1875, is in itself a guarantee that its products are of the highest order.

Is that not a line worth pushing?

Doherty Piano Co. Ltd.

Established
1875

HEAD OFFICE and FACTORY
CLINTON : ONTARIO

Over 70,000
Doherty Owners

Doherty Piano Quality is the Kind You Can Stand Behind

Goods of that class count for more in merchandising to-day than ever in the past. They ensure all-round satisfaction, thereby creating steady customers. Such are the goods to stock.

Doherty co-operation with retail dealers means we supply the right goods at the right price—you furnish the right service. As soon as people are made to realize this point you have a most desirable franchise created.

In the matter of price quotations you simply cannot beat DOHERTY values, dollar for dollar, anywhere. As you look forward to another season's trade we unhesitatingly commend "Doherty" and "Clinton" lines to your consideration, believing that you will find it good business both directly and indirectly to display and demonstrate them.

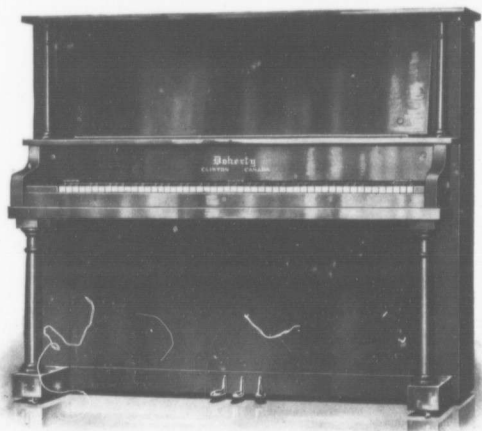
Doherty Piano Co. Ltd.

HEAD OFFICE and FACTORY

Established
1875

CLINTON : ONTARIO

Over 70,000
Doherty Owners



Remember —

Organs Still Have Big Sales



The same care in construction, the same choice of parts, and the same progressive business policy which characterize the manufacture and wholesaling of DOHERTY pianos hold good for our organs. For forty years Doherty organs have occupied the premier position in the home, the church and the Sunday School. To-day they still occupy that place of pre-eminence. Every Doherty organ owner is a Doherty friend.



May we not send you illustrations and quotations? Getting details of the whole DOHERTY proposition is the very most practical preparation you can make for 1916-17 trade.

Doherty Piano Co. Ltd.



Head Office and Factories

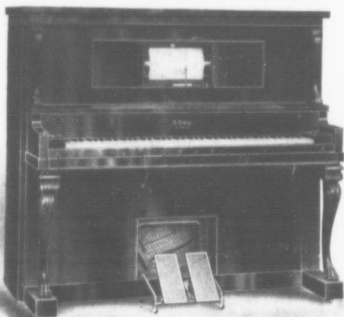
Clinton, - Ontario

Established 1875

Over 70,000 Doherty Owners

Lesage Pianos Will Put Enthusiasm

LESAGE PLAYER
PIANO STYLE
Louis XV



and Life and Virility into Your Selling Efforts

—because they enable you to clinch the argument with your customer. It isn't their simple beauty of design alone that does it; nor the lustrous finish; nor the pure melodious tone; nor the proven durability; nor the old time-worn point of cheapness in price.

It isn't any single point of attraction, but it is the strong combination of all these qualities that puts any dealer in Lesage Pianos on an enviable foundation.

Our Output will be Doubled

this fall. A large addition to our factory is now under way and when it is completed we shall have twice as many Lesage pianos for delivery.

If you are looking for another agency wait a few weeks. It will pay you to hold off because Lesage instruments will quickly become general favorites in your territory as they are in other districts.

They sell readily and our buying terms for dealers are most attractive. We solicit your correspondence.

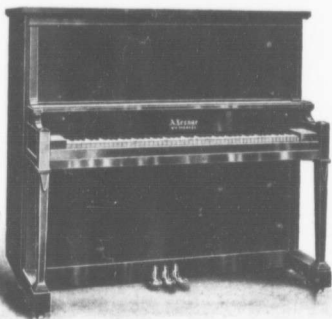
A. LESAGE

Established in 1891

ST. THERESE - QUE.

Manufacturers of Pianos and Players of
the very finest grade.

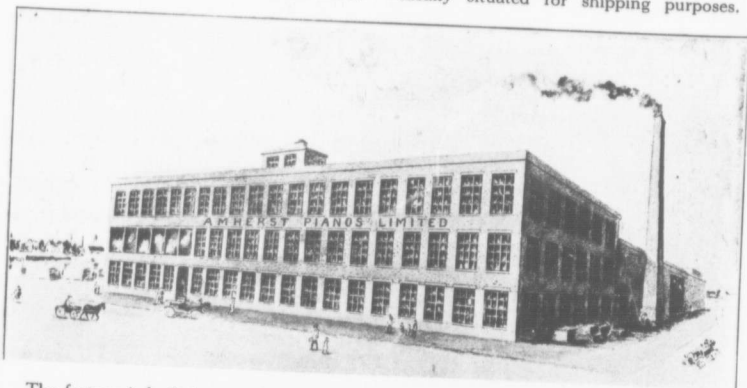
LESAGE PIANO
STYLE L



The Amherst Piano Factory

Dealers will realize from this description that everything is favorable to producing the best possible results in Amherst Pianos.

Amherst is situated in the centre of the Maritime Provinces and for that reason is ideally situated for shipping purposes.



The factory is built in accordance with the most modern plans and is 50 x 200 feet and three storeys high. The plant is so arranged that the Piano starts at one end of the factory and is finished at the show room.

The power used by the factory is supplied at a very low rate by the Chignecto Power Co. This Company's plant is the only one in the world where the power is generated at the mouth of the pit. The power is transmitted directly to the factory, where each machine is a separate unit; this does away with pulleys and straps.

An expert English Electrical Engineer has stated that the plant is the most economically placed he has ever seen in this country or Great Britain.

The Grief Varnish Plant, which very few factories possess is giving

splendid results. The Company has a double Emmer-son dry-kiln which is the best dry-kiln in the world.

Amherst Pianos Limited factory possesses all the very latest automatic machines, placing it in the forefront as one of the best equipped plants that money can produce.

As can be readily understood it is absolutely necessary that the best quality of wood be used in the building of pianos. Amherst Pianos Limited are particularly fortunate in their situation in this respect. Pine is the best that there is for the purpose of making the core, or ground work of a Piano. For backs the best possible wood is birch. Amherst is situated in the very heart of a birch and pine district, and the best quality birch and pine can be delivered at the factory for about one-third the price that other factories are compelled to pay.

Veneers are imported through the English markets and Amherst is as near this market as any other factory.

In view of the splendid situation and equipment of the Amherst Pianos Limited factory, the fact that the superintendent

and other important experts have spent their lives in the manufacture of pianos or their parts, whose achievements qualify them as being equal to the leading experts in the manufacture of Pianos; we feel that we are justified in saying that Pianos can be built in the Maritime Provinces the equal of the best.

Amherst Pianos

Limited

Amherst, N.S., Canada

A Personal Invitation

to every dealer in Canada
to see our Exhibit

at

Canadian National Exhibition

Toronto, August 26th to September 11th.

A complete range of Amherst Piano
and Player designs will be there.



J. A. McDONALD
President and General Manager, Amherst Pianos Limited

Amherst, N.S., August 10th, 1916.

Gentlemen:

Our President Mr. J. A. McDonald, extends to you a most hearty invitation to call at the Amherst Pavilion in the Manufacturers' Building during the great Toronto Exhibition, August 26 to September 11.

Having been a retailer all his life it will be a case of retailers meeting and talking over the dealer's needs on common ground. From the opposite page you will get a good idea of the Amherst organization and the facilities it has for serving the dealers and the buying public in Canada.

We have already established a large retail connection in the Maritime Provinces and now have an unequalled proposition to offer representatives in Ontario and Western Canada.

Give us a call and talk this over with the head of the firm himself. He will be assisted by a competent staff in both piano and player departments.

Yours very truly,

AMHERST PIANOS LIMITED.

THE AMERICAN PIANO SUPPLY COMPANY INC.

SUCCESSORS TO THE
PIANO AND ORGAN DEPARTMENT
OF THE
AMERICAN FREIGHT COMPANY

JOHN T. CHIDSEY, PRES. & TREAS.
WILLIAM C. HESS, V. PRES. & SALES MGR.

110-112 EAST 13TH STREET
NEW YORK CITY

July 28, 1918

To our Friends and Customers:

Gentlemen:- We have great pleasure in taking advantage of this opportunity to thank you for your support and good will during the past year. It has been our aim to live up to our best traditions, but we do not hesitate to admit there have been many lapses forced on us by the unparalleled conditions still existing in the business world. We trust such chaotic conditions will never again arise, during our lives at least.

All of the supply houses have had serious difficulties to contend with. Our tremendous national expansion of exports at previously unheard of and fabulous prices, and the absolute elimination of foreign goods formerly used, have tended to raise values to unknown heights. The shortage of wools, the scarcity of dyestuffs, the great advances in the prices of all metals with the feverish demands for the production of same, the sympathetic advances in all other commodities largely contributed to by the advancing cost and independence of labor: all of these factors have created present day costs and dilatory deliveries. Of course, such conditions are unhealthy and cannot be permanent, but they are here with us to-day and must be faced. Still further, we cannot even approximately foretell when they will end.

Under such circumstances there is only one safe method of procedure for those dependent on others for either finished goods or materials; anticipate your wants as much as possible. By doing this you will probably get a better delivery, you will certainly save money and finally be in a better position to hold your own in the business world.

Thanking you all again and assuring you of our intention and effort to meet all demands upon us, we are

Yours very truly,

THE AMERICAN PIANO SUPPLY COMPANY INC.

W. C. Hess

Vice-President.

Breckwoldt Piano Specialties

Standards in the Trade

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

Piano Backs
Sounding Boards
Piano Box Shooks
Hammer Mouldings

Trap Levers
Bridges
Bar Stock
Key Bottoms

and other supplies

JULIUS BRECKWOLDT & CO.

DOLGEVILLE,

N.Y., U.S.A.

Mutty Rubber Cloths and Tubing

Give Absolute Satisfaction

The **MUTTY** line of **player-piano cloths** and **tubings** has stood the test during the past **twelve years**. Cheaper cloths may look as well when new but the test of years of service is what tells the story.

We make a specialty of very **high grade rubber coated silks** and **nainsooks** for **primaries, pouches and pneumatics**.

We make double texture, both spreader and calender coated, nainsooks in various colors for **motor pneumatics**, and can furnish any color desired.

Our famous No. **3-W bellows cloth** is made in three weights, the light weight containing 12 oz. of a very high grade Para rubber, the medium containing 15 oz. and the heavy containing 20 oz. of this same high grade rubber. These cloths will stand any air pressure to which they may be subjected.

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

Our famous **EXCELSIOR** tubing is the **best** and **cheapest** tubing on the market. **Best** because it is so **high quality** and **cheapest** because on account of this **high quality**, 100 feet or more will weigh much less than an equal quantity of cheaper tubing. It is really less expensive than most of the cheaper tubings offered.

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

L. J. MUTTY CO.

:

BOSTON

If Your Business were to Batter down a huge fortress, you would prefer using powerful shells to B.B. shot, wouldn't you?



Style 35

Many a lost sale might have been saved had the salesman had the aid of the magnificent tone of the WRIGHT.

Take the WRIGHT piano tone, looks, strength and all, and you have an article that immediately creates an admirer out of every person, no matter how discriminating, who examines it. The name WRIGHT, carrying with it our unlimited guarantee, is a definite, tangible asset to any dealer. It will make you good profits. It will build up for you a good connection.

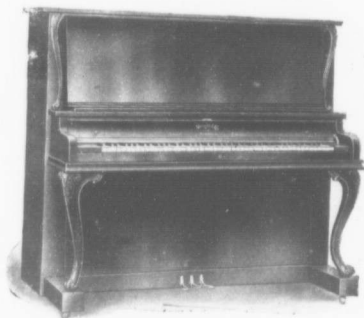
Isn't it worth while to make it your leader commencing this Fall?

The same principle holds true in the keen piano selling competition of to-day. You want the line with the big arguments—the convincing facts of finest quality tone, materials and appearance—all at an equitable price.

Dealers make the Wright Piano their Leader because they know the piano on its merits from experience.

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

Another point of prime importance, about which we cannot say too much is the WRIGHT Piano tone.



Style 65

WRIGHT PIANO COMPANY, Limited

STRATHROY

::

::

ONTARIO

Established
1870

Newcombe

Established
1870

Pianos and Players

"Never Suffer by Comparison"

The Newcombe Line

Will be on display at the

Canadian National Exhibition

August 26 to September 11

at our stand in the

Manufacturers' Building

Make the Newcombe Rest
Room your headquarters.
It is at the disposal of you
and your friends.



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

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

And remember—only Newcombe Pianos are equipped with the "Howard Patent Straining Rods" which counteract the great strain of the 228 Strings. They give strength to the Pianos. By relieving the immense strain on the strings they make a better tone possible. They are of the best steel, handsomely nicked, and are an ornament to the instrument, and they do not add extra cost to the Piano.

The Newcombe Piano Company, Limited

Head Office—359 Yonge St.

Factory—121-131 Bellwoods Ave.

TORONTO - CANADA

Bohne Piano Hammers and Strings

For over 33 years -- a generation -- the management of this firm has been engaged in the hammer industry, 25 years of which have been spent in making high-grade hammers for Canadian pianos.

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

Our string department added early in 1913 is conforming to the same policy, which policy, and none other is ever linked up with the name of Bohne & Co.



If you think of the finest Canadian hammers and strings every time you see this trade-mark, you will be impressed with the strength of our registered trade-mark

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

C. F. GOEPEL & COMPANY

137 East 13 Street

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New York

High Grade Commodities

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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.

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

Imported French and also Domestic Bushing Cloth—Hammers.

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

MOORE'S Capstan Screw



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GEORGE W. MOORE

44 FARNSWORTH STREET
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"Superior" Piano Plates

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

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

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SAMPLES and PRICES furnished on request.

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PIANO VENEERS

Maryland Walnut

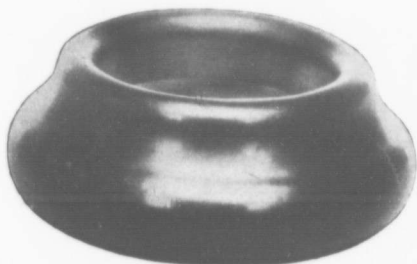
The new walnut with the figure
and soundness of American
Walnut but with the Circassian
colors and high lights.

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,
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Works
Smoothly
without injury
to Carpet
or Floor.



No. 4
Williams'
Porcelain
Piano
Insulator.

Improved Porcelain Insulators For Pianos and Phonographs

WILLIAMS' new and improved Porcelain Insulator is ideal for pianos, new Edisons and talking machines. No dealer in the music trade should be without a stock of this Porcelain Insulator. It does not mark or tear the carpet. It moves smoothly without injury to carpet or floor.

No. 4 Williams'
Porcelain Piano Insulator
Retail Price **\$1.00** per set.

No. 10 Williams'
Porcelain Phonograph Insulator
Retail Price **65c.** per set.

Many Canadian Music Houses have already put this improved Insulator in stock in response to local demand. You should not be without it. Have two or three instruments on your sales floor, set in these Insulators as a demonstration of their use. Your customers will see what a great improvement they are over similar styles. It is a new line and a good seller. Send for a trial shipment.

Liberal Discount to Dealers

WINNIPEG THE **WILLIAMS** & SONS CO. MONTREAL
CALGARY R.S. **LIMITED.** TORONTO
MUSICAL INSTRUMENTS OF QUALITY

Canadian Music Trades Journal

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

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

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New York City.

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TORONTO, AUGUST, 1916

No. 3

CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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One Hundred Million Increase.

TOTAL deposits in the savings department of Canada's chartered banks according to the last government report are \$765,064,000. In the August issue of 1914 this Journal recorded the corresponding figures as \$663,650,000. Surely that increase of one hundred million dollars in the bank deposits is not to go unnoticed by the members of the music industries in shaping their policies for fall and winter business.

A Piano Shortage.

PIANO retailers who have arranged for the delivery of all the instruments their salesrooms will accommodate in anticipation of a shortage of stock are to be congratulated. Whether they did so on their own initiative or under the impress of the importunities of the manufacturer or his representative they have good reason to be pleased with themselves.

From time immemorial it has been the annual duty of manufacturers and wholesalers to urge their customers to get their orders booked in time to make deliveries a certainty and not an unsatisfactory speculation. Trade journals, including this one, have consistently preached the gospel of early ordering but the rush for goods that always occurs at the last minute would indicate that no human agency can persuade the retailer to look far enough ahead.

If ever there was a time in the history of the piano trade when early ordering had more meaning than at any other season that time is now.

There are abnormal conditions to contend with. The shortage of labor is very acute—so acute that dur-

ing the summer season when manufacturers would normally accumulate stock for the fall rush they have been unable to do more than even keep up with the demand. Relief from the labor shortage is not in sight and it is impossible in a short space of time to discover and devise methods of maintaining a factory output with half a staff.

Since the late fall of 1915 the tide has been constantly toward improvement in all lines of business and this summer season was not looked forward to with dread and misapprehension as was the case in the spring of 1915. The increased natural wealth of the country is appreciated by everybody and in industrial centres the apathetic conditions of 1914 have given way to a state of activity and comparative affluence on the part of workpeople that naturally and quite correctly results in good business for the music industries.

At the time of writing reports indicate at least average crops, and what this means for the piano trade each dealer is in a position to estimate for himself. The purpose of this particular article is to impress upon the trade not merely the desirability and good business of ordering early but the absolute necessity of doing so in order to secure a percentage of the deliveries required when fall business commences. It is quite true there is always the uncertainty as to what the business situation will be when the war is concluded but that, in the opinion of many, is a contingent that need cause the Canadian piano trade no worry for the balance of this year at least, and the suggestion that an early victory for the allies would give general business, including piano selling, a sudden and very great impetus is a logical one.

Getting Recruits for a Gentleman's Profession.

EVERY day the complaints about the scarcity of competent help seem to grow in number. This handicap is not confined to any one province or any one branch of the musical industry. It operates throughout the Dominion in every section of the trade.

Nor does the prospect of relief from without look very bright. A perusal of the British and American papers leads one to the conclusion that the same condition to a greater or lesser extent prevails in those countries, so that little hope is left of securing salesmen and experienced practical men from among the members of the trade in the mother country or the republic to the south of us.

Furthermore, when the war is over the situation will not be automatically adjusted. We must look to ourselves for a possible remedy. The writer remembers that

in an Ontario town some years ago the manager of a local bank always had a good, enterprising staff and, indeed, he also supplied many juniors for other branches of his institution. His method was to keep an eye on the young fellows leaving the high school. Whenever he saw a bright, trustworthy boy about to leave school he had a talk with him to ascertain his type of mind, his natural inclinations and his educational progress. The likely chaps as a result often got the chance of accepting or refusing a position in the bank.

Is it not possible for the music dealers to employ the same means of getting recruits for their staffs? To accomplish this it is only right and proper that the music business should be held up as a gentleman's profession. As the Journal has many times pointed out, dealers should do everything possible to offset the false impression that music is a luxury. A salesman in the music and musical instrument business is not dealing in luxuries. He is not foisting something upon people by natching the shrewd brains of a trained salesman against a mind less strong. He is not inducing the public to buy a patented article that may be a passing fad.

He is endeavoring to sell a necessity, and one of the very finest necessities offered to mankind. Music and the instruments to produce music as an absolute essential in human life take second rank only to food, clothing, and shelter. The man who is selling this necessity can and should feel that his work is a big man's life work. It is an honorable calling and yields the one engaged in it, if he be competent, a financial return that will stand comparison with any other similar work.

The point is that the responsibility for placing this viewpoint before desirable boys leaving school rests with the trade themselves, who are badly in need of more young men to go into the music business as salesmen.

Female Labor.

DURING the recent British Harrogate Convention a discussion arose upon the subject of women employees. One speaker saw no reason why women tuners should not be a success eventually, but it took a long time to make a capable tuner and he devoutly hoped that before many women had become proficient the war would be over and a great many tuners would be restored to civil life by a glorious and victorious peace.

Another said his firm had been trying lady tuners and repairers. The latter were quite successful but the former were very doubtful. A third dealer had started with one lady tuner. She was progressing and he saw no reason why she should not be a success.

Still another dealer had a lady in his workshop who did rebushing, centring, and striping hammers and light work at the lathe. Tuning was his greatest difficulty. His experience with ladies' tuning was that you could knock their pianos out so easily.

Analyzing the "Grand" Situation.

DESPITE war conditions, the placing of grand pianos has not ceased, although so many salesmen seem to fight shy of grand business, believing that transactions are dead in that particular line. As a matter of fact, if the signs of the times mean anything, the sale of grands is a field awaiting cultivation. The Journal editor, interviewing a piano man, asked his experience in connection

with grands. He said: "I doubt if the dealers are selling any more; but the public are buying more."

To analyze the situation one should look first at the attitude of the public. In this connection it is pretty safe to venture that never before have so many people realized the fine points of the grand both musically and artistically. Then, too, many affirm that the class of people who are financially able to purchase a grand are the ones who are forced to economize most just at the present time. To a certain extent there may be some degree of truth in that, and yet one has only to look at the amazingly large increase in the sale of automobiles and in other directions to see that there are a great many whose vocabulary knows no such word as "economy."

It would seem, therefore, that the marketing of grand pianos has not been generally pushed with the same vigor that the trade has shown in other directions. It must be said, however, that when a quotation for an ordinary upright is put alongside one for a grand that the latter is not taken is sometimes accounted for by the fact that the deal ends by the customer deciding on a player piano.

A number of reasons have been given for the small percentage of grand sales: First, that most salesmen do not think in large figures and consequently have not the courage to lead their customer into a discussion of grands; second, that the idea is too prevalent in the trade that the grand is only for the professional musician, when as a matter of fact every large and well-appointed home is just as logical a place for a grand as the professional's studio or the artist's suite at his or her hotel. Many a man has a large home with hundreds of dollars invested in his library alone, thousands of dollars spent in the furniture and furnishings of his drawing room, and yet he has only an ordinary upright piano because some piano man considered he had done a good day's work in selling this same party a \$500 piano rather than a \$300 one; third, because so few salesmen have taken the trouble to post themselves on the grand piano. Let each salesman just think what answer he would give anyone who asked in what way the grand represented greater value than the upright, especially in a ratio of say twelve to five.

The idea of this paragraph is simply to raise the question of prosecuting grand sales with more vigor, which will surely come as more salesmen acquire a broader outlook and the faculty of sizing up the customer's requirements.

Constructional Talk in Player Selling.

DOES a man purchase a player piano because it is made of mahogany, ivory, wires, felt, and because it has the latest improved player action technically described to him, tempo-levers and so on, or does he buy it because of the pleasure it will give to his family and friends?

Upon the answer to this question depends whether or not many of to-day's player selling methods are in the right direction. One interested member of the trade affirms there is altogether too much constructional talk to customers, the vast majority of whom are necessarily ignorant of the mechanism of the player. This man says "Leave the question of construction to the manufacturers—that's for them to wrestle with. The salesman's work is to show people what musical pleasure this modern

invention can give them; how the investment of a modest sum can bring to them the world's best music, both classical and the lighter selections; how one who had not the benefit of a course in music when young need be under no handicap in amusing themselves or in entertaining others."

In other words, it is not what the player is—but what it can do.

A Plea for the Use of Talking Machine Methods in the Marketing of Player Pianos.

VIGOROUS language is used by the editor of Musical Courier Extra to contrast the dealer's attitude to talking machines with that to player pianos. He says "the talking machine section has the parlor, and the player piano has the kitchen." The editorial dealing with this matter, boiled down, is as follows, and its reference to the player music roll situation is commended to the trade throughout Canada:

It is a fact, as one will find if he travels through the country and makes a study of the situation, that the dealers who are doing a successful talking machine business are losing their interest in the piano business, due to the fact that they do not seem to be able to separate definitely the two departments.

Naturally, the human being is prone to travel in the line of the least resistance, and the fact that the tremendous advertising of the talking machine has created a demand that sells the instruments and the records before the customer enters the wareroom, has created an easy profit-producing business that is not conducive to the maintaining of that energetic attitude which is so necessary to the selling of pianos and players.

We find that the majority of piano stores that take on a talking machine department give up the main part of their warerooms to the exploitation of the talking machine—that is, the utmost endeavor is made to provide artistic and expensive quarters for the trying of talking machine records, and the player piano is suffered to take its place on the second or third floor, in the rear or in the basement of the building utilized by the dealer for his business necessities.

It is not intended in this discussion of the talking machine to decry that phase of the music business. The purpose is to prevail upon the dealers to devote the same enterprise and energy and attention to the selling of pianos and players as existed before the advent of the talking machine.

This can be done only by separating the two phases of the business into distinct departments, and not allowing one to interfere with the other. If the player manufacturers would only awaken to the fact that it is not the dealer who creates this demand for the talking machine, but the advertising of the makers of these machines, and would then follow in a like manner in the exploitation of the players and the music rolls, we would then find an awakening in player sales that would be astounding.

Again, the selling of pianos and players is a specialty—few men make good piano and player salesmen. The average piano salesman of to-day confines his arguments to the question of terms. There are few salesmen who talk quality. The customer who goes into a wareroom to buy a talking machine or a record does not have to be

talked to at all. The prices are fixed, the records are heard, and that settles the whole business. There are no arguments as to quality or anything else.

The piano dealers should give the player an opportunity. If the player were given half a chance, if the new music rolls were exhibited in the manner in which the new records for talking machines are exploited, if only 50 per cent. of the same effort were given to the player piano that is given to the talking machine, the increase in player business would be something enormous.

Let the piano dealer compare the profits that accrue in the piano business with those of the talking machine business, and he will find that, in losing interest in his piano business, he is giving up a great profit-making feature of his organization, and this statement in no way detracts from the fact that the talking machine presents a great profit-producing enterprise. But the talking machine business takes care of itself, and, with the business properly organized, the piano section of any dealer's organization should not be worried or allowed to have its interest decreased through the talking machine and its easy selling.

It is just as hard to sell pianos and players to-day as it was twenty years ago, but the piano dealer and his salesmen do not seem to give the same amount of energy to the selling of pianos and players as they formerly did, and nine times out of ten it will be found that the piano dealer and his salesmen are losing interest in this phase of the business because the profits in the talking machine department come so easy and the concern moves along and pays its bills, and the necessary work is not applied to the great profit-making source represented in sales of pianos and player pianos when rightly made.

Let the dealer study this situation, and let him so arrange his talking machine department that it does not interfere with the piano department, and let him keep his piano salesmen away from the easy-selling talking machines and records and make them work on the pianos, the players and the music rolls.

Again: We all acknowledge that the record is the main feature in the talking machine selling. After a machine has been placed in the home, the effort is continuous to get the record sales. What effort is made by the piano dealer, after a player is sold, to get the music roll business of the one who has the player in his home? Compare the arrangements that are to be found in the average piano dealer's warerooms for the trying of talking machine records with the facilities offered for the trying of music rolls.

Music Is a Necessity.

MUSIC is a necessity. Absolutely and incontrovertibly music is a necessity. Can anyone imagine the mental and physical degeneration, the misery of humanity, the great blot upon civilization that would result by taking music and the means of music from the world? A comparison of the home in which there is no music with the home in which music is a part of the daily life is surely sufficient answer to the sometimes spoken sentiment that music is not an essential.

No piano man in making a sale ever works on a basis of selling a luxury. No, indeed! The moral, mental, physical, spiritual and every other salvation of the

home, the children therein and the visitors thereto depend upon that home owning the piano that he wants to sell. And he is right. He may not believe it, probably does not, but an analysis of the place and influence of music would show his claims to be quite logical.

It is not only sentimentally that music is a necessity. Its place is not only to refine, educate, and entertain. Music has a very real effect upon the physical system. On the word of medical authorities music has splendid tranquilizing and energy developing effects. It may be that the soothing influence dissipates irritation, worry or harshness that would waste vitality, but whatever the reason, everybody knows that music smooths out the obstacles in life's highway; eases the road by adjusting the mental balance and poise.

Large employers of labor who make a stop watch study of efficiency find in favor of music. Not only do they find in favor of music, but they put it to practical use in the factories. Music in the factories is not prompted entirely by philanthropic motives but for avowed selfish, more-profit reasons, and—music is a necessity.

But what have the music industries done to hammer into the head of a more or less indifferent public that music is among its necessities? "Nothing," said one member of the trade who believes so firmly in the necessity of music that he could scarcely make a failure of his business if he tried. Probably if he had said "nothing intentionally" he would have been closer to accuracy. The music trades may have made no move deliberately designed to educate the public to estimate music and musical instruments at the correct valuation of necessities, but the very fact of displaying, advertising and selling the goods has no doubt created a sort of limited subconscious impression that one could not very well get along without some kind of a musical instrument, whether manually or automatically played.

On the evidence of merchants in other lines some headway has been made in educating the public to appreciate music as the necessity it is. Within a few days one of the largest furniture dealers in a Canadian city, and whose reputation extends far beyond the confines of his own city, complained, in the Journal's hearing, of the growing inclination of the people to buy pianos and talking machines. "I don't know what is getting into the people," said he. "At one time furniture was the first choice of relatives and friends in setting up a young married couple, but now it's pianos and talking machines."

"What have you done to make it otherwise?" he was asked, and he was candid enough to say, "Nothing." But with this man to think is to act, and it is a safe bet that his advertising in future will do a little specializing on "furniture first for the home," and incidentally this is just a little idea for the music dealer. "Music first for the home."

U. S. Piano Manufacturers to Feature Music in the Home.

IT has been decided by the piano manufacturers of the United States to launch a "trade advertisement" or "music in the home" campaign. At the convention of the National Piano Manufacturers' Association held in New York in June it was decided to raise a subscription fund of \$15,000 for the purpose.

The money will not be used for direct advertising purposes but to pay the expenses of a small organization in co-operating with newspapers and magazines in featuring music and musical matters. It is proposed to establish a news-service bureau to assist publishers in obtaining human interest material for music departments designed to develop a broader sentiment for music and increase the use of the piano in the home, in schools, colleges and elsewhere.

A committee on trade advancement was appointed in January last, and since then much research work has been going on. Advertising experts, daily newspaper publishers, and others have been consulted. The committee reported against a plan of advertising which would involve an expenditure of one hundred thousand dollars.

There are publishers that have already adopted music departments which they feature to the retailers of musical instruments as extra valuable locations in which to advertise. This is the idea behind the recommendations of the committee above referred to.

The object of the piano trade is to co-operate with the publishers to the financial advantage of both. The piano manufacturers propose to help the publishers get live material, on the strength of which they would be able to secure more local advertising than before and at the same time have an interesting feature for the reader.

In the proposal of the United States manufacturers is a suggestion for the trade in Canada. Retailers can increase the effectiveness of their advertising by co-operating with the publisher in getting into print readable and intelligent items having in view the advancement of music and a more general realization that music is a necessity.

Music in Health Building.

APROPOS of articles in this and other publications relative to the necessity of music, the following talk by H. Addington Bruce, a personality and psychology specialist, is of interest:

Most people regard music as one of the luxuries of life. Actually, it ought to be regarded as a necessity. Some sort of musical instrument—piano, organ, violin, harp, or automatic music-producer—should be in every home. And it should be used, not left to accumulate dust.

Get music—good music—in the home, and life will run more smoothly and pleasantly for every member of the family.

It will run more pleasantly because there will be less liability to strain and nervousness, greater ease of adjustment in the family relations, and greater individual health and efficiency.

Music, that is to say, has splendid tranquilizing and energy-developing effects.

In a Boston newspaper the other day there appeared an interesting announcement.

It was to the effect that during the annual examinations at Harvard University there would be a brief organ recital at Appleton Chapel every morning before the day's examinations began. Students were invited to these recitals.

The suggestion was made that by attending them they could more easily overcome any nervousness they might feel regarding the examination ordeal, and would be bet-

ter able to do justice to themselves in answering the questions put to them.

There is plenty of precedent in medical experience for this curious use of music as an aid in gaining control of mind and nerves.

Many a nervous patient has been helped back to health by listening to music. In all first-class hospitals for mental disease, music is regularly used as a quieting, upbuilding agent. There are cases in which it has brought about remarkable cures.

An American physician, traveling in Europe with a friend afflicted with melancholia and showing suicidal tendencies, found it impossible to improve his friend's condition until one evening they went to hear some Strauss music in Vienna. Then, to his surprise and satisfaction, the physician noticed that his friend displayed a slight revival of interest in life.

"I was not slow," he relates, "in following the indication. We became assiduous devotees of the divine art as represented by the waltz king. The faint dawn of intellectual life brightened.

"We gradually enlarged our scope, and included grand opera and other musical entertainments. From this time improvement was steady.

"The patient would sometimes relapse into apathy. But the fits of gloom became less frequent and of shorter duration, until the cure by music, happily begun in Vienna, was complete, and he returned home same of mind and sound of body."

To those in perfect health, as to those nervously or mentally ill, music is equally helpful. Its greatest value comes from the pleasurable emotional states which it creates.

No other art appeals so strongly to the emotions. The man who has learned to love music has within his reach an unfailling source of joy.

And the joy which music brings to him echoes through his whole organism, stimulating all the physical processes within him.

The food he eats is more easily digested, his lungs work better, the quality of his blood is improved.

From all this his brain benefits, being better nourished. Consequently he finds it easier to reason, to remember, to plan, to execute.

You say you are not fond of music? Learn to be fond of it. You can learn, and it is well worth the effort.

Suggested Improvements for Shipping Pianos.

FREIGHT Traffic Manager Leveille, of the National Piano Manufacturers' Association, has sent out the following circular letter to the members of the Association: "My attention has been called to the difficulty of handling pianos at transfer and local stations, due to the fact that there are two four-inch strips running crosswise of the box on the bottom, which catch on the rollers, and keep them from turning.

"It is suggested that if these strips could be used lengthwise instead of crosswise on the box, it would facilitate handling into and out of cars to an appreciable degree. As an alternative, it is suggested that these crosswise cleats might be placed on the inside of the box with the nails clinched, without diminishing the amount of support to the box, or interfering with the packing of the piano.

"I am informed that the method first suggested, that of using the strips lengthwise, has been successfully employed, and no doubt many of our members are using this style.

"If the suggestion is free from serious objections and can be accomplished without involving an expense out of proportion to the object in view, it would be a stroke of good policy to give the carriers our co-operation in this matter."

Norway Wants Pianos.

SEEMINGLY there is an opening for the sale of pianos in the Bergen consular district. According to the American consul there, the opening for pianos, players, and organs is due to scarcity of raw materials experienced by the local manufacturers and also owing to the diminished imports from Central Europe. Most of the pianos sold in Bergen are of Norwegian manufacture, the product of factories in Bergen and Christiania. Retail prices have until lately been \$160 to \$215, and \$270 to \$325 for the best makes. Owing, however, to war conditions, prices have advanced about 25 per cent. Imported pianos are more expensive than Norwegian-made instruments, chiefly on account of the tariff, which is 120 crowns (\$32.16) on each upright or square piano and 180 crowns (\$48.24) on each grand piano, the same rate applying to all countries. Foreign-made pianos retail at \$215 to \$375, but it is now difficult to get pianos from the customary sources, and the stocks of local dealers are low.

The latest available import statistics are those for 1914, in which year 1,116 upright and square pianos were imported into Norway. Of these, 1,099 were from Germany, eight from the United States, five from Denmark, and four from Great Britain. In the same year eighty-five grand pianos were imported from Germany, one from Austria and one from the United States.

It is estimated that about 500 pianos are sold annually in Bergen. This number tends to increase rather than diminish, as prosperous conditions now prevail. The piano that finds the most sales is the upright in black polished case. There is, however, a growing demand for high-grade, high-priced instruments.

The Weakness in Player Selling.

SPEAKING before the banquet of the Piano Merchants' Association of Indiana Frank E. Wade of Syracuse said that piano dealers are failing to deliver the goods, and the reason they are not doing so is because they fail to follow up their sales. "As soon as you fellows land a man, you put a player in his house and then you wash your hands of him and start after another prospect," said Mr. Wade. "Now, that is where you are failing and if you worked it right you could grow seven blades of grass where only one grew before. The phonograph is cutting into the player sales because it does what it is advertised to do. When you sell a man a player, he buys with certain assurances that are seldom carried out. He thinks he has a musical instrument, but he soon finds out that something is wrong."

Mr. Wade then explained to the dealers how simple it would be to eliminate the trouble. He said they failed to realize that the average man who buys an

Orangeville July 15th 1916
 The Mendelssohn
 Piano Co
 110 Adelaide St. West
 Toronto

Dear Sirs

I am sending today to your factory in frame of your make and will thank you to give it a good going over and cleaning up

I purchased this piano from your firm on July 2nd 1890 and it has never had any repairs since with the exception of tuning. It has given such good satisfaction that we still retain such a splendid tone that we do not care to part with it so are sending it direct to you, feeling sure we can count on the same standard of work as you must have put in the frame when it was built.

Assuring you that the Mendelssohn piano has many good friends among our acquaintance as a result of the satisfaction we have had.

I am

Yours truly
 Mary McLeod
 (Mrs. John McLeod)

After 26 Years a Mendelssohn

continues to give absolute satisfaction.

A Mendelssohn in constant use over a quarter of a century, and a letter from the owner, Mrs. Jno. Howard, Orangeville.

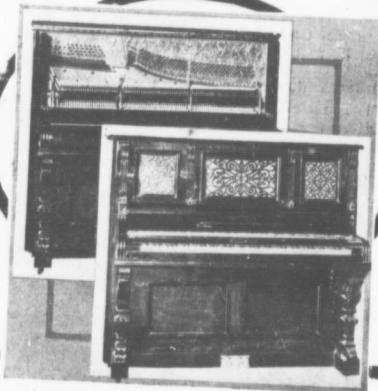
Never spent a cent for repairs in a quarter of a century.

Could we offer more convincing proof of quality in materials used?

INSET SHOWS HOW WONDERFULLY THE ACTION, HAMMERS, AND STRINGS HAVE STOOD THE 26 YEARS TEST.

This is the kind of piano that builds reputations for manufacturer and dealer. The piano may be seen at our booth, Toronto Exhibition.

The
Mendelssohn Piano Co.
 TORONTO, CANADA





Louis XIV.



Style "E"

15,000
Mendelssohn Pianos
in Canadian Homes

MENDELSSOHN PIANOS have found their way into 15,000 homes in Canada, and invariably have given satisfaction. Note Mrs. Howard's letter on opposite page.

From Coast to Coast — From Boundary Line to Boundary Line

The Mendelssohn
is already introduced

For 30 years the Mendelssohn has been on the market, bears a clean name, a good reputation and assures dealer and customer alike of absolute value dollar for dollar.

That is why we have found it comparatively easy to get new men started, and explains how we have held some of the best Canadian dealers for 25 years continuously.

When a Dealer Sells a Mendelssohn He Cements a Friendship that Will Endure

Get a sample shipment and watch a lagging demand grow into brisk sales.

If a dealer finds he can buy this high quality piano at an attractive price, it is because we have economized on overhead expenses, not on parts vital to the life of the instrument.

Visit our pavillion at Toronto Exhibition, Manufacturers' Building, north-west corner, and be your own judge of quality and value offered.

THE MENDELSSOHN PIANO CO.
110 Adelaide St. W., - Toronto, Can.



Player Style 30

VISIT CANADA'S FINEST "HOME OF MUSIC"



It is an education to visit "The House of Nordheimer." Also a distinctly enjoyable experience. Even in the larger cities there are to be found few piano warehouses that vie with this one in magnificence and in practical superiority.

Spacious show-rooms, sun-lit offices, splendidly equipped Sheet Music Department—all this, combined in a building modern in its every structural feature, furnishes a worthy setting for the splendid product of this leading piano house.



There is a Concert Hall which seats four hundred. There are charming Victrola Sun Rooms for the demonstration of Victrolas and Records. And a whole floor of this Palace of Music is devoted to studios, where a distinguished faculty of teachers receive their pupils.

NORDHEIMER
PIANO & MUSIC CO., Ltd.
COR. YONGE & ALBERT STS. - TORONTO

Respected alike by the public and by the trade.

Respected, first of all, for its quality and the enduring permanence of its rich and brilliant tone.

Respected also by reason of a manufacturing and selling policy that places reputation first and profit second.



MAKE THIS YOUR HEAD-QUARTERS

When You Visit Toronto

In planning this artistic establishment, care was used to provide not only for the convenience of the Nordheimer executive staff and employees—but also for the comfort and convenience of the company's customers and friends.

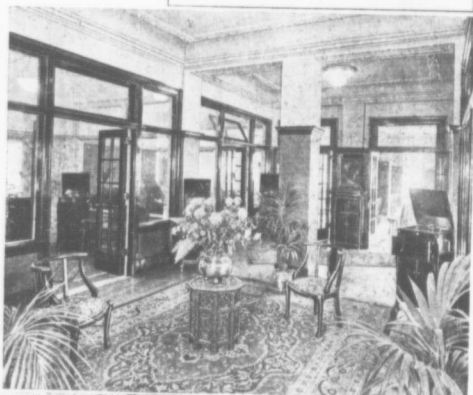
The invitation continually extended to the Trade—and here again emphasized—is no hollow welcome, but a sincere and heartfelt wish that every one who has, or hopes to have, dealings with the House of Nordheimer may make use of the facilities this building so amply affords.

This should be the first place you call when you arrive in Toronto; it will be found the most central point from which to direct your activities—a place to have your parcels sent, a convenient meeting place for you and your friends.

Make full use of these facilities provided. There are desks, telephones, and a corps of stenographers—all at your service.

**NORDHEIMER
PIANO & MUSIC CO. Ltd.**

COR. YONGE & ALBERT. TORONTO



Built to maintain an inflexible standard — our instruments varying only as to case design; uniform in tone and in all the features that contribute to tone.



The Willis Factories

MMUSICAL instruments, like all manufactured commodities, are affected in quality by the conditions under which they are produced. But for the highest grade of any product a scientifically designed and equipped plant is as essential as materials and men, and indeed only in such factory will the best workmen become permanent employees.

The Willis piano and player factories occupy a selected seven acre site on the C. P. Railway at St. Therese, a prosperous town a half hour's ride from Montreal, so near as to be practically a suburb, and having the city's advantages for the men without the disadvantages. The factories have over 100,000 square feet of floor space. They were planned, built, and equipped for the specific purpose of making Willis instruments the highest type of piano craft. Nothing has been overlooked that can increase and maintain the efficiency of the workmen.

Visitors to the Willis plant are impressed with the serious minded, solid type of Canadian character represented in the men that make Willis pianos and players. These are nearly all property owners in the town—a good class of citizen and a good class of workman. They include men with experience in the leading American and Canadian plants, and who remain in the Willis employ for choice. Our employment of men is a process of elimination that keeps this factory free from indifferent, negligent or careless workers.

When the factories were built we employed the best architects we could find—a Canadian firm, Ross & McDonald, now building the Union Station at Toronto. Their instructions were to spare nothing to get efficiency in lay out, ventilation, light, heating, sanitary arrangements and equipment; and the result is a manufactory excelled nowhere.

In every department of the Willis factory is a foreman for SUPERVISION PUR-

POSES ONLY. Though expert craftsmen these supervisors are required by the Willis standard to spend their entire time in minute inspection. Defective material or work cannot be hidden in the ensemble of the complete instrument in this factory. So many supervisors may seem unnecessarily costly, but the quality of Willis instruments demands it.

Willis pianos are never hurried in manufacture. There are always in stock ready for assembling every part of 2,000 cases. Every finished Willis instrument has been many months in process. In the stock room there are always materials and supplies sufficient to keep us going for six months. This is very important. It prevents delays or our being forced to use inferior supplies.

With the eyes of Mr. A. P. Willis, the head and founder of the business, which was established in 1877, never off the manufacturing plant; with the general manager, Mr. C. D. Patterson; with the vice-president and wholesaler manager, Mr. R. A. Willis, ceaselessly demanding quality, QUALITY, QUALITY; and the factory manager, Mr. J. D. A. Senecal; the superintendent, Mr. Joseph Colpron; the assistant superintendent, Mr. A. P. Willis, Jr., executing the policy with which they are in thorough accord, never having out of mind the reputation of the house in the years to come, Willis dealers can go to the extreme possible length in backing Willis instruments, for Willis will back them.

Even after the piano is finished ready to put in the packing case it is held until it can be tuned, tested, inspected again and again before it is finally shipped. This means a cost of from \$6 to \$8 per instrument that does not seem necessary—nor is it—except in the forging of a standard of quality such as the Willis—and every Willis instrument is shipped in a perfectly new and clean box made in our own plant.

Willis & Co., Limited

Head Office:
580 St. Catherine St. W.,
Montreal, Que.

Factories:
St. Therese,
Que.



(Continued from Page 39).

instrument does not know how to play it properly and that it was, therefore, up to the dealer to keep after the man until he was sure that the instrument was understood and was giving the right kind of music.

"You fellows know that ninety out of every hundred instruments sold become instruments of torture instead of instruments of pleasure and enjoyment," said Mr. Wade. "I can easily prove that to you. How many of you would rent an apartment under a man with a foot player with six rolls of music? Not one of you!" shouted Mr. Wade, amid laughter.

In speaking of the manner in which most stores sell music, Mr. Wade said this was one of the most important features of the business which was often neglected. He urged the dealers to take particular pains in seeing that every roll buyer got a piece of music that was not only suited to him but was one that he wanted and would enjoy.

"You often let a man walk out of your store with a piece like the William Tell Overture—which should never have been put on a piano anyway—that the man buys because he thinks he is getting the most for his money." Mr. Wade declared that while a new purchaser might be pleased with his instrument for a while he would soon wake up to the fact that he was not producing music on it and would get disgusted with it.

He suggested that after a player has been delivered the dealer might well take the trouble to pick out the person in the family most prejudiced in favor of music and by tactfully flattering that person arouse his interest. Then the dealer should invite that person to come to the store to attend demonstrations of how the player should be operated until he was thoroughly competent.

The effect of such efforts on the part of the dealer would re-act to the dealer's benefit. Mr. Wade pointed out that the finest player made would not produce the best music unless handled properly, while often an inferior instrument got praised because the person playing it knew how to handle it.

When the player is operated correctly, the person playing gets more pleasure out of it and takes pride in inviting in friends to hear the instrument. The friends, in turn, get a better impression of the instrument and they really think it must be vastly superior.

Mr. Wade said he had found in most stores the dealers were so busy trying to sell players that many of them did not even take the time to learn to operate them correctly. He remarked that he did not know of one store in the country that gave lessons to purchasers on the players, but he declared that if this was inaugurated it would result in a decided improvement in the business.

Mr. Wade, in closing, pictured a bright future for the automatic players. He said it was his belief that when this style of instrument was perfected it would give the dealers a new grip on the business, because then a man would want a player just as he wants an auto. In selling this type of instrument, Mr. Wade declared that the dealers should never let the instrument leave the store without 100 rolls of music. The rolls and the automatic go together and should not be sold separately.

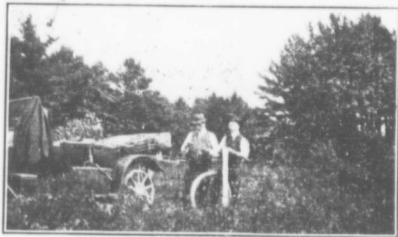
"If you have got a man worked up to the point of paying \$900 for an instrument, he is in no frame of mind then for you to ask him to buy 100 rolls," said Mr.

Wade. "It is wrong for you to make such a suggestion. The time to do that is when you begin making your sale. Explain to the man that you would not sell the instrument without that much music because you know if he took only six rolls he would play them over so much that he would become tired of them and the player."

On the Care of Organs.

AN interesting folder has been issued by the Thomas Organ Co. of Woodstock on the care of organs. This presents in a concise way the fundamental points concerned in the keeping of organs in good repair and is well worth reproducing in these columns.

The organ should be placed when possible against an inside wall, in a room of dry, even and moderate temperature, not close to a fire or register, or a window. An organ being made principally of wood, is susceptible to heat, cold and especially dampness. Extreme heat will cause the parts to contract and dampness to swell, in which latter case the action is liable to stick or move with difficulty. Instruments that have been considered out of order have been made right by keeping them in a warm room for a few days.



"One of the pleasures of motoring." W. L. Saunders, Vice-Pres., N. H. Phinney & Co., Ltd., and W. M. Dunlop of the Thomas Organ Co. "snapped" near Bridgewater, N. S.

REEDS—The stops should be kept closed when the organ is not in use, or dust will work into the reeds, and prevent them from speaking properly. Sometimes a reed will be silent, or produce an unpleasant, jarring sound. If such is the case, see which set the affected reed is in. If in Diapason or Melodia sets they are usually at the back; if in the Principal, Vox Celeste or Flute sets, they are usually in front. To get at the back sets take out the top section of the back, draw the stop containing the affected reed, press the right knee lever to open the swell, and with the reed hook, one of which will be found inside the back of the organ, the reed may be drawn out. Be careful in doing so to hook the reed hook into the small notch at the outer end of the reed, or the tongue may be injured. Tap the edge of the reed block lightly and the obstruction will fall out. Do not tamper with or interfere in any way with the tongue, or the reed will be thrown out of tune. When no dust is discovered and the reed is in the bass end, it may be that dampness has caused the cell to swell, pressing in the sides of the block, and causing the tongue to strike against the side of the block. In this case file the outer edge of the block in the centre only, which will usually remedy it. If you cannot discover the trouble send us the reed, and we will return you a new one. If the reed

A Veritable Classic that gives Distinction to your Salesrooms

This Distinction Attracts the Cream of Trade



Willis Art Piano Style "E" Louis XV.
Height 4 ft. 9 in., width 5 ft. 4 in., depth
2 ft. 5 in.

See it at
Canadian
National
Exhibition,
Toronto,
August 26-
September 11

The intangible yet valuable reputation with which a commercial commodity sometimes surrounds itself is a potent factor in both the volume and quality of sales. What about the WILLIS reputation helping develop your business?



Willis & Co., Limited

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

FACTORIES:
ST. THERESE
QUE.

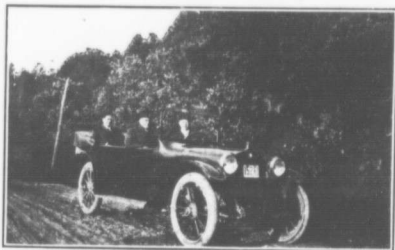


is in the front, take out the screws from the key blocks and ends of the lockrail, remove the lockrail, raise the swell as before, draw the stop, and the reed can be got at.

If the tongue of a reed breaks, or cracks, send it to us, together with the corresponding reed an octave above or below, of the same set, that the tuning may be accurately done, and we will return a new one, ready for use.

KEYS STICKING—If a key when pressed remains down it is usually caused by the swelling of the wood on the under side of the key so that the hole for the guide pin in front becomes tight. Move the key up and down a number of times, pressing it firmly to the right and left so that the hole may be enlarged. If this should fail, it may be caused by the lock rail being too close and rubbing against the fronts of the keys. In this case remove the key blocks and the lock rail. Below the keys, about the centre, will be found a projecting screw nail, which holds out the lock rail. Unscrew this sufficiently to press the lock rail out.

RATTLES, SQUEAKS, Etc.—Nearly all difficulties of this kind can be obviated without taking the action out of the case. There is hardly anything connected with the working parts that cannot be reached either with the back of the front lock rail out, or, if it is in the bellows, by removing the centre front above the pedals. Anything that is not at all times firmly held, or like the swell and stop springs only held at the ends, leaving the middle free, may possibly become disarranged so as to rattle or vibrate. Should such be the case hold the note or chord that produces the noise, and with the organ sufficiently apart to admit of it, touch with the finger or a slim stick the various springs or other loose parts until something is touched that will stop the rattle. The fault being found, it is easy to apply the remedy, either by inserting cloth between the points of contact or tightening the bearing. Squeaks are found in the same general way. Make the motion that produces the squeak and it will always be found at some point where there is friction.



The new 45 H. P. Hippodrome of C. H. Townsend, St. John, N. B. Mr. Townsend driving with Frank Harper, his head salesman, at his right, up the St. John River Valley between Fredericton and Woodstock.

Lubricate with tallow where the contact is between wood and metal. If the friction is caused by derangement of the parts, adjust them, so as to obviate the difficulty.

Sometimes when pumping, an unpleasant noise will be heard, caused by the pedals. With a feather rub a little oil on the hinges underneath.

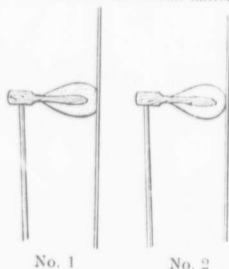
SPRINGS—Should a pedal spring break, a new one will be sent on request. The centre front over the pedals

is removable, and by taking it off the new spring can be easily put in. When doing so see that it hangs down perpendicularly when the pedal is pressed full down. If it gives a slight jerk, move one of the ends a little up or down, to make it hang true.

Revoicing Old Hammers.

By Howard W. Pyle in *Tuners' Magazine*.

PHOTO No. 1 represents a hammer badly worn—by continuous hard use for a number of years. Photo No. 2 shows the same hammer after being repointed and revoiced. After a hammer has become flattened as in No.



1 the tone of the piano grows thin and "tinney," as it is usually termed. This condition is caused by the flat and worn surface of the hammer striking the string instead of a point.

It is absolutely impossible to get a good, pure tone from a hammer unless it is well pointed, and just in proportion as the hammers have ridges cut into them by striking against the string and thus become flattened, will the tone of any piano begin to deteriorate. The great cause of thin and unsatisfactory tone in pianos after they have been in use for a number of years comes from the fact that the hammers need repointing.

This is not a difficult task, and every tuner should become expert at it—simply from the fact the tuning job is so much more satisfactory both to owner and workman. The process consists simply in using a sand paper file—which any one can easily make by putting one-inch strips of No. 1 or 2 sand paper on a thin piece of wood about 5 or 6 inches long. Hold the hammer firmly with the left hand while filing with the right hand. Particularly is this necessary where cedar hammer shanks are used, as they break easily. It is usually better to file toward the end of the hammer both under and upper cuts. When the hammer is pointed so as to strike the string exactly on the point it can be considered well done, if it strikes a flat surface the tone is unsatisfactory.

After filing the hammer to a point the tone can (if necessary) be softened with a felt picker. This is a more difficult task than repointing from the fact the ear must decide what is necessary to be done, and also to have the tone even throughout—and not one hammer loud and the next one soft. Nothing but long experience will ever make a tuner expert in this part of the work. If all felt was alike the work would be comparatively easy. But the quality varies considerably, thus making it necessary to use the felt picker more in some cases than others.

The Accurately Drawn Scale makes the
Willis Piano what it is Musically



Willis Art Piano Style "A"
 Height 4 ft. 5 in., width 5 ft. 2 in., depth 2 ft. 2 in.

See it at
 Canadian
 National
 Exhibition,
 Toronto,
 August 26-
 September 11

After all, the soul of the piano is expressed in its tone.
 If you sell WILLIS Pianos no one can outclass you in
 competitive tone production.



Willis & Co., Limited

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

FACTORIES:
 ST. THERESE
 QUE.



RE-STRINGING PIANOS

By William Braid White in the Music Trade Review.

THE tuner who knows his business and is alert to the numerous opportunities it presents for profitable work in repairing, will not be dead to the suggestion offered by the title of this article. The job of re-stringing an old piano is indeed not to be undertaken rashly, nor by the enthusiastic amateur; but when well done it makes a most satisfactory piece of work which often has the effect of restoring to further years of usefulness an instrument otherwise doomed to the junk pile. I find, however, that many tuners who ought to be thoroughly familiar with the proper methods of doing work of this sort, are deplorably unfamiliar with them. For there are proper and improper methods in this work which, simple as it seems, must be done rightly if it is not to be a failure and to make a blot on the reputation of the operator from which he will be long in recovering.

When well done, however, the re-stringing of an old piano is a grateful and profitable piece of work, which may be depended on to give satisfaction to the owner of the instrument.

sioned as described. In the bass section, where the unisons are double instead of triple, one of the strings in each unison may be let down, as well as all the single strings at the lower end.

When this has been done, the operator returns to the highest unison and lets down the second string in each and the alternate string in the bass unisons. He then lets down the third string in the treble unisons.

All this takes some time and is much slower than the simple scheme of cutting the tensioned strings with a pair of cutting pliers. The latter method, however, is very dangerous, for the sudden release of tension, unison by unison, may quite likely cause a plate fracture somewhere. The method of letting down the tension as outlined above is much better because it is quite safe; and no other consideration can outweigh this.

When the tensions on the strings have been thus released, the tuner may take his cutting nippers and cut each wire at a point between the tuning-pin and the upper bearing or pressure bar.



Showrooms of Hill & Scott, Edmonton, Wills and Knabe agents. Mr. Scott is on the left in the foreground and Mr. Hill the farthest figure to the right. Professor Grant, Director of Music in the Alberta College, is standing directly behind the young lady.

I might say, likewise, before beginning the main subject, that when a piano needs to be restrung it also needs usually to be re-hammered, as well perhaps as to have the action and keys re-bushed and generally set up again. But I shall assume for present purposes that this is understood and that provision has been made for all such work.

The first step in re-stringing is to obtain two saw-horses and lay the piano, if it be an upright, on its back. A grand piano, of course, is always in the proper position for work on its strings. When the piano is thus placed in position, let the tuner put a T-hammer on the middle string of the highest unison C7, and give it a half turn, releasing the tension on the string till it no longer gives a definite musical tone. This process is to be repeated on the middle string of the next lower unison, B-flat 6, and then downwards until the entire piano has thus been treated, the middle string of each unison being de-ten-

It is now necessary to remove the bass strings one by one and string them on a wire by their hitch-pin loops in order of succession, so that as thus strung they may be sent to the string maker to serve as patterns for new strings. In order to make sure that the bass strings are hung on their wire in order, it is a good idea to slip their loops over the piece of wire before they are cut off below the tuning-pin. Then in case of doubt the position of each string is certain.

Having done this, the operator proceeds to clear away all the remaining old wire, leaving a clear sound-board and plate, but with the old felt pads at the hitch pins, the old coils on the tuning pins and the old pins in their places. The felt may be taken off the plate, while the old coils should be pulled off the pins by grasping the free ends with pliers and turning the coils off.

It now remains to find what to do with the pins. Usually it will be found that the old pins are loose in

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their holes, and that they will not hold steady under the strains of new strings unless driven down so far as to endanger the bearings. It will, therefore, usually be advisable to take out the old pins and put in larger ones, or else replace the old pins with the addition of the friction sleeves. These sleeves are really bushings of brass, split and fluted, which fit around the old pins and are driven with them into the holes in the wrest-plank. They hold the pin steady, enabling them to maintain a firm hold against the pull of the new wire and remedy any sticking and jumping of the pins that might be brought about through oil soaking into the wrest-plank, as so often is found to have happened in old pianos. On the whole, I think better of using them than of putting in larger pins.

The old pins, then, are to be carefully removed from their holes, taking care that nothing is done to grind out the latter or destroy the light thread which has been cut in each by the action of the pin. As each pin is withdrawn, it should be dropped into a box filled with whiting or powdered chalk. A dust bellows should then be taken and the entire wrest-plank area carefully blown out. The blowing should be continued over the whole area of the plate and soundboard, and when all the dust has been blown away the soundboard should be carefully washed with soap and water and then immediately dried. The plate may also be washed clean and every trace of dust, dirt, grit or oil removed. It is advisable also to take the opportunity of tightening all the screws and bolts in the plate. If any repairs are to be made to the soundboard, now is the time to make them.

When all is in readiness, the tuner may consider the re-stringing. For the first step, replace all the old felt which was taken off the plate near the hitch pins. It is now possible to begin re-stringing.

If the string sizes which were used at the original stringing have been indicated by marking the gauge numbers on the wrest-plank at the places where each change of size was made, there will be no difficulty in stringing according to the original design. But if this was not done at the time of manufacture, the tuner must examine the strings as he is removing them and find out with a wire gauge where the changes of thickness were made and what these are. If, however, the old scale was unsatisfactory or, if for any reason, the tuner wishes to work out a stringing scale of his own which shall be approximately of equal tension, there is a way of doing this, which I shall explain. It may be said in the beginning that an equal tension scale is scarcely ever heard of on old pianos, so that usually one can make many improvements in tone-quality and standing-in-tune capacity by revising and stringing scale as follows:

Take the length as closely as possible of the highest string. Settle on a tension, say 150 pounds. Apply the tension formulor often given, but reversed to render the element of weight. The formula will then be

$$M = \frac{675000 T}{V^2 L^2}$$

where T is tension in pounds, V is number of vibrations per second, L is length of string in inches and M is weight, in grains per inch.

Having at hand tables showing weight of various wires in grains per inch, and having also a table of the

vibration number of each note on the piano in equal temperament at international pitch, which may be had from the same tables or elsewhere, we may solve the formula and thus obtain the required weight of string to give us 150 pounds tension.

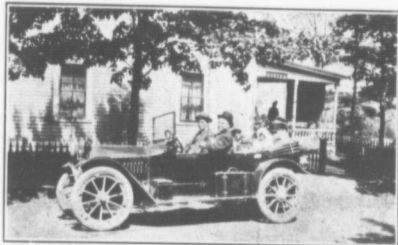
Suppose the string to be two inches long. The value of V is, per table, found to be 4,138 (omitting fractions). The value of T is already fixed as 150. Then the formula runs:

$$M = \frac{675000 \times 150}{4138 \times 4138 \times 2 \times 2} = 1.479$$

is the correct weight for the string per inch, in grains. Upon referring to the tables we find that No. 13 wire is the nearest in weight to this, the exact figures being 1.482. We therefore choose No. 13 wire for C7.

Practice shows that it is sufficient to calculate for about every fifth string. If, however, it is found that the calculation at any point shows no change required, let the operator work out the next string below. If this shows a change required, let the next calculation be made four strings below this last one, thus preserving the order of change.

In this way an approximately even scale may be worked out, down to the beginning of the overstring section.



"Business and pleasure combined." W. L. Saunders, of S. H. Pitney & Co., Ltd., at the wheel, and John Samuels, of the Kern-Morris Pianos and Organ Co., Ltd., at Bridgewater, N. S.

When we arrive at this point, we may consider the question of producing an even tension bass scale. This can also be done quite simply. Taking the formula as before, with the length of each bass string and its pitch carefully noted, solve the equation and obtain the necessary weight. This should be sufficient guide to the string maker, but if he insists upon exact directions, divide the total weight by the length in inches and get the corresponding weight in grains per inch. Look up the tables again and find the nearest corresponding combination of core and covering wire that will give this weight per inch. Then remember that one and a half inches of string at each end is usually left unwrapped. Take the figures given in the table as nearest, multiply by string length and then deduct twice weight of one and a half inches length of same combination of covering and core wire, as also given in the table. This gives total correct weight of string as it would be with this particular combination of core and wrapping. Dividing this by string length, see if it comes close enough to calculated weight in grains per inch. The one and a half inches

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twice deducted is the length of wire left unwrapped at each end of the string. The string maker can then obtain exact results by following directions as to core and covering wire as calculated for each string. Of course this elaborate work should not be necessary, for it should be sufficient to indicate total weight of each string.

It is now time to take up the practical work of restringing. I assume that the old wire has been removed and the operator has decided whether he will use the old pins, put in new ones, or use the old ones with the friction sleeves. Of course, if either the first or third of these methods be used, the operator will not need to enlarge the tuning pin holes, nor should this usually be necessary even when a larger size is to be used; but occasionally in the latter case there might be an advantage in slightly reaming the holes.

Wire.

I counsel the use of the best wire available, be it no matter what price. Only by using the best wire can one be sure that the sizes will be uniform in graduation, that the gauge numbers will always mean the same thing and that the drawing will be even. Unless these factors can be virtually calculated in advance within an extremely narrow margin of error, the wire will not vibrate evenly, the tensions of certain sections of various strings will be uneven, and as a consequence there will be false beat in individual strings, false tone and difficulty in obtaining clear unisons. Few tuners seem to understand the essential necessity for using the best wire, nor the simple scientific reasons for the false beatings which distort and totally spoil the sound of so many strings on pianos reputed to be well made.

Manipulation.

In manipulating the wire and pins, be sure to avoid any section that will tend to produce rusting anywhere. Wire should always be handled in powdered whiting or chalk and pins should always be laid in a box filled with the same material. By observing these precautions, the wire will be preserved from rusting during the process of restringing and the pins will likewise be saved from sticking and jumping in the wrest plank holes after they have been driven in.

One should not forget that perspiration from the fingers is one of the most subtle agents in causing rust, and the operator should therefore take the precaution either of wearing rubber gloves or else of keeping the hands well smeared with powdered chalk. I prefer the latter method. Any other powder that will absorb moisture, such powder as starch, whiting, and others of like nature, may be used. To take these precautions is essential to good workmanship.

Tools.

A T-hammer or stringing hammer, as it is so often called, is an essential tool for stringing. The regular tuning hammer should never be used if it is fitted with a star head, but when fitted with a single or double square head it is useful in part of the work. But a T-hammer is essential for the preliminary coiling of the wire on the pin and for part of the manipulation of the pin after it is first driven into the wrest-plank. A string lifter is likewise necessary, for holding together and adjusting the wire coils. A heavy hammer of the riveting type, or a heavy claw hammer, is also necessary. Another essential tool is a heavy steel punch for driving the pins,

hollowed out so as to fit neatly over the heads of the pins without slipping. These are called tuning-pin punches. There is also necessary a small steel punch of the kind called a "nail-set," for driving the wire firmly and neatly into the eyes of the pins.

The wire is best handled when coiled on some sort of a wooden reel which the operator may make for himself, so arranged as to permit the coil of wire to revolve around it loosely, whereby one may unwind just the right amount for each string. For cutting the wire one must have a pair of special music-wire cutting nippers.

Preliminary Steps.

If the piano be an upright, take off the pressure bar, send it away to be nickel-plated or otherwise finished, and preserve a sample of the screws so as to get new ones of same type but about one-eighth inch longer. See that the wrest-plank or the plate above it looks clean and that the bushings, if there be any, are all in place and none cracked. Have new felt placed along the hitch pins.

Coiling the Wire.

Start at the highest note on the piano, C 7, and choose the proper wire, placing it on the reel or arranging it conveniently in any way possible. Then take a pin in the left hand, well smeared with the desiccative powder, and the T-hammer in the right hand, with its tube pointing to the left in front of your chest. Place the pin in the tube of the T-hammer and then insert the end of the wire in the eye, but do not allow any to project from the eye further than one-thirty-second of an inch. Then, holding the left thumb firmly against the pin, turn the T-hammer away from you until three coils of wire have been wound on the pin. The thumb-pressure is intended to hold the stiff wire in place and permit the winding of a tight coil. Then, holding the thumb and first finger firmly clasp the coils, place the pin in the wrest-plank hole and turn it down by grinding it in with the T-hammer, until it sits firmly in place. The hammer is turned, of course, towards your left. This is the first operation.

Bedding the Pin.

Now take the riveting or claw hammer and, holding the fingers still around the pin, drive the latter in about one-eighth inch, no more, with a light tap. Set this pin in the lowest hole (nearest the bridge). Do not think that the pin is to be driven into its bed with brutal pounding or a heavy hammer. On the contrary, the hammering is to be as little as possible.

Stretching the Wire.

Now stretch the wire along from the pin over the belly-bridge, fitting it into its bridge pins, and carry it around over the hitch-pin and back again to the belly-bridge, where it is brought over in the same way as before, and finally arrive back at the wrest-plank. Here lay the wire over the second hole and measure a length of about three fingers' breadth beyond. At this point cut the wire with the nippers and you are ready for the next pin. Coil the wire in the same way over this pin, drive the pin gently in and take up the tuning hammer with the string lifter to adjust the coils.

(To be concluded in September issue.)

Sometimes a man who kicks like a mule about something gives it about the same amount of thought.

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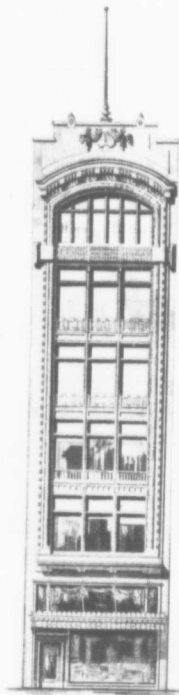
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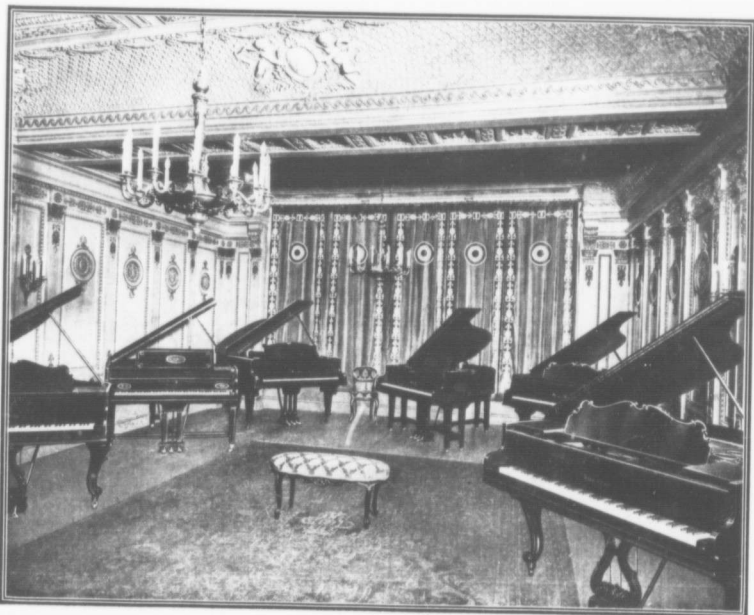
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Two Brothers Flying for the Cause.



Brian Devlin,
Ottawa

When Brian Devlin "gets his wings," as he hopes to in a few weeks, Mr. W. F. C. Devlin, a director of the Martin-Orme Piano Co., of Ottawa, will enjoy the honour of having his two young brothers flying for the cause. Brian, whose photograph is reproduced, and who is just 19, took the flying course at the Wright School in Long Island, N. J., and immediately upon obtaining his certificate made arrangements to join his brother in England.

Jack, who is 23, took the Curtis flying course at Toronto and last fall left for England, where he completed his aerial training under the British War Office. He obtained his wings and was attached as instructor at one of the War Office flying schools in England at a good salary. He is now engaged in teaching other young men how to be of service in the air at the front.

Both Jack and Brian Devlin are of the type of young men admirably suited for aeromantics. Both are excellent golfers and good, clean sportsmen, and both have a host of friends in Ottawa who wish them the best of luck. Mr. W. F. C. Devlin is more than proud of his flying brothers.

Organ Factory Working to Limit.

Only by walking through the factory of the Thomas Organ Co. at Woodstock, Ont., and seeing the inflammable materials everywhere can one appreciate the narrow escape from destruction this factory had when struck by lightning in June. The flag staff was shivered and a hole torn through the roof. The lightning then jumped to the electric wires and burned out the lighting system. Fortunately a heavy rain was falling and prevented the spread of fire.

The Thomas factory is working up to the limit of the available men in the production of organs and of piano benches. The export demand for organs is good, notwithstanding the war embargo placed on musical instruments by the British Government.

Piano Man's Garage Burns.

Mr. J. B. Mitchell, superintendent of the Dominion Organ & Piano Co's factories at Bowmanville, and who is also mayor of that town, lost a fine seven-passenger touring car by fire on the night of August 7. Citizens arriving home on the midnight train noticed flames shooting from Mr. Mitchell's garage and promptly notified the fire department, but too late to save the building and contents.

Evans Bros. Pianos.

The Evans Bros. Piano Co. have no complaint as to the volume of business that is offering during these war times. In fact this old-established company find it difficult to keep up with the demand for their well-known pianos.

June was the best month they have had for years with July and August making equal increases, notwithstanding that this is generally considered the off season in the piano business.

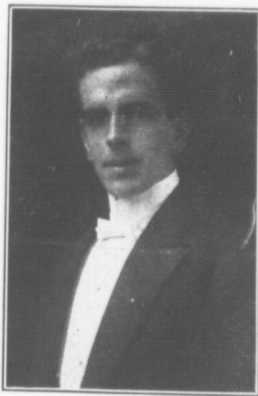
Of late this company has been devoting considerable attention to their own local territory, that is, Ingersoll and the district surrounding it, and they have found the results amply repay them.

His Jubilee Year.

This year of 1916 is the silver jubilee of Mr. W. Bohne's entrance into the supply business in Canada. Just twenty-five years ago, with a long experience in high-grade piano hammer manufacture, he decided that the possibilities in Canada were sufficiently active to induce him to remove here. His two sons, now serving their apprenticeship in his factory, were born in Toronto. Three years ago W. Bohne & Co. added the manufacture of strings, purchasing the business founded by the late A. E. Coats.

Another Composer Piano Man.

"Irresistible" is the title of a well named march by Mr. Asa Huycke, of the Peterboro Music Co. Another composition of Mr. Huycke's is "Memories Flowers," which has been very effectively sung by the famous soloist



Mr. Asa Huycke, Peterboro.

Albert Greenlaw. "Irresistible" was included by Creator in his repertoire for concert work. Mr. Huycke is an enthusiastic booster of Sherlock-Manning lines, which his firm feature extensively in Peterboro and vicinity.

A Philosophical Viewpoint.

In a communication to the Journal from Julius Breckwoldt & Co., Dolgeville, N. Y., that firm of piano supply manufacturers said: "Referring to current prices, we consider that the upper trend of prices in piano supplies is entirely justified. Take, for example, in our business—the advance on different supplies such as we use has been anywhere from ten to forty per cent.

Not only do we have the advance in supplies, but the price of labor is also getting more and more each year, which has to be reckoned with.

"However, it is usually the case that in times of greatest prosperity prices are the highest. We presume we will have to take this as it is and be satisfied."

Karn-Morris Discontinue Retail Branch at Winnipeg.

To Concentrate on Manufacturing.

Mr. E. C. Thornton, general manager Karn-Morris Piano & Organ Co., Ltd., has returned to the headquarters of his firm at Woodstock, Ont., from a business visit to Winnipeg. While in the western city Mr. Thornton arranged for the discontinuance of their retail branch there. This action is in line with the policy of the firm and Mr. Thornton's personal ideas that as a large manufacturing firm the marketing of the pianos to the public should be left in the hands of the retailer, particularly in the conduct of branch establishments.

In commenting upon their decision to go out of the branch business Mr. Thornton remarked that he had never been very much enamored with the idea of the manufacturer conducting a retail branch "and," said he, "our wholesale piano business has been increasing so rapidly and the fact that it is practically impossible to get sufficient men to turn out the increased production has made it so difficult to supply our Winnipeg branch with the goods they required that we concluded it would be in the interests of our dealers to discontinue the retail business and devote our time and energy to

manufacturing and wholesaling. In short, this is an age of specialization."

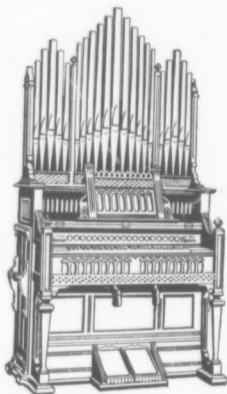
Mr. E. J. Merrell continues in charge of Karn-Morris affairs at Winnipeg and arrangements are being made for permanent representation.

The Willis Factories.

A Journal representative was recently shown through the factories of Willis & Co., Ltd., at St. Therese by Mr. C. D. Patterson of that firm. The plant continued to run full time throughout the summer and, when possible, overtime, but owing to the scarcity of men the Willis firm have been unable to accumulate stock. The large numbers of men employed in munitions manufacture at high wages has drawn from the piano workers to such an extent as to make the labor problem in the Quebec factories almost as serious as in the Ontario plants.

There is every evidence that in the erection and equipment of the Willis factories no expense has been spared to make them attractive and comfortable for the workmen and to permit of a high standard of manufacture. Their employees include a number of high-class workmen who have had experience in leading factories in Canada and the United States.

The seven-acre plot on which the factories are built is divided by a stream, the newest bridge over which is of cement. The river separates the main plant from the lumber yards and the furnace house. There are separate buildings for the boiler house and engine room, for veneer storage, and the oils are also stored in a solid



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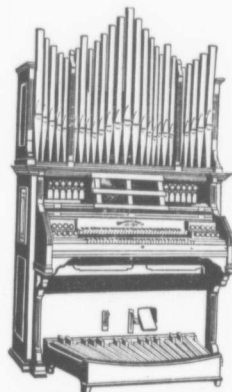
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ement store house built for this purpose. The factory is equipped throughout with sprinkler system, the gigantic water tower being 175 feet above the ground. They have an exceptionally low rate of insurance.

For the men there are sanitary conveniences on every floor and each man works in front of a window through which he has unobstructed light. Pure spring water is piped through the building and a scientifically constructed septic tank takes care of all sewage.

Mr. Senechal, the factory manager, tells with pride of the development in the ten years since the Willis firm took over the plant, from two pianos per week to ten or twelve per day. The factory instructions are to carry supplies ahead for one thousand instruments and to have never less than two thousand cases in process.

Mr. Calpron, superintendent of the factories, and Mr. Albert Willis, his assistant, who has now five years in the factory to his credit, are equally zealous with Mr. Senechal in keeping the factory standard and output up to the requirements of the selling organization, and the head of the firm, Mr. A. P. Willis, who not only visits Willis dealers from coast to coast each year but keeps in close touch with the factory and selling organizations.

Piano Man in 51st Battery.

Lt. McCurdy is one of the many vigorous young men who have enlisted from the Martin-Orme piano factory at Ottawa. He was formerly in the fine tuning and regulating department, and his services are greatly missed.

Some of the other members of the Martin-Orme factory organization to go overseas are: Lt. H. L. Christie-Leitch, Lt. Edward Turner, Q. M. S., Pte. Wilfred E. Sparks (now a prisoner at Lichtenhorst), Pte. Alex. Lloyd, Pte. Wm. Fenbeith, Pte. Joseph Allan, Pte. A. Wirtaff, Pte. Henry Hoaks, Pte. Henry A. Swaine, Pte. Thos. Gale, Pte. Wm. Finley, Bugler H. Cooke, Pte. Thos. Akeson.

Pte. Percy Crawley, brother of Mr. A. A. Crawley, C. A., who is Secretary-Treasurer of the Company, has been reported missing since the first battle of Ypres, and



Lt. Melville E. McCurdy, 51st Battery at Petawawa Camp.

Corp. D. L. Donaldson, brother of Mr. Cromwell Donaldson, accountant at the factory, has been a prisoner in Germany since the same battle.

Mahogany Popular.

The normal annual receipts of all sorts of mahogany in the U.S.A., according to the Lumberman's Review, are 50,000,000 feet, although 70,000,000 feet were received in the banner year of 1907. The same journal says there are great developments pending which will put this country into the lead as a mahogany centre, with a consequent growth in receipts. Philippine mahogany is coming to the fore in the American market.

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STYLE E

IMPORTANT

There is but one grade of LONSDALE PIANO. The price between the various styles being governed only by the exterior design and size.



Write to-day for
PRICES and TERMS



STYLE W



STYLE K

Gourlay Agency Change in Winnipeg.**R. S. Gourlay in the West.**

Following is copy of a telegram received at the headquarters of Gourlay, Winter & Leeming, Ltd., Toronto, from Mr. Robt. S. Gourlay, president of that firm, who is now in the west:

Winnipeg, Man., Aug. 3rd, 1916.

Gourlay, Winter & Leeming, Ltd.,
309 Logan Ave., Toronto.

Last month I terminated agency arrangements with the Winnipeg Piano Co. This morning I closed with the Hudson's Bay Co. to feature the Gourlay and Gourlay-Angelus as their respective leaders and gave them agency control of Winnipeg and district. They have used the Gourlay for their musical and social functions for some years and know its outstanding excellence. Details of arrangements and stock for first car shipment by mail.

Robt. S. Gourlay.

On his westward journey in July Mr. Gourlay terminated the agency arrangements hitherto existing in Winnipeg for his firm's lines and on the return trip completed negotiations then commenced with the Hudson's Bay Co. at the beginning of the present month.

The Hudson's Bay Co. is a powerful merchandising organization whose business career in Western Canada goes back beyond the settlement of the west by white men. In Winnipeg the Hudson's Bay Co. is a landmark among high-class business houses as in other centres in the west.

Bell Piano Co. Will Exhibit.

Mr. H. A. Grimsdick, who, as reported in the last issue of the Journal, arrived from England to take charge of the Bell Piano & Organ Co., Ltd., at Guelph, has decided on exhibiting at the Canadian National Exhibition as usual. The Bell exhibit will occupy the old stand in "Piano Row" in the Manufacturers' Building.

Since coming over Mr. Grimsdick, who also spent several weeks in Guelph during the winter, has delved into Bell affairs most thoroughly, and while he at present offers no statement concerning the future policy of the Bell firm it is expected that arrangements will be completed at an early date whereby the company will go more aggressively after business than ever before.

In the meantime Mr. Grimsdick will be very glad to make the acquaintance of members of the trade who will find him particularly well posted on Canadian affairs and methods of doing business. Concerning the business outlook in Canada and the future of the Empire, Mr. Grimsdick is a thorough optimist.

The Manufacturers' building at the Canadian National Exhibition has 72,500 square feet of exhibit space and the Annex 73,000 square feet.

There are 73 buildings, large and small, used for exhibit purposes at the Canadian National.

Canadian National Exhibition attendance record: 1909, 752,000; 1910, 837,000; 1911, 926,000; 1912, 962,000; 1913, 1,009,000; 1914, 762,000; 1915, 864,000.

Smallest day's attendance at the Canadian National Exhibition in 1915, 28,000 on Opening Day; largest, 141,000 on Labor Day.

The Goderich Organ Co., Ltd.

Goderich - Canada**Music Cabinets****Piano Benches****Player Benches****Piano Stools**

REED ORGANS

Selling more than ever from Coast to Coast.—The Favorite Everywhere.—Send for Catalogue and Price List.—Special designs of Cases made for large dealers, with name on, of firm requiring these.

More Profit in Turnovers Than Leftovers



Cecilian Style 6's

ARE "TURNOVER" STOCK

Style 6 wins the approval of the increasing number of people who want a case designed along simpler lines. It contains the Wonderful Cecilian "Grand Agraffe" scale construction. The plate is extra strongly made. The action, patent back and other parts are the very best money can buy.

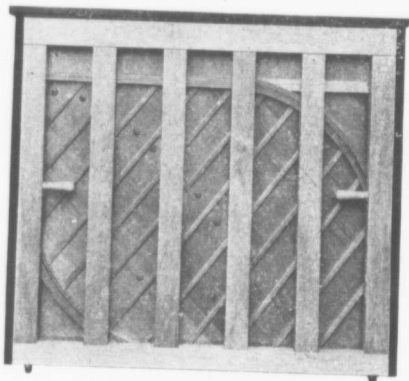
AND REMEMBER

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

The CECILIAN is distinctive in the construction of its sounding board.

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

Call and see us when you are in the city for the Exhibition.



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

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

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

RETAIL SALESROOMS:
 420 Yonge St., Toronto.

A Player of This Stamp

is well worth your representing. It fits in exactly with your aim to maintain a reputation for integrity and fair dealing.

The price is not cheap, but it is not higher than the actual value of the article. The Cecilian quality at the Cecilian price hastens sales—and you have no dissatisfied buyers to fix up afterwards.

The Cecilian agency means the steady co-operation of a live, experienced organization.

Our proposition is proving its claims, and new dealers are taking on the line with most pleasing regularity.

Cecilian Players (Made in Canada), are the finished product of thirty-five years of expert thought and research. The Cecilian instruments stand to-day famous all over the world as the standard in tone and workmanship.

Every Cecilian Player-Piano with the famous all-metal action bears a full five years' guarantee, and is absolutely trouble and climate proof.

Cecilian



The management of the Cecilian Co., Ltd., extend a hearty invitation to all piano men coming to Toronto at Exhibition time to visit their factory and inspect the complete line of Cecilian pianos and players. These instruments are of vital importance to your next season's plans.

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.

Trade News Briefs.

Mr. Henry Heidman, of the Mozart Piano Co., Ltd., Toronto, has received word from his son Harry stating that he is a prisoner in Germany. Private Heidman had been reported killed.

Mr. Robert A. Willis, vice-president of Willis & Co., Ltd., and manager of the wholesale department, will have charge of the Willis display at the Canadian National Exhibition in Toronto.

A nine-pound "hunge" was among the catch of Mr. A. A. Pegg of the Nordheimer selling staff during his vacation spent at his favorite summering place on Lake Scugog, whither he motored from Toronto.

The Karn-Morris retail store at Woodstock has the Victrola agency and the management reports surprisingly good returns since adding this department. Though the summer weeks showed a reasonable quietness, general business is reported good.

Mr. Ben S. Stright, well known to the Canadian trade, who is on the Cecilian selling staff, has taken to motoring. One of his first experiences was to turn his car over and dump himself out on a fifteen-foot embankment. Four dollars and a half repaired the damage.

Mr. Chas. Ruse, manager of the wholesale department of Gerhard Heintzman, Ltd., Toronto, is now on the return trip from a visit to the Pacific Coast. Mr. Ruse will be home in good time for the Toronto Fair, at which the Gerhard Heintzman new all metal players will be shown.

Among bowling enthusiasts in Toronto there are none more enthusiastic than Mr. D. R. Gourlay, Vice-President of Gourlay, Winter & Leeming, Ltd. "Dave" is a popular member of Rusholme Bowling Club and was among that organization's representatives at a recent tournament in Buffalo.

The Cecilian Co., Ltd., Toronto, have decided not to exhibit at the Toronto Fair this year, but samples of their lines will be on display at their factory, 1189 Bathurst Street, and at the retail warehouses, 420 Yonge Street, to either of which addresses out-of-town dealers will be extended a cordial welcome.

Mr. John Samuels of Ottawa, the eastern representative of the Karn-Morris Piano & Organ Co., Ltd., was a recent visitor to his firm's headquarters at Woodstock, Ont. Mr. Samuels, whose connection with this firm goes back many years, has many warm personal friends among his customers. His business to date shows a very

healthy improvement in trade over last year. Mr. Samuels finds his ability to speak in several different languages a useful accomplishment.

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., Toronto, has returned from a vacation of several weeks spent on the upper lakes and at various ports thereon. On his return Mr. Durke found that orders continued to come in as if in defiance of natural laws, this being the best summer's trade in the history of the firm.

Mr. Frank Stanley, who is able to be at business again after a lengthy illness, is taking things easy for the summer weeks, but expects to be back again with all his old time vigor with the commencement of fall business. He is planning to be with the Stanley exhibit at the Toronto Fair, as in previous years, to extend a welcome to visiting dealers.

"I think the war will be concluded this year," is the optimistic opinion of Corp. J. N. Crothers, writing from Shorncliffe Camp to Mr. G. P. Sharkey, of Toronto, his former employer. Corp. Crothers thinks Canada is as far ahead of England as the stars are above the earth, and says all the Englishmen he has met who have lived in Canada will return as quickly as possible. The people of England, he states, have more respect for Canada than they ever had before, and that as a result of the war Canada is well advertised, though at great cost of life.

Special Demonstration Rolls.

Player piano men will be interested in the subjoined specially selected list of player demonstration rolls issued by the Universal Music Co.:

Hand-Played Rolls.	
202255 Cuddles, Intermezzo (played by Arndt).....	Penn \$ 78
202254 Garden Dance (Arndt).....	Vargas 1.20
202292 Whispering Willows (Arndt).....	Herbert .90
202402 Alice, Where Art Thou (Romayne).....	Ascher .90
202386 Carry Me Back to Old Virginia (Favier).....	Baird .60
201906 Carmen, Spanish Waltz (Arndt).....	Wilson 1.20
201132 Apple Blossoms Revere (Pate).....	Roberts 1.20
201352 Golden Buttercups, Novallette (Arndt).....	Plattmann 1.20
201408 Believe Me if all Those Endearing Young Charms (Arndt).....	Edwards & Silvers 1.20
201286 Moon Path, Evening Affair (Arndt).....	Jacobs Band 1.50
202102 Carrie Jacobs-Bond Medley (Arndt).....	Miles .78
202634 Dainty Daffodils (Arndt).....	
Metronome-Themed.	
302646 Wreath of Carnations (Ukulele).....	Hopkins .48
301958 Hawaiian Medley One-Step.....	Wade .90
302608 Wake Up America.....	Glogau & DeCosta .48
302592 Chimes of Venice.....	Decker .60
301718 Songs of Sunny Italy, Arranged by H. A. Wade.....	1.20
302536 My Dreamy China Lady.....	.48
302538 Amaranthus, Caprice.....	Abtine .66
302438 Are You From Dixie.....	Colb .60
302544 Cumberland, One-Step.....	.60
302258 New York Hippodrome, March.....	Mohr .48
302438 Lending Up the Mandy Lee, One-Step.....	Sonns .60
302390 Underneath the Stars, Fox Trot.....	Marshall .74
	Spencer .54



We can also give you perfect satisfaction in piano benches, record, player roll and sheet music cabinets.

Leave Your Piano Cases To Us

Don't worry over your case department. You have troubles enough getting help. Use those men for other work and let Brantford make your cases.

You then know your cost to a cent and it saves tying up capital. We can submit designs or work from your own drawings.

Brantford Piano Case Co., Ltd.

M. S. PHELPS, President and General Manager

BRANTFORD

CANADA

EXHIBITIONS



It is quite a step from the old-time street fair with its gay booths and clown and mountebank performers to the modern, well-regulated exhibition acting as an inspiring and educational force in the community. It is an almost equally long distance, too, from the perfunctory piano exhibits of early days with their doubtful forms of entertainment on the side to the handsome and varied displays of musical instruments, which by their artistry and general excellence form not the least notable attraction which the modern fair has to offer. However, we have not become so immersed in the practical and business side as to have forgotten how to be sociable. We still want every visiting music man and his friends to make the Sherlock-Manning Pavilion their headquarters while at any of the following fairs. That you will be made entirely welcome you may take for granted, but if you want to talk business you will have to speak first.

Toronto—August 26th to September 9th.
 London—September 8th to September 16th.
 Halifax—September 13th to September 21st.
 Fredericton—September 18th to September 23rd.
 Charlottetown—September 26th to September 29th.
 Sydney—October 2nd to October 5th.

Sherlock-Manning Piano Co., London, Canada

SHERLOCK- MANNING

Announcement to the Trade

We announce to the general music trade—that a Canadian branch of the famous Pathe Freres Phonograph Co. has been established in Toronto and is ready for business. The

Don't buy Half a
Phonograph
Get a Pathephone

which plays all makes of
disc records.

□□□

Pathephone equipped to
play any disc record

Price \$35 to \$300.

Pathé



complete lines of
Pathephones and Pathe
Disc Records are now
available. The Pathe-
phone plays with an
everlasting ball sapp-
hire point, and will play
any disc record, with
vertical or lateral cut
—no extras to buy
—it is supplied com-
plete in itself. Write
us to-day regarding the
local agency. It will
give new life to your
phonograph business.

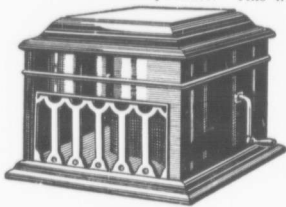
WE ARE READY FOR BUSINESS

Ask the people to compare the Pathephone with every other phonograph or talking machine. That's the line of least resistance for you. After they've heard the ordinary machines, they'll buy a Pathephone just as surely as they prefer reality to imitation, art to crudeness, perfection to makeshift. Pathephones stand comparison because they are above competition.

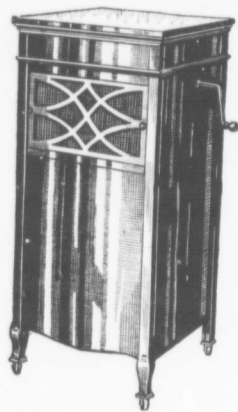
So true, so vibrant, so compelling is the performance of the Pathe Pathephone that every reality of masterful musical interpretation is brought out in a satisfying manner never before considered possible. This wonderful result is due to

the Pathe Genuine Sap-
phire Reproducing-Ball,
the Pathe All-Wood
Sound Chamber, and
the Pathe Perfect Tone-
Control.

We have a most at-
tractive proposition to
make all dealers. Don't
wait, but write now.



MODEL 50



MODEL 100

PATHÉ FRÈRES PHONOGRAPH CO.

OF CANADA, LIMITED

215-17-19 VICTORIA ST.

TORONTO, ONT.

WHAT'S IN A NAME?

THAT'S IT!—Why use all your time and energy trying to boost an unknown phonograph? Why not tie up with a world-wide advertised article, and get the business already created? What will the name "Pathe" mean to you?

Pathephone

PATHE RECORDS

By the World's
Greatest Artists

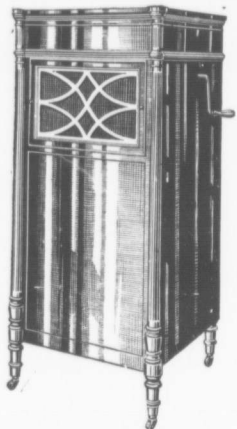
85c. to \$5.00



PATHE RECORDS

Play with an everlasting
Sapphire point—no needles
to change—you cannot wear
them out.

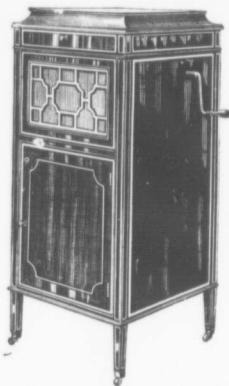
WE ARE READY FOR BUSINESS



MODEL 150

A Pathé Agency is an exceedingly valuable franchise. How about your territory? Is it taken care of? Better get in touch with us to-day and reap the advantage of our National advertising campaign and the benefit to be derived by you through the use of the well-known name, "Pathé Frères," familiar to millions of people every day who attend the moving-picture shows.

We have a most attractive proposition to make all dealers. Don't wait, but write now.



MODEL 225

PATHE FRERES PHONOGRAPH CO.

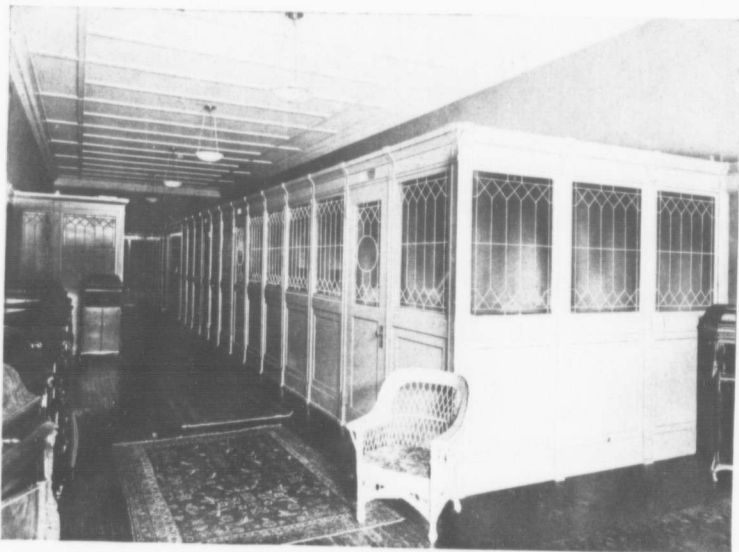
OF CANADA, LIMITED

215-17-19 VICTORIA ST.

TORONTO, ONT.

UNICO DEMONSTRATING ROOMS

Increase Phonograph and Piano Sales



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

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

UNICO ROOMS are in use from Halifax to Australia.

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



THE UNIT CONSTRUCTION COMPANY

31st and CHESTNUT STREETS,

Philadelphia, - U. S. A.

The Music Supply Company, Toronto, Canadian Agents

Literature on Request.

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1916

On Conserving the Talking Machine Trade for the Music Dealer.

THE great work ahead of the music dealers of this country in connection with the talking machine branch of their business is the conserving of that branch for their own. In the distribution of talking machines and records the logical link connecting the consumer with the manufacturer or his wholesaler is the retailer of musical instruments. It is in the music store that the householder, his wife and family have been educated to look for the products of the sound-producing field. The business has been developed to its present magnificent and profitable proportions via the music store.

That is not to say that the music dealer is privileged to glorify himself for having made the industry. For if he made the industry it was against his own will. He had to be coaxed, wheedled, enjoined and all but mesmerized in subterfuge of the once tin-horn line in his store. He was afraid that his prestige would be interfered with, his business robbed of its dignity, etc.

Whether he was justified in his former objections to the line does not now matter. The fact remains that agencies are more sought than are agents for the reputable lines and the business is well and thoroughly advanced to a point so great in import that the music dealer may well seriously contemplate the possible rivalry of dealers in other lines of merchandise who "understand" the profits to be greater than they actually are.

The music dealer has reached a real danger point in his talking machine business. The competition from hardware, furniture, dry goods, jewelry dealers and general merchants is a serious menace. The music dealer cannot afford to view with indifference the inroads these dealers in other lines are planning to make upon what he has come to regard as the private preserve of his own line of business. Indeed these inroads are more than threatened. They are in process. The trade periodicals in this country and in the United States, representing a variety of lines, are editorially and pictorially garnishing the talking machine departments with such allurements of profit, clean business and ready demand that many of their readers who hitherto regarded talking machines as a foreign commodity are stocking the line.

But what can the legitimate dealer do to head off competition from out of his own field? Broadly speaking, the answer is covered by the words service and advertising. Service embraces the carrying of stock sufficient in variety and quantity to meet the demand. It embraces an inviting, comfortable and convenient arrangement of store and demonstration rooms. It embraces a staff of men or women, or both, who can handle the customers promptly, efficiently and with tact. In short, the business requires the best salesmanship. Being in a position to give service it is only necessary for the

dealer to let the people know. He may do so by means of the newspapers, by means of the window, by personal letters and by public and invitation recitals. With a better stock, a better store, a better service and better advertising than any other store the music dealer need not worry about the competition of merchants in lines that do not make congenial environment for the talking machine trade so long as he confines his efforts to lines that he knows will give satisfaction.

New Era Coming in Talking Machines.

UNDER the above title a long editorial was published in the Dry Goods Economist of New York. That publication is making an active campaign to get departmental stores interested in talking machines, but at the same time warns its readers against experimenting with unknown makes and attempting to handle a variety of makes. Because of this last mentioned feature, and by way of verifying the contention of the preceding article that influences are at work to create competition for the music dealer out of his own field, the editorial is quoted in full.

"Developments are occurring in the talking machine business which are of great interest to progressive retailers. In a word, the business promises to become within a short time a merchandising rather than a specialty proposition.

"The basic patents under which the specialty organizations were built up are expiring. Disputes as to secondary patents are being settled. Every one of these suits, no matter what its immediate outcome, clears the business atmosphere and shows the talking machine manufacturers in which direction safe and sure development will lie.

"There are plenty of precedents to indicate the conditions we may expect to see during the next few years in the talking machine trade.

"There will be a rush of inexperienced men into this field as manufacturers. Under patent protection talking machine sales have grown to enormous proportions. The profits are known to be big and, as usual, they are 'understood' to be bigger than they actually are.

"Attracted by prospects of large profits men with no qualifications except a burning desire to get some of this 'easy money' will enter on the manufacture of talking machines. And, having produced the machines, these manufacturers will make strenuous efforts to sell them.

"This situation will have its good and its bad features for the retailer. The rush to create new machines and the advertising and selling efforts put forth by manufacturers will further stimulate an already active demand from consumers. Consequently retail sales of talking machines will largely increase.

"All this will create a big opportunity for the wide-awake department store. There are, however, certain precautions which should be taken. For one thing, the

Announcement



Announcement

More of Newbigging Cabinet Co., Ltd., Lines

After many years of study and experimenting with phonographs, we have now evolved a machine that we can confidently say, has more points of merit than any other shown on the Canadian market. Read every word of this announcement, whether you believe it or not—the burden of proof is upon us.

THE CABINET is the highest expression of the cabinet maker's art in design and finish. The special feature is the SELF-BALANCING HOOD. A hood which will remain wherever put, one inch or twelve inches, just as wanted—a hood that cannot fall down—a hood that does not require to be released—a hood that takes the same power to bring down as to lift, and which makes a ten lb. hood feel like a one

lb., a great talking point to be found only on the CLARION MUSICPHONE.

THE MOTOR—Knowing that the days of the spring motor were numbered, we have been trying for two years to get a satisfactory Electric Motor. We have had samples made in England, and have looked over every American motor we could find, before we decided on the motor that we have adopted. This motor is a marvel of simplicity and effectiveness. Think of a motor without a single gear or belt to wear, a motor in which, even the governor is electrified, a motor that will not require a drop of oil for years, it having ball bearings with self-oiling boxes, a motor that starts full speed instantly, and the most quiet running motor ever made. The power for operating this motor is received from a dry cell battery contained in the cabinet, and guaranteed to run 1,500 records at less expense than if connected to a socket, and is absolutely even in operation from start to finish. This motor is used only on the CLARION MUSICPHONE.

THE TONE-ARM—Realizing that the tone-arm of the future must be a universal arm, we devoted all our energies to secure the best, and have had special dies made to produce what we honestly believe to be an advance on any tone-arm yet produced. It will play any and every disc record made without any attachment or adjustment of set screw—simply turn over the sound-box and the needle will be in the exact position to give the best results on any make of record. This arm is hinged, so that only the weight of the front portion containing the sound-box rests upon the record, reducing the scratch to a minimum, and prolonging the life of a record.



The Newbigging Cabinet Co., Limited
164-168 King St. West - Hamilton, Ontario

Electric

Electric

THE SOUND-BOX—Our sound-box is the highest expression of the sound-box maker's art, and is made by the best recognized artist in this line in America. The diaphragm is specially selected from the highest class of India mica and is very sensitive, which allows our giving the needle a little more slope than usual, thus tending towards the elimination of scratching. Said the maker, "This sound-box was made for musical ears, if it is noise you want, I can give you sound-boxes for half the price that will fill the bill."



With this sound-box, we supply a Golden Tone Permanent Needle. This needle plays any disc record made, and will last for years, so that with our combination of tone-arm, sound-box and needle any record, whether hill and dale or lateral cut can be played perfectly without any attachment or change of needle. The only machine in Canada with this outfit is the CLARION MUSICPHONE.

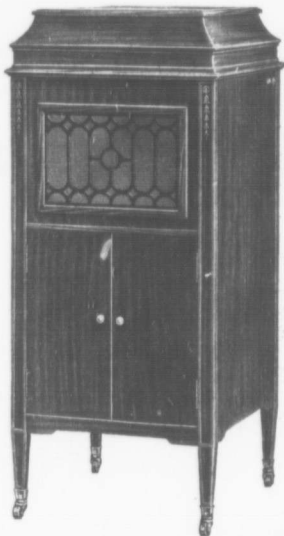
THE GRADUOLO or TONE CONTROL—Our machine is fitted with a graduolo operated from the side, which gives variation in sound from a whisper to full band effect. This is a necessity on every up-to-date machine.

And now about the marketing of the CLARION MUSICPHONE. When we commenced manufacturing cabinets some years ago, we decided to market same by advertising only, feeling that if a dealer once received our goods, he would want more. It was a success, and hundreds of dealers are purchasing our goods today, who have never seen a representative of our Company, and they know that our word is as good as a bond.

We are continuing the same method with the CLARION MUSICPHONE, and dealers can rest assured that no middlemen will come between them and our factory. Our policy is from manufacturer to dealer, and the saving thereby goes to the dealer.

If you are free to handle this best of all—ELECTRIC CLARION MUSICPHONE, and the description appeals to you, write us at once, and arrange with us to visit our factory to see and hear the instruments yourselves. There are too many features about these machines for us to send out samples and trust to luck to get all the best results. We want you to be thoroughly satisfied and instructed in the full use of the instrument, so that you will have our enthusiasm before ever receiving a sample, and if dealers are not interested enough to do this, we will be quite satisfied that they continue along old lines. We want the most up-to-date dealers in Canada, and once an agent, we will protect you from competition and co-operate with you in every way possible to make the business profitable to you.

This is the best proposition ever put to the dealers in Canada. We have customers who have examined all the known makes of phonographs, and have told us that they will wait three months, if necessary, to get one of our machines. They know that they are getting more than they can get on any other machine, and that is what you will say also.



The Newbigging Cabinet Co., Limited
164-168 King St. West
Hamilton, Ontario

retailer must select machines—one or two lines of them—which will satisfy his trade customers, and to these he must closely confine his efforts.

"The situation is very much like that which existed in the vacuum cleaner trade some years ago. Let us, therefore, recall what then happened. Within a short period of the first vacuum cleaner suited for home use literally hundreds of such devices were launched upon the market. Each machine had its special advantages—or, rather, points on which to base sales arguments.

"This situation presented to the retailer a strong temptation to 'dabble.' In too many cases he bought a few vacuum cleaners of this make and a few of that. The sales arguments in behalf of one machine conflicted with those presented for another. As a result both the store's selling force and its customers became 'muddled.' The retailer soon found that he had a fine vacuum cleaner 'junk shop' on his hands—goods which could only be gotten rid of at a sacrifice—if at all.

"Meanwhile, the more daring dealer was making money on vacuum cleaner sales. He had looked carefully over the market, tested the machines, made a choice of one or two makes, bought a reasonably large stock, and had pushed the chosen lines aggressively.

"This experience demonstrates that at such a period of development, in any trade, the retailer must have the courage of his convictions; he must trust his judgment as to what is the right merchandise for his trade and not try to 'feel his way' by stocking 'a little of everything.'

"Right here is where the handling of specialties of this nature differs from the selling of staple merchandise: in the case of a specialty the dealer must become the 'advocate' of any line he handles; he must do some 'special pleading' for such goods.

"Contrary to general belief, the judging of a talking machine's merits is not a difficult proposition. Stripped of the mystery and 'hocus-pocus,' such a machine is a comparatively simple device. There are just three main features in regard to which the buyer must beware: the cabinet, the motor and the sound box.

"Our putting the cabinet first may occasion surprise. But it is the cabinet that customers see first, and if this is not to their liking the store will have little chance to demonstrate the machine's other features.

"Successful dealers find that the talking machine is usually regarded by consumers as a piece of furniture. They demand a neat, simple and substantial looking machine and are willing to pay a good price for it. Therefore, as the cabinet is the first selling feature, it should receive the merchant's first attention.

"The next point to consider in selecting a line of machines is the motor. This is the weak point in many of the talking machines now being put upon the market and is the chief source of dissatisfaction on the part of consumers.

"The first requisite of a motor is that it shall run smoothly and evenly. A change in speed means a change in the musical key of the talking machine; therefore a motor that does not maintain absolute regularity will produce discords no matter how fine the record.

"To insure this regularity the spring in the motor must be of sufficient length and strength to play both sides of a 12-inch record without re-winding.

"The next requisite of a good motor is silence. Obviously, any motor noise would clash with the music. No motor can be silent for any length of time unless the gears are made of fibre, rather than metal. Fibre gears, then, are another requisite of a good motor.

"To further insure silent working the motor must be "packed" with graphite of the best grade. Otherwise, the leaves of the spring will stick and in unwinding will cause the 'knocking' which occasionally detracts so much from the effect of a record.

"The third requisite of a good talking machine is a well-made sound-box; in other words, the simple little device which transmits to the horn the vibrations produced as the needle passes over the indentations in the record.

"The soul of the sound-box is its disc of mica, the only substance yet discovered which responds to vibration quickly enough to reproduce sounds with accuracy and fidelity. For this disc mica of the best grade must be employed; otherwise not only will the sound reproduction be unsatisfactory, but the disc will soon be shattered by the rapid and constant vibration.

"The dealer who assures himself that the machines he handles are right in the foregoing particulars can go ahead with assurance that he has made the right start."

How Record Thieves Worked.

IN the event of a possible introduction to Canada of a method of stealing talking machine records dealers are advised to beware of a couple of well dressed young men wearing, in season, balmacaan coats. They have victimized a number of talking machine dealers in the Eastern States. Their plan is outlined as follows:

"One of them, after hearing a number of records, would purchase one record, giving in payment a bill of a large denomination. The clerk not having change was obliged to be absent from the store for a few moments and when she returned the customer informed her that he wanted the record sent to a certain young lady in that town, giving a name and address. An hour later he returned stating that he had met this young lady and that he would take the record with him. He also asked to hear some other records, and after buying one or two more gave another large bill in payment which also required the clerk's absence from the store. A few hours later it was discovered that thirty-five records ranging in price from \$3 to \$7 were missing from stock.

"These thieves wear balmacaan coats that have false pockets which are actually big bags, and they are able to drop the records into these pockets without unduly changing the shape of the coat."

Stick to Quality.

"STICK to those machines of known merit and leave the experimental, cheap, and purely commercial products to the departmental stores and others handling them as a side issue," was the emphatic pronouncement of the head of a large and successful music house that has one of the best conducted talking machine departments in the country, a department developed on service and advertising.

The demand for machines that has so far exceeded the supply as to make the shortage in deliveries chronic has been the signal for all sorts and conditions of manu-



The Most Famous Trade Mark in the World

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

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

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

MANITOBA:

ALBERTA:
SASKATCHEWAN:

Western Gramophone Co.,
122 Lombard St.,
Winnipeg, Man.

OTTAWA VALLEY:

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

QUEBEC PROVINCE:

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

QUEBEC PROVINCE:

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

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

facturers to turn their attention to the manufacture of talking machines.

As a result several bastard products have suddenly appeared. Some of them have disappeared more suddenly, but not before dealers here and there all over the country have experienced some of the tribulations resulting from the marketing of an unsatisfactory article.

The successful manufacture of talking machines is not different from other lines in that it requires time, money, study, patience, persistence, energy and the surmounting of various price, labor and material obstacles before the product is even ready to market. Therefore be very reluctant to take on that commodity that is being marketed for its cheapness only.

With a shortage of the known makes the temptation to the dealer is strong to grab at whatever offers and the said temptation will be stronger before the fall trade is well started. In this connection the Journal can only enjoin upon the dealer to zealously keep down impulses and act on his judgment, which will be to leave the experiments alone and accept with the best possible grace the inevitable, if the inevitable is insufficient machines to meet the demand, which the Journal believes to be the case.

Kosciuszko Street.

EARLY fall is a good time for salesmen to make a genuine resolution to utilize every possible opportunity to improve their methods of selling so as to be right up-to-the-minute. To do this is really not difficult. It simply means plugging away. The chances for improvement are on every hand. Anent this thought the following extract from Edison Diamond Points for July is worth quoting: "You may have heard the story of the Brooklyn cop who discovered a dead horse on Kosciuszko street. The police regulations required him to make a report for the information of the Health Department. He didn't know how to spell Kosciuszko street, but he did know how to spell Tompkins avenue, so he dragged the horse around the corner to Tompkins avenue. If this cop had looked up at the sign on the street corner he could have learned how to spell Kosciuszko street, but it never occurred to him to do that.

"Some of our dealers are a good deal like this Brooklyn cop. It would be as easy for them to learn the best selling methods as for the Brooklyn cop to look up at the street sign and get the correct spelling of Kosciuszko street, but a lot of them don't take the trouble. There are a good many lessons to be learned from the Jews. When a Hebrew moves up town from the East Side he changes his methods of doing business, and if he finally gets a store on Fifth avenue he changes his methods again. In other words, a smart Hebrew merchant always sees to it that his merchandising methods are in keeping with the quality of the merchandise he is selling. He is seldom out of step with his goods."

A Good Selling Argument.

WHAT appears to be an effective argument to help dealers in placing talking machines in homes without prejudicing the future sale of a piano to the same home is this viewpoint of the child's musical education expressed by J. Catherine Macdonald, writing in the Etude. This writer says: "Musical education should not be begun at the piano. The instrument is not the

best means of awakening the musical sense. History shows that since the invention of keyboard instruments people have become far less musical than they were in the days when singing was popular, because attention has come to be fixed more on a complicated mechanism than on the music itself; so that at present, instead of the art of music occupying a place on the college curriculum of equal dignity and importance with English literature, as was the case in the days of Queen Elizabeth, it is often looked upon with disfavor by educators—and not without reason, considering the way it has been taught.

"Cecil Sharpe, the well-known collector of English folk songs, says that if children could only sing these beautiful melodies of all lands for three years before being taught anything about the science of music or the art of handling an instrument, that we piano teachers would have musical people to deal with. But until such an ideal state of things exists we ourselves must be the ones to make the children musical, as far as that is possible. The question is—how?"

The question of "how" is answered by the talking machine and the splendid record catalogues we have to-day. The place of the talking machine in the child's musical education cannot be given too much emphasis. It should also be kept in mind by salesmen in making suggestions to record customers.

The Field Among Music Students.

ALL over the continent music teachers are discussing one with the other, with their pupils, or in the musical press the effect of talking machine music on the future of the music teaching profession. From these expressions of opinion the Journal has taken two typical ones which are commended to the talking machine trade as ammunition in cultivating sales. It would seem from a study of a good many of the statements from teachers that talking machine music has some staunch friends among vocal teachers, though piano teachers are perhaps more divided on the question of their friendliness to the talking machine.

The first teacher thus expresses himself: "The question whether the mechanical players and other such instruments are a blessing or a drawback to music depends a good deal upon how one looks upon music. If the musical faculty in man is developed only for the purpose to provide a living for the music teacher, then those instruments are surely a drawback to this profession, for in time the profession of music-teaching would be reduced to a very small size, but if the musical faculty is given to man to make him enjoy music and derive all the benefits therefrom, then these instruments are a blessing and the surest and quickest way to realize this ideal.

"The enjoyment of music is one with acquaintance of its literature, and you will agree with me that ninety per cent. of all music students never get to the point where real 'musical literature' begins. To them music as an art will forever remain a book with seven seals, if all the art of music they can consume must come through their own efforts. And the above is not alone true of amateurs, but also of music teachers, the majority of whom have not any too extensive acquaintance with literature.

"I consider the talking machine as one of the greatest aids to the music student. I know from my own home that my daughter has received more real music benefit from her records than from her music studies, and while she is but a very limited player, I consider her musical appreciation quite highly developed. I use records frequently in classes of our school."

The second teacher writes: "From the indications I have had of the influence of mechanically produced music upon my pupils in singing, I incline to the opinion that the influence has been favorable on the whole."

"Reproductions of the singing of distinguished artists stimulate a desire to learn the music which they sing and give a model for its rendition. The objections to this, which sometimes become manifest, are that pupils are led to attempt that which in grade or method of phrasing are inappropriate for them. This, however, is easily regulated by the teacher, who in other respects realizes the aid received from the pupil's interest in the reproduction. But it is only in repertoire work that mechanical music affects the situation appreciably."

"Another view of the subject is suggested by the remark sometimes made by a pupil who has listened to a masterly performance: 'I could never do like that; I might as well give it up.' However, such remarks are rarely if ever an announcement of genuine intention; they usually prelude a determination to work all the harder. To the voice teacher's business I regard the 'dises' as aids rather than opponents."

Novel Use of Records in Vocal Teaching.

SELDOME does one see much attention directed to this use of the talking machine, but nevertheless it is too important for the trade to overlook. Another vocal teacher participating in the foregoing discussion said: "The hearing of pieces—vocal records—on sound-reproducing machines of a high order has in certain cases stimulated a desire for vocal study, and in others a determination to persevere to further attainment in vocal technique and interpretation."

"The writer is now specializing in the use of the sound-reproducing machine in his studio as a means of giving pupils an opportunity to "hear themselves as others hear them" to a considerable extent. He has established a system whereby records are made by students at regular intervals, of both exercises and pieces, and reproduced for critical hearing and comparison by the pupil. It is well known that in many cases it is extremely difficult to convince pupils of certain faults; as, for instance, of the existence of a "tremolo" or disposition to sing 'sharp' on certain pitches. Here is where the record is of a certain value in the studio. It is of especial service also in showing the pupil his lack of power to sustain tone firmly and evenly and to sing with the true 'legato,' avoiding occasional 'explosions' on a pitch or a syllable."

How He Works It.

BRIEFLY, the methods of a live Edison dealer in New Orleans, as related by himself, are as follows, and they touch points that are worth while not only for Edison dealers in Canada but for men selling other makes as well: "Many of our best prospects come from Edison owners. Supplements are always mailed to owners

promptly, records are sent on approval, and we have our mechanic call frequently to oil and inspect their instruments. The owners are routed in such a manner that the mechanic can make the largest possible number of calls in a day. It is needless to say that all trouble calls have our immediate attention. If we find, on looking over our books, that some of our customers have quit buying records, we write them a nice letter which is sent out with the supplement. In the event that this doesn't bring results, we 'phone them, and, if necessary, make a special call. Personal attention and keeping customers' interests at heart will certainly produce results in the form of good live prospects."

"It pays to give just as many concerts and recitals as it is possible to book. We keep a card in our window all of the time, stating that we will take pleasure in furnishing free of charge the musical program for any entertainment to be given by any Church, Club, Lodge, School, etc. We have two salesmen who take turn about with the Recitals. Many sales are an indirect result of such Recitals, and it will pay to see that there are given at least one or two a week. Keep people coming to your store by having attractive windows. Have your windows dressed once a week, spend some money on them. Your show windows represent from 10 per cent. to 25 per cent. of the rent that you are paying. Any real estate man will confirm this statement. Your place of business is judged by your windows. Keep them attractive."

"Keep close tabs on all prospects received. See that a permanent record is made of them. To be complete, a prospect card should contain the party's name, residence address, business address, date of call, style of instrument interested in, kind of music he prefers, his opinion of the instrument, rating, ideas of prospect, cause for not buying, and salesman's name. A record should be kept on the reverse side showing the number of times he is personally called on, 'phoned to, written to or sent literature."

"I have reached the conclusion that the longer you have a prospect, the less chance you have of selling him. Many sales have been lost because prospects were not followed up quickly enough. You have a prospect; competitor has same prospect. You don't call on him, competitor does. Result—competitor gets the sale. You should assist your salesmen in lining up their prospects with a series of good, strong follow-up letters. The right kind of a letter from the manager will make a good impression and render easier the salesman's work."

Place as many instruments as possible on approval with responsible people. Always state definitely the number of days you will leave an instrument out on approval. The conditions or promises you attach when sending an instrument on approval will assist—or handicap—you in closing the sale. Closing is the hardest part for the majority of salesmen. The one thing they should remember is to assume in a diplomatic manner that the prospect has decided favorably, and that it is only a question of minor details, such as finish, terms, etc. You can feel a man out and close many sales by suggestion; yet I have actually heard some salesmen say: "Well, how do you like the instrument? Have you decided to keep it?" The prospect often says 'No,' and it's mighty hard to get him to go back on that 'No.'

Never ask a leading question when 'No' will lose the sale for you. Broach it in such a manner that it will require at least a dozen words for him to turn you down. Make it hard for him, not easy.

"In demonstrating, remember that a man may think something, but if you convince him before he has expressed his thought, he will coincide with you. While if you allow him to make an incorrect statement, it is hard to make him admit that he is wrong, even though he knows you are right."

Use of Talking Machine Records in Tuning Pianos.

A PATENT has been issued by the United States government for a method of tuning pianos by means of talking machine records. The following describes the purposes of the patent:

"In the tuning of a piano to produce equal temperament, it is necessary that the tone intervals, namely, thirds, fourths, fifths and sixths, shall bear certain relations to each other, not only with reference to pitch, which is determined by the frequency and length of sound vibrations of the respective tones, but with reference to the frequency and length of "beats" or waves of sound which are distinguishable by the human ear, and which are due to the simultaneous occurrence or agreement at intervals of certain vibrations constituting said tones, or, as they may be termed, the nodal points of the two tones forming the particular tone interval which is being sounded.

"By taking advantage of the fact that these beats, which are distinguishable to the ear when a given tone interval is sounded, must have a certain frequency in order to produce in the complete circle an equal temperament, it is possible to tune the circle of a keyed instrument by progressively sounding and justifying the tone intervals, and it is the object of this invention to provide a device by means of which these several tone intervals are sounded, or may be reproduced consecutively in the proper order of progression through the circle, to serve as a definite and invariable guide to the tuner of a musical instrument.

"Assuming a pitch for small E and sounding therewith small C, major third below, the beats perceptible to the ear should agree with the ticks of an ordinary good movement watch, while said E sounded with small G sharp above, should produce beats at the rate about one-third faster.

"With one-lined C tuned smooth or without perceptible beat with small C, and tested with G sharp, the tenth below one-lined C and which, if correct, will be smooth or without perceptible beat, there is established a basis for the further tuning of the circle, wherein the tone interval G sharp—one-lined C will produce a beat one-third faster than the tone interval small E—G sharp. The interval small C sharp—G sharp—in practice, should then be tuned a smooth or perfect fifth, so that the tone intervals small C sharp—E will beat the same as small E—G sharp, and then this fifth should be contracted by raising small C to an extent sufficient to cause a two-beat reduction in the interval small C sharp—E, as compared with small E—G sharp.

"In the same way, small C should be tuned a smooth fourth with small F, so that the tone interval small C

sharp—F will have a beat of the same rate as small C—E, whereupon the fourth should be expanded by raising small F to substantially the same extent as the former fifth, small C sharp—G sharp was contracted, and by proceeding progressively through the circle in this way, contracting the fifths and expanding the fourths, a circle of equal temperament can be produced.

"In carrying out this invention, there has been prepared a sound record having means, such as grooves, indentations or undulations, adapted when in use to reproduce respectively and consecutively these tone intervals, as for example, small C and E, small E and G sharp, small G sharp (or A flat) and C, small C and one-lined C (octave) with lower G sharp (tenth), small C sharp and G sharp, small C sharp and E, small E and G sharp, small C and F, small C sharp and F, and so on through the circle, each of the tone intervals as reproduced representing the correct frequency of beats for the guidance of the tuner. The record of these tone intervals, or the grooves, of the sound record may be produced in any suitable or well-known manner, as by recording devices of any of the well-known types, exposed successively to sustained productions of the respective tone intervals produced by any instrument, or combination of instruments, tuned to the proper temperament.

"In practice, it is only necessary to adjust the speed of rotation of the record to produce the desired pitch of sound for small octave E of the initial tone interval, after which the consecutive use of the tone records will result in a reproduction of the several tone intervals occurring in the circle, and after the completion of the circle the instrument under manipulation can be tuned therefrom in both directions as to octaves, which, as in the ordinary instrument, may be shaded more or less to give the desired brilliancy to the upper registers and sonority to the lower registers."

On Handling Approvals.

By Wallace Brown in "The Phonograph."

NOW-A-DAYS you hear a great deal of discussion among talking machine dealers about the so-called Approval Record Nuisance.

We find most dealers protesting vehemently—and still doing it, in a more or less half-hearted manner.

As a matter of fact, the approval record business is like the vaudeville juggler's pet stunt.

It's a good trick *if you do it*.

Every dealer who conducts either a systematic or un-systematic approval record service knows that he could make money with it, and probably could increase his record sales considerably—if he only had the backbone to follow the system he has, or put in a system where he hasn't one.

A real record service should be the foundation of a profitable approval business. By record service, I mean an actual, positive and aggressive plan to stimulate record buying, by making it easier for the customer to select his records.

Such a system involves a comprehensive record of each individual customer's likes and dislikes, giving each one of them the individual impression that you *do* know their preferences and that your knowledge of this, coupled with your knowledge of your own record line, is worth something to him.

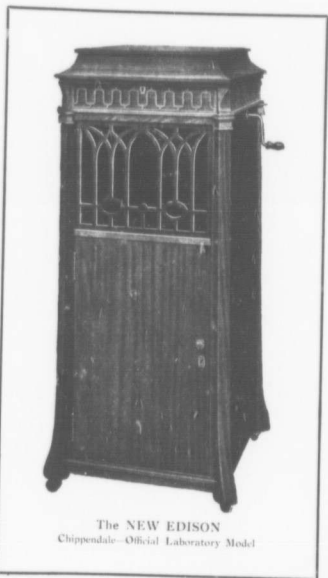
Putting Dealers on Their Mettle

Under the Probationary Zone policy of Thomas A. Edison, Inc., the dealer assumes responsibility for a specified zone of operations in such a way that he is likely to do

more business than under any other plan.

Under the Probationary Zone Plan the dealer has ample opportunity to show how good a dealer he can be and how closely he can cultivate his zone when working under as ideal a plan as we can at present conceive.

After the dealer has complied with the liberal conditions of the Probationary Zone Plan, and has been accepted by the company, the immense Edison Factories, the highly efficient Edison organization and a most satisfactory service are placed at his back and he is given every incentive to make good.



The NEW EDISON
Chippendale—Official Laboratory Model

Thomas A. Edison, Inc.

103 Lakeside Ave. Orange, N. J.

To accomplish this result, we have a card showing every record that each customer has had on approval and every record purchased. When records are sent or taken out on approval, every number is posted on that customer's card; when they are checked in the card is checked, showing which ones were retained.

A glance at this card shows us two things—first, what class of records the customer prefers, and second, whether he is keeping the required proportion of records or not. Whenever new records are released all regular record customers should be either called up on the telephone or written, with some definite suggestion as to a couple of records that you know they want, as evidenced by their previous purchases.

It is not necessary that the customer know that you keep a record of his purchases, unless he is liable to trade elsewhere, in which case this service could be explained, and made a talking point in favor of his making all his record purchases from you.

Especially valuable is this plan with those customers who say "Send me up some of your latest records. I don't know what I want." You can more nearly approximate his own preferences than by merely sending up, as is usually done, the month's "best sellers."

These cards also show how often a customer buys. In going over them every month, you will discover good customers who haven't purchased for some time. These people should be written, making some definite recommendation as the excuse for your letter, instead of the fact that they haven't purchased lately. This doesn't look like you needed the money so much as that you are trying to render your customer some definite service.

The labor necessary to keep these cards is a good investment, and where your record business is large enough this branch of the business should be placed in charge of a girl who knows the record line and who has a good telephone voice. The psychological value of a pleasing and coaxing voice over the telephone is not to be lightly scoffed at.

And now about that backbone.

Every customer who wants to take advantage of your approval service should sign an agreement in which they are made responsible for the care and safe return of the records, within a definite time, twenty-four or not over forty-eight hours, and agreeing to retain and pay for at least one-third of the records taken out.

We call this agreement an "Approval License" and use it as a talking point in selling instruments.

The customer must not be allowed to violate the terms of his agreement without his attention being called to it. Should he return all the records or not keep the required quantity, with the usual excuses, the "Boss" (not the salesman) should immediately hold conversation with him. Explain why you cannot afford to conduct the business in any other way, and suggest that the really proper way to buy records is to hear them in the store. Don't show the white feather on this first trouble. If they do it once, they will continue and your system will be on the "hummer."

Give them one more chance after the first warning and no more. Let them go to your competitor.

And, by the way, if we were not all so almighty scared that somebody would spend some money with one of our competitors we'd all make more money and sleep better nights.

Approval Record License and Agreement.

Wallace Brown, Inc., is not responsible for any written or verbal contract or promise other than printed or written on the face of this agreement.

Detroit, Mich. _____ 191 _____

For and in consideration of WALLACE BROWN, Inc., extending to me the privilege of the 48-HOUR approval plan for Edison Disc Records, I hereby agree to the following rules:

WALLACE BROWN, Inc., will allow me to take home, or will deliver to me, Edison Records not exceeding eighteen records at one time. I agree to safely keep and carefully use said records and to be responsible for their safe return to WALLACE BROWN, Inc., within 48 HOURS.

I agree to keep one-third of all records taken out on this plan by me or any member of my family.

I understand and agree that records retained over the 48-hour period are not returnable and may be charged to my account.

I further agree that WALLACE BROWN, Inc., may terminate this agreement at any time, at their option.

I have this day received a copy of this agreement and have read and fully understood same. It is satisfactory to me, and I hereby agree to its terms and conditions.

Business Address _____
 Telephone Number _____
 Accepted _____
 Signed _____
 Address _____
 Telephone Number _____

Notice that WALLACE BROWN, Inc., is not responsible for the return of any records. They will try and make the "pick up," but in event of their not doing so the signer is held responsible.

Mr. George W. Lyle, formerly vice-president and general manager of the Columbia Graphophone Co., and who has been out of the talking machine business for the past year, has re-entered the field. He is general representative in the Metropolitan District for the Domestic Talking Machine Corporation of Philadelphia, the founder of which is Mr. Horace Sheble.

The chief value of a mistake is to show us what things we cannot do. Sometimes a mistake is profitable far beyond its cost.

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



Model 5.
Universal Electric Motor.
Dimensions $20\frac{1}{2}$ x 17 x $13\frac{1}{2}$.



Model 4.
Dimensions $20\frac{1}{2}$ x 17 x $13\frac{1}{2}$.



Model 3.
Dimensions 16 x 18 x 11 .



Model 1.
Dimensions 11 x 12 x 5 .

Live dealers, it will pay you to carry and demonstrate the

ARIONOLA

Our new Sounding Board principle eliminates all metallic and muffled tones.

Our motors are manufactured exclusively for us by The Waltham Watch Company.

Finished in satin mahogany and mission oak.

Retail prices range from \$21 to \$100.

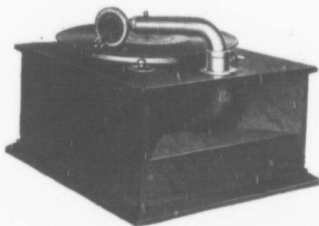
Write for Dealers' Terms and Discounts.

Manufactured By

Arionola Mfg. Company, Limited

Head Offices, ROBINS BUILDING

TORONTO : ONTARIO



Model 2.
Dimensions 14 x 16 x 8 .

Having Music All Over the House.

PIPING talking machine music all over the house from a central plant in the basement is the accomplishment of an Indiana citizen, according to the *Tuners' Magazine*. That paper says: By simply touching an electric button on the wall music of melodious tones issues from the cold air duct and the hot air registers in the floors. Every room having a register is provided with music. Even the cook can peel potatoes to the tune of a lively one-step or an aria from grand opera.

The invention is based on the principle of the talking machine. On a large circular table in the basement, supported by gas pipe legs, are a series of ten iron discs. Each of the discs supports a standard talking machine record. All of the discs are kept in motion by a long sewing machine belt, which is propelled by a small electric motor attached to the under side of the table. In the centre of the table is a big plaster of paris horn pointing downward like a morning glory. At the base of the horn is a tube which, in turn, conveys the music from the needle and sounds through the horn. Down the centre of the tube is a tiny shaft which terminates in a little cork roller. This rolls around on the wavy surface of the top of a wooden rim around the edge of the table.

The needle is allowed to descend to the discs at points where it drops into the outside grooves of the records by depressions cut in the rim. After a selection is played the cork roller reaches the raise on the far side of the depression in the outer rim, climbs up, lifts the needle from the record and carefully places it on the next record. Thus the needle moves from record to record until the whole ten records are played and starts all over again, running as long as the motor is kept going.

Energizing the Monthly Statement.

Make the Statement Speak to the Debtor—That's What It Is For.—By W. B. Parker in "Paint, Oil and Drug Review."

ALMOST all lines of business, both wholesale and retail, use the monthly statement as a means of securing regular payment of their outstanding accounts. But there is a great deal of difference in the results obtained by various business houses. The purpose of this article is to point out this difference and make such suggestions as would be of assistance to one who has not given the subject special attention. It is an old saying that "anything that is worth doing at all is worth doing well." If monthly statements assist at all in bringing in the money—and they certainly do—then the best way of using them will bring in the most money, or in other words, add to the percentage of efficiency, and therefore the profits.

The first important point to consider is the form of statement to use. Very often this matter is left entirely to the printer, as though it were a matter of no importance at all. He is merely asked to quote on so many thousand statement forms and given a letter head from which to pick out the lines or words to make up the copy. As nothing is said about the quality of paper, he may use the cheapest he thinks the firm will stand for, and as it is usually a question of price instead of quality he does not feel it incumbent on him to give any advice in this regard. The result is that the majority of monthly

statements in general use are not nearly as effective as they might be if effectively printed and ruled and a paper used that would cause the recipient to give it more than passing attention.

This being true, there is a great opportunity for one who appreciates the difference in result between the use of the best and the cheapest stationery to make much of the possibilities that lie mostly dormant in the printing of the monthly statement. If every one used the most effective form, its general use would cause it to lose some of the efficacy it now has, as it is in part the special attention that a "different" statement attracts that makes it so especially efficient.

One form of statement that the writer knows to have been very satisfactory in use did not cost much more than the ordinary kind. It was printed on pink bond paper and cut note sheet size instead of the regular statement size. This made it stand out on the desk when the mail was opened by the debtor and was not so easily mislaid or improperly filed. There were two columns for items, one headed "Items Now Due" and the other "Items Past Due." At the bottom of the statement the following words appeared: "This statement is *not a due* for items not due; for those due or past due we would appreciate your prompt remittance." You will note that there was no column for items not due, but the form of wording used would cause the recipient of the statement is *not a due* for items not due; for those due or past this statement was to get the debtor to pay attention to it on its receipt, instead of laying it at one side. And this was exactly the result obtained.

Next to an effective form of statement the matter of regular mailing is the most important. It is customary to send them the first of the month, or somewhere near that time. In some business houses it depends on whether the office force has the spare time or are busy at something else—putting out circular letters or attempting to balance the ledger, for example. In case they think they are busy then the statements are left for the days when there is nothing else to do. The effect on the debtor can readily be seen—if the statements come in so late in the month that he has paid out a considerable amount to others he is quite likely to let it go to the next month. If finances work out badly for him during this month he may not be really able to pay the next month, and another slow account has been added to the creditor's books. The way to solve the problem is to tell the bookkeeper that the statements must be out on the first day of each month, no matter what else must be held up, and to make him personally responsible for the carrying out of this order.

Where a discount is allowed for payment within a certain time, this should be indicated on the statement in a manner that will show up strong. If printed, red should be used for the line stating the discount, but a rubber stamp with purple ink is even more effective. Where no discount is allowed after the statement is sent, but would have been allowed if paid sooner, then the discount should be emphasized on the bill sent. There are two views on this matter of allowing discount, one that it is given because others allow it, but that the creditor would prefer the debtor did not take advantage of it, the other that the customer who discounts is the most valuable customer in the end, even if the creditor does

apparently lose money by his taking a discount. This latter view the writer entirely agrees with, and therefore believes that where a discount is allowed at all, it cannot be too strongly brought to the attention of the debtor.

What is known as an "Auditing Sheet" can be used to advantage in connection with the monthly statement in many instances, especially where there are a number of slow accounts that are perfectly good; and for that reason it is not desired to ask for the money although it is past due. The purpose of this sheet is apparently to have the debtor check up the items of his account and advise if correct, for the benefit of the bookkeeping department. This was the sole purpose when it was first originated by the Standard Oil Company, but with the addition of a few blank lines below the line for signature, it has been found to be an effective aid to collections. It loses its effect if used too often, and for that reason should not be used oftener than four times a year. It may be made out at the same time as the statement, and fastened to it with a paper clip.

AUDITING SHEET.

1916

Dear Sir:

Will you kindly look over the following items and indicate if correct by your signature. Stamped return envelope enclosed. This is NOT A DUN, but is for the benefit of our bookkeeping department.

Yours very truly,

CREDITOR & COMPANY.

Balance due \$
 Items due since above date
 Payments since above date
 Total amount now due

Signed

Remarks

It will be noted that the statement is made in the Auditing Sheet that a stamped return envelope is enclosed. This, of course, increases the cost of sending out the statements when the sheets are used, but the writer believes that in the average business the results obtained are worth the extra cost, even when no effort is made to otherwise make up for this extra expense. In some instances this can be made up by enclosing a special sales offer or some piece of regular sales literature. Experience has shown that sales matter enclosed, if limited to one extra sheet, does not detract from the attention paid the statement. Where it is possible to make a special offer, with a time limit of, say, ten days, it may bring in a number of orders that would not otherwise be booked, as well as secure the payment of the past items more promptly than if there were no special reason for a prompt answer. The plan is quite easy to adapt to almost any line, and a few trials will show exactly what methods give the best results in a given case.

A train of thought isn't much good to a man who is too lazy to generate steam for moving it in the right direction.

Victrola Man at Shorncliffe.

Mr. Duncan Gordon, who has charge of the Victrola department of Messrs. Orme, Ltd., at Ottawa, has just received the accompanying snapshot from his friend, Capt. M. L. Waine, at Shorncliffe Camp, England.

The model shown is a Style IX which Mr. Gordon presented to him (on the usual easy terms) before leaving for overseas. Capt. Waine says: "My dear Duncan: Lt. Elbert Soper (a director of the Ottawa Street Railway) and I are trying to look 'grouchy.' The ma-



The Victrola at Shorncliffe Camp.

chine is the one I bought from you last year, now owned by the men of our unit. Ever yours, Capt. M. L. Waine."

The gramophone is "doing its bit" in the barracks, training camps and even in the trenches by helping keep up the spirits of the men through many a tedious and anxious hour. Messrs. Orme, Ltd., state that quite a number of Victrolas sold by them have gone overseas, one of which is in use by Adjutant H. Willis O'Connor at "H. Q. S." in France, whence Messrs. Orme, Ltd., receive frequent orders for records.

Motor News.

E. Jaccard, formerly consulting engineer with the Sonora Phonograph Corporation and one of the foremost talking machine technicians in the country, has joined the Otto Heineman Phonograph Supply Co. of New York and Elyria, O., and will conduct extensive research work at the Elyria factories in conjunction with Louis Valiquet, the chief Heineman engineering consultant.

The Heineman Phonograph Supply Co. have announced the latest addition to their extensive motor line, the new model being known as No. 3 motor, 1917 model. Regarding this new motor, which is the result of considerable experimenting, Otto Heineman, the firm's president, says: "We have already shipped quite a number of these motors to the leading talking machine concerns throughout the country and I am pleased to say they are giving perfect satisfaction in every respect. We will be ready to ship this motor in large quantities on August 10, and the new departments which we recently opened in our factory will enable us to turn

(Continued on Page 89)



SURE

You're coming to Toronto for the "Ex." Cut the daily grind and run down Fair time. Drop in at 36 Wellington St. East and get your lungs full of COLUMBIA air; then you'll go home and get your pockets full of greenbacks, so it's time well spent. Our telephone and stationery—in fact the whole office is yours during your stay. We're at your disposal.

We have the finest wholesale talking machine warehouse in Canada, the largest stock, and most efficient organization.

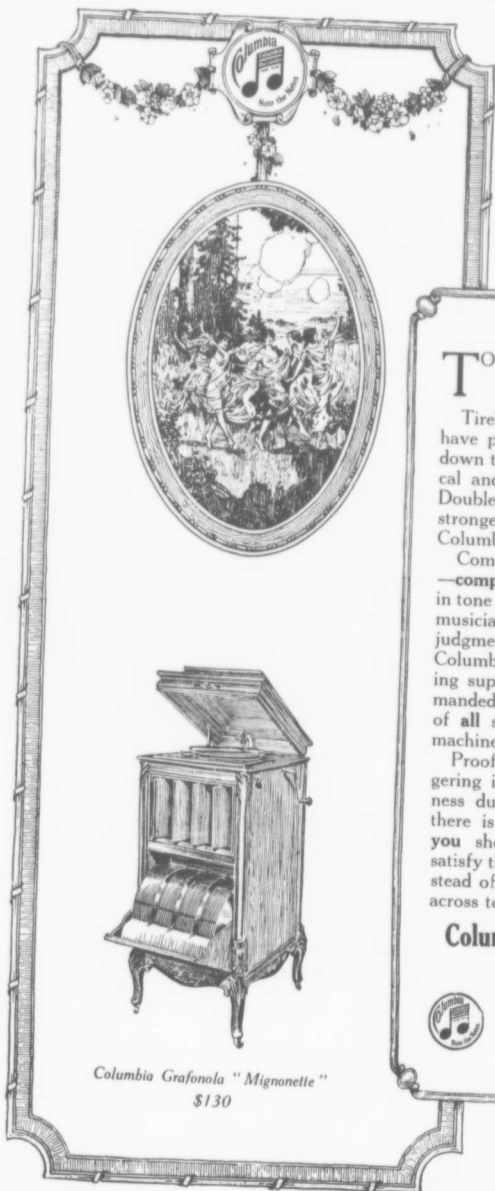
Behind the MUSIC SUPPLY COMPANY—its premises, methods, and stock—is one big idea—SERVICE TO YOU. That's the reason for our large stock, complete lines, and quick delivery facilities. That's the reason Columbia dealers served by us are doing an ever-increasing trade, and make more money on their investment. Columbia dealers are so well satisfied with the multiplication-table increase of Columbia business pretty nearly everywhere, that we can't for the life of us see how any Ontario not-yet-Columbia dealer can be.

Music Supply Company

John A. Sabine
Chas. R. Leake

36 Wellington St. E.
Toronto

Telephone
MAIN 4716



Columbia Grafonola "Mignonette"
\$130

TONE — above all, tone!
That's what sells Columbia
Records!

Tireless research and experiment have perfected their manufacture, down to the most minute mechanical and artistic detail. Columbia Double-Disc Records are one of the strongest dealer points in the whole Columbia proposition.

Competitively — remember this — **competitively**, Columbia Records in tone quality, timbre, rhythm and musicianship never fail to win the judgment. Wherever compared, Columbia Records are demonstrating superiority, and are being demanded more and more by owners of **all** standard makes of talking machines.

Proof of all this lies in the staggering increase in Columbia business during the past year. And there is no plausible reason why **you** should not be prepared to satisfy this ready-made demand, instead of seeing your customers go across town or down street.

**Columbia Graphophone
Company**



365 Sorauren Ave.,
TORONTO

AS they have in the past, so to-day, Columbia Grafonolas and Columbia Double-Disc Records not only produce bigger profits, per sale, or per dollar, or per hour than any other line of musical merchandise now being sold, but they add to the appearance of a piano store and to the standing of a piano business.

More on this subject in "Music Money," a free book you ought to have.

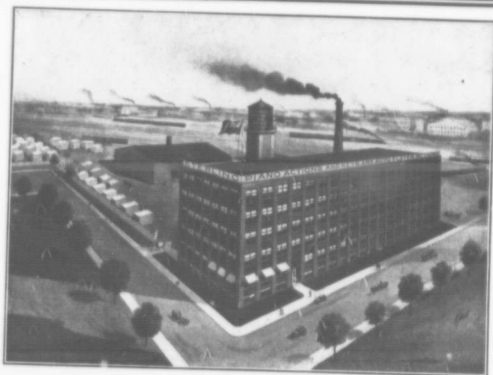
Columbia Graphophone Company



365 Sorauren Ave.,
TORONTO



Columbia Grafonola "Deluxe"
\$250



**The Home of Sterling Actions and Keys, Limited
Makers of Made-in-Canada Piano
Actions and Keys**

This is the oldest piano supply manufacturing house in Canada and the products of this factory have a reputation for durable service that dates back to the delivery of the first action.

The Sterling Individual Brass Flange Action

has strength and durability above the requirements that will be put upon it. In the event of a repair being necessary the work is done easily and quickly. This action is especially adapted to meet the extra work put on the action of a player piano.

For less costly instruments the Sterling ordinary wood flange action will be found to possess all the advantages of high class materials and accuracy in workmanship.

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

LIMITED

Noble Street :: Toronto, Canada

out a sufficient number of these No. 3 motors to adequately handle the demands of our trade."

The Heineman No. 3 motor, 1917 model, is thus described: It has a screw handle and screw shaft, the turntable shaft is on the end, burnished, hardened and polished. The governor has thrust bearings and the end of the governor shaft is also burnished and polished. The frame embodies a number of valuable features which contribute considerably to its mechanical value. When the frame goes on the milling machines great care is taken that there is an exact and precise distance between the winding gear and the ratchet. This aids materially in making the motor absolutely noiseless. Instead of nickel plating the frame the company has arranged to use japanned enamel on all Heineman No. 3 motor frames. This also applies to the spring barrels. The use of japanned enamel not only greatly improves the appearance of the motor, but makes it absolutely rust proof.

There are quite a number of other features embodied in this No. 3 motor, as for example, every screw has lock washers. No effort or expense was spared to make this motor thoroughly representative of Heineman quality.

Talking Machine Contract Upheld by Western Judge in Case of Berliner vs. Scythes.

IN the action of Berliner Gramophone Co., Ltd., vs. W. G. F. Scythes & Co., of Regina, an order with costs has been granted by Judge Lamont restraining the defendants from continuing to sell Edison disc talking machines and Edison disc records. In 1913 Mr. W. G. F. Scythes took on the Victor agency, and in 1914 W. G. F. Scythes & Co., who had by this time taken over the business, signed the Berliner Gramophone Company's agency contract. One of the clauses of this contract provides for the dealer handling exclusively, as far as concerns disc talking machines and disc records, the products of the Berliner Gramophone Co., Ltd. At the time the agreement was made the firm of W. G. F. Scythes & Co. had a stock of Edison machines and records which they continued to sell, and an action restraining them from selling these lines resulted.

The judge's finding is of trade interest. In referring to the defense, he stated that there were only two claims seriously argued and that merited consideration. The first was the claim that there was no consideration for the execution of the agreement of 1914 by the defendants. The judge quoted several cases in which this point had been decided, and he said:

"The plaintiffs had an undoubted right to sell their disc machines and records on such terms and under such conditions as to them seemed best. That prior to the signing of the agreement of January 19th, 1914, the defendants had been getting the discount which, under that agreement, would be theirs by right is immaterial. The plaintiffs had a right to say to the defendants, 'You must sign the agreement for the exclusive handling of our goods, or we will terminate our dealing with you at once.' They did not say that, because there was no occasion to say it; the defendants signed without any demur and the plaintiffs continued supplying them with the goods at the agreed discount. The consideration for the execution of the agreement by the defendants was, to

use the language of the Master of the Rolls (in a case quoted by Judge Lamont), 'that the connection between them would not be terminated there and then,' but that the plaintiffs would continue to do business with them on the terms specified. I am, therefore, of opinion that there was a sufficient consideration to support the agreement."

The other point claimed was that the agreement was in restraint of trade. The judge quoted observations of Mr. Justice Wills in a couple of suits, one being National Phonograph Co. vs. Menck in 1911, in which case he said: "The sale of a patented article carries with it the right to use it in any way that the purchaser chooses to use it, unless he knows of restrictions. Of course, if he knows of restrictions and they are brought to his mind at the time of the sale, he is bound by them. He is bound by them on this principle: the patentee has the sole right of using and selling the articles, and he may prevent anybody from dealing with them at all. Inasmuch as he has the right to prevent people from using them, or dealing in them at all, he has the right to do the lesser thing, that is to say, to impose his own conditions. It does not matter what they are if he says at the time when the purchaser proposes to buy, or the person to take a license, 'mind, I only give you this license on this condition,' and the purchaser is free to take it or leave it as he likes. If he takes it, he must be bound by the condition."

Referring again to the case at issue, the presiding Justice continued his charge as follows:

"The plaintiffs having a right to restrain all trading in their goods, have a perfect right to limit it to such dealers as will deal with them on the terms they impose. When the defendants entered into the agreement, they knew it contained exclusive clause, and they admit that they knew their subsequent sales of the Edison instruments were in violation of the terms of that clause. The restriction imposed by it is, to my mind, a very reasonable one, and one calculated to secure to the plaintiffs benefits resulting from the advertising done by them.

"If the defendants were not willing to agree to it, they were not obliged to do so. They were under no compulsion to purchase the plaintiff's goods. I must take it that they agreed to the exclusive clause because they were of opinion that they could not purchase the plaintiff's goods without signing it and that the purchase of the plaintiff's goods was desirable for their business interests. Having accepted the conditions imposed by the plaintiffs, which I find they had a right to impose, the defendants are bound by these conditions. It was argued that under the agreement the plaintiffs could prevent the defendants from dealing in any other disc talking machine for five years, while they themselves are under no obligation to furnish to the defendants a single machine. In my opinion that is not the meaning of the agreement. Where the agreement not only stipulates that the defendant will deal exclusively in the plaintiff's instruments but at the same time provides that the defendants must carry in stock a line of such instruments, there is an implied covenant that the plaintiffs will sell to the defendants the necessary instruments."

At the trial Berliner Gramophone Co. abandoned their claim for damages, and asked only for the injunction, which was granted as stated.

The Victor—Ahoy!

As the snapshot shows, there is more than one way of holidaying. The picture is of Mr. A. Lorne Lee of the Nordheimer branch at Hamilton canoeing around Burlington Bay in his "Victor" with the famous "Victor" dog as a pilot. Mr. Lee is in the piano department but never neglects an opportunity to make a sale



of a Victrola or records. It was suggested to Mr. Lee that he should carry a canoe model with him but he stated that when he left the store for his summer home he did not care to talk shop, although his idea as shown has brought him considerable business and could be used in other places. The usual equipment of the craft is a double paddle and ten cushions.

"A Scot and a Belgian."

"A Scot and a Belgian" is the peculiarly opportune title of a leaflet just issued by Thomas A. Edison, Inc.,

of Orange, N. J. The title of the leaflet is derived from the fact that Christine Miller and Alice Verlet were recently featured in the Edison national advertising. Christine Miller is of Scottish descent and, as everybody knows, a noted contralto. Alice Verlet is a Belgian and, besides being an ardent devotee of the land of her birth, she is one of the finest coloratura sopranos in the world.

This leaflet is supplementary to the national advertising to be used by dealers to follow up the magazine copy, a new leaflet being covered each month. Accompanying each leaflet is a miniature letter, a novel advertising innovation being used by the Edison company. The letter, three and one-half by six inches in size, is printed from a cut made from actual typewriting, and provides a space in which each dealer may place his personal signature. It is designed to be placed in the envelope with each leaflet that is mailed out to prospective customers.

The Red Rooster.

The recently formed Pathe Freres Phonograph Co. of Canada, Limited, is making rapid headway in an energetic campaign to make "The Red Rooster," a familiar trade-mark in Canada. The rooster, which was adopted as a distinguishing brand for Pathe moving pictures and sound reproducing products, is already familiar in every section of Canada, where people patronize the "movies." The particular business of the above named Canadian company will be in connection with the talking machine branch of the music trades.

The Pathe Freres Phonograph Co. of Canada, Ltd.,



A Real, Practical Talking Machine Achievement

The practical application, in most attractive form, of acoustical and mechanical principles already tried and proved correct.
There is nothing in the least experimental about

The Magnola Talking Machine

Its real improvements include

Tone Reflector, ensuring clearness of reproduction.

Universal Sound Box, playing all types of disc records.

Tone Graduator, controlling loudness of tone at will.

It has real quality features, such as

Genuine Period Styles in Case Designs.

Novel and Practical Fittings.

Finest "Fano Quality" Material and Workmanship.

Magnola style 150, Louis XVI, in Mahogany, Burled Walnut or Oak.
Retail in U.S.A. at \$150. Canadian prices in proportion.

We shall be glad to get in touch with you. You will be glad you did get in touch with us.

Magnola Talking Machine Company

General Offices, 711 Milwaukee Avenue,

CHICAGO

are already making shipments of Pathephones and records. As stated in a previous issue of the Journal, it is the purpose of this company, which has a strong personnel, to eventually manufacture the Pathe lines in Canada.

Out-of-town dealers are invited to visit the Pathe headquarters at 215 to 219 Victoria Street, and persons approaching the building from Queen Street will have no trouble in locating it. The red rooster appears on the side of the building announcing the Canadian home of the Pathe.

New Talking Machine on the Market.

After years of experimenting, and a close connection with the talking machine trade by reason of their supplying talking machine and record cabinets for all makes of machines, the Newbigging Cabinet Co. of Hamilton have completed a new line of machines which are now ready for the market.

The new machine has been named the "Clarion Musicphone." It is a high grade make, and the Journal is informed that the Newbigging firm does not purpose putting out any low priced models. As will be seen from the firm's announcement elsewhere in this issue, the cabinet is one of artistic lines. The motor is operated with storage batteries, and one of the chief features is that when the switch is turned on the motor board immediately starts off at full speed. The firm's announcement goes into details describing the sound-box, tone arm, and the other parts.

The fact that the head of this firm, Mr. R. P. Newbigging, has for long had an intimate knowledge of the talking machine business and has already well established connection all over the Dominion, augurs well for the success of the Clarion Musicphone. In conversation with Mr. Newbigging, he said to the Journal that, "While open to correction, he believed that the first concealed horn machine in Canada was made in his firm's



What is believed to be the first concealed horn talking machine in Canada. It was made by the Newbigging Cabinet Co., Ltd., of Hamilton.

factory." The accompanying photograph shows the cabinet of this machine, which was made in the year 1909 with a screen in the front of fine brass wire mesh. "Not only was this cabinet made in our factory," concluded Mr. Newbigging, "but the two-spring motor, tone arm and sound-box were all made in Hamilton. For the

construction of the cabinet we had nothing to go by but a verbal description of the machine. It is a far cry from this first attempt in 1909 to the electrically driven machine we have to-day. From that day to this we have never stopped thinking talking machines."

Having a Good Time.

Judging from the pictures, at least two members of the music industries and the family of one of them had a good time this summer. The family of one of them is



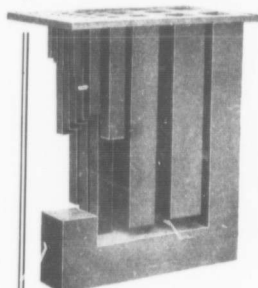
specifically mentioned because the other has not that good fortune. Mr. E. J. Wright, who guides the destinies of the Wright Piano Co., Ltd., of Strathroy, had a month at Port Frank on Lake Huron. Mr. John A. Sabine, of the Music Supply Co., Toronto, spent a few days with him there. On arriving he was promptly commandeered by one little Miss Wright and four Master Wrights, who put him between the shafts of the jinrickshaw as shown. Mr. Wright and Mr. Sabine are shown in the upper group with three junior Wrights. The inset shows the hero of the party. The big fish was hooked by the little man and he gamely hung on until finally assisted in landing this twelve-pounder by his father, who says it was a fair sample of what they lived on while at the lake.

New Sonora Catalogue.

A new catalogue in the interests of the Sonora phonograph, which line is distributed in Canada by I. Montagnes & Co., of Toronto, has made its appearance. In this catalogue the various types are pictured in the rooms as they might appear in the home.

The various features of the Sonora are minutely described and a new feature in connection with the descriptive matter is the designation of tone grades. For example, the "Supreme" is classed as "Tone Grade

STRIKINGLY DIFFERENT!



The Resonating Chambers of
the Phonola

The ORGANOLA

Patented by The Pollock Mfg. Co., Limited

For those who want the best obtainable results the ORGANOLA is far in advance of any other model regardless of make.

The pipes here illustrated 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.

ODEON

Double Disc Records

10-INCH — 11-INCH — 12-INCH

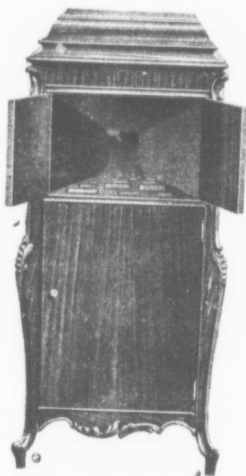
90 CENTS TO \$3.00.

In Odeon Records you get the finest talent in the world at lower prices than anywhere else—*Emmy Destinn, Leo Slezak, Carlo Albani, Frieda Hempel, H. M. Grenadier Guards Band, Paris Grand Symphony Orchestra, and others.*

Odeon popular records furnish a variety of music to suit all manner of tastes.

Write for our list of Odeon Records.

The Pollock M'fg. Co., Limited
Berlin, - Canada



Showing "Organola" Model in use.



PHONOLAS

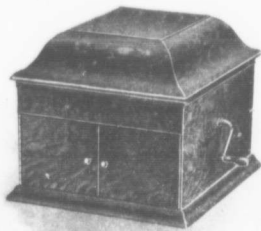
PHONOLA-selling knows no season. It goes on every month of the twelve. But this fall is going to be a record-breaker for talking machine sales, and the different PHONOLA models give you the finest possible line to get the lion's share of the trade.

The smooth sweet tone, the noiseless durable motor, and the elegance of design and finish all commend the PHONOLA to the musical public.

The Pollock M'fg. Co., Ltd.

BERLIN

CANADA



Model A



Model C

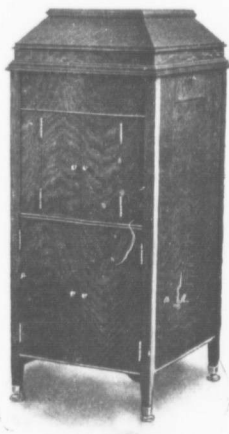
Our dealers' terms make the PHONOLA Agency the most attractive on the market. Every day's delay in getting particulars means something lost. Write today.



Model D



Model "Prince"



Model "Princess"



Model "Duke"

For Fall Trade

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL 

No—You Can't Buy It Everywhere!

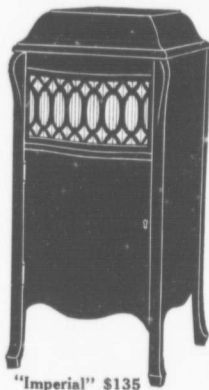
NOR can you buy a Howard watch, or a Worth gown, or a Pierce-Arrow motor—everywhere, because of exceptional merits. For the same reason the Sonora is not for sale everywhere.

The best representative in each locality is chosen as the Sonora representative and this selection implies that the Sonora dealer is better qualified to give his customers perfect service than is any other firm in his territory.

It is a fact that the Sonora does more to sell itself than any salesman.

After listening to the magnificent richness of the tone of the Sonora, the visitor naturally is interested in knowing something about the mechanical construction of the instrument, the purchase of which has been mentally decided upon.

Then the salesman who is demonstrating the Sonora explains the perfection of the Swiss-made motor, the unique effective method of tone control at the sound source, the superiority of design of the Sonora Sound Box, the advantage of a phonograph made especially (and not adapted by means of makeshifts) to play all disc records, etc.



"Imperial" \$135

But these explanations are not what sell the Sonora in such quantities as to keep the factory running at the highest possible speed.

The superb tonal beauty of the Sonora and its handsome appearance are its great sales features.

If you contemplate selling phonographs, go out and hear all makes, just as though you were going to buy a machine for your own use at home.

Then you'll know that the Sonora is the finest phonograph manufactured to-day, and you will understand why it was awarded the highest score for tone quality at the Panama Pacific International Exposition.

Write to-day if you are interested in handling the Sonora. Should territory be open we shall be pleased to consider the matter with you.

To all members of the trade, whether Sonora dealers or not, is extended a cordial invitation to call at our showrooms and hear the \$1500 Sonora "Supreme."

Manufactured by

SONORA PHONOGRAPH CORP., NEW YORK

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

I. MONTAGNES & COMPANY

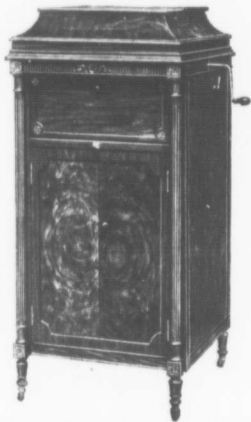
Ryrie Building, Yonge and Shuter Sts., TORONTO

AA," the "Invincible" "Tone Grade A," the "Grand" "Tone Grade B," and so on.

The Montagnes firm particularly invite retailers of any line of talking machines to call at their salesrooms and hear the \$1500 Sonora "Supreme," a sample of which they have received.

The Magnola Talking Machine.

The Magnola Talking Machine Co. of Chicago, a subsidiary of the old established M. Schulz Co., has made a mark for itself throughout the United States and many desirable agencies for the product have already been arranged for. The machine is produced at present in four styles, being faithful reproductions of the Sheraton, Queen Anne, Louis XVI and Adam periods respectively. The United States retail prices are \$75, \$100, \$150 and \$200. The Magnola embodies a tone reflecting system of tone production which is claimed to increase clearness



of reproduction and an universal soundbox adapted to play any type of disc record, whether lateral or hill-and-dale cut.

Other features are the extra powerful long-running motor, the tone graduator which controls the loudness of the reproduction, and the convenient drop-down door in front of the tone-chamber, which is not only attractive but is designed to form an accessory to the tone reflection system.

The Magnola Talking Machine Co. solicits correspondence with Canadian dealers, to whom it has to offer an attractive agency proposition.

Trade News.

Mr. Thos. Nash, manager of His Master's Voice Gramophone Co., Toronto, has returned from a visit to the west in the interests of Victor lines.

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., and Mr. B. A. Trestrail, manager of the piano department of the same firm, were delegates from the Toronto Rotary Club

to the recent convention in Cincinnati. Both are enthusiastic Rotarians and active members of the local Club.

The Brunswick-Balke Callender Co., Toronto, manufacturers of billiard tables and bowling alley equipment, are bringing out a line of talking machines. These are already being manufactured by the Chicago factory of this firm.

Mr. Chas. R. Leake, of the Music Supply Co., Toronto, varied his vacation of this year by taking a motor trip to New York, and at the time of writing is on his way home. Mr. Leake says the roads are superb, and with a speed limit of 30 miles good time can be made by the motorist who likes to move along.

To Mr. James P. Bradt, general salesmanager of the Columbia Graphophone Co., an unusual honor and distinction was extended by the National Association of Piano Merchants at the annual convention of that body. He was elected an active member of the association, it being very unusual that any person other than a piano merchant be admitted to membership. Mr. Bradt's jovial disposition and magnetic personality that won to him so many warm personal friends has made him one of the most popular members of the music industries in Canada.

NEW RECORDS

Columbia Records for September.

10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—85c.

POPULAR SONGS.

- A2039 Keep a Place Down in Your Heart for Ireland (Von Tilzer). De Loo Becker, tenor. Orchestra accomp.
Welcome, Honey, To Your Old Plantation Home (Gumble). Peerless Quartette. Orchestra accomp.
- A2045 On the South Sea Isle (Von Tilzer). Sterling Trio. Orchestra accomp.
I Lost My Heart in Honolulu (Edwards). Sterling Trio. Orchestra accomp.
- A2046 America Prepare! (Day). Broadway Quartette. Orchestra accomp.
Medley of American Patriotic Airs (Arr. by Maurice Smith). Introducing "America," "Yankee Doodle," "Columbia, the Gem of the Ocean," "Marching Through Georgia." Prince's Band.
- A2058 By the Sea Lanna Shore (Goetz). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accomp.
Come Back to Arizona (Paley). Reed Miller, tenor, and Frederick D. Wheeler, baritone. Orchestra accomp.
- A2057 Johnny Get a Girl (Pack). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- If You Love Your Girl in the Summertime (Plantadosi). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- A2043 Oh, How She Could Yacki Haecki Wicki Wacki Woo (That's Love in Honolulu) (Von Tilzer). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
Some Girls Do and Some Girls Don't (Johnson, Gerber and Jentes). Oscar Shaw, baritone. Orchestra accomp.
- A2042 Suzanne (Farrell). Anna Wheaton, soprano. Orchestra accomp.
I Didn't Know That Lovin' Was So Good (Von Tilzer). Anna Wheaton, soprano. Orchestra accomp.
- A2040 If I Knock the "L" Out of Kelly (It Would Still Be Kelly to Me) (Grant). Marguerite Farrell, soprano. Orchestra accomp.
The Greatest Battle Song of All (Ruby). Irving Kaufman, tenor. Orchestra accomp.
- A2044 There's Someone More Lonesome Than You (Von Tilzer). James Reed, tenor, and James F. Harrison, baritone. Orchestra accomp.
Don't Leave Me, Daddy (Verger). Arthur Fields, baritone. Orchestra accomp.
- A2041 You're a Dangerous Girl (Monaco). Al Johnson, comedian. Orchestra accomp.
On the Old Dominion Line (Botsford). Peerless Quartette. Orchestra accomp.

15-INCH DOUBLE-DISC RECORDS—\$1.25.

- A5837 Down Where the Swanee River Flows (Von Tilzer). Fox-trot. Prince's Band.
I Sent My Wife to the Thousand Isles (Von Tilzer). (a) It's a Hundred to One You're in Love. (b) "Pretty Please," One-step. Prince's Band.
- A5836 Your Wife (Plantadosi). Introducing "Let My Dream Come On Your Way (MacClure). One-step. Prince's Band."
- A5838 Missouri Waltz (From an original melody procured by J. C. Appel, arranged by F. K. Logan). Prince's Orchestra.
The Waltz We Love (Vessey). Prince's Orchestra.

Thousands Spent to Help You

Thomas A. Edison is now spending, and has been spending since May, thousands of dollars in a Canadian-American National Advertising Campaign to help you Edison dealers. He has driven home to the whole nation the astounding fact, heretofore known only to a comparative few, that—

The NEW EDISON —Re-Creates all forms of Music—

so perfectly that you cannot tell the Re-Creation of an artist's voice or instrumentation from the original.

DEALERS are writing in every week about the tremendously quickened interest in the New Edison in their locality. Thousands of music lovers are asking for a demonstration of Edison's New Art of Music Re-Creation. Sales are booming.

In Toronto, Ottawa, and other leading cities noted artists have astonished big audiences by singing and playing in direct comparison with the Re-Creation of their art on the New Edison. The result is always the same—you can't tell Edison's Re-Creation of the artist's voice or instrumentation from the original.

Dealers Wanted.

A franchise to sell the New Edison is open only to those capable of handling it properly. If you are one of the progressive men of your community, filled with energy, enthusiasm, and having sufficient capital, we have a proposition to make you. Write for particulars.

Visit the Edison Exhibit
at the Exhibition.



THREE FAMOUS ARTISTS VISIT WILLIAMS.

Mlle. Alice Verlet, Prima Donna Soprano of the Paris Opera; Vernon Archibald, New York Concert Baritone, and Fred Van Eps, famous American Banjoist, who sang and played in direct comparison with the NEW EDISON in Toronto recently, are photographed here beside a New Edison in the Williams Edison showroom in Toronto.

WINNIPEG THE WILLIAMS & SONS CO. MONTREAL
CALGARY R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED. TORONTO

Edison's New Technique Boosts Record Production

UNDER Edison's new secret manufacturing technique, the production of Disc Records has been greatly increased. It now far exceeds the output of a year ago under the old technique, and is growing rapidly.

Better still! You now have a wider selection than ever before of the world's greatest artists, tested personally by Mr. Edison, and an unlimited supply to draw from. This improvement in service should mean the biggest record business you have ever enjoyed.

"Silver-Tongued" Zenetello Sings for Edison.

Among the world's famous artists picked by Mr. Edison to make records this season is the "silver-tongued" Italian tenor, Zenetello, who was recently knighted by the King of Italy.

A picture of the famous Italian tenor is here shown singing in direct comparison with the NEW EDISON his recent popular success:

83043 Monologo (Die mi potevi Scagliar) (Had it Pleased Heaven)—Gilda, Verdi, GIOVANNI ZENATELLO, Italian Tenor.

Four Recent Hits

Four recent hits by famous Edison artists, including the wonderful rendition of "Praise Ye" by Arthur Middleton, are as follows:

80315 Annie Laurie—Lady John Scott, sung by CHRISTINE MILLER, famous Concert Contralto.

Then You'll Remember Me—The Bohemian Girl, Balfe, sung by James Harrod, Tenor.

83046 Home to Our Mountains—Il Trovatore, Verdi, sung by JULIA HEINRICH, Soprano of the Metropolitan Opera Co., and HARDY WILLIAMSON, English Tenor.

Praise Ye—Aida, Verdi, sung by MARIE RAPPOLD, Soprano, of the Metropolitan Opera Co.; KARI JOES, Tenor, of the Imperial Opera; and ARTHUR MIDDLETON, Baritone, of the Metropolitan Opera.

83044 Amour! viens aider ma faiblesse (O Love! In My Weakness Give Power)—Samson et Dalila, Saint-Saens, MARGARET MATZENAUER, Contralto, of the Metropolitan.

82105 (A) G g ue, Rust; (B) Pierrot—Serenade, Randegger, Jr., played by ALBERT SPAULDING, America's Greatest Violinist.

My Old Kentucky Home—Variations, Foster-Spauld- ing Violin, ALBERT SPAULDING.

You should by all means have the above Edison records in stock as they are fast sellers.



Edison Engages Famous Tenor

Edison has engaged Zenetello, the famous Italian tenor, who was recently knighted by the King of Italy, to sing for the NEW EDISON. He is one of the great "Guns" of the year.

Get busy on your Edison record business this season. Look over your stock and see if you have all the big numbers. If you are in doubt as to the big numbers, write us. Sixtieth and sixty-first supplements are now in your hands; sixty-second will reach you in a few days. Get in your orders now.

WINNIPEG THE WILLIAMS & SONS CO. MONTREAL
CALGARY R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED. TORONTO

10-INCH BLUE LABEL DOUBLE-DISC RECORDS—85c.

- A2030 Holy God, We Praise Thy Name (Hitter), Columbia Mixed Quartette, orchestra accomp.
Mother Dear, Oh! Pray for Me, Columbia Mixed Quartette, orchestra accomp.
A2032 Mazurka (Mexican Dance) (Robyn, Arr. by Becker), Prince's Sunshine and Roses (Hofe), A Novellette, Prince's Orchestra, guitar.
A2033 Manna Kea—Medley, Helen Louise and Frank Ferrara, Hawaiian guitar.
That Ukele Band (Graville), Helen Louise and Frank Ferrara, Hawaiian guitar duo.
A2034 Hill and Dale Lodge, Synopated Fox-trot, Van Eps Trio, banjo, saxophone and piano.
Isly's Hot Dolly, Van Eps Trio, banjo, saxophone and piano.
A2035 I Keep On Toggling Along (Rais and Petham), Billy Williams, comedian, orchestra accomp.
Larry (Lager), Arthur (Williams and Godfrey), Billy Williams, comedian, orchestra accomp.
A2036 Medley of Irish Jigs, Introducing "Haste to the Wedding," accordian, Joe Linder at "The Smash," John J. Kimmel, Medley of Irish Reels, Introducing "Bonnie Kate," "Swallow Tail," "Star me Munster," John J. Kimmel, accordian, Joe Linder at the piano.

12-INCH DOUBLE DISC RECORD—\$1.25.

- A5829 Tannhauser Overture (Wagner), Part 1, Prince's Symphony Orchestra.
Tannhauser Overture (Wagner), Part 2, Prince's Symphony Orchestra.

10-INCH SYMPHONY DOUBLE DISC RECORD—\$1.25.

- A2047 Flow Thru Royal Purple Stream (Arnold), Louis Graveure, baritone.
Tommy Lee (Margretson), Louis Graveure, baritone.

12-INCH SYMPHONY DOUBLE DISC RECORDS—\$1.50.

- A5831 Etude, Op. 25, No. 3, in "E" Major and Prelude, Op. 28, No. 16, in "B" Flat Minor (Chopin), Vladimir De Fachmann, piano.
Polonaise—Cadenza (Liszt), Vladimir De Fachmann, pianist.
A5833 Lohengrin, In Fernen Land (In Distant Lands), Lohengrin's man with orchestra.
Naxos (Wagner), Johannes Seubach, tenor, In German Walkers.
Sigmund's Lichelied (Sigmund's Love Song), Winter Storms Wichen Ina Wundmond (Now Winter Storms Are Waning) (Wagner), Johannes Seubach, tenor, In German, with orchestra.
A5839 Do You Remember? (Carrie Jacobs-Bond), Oscar Seagle, baritone, orchestra accomp.
A Perfect Day (Carrie Jacobs-Bond), Oscar Seagle, baritone, orchestra accomp.

Edison Records for September.

CONCERT LIST—\$1.00 EACH

- 28244 Gigue, Rust; and Pierrot—Serenade, Alberto, Randegger, Jr., Violin, piano accomp. by Andre Benoit, Albert Spaulding.

REGULAR LIST—70 CENTS.

- 2932 Are You From Dixie? (Casey Jr. From Dixie Too), George L. Cobb, Tenor, orchestra accomp. Billy Murray and Chorus.
2932 Baby Blue, Al. Piantadosi, Soprano, orchestra accomp. Ella Beth Spencer.
2984 Don't Bite the Hand That's Feeding You (Jimmie Morgan), Tenor, orchestra accomp. Walter Van Brunt.
2940 If I Knock the "L," Out of Kelly (It Would Still Be Kelly to Me) (Grant Lewis-Young), Orchestra accomp. Ada Jones and Chorus.
2954 She Sang "Aloha" to Me (Joseph B. Carey), Tenor, orchestra accomp. Walter Van Brunt and Chorus.
2949 So Long Letty (Earl Carroll), Contralto and Baritone, orchestra accomp. Helen Clark and Joseph A. Phillips.
2962 Sweet Lullaby, Tider Time, When You Were Mine (Percy Wenrick), Baritone, orchestra accomp. Joseph A. Phillips (Introducing Helen Clark in the Refrain).
2953 There's a Quaker Down in Quaker Town (Alfred Solman), Baritone, orchestra accomp. Joseph A. Phillips.
2946 My Bonnie, Bonnie Jean (Harry Lauder), Orchestra accomp. Glen Ellis and Chorus.
2951 My Grandfather's Girl (Will Dillon), Tenor, orchestra accomp. George Wilton Ballard.
2953 Spirit Flight (Campbell-Tipton), Tenor, orchestra accomp. Emory B. Randolph.
2959 When Irish Eyes Are Smiling—The Isle O' Dreams (Ernest R. Ball), Tenor, orchestra accomp. Walter Van Brunt.
2958 Chateau Three-Step (Will Donaldson), for Dancing, Jaudas' Society Orchestra.
2947 Marcia Roma (Mascini), Creator and His Band, Jaudas' Society Orchestra.
2950 On the Hoko Moko Isle Medley—One-Step, for Dancing, Jaudas' Society Orchestra.
2956 Hapa Hapa, Hapa Hapa, Hapa Hapa (Sonny Cunha), Hawaiian Guitars, Helen Louise and Palakiko Ferreira.
2944 Keep Off the Grass (Harry Von Tilzer), Banjo, orchestra accomp. Yves Casanova.
2941 Medley of Hawaiian Airs—No. 2, Hawaiian Guitars, Helen Louise and Palakiko Ferreira.
2943 Love-Rick Coon, Varieties He Sketch with BaJojo, Billy Golden and James Marlowe.
2945 Serenade (Schubert), Cornet with orchestra, Ernst Albert Couturier.
2962 Winter Song, Male Voices, unaccomp. Criterion Quartet.
2963 Story of the Little Bells; and Little Maid's Story, Bed-Time Stories, Alice Goddard.
27176 Le Pere la Victoire (Louis Ganne), Baritone, orchestra accomp. Orpheo.
27177 Le Saint Laurent (Xavier Mercier), Baritone, orchestra accomp. Orpheo.
9443 National Air of Sweden, New York Military Band.
9444 Sockerdricks (Kuplet), Baritone, orchestra accomp. Charles G. Widson.

Victor Records for September.

POPULAR SONGS—10-INCH—80 CENTS.

- 18088 You're a Dangerous Girl (From "Robinson Crusoe, Jr.") (Grant Clarke—Jimmie V. Monaco), Avon Comedy Four. (Grant V. McClung Way Back Home—Collins and Harlan (Schwartz), Avon Comedy Four.
18089 I'm Saving Up the Means to Get to New Orleans (Howard John My Lovin' Lou (James Kindig), Collins and Harlan.
18100 He who Makin's of a Darn'd Fine Man (Will Mahoney—Otto E. Herman), Ada Jones.
When Priscilla Tries to Reach High C (Jack Mahoney—Harry Van 18101 On Lake Champlain (Alfred Bryan—Albert Gaudet), Sterling Trio.
Dear Old Dreamy Honolulu Town (Farran Branen—Reza Lange), Peerless Quartet.
18102 Pretty Baby (From "Passing Show of 1916," produced at the Winter Garden) (Kahn-Jackson-Van Alstyne), Billy Murray. (E. Ray Goetz—Chiff Hays), Billy Murray.
18103 It's Always Orange Day in California (From "Canary Cottage"), Peerless Quartet.
I Never Knew (From "Canary Cottage") (Earl Carroll), Edna Brown-James Reed.
18104 I Left Her on the Beach at Honolulu (From "Ziegfeld Follies—1916") (Gene Buck-Louis A. Hirsch), Harry Macdonough and Mixed Chorus.
Have a Heart (From "Ziegfeld Follies—1916") (Gene Buck—Jerome D. Kern), Alice Green-Raymond Dixon.
18107 Ench. Sammy's Army (M. H. Morse—H. M. Dolph), James F. Harrison.
Oh! Glory (A Song of Preparedness) (Edwin Skelton—Katherine Pike), Herbert Stuart.
18105 If I Knock the "L," Out of Kelly (From Low Fields) "Step This Way" (Lewis-Young—Grant, Marguerite Farrell and Chorus). "Step This Way" (E. Ray Goetz), Marguerite Farrell and Chorus.

DANCE RECORDS.

- 17880 The Glohe Trot (Crudin) (Percy Wenrick), Victor Military Band.
La Carinae—Three-Step (Marzeka Freise) (Louis Ganne), Victor Military Band.
17981 Mi Ricicrita—Tango (Osman Perez Russo), Victor Dance Orchestra.
El Amusee—Tango (Roberto Firpo), Victor Dance Orchestra.
18108 Two Key Rag—Fox Trot (Joe Hollander), (Patrick Conway, The Harlequin—One-Step (Chas. J. Roberts) (Patrick Conway, Director), Conway's Band.
18109 The Harlequin—One-Step (Chas. J. Roberts) (Patrick Conway, Director), Conway's Band.

12-INCH—\$1.50.

- 35353 Love's Spell—Three-Step (Marzuka) (Ed. Strauss), Victor Military Band.
Variosians ("See My New Shoes") (Allen Douthart) (Patrick Conway, Director), Conway's Band.
35371 Have a Heart—Medley Fox Trot (From "Ziegfeld Follies—1916") (Patrick Conway, Director), Conway's Band.
"Have a Heart"—"I Left Her on the Beach at Honolulu"—"Bachelor Days", (Patrick Conway, Director), Conway's Band.
Welcome Honey to Your Old Plantation Home—Medley One-Step (Patrick Conway, Director), Conway's Band.
"Welcome Honey to Your Old Plantation Home"—"On the Old Dominion Line"—"She's Good Enough to be Your Baby's Mother"—"Everybody Loves a Little Bit of Irish." (Patrick Conway, Director), Conway's Band.
MUSICAL KNOCK-OUT RECORDS.
17941 Pagliacci—Vesti la giubba (In with the Play) (Leonovale), Cavalleria Rusticana—Intermezzo (Mascagni) (Four Piano Accordions) (Pietro's Accordion Quartet).
18049 Minuet (Hoehner) (Violin-Fute-Cello-Harp), Florentine Quartet.
Traumerl (Schumann) (Violin-Fute-Cello-Harp), Florentine Quartet.
18057 Mo-Au (Hawaiian Waltz) (Olsen) (Mandolin and Guitar), Ahovian Mandolin Quartet.
Caelis March (Jallie), Athenian Mandolin Quartet.
18060 Remembrance of Gatschina—Valse (Andreff), Imperial Russian Balalaika Court Orchestra.
On the Wings of Song (Mendelssohn), Imperial Russian Balalaika Court Orchestra.
18065 Raging the Seal—Fox Trot (Claypode) (Banjo Solo), Fred Eldorado March (Victor Herbert) (Xylophone Solo), William H. Reitz.
18087 Mani Aloha—One-Step (Hawaiian Guitars), Helen Louise-Pua Carnation (Hawaiian Guitars), Helen Louise-Frank Ferrara.
18097 Passyfont March (In Fox Trot Time) ("Slap" White) (Six Horn Sextette), Six Horn Brass Band.
Bull Frog Blues (In Fox Trot Time) (Browne-Whitely), Saxo-Brown Brothers.

12-INCH—\$1.50.

- 35564 Blue Danube Waltz (Johann Strauss), Hurtado Bros. Royal Marimba Band.
Southern Roses Waltz (Rosa del Sur) (Johann Strauss), Hurtado Bros. Royal Marimba Band.
18083 The Mocking Bird (Whistling Solo), Frank Harfort, Toot Passie Waltz (Berger) (Whistling Solo), Guido Giardini.

THE VICTOR ANNOUNCES THE FIRST SATISFACTORY

PIPE ORGAN RECORDS.

12-INCH—\$1.50.

- 35547 Hallelujah Chorus (From "The Messiah") (Handel), Reginald L. Hill.
Funeral March (Chopin), Richard K. Biggs.
35568 Songs of the Past—No. 15, Victor Mixed Chorus.
Chorus, "O'Donoghue" (Hend) (Solo and Male Quartet), "Darling Nellie Gray" (Hend)—Chorus, "Shine On Me" (Schubert)—Solo and Male Quartet, "Carry Me Back to Old Virginia" (Hend)—Solo and Male Quartet, "Zip Coon"—Solo and Male Quartet, "I'm Gwine Back to de Lick"—Chorus ("White)—Chorus ("In the Morning by the Bright" (Hend).

Songs of the Past—No. 16. Victor Mixed Chorus.
Chorus, "Oh! Susanna"—Solo and Mixed Quartet, "Old Dog
Tray"—Solo and Quartet, "Nelly Bly"—Solo and
Male Quartet, "Come Where My Love Lies Dreaming"—
Solo and Mixed Quartet, "Hard Times"—Chorus, "Camp-
tore Races"—Solo and Quartet.

55366 Serenade—Part 1—"Marley's Ghost"—Monologue arranged from
"A Christmas Carol" (Dickens), William Sterling Battie.
Serenade—Part 2—"The Ghost of Christmas Past" (Monologue
arranged from "A Christmas Carol") (Dickens), William
Sterling Battie.

55367 Serenade—Part 3—"The Ghost of Christmas Present" (Monologue
arranged from "A Christmas Carol") (Dickens), William
Sterling Battie.
Serenade—Part 4—"The Ghost of Christmas to Come" (Monologue
arranged from "A Christmas Carol") (Dickens), William
Sterling Battie.

10-INCH—50 CENTS.

18068 (1) Bible Reading—Luke 2 (2) A Christmas Carol (J. G. Hel-
land), Harry E. Humphrey.

(1) If Came Upon the Midnight Clear (Willis) (2) Hark! the
Harold Angels Sing (Mendelssohn), (3) Joy to the World
(Handel), Victor Concert Orchestra.

17870 Joseph Mine (Berthelme Weinbachtel) (Calvisius—A. D. 1587),
Victor Mixed Chorus.

(1) Lo, How a Rose E'er Blooming (2) To Us Is Born Im-
manuel (M. Praetorius—A. D. 1600), Lario Quartet.
BLACK AND PURPLE LABEL RECORDS.

45093 Liebestod (Old Vienna Waltz) (Kreidler), Charles Kellogg,
"The Nature Singer," and Victor Orchestra.

Pas des Amphores (Air de Ballet, No. 2) (Chaminade), Charles
Kellogg, "The Nature Singer," and Victor Orchestra.

45100 For Dixie and Uncle Sam (Brennan-Hall), Nora Bayes,
Homesick Blues (Cliff Hays), Nora Bayes.

60141 Doughtie the Baker (It's Nicer When You Make it Up Again)
(Lauder-MacFadyen), Harry Lauder.

RED LABEL RECORDS.

EMMA CALVE, Soprano—In French.
88570 La Marseillaise (with the Metropolitan Opera Chorus), Ronald
de Lisle.

ENRICO CARUSO, Tenor—In French.
88556 La Procession, Ch. Bizet—Cesar Franck.
GERALDINE FARRAR, Soprano.

87248 Lead, Kindly Light, Cardinal J. H. Newman—Rev. J. B. Dykes.
JOHANNA GADSKI, Soprano—In German.

88566 Haidenroslein (Hedge Rose) (with String Quartet, Goethe-
Werker).

MABEL GARRISON, Soprano—In French.
12-INCH—\$2.00.

74489 Mignon—Polonaise (Je suis Titania) (I in Fair Titania) (Act
II), Annette Thomas.

EMILIO DE GOGORZA, Baritone.
12-INCH—\$1.25.

64584 Pagliacci—Prologue (Hedge Rose), Leoncavallo.
64598 Je sais que vous êtes jolice (I feel I'm in Love) in French, H.
Poupon Christine.

ALMA GLUCK, Soprano—In English.
64301 The Bird of the Wilderness (Text from "The Gardener"
by Rabindranath Tagore), Horman.

LOUISE HOMER, Contralto—In English.
12-INCH—\$2.50.

87259 Last Night, Halfdan Kjerfvi.
87255 Oh, Promise Me (from "Robin Hood"), deKoven.

FRITZ KREISLER, Violinist.
10-INCH—\$1.25.

64600 Rondino (On a theme by Beethoven) (with String Quartet),
Kreidler.

JOHN McCORMACK, Tenor—FRITZ KREISLER, Violinist—In English.
(Pianoforte by Edwin Schneider)

87245 Tales of Hoffman—Barcarolle ("Helle Nui"—Oh Night of Love),
Offenbach.

MAUD POWELL, Violinist.
(Piano accompaniment by Arthur Loesser).
10-INCH—\$1.25.

64611 Molly on the Shore (Irish Reel), Setting by Percy Grainger.

64602 Marching Through Georgia, Henry C. Work.

New Pathe Records.

12-INCH.

64002 Werther, "Pourquoi me reveiller" (Massenet), Lucien Muratore.
Le Temps des Cerises (Clément and Reynard), Lucien Muratore.

64003 Christmas Valse (Le Forest del Noël) (Margis), Lucien Muratore
and Lina Cavalieri.

62010 O Sole Mio (Neapolitan Folk Song) (Di Capua), Lina Cavalieri,
Penna (Neapolitan Song) (Pasta Tozzi and Pagliara), Lina
Cavalieri.

62009 Faust—"The Flower Song" (Gounod), Eleonora de Cisneros.
A D'amour (Bartlett), Eleonora de Cisneros.

52001 Thou Brilliant Bird, from "The Pearl of Brazil" (G et St Etienne
—F. David), Grace Hoffman.

The Last Rose of Summer (F. van Flotow), Grace Hoffman.
52002 Silver Threads Among the Gold (Danks), Thomas Egan.
Come Back to Erin (Claribel), Thomas Egan.

NEW BETTER CLASS VOCAL RECORDS.

10-INCH.

20003 The Trumpeter (Arlie Dix), Thomas Howell.
The Bandolero (Stuart), Thomas Howell.

55023 Stein Song (Ballad), Felix Mala Quartette,
Sweetheart (Strickland), Reed Miller.

40055 The Sunshine of Your Smile (Cooke and Ray), Hardy
Williamson.

Memories of Ballad (Kahn and Van Alstyne), Alfred Alexander.
NEW INSTRUMENTAL NOVELTIES.

20002 When Love Is Silent "Meditation" (Klickman), Pathe Concert
Orchestra.

Editha (Alta) "Intermezzo", Imperial Symphony Orchestra.
20004 Carmen (Air de Micaela) (Bizet), Marga Zunka-Burchardt,
Guyotte "Mignon" (Thomas), Harry Louwale.

55030 Shades of Night (Friedlander), Pathe Concert Orchestra,
Lettre de Manon (Göbel), Pathe Symphony Orchestra.

NEW RECORDS FROM THE FOREIGN CATALOGUE FOR
THIS MONTH.

GRAY LABEL RECORDS.

62005 Noel (Adam), Note.
La Charité (Faure), Note.

62006 Carmen (Air de Micaela) (Bizet), Marga Zunka-Burchardt,
Lohengrin—"Das Rüsse Lied Verbalht" (Wagner), Erna Deners,
soprano; Hans Tauler, tenor.

62007 La Sonnambula "Freddi l'and ti domo" (Bellini), Aristodemo
Giorgini.

Manon (Alti dispar) (Massenet), Aristodemo Giorgini.
62008 I Pagliacci, Prologue Part I (Leoncavallo), Luigi Montesano,
I Pagliacci, Prologue Part II (Leoncavallo), Luigi Montesano.

PURPLE LABEL RECORDS.

40037 Sylva "Pizzicato" (Bellini) (Violin, Harp and Flute), Cecilia
Trio.

Celebrated Largo (Hardel) (Violin, Violoncello, Harp), Mlle.
Marguerite Jeanne and Genevieve Leclerc.

40038 Carosse de Soeurs (Loutenjes) (Violin), M. Loutenjes.
Charme secret (Loutenjes) (Violin), M. Loutenjes.

BLACK LABEL RECORDS.

55032 La Diane, La Retraite Federale (Swiss Airs) (Metzger), Garde
Republicaine Band of France.

55033 La Marche Victorieuse Rosse (XXX), Garde Republicaine
Band of France.

55034 Our Heroes March (XXX), Garde Republicaine Band of France,
Roumanian Hymn (XXX), Garde Republicaine Band of France,
King Albert of Belgium March (XXX), Garde Republicaine
Band of France.

55035 Swiss National Hymn (Carrey), Garde Republicaine Band
of France.

A mon pays, Chanson pour mon pays (Swiss Airs) (Baumgartner),
Garde Republicaine Band of France.

55036 En avant à la defense des Freres Slaves (Russian March) (XXX),
Garde Republicaine Band of France.

55037 Marche des Korinnas (Roparts), Paris Grand Orchestra,
Ed Battalador Waltz (XXX), Sardinian Orchestra.

TWO NEW WHISTLING SELECTIONS BY JOE BELMONT.
55038 Birds at the Brook (Stullis), Joe Belmont.
Whistling Parrots (Stullis), Joe Belmont.

NEW HUMOROUS HEBREW DIALECT HITS.

55039 My Automobile (Hebrew Dialect), Joe Welch,
Gottman is a Hootman Now (Lewis, Jusie and Grant), Rhoda
Bernard.

MUSICAL COMEDY SUCCESSES.

55040 I Can Dance With Everybody But My Wife, from "Sybil"
(Golden), Arthur Collins.

Sweet Brown Maid of Kaimuki (Hawaiian Love Song) (Keolu-
komaikai and Kallima), Louis J. Winchell.

NEW PEBBLESS HAWAIIAN RECORDS.

55020 That Ukulele Band (Edelheit Smith and Vandiver), Louise and
Perera Hawaiian Troupe.

55039 Kilima Waltz (Pali), Queen Lilipukalani Hawaiian Orchestra,
Hilo March (Herr, Berger), Queen Lilipukalani Hawaiian
Orchestra.

NEW DANCE RECORDS.

55038 Honky Tonky One or Two-Step (McCarron and Smith), Rector's
New York Dance Orchestra.

La Confession, Valse (Carter, Morgan and Chivas), Rector's New
York Dance Orchestra.

55019 Blue Danube Waltz (Strauss), Pathe Military Band.

Wedding of the Winds (Hall), Pathe Dance Orchestra.

55018 Chinese Blues (Moore & Gardner), Pathe Dance Orchestra.

Mighty Lak a Rose (Kevin and McKee), Pathe Dance Orchestra.

55029 They Didn't Believe Me, introducing "The Land of Let's Pre-
tend" (Kern), Pathe Dance Orchestra.

Bantam Step (Jentes), Pathe Dance Orchestra.

POPULAR VOCAL "HITS" OF THE MONTH.

105-INCH.

10072 You're the Image of Mother (Orsham, Lee and Hill), Alfred
Alexander.

I'm Goin' to Raise My Boy to be a Soldier (Callahan and Fried-
man), Hugh Robinson.

19073 America First (Callahan and Gray), Henry Burr.
Oh, These Blues (Murphy, Rose and Klickman), Collins and
Harlan.

10074 In the Heart of an Irish Rose (Frost and Keithley), M. J.
O'Connell.
How'd You Like to Go a Honey-mooning? (Lamb and Jones),
Collins and Harlan.

10076 What You Use of Living Without Love (Lamb and Jones), Irving
Gillette.
There's a Girl in This World for Each Lonely Boy (Jack Frost),
Henry Burr.

55025 Your Wife (Connelly, Barbardi and Piantadosi), Louis J.
Winchell.
I Love You, That's One Thing I Know (Gilbert and Friedland),
Alfred Alexander.

55027 Siam, Persian Song of Love (Johnson and Fisher), Hugh
Robinson.
Oh, You Summer (Hager), Collins and Harlan.

WINNIPEG LETTER.

FAVORABLE harvest prospects and a more free circulation of actual money is having a wholesome effect upon trade. The heads of the various music houses, while eagerly anticipating fall business, are not spending their time wishing for the passing of summer as last year, for example. Prospects in the country are splendid, and with this season's crop safely harvested the west should be in a financial position to take care of its financial obligations to the east. Considerable interest attaches to local agency movements and changes reported below.

Mr. R. S. Gourlay, president of Gourlay, Winter & Leeming, Ltd., Toronto, visited this city on his way to the coast and again on his way east. While here Mr. Gourlay completed negotiations with the Hudson's Bay Co. whereby that firm will feature the Gourlay and Gourlay-Angelus as their leader.

Mr. E. C. Seythes, general manager of the Nordheimer Piano & Music Co., Ltd., spent some days in this city in connection with the transfer of the Steinway and Nordheimer agencies here to the Winnipeg Piano Co. In connection with the discontinuance of their branch here the Nordheimer firm held an aggressive and well advertised "Agency Transfer Sale."

As reported elsewhere in this issue, the Karn-Morris Piano & Organ Co., Ltd., who have factories at Woodstock and Listowel, Ont., have decided to discontinue their retail branch here. Mr. E. C. Thornton, general manager of the Karn-Morris firm, spent several days here recently in this connection. Mr. E. J. Merrell, who has managed the branch here for several years, will continue in charge of Karn-Morris affairs.

Mr. Emil H. van Gelder, of I. Montagnes & Co., Toronto, the Canadian distributors of Sonora phonographs, passed through this city and spent several days visiting the trade here on his trip to the coast. Mr. van Gelder made the trip via the C. P. R. lake line and thoroughly enjoyed the sail up Lake Superior.

Mr. R. C. Willis, western manager of the Doherty Piano Co., Ltd., has returned from a visit to the Calgary and Edmonton branches of this firm. Mr. Willis reports collections excellent, which speaks well for the prosperous west.

Mr. Fitch, manager of Babson Bros., Edison phonograph dealers, has returned to his duties after a delightful six weeks' vacation spent in Portland, Ore., and Seattle with his family.

The J. J. H. McLean Piano Co. have been redecorating, both inside and out, their premises for some weeks. A decided improvement is the result, everywhere now looking spick and span.

Mr. H. P. Bull, of Cross, Goulding & Skinner, reports good success both in prospects and sales at their exhibits at the Brandon and Yorkton Fairs.

Messrs. Fowler Piano Co. report a good summer business, having more than doubled last year's record.

Stanwood's, Limited, report a fair month's business in Edison and Columbia machines and records. Mr. Stanwood recently received a letter of thanks from Sgt. Moberley, who was city collection clerk with the Doherty Piano Co. and who is now a prisoner in Germany, for the supply of food which has been forwarded

regularly from Liverpool by the contributions of the old staff of the Doherty Piano Co.

The Western Gramophone Co. report business as being good, especially in the record line, "The Nightingale Song" of Alma Gluck's proving a big success.

Mr. A. R. Hewson, of Newdale, Man., who handles the Victor lines, has decided to go to the front. Mr. Hewson is leaving his business in competent hands.

Mr. W. P. Peters, of Herbert, Sask., was a recent visitor to the Western Gramophone Co's warerooms.

Mr. J. W. Kelly, president of the J. J. H. McLean Piano Co., recently attended the firm's exhibit at the Brandon Fair, a number of Heintzman pianos and Victrolas being on exhibition.

Mr. O. Wagner, manager of the local branch of the R. S. Williams & Sons Co., Ltd., has returned after a short business trip to Regina. Mr. Wagner states that fall orders are coming along nicely, the dealers beginning to realize that they will have to look their orders ahead to receive goods when wanted.

The Western Fancy Goods Company, Columbia distributors, joined with the Western Hotel Supply and the Gowans Kent Western, Limited, Associated Companies in their annual outing, the party consisting of about sixty all told. The management had chartered a car, proceeding via W.S.R.R. to Selkirk, some thirty miles distant on the Red River.



The illustration shows Mr. Robert Shaw, the genial manager of the Western Fancy Goods Company, and his staff, and judging by the expressions they seem to be having a very good time indeed. Reading from left to right are: Miss Alice Jacobson, Mr. Robert Shaw, Miss Daisy Jacobson, Mr. George Henderson, and Benny. Mrs. Field, the latest addition to the staff, was prevented by illness from attending. There were the usual picnic festivities, including the races for the kiddies, and dancing in the Pavilion to the music of a 65 Grafonola. The company then sat down to a splendid dinner provided by the management, and speeches were the order of the day. The "popularity prize" was presented to Mr. Parlee, general manager, and Mrs. Parlee was also remembered.

Mr. Shaw received a copy of "Men Who Sell Things," which seems appropriate in view of the success he is having in developing Columbia sales in Western Canada.

Mr. Shaw still reports shortage of Columbia machines, certain styles not having yet appeared in 1916, and all styles received enormously short of orders placed at the factory.

Mr. Frank Smith, manager of Whaley, Royce & Co's local branch, was in the midst of stock-taking when called on by the Journal. Mr. Callahan, the firm's representative, who covers the western territory, is expected to arrive shortly.

Messrs. Cross, Goulding & Skinner report a splendid July business and good collections. Mr. Jarratt, who was the assistant secretary-treasurer of the Provincial Association of Retail Merchants, has joined the staff of the Cross, Goulding & Skinner firm in the collection department.

Mr. Hood, piano tuner of the Fowler Piano Co., is now on a holiday tour through the States in his automobile.

The Karn-Morris Piano Co. exhibited at the Brandon Fair in July with good success. Mr. Cooney had charge of this exhibit.

In a recent issue the Winnipeg Telegram published an interesting article concerning the store of Mr. F. Dojacek of that city who does an extensive music trade. From the article in question the following is extracted:

The music store at once claims attention. In glass-covered wall cases, instruments of almost all known varieties are stored in their dozens, and curiosity is at once aroused as to who buys enough of these things to justify the keeping of so large and varied a stock. The proprietor being too busy to stay with the pilgrim, turns him over to a remarkably alert attendant who answers all questions willingly. He speaks English correctly, but slowly, and it later appears that this is but one of the five or six languages in which he can converse.

"Do we sell many instruments," repeated he. "Yes,

many we sell. Only yesterday we have sell six violins with price from \$5 to \$20, and each week we sell some phonograph. The phonograph sell at from \$18 to \$200, and some month we sell quite expensive machine to customers. No, the customers are not only Ruthenians, Russians, Poles, Bohemians and others buy also, and we do always a good business. It is the stringed, however, instrument that our Slavic customers most like. We keep, as you see, much brass instrument for band, besides violins, cellos, guitars, zithers, auto-harps, mandolins, accordions, and several instrument of national character, such as the bandura and the balalajka. This triangular-stringed instrument is the balalajka. It is much like the mandolin, with sweet, light tones. The bandura is this big pear-shaped one with 30 strings. It is much desired by the people of the Ukraine, as it is a national and greatly loved instrument for the accompaniment of folk music or love songs. This particular instrument is worth \$35 second-hand, and some day we will sell to a customer who can afford. The bandura is used very much by the Cossacks, those jolly, roaring fellows who like well to fight and to sing. On some of our postcards representing characteristic national matters, you will presently notice pictures of the bandura in the hands of gentlemen who sing the romantic song to the beautiful lady. Much music makes happy the heart, and the Slavic peoples or Little Russians like not to be without some music. Many of the almost poor will buy a phonograph if they cannot themselves play an instrument, and that is what makes our business good. Most of our instruments are made in Europe, though we get some from New York, and the written music we have of many countries.

SEE THE NEW
STANLEYS
 AT THE TORONTO EXHIBITION

Increasingly good values, and we confidently
 solicit a visit to hear the new scale and
 get acquainted : : : : :

ESTABLISHED 1896

STANLEY PIANOS
 241 YONGE STREET :: TORONTO

MONTREAL LETTER.

LOCAL trade is passing through the usual summer vicissitudes but with less of the said vicissitudes than characterized the summer season of 1915. There is more money being circulated as a result of the industrial activity and labor scarcity. Special sales by the dealers here have induced active buying, disposing of second-hand and shop-worn goods preparatory to the new lines for fall.

Mr. A. P. Willis, President of Willis & Co., Ltd., has returned from his annual tour of the Maritime Provinces. Mr. Willis spent several weeks visiting dealers in the east and though primarily on a business trip derived a great deal of pleasure from meeting with old personal friends both in and out of the trade. Mr. Willis makes himself thoroughly conversant with conditions throughout the whole of the country by annual personal visits.

Extensive alterations having to do particularly with the phonograph department are being made to their store interior by Layton Bros. The phonograph department is being removed from the second to the ground floor. Seven sound-proof demonstration rooms with a special system of ventilation are being built. These will occupy the space from the rear of the store to within forty feet of the front, with a passage from which they will open. They will also open to the record stock room. Over the rear demonstration rooms will be a mezzanine floor in which the offices will be located. From the office a complete view of the floor will be possible. The front of the main floor will continue to be used for general display purposes. Layton Bros. have an attractive store, well located, and since putting in talking machines have developed the business in Edison and Columbia lines to a point making larger facilities necessary. The change in the phonograph department also makes necessary some changes for piano and player display before a clearing sale was held.

Mr. J. A. Hebert, manager and one of the directors of C. W. Lindsay, Ltd., has just completed the purchase of a summer home on the lake shore at St. Agathe, Que., in the Laurentian Mountains, and if he is a few minutes behind time appearing at his office on Mondays his tardiness will be more than discounted in the vim and vigor reminiscent of lake baths and plenty of exercise which he will experience. No doubt Mr. Hebert will enjoy the many pleasures beyond the ken of the haggard city dweller during the torrid term. Mr. Norman F. Powell, manager of the Lindsay firm's Victrola department, has been enjoying a well-earned vacation.

Charles Culross reports the disposal of some nice business in the higher-priced Columbia and Sonora Grafonolas, and is very much pleased with the future outlook for fall business along these lines. He has sold a large number of Sonora Jewel Needles, which he says the demand is steadily increasing.

Wm. J. Stumpf, representing Beare & Son, Toronto, the musical merchandise home, visited the Montreal trade recently and reports business particularly good in his line, with the difficulty of securing the necessary supply of goods the greatest trouble.

Mr. H. A. Layton of Layton Bros. is holidaying at Isle Cadieux, Que., where he has an attractively located cottage.

Mr. Henry Hamlet of Layton Bros. will during August visit New York City and return by way of Toronto, taking in the Exhibition there and other points in Ontario, where he has many friends.

Mr. and Mrs. Robert Willis and son are holidaying at Kennebunk, Me.

A diamond disc Edison machine purchased from Layton Bros. is one of the capital prizes in the fifty thousand club circulation contest now in progress by the Montreal Daily Mail. Layton Bros. also sold to this progressive morning and evening paper five Columbia Grafonolas, which are also figurative in the numerous prizes offered.

W. H. Leach, accompanied by the Misses Leach, recently visited New York, Philadelphia and Atlantic Beach.

The Imperial Music Co. have incorporated.

Mr. Charles D. Patterson, of Willis & Co., Ltd., accompanied by Mrs. Patterson and Mr. G. A. Patterson, also of Willis & Co., have left for their favorite summer resort, Old Orchard Beach, where they will spend a few weeks' vacation.

Mr. and Mrs. Philip E. Layton and sons George and Gilbert, also Mr. and Mrs. H. A. Layton and daughter, who made up a party to the recent New York Piano Conventions, are loud in their praise of the treatment and hospitality accorded them while in New York.

The Canadian Graphophone Co., Columbia jobbers in the Province of Quebec, report trade as fairly good, with a large gain over the corresponding period last year.

J. A. Harteau & Co., Ltd., state New Scale Williams piano sales are keeping up well whilst Pathe and Sonora trade is increasing daily.

J. W. Shaw & Co. are, they say, keeping up with the band wagon, and Gerhard Heintzman sales are not going behind but making more friends every day. The sheet music and small goods departments show signs of liveliness whilst Columbia Grafonolas are meeting with the usual success.

The Berliner Gramophone Co.'s retail stores report summer business as particularly good and state that the demand for machines for camping purposes and summer homes is increasing every season.

Gervais & Hutchins are being accorded their share of summer trade and state that the demand for Cecilian and Mendelssohn pianos and players still continues, with most excellent prospects for a bumper fall business.

W. J. Whiteside, the Karn-Morris exponent, says that while the weather may be termed "more than hot," people are still looking round for good pianos, and the past month has seen the sale of a number of instruments of this make, including players.

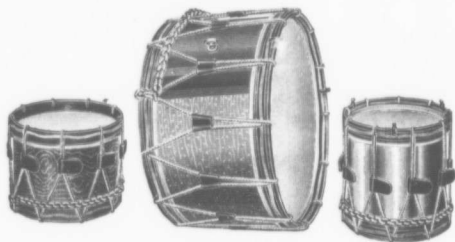
Messrs. William Lee, Ltd., have recently opened in a very fine locality, opposite Ogilvy's, on St. Catherine St. W., Montreal, where they are featuring Martin-Orme pianos of Ottawa and the Edison and Columbia lines.

Mr. William Lee, who is Vice-President and General Manager of the Company, has been well and favorably known to the trade for a number of years, and has registered a success right from the time of entering the business. He comes from "The Tight Little Island."

(Continued on Page 109.)

The House of Whaley, Royce & Co., Ltd.

Canada's only Manufacturers of Band Instruments



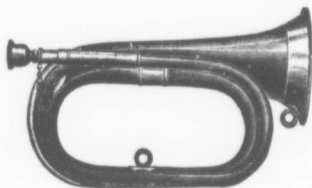
Our Brass Shell War Office Pattern Snare Drums

Are the product of Canadian industry and have been undeniably proven to be in every way superior to the imported article. Whaley, Royce & Co., Ltd., Bass and Snare Drums—shells, hoops, heads, ropes, ears and all—are of the very highest standard, as evidenced by the large contracts awarded us by the British and Canadian Governments, the British War Office contract being the only one for such goods ever placed in Canada.

Bugles and Trumpets

If ever Bugles and Trumpets had to stand up to continuous wear and tear, if ever they got a test that was the "real thing" it has been during the past months in the Canadian regiments in camp and in the trenches of Flanders.

Our Bugles and Trumpets have made good through it all to such an extent that now the name "WHALEY, ROYCE & CO., Ltd.," is required to be stamped upon instruments of this class to satisfy intending purchasers who know.



Standard Classical
and Popular



Anthems
and Part-Songs

THE FAMOUS

"Imperial"

edition of 50-cent music books are good sellers and steady sellers. It is a paying stock.

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

Don't let your sheet music department "feel its way" by stocking a little of everything. Get the quick sellers and turn your money over frequently.

We are headquarters for the music of the day. Order your requirements from this house. We can supply them accurately, intelligently, and quickly.

For you, in addition to this service, it means a saving of time, correspondence and money. Our prices always represent the lowest possible market figures, and one order for you means one freight or express bill.

WHALEY, ROYCE & CO., Limited

Contractors to the British and Canadian Governments

Winnipeg, Man.

Toronto, Ont.

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

The MAESTER-ART (ELECTRICALLY DRIVEN) PIANO



STYLE M. A. VICTORIAN
Retail Price \$900

Science, Art and Industry

These three combined have given to Canada this "Most Wonderful Piano." Here is an instrument that will play the music of the great musicians as only the great artist can render the world's best music.

Years of tedious effort, study and testing have been devoted to the manufacturing of an instrument that could bring forth from the greatest of all musical instruments—music which only the really great pianists are capable of producing.

The music trade of Canada will welcome this wonderful achievement because this new instrument is "Made in Canada" by a truly Canadian company that has been making pianos in Canada for the last 67 years.

The Williams Piano Company, Limited

This instrument is actually MADE right here within our own boundaries. Every Canadian can feel proud that a piano manufacturer is capable of producing the most wonderful piano. This instrument offers an exceptional opportunity for a good live piano representative to be linked up with a product of merit that will add distinction and prestige to his store and give him a wider scope and increase sales, which means increased profits. Agencies for this exceptional instrument will be at a premium by fall. The wise piano dealer with foresight will arrange for the agency NOW and be sure.

These illustrations show our two latest designs that may be had in either Mahogany or Walnut and equipped with a motor according to the electric power in the locality. By simply inserting the plug in a plain electric light socket anywhere this instrument is all ready to play.

The possessor of this instrument has at his beck and call in his home all of the best music ever composed, rendered as only the best musicians can play. Through the addition of our special "Dansola" device, dance music may be played in perfect rhythm. Levers are also provided for those who desire to put their own expression in the music and not have the laborious efforts of pumping. The Maester-Art is also a regular piano made as only the Williams New Scale piano is made. Many homes right in your own town or city are waiting for an instrument of this kind. Send TO-DAY for full particulars. Don't wait until it is too late.



Retail Price \$900

The Most Wonderful Piano

**WILLIAMS
Maester-Touch
Player Pianos**



WHEN you sit down to demonstrate this Maester-Touch player piano you have in front of you a miracle of sound. You can produce for your prospects tones that they have never heard before. Thanks to the Maester-Touch device which is found only in a

**WILLIAMS
Maester-Touch
Player Piano**

The Maester-Touch consists of two expression devices that control the air that enters through the tracker bar, thus making it possible to secure finer and more delicate tone shading necessary to reproduce the best compositions of the day.

When you ask your prospect to sit at the player piano and personally produce music they will be astounded what the simple pressure of those Maester-Touch buttons will do. Notes—phrases—passages—will melt at their will into the liquid ecstasies of sound. Through the addition of this patented, exclusive device the person playing is able to shade the music without smothering the tone.

This Williams Player Piano offers you exceptional opportunity for increased player sales because you have an exclusive sales talk that will in itself help you to clinch the sale once your prospect is seated at the instrument and the possibilities of the Maester-Touch executed with their own fingers. The wise piano man will have one of these truly Canadian instruments on his floor, and remember that this player piano is in the high grade Williams New Scale Piano. A full line will be on display at the Williams Piano Company booth in the Manufacturers' Building at the Exhibition.

**The Piano that Shades
the Music Without
Smothering the Tone**

Williams Piano
New Scale
 ENDORSED BY GREAT MUSICIANS



The Quality That Earned Its Reward

A piano is known by three things—tone, durability and appearance—but the greatest of these is TONE. THE

Williams Piano
New Scale
 ENDORSED BY GREAT MUSICIANS

is exquisitely graceful in design and as beautiful in finish as artistic effort can achieve. But so are other Canadian pianos. It is in the CONSTRUCTION of the Williams that the secret of its superiority is to be found.

With its full iron plate and the Harmonic Tone Prolonging Bridge; giving a perfectly graded scale; the brass agraffes attached to the Harmonic Bridge, as brass has a more mellowing influence on iron and prevents rusting of strings; and the light, quick and responsive action all go to make up a perfectly constructed instrument—to produce a tone that is rich and resonant in the bass and brilliant in the treble; a tone that gathers and rolls from the sounding board in a cloud of harmony—that dies away like a gentle wind.

A Williams Piano grows old gracefully. It mellows with years. This instrument is so thoroughly Canadian, being the product of a firm sixty-seven years old.

Your purchasers can place confidence in the Williams New Scale Piano which they purchase from you, if you represent this instrument, and that home will cherish it as all a piano should mean to them—and those that follow after. Don't put off representing this Artist Choice piano any longer. Send for agency in your territory TO-DAY.

N. B.—A full line of Williams Pianos will be on display at the Williams booth at Toronto Exhibition.

The Piano Supreme
The Choice of the
World's Great Artists



"The Sweet Toned Ennis"

"The Sweet Toned Ennis"

is probably the best value for the money and most widely known and used instrument of the moderate class of all pianos in Canada. 40,000 of these instruments are now being used by music lovers throughout Canada today. It has well been termed the Sweet Toned Ennis.

The Most Well Known Popular Priced Pianos "Made in Canada" To-day

The popular priced piano is fast forging to the front, and every piano dealer in Canada realizes the necessity and value of representing a well-known piano which is made by a reliable firm. The two widely advertised makes shown on this page are made right in the same factory in which the well-known Williams New Scale piano is constructed.

The wise piano man will see to it that one or the other of these makes is on display in his store during the coming season. These instruments are constructed with the same particular care which characterizes the Williams product. Sixty-seven years of Canada's brains and expert workmen are concentrated on the finished product of these pianos. Make sure that you will be able to procure the exclusive agency for this instrument by writing The Williams Piano Co., Oshawa, TO-NIGHT.

The Truly Canadian Everson Piano

While not so well known as the Ennis, the Everson is equally as good an instrument, possessing the same rich, mellow tone and built to give years of good service. Sixty-seven years of experience by the manufacturer ensure a well made and responsive instrument.



"The Truly Canadian" Everson

and has been long enough in Canada to demonstrate the Britisher's well-known ability to rapidly adapt himself to new conditions. We feel sure that Mr. Lee will lead his company to success.

The President of the company, Mr. J. H. Harte, is one of the best-known business men in Montreal. About every second man on the street acknowledges the genial smile of "J. H." as he goes down town. Mr. Harte's name has been long and most successfully known in the drug business and it is felt that his business experience and connection will be invaluable to the new firm. The other directors are all well-known business and professional men.

A substantial order was sent the Martin-Orme Piano Co., Ltd., at Ottawa for a complete line of their very fine instruments, and Mr. W. F. C. Devlin, Director and Sales Manager of the Ottawa Company, came down for the opening.

Mr. Devlin expressed himself as highly pleased indeed, with the outlook in Montreal, and although the opening took place in the hottest of weather, with the stock hardly in order, sales of two pianos and one player were made in the first few days.

The Mills Phonograph Co. have removed to 761 St. Lawrence Boulevard.

The Rossignol Talking Machine Co., Montreal, are the latest aspirants for talking machine patronage and have placed a machine on the market.

J. H. Mulhollin is quite pleased with summer business, inasmuch as he looked for a large falling off, but has been agreeably surprised in the number of Evans Bros. pianos sold.

Every employee of the Berliner Gramophone Co., Ltd., is this year receiving holidays with full pay. Each employee who has been with the firm for a year receives a two weeks' vacation while those with less than a year's service to their credit receive one day for each month of their employment. That appreciation of the firm's generosity will be reflected in the quality and quantity of their employees' work is the logical result of this consideration for them.

The annual outing of this firm was held on the 12th inst. to Lavaltrie. The entire factory was closed down so that every employee and the families of the employees could join in one great family excursion. The steamer "Three Rivers" was chartered for the occasion and was the exclusive property of the Berliner employees for the day, the object being Lavaltrie, down the St. Lawrence. The programme of events was furnished on an attractively printed two-color folder, a product of the company's printing department. The leading event on a succession of keenly contested entries was the ball game between the married men and bachelors, umpired by Mr. H. S. Berliner in the most approved professional style.

Lesage Factory Enlarging.

So brisk has been the demand for pianos and players at the Lesage factory at St. Therese, Quebec, that the proprietor, Mr. A. Lesage, has decided to double the capacity.

The new addition to the building is now in course of erection. This is to be 50 by 75 feet and three storeys.

An additional storey is also being put on the main building, which is 50 by 100 feet.

A railway siding from the Grand Trunk is being arranged for and this will permit the loading of shipments direct to the car from the factory floor.

Mr. A. Lesage, the owner of this business, which was established in 1891, is a practical piano builder, and with the additional output will be able to take care of a much larger trade.



One of the Lesage Line.

The Lesage factory is one of three piano factories in this town which is within commuting distance of Montreal. The Willis factories occupy a seven-acre site here and the Senechal & Quiloz factory is also located in St. Therese. The advantages from a manufacturing and shipping standpoint are quite obvious.

Gerhard Heintzman Branch Opened at Berlin.

The opening of the Gerhard Heintzman store at Berlin, Ont., was a notable event in musical circles of that city, judging from the attendance at the formal opening on the afternoon and evening of July 22. The new store is at 151 King Street West, in the Jansen block, and the opening was well advertised in the press and by personal invitation cards. The company presented the visiting ladies with beautiful red roses, more than one thousand of which were thus given out.

The site chosen is prominently located and was the selection from a number of locations inspected by Mr. Gerhard Heintzman, President, and Mr. Fred Killer, Secretary-Treasurer and General Manager of the firm. It is of interest that Mr. Killer is a native of Waterloo and was formerly prominent in athletic and social circles in Berlin. The frontage of the store is 27 feet, giving excellent show window space. This branch was opened with a generous stock of Gerhard Heintzman pianos and players and a baby grand of Louis XIV design, in Circassian walnut, occupied a foreground position. There was also a good representation of Columbia Grafonolas, which line the firm handle.

Opening from the main showroom are demonstration studios for players and Grafonolas. These also

open into each other and into the record and player roll stock room. The store has been redecorated and finished throughout.

The goods are received at the rear of the building, where it is one storey above the ground level. The goods are loaded directly to a freight elevator and transferred to the receiving room.

The new branch is in charge of Mr. J. W. Somerville, a graduate of the Toronto Conservatory of Music, and who is well known in Berlin and vicinity. His right hand man is Mr. Ben E. Synder, a local citizen, and who has been selling Gerhard Heintzman instruments for some time.

The arrangements in connection with the opening were in charge of Mr. Frank I. Wesley, the company's superintendent of agencies, who is also a former resident of Berlin.



Lieutenant Claude Wimperly.

of the 110th Battalion, Canadian Expeditionary Force, eldest son of Mr. Harry Wimperly, the well-known Toronto piano man. Lieutenant Wimperly secured his appointment on qualifying at the Officers' Training School in Toronto. His regiment recently landed at Liverpool.

Piano Man's Horses Drowned.

Mr. James Martin, music dealer of Brampton, was unfortunate enough to lose a valuable team of horses recently. They were standing at the store hitched to a wagon on which was loaded a piano for delivery. Becoming frightened they dashed into a pool of water of sufficient depth to drown them. In view of the price of good horses the loss was considerable.

"We Know How."

In their energetic pursuit of business the Lonsdale Piano Co., Toronto, decided that an automobile would be a profitable acquisition. Accordingly they purchased a light car. Mr. Robt. Johnson, of this firm, who looks after the marketing of their products, had no hesitation in taking it into any traffic on being shown the functions of the various pedals, levers, handles, gauges, plugs, switches, etc. To date his only mishap was bumping into a laundry wagon, giving both driver and horse a rude surprise. Appropriately enough, the wagon carried a conspicuous announcement that "We know how."



PIANO MEN GO FISHING.

From right to left Mr. Albert H. Gourlay, Mr. George Butt and Mr. A. P. Howells of Gourlay, Winter & Leeming, Ltd., Toronto, after a day with the trout about two hours' motor ride from Toronto.

Piano Trade and the War in Great Britain.

In a report to the Department of Trade and Commerce at Ottawa, Mr. J. T. Litigow, Canadian trade commissioner at Glasgow, the following reference to piano trade appeared:

For the year ending December 31, 1913, the number of organs, harmoniums and pianos imported into the United Kingdom was 29,479. In these 24,482 were pianos. For the year ending December 31, 1915, the total number imported was 3,354, pianos being 1,286. The value of musical instruments and parts of same imported was, 1913, £1,178,806; 1915, £317,749.

A number of musical instrument importers have been interviewed in connection with the possibility of Canadian manufacturers increasing their export trade to this country, and the consensus of opinion may be gathered from the following.

Few British industries suffered more before the war from German competition than the piano trade. The home market for many years has been so crowded with all grades of instruments made in Germany that in a great measure the British people had become convinced that the home-manufactured piano was not to be compared in point of quality and durability with the foreign-made article. There was a time when it would be difficult to deny that there was a good ground for this belief, but in recent years British piano makers have greatly improved their products and the best of them are not now inferior to the finest instruments produced in Germany. That the British public was not quite convinced of this real change—before the war at any rate—may be due

largely to the fact that the Germans, having the advantage of cheaper labour, were still able to offer a better article at smaller cost than the less fortunate British firms. If, however, any practical benefit is to flow from the Economic Conference of the Allied Nations held recently in Paris, one may be certain that stringent measures will be taken in future to prevent British manufacturers from struggling against the heavy handicap of German-dumped pianos.

This Player Was a Faithful Instrument.

In Hamilton the mercury went to 102 above on August 3, the day that the following account of a player piano's pranks appeared in print in a local daily. Whether the episode had any real or imaginary effect on the atmosphere the reader can judge for himself. Mr. Rymal, the piano man referred to, is the Karn-Morris dealer.

"Tenants living over Nos. 18-21 Mary Street have come to the conclusion that life is just one old thing after another. When the weather was the hottest, and sleep impossible, it was bad enough, but when the welcome change of temperature came, and they were denied the pleasure of the refreshing sleep so much desired, that was the limit. It all happened through a little mistake that Charles L. Rymal, the piano man, made. He occupies the show rooms below them. Mr. Rymal was showing a prospective customer an electric piano during the day, and turned on the switch to start the music, but found that the Hydro power was not on the job. He neglected to turn off the switch, however, with the result that just as the tenants above were enjoying to the full the soothing effects of the cool weather, about one o'clock in the morning, the current was restored, and the big piano started to play The End of a Perfect Day with variations. As soon as the roll was played, it automatically re-wound and started all over again. Dwellers for a block around thrust inquisitive heads from windows, heaping maledictions on the ill-timed enthusiasm of the supposed artist. The trouble was finally discovered, and Mr. Rymal was routed out of bed to switch off the current and restore silence."

August Player Rolls by Otto Higel Co.

SOLO ARTIST REPERTOIRE	
502703	Aloha Oe! Aloha Oe! (Song, Ukalele Interpolations).....Lihoukalani 8 .55
502734	An Operatic Nightmare (Description No. 2, Fox Trot).....Arnold 70
502694	Ashes of My Heart (The Song).....Lange 70
502723	Down Mobile (Song).....Kober 70
502754	Hymn Medley No. 4 (Hymn, Savoye, Pilot Mt., (2) Ruler of Ages; (3) Stand Up for Jesus; (4) Work for the Night is Coming; (5) We're Marching to Zion).....Lavel 55
502743	Making Love (Hesitation Waltz).....Kallime 55
502713	Paradise Isles (Waltz Song).....Hoffman 55
502773	Robin Adair (Song).....Heller 55
502763	Twinkling Stars (Reverie).....Heller 55
502684	Valde Divino.....Heller 70
Introducing: (1) A la Saint Aimée; (2) Parla; (3) Kamenné-Ostrow; (4) Humoreske.	
SOLODANT MUSIC ROLLS	
012965	All America (March Medley)..... 85
Introducing: (1) All America; (2) Wake Up, America; (3) Arms of America; (4) America, I Love You.	
012933	Answer Me, Dearie (Waltz Song).....Green 55
012973	Back to My Sunny Homelands.....Pulke 55
012943	Bantam Step (Fox Trot).....Jentes 55
013023	Dancing Down in Dixie Land (One Step).....Olman & Bibb 55
012986	Fox Trot Medley No. 4..... 1.00
Introducing: (1) Bantam Step; (2) Universal Fox Trot; (3) Bugle Call Rag; (4) Will of the Wisp; (5) You Can't Get Along With 'Em, or Without 'Em; (6) Bantam Step.	
012993	I Can Dance With Everybody but My Wife (One Step) Ukalele Interpolations.....Golden 55

012953	Mildly (Three Step).....Zemecik 55
013015	My Own Idea (Fox Trot).....Friedland 55
013005	Rose of Honolulu (One Step) Ukalele Interpolations..... 85
012955	Waltz on Themes of Best Loved Melodies No. 2..... 55
Introducing: (1) Then You'll Remember Me; (2) I Dreamt I Lived in Marble Hall; (3) Tempest of the Heart; (4) Ah! I Have Sighed to Rest Me.	
CENTS EACH	
X228	Oh, Joe, With Your Fiddle and Bow (Fox Trot).....Donaldson 55
X229	Honky Tonky (One Step).....McArron & Smith 55
X230	Nambo (Fox Trot).....Rumager 55
X231	Give the Grand Old Flag a Hand (March Song).....Summersville 55
X232	Top Liner Rag (Fox Trot).....Lamb 55
X233	Your Wife (One Step).....Pantalone 55
X234	Hot Hands (Hoggy Fox Trot).....Straight 55
X235	She's Your Girl and My Girl (One Step).....Heath & Cowan 55
X236	When the Bantam Hoosiers Crow (March Song) Lant. N. F. Allen 55
X237	And They Called it Dixie Land (Fox Trot).....Whiting 55

Through daily newspaper advertising the Nordheimer Piano Co. announce an advance in Steinway prices on Sept. 1st.

Mr. F. A. Trestrail, adjusting manager of the Williams Piano Co., Ltd., Oshawa, has gone to New York, accompanied by Mrs. Trestrail, in connection with the firm's foreign business.

The death occurred suddenly in Toronto on August 1st of Mrs. Thomas, widow of the late J. J. Thomas, superintendent of the Bell Piano & Organ Co's factories at Guelph, who died some months ago.

Prof. D. Mulhern, of Alexandria, Ont., in addition to being an enthusiastic dealer in Sherlock-Manning pianos and players is a successful teacher of music. At the McGill College examinations in Montreal he was successful in having twelve of his class pass, three of them with honors.

"The Cambridge Piano Co., Ltd.," capitalized at \$25,000, has been incorporated with a Dominion charter. The chief place of business is to be at Toronto. The incorporators are Donald Roy Darrach, traveller; Evelyn Lucretia Hanna, nurse; Lulu Lee Darrach, stenographer; Margaret Gertrude Beatty, milliner; and Maurice Gwynne Beatty, merchant, all of Toronto.

Mr. T. J. Howard, the optimistic and energetic general manager of the Newcombe Piano Co., Ltd., will be on hand as usual at the Fair with his firm's exhibit. Mr. Howard, whose experience in the piano trade was primarily in the production end of it, has developed just as much ability and enthusiasm in selling. Time or distance are immaterial to him when a sale is on the tapis and he has remarkably few losses in his selling record.

"We are running nine hours a day and have been for a long time," remarked Mr. J. W. Alexander, President of the Dominion Organ & Piano Co., Ltd., at Bowmanville, when speaking of trade conditions recently. Business in the British Isles received a serious setback but every "Dominion" instrument warehoused in Great Britain when war broke out has been disposed of. The Journal was shown a handsome little piano in oak case being specially made for a South African buyer.

SALESMANAGER WANTED.

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

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A Prominent Music House

Chappell & Co., Limited, Music Publishers and Pianoforte Manufacturers

50 New Bond Street, London, England.

New York,

Toronto,

Melbourne.

THE famous firm of Chappell & Co., Ltd., celebrated its centenary (1811-1912), more than four years ago. Midway between the memorable victories of Trafalgar and Waterloo, when Englishmen were fighting abroad for national existence and those at home were building up our great national industries, the House of Chappell was established.

The contrast between then and now in regard to things social and musical is indeed remarkable. Then the pleasures of life were for the few, now they are for the many. In the matter of music it is the Chappells who have most largely helped to make them so.

The actual date of the signing of the deed of partnership between the original partners, Samuel Chappell, Francis Tatton Latour, and John Baptist Cramer, was December 3rd, 1810.

One of the earliest of the many proud records of the House of Chappell is that at 124 New Bond Street all the business in connection with the formation of the Philharmonic Society was transacted.

J. B. Cramer retired from the firm in 1819, and in 1826 Latour withdrew. Left with a free hand Samuel Chappell formed another partnership with Longman and Bates, who, in 1824 were in business as musical instrument makers at 6 Ludgate Hill. This partnership existed in 1829, but was dissolved soon afterwards. In 1830 the founder of the House of Chappell & Co. had the satisfaction of taking over the business of his former partner at 50 New Bond Street, thus, establishing himself at the address still retained by the firm.

In his declining years, Samuel Chappell was assisted by his eldest son, William (born 1809), who had learnt his business with Mr. Beale, Sen., music seller of Manchester; and by his other son, Thomas Patey (born July 26th, 1819), who, at the age of fourteen was called away from school to be a support to his father when stricken with blindness. Samuel Chappell died in December, 1834; and the business was then carried on by the two sons on behalf of their widowed mother. William Chappell, antiquary and historian, will long be remembered for his invigorating story of "Popular Music of the Olden Time." Therein he combatted the statement of Burney that the English made no national music, and pointed to the past as proving that our countrymen of all classes have ever loved a merry song. This optimistic view of national life has largely helped others to remove the reproach as to this so-called unmusical country; and the reflection is an opposite one to make in connection with the House of Chappell.

In 1840, William Chappell projected the Antiquarian Musical Society. Some few years later, under a family arrangement, he retired from the business and succeeded R. R. Addison in the firm of Cramer & Co. William Chappell's death took place on August 20th, 1888.

Upon the retirement of his brother in 1844-5, Thomas Patey Chappell largely extended the business of the House in New Bond Street, being seconded in these efforts by his brother, Samuel Arthur Chappell, who in 1855 established an independent branch at adjoining premises for the making and selling of wind instruments. It was at this period that an important enterprise engaged the attention of the Chappells, and also of members of the firm of Cramer, Beale & Co. It was none other than the building in London of a large central hall, primarily devoted to music; and the scheme which was carried into effect at a cost of something like seventy thousand pounds, resulted in the metropolis being enriched for nearly fifty years by the possession of St. James' Hall.

Here it will suffice to say that Mr. Tom Chappell was, during his lifetime, the first and only chairman of the Company owning the property; and that he financed, and his brother Arthur, managed from 1859 to 1901 the world famous series of Popular Concerts. It was not the original intention of Messrs. Chappell to become their own concert providers, but forced into the position they held it to their own advantage, and to the very material development of musical taste in the metropolis of the world. In pursuance of this policy, the firm now hold a long lease of The Queen's Hall in Langham Place.

For two seasons they controlled both Halls, and when St. James' Hall was eventually demolished they transferred their ballad concerts to Queen's Hall, where they are still continued under the name of "The Chappell Ballad Concerts."

They have also recently taken over "The Queen's Hall Symphony Orchestra," retaining as conductor, Sir Henry J. Wood, thereby effecting a continuance of their notable policy of giving the public the opportunity of hearing the very best music at a reasonable expense.

Mr. Tom Chappell, who was one of the original directors of The Royal College of Music (established 1878), has been described as a man of high character and of splendid liberality, and he was also a thorough type of the old school of English gentlemen. His lamented death took place on June 22, 1902. His brother, Arthur, "Uncle Arthur," as he was affectionately called, also reached a ripe old age, expiring in his seventy-

ninth year on December 21st, 1904. These were the gentlemen who with many valued assistants of long service, built up the unrivalled reputation of Chappell & Co. To form adequate idea of Chappell's catalogue, it would be necessary to mention the majority of the popular songs of the last half century, while of published operas the record goes back beyond the days of Balfe's "Bohemian Girl," and includes such triumphs as Gounod's "Faust" (1863), and the Gilbert & Sullivan's Operas.

Other successful Operas published, include, "Olivette," "Rip Van Winkle" and "Dorothy,"—later successful productions include "A Country Girl," "Veronique," "The Merry Widow," "The Arcadians," "The Quaker Girl," "The Count of Luxembourg," "The Pink Lady," "Gipsy Love," "Chin Chin," "To-night's the Night," "Betty," "Tina."

Mr. Edward German is among the most prominent of English composers whose operatic works always appear under the auspices of Messrs. Chappell,—his "Merrie England" being one of the most popular of modern operas, performed by the many Operatic Societies.

Among the song writers who write or have written exclusively for Chappell & Co., we have only to quote the names of Liza Lehmann, Guy D'Hardelot, Robert Coningsly Clarke, Teresa Del Riego, Maude V. White, F. Paolo Tosti, L. Denza, Frank Lambert, Florence Aylward, Noel Johnson, Hermann Lohr, Hubert Bath, Dorothy Forster,

Montague Phillips, Edward German, Graham Peel and Haydn Wood, to show how wide a field is covered by the operations of the firm.

To-day the manufacture of pianos is an important department of the otherwise extensive business of the firm, and very great success has been achieved in the production of really high class instruments, in all classes.

On January 1st, 1897, the business of Chappell & Co. was turned into a limited company, Mr. Thomas Patey Chappell being succeeded by his son, Mr. T. Stanley Chappell, as chairman; while Mr. William Boosey continues as managing director.

As illustrating the advancement of the English music trade, it may be mentioned that in 1904 a branch of the firm was opened at Melbourne, Australia. In 1906, another was established in New York, and in April, 1912, the "baby" branch at Toronto, was started on a promising career by Mr. E. Goodman, a director of the firm.

The three branches are enjoying a run of remarkable prosperity. The Canadian branch has certainly been a boon to the Dominion of Canada, as instanced by the wonderful growth of its business.

The House of Chappell is one of splendid traditions. These traditions are being worthily maintained. It can look back upon a clean and enviable record of over a century, an era of catering for the needs of the musical public, which has proved as satisfactory as it has been successful.

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1916

Still the Big Question.

LAST issue the Journal published a portion of the president's address to the National Music Publishers' Association of the United States. Referring to "over-production," he said: "It seems to be the chief bane of the business, not only with copyrighted music, but particularly with non-copyrights and reprints. I am pleased to say that during the past two years there has been, from my observation, a change for the better in this respect, particularly among members of this association, although there is much to be accomplished yet."

If there has been any improvement in Canada it is a matter for everlasting thanksgiving, but the floods of music on the market are still so high that whatever improvement there may actually be remains almost imperceptible.

So often has the Journal sought to caution against this gigantic evil that another reference to the subject of over-production is running the risk of getting monotonous. But the subject is one that will not down. It is hard to believe that at any time in the future the evil can be taken in hand and pulled out by the roots any easier than it could to-day. Individuals interviewed show that publishers and retailers alike would welcome an improvement in this direction.

The Journal appreciates the many difficulties on the part of those who attempt a reform, but surely the members of the trade are bigger than mere conditions. If drastic action is needed let it be drastic. The interesting query is—when will the first step come?

Using the Telephone.

TELEPHONING has been used as a successful means in disposing of sheet music as it has in records and other lines of goods. One dealer told the Journal that whenever his salesman had a few minutes leisure he would ring up some of their customers saying to one that a new song by a favorite composer had just come in; to another that the morning's post had brought a couple of good duets for female voices; calling a third's attention to some new piano music he could recommend, and so on.

To the salesman who knows his goods and his clientele the pieces to ring up about will suggest themselves. Taking the trouble to mention certain specific music, coupled with an invitation to drop in the first time the customer is down town to look it over is almost invariably productive of more sales. In addition to this it impresses the buyers of music with the fact that you are trying to give good service.

Value in Window Displays.

WHEN one stops to consider that the sheet music dealers of Canada do practically no newspaper advertising it would be natural to expect they would make the most of their show windows. But one is compelled to record that in so many cases the window re-

flects N-E-G-L-E-C-T as far as the sheet music departments are concerned.

It has been said that advertising in its last analysis is to get one's sign displayed as closely as possible to where the goods are on sale, and then keep it there. An well laid out window display not only is the sign put where people can see it, but in a most attractive manner, and stands as a constant invitation to the passer-by to come in and spend his money, and, in that sense, is a most efficient solicitor.

A real novel, attractive sheet music window to a store is like a fresh coat of paint on a house. It makes all the difference in the world. The cost of the material is so nominal it scarcely counts, so that the expense is represented by time and labor only. Trimming the window is worth doing, worth doing often, and worth doing well.

No British Edition of Classics Discussed.

ONE of the British comments on the proceedings of the Harrogate convention laments the fact that not one word appears to have been said on the subject of an all-British edition of the classics. The writer says: "We are forced to the conclusion that no one really cares what happens after the war when the German will be free to trade again with England with his editions of the classics. We think bitterly of the wasted days since the German left the land free for the establishment of an English edition. Another convention has come and gone, but not one word to spur or encourage the publisher to such an enterprise."

Minimum Price for Music.

MR. WILLIAM RUSHWORTH, in an address at the recent British Music Trades' Convention, said that the Committee of the Music Trades Association had brought forward a scheme of minimum prices, of which the main points were (1) that all books, including tutors, should be sold at the net marked prices; (2) that the professional discount on books should be at the rate of twopence in the shilling. If such a scheme could be agreed upon by sheet music dealers throughout the country the publishers would fall into line. One suggested improvement to the scheme was that the discount to the profession on all operas and comedies should be a penny in the shilling.

In a free and easy discussion which followed one speaker said that so far as the schedule was concerned it did not alter anything as regards most of them. The 4s. or 2s. net and 1s. 6d. cash to the public was what they had been fighting for during the past five years. If there was unanimity among the dealers the Music Publishers' Association would assist in raising the price to the public to 1s. 8d. With books quite a different state of facts came to bear, for the raised price of paper had necessarily increased the cost of production. Publishers' profits were falling, which must be apparent to

The Anglo-Canadian Music Co.

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- Look Up from the Darkness . . . De Lara
- Humility Douglas Grant
(Two splendid sacred songs).
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(A rollicking baritone song).
- The Brightest Day Easthope Martin
- Asra Ernest Newton
- Fare Ye Well My Bonnie Lassie,
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dealers. Another was of the opinion, after an experience of forty-five years, that the relations between the music trade and the publisher should be similar to those of the wholesaler and the dealer. He could not understand the desire of the dealers for the price to be on the music; it meant nothing, and was only so much humbug. As regards the 1s. books, some twelve years ago he commenced to omit the price, and he had never had a complaint. A third party thought that the last suggestion was simply harking back to the old idea that publishers had nothing to do with the price realized by the dealer; but he was sure that most of us were gradually veering round to the idea that the publishers must insist upon a minimum price. Still another thought that nothing short of a universal standard price for music should be considered; and it could be done as easily as Daylight Saving.

Simple Collection Record Systems.

SO undoubtedly true is it that many slow accounts are actually lost through inattention due in large part to cumbersome records that it is not necessary to dwell on this fact. The experience of every collection man will verify this, but while some have profited by the knowledge, many have felt that a thoroughly efficient system was too expensive for them to adopt, both in first cost and the expense of upkeep. This belief, however, is far from the fact. It is the lack of such a system that is truly expensive. Even an energetic collection man is apt to neglect giving his slow accounts the proper attention if it is necessary to go through the ledger to ascertain the exact status of each one, and even in a small business memory is a very uncertain substitute for handy records.

Enlarging upon this point, W. B. Parker goes on to tell in an article in the *Paint, Oil and Drug Review* of these simple methods that are of interest to even the smallest dealers in talking machines and records: If Mr. Debtor's account is overdue this should automatically come to the attention of the manager at brief and regular periods—also if Mr. Debtor promises a payment at a certain date the promise should also be remembered at the right time. Experience has proven that no ledger system, either old style, loose leaf or card, will produce these results except at a time cost so great that few men can spare it. The right method is to keep a separate card record of all accounts that are past due, and to keep this record partially in duplicate. That is, there should be an alphabetical card record, giving all the ledger data as well as notations of promises to pay in the future, and there should also be a chronological card record which will call the attention of the collection manager to each of these accounts at the right time.

At first thought it might seem that such a system would be still more cumbersome as well as too expensive, but this idea is based on the supposed necessity of installing regular card filing cases, ordering specially printed cards, and overlooking the slight amount of time actually required to keep such a record, as well as the time saved in having the data wanted in handy form to get at. While a regular filing equipment, including specially printed and ruled cards, is a fine thing to have, yet it is quite possible to get the same results with a couple of cigar boxes and cards cut from odd stock that can be

found at any printer's. It is thus possible for the smallest business to make use of the most efficient business methods without the usual cost.

The important point is to have the method of keeping the records as nearly automatic as possible. When the monthly statements are made out each overdue account should be entered on the duplicate card system mentioned. The following forms of entry will be found very convenient.

Simple Form for Alphabetical Card.

Charges		A. B. Dealer, Smith's Falls, Ont.		Payments	
1/1	\$160.80	2/5	promised balance 2/20	1/15	\$100.00
1/7	240.30			1/15	50.00

This card shows at a glance a past due balance of \$251.10, and a promise to pay February 20th. It is a handy record to refer to in case more credit is requested before settlement is made and no printed card or special ruling is required in order to carry out the idea.

At the same time this card is made out another one should be filed in the chronological file to come up February 20th with simply the name of the debtor on it, so that attention will be called to this account at exactly the right time. In the case of past due accounts where no promises have been made the card should come up weekly until some definite arrangement has been secured. Where a filing clerk is employed it should be his duty to bring these cards to the collection manager daily, with the morning mail.

In the absence of a regular filing clerk it should be made a matter of the first importance for the collection manager himself to take up the cards daily as well as to attend personally to the making of the proper notations and the proper filing. The time required is so little that it is merely a question of getting into the habit. There is another way of handling that some managers prefer when taking personal charge of the collection files, and this is what is known as the signal system. Various colored clips are used, each color representing a different day in the week. Where this system is used a chronological file is not required as the clips are placed on the cards in the alphabetical file with a different colored clip to indicate the particular week in the month that the day clip refers to. This method does not appeal to the writer as being nearly as simple and effective as the chronological file, but it is certainly better than making no effort at all to bring accounts up for attention at the proper date.

In one large business house where the writer was at one time employed, the method of making the proper notations on the cards and keeping them up to date was as follows: When the mail came in it was opened by the office boy at a table next to the bookkeeper's desk. Any mail containing remittances was handed to the bookkeeper, who made the proper entry in the ledger and then sent the letters on to the credit man, who could then make the proper entries on his alphabetical card files, answer any part of the letter that pertained to his department, and pass them on to the sales manager. The mail not containing remittance followed the same route, except that it did not require the attention of the bookkeeper.

In this connection there is another point worth at least passing attention, and that is that one of two rules

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Silver Cloud (Intermezzo) Ketlby
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- Songs of Old London Herbert Oliver
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Selling Agents for Canada,—The ANGLO-CANADIAN MUSIC CO.

144 Victoria St., Toronto

should be made and rigidly adhered to. Either only the collection manager and filing clerk should be allowed access to the cards at all, or if others are allowed to look them over, they should not be allowed to take them out of the box. Many persons, especially the younger clerks, are often careless as to the proper return of filing cards to the files, and carelessness of this kind is liable at any time to prove extremely costly.

Affairs at Germany's Small Goods Centre.

AN American consular agent stationed at Markneukirchen, Germany, gives some interesting information regarding the conditions which obtain in the musical merchandise industry in that section. This district is famous as being the centre of the small goods industry, and the prosperity of the district as a whole depends on the activity in this line.

He says: "A great decrease in the production of musical instruments in 1915 was caused by the war, the main reasons being the loss of markets and lack of raw material, together with the withdrawal of workmen from the industry. The manufacture of musical instruments in this section is principally a domestic industry, and while machines are used in making certain instruments, hand work predominates. The withdrawal of skilled instrument makers from the trade, therefore, curtailed the production to a greater extent than in industries where the places of the men could be filled by women and girls. Owing to the fact that there are sufficient orders to furnish full employment when normal conditions resume in Germany, and also owing to the extreme lack of raw material, there is bound to be a general increase in the prices of musical instruments.

"The musical instrument industry of this district requires great skill and talent. The instrument makers, as a rule, receive a good price for their products, and their economic situation has always been good, so that there is less suffering in this locality on account of war conditions than there would be otherwise. The large orders from the German army for accordions, hand instruments and harmonicas also tended to keep conditions fairly normal.

"There was a great lack of shipping facilities for exporting to the United States during 1914, and the decrease in musical instruments exported during 1915 amounted to \$256,575. The declared values of exports to the United States invoiced through the Consular Agency at Markneukirchen in 1914 and 1915 were as follows: Horse hair for bows, \$4,804 in 1914; \$1,114 in 1915. Musical instruments and parts, \$412,770 in 1914, dropping to \$156,195 in 1915. Catgut strings worth \$67,568 were exported in 1914, the 1915 total being only \$44,359. Steel and other metal strings for musical instruments valued at \$829 were exported in 1914, the figures for 1915 being \$522. Violin rosin worth \$3,223 is shown on the 1914 report, the 1915 figures being \$1,615. Harmonicas were exported to the value of \$103,330 in 1914, dropping to \$62,687 in 1915.

Pawnshop Opposition.

JUST two years ago this August the Journal presented the views of one or two musical merchandise men who favored a much more general use of selling small goods on the instalment plan such as obtains in the piano and talking machine departments. Where this idea would help dealers is judged by one man to be twofold. First, he says there is an enormous loss in actual sales occasioned by purchasers choosing the lower priced grades of instruments, where they really want better goods, which could be sold them were the instalment plan put forward. Secondly, it is always a matter of regret that in cities the small goods trade is so much cut into by dealers in second-hand goods, and pawnbrokers, who are not interested in the welfare of regular musical merchandise retailing.

The party referred to expresses the belief that nothing would drive that portion of the small goods trade to the music store, as would the general introduction of selling musical merchandise on the instalment plan. If the trade is not fully alive to the extent of the competition they get from the pawnshop-keeper and the second-hand dealer they would do well to ponder the situation as outlined in the July issue of the *Etude*, for it is reasonable to assume the conditions in Canada in this respect are very similar to those in the United States. Under the caption of Pawnshop Violins, that publication says:

It is probable that the pawnshops of the United States sell more violins, and other string instruments, and more musical small goods than the music stores. This comes from two causes; first, because there is a general impression on the part of the public that old violins and other string instruments are better than new, and second, because there are so many stories afloat of where valuable old violins—even genuine Cremonas—have been picked up in pawnshops for a mere song. For these two reasons the average pawnshop does as large or larger

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Violin Strings—Celebrated
"Corelli" as used by leading
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ANNOUNCEMENT

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

SONGS**"Love's Garden of Roses"**

in Four Keys

HAYDN WOOD

"Love's Valley"

in Three Keys

DOROTHY FORSTER

"Land of the Long Ago"

in Three Keys.

LILIAN RAY

Also as a Vocal Duet in Two Keys

PATRIOTIC**"Laddie in Khaki"**

in Three Keys

IVOR NOVELLO

PIANO SOLO**"Evensong"**

in E—in F

EASTHOPE MARTIN

VALSES**"Sphinx?"**

FRANCIS POPY

"The Waltz We Love"

ARMAND VECSEY

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NEW YORK,
MELBOURNE

business in these goods than the average music store, and in many of the smaller cities the pawnbroker has almost a monopoly of this trade.

The fact of the matter is, however, that pawnshops, with very few exceptions, are very poor places to buy musical instruments, unless the customer is an expert judge. The public is at fault in its reasoning in this matter. It is quite true that old string instruments are as good or better than new, always provided that they are in good preservation and in good repair. Once in a long while a good old instrument can be picked up cheap for a small price at a pawnbroker's, but very seldom. The number of violins which come in for loans is never very large, and they are mostly of a very cheap, inferior quality, or else badly out of repair. Nine-tenths of the violins and other string instruments offered for sale in pawnshops have not been pledged at all, but are brand new and usually of the cheapest grade, violins, for instance, which sell at wholesale for from \$3 to \$6, and bows which sell wholesale for from 50 cents to \$1.50.

As is well known, the cheap violin factories of Germany, Austria and other European countries turn out vast quantities of "imitation old" factory fiddles. These instruments are really new, but the signs of wear and age are cleverly imitated, and with the uninitiated they readily pass for old violins. These fake old violins are to be found in large numbers at the pawnshops, and as the public goes to these places for the very purpose of buying old violins at a sacrifice, it is small wonder that it is gulled into buying them. I once knew a pawnbroker who handled nothing but these new "old" violins, and it was a really comical sight to see him reach for a slate and pencil, which he kept handy for the purpose, and figure up the age of an imitation Stradivarius, for an unsophisticated customer from the country. He would deduct the date on the bogus label inside the violin from the year in which the violin was sold, thus proving to his customer that the violin was 200 or more years old, while as a matter of fact the varnish was hardly dry on it.

As to finding genuine Cremonas in pawnshops, it is possible but of very rare occurrence, much more rare than finding a \$1,000 pearl in a plate of oysters on the half shell. It is true that the famous "Bott" Stradivarius, the theft of which caused its owner in New York to die of a broken heart some years ago, was found in a pawnshop in Brooklyn after his death, and other cases,

more especially in European cities, are on record, but such cases are extremely rare, and the customer who is not an expert judge of violins is likely to be badly stung if he tries to pick up a genuine Cremona in a pawnshop. Besides, the pawnbroker himself is well aware of the value of genuine old violins by good makers, and if a violin comes in which seems above the ordinary, he is very apt to take it to a violin expert and discover what it is really worth. Very few really fine violins are pledged at a common pawnshop, as the owners are usually able to sell them at private sale, or get a loan from a violin dealer who knows their value.

In spite of the rarity of finding a really fine violin in "soak," many violin collectors and violinists find a peculiar fascination in haunting pawnshops and second-hand stores, in the hopes that the unexpected will happen, and that they will be able to pick up a violin worth \$500 and upwards for a few dollars. The pawnshops of London, and the large cities of the continent of Europe, offer an especially inviting field for the sport of violin hunting, which many violin collectors follow with the zeal displayed by the hunter of big game in the wilds of Africa. The sight of an old mahogany violin case, covered with dust, tucked away on a neglected shelf of "mein onkel," gives them a thrill, for it may contain a real specimen of one of the Italian masters.

Once in a while a pawnshop is found where the proprietor knows something of violins, and sells fair instruments at reasonable prices, but the rank and file of these places is no place for the novice to buy a violin. He will do much better at a reliable, long-established music store or a violin dealer's which has a reputation for fair dealing and which makes a specialty of handling violins and other string instruments.

The London Music Publishers' Association.

At the annual meeting of the London Music Publishers' Association, held at the small Queens Hall on June 22nd, Mr. J. H. Larway in the chair, many important items were laid before the members. The committee for the ensuing year was elected, and it was proposed by Mr. Elkin, seconded by Mr. E. Goodman, that Mr. A. E. Bosworth should be elected chairman. This was put to the meeting and carried with acclamation. Mr. A. Littleton (Novello & Co.) was elected auditor. The following members were elected to the committee for the coming year: Messrs. W. B. Andrews (Swan & Co.), A. E. Bosworth, A. V. Broadhurst (Enoch & Sons), F. Day (Franeis, Day & Hunter), W. W. A. Elkin, E. Goodman (Chappell's), Oliver Hawkes, H. F. Judd (Ascherberg's), J. H. Larway, J. Lawrence (Curwen & Sons), A. J. B. Littleton (Novello's), C. A. Lucas (Metzler's), S. Page (Phillips & Page), D. Ross (Ricordi & Co.)

Good Fall Trade Numbers.

There are a number of new songs being introduced by the Anglo-Canadian Music Co. that give great promise of going extremely well this coming season. These include the following Enoch & Sons' publications: "The Home Bells Are Ringing," by Ivor Novello, whose name is now a household word throughout Canada through his success, "Keep the Home Fires Burning";

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Satisfied in every way at our store.
We have a most complete stock of
String, Wood, and Brass Instruments,
also a full stock of Sheet Music.
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Pelloni Blanchot & Co., of Lyons, France.
J. W. York & Sons, of Grand Rapids, Mich.

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"Look Up From Darkness," with organ accompaniment ad lib., by Adelina de Lara; "All in a Lily-White Gown," from the song-cycle *The Philosopher and the Lady*," by Easthope Martin; "Asra," by Ernest Newton, composer of *O Blest Redeemer*, *The Lark's Carol*, and *The Last Flagon*; "To Those Who Love Us," by Herbert Matheson, composer of *Only for Your Sake* and *I Looked Out Into the Morning*; "Sweet As Her Roses," by Frederic H. Cowen; "Oh, to be in England" and "The Year's at the Spring," by May H. Brahe in one cover; "Royster Doyster," also by Herbert Matheson; "The Brightest Day," from the song-cycle *Red-Letter Days*, by Easthope Martin, composer of *Absence*, *I Told My Love to the Roses*, *Song of a Smile*, *Little Fleur-de-Lys*, etc.; and Jack Thompson's "Fair Ye Well, My Bonnie Lassie."

Three new Larway issues are also to the fore: "Fairy Revel" and "The Call," by Herbert Oliver, and "Gang Awn' Bonnie Lassie," by Fred Gibson.

I'll Sing to You.

The Journal is in receipt of the following self-explanatory letter from Messrs. Enoch & Sons, London, England:

"We think you will be interested to know that Mr. Jack Thompson, the composer of the famous song "Come, Sing to Me," has written an answer to this entitled "I'll Sing to You." We are glad to say that this has immediately taken the public fancy, and is already in big demand all over the world.

"We think the composer may be congratulated on the prospect of as great fame for "I'll Sing to You" as he has made with "Come, Sing to Me."

"In connection with this song, we have issued an attractive show card in colors, and we have pleasure in sending you a copy of this by same mail."

Anglo-Canadian Music Co. are selling agents in Canada for Enoch & Sons publications.

"A Trek"

A PROPOS of the article on the prominent Music House of Chappell, whose policy has always been one of enterprise and progress, Messrs. Chappell have the pleasure to announce that their travelling representative, Mr. H. Culverwell, will shortly undertake the long business

"trek" from Coast to Coast. Starting at Halifax, N.S., he will go right through to Vancouver and Victoria, B.C.

To Western music dealers, Mr. Culverwell is well known, but by way of introducing him to dealers in the East, a few words will not be amiss. Mr. Culverwell has had considerable experience in the music trade, having been with quite a number of well-known retail dealers in England, by which he was enabled to acquire an all-round knowledge of the sheet music business.

He has also been in Australia and New Zealand, and of recent time was manager of the sheet music department of Messrs. J. J. H. McLean & Co., Limited, of Winnipeg.

Mr. Culverwell is professionally known as Howard Morley, Baritone, and it was during a professional engagement at The Park Theatre, New York, that he introduced the world-renowned song, "Keep the Home Fires Burning." He is a genial and attentive young man, and is conversant with the Chappell catalogue. He will be quite at the disposal of our clients, should his assistance be required, and will gladly note for consideration and appreciate any reasonable suggestion which will be for the benefit of the sheet music business. Our friends will be especially interested to know that Mr. Culverwell, under the pseudonym of "Howard Morley," will be most pleased to sing at any concerts in aid of returned soldiers, or at any Patriotic Concert, by way of "doing his bit," he having been unable to pass the test for military service.



MR. H. CULVERWELL
of Chappell & Co., Ltd.

Chappell & Co. Traveller Now Inside.

The numerous friends of Mr. T. D. Thompson of Chappell & Co., Ltd., will regret to learn that his genial self will not be calling on them during the coming fall season, as owing to the increase of business at the "Chappell" branch it has become necessary to have his good services at the Toronto headquarters, where his road experience will greatly assist in carrying out the firm's policy of service to dealers.

Reid Bros.' Publications.

Both songs and piano music find a place in the music featured this month by Messrs. Reid Bros., Ltd., of 72 Wells St., Oxford St., London, W., England. This firm, in addition to the following issues, are publishers of W. H. Jude's "Music and the Higher Life," a splendid collection of hymns, words and music.

The songs from Messrs. Reid Bros. are: "When the Boys Come Home" (Home, Boys, Home), a camp-fire ditty by W. H. Jude, which is very popular in England, as evidenced by the order of a music dealer who wrote: "Whenever the Boys Come Home" is a magnificent song and I am selling it like hot cakes. Send me another 250 copies at once."

"Till I Come Back to You" (Percy Elliott), "Manx Fisherman's Song" (W. H. Jude), "My Garden of Dreams" (Seymour Ellis), "When I Survey, a sacred duet in two keys (W. H. Jude), "Soldier, I Wish You Well" (Noel Johnson), and "There Is No Rose" (Bertram Nevinstead).

Pianoforte pieces from Messrs. Reid Bros. are "Belgium," a descriptive fantasia on national Belgian airs by Ch. Grelinger, "White Heather" (Sydney H. Gambrell), "La Garde Imperiale," Marche Militaire (Hiram A. Holland), "Chinese Lanterns," dance picturesque (Oscar Allen), "Kornblumen" (Oscar Allen), and a rousing march by Edward St. Quentin founded on W. H. Jude's famous camp-fire song, "When the Boys Come Home." This march bears the same title.

Bosworth & Co. Music.

Messrs. Bosworth & Co., London, England, whose catalogue is well-known to Canadian dealers, are directing attention to the following pianoforte numbers this month: "Meditation" on Russian and other themes, by S. B. Thorpe, containing on the frontispiece a portrait of the late Lord Kitchener and dedicated to the memory of a Christian soldier; "Contentment," "Frolic" and "Myrtle," individual pieces in a series by Sanderson-Keith; "Day Dreams," by Laurence Sturdy; "Remembrance," by Henri Dubois; "Extracts from Symphonie Pathetique" (P. Tschaikowsky) 1st, 2nd and 3rd arranged by Felix Swinestead; "Early Nursery Days," a set of twelve extremely simple pieces by Laurence Sturdy; "Holiday Times," a similar collection to "Early Nursery Days" by the same composer; "Contrasts" (Papillons Reverie) by William G. Ross; "Le Joueur" (Humoresque) by J. Burwell; "Morning Ride" by Laurence Sturdy.

"New Moving Picture Music" by Albert W. Ketelbey, A. W. Owen, W. Aletter and F. J. Liftl; "Album for the Young," 32 little pieces in easy keys, by S. B. Thorpe, and "The Lyric Organist," a collection of easy melodious pieces arranged for the organ by E. Stanley Roper, B.A., Mus. Bac. Cantab.

Mr. Walter Beare Visits Canadian Branch.

Mr. Walter Beare, of Beare & Son, the old violin and musical merchandise house of London, England, has just left Canada for home after a two weeks' visit to the firm's Canadian branch in Toronto. Mr. Beare has been in Canada upon several previous occasions, his last visit here being in 1915.

When seen by one of the Journal editors, Mr. Beare expressed some opinions that, coming from one so closely in touch with the world markets, carry weight. He believes in the policy of "buying now" because he sees nothing to indicate a decline in small goods prices for several years to come. Germany has no stock worth speaking of, as some seem to think, and the neutral markets are depleted," said Mr. Beare. "So there is bound to be a shortage after the war as well as what is manufactured being at a much higher cost of production."

Mr. Beare said that his firm, predicting a shortage at the outbreak of hostilities, bent all their efforts in buying as much stock as possible, as a result of which they are now in an admirable position to fill practically all orders excepting for some of the former very cheap goods which are absolutely unprocurable. In October of 1914 they got an English manufacturer busy on making mouth organs, so they now have a good stock to offer, as also accordions, the various lines of strings, violins from \$4 up and bows from \$9 a dozen up.

It is needless to add that Mr. Beare is absolutely confident of the Allies completely defeating Germany and Austria by superior military strength, although he is not looking for an immediate collapse. After peace terms are dictated Mr. Beare looks for increased immigration to Canada and a general prosperity throughout the Dominion. An interesting observation from their business in this country is that by reason of a steady advance musically Canadians are every year demanding a better quality of goods.

A Variety of Selections.

The month's parcel of music from the house of Joseph Williams, Ltd., London, England, contains the following interesting numbers: two songs, "The Land of Joys," by Lionel Elliott, "Dreams in the Twilight," by Esting Wayland.

In the firm's widely used Berners' Edition there is for violin and piano Handel's Sonata No. 1 in A major op. 1 No. 3, Hurlstone's "Revery," "Romance in C," and "Intermezzo"; for the violin Frye Parker's "Seales and Arpeggi"; for piano J. S. Bach's "18 Little Preludes," exercises for beginners.

Also "Stewart Macpherson's Six Scotch Songs," with Robert Burns' words—"Wae Is My Heart," "If a' the Airs the Wind Can Blow," "The Banks of Doon," "O, My Love's Like a Red, Red Rose," "O Were My Love You Lilac Fair," and "Bonny Wee Thing."

"Songs of the River," five numbers by Thomas F. Dunhill, op. 44, for vocal quartette and pianoforte; "Holiday Time," nine little piano pieces for the young by George Tootell; "Pianoforte Albums," Book I, three selections by modern composers; "The Follies 5th Album of Songs," by H. G. Pellissier; "Six Lyrics selected by poems and songs by Richard Middleton and set to music by Florian Pascal.

Two-part songs for treble voices by Noel Johnson, "The Song of the Bird" and "Snow-Time."

NEW MUSIC

Copyrights entered
at Ottawa

31776. "When Your Boy Comes Back to You." Words and music by Gordon V. Thompson. Arranged by Jules Brazil.
31780. "O Salutaris." Mezzo-Soprano on Baritone. Paroles et Musique par Georges-Emile Tanquary. J. E. Belair, Montreal, Que.
31781. "La Saison des Fraises." Paroles d'Emile Sibert. Musique de J. J. Duquet. J. E. Belair, Montreal, Que.
31784. "Fall In." Fall In on the Doublets." Words by Cecil E. Schwyn. Music by Winnifred E. Marples and Arthur A. Penn. Cecil E. Schwyn, Winnipeg, Man.
31786. "Good-bye Sweetheart." Words and Music by Bert and Lester Berry. Lester Berry, Winnipeg, Man.
31787. "They Are Helping to Win the Day." Words by Margaret E. Vance-Ridly. Music by J. H. Horn.
31800. "Gala-Jig." Two-step. By Norman A. Douglas. Norman A. Douglas, Regina, Sask.
31801. "I'll Come Back to You." (When My Fighting Days Are Through) Words and Music by Frank O. Madden. Arranged by Jules Brazil. Frank O. Madden, Toronto.
31811. "C. O. D." (Come On Dancer.) One-step. By Mel B. Kaufman.
31812. "Arcadia Waltz." By Alma Sanders.
31829. "Four Piano Sketches." Op. 1. By Colin McPhee. (April Prelude, Water Nymph, Silhouette).
31833. "Gavotte et Musette." Premier. Esquise. Morceau de Piano. Par Georges-Emile Tanquary. J. E. Belair, Montreal, Que.
31838. "The Irish Laddies." Words of Music by Frank O. Madden. Arranged by Jules Brazil.
31842. "After Glow." (Mothers Old Time Lullaby) Words by J. R. Shannon. Music by Harry J. Lincoln.
31843. "When the Breeze Kool Their Sleepy Heads and the Sun-beams Kiss the Sea." Words by J. Johns. Music by J. R. Shannon.
31845. "Garden of Flowers." Words by J. R. Shannon. Music by F. W. Vanderaarst.
31846. "Harbour of Dreams." Song. By J. R. Shannon.
31848. "I Will Miss You My Soldier Lad." (Mon Soldat.) March Song. English words by Parker Scott. Music by Louis Payette, Montreal.
31851. "Hally, Boys, to the Standard." Song. Words by Mrs. M. J. Payton. Music by Edward W. Miller. Mrs. M. J. Payton, Toronto.

Sailors of the King.

The following letter referring to the new Navy song, "Sailors of the King," by Theo. Bonheur, which is being published in Canada by the Anglo-Canadian Music Co. is self-explanatory:

The Secretary to the
Commander-in-Chief,
Grand Fleet,

is desired to thank

de thro Bonheur
for his letter of 17 June

which Admiral Sir John Jellicoe has received.

*de John Jellicoe is
much obliged on the names of
'Sailors of the King'*

H.M.S. "Iron Duke."

22 June 16.

Graded Classics.

Considerable importance attaches to the series of six books of Graded Classics being featured by the Anglo-Canadian Music Co. These are collections of the well-known classic pieces arranged and graded by Orlando Morgan for primary, lower elementary, higher elementary, lower intermediate, intermediate, and higher intermediate.

Canadian Bands in England.

Mr. C. R. Coleman, who, as stated in the last issue of the Journal, resigned the management of the Montreal branch of the R. S. Williams & Sons Co., Ltd., to accept the management of Thos. Claxton, Ltd., is now quite at home in his new capacity. He is quite enthusiastic over the prospects of the Claxton firm.

In a recent communication from Besson & Co., the Toronto agency of whose lines the Thos. Claxton, Ltd., have, the former firm said: "On Dominion Day the massed bands of the Canadian Expeditionary Force now in England took part in a great promenade concert at the Royal Opera House, Covent Garden, London, over 300 bandsmen playing under the baton of Lieut. E. J. Stelges, senior bandmaster. Their performance was enthusiastically received by the crowded and representative audience present. Seventy-five per cent. of the instruments used by the massed bands were of the famous All-British Besson "Prototype" make, and the solo cornet player—Bandsman Chambers of the 32nd Reserve Battalion—achieved the greatest success with his Besson "New Creation" long model cornet."

The Military Cross for Publisher's Son.

Mr. L. O. Bosworth, son of Mr. A. E. Bosworth, the well-known music publisher, has managed to concentrate a great deal of life into the few years since he left Uppingham School. After serving a very short time in the Leipzig office, he was two years with a music publisher in Brussels, then a further two years with Mr. Presser, of Etude fame, of Philadelphia; he afterwards traveled the States for the American agents of Bosworth & Co. for something over a year, and then settled down to the management of the Leipzig and Viennese businesses, in the absence of Mr. Bosworth, sen., who in 1907 had again taken up his residence in England. Mr. L. O. Bosworth, at the time war broke out, had been home for the usual summer holidays only a few days, and being an expert motorcycleist and linguist, he at once offered his services to the War Office. He was given a commission in the Corps of Officers Scouts (Intelligence Corps) and crossed to France with the Coldstream Guards, part of the first Expeditionary Force, now known as the "Contentibles." After the work and excitement of the great retreat he was promoted on the field to lieutenant, was attached to the staff, and was mentioned in despatches. In December, 1915, he was promoted to captain, and in the last Birthday Honours list was awarded the Military Cross. Mr. Bosworth's second son was with the Brussels branch, which had only just been opened; he was also at home for the summer holidays. He joined the Public School Battalion in September, 1914, was given a commission in April, 1915, and has been at the front since that time.

The Hawkes & Harris Music Co., Toronto, have removed from Shuter St. to new premises at 49 Queen St. East.

Mr. Chas. Passmore, of Boosey & Co., Toronto, is back at his desk after a three weeks' business trip to New York.

Over 5,000 copies of "Off to Fight the Germans," by Mr. P. E. Layton, Montreal, have been sold and as a result the Red Cross Society is a beneficiary to the extent of more than \$500.