
CANADIAN MUSIC TRADES JOURNAL

MANY a man in Canada, willing to go a-warring across the seas, is unwilling to fight at home—against the shadowy foes of bad times or of business depression.

This is a time in Canada when Canadian business men should fight—fight to capture new trade and to hold old trade. To stop one's advertising is to withdraw a powerful offensive and defensive force, and to expose one's business without a guard.

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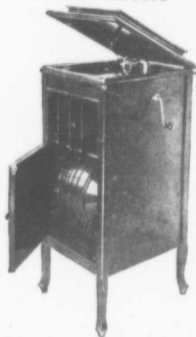
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Telephone Main 3589

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IN accordance with this Company's usual policy of supplying what the Public wants at the price it can afford to pay, we have ready for shipment the "Patricia" at \$78.00 and the "Comet" at \$20.00. (For particulars see below.) These two styles round out the Columbia line and place the Columbia dealer in a position to supply every taste, every want and every pocket book.

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ORDER
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☞ The Patricia is a complete, self-contained Grafonola. This is the first fully cabinetted instrument selling at a price below three figures.

☞ The cabinet is mahogany. All exposed metal parts heavily nickel plated. Two spring drive motor, non-varying, non-vibrant. Plays 3 records at one winding.

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**IMPORTANT—The Big Song of the day all over the British Empire is
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This is the air the British troops are marching to Battle to.

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The Martin-Orme Piano

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 Contain all the latest improvements
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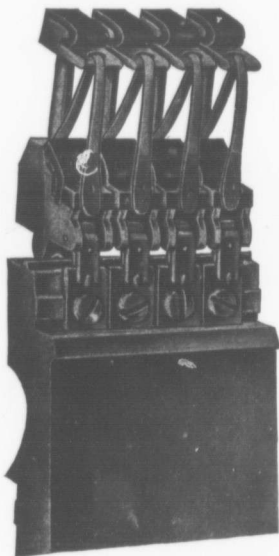
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Each piano has Elastic Repeating Combination Metal Rail and Brass Flange Action,
best Weickert Felt Hammers, solid Copper wound Bass Strings, first
quality Ivory Keys and Patent noiseless Pedal Action.

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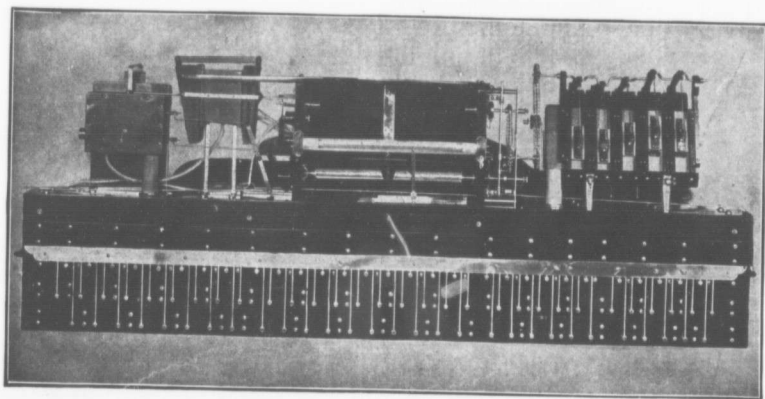
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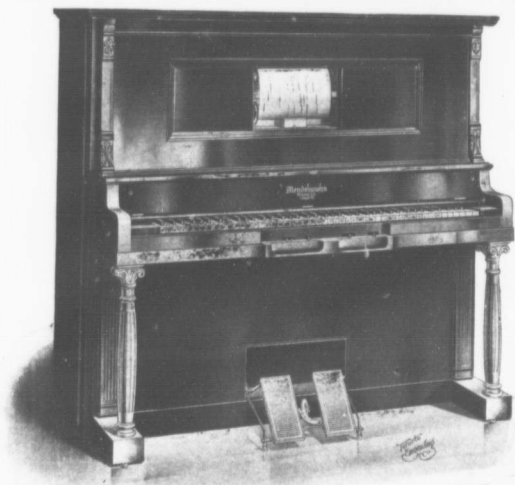
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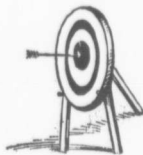
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In the manufacture of
Piano Hammers
AND
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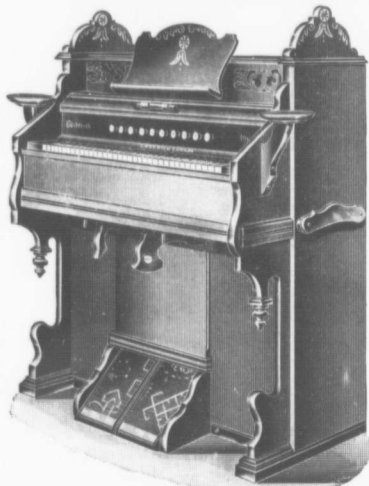
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OUR STYLE "A" PLAYER-PIANO IS
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The Craig Piano Co.
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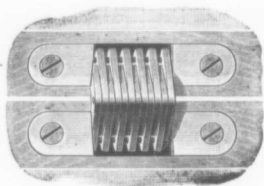
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Because Soss Hinges help sales. Have some manual pianos made up with Soss Hinges and note results.

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TO attain this end expense is secondary to quality. Many dealers realizing this have made the Wright their leader. Our unlimited guarantee ensures satisfaction.

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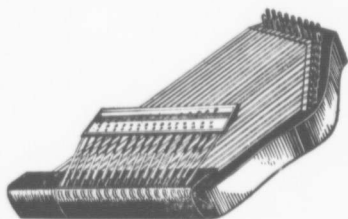
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The Roll that sets the Standard
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CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

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VOL. XV.

TORONTO, SEPTEMBER, 1914.

No. 4

A Practical Support of Domestic Goods.

PERSONALITY and nationality discussions aside the present time not only shows up the wisdom of buying Canadian-made goods, but challenges anew the necessity of such an attitude on the part of all Canadian people.

Every dollar spent for imported boots, collars, pianos or any other article that could be just as well bought from domestic factories, is sending out of our country money that should be going to employ labor in Canada. The tin plate manufacturers of Britain have already shown the progressive spirit in undertaking to make in large quantities an article that was extensively imported from the country now her enemy, prior to the outbreak of war. For the last twelve months for which figures are available, the people of this Dominion imported musical instruments to the value of over \$2,140,000. Whether or not this period of commercial testing will result in a pulling down of our piano imports or not is purely a matter of speculation, but no effort should be lost in educating the public to right buying ideas.

On previous occasions the Journal has urged such a policy, and more than once pointed out the need of the local dealer's taking up this matter with the editor of his local paper. Even although opportunities in that direction have been overlooked, no time should be lost in taking up the matter at once—not taking it up to lay it down again. Remember persistence wins.

"Made-in-Canada" vs. "Imported."

VOICING a too common protest in the daily press, a commercial man cited a case where he was turned down for an order by the buyer in a factory who imported the goods. Asking for an opportunity to figure on an order the traveller was given the chance at doing so for a 5,000-lot, with the result that he was told his price was too high. But his 5,000-lot-quotation was placed alongside the 1,000,000-lot-figures of the foreign manufacturer.

The man whose tender was unsuccessful felt the unjust competition—and rightly so. "Made-in-Canada" means more, stands for more, and deserves more than "imported," especially at the present time. The theory is accepted, but it is the practice of it in every-day buying that counts.

An Outsider's Argument for the Player.

GOOD ammunition for player piano salesmen is provided in the editorial columns of a recent issue of the Elmira Herald, from which the following is extracted:

"A great many individuals who think their foreheads rise above their eyebrows higher than the thickness of a ginger-snap turn up their noses at self-playing pianos. They cannot understand why anybody can find in music made by a strip of perforated paper, anything worth listening to. There is no 'soul' in such music to them.

"It may be so, but let us consider a moment. The mechanical piano player is as far ahead of the average hand-player as the limited express is ahead of the stage coach of days gone by. The self-playing piano renders music that is beyond most human players and does it with precision. It may be somewhat too regular in its rhythm to please the actual musical ear, but it is vastly better than the music made by the struggling pianist, who has practiced a year or two at intervals and who thinks he has 'mastered' the piano.

"Very few people play the piano with expression. Most piano players are rank amateurs and flatter themselves that they are musicians because they can read the score of a composition and put their fingers on the keys that represent the different notes of the music before them on the piano. The mechanical player controls expression with greater skill than the average player displays, and in the hands of a person of musical tastes the perforated roll may be passed through the piano in a manner to render music that is altogether pleasing. Of course, we all know the individual who thinks that all there is to the mechanical playing piano is a pair of pedals to pump with extreme vigor while the sheet is passing over the tracker board, but the inefficiency of the operator is no fault of the self-playing piano. It is unfortunate that most people choose fool compositions when they buy roll music. Ragtime music played on a piano is bad enough when it is butchered by a human player, but as rendered at full speed with the loud pedal working overtime, as it frequently is on the mechanical player, it is even worse.

"The inventors and builders of self-playing pianos have studied the art of controlling expression and have fitted their instruments with such devices and when they are used intelligently the sneered at self-playing piano

is a real musical instrument. It is another case of seeing something in the 'hand-made' quality of things that is not there when you give to mechanical piano music and assert that hand playing is much better. Some hand playing is, to be sure, but as it is possible to count the really capable pianists in a city as large as this on the fingers of at least both hands, it naturally follows that the human beings—that is, most of them—who play the piano are inferior as musicians to the perforated music sheet that takes the place of the hands in getting harmony from the piano.

"Men will tell you that hand-made wagon wheels were better than are those made by machinery, but the statement is not true. The machine-made wheel is fitted together with great accuracy and exactitude because the joints of the machine-made hub and spokes are fashioned with a nicety that no hand workman could imitate. The machine makes for accuracy, whereas the human must fight all the while against a tendency to be inaccurate. Machine printing is far ahead of the old-time hand printing and so it goes through the world of things mechanical. Most music made by human hands is too mechanical. It is produced by an attempt to slavishly follow the score without at the same time getting the benefit of 'expression' because the player is incapable of varying his touch with such art as a Beethoven knew.

"We hold no brief for any mechanical piano, but do maintain that, skillfully manipulated, the machine player surpasses about 99 per cent. of the human players."

Turning Old Accounts Into Cash.

SOMETIMES the collection department in endeavoring to clean up an old account, write several letters to or make calls upon the delinquent, and in each case remind him of his total indebtedness, which may be large enough to discourage him in an attempt to wipe it out.

To such an experience like this one is helpful. "Make it easy for your delinquents to pay," said a general store proprietor known throughout his section as a successful money getter, "and you make it easy to collect old accounts.

"My first few years in business, it seemed as though I couldn't do anything with the accounts that slipped over the line into the slow-pay class. Finally I saw why. It was simply because I was making it hard for the delinquents to pay.

"One man who had fallen behind on account of sickness owed me \$25. I knew that \$25 in one payment was out of the question, but I felt that he would clear up the ledger if permitted to pay a dollar a week. The scheme worked so well that I tried it with others, explaining my willingness to be lenient and asking for the dollar or two dollars a week that I felt could be spared. By urging them not to wait until they could square up the whole amount, I commenced to get results, slowly but surely. In fact, installment collections have had more to do with my success in cleaning up old accounts than all other factors combined. They make it easy for the delinquent to pay."

Checking Up Factory Costs.

OPEN discussion of the paper read on "Simplified Factory Costing," at the British Music Trades Convention, and published in the August issue of the Journal, brought out some good explanations of methods used by different manufacturers. One speaker

entirely agreed that every one nowadays must have a proper system of costing, but he was equally convinced, after some years' thinking this matter over and endeavoring to decide upon a proper costing system, that it could not be done without expense. They had to face, in the first instance, that there was an additional on-cost, which they must at once adopt if they were going to introduce into their factory a costing system which was to be successful. He was equally convinced that they would save that on-cost over and over again once they had effected a suitable costing system. The great difficulty was that they all tried to get too much in their costing systems. They tried to find out details of wastage, and spent so much in finding out that wastage, that the cost of finding it out was greater than the amount of the wastage itself. That was what they wanted to get away from.

The worst trouble of all was in costing one's mill. He had endeavored to do that himself. He had developed in his factory a costing system by means of which he was able to cost up every instrument that came through, and the result had been extremely interesting. He found two instruments of exactly the same model, of two successive numbers—both pianos laid down at exactly the same time—and yet not coming out within even shillings of the same price at the end. His end of the business was the other end—it was not the factory end; and that was why this costing system was so useful to him, because he could come back on the factory, and want to know why they were robbing-his end of profits up at the factory. Every month he had sent down to him the costing cards. There was one complete card for every instrument, and every month these cards were sent down to him. The first thing they did with the cards was to group them into models, and take out the average cost of the models in the costing book for the month, and compare it with the averages for the past six months. If the averages varied, close inquiry was made, on a group of six, ten, or twenty instruments of that particular class, in order to find out where the variations had come on the six, ten, or twenty cards. Well, they had given over entirely the idea of costing the mill in detail. The only thing they could do, so far as the mill was concerned, was to take the actual cost of the timber which went into the mill at one end, and the converted parts that came out at the other end of the mill representing the actual cost of the timber that had gone in, plus the mill expenses. He did not say the system was perfect, but it was perfect enough to enable them to get with practical accuracy the cost of the instrument when finally finished.

He thought the great principle of a costing system all the way through was to take everything into stock. When a back was built, let that go into stock at its price, and let it be sold out again to the next stage of its development at the price of that particular back. When that back was strung, let it again go into stock at that price, plus the cost of stringing, and come out again from stock at that price. Everything must be bought and sold through the storerooms. The storerooms might in practice be the open shop of the factory, but the principle was the same—everything must go into store.

A workman in his own factory had certain work given to him; he had to fit up, say, a certain instrument. In order to do that work he sent in a requisition to the

storekeeper, who supplied from his store everything necessary for the purposes of that particular work. The storekeeper debited his stock ledgers with the various stores withdrawn, while on the other side, of course, the stock ledgers showed the stores that came into stock. The balancing of those ledgers was a perfectly simple matter; it had proved absolutely simple during the two years he had tested it. They took stock in the usual way on June 30th; they went over the whole of the stock, priced it out in the stock-books, and worked out the extensions. It took several weeks to finally get the figures out, and in two successive years the stock reports delivered by the clerks at the factory within ten days of the end of the year and the result of the stock-taking delivered some five or six weeks after the end of the financial year had not varied by more than a very few pounds.

There were two items which were difficult to deal with in arriving at manufacturing cost, namely, tuning and glue. It was very difficult to properly apportion to each instrument the exact and correct amount of glue. These items, like that of the mill work to which he had already alluded, they had had to deal with in a special and peculiar way. The item of glue was dealt with by taking the total amount of glue used during the month, and spreading that over the total output of pianos for the month, apportioning so many shillings to each piano for glue. They could not get nearer than that. He knew it was inaccurate, but it was the best they had been able to do in the matter of glue. In like manner, they had to deal rather broadly with the item of tuning. The question of tuning came in as an on-cost, and varied, of course, from month to month. The actual amount spent in wages—from chipping-up to tuning—was spread over the total number of instruments that came out during the period in question.

The costing cards were divided into two columns, with a third column at the end which was merely a summary. One column was devoted to a record of the cost of materials, and the other to a record of the cost of labor. The material column was somewhat incorrectly called "materials," because it covered a certain amount of labor. For instance, parts that had come through the mill had a great deal of labor spent on them, and when those parts were taken into store after coming through the mill they came on to the card at its next stage as "material." But the material had cost the original price of the timber plus the labor spent on it, though it simply came in as "material." The labor that appeared in the column against that in the various headings was the actual labor employed on that partially converted material. Actions, of course, came in as material, because they were bought from outside; and keys, too, although, of course, as they knew, these bore a very large percentage of labor. The ordinary stock ledgers were perfectly straightforward books, which any manufacturer could have printed and ruled for himself to suit his own requirements.

Another View of a Cost System.

ANOTHER party speaking as a manufacturer said he had been intensely interested in the question of costing for years past. He had spent a large amount of money and much time with a determination to get to the bottom of the matter. The costing which he had been

studying had been for the purpose of reaching the exact cost, not only of every individual part of a piano, but of every individual part of a player action as well. This added immense complications, but he had been determined to overcome the difficulties, and had been able to learn a great deal by experience.

There were two or three items which it was extremely difficult to cost. One of these, the mill, and also the cost of the wood. He had found that the only way in which they could cost their material was this: they kept an account exactly of what they bought in the year, and divided it up under different headings: spruce, mahogany, walnut, whitewood, and so on. They had spent so much on each of these woods during the year. Now, all instruments were made according to models; he believed that was the case with all piano manufacturers. In the case of his own factory each model was exactly measured, and this was done only once. Each model was found to comprise so much net material; it might be 60 ft. of whitewood. At the end of the year they knew how many models had been made, and they found that this accounted for so much wood, net. But how much wood had been used? because there was a difference of, perhaps 25 or 30 per cent. So they took each instrument, and added that percentage to the net amount in the instrument, and they found that only in that way could they get the exact cost per instrument of the wood coming through the mill.

A broad principle which they had found it necessary to use in costing had been this—that there must be separate stores. For instance, they all used screws. He wondered how many of them knew exactly the value of the screws in every instrument going out of their factories. The fly finisher wanted so many screws. How many got lost? The former speaker had told them how each man in his factory had to issue a requisition form to the stores for what he wanted. They used to try that in his (the speaker's) factory, and found that it failed, because the amount used for each instrument varied so. The principle they worked on now was this. The stores was a separate building altogether, under lock and key. The management and office worked out—and it only had to be done once—how many screws exactly were wanted for each instrument, how much of everything was wanted for each instrument. And the storekeeper had a list of the exact amounts of each individual item wanted for each individual instrument. When a man had a job given to him—say, to make so many backs or finish so many instruments—the storekeeper had a copy of that order given to him, and he handed out to that man the exact amount of stores he wanted; and these supplies were valued in the stores, and he knew what the value was. Then Mr. Finisher, or Mr. Fly Finisher, or whoever it might be, lost half-a-dozen screws, and when they remembered that perhaps the total number of screws used on a particular job might be only sixty, that would represent a loss of 10 per cent. So in order to do his job he has to get his screws from somewhere; he must either buy them, or go to the storekeeper and say, "I am short of screws." And he could not get a single screw without a requisition. He had to make out a requisition form for so many screws, and to put on that form the instrument for which he was going to use those screws. By keeping the stores under lock and key, and

making one man solely responsible for those stores, and allowing only that one man to give out the stores, they could tell exactly the value of absolutely every item of each instrument. And where they found coming to the office requisition forms for extra stores, the foreman had to answer as to why they were wanted, and unless he could give a proper reason for it they knew how to deal with him. And he thought that unless they made up their minds to have a separate store, and a storekeeper quite separate from the costing clerk, they would find their store system would not work very well.

Then, with regard to costing. If they had a storekeeper and separate stores, they would find the costing simple—for this reason. In piano making they had only two things to study: the number of the instrument, and the number of the parts. In his factory it was found that they made parts better by buying them separately and putting them into the stores. The storekeeper was told that he would be receiving fifty sets of parts, and when those fifty sets of parts went into stores they were numbered 1 to 50, and costed there and then. When the fitter-up had a back to fit up, he had a set of parts given to him for that back; and the storekeeper knew the cost of that set of parts, and that is put down to that particular instrument. And so in the office. They found that by keeping a separate card for each instrument, separately numbered, they were able from the information received from the stores to put down week by week every item taken by that instrument.

With regard to wages, that was simpler still. He believed it was the general custom to pay piece-work. Piece-work wages were quite easy to cost, because a certain instrument was booked, and the cost of it was known. But here came in a point which he believed many of them did not realize unless they went thoroughly into it. What did their instruments cost? What did they do with the stock? What did they do with the storekeeper? What did they do with the clerk? What did they do with their own money, considered as wages? These were questions which affected the balance at the end of the year. And the principle on which his factory worked was this—that every item of expenditure in the way of wages, no matter what it was for, which could not actually be put down to an identical instrument or set of parts was put down in a column by itself. At the end of the year they took the total amount of that on-cost of wages, and found what proportion that bore to the actual productive wages.

Summing up his argument, he said the broad principles they had found it necessary to work upon were these: there must be a separate building for the stores, there must be a storekeeper, there must be a separate costing clerk. And if they divided these two functions, and made the storekeeper a separate person from the costing clerk, they would find it not such an expensive matter as they might imagine. Working on these broad principles, they had found that they were able to tell exactly the cost of each instrument. But they did not allow the individual man to issue his own requisition forms. The storekeeper gave out the material for each instrument, and if that was insufficient, then the man had to issue his own requisition form or check, and the exact destination of the material was thus known exactly.

A Third Suggestion for Factory Costing.

STILL a third manufacturer took part in this discussion, re the item glue, saying that the first speaker spread that average over the output for the month. This he considered quite wrong, and for this reason. The glue was used mainly in the parts. Now on the other system he had the cost of the parts and the cost of the backs, and if he spread the cost of the glue over the cost of the backs and of the parts he would be much more accurate, because in one particular month he might be making a great many more parts or backs, and less output, and therefore the result would be incorrect.

He had been rather interested in one point which seemed to be a difficulty with all of them, and that was the mill and the timber. Now he thought that was about the simplest thing of all. Supposing they receive a certain supply of timber into the yard, and supposing they had a sheet ruled up into a hundred, or even a thousand columns, and as the timber came in they numbered each plank, and each plank was measured up. They had got to do that for their own sake, because they knew perfectly well the timber merchant might not send what he stated he was sending. In his own case, they had found there was some over on many occasions, and sometimes, on the other hand, they had found a shortage.

The simple system he had referred to was this. Each plank as it came into the yard was numbered; that number was entered on the sheet, and the number of square feet was put opposite. Only two little columns were requisite. That was done with the whole stack of stuff that came in. They would call that Stack D, and there was the total quantity of timber in that stack, with each plank numbered. Now to get at your cost in your mill, it was very important to know whether the mill foreman was careless or extravagant in the way he used his timber. In his own factory it was done in this way. Every model was measured up, and the sizes—the rough sizes—required were taken. If it was decided to put, say, twenty, sixty, or whatever it might be, of a certain model in hand, they cut off the wood in the yard to the rough sizes of the yard man. Those rough sizes were then sent to the drying room, and when they came out they went into the mill, and that timber was kept in a special part of the mill, and was not allowed to be mixed with any other. The mill foreman had to make those instruments out of that timber. If he could not, the management wanted to know the reason, and he had to have other timber put in. If there was any timber over when he had cut up his parts and dealt with them, an account was taken of it. Therefore, it was known that in a particular series he had been more careful, or that the timber was better, or it might be that the timber cut up was not suitable for the job. Therefore it was known exactly whether he was doing a particular series on the average, or whether he was getting more wasteful or more careless, and thus the exact cost was known. Then, of course, there was the veneer, and this was dealt with in exactly the same way. Now they might say, "This system must be costly and expensive." He had two clerks, one a stores clerk (the stores was quite separate from the factory, and the stores clerk had nothing to do but keep the stores and hand out stores when required), and the costing clerk. When the parts were completed

and the backs were completed, as far as the mill work was concerned—he was not including stringing of anything of that kind—they were taken back into stores and put as stores material. But they differed from a former speaker's practice in this way: that when they brought those stores forward to the actual cost of a piano, they divided the cost of a back under the two columns, so much for wages, and so much for materials, because at the end of the year they had to agree with the whole of the wages paid, and the whole of the materials used with the books. In other words, they took materials, they took their purchase during the year, they took the quantity of materials used, and dealt with the stock at the end of the year, and that must balance. And the same with the wages. With regard to wages, both productive and unproductive, they dealt with them in this way. Where any wages were paid which they could not classify they were entered on a card each week. Taking, for instance, stokers who might be regarded as unproductive, those were dealt with each month and put on to the output if necessary. But certain things like advertisements and so on they did not consider as cost.

Buying—Advertising—Selling.

ADDRESSING the associated Ad. Clubs of the World, Mr. C. L. Brittain handed out some good straight talk on honesty in retail advertising, from which the following is good advice for the music industries:

We must understand and know advertising and selling to be one and the same thing. We must remember that advertising sells and selling advertises. We must know that the real advertisement is not in the printed word, but in the effect of the sale of the purchaser. A satisfied customer is a good advertisement. A dissatisfied customer advertises, but in the wrong way.

Science and business must come together sooner or later. Everything points that way. The great influence for good felt all over the world to-day (mostly because there is a great need for honesty in business) indicates that science and business have met each other. When chance and change, dishonesty and fraud are thrown out of business, then is when we are compelled to turn to an honest and efficient system, and, indeed, we are glad to turn, for when science and system govern advertising and selling we will know where we are in business—and there will be less failure and more prosperity.

Are we really hoping for better conditions in business? Then, let us have a fuller measure of common sense. This great reform must come from within. It has been said that there are thousands hacking at the tree of evil to one striking at its roots. Are we, as advertising men, spending our time finding fault and doing little, if anything, to clean our own copy and merchandise honestly? First of all, are we sure we are right—right in buying, right in advertising, and right in selling? If we are right in these three, we are right in business.

Let us know scientifically and systematically that our merchandise is bought right. Let us know scientifically and systematically that it is advertised as it is bought, and that it is sold as advertised. There is no other way. There is no new way. It is only for us to know more about the one right way.

The Scientific Basis of Piano Tuning

By H. Keatley Moore, B.A., Mus. Bac. *For the Piano Tuners' Association of Great Britain—Continued from the August issue.*

This series of figures is the series produced by the harmonic division of a string and also is the series of harmonics which a horn blower will produce by gradually increasing the strength of his blowing. 4/5 is the major third, 5/6 is the minor third. The 7th (and its octave 14th) harmonic is so peculiar to its own key that it is useless in our music, which, of course, demands free power of modulation. The fourth octave gives us our scale, but the 11th and 13th harmonics are too individual for use, like the 7th. We are left with these six available notes:

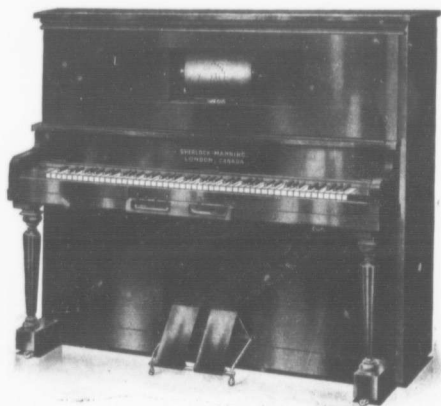
	8	9	10		12		15	16
	C	D	E	(F)	G	(A)	B	C
	24	27	30	(32)	36	(40)	45	48

We have here the chords of C E G and G B D; say, the tonic and the dominant. We must add the chord of the subdominant, F, a fifth below C, and its third A. Multiplying our numbers by 3 to avoid fractions, we find that 32 and 40 answer our requirements.

I must here mention what very likely you know already: that although Pythagoras was measuring strings, and we always count vibrations, the two measurements are identical. They are only reckoned in the reverse way. If one string has a length twice as long as another, it vibrates only half as fast. If the lengths are as 3 to 2 (as in the fifth), the vibrations are as 2 to 3; and this holds good throughout.

Now, these numbers I have written represent the vibration rates. I mean that if C were the lowest C on the pianoforte, which has about 32 vibrations per second (32, to be accurate), then its octave would have 64 per sec., and the octave of that 128, and so on; Pitch C, which is No. 16, would have $16 \times 32 = 512$. It really has 522, you know, but that is because I took 32 instead of 32½. Going on for three more C's, doubling always, we get the top C (on a 7-octave C to C pianoforte), with 4,176 vibrations per sec., so that our seven octaves, C to C, vary from 32½ to 4,176 vibrations per sec. We cannot hear much lower than 32, but we can hear over three octaves higher than 4,176—up to 30,000 or even 40,000 per sec.

I once proved this myself in a very perfect way. I was studying Appunn's tonometer with Mr. Ellis. This is a series of vertical harmonium reeds behind glass, blown by foot-treads in the usual manner. Each vibrator was carefully tuned 4 vibrations slower per second as you went toward the bass. I played each note all right, till presently I got down to one that would not sound. Mr. Ellis said: "Try the next one"; but that would not sound either. Then he laughed, and said: "We've got beyond your ear. You can see that the reeds are vibrating when you blow, and I can also hear them, though you can't." Presently his ear gave out too, and we were still several reeds away from the bottom one. The same day we were trying a series of high treble forks bowed with a violin bow, and at about three octaves above our top C (at 33,408 vibrations) Mr. Ellis accused me of howling badly, for the fork did not sound to him; but it did, and painfully, to me. He stopped there, but



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I went on for nearly half an octave more—up to over 40,000. My ear, you see, like the donkey's, is rather exceptionally long.

Turning back to our natural scale, with the chord of the sub-dominant inserted,

24	27	30	32	36	40	45	48
C	D	E	F	G	A	B	C

we observe that we have a major second and third, a perfect fourth and fifth, and a major sixth and seventh, and calling it C (as being the most familiar key to us), please notice that, though C to G is as 2 to 3, and E to B, and F to C, and G to D, and A to E, one fifth is false: D:27 to A:40. The A is that third of F which we introduced, you know. Instead of 27 to 40, it should be 27 to 40½. It is, indeed, 40/40½ or 80/81 out. Here is our old enemy the comma, which spoilt Pythagoras's thirds turning up as lively as ever, like those wretched germs or bacteria doctors now frighten us with, and which are almost unkillable. Now, a comma just prevents our being ever in tune for more than one key. For suppose you move to G (with one sharp, F sharp). It is not enough to add the black note F sharp; for, observe, G begins 36, 40, 45, instead of 8, 9, 10, as it should do to be in true or just intonation. In fact we must have the second of the key, A 40½ (the comma sharper), and then 36, 40½, 45 is the same as 8, 9, 10 multiplied by 4½.

And if we go on to the key of D, we must keep this sharpened A, and sharpen also the second of the new key (E). For 27:30 is not as 8:9, but as 9:10. If D is 27 in the key of D, E must be 30½—that is, must be raised by our old friend 80/81. So in the key of two sharps we also sharpen up two naturals (A and E). In three sharps three naturals need sharpening (A, E, and B). And by the time we have turned the key of four sharps there is not a white note used in sharp keys left as it was when we started from C.

Let us see if we have better luck with black keys. The key F wants one flat, but it also wants one white note flattened for the sixth of the key; D is too sharp by a comma. All keys justly tuned end in the ratio 40, 45, 48, but F ends with D E F, *i.e.* 27, 30, 32, which should be 26 2/3, 30, 32 (multiply by 1½), and get 40, 45, 48). In the same manner it always happens with the sixth of every flat key, so that B flat—the key of two flats—requires two white notes flattened (D and G), and E flat—the key of three flats—requires three white notes flattened from those used in the key of C (D, G, and C itself), and A flat—with four flats—requires four white notes flattened (D, G, C, F), and now there is not a white note used in flat keys left the same as it was in the key of C.

So that you see that if C were tuned absolutely just, the notes can be used for no other key than C. If you go to the sharp keys you have no note of C left after four sharps. If you go to the flat keys you have no note of C left after four flats. I trust that is a clear explanation of why a piano tuned to just intonation in one key would be useless for every other key.

The out-of-tuneness I have mentioned can easily be got over for a few keys; and the old tuners used a method of tuning called the mean-tone-temperament, which while it sacrificed the extreme keys kept those with only two or three sharps or flats much sweeter than under our present temperament.

Handel got over this difficulty, which restricted his power of modulating into any key he chose, by putting in extra notes—as in the organ he presented to the Foundling Hospital with split sharps, so that he had ten black notes instead of five, and seventeen notes to the octave instead of twelve. But this was only possible in making new organs. His great contemporary Bach—they were born in the same year, 1665—went another way to work at his great St. Thomas's organ at Leipzig, where he was the most famous organist in the world, and especially famous for his marvellous power of intricate harmony—in which, indeed, he has not been equalled even up to this day. So he carefully contrived always to modulate into the extreme keys, which were excruciatingly out of tune. Starting in some sweetly tuned key of G or so, before you could say "knife" he was figuring away in twenty flats—if you know of such a key. We might condense what actually occurred into a sort of tale in this manner. "Twenty flats—rather than twenty flats—would be more appropriate," cried his master the musical Elector of Saxony. "Herr Bach, the organ wants tuning." So the Electoral High Court Organ Tuner (Churfürstliche Hof Orgel Stimmer) was called in. Next Sunday the organ was worse than ever, for old Bach got into the key of twenty-four flats. The Churfürstliche Hof Orgel Stimmer was scolded, but things were no better. At last, says the Elector, "I cannot bear this music, Herr Bach. Do you know any one who can tune the organ?" "Certainly I do," says Bach, "my own tuner can do it." And his own carefully trained tuner tuned all the major thirds a wee bit sharp, and thus put a great organ for the first time in history into equal temperament, and the Elector was, as before, charmed into ecstasies by old Bach's noble modulations. But the poor innocent old Churfürstliche Hof Orgel Stimmer got done out of his job! Organists came from far and wide to learn this wonderful trick by which you could play like Herr Bach in five and six and seven sharps and flats as sweetly as in one or two.

But in those days, before pianofortes, there existed a stiff-necked, perverse, and obstinate race of men—harpsichord tuners, sons of Satan, who refused to tune in this new-fangled way. Had you been there, gentlemen, you would not have acted thus. But Bach combined the wisdom of the serpent in harmony with the indomitable persistency of a Suffragette. He wrote one of the finest books we have—a book so wonderful in its music that Mendelssohn always had it left open on his pianoforte, never passing a day without playing from it. I refer to the 48 preludes and fugues of the Wohltemperirte Clavier. This means not the *well-tuned* harpsichord, but the *evenly tuned* harpsichord. And that wily old Bach wrote two of his marvellous pieces for each of the twelve major and each of the twelve minor keys—forty-eight pieces in all. And half of these sounded, badly in the mean tone temperament, of course, while a third of them were so abominable that they couldn't be played at all—and you may be sure this malicious old anti-tunerite put some of the best tunes in those keys. What could people do, when having bought old Bach's new book they could only play about half of it?

You can guess what happened. All the best tuning in Germany passed into the hands of those wise tuners who travelled or wrote to Leipzig, and got hold of the new ideas—and their number has spread until now you

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41712	Meditation	Morrison	1.50	41736	Cecile Waltz (For Dancing)	McKee	1.75
41724	Sari Waltzes (For Dancing)	Kalman	2.00	41738	Day in Venice Op. 25. No. 3 Venetian Love Song	Nevin	1.50
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SAN FRANCISCO

"OLDEST AND LARGEST MUSIC ROLL COMPANY IN THE WORLD"

couldn't find a mean-tone tuner if you tried. You might find a mean tuner possibly, but not a mean-tone tuner. And yet all the organs in the 1851 Exhibition were tuned to the mean tone temperament, and the great St. George's organ at Liverpool was so tuned when it was built in 1855.

Now what is this equal temperament, scientifically speaking? It is the division of the octave into twelve equal semitones. It is, put another way, taking advantage of the indulgence of the ear of which I told you, which so kindly takes the will for the deed, and makes the same note do for D sharp and E flat, whereas we all know that when you are at D sharp there is quite a large gap before you come to E flat.

We must see how much our equal temperament tuning is out of truth. Let us start from the bottom C and tune twelve perfect fifths up—

	C	G	D	A	E	B
F	C	G	D	A	E	B

sharp sharp sharp sharp sharp sharp sharp

and that will land us in B sharp, but what is B sharp, as the great Richard Strauss asked his little boy only the other day. "Here," said the great composer "are F sharp, G sharp, A sharp, but where is B sharp?" "Down this crack, father," said the child, "see this nasty great crack between B and C. It's slipped down."

Well, while little boy Strauss is fishing for it with a long pin let us call it C. Now a fifth has the ratio 2/3, and therefore twelve fifths mean that ratio added twelve times. To add a ratio you multiply each term:

$$\frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} = 2.4.8.16 \text{ \&c.} = 2^{12} \cdot 3^{-12} \cdot 4096$$

$$\frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} \times \frac{2}{3} = 3.9.27.81 \text{ \&c.} = 3^{12} \cdot 531441$$

Now for seven octaves; starting from 4096, and doubling it seven times:

4096 8192 16384, etc., we end up with 524288.

Therefore twelve fifths exceed seven octaves as 531441 exceeds 524288, and this is called the Pythagorean Comma. It is to a semitone almost precisely 24 to 112, which is as 12:56 or 3:14, so that we may say it is a good deal under 1/4 of a semitone and a little over 1/5 of a semitone. Now we have twelve fifths to divide this error amongst, so that if we tune each fifth 1/56 of a semitone narrow—either by raising the lower note or by flattening the upper note by that tiny quantity—we shall get them all exactly equal; and every key will be slightly out of tune and all will be equally nearly in tune. At all events, it is fair for all alike.

Now, gentlemen, after so much theory you will expect something practical from me. How are you to measure the 1/56 of a semitone? Mr. Braid White recommends counting by your watch. I will adopt his recommendation, but in my own way, which is quite a practical way.

Having set your pitch C to your fork (say 522) and your middle C as exact an octave as you can below it—no man can tune an octave of a unison *exactly*, but you can all get near enough, for practical purposes—then proceed thus. From C tune a fourth down to G truly, then flatten the G till it beats with the C ten beats in ten seconds—one beat a second. From G tune a true fifth up to D without beats, and then flatten the D till it beats six times in ten seconds with the G, a little more than one beat in two seconds. (If your tone won't last ten seconds then count five and three respectively for five seconds.

If you can count as long as ten seconds the count is surer). Go on in the same way, making the fourths down beat ten in ten seconds, and the fifths up beat six in ten seconds. Do not go above F upwards, so that when you go down from E to B (ten beats in ten seconds), you go down again from B to F sharp below (ten beats in ten seconds). You will end in F below middle C, and this F ought to beat six in ten seconds with middle C that you started from. Tune F up to F, a true octave, or as near as a man may, and your hearings will lie between F and F with middle C in the middle. I will run over the notes in their proper order: C down to G, up to D, down to A, up to E, down to B, *down again* to F sharp, then up to C sharp, down to G sharp, up to D sharp, down to A sharp, *down again* to F, then F to F.

Always remember to keep between F and F, and with pitch C not lower than 512 nor higher than 540, and to get ten beats in your downward fourths and six beats in your upward fifths in ten seconds. If you don't keep within these limits the rule is incorrect; but if you do it is quite correct for all practical purposes.

VIOLIN MAN GOES TO WAR—NEW MANAGER FOR BEARE & SON AT TORONTO BRANCH— PRICES.

Mr. P. Bone, who is known to the majority of Canadian dealers through his term as manager of Beare & Son's Canadian branch in Toronto, has sailed to England from Montreal to join his regiment the Royal Rifles, at Colchester. Mr. Bone has had an active military training, both in India and South Africa. His trade friends in Canada will regret Mr. Bone's departure from Canada, and wish him and his regiment Godspeed.

Following the return to England of Mr. Bone, the care of Beare & Son's business in Canada has been handed over to Mr. S. A. P. Clarke, who has been on the road for this same firm. Mr. Clarke informs the Journal that they have opened up a goodly list of new accounts in the past six months, and that they view the present critical period confidently and with the brightest outlook. Asked as to the trend of prices in musical merchandise, Mr. Clarke said his firm had a good stock on hand, and that there would be no increase in the price of any line unless the goods actually cost the firm more. Goods purchased since war was declared in many cases cost more, some lines increasing to as much as 100 per cent. What the future may bring in the way of advances is an uncertainty, but Mr. Clarke emphasizes that for the large assortment of goods they had on hand before the opening of hostilities, no advance at all will be made.

PRICES ADVANCED 25 PER CENT.

Regarding musical merchandise prices, Buegeleisen & Jacobson, of New York, say: Owing to the European war all shipments of foreign merchandise are stopped, and in consequence there has been an advance of 25 per cent. on all imported musical merchandise. Further advances will be made in the near future, as stocked with all importing houses are low, and if this war lasted two or three months, it would take two years before a new stock could be received. It is therefore to the advantage of all dealers to put in their fall stock immediately.

Buegeleisen & Jacobson are importers of the celebrated "Duro" violins, bows and strings.

History and Present Position of Canada's Copyright Law

A review of the masterly article on this subject by John H. Moss, K.C.—Concluded from the August issue.

"Almost immediately after the signing of the Berlin Revised Convention, an imperial conference was held in London, at which Canada was represented by Mr. Fisher, then minister of agriculture, at which it was resolved to recommend that the Convention should be ratified by the Imperial government on behalf of the various parts of the empire, but that no ratification should be made on behalf of a self-governing dominion until its assent to ratification had been received, and that provision should be made for the separate withdrawal from the Convention of each self-governing dominion. The conference then proceeded to recommend the passing by the British parliament of an Act on the lines which were subsequently embodied in the British Copyright Act of 1911.

"This Act is of the utmost importance from the British domestic point of view. When it was passed, there were extant something like twenty-two statutes, dating back to 1735. Each class of work, books, music, lectures, plays, engravings, sculpture, had received different treatment in different statutes. The new Act was designed to sweep away all the contradictions, anachronisms, and anomalies which were inevitably prevalent under the conditions described, and to bring the whole subject of copyright into one statute in a simplified and easily intelligible form. The longer term of copyright recommended by the Berlin Convention was adopted and the troublesome and useless requirement of registration at Stationers' Hall was abandoned."

Summing up the situation as it stands to-day, Mr. Moss concludes by submitting that: "For Canada, at the present time, it is the imperial and constitutional effects of this legislation that are preeminently interesting. The absolute control of copyright law within their borders is expressly conceded to the self-governing dominions, while adequate machinery is provided to enable any of them that desire to do so to bring their law into line with that of the home land, and thus obtain the reciprocal advantages offered, including, amongst others, participation in the Berlin Convention. Moreover, the possibility of the existence of special conditions in some of the dominions is recognized, and a margin of variation from the parent type to meet these conditions is allowed for, substantial identity only being insisted upon.

"In the meantime, and until a self-governing dominion deals with the subject, the law in such dominion, as it stood at the time of the passage of the Act, is left unchanged, the imperial enactments repealed by the Act, in so far as they are operative in that dominion, being continued in force there until repealed by the local legislature.

"Canada has so far adopted the British Act of 1911. Consequently, the Imperial Act of 1842, as well as the numerous later statutes which were applicable to Canada, are still in force, although repealed so far as the mother country is concerned.

"In 1911, Mr. Fisher introduced a bill into the Canadian House of Commons, which was intended to embody the provisions of the British Act of 1911, but owing to the change of government in September of that year, the bill was never passed, and the law in Canada remains to-day as it was prior to the passing of the English Act.

"Mr. Fisher's bill contained one feature which would no doubt have become a subject of much discussion had the measure been gone on with, and it will have to be thoroughly canvassed when the matter comes up again for attention, that is, the provision requiring printing in Canada in order to acquire copyright in books first published here. The object of this provision was, no doubt, a retaliation upon the United States on account of the similar provision in their copyright law, but it is open to grave question whether the inclusion of this feature would not have resulted in serious complication in working out imperial copyright and international copyright under the Berlin Convention. The provision is also open to the objection that it really should not form part of the law of copyright at all, as it is designed to afford protection to the printing industry rather than to authors.

"It is, however, contended by the Canadian publishing interests that, so long as the United States insist upon printing within the states as a condition of obtaining copyright there, any abrogation by Canada of the manufacturing requirements in so far as they apply to the American author, would place the Canadian publisher in a very disadvantageous position, and it may be that restrictions on the importation of copies of works manufactured in the United States can be framed under the last clause of Section 25 and incorporated in an Act which will justify the secretary of state in giving his certificate under that section, and so bring the British Act of 1911 into operation here.

"In any case, we cannot stand still. Our present copyright law is obsolete and inadequate, and must be remodelled. The adoption of the British Act of 1911, whether with or without modification, would seem to be not only in the best interests of authors for whose protection copyright law exists, but also highly desirable for the development of the ideal of imperial unity."

Put Them in the Window.

THE Journal shows in this issue a prize sheet music window display trimmed by the employee of a Hamilton, Ontario, store. No progressive dealer can afford to overlook the value of giving the sheet music department a reasonable share in the use of the front window.

In the course of last week's reading the editor saw some place that there were four classes of people you could not reach and influence by an attractive window, viz: the person who is blind, the invalid who is bedridden, the child who is too young to understand, and those who never pass your store.

As these classes of people form an insignificant percentage of your customers the statement urges the point that a show window puts in the dealer's hand the wherewithal to draw the attention of practically everyone, in his territory to his store.

The Sheet Music Department's Prices.

PRICE-CUTTING is believed to be decreasing, but unfortunately its non-existence cannot yet be recorded. The Journal is told of a place where several dealers are selling certain music at 18 cents each, or 3 for 50 cents, when it should bring a considerably higher price. The reason is that one dealer was doing it, so the others followed suit. No practice that might be continued could be more suicidal, because the public are not buying any large quantities of this particular music than they otherwise would, and certainly it is not half as much appreciated as it would be if costing more.

One dealer points out that the material reduction of price-cutting is within the province of the publisher's activities. He says: The "cutter" is to be found in every trade, and it is only the wholesaler who has the power to deal with him and to make him toe the line by refusing to supply him—and see that he does not get supplied through other channels—unless he will toe the line and trade under fair conditions. His fellow retail dealer has never had this power and never can have, and must therefore remain powerless in the matter.

The increasing interest manifested in the sheet music business by composers, publishers and dealers may some day lead to the fixing of sheet music re-sale prices. But that is looking ahead. In the meantime the formation of local associations among music dealers in the different districts throughout Canada, is an idea calling loudly for the chance of being put into practice. Indifference will retard progress more quickly than anything else.

A Strong Hand Retires from Presidency.

AFTER two years of efficient service in the presidency of the Music Publishers' Association, Mr. E. Goodman, of Chappell & Co., Ltd., London, England, retires, the new head of the Association being Mr. J. H. Larway. Speaking upon recent progress, Mr. Goodman is thus reported: "The Committee of the Association have gone very seriously into the understanding between the publishers and dealers, and there is no doubt that a much better feeling exists to-day between the publishers and dealers than has existed hitherto for many years. There is a unanimous understanding between both parties with regard to the important question of the maintenance of the retail prices of sheet music and the eliminating of the objectionable price cutting. The necessary machinery has been set up between the Publishers' Association and the Dealers' Association, so that whenever any legitimate grievances arise these can be promptly inquired into by the Committee of the Dealers' Association and then referred to the Publishers' Association, if the former think this step advisable or necessary. The two Associations, by acting in concert, are in a position to attack many of the evils that have for so long been present in the trade.

"The Publishers' Association have held several meetings with reference to the question of copyright, not only affecting their interests in this country, but also in the Colonies and the United States of America. It has been necessary during the last two years to institute a number of legal actions for the protection of copyright works in different parts of the world, but I am pleased to say that in practically every instance these have been successful."

The publishers and dealers in Britain confer. They meet in discussion. They thrash out business differences. While perhaps they have plenty still to do, certain ac-

compliments stand to their credit. Just exactly what this Journal has been urging for Canada—a conference among publishers, wholesalers and dealers.

About Title Pages.

TITLE pages in music, like appearances in salesmen, make their impression upon intending purchasers. Much of the music received by the Journal for review is contained in either good plain, substantial covers, or in a cover with a neat, tasty design that does credit to some artist-engraver. In other cases, while the front page has no claim to any particular merit, it is catchy and perhaps in keeping with the class of music it represents. The Journal has nothing adverse to say of that.

But some music comes to hand with cover designs that are vulgar and offensive—in fact to use an expressive term they are "rotten." What a pity it is that music should be thus dragged in the mud. The Journal is not now arguing for music of the highly classical order with cover designs to match, for this publication believes in the dissemination of music among all classes. Music is now a necessity, as are food, shelter and clothing. However, there is absolutely no excuse for the suggestive cover.

No person whose forehead is any thicker than a ginger-snap wants music of any kind bearing a low, coarse, objectionable title page in the home, and dealers should refrain from displaying such upon their counters. The retail stores could practically stamp out of Canada such covers by entering their protest in the form of refusing to place orders for music in them.

The Journal applauds the cry—"away with objectionable songs." It also adds—"away with objectionable title-pages." They are not wanted in Canada.

TIME FOR DRAWING-ROOM SONGS.

With the approach of fall families have mostly returned from summer homes and holiday outings. The out-door sports, too, are claiming less time and interest, thus giving way to evenings spent indoors. The present time is, therefore, apropos for directing the public's attention to suitable music, known as drawing-room songs, and dealers should aim at making the best of an early opportunity to increase sales in this direction. The list of drawing-room or parlor songs available is a lengthy one, but by way of suggestion as to their publications, Chappell & Co., Ltd., of Toronto, are recommending the following, published in high, low and medium voices:

"Eyes that Used to Gaze in Mine," from the cycle songs of the Norseland, sung by Kennerley Rumford; "Where My Caravan has Rested," from Romany songs; "It is Not Because Your Heart is Mine," sung by Madame Kirkley Lunn; and "There's a Hill by the Sea," all four by Hermann Loehr, with whose other much-talked-of songs every dealer is familiar.

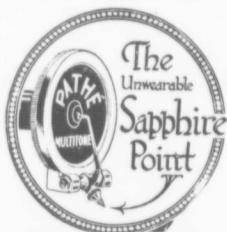
"Mifanwy" and "Dearest, I Bring You Daffodils," by Dorothy Forster, the author of numerous unusually successful compositions.

"Colinette," by H. Lyall Phillips; "O My Garden, Full of Roses," by Robert Coningsby Clarke; "I Think," by Guy d'Hardelot; "Thoughts Have Wings," by Liza Lehmann; "Melisande in the Wood," by Alma Goetz; and "Gray Days," by Noel Johnson.

None of these numbers are long. Indeed several are quite short, making them admirably suited for "en-core" pieces.

INTRODUCING The Pathophone

THE "MULTITONE"

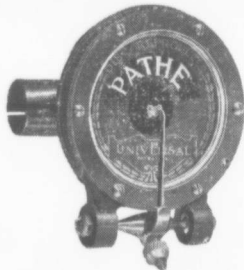


is really round in shape, like a tiny ball. It is permanent - unwearable. It renders a clearer, richer tone than usual. It does not wear away the record as does the sharp needle point of other disc playing instruments.



By a simple adjustment of this sapphire holder you can obtain any tone desired, from the most mellow to the loudest, and can thus change the tone to suit your taste, particular records, or the size of your room.

THE "UNIVERSAL"



Adaptable to all Talking Machines

This sound box slips quite easily on any make of disc playing instruments, thus enabling users to listen to the enormous repertoire of Pathe double sided discs.

It is with no small confidence that we introduce in Canada, the Pathophone, for it is the most perfect talking machine that has ever been manufactured. Built by the famous house of Pathe Freres, Paris and London, it is recognized the world over as the "Machine with the Human Voice." Its way of reproducing is totally different from all other instruments, for it is fitted with the Pathe Unwearable Sapphire Point, which has the dual advantage of neither wearing itself, nor wearing the records. With the Pathophone there are

No More Needles to Change

and all scratching and surface noises are reduced to a minimum, as the Sapphire point is round in shape and glides smoothly over the disc grooves, unlike the needle point, which wears so quickly, that even the manufacturers recommend you to change them after playing each record. It is obvious that the needle deteriorates, and that the reproduction must weaken as it reaches the end. Whereas the Pathe Sapphire point is always the same—giving the real

Reproduction of the Human Voice

A simple demonstration will enable you to realize the accuracy of our statements. Dealers will find Pathophones easy and pleasing to sell as selling points are numerous. Pathe discs are all double-sided.

Over 20,000 Selections

in all languages to choose from, made by the most famous Singers, Instrumentalists, Orchestras and Mirthmakers in the world, such as Mesdames Albani, Kirkby Lunn, Ada Crossley, Carrie Tubb, Margaret Cooper, Evie Green, Marie Lloyd, Vallandri; Messrs. Caruso, Titta Ruffo, Sammarco, Ben Davies, Slezak, Harry Reynolds, Marcel Journet, Harry Lauder, Little Tich, Harry Fragon, Garde Republicaine, Paris, H.M. Scots Guards, etc., etc.

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MONTREAL



What an Association of Retail Talking Machine men Can Deal With.

PARTICULARS of the new organization of the Talking Machine Dealers in St. Louis have been received. This association is said to have started out with practically every retailer a member. The organization meetings were about the most educative sessions the St. Louis talking machine dealers ever enjoyed. They were very frank in their statements to each other and one confessed that of more than \$500 worth of records he had sent to one customer for approval in six months he had sold less than 7 per cent. Others told how they had been fooled into eliminating interest charges through reports of terms offered by rival houses, and these rivals were frank enough to admit the charges in some cases, but they pleaded not guilty in enough instances to show that the customers had misled them in the matter of terms.

The main points in the platform of the new association will be: Ten per cent. down on all instruments, but no cash payment to be less than \$5; records sent on approval can be kept but forty-eight hours and at least 25 per cent. must be retained or customer loses approval privilege; on new sale at least 25 per cent. of record bill must be cash; interest shall be charged on all deferred payments. No action has been taken on the thirty-day free trial of machines, but that is becoming a smaller evil daily because the houses are being imposed upon by so many persons who want machines for only a limited time, such as during the convalescence of an invalid, while they have company for a series of entertainments and then they return them.

The first public appearance of the association was in notices placed in all packages of records sent on approval. These notices were printed without reference to any house, but were signed by the association and stated the terms of approval service.

There was some complaint during the first two weeks that some members were violating the spirit of the agreement, although complying with the text. The complaints were against offers to probable purchasers of small machines. An initial payment of less than \$5 was offered, provided the customer paid for all records. The required initial payment is \$5 on the machine and 25 per cent. of the record bill. If case was required for all records, it was easy to make the initial payment the amount of the required first payment, but stating it the other way was a salesman's trick. It is for such cases as these that the affiliation with the retailers is sought, as it is believed that a well trained official outside of the trade could better police the selling situation than a tradesman whose competitors would be suspicious of his motives.

Getting Business on a Rainy Day.

HOW rainy days may be turned to excellent account by the talking machine dealer, is explained by Howard Taylor Middleton, in the Talking Machine

World. This writer says: I know a talker man who has added greatly to his list of customers by specializing along the lines of rainy day concerts. He tells me that the more tempestuous the weather, the better the results, and that he has actually reached the stage where he prays for a storm. His method of straining dollars from rain drops are somewhat unique. He gathers together a catalogue of hotels, cottages and private homes at some resort not too far distant from his city embodying the names of owners and regular guests. When a stormy day comes along during the vacation season he sends out his salesmen laden with talking machines and a very carefully selected repertoire of records. These salesmen are particularly well trained.

Just accompany me to a summer hotel or out upon a crowded cottage verandah, with nothing on earth to do but listen to the monotonous patter of the rain and say unkind things concerning the beastly elements. A very rotten environment, is it not? However, upon this particular occasion, just as we have reached the superlative degree of gloom, and are about to get in touch with the clerk regarding the next train to town, we descry a mackintosh figure swaggering up the drive in company with two carrying cases and a sunny smile. We scent a change for the better and, temporarily at least, withhold our requests for timetables.

He enters into our midst with a buoyant stride and bearing the best of news, to wit: He has been sent to us to stamp out the prevailing epidemic of blues with good music. There follows a perfectly delightful talking machine concert which proves so entertaining that all thoughts of the deluge without are cast aside, and for two enchanting hours we bask in the sunshine of the world's best humor and melody. At the end of the concert every one is in a most receptive mood, of course, and the gentleman, who has been so very kind to us, takes advantage of this fact to pass around his literature, at the same time giving us a concise and interesting lecture upon the advantages to be derived from owning a good talker outfit. He then proceeds to book orders and, believe me, he books them, too. My friend, the dealer, assures me that as a business building proposition the rainy day concert at the summer hotel is eminently successful.

Other Means of Utilizing Rainy Days.

APPLYING the same idea outlined in the preceding paragraph in other directions, the same writer adds: This dealer friend of mine carries his rainy day campaign into the homes of his would-be customers. He achieves success somewhat as follows: When a regular customer—we will call him Smith—drops in to purchase new records, or to ask advice upon some subject relating to talking machines, the dealer asks for the names of Smith's friends who have talkers, and also of those who have not, but who have expressed themselves as pleased with concerts they have heard at Smith's home. This accomplished, when a nice wet day comes along, Smith's acquaintances are called upon by a courteous salesman who makes himself very agreeable, playing records, making notes of the selections that are liked best, for future reference, and probably giving a few dancing lessons.

This salesman makes it plainly understood at the outset that there will be no obligation to purchase connected with his visit, explaining that the house he represents has inaugurated a series of sunshine concerts for rainy days. He explains further that it is the idea of his firm to

The Piano and The New Edison Phonograph

The highgrade piano and the new Edison belong in the same salesroom. Eventually they will find their way into the same drawing-room. Because, The Edison is a musical instrument with its own peculiar merits that entitle it to stand side by side with the highest grade piano made. The most exclusive piano houses are now carrying it. They find that in addition to a piano, and even in addition to both a piano and piano-player, their patrons want an Edison Phonograph.

We are prepared to demonstrate the superior tone—the *musical excellence* of the Edison. We are also anxious to tell you WHY you should carry it and the success you will have with it if the experience of other first-class piano houses is any criterion. Write for particulars to


Thomas A. Edison
INCORPORATED

103 LAKESIDE AVENUE
Orange, N.J.

banish gloom and to advertise its wares simultaneously. This little pronouncement gives the impression that there is a good opportunity, absolutely devoid of strings, to get something for nothing, and they snap at it like a famished trout at a fly.

Having gained the undivided attention of his hearers, he carries through the same sort of programme as described previously, making a pronounced hit and obtaining many prospects and some orders.

In his store, too, this dealer pushes the rainy day concert idea to the limit. He tells the public through the medium of an appropriate and carefully thought out window display how cozy his store is while the storm beats down outside, and that for everyone who calls will be played records positively guaranteed to bring sunshine into the heart despite the inclement weather. When the public gets to hear of the place that makes a specialty of rainy day concerts it will take advantage of the opportunity to spend a pleasant hour. Bad weather has a tendency to breed pessimism, and if a chap feels blue as well as wet, he is in pretty bad shape. When he finds that by a visit to your cheer factory he can receive a free injection of optimism for the asking, he'll come all right, and eventually he will take a talking machine away with him, too; you see if he don't. He'll want to be optimistic at home as well as abroad, and a talker with a few really suitable records is the greatest antidote for gloom that ever happened.

Getting Birthday Trade.

A PROMINENT Montreal financier recently received a birthday gift of sixty-one talking machine records, one record for each year of his age. The gift was somewhat unusual, and no doubt his enthusiasm for the talking machine suggested to his family this unusual but commendable form of gift.

The incident suggests to talking machine dealers everywhere further possibilities of record business, and of course machines. Few dealers have made any effort to increase business via birthdays, and yet they have filled many orders that have been for birthday gifts.

It is quite within possibility to record the birthdays of many customers, the information coming incidentally perhaps, by reason of family friends making birthday gifts from the talking machine dealer's stock.

The dealer who is told that the goods being picked out are for a birthday gift, can by judicious questioning secure information sufficient for a card index, so that a few days before the next anniversary he can send a reminder in the shape of a personal letter.

The idea might be carried still further by the dealer tabulating birth notices in the families of customers, and suggesting appropriate records for a child's third, fourth or fifth birthday—though it would be necessary to have an acquaintance of the home to prevent a letter being sent where a child might possibly have been deceased. The birthday has many suggestions for the wide-awake dealer.

Profit by the War.

THE invariable result of the war on business up to the present is detrimental. How long or short delayed the revival none can prophesy, but that it will come, there is nobody sufficiently pessimistic to disbelieve. It is a fact that there are talking machine dealers marking

time because of a decision in their own minds that they cannot get business anyway.

On the other hand there are dealers who have turned the situation to the advantage of their talking machine departments. They have featured records of national and patriotic music, and have persuaded householders to buy talking machines where the purchase of pianos has been deferred. They have played on the growing sentiment that music is a necessity under any conditions.

The dealer who falls down in his faith that music is a necessity, is going to lose business. There are other things that householders can give up with less sacrifice than music, and retailers and salesmen who have decided that music, whether in the shape of talking machine records, mouth organs, violins or pianos, is a luxury, require a readjustment of their ideas.

NEW RECORDS

Advance lists
for October



COLUMBIA RECORDS FOR OCTOBER.

- 10-INCH SYMPHONY DOUBLE DISC RECORDS—\$1.00.**
 A1570 I see Gwinn Back to Dixie (White). Ocar Single, baritone. In English with orchestra.
 Now Sleeps the Orpison Petal (Quilter). Ocar Single, baritone. In English with orchestra.
 A1573 Samson and Delilah (Saint-Saens). "Israel burst your bonds." Morgan Kingston, tenor. In English with orchestra.
 Cavalleria Rusticana (Mascagni). Siciliana (Oh Lola, fair as the flowers). Morgan Kingston, tenor. In English, with harp.
 A1587 Aida (Verdi). "O ciel! Azzurri" (O skies of blue). Emmy Destinn, soprano. In Italian with orchestra.
 Tosca (Puccini). "Vissi d'arte e d'amore" (For love and art I've lived). Emmy Destinn, soprano. In Italian, with orchestra.
- 12-INCH SYMPHONY DOUBLE DISC RECORDS—\$1.50.**
 A1568 Melody in F (Brahms). Kathleen Parlow, violinist. Orchestra accomp.
 (a) Gavotte in E Major (Bach); (b) Serenade in G Major (Tosky). Kathleen Parlow, violinist.
 A1569 **10-INCH BLUE LABEL DOUBLE DISC RECORDS—\$1.00.**
 A1560 Chery Bipe (Horne). Thamzene Cox, soprano. Orchestra accomp.
 (c) In a Garden (Hawley); (h) If No One Ever Marries Me (Lohmann). Thamzene Cox, soprano. Orchestra accomp.
 A1574 Lia Ika Mapuna (A Lonely Spring). Toots Paka Hawaiian Company.
 Knowe-ake Kai (The Roaring Sea). Toots Paka Hawaiian Company.
 A1574 The Red and the Blue (Goekel). University of Pennsylvania Quartette.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
 A1566 The Broken Hearted Sparrow (Bendis). Prince's Orchestra.
 The Magic and the Parrot (Bendis). Prince's Orchestra.
 A1567 Sunshine and Rain (Blumenthal). Carrie Herwin, contralto.
 The Children's Home (Cowen). Carrie Herwin, contralto.
 A1568 Unrequited Love (Lincke). Waltz. Guido Deiro, accordion.
 Repentance (Arrepentamiento). Pietro Deira, accordion.
 A1572 Maidstone. St. Hilda Colliery Band.
 Lead Kindly Light. St. Alexander Prince, concertina.
- 12-INCH DOUBLE-DISC RECORDS—85c.**
 A1585 Romance (Svendson). George Steh, violin. With string quartet accomp.
 Dance l'encontre (Joyous Meeting) (Gabriel-Marie). Hans Kromold, zello.
 A1586 Douglas' Tender and True (Scott). Mrs. A. Stewart Holt, contralto. Harp and violin accomp.
 The Land of the Leal (Hopkirk). Mrs. A. Stewart Holt, contralto. Harp and violin accomp.
- Dance Records for October: Under the Supervision of G. Heppner Wilson.**
 A1589 At the Ball (Hill). One-step. Prince's Band.
 Congratulations (Eurepel). Waltz-Hestiation. Prince's Band.
 A1590 Beautiful Roses (Friedland). Waltz-Hestiation. Prince's Band.
 One-Step Man (Bennett). One-step. Prince's Band.
 A1591 Society's Waltz Trot (Platzman). Prince's Band.
 Memphis Blues (Handy). One-step. Prince's Band.
 A1592 Valse Classique (Adaptation of Dvorak's "Humoresque"). (Arranged by Dabney). Waltz-Hestiation. Prince's Band.
 A1593 Lulu Fazio (Milane). One-step. Prince's Band.
 Half and Half (Green). Prince's Band.
- DOUBLE DISC RECORDS—85c.**
 A1578 My Creamy Melody (Goetz and Goodwin). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
 Baby Love (H. Von Tilzer). Billy Watkins, tenor. Orchestra accomp.
 A1580 Giddy-up, Maria (Bennett). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
 Pido is a Hot Dog Now (Walker). Billy Watkins, tenor. Orchestra accomp.
 A1581 Keep Your Eyes on Uncle Sammy (Greenberg). Peerless Quartet. Orchestra accomp.
 The Little Things That Count (Bennett). Elda Morris, contralto. Orchestra accomp.



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by any Talking Machine Company

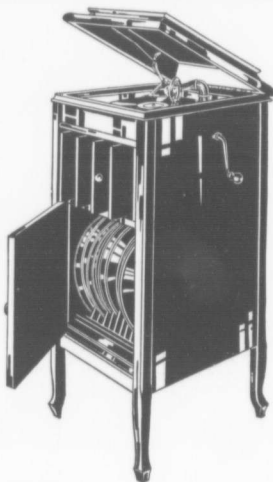


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PATRICIA
GRAFONOLA

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machine but retails
at \$78.00 only

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made in Canada by Canadians and will
play on any machine.

The Columbia
Patricia Grafonola **\$78** (Retail)



Be Sure To Read This!

This machine has been specially designed and made to meet the wishes of those people who want to get a self-contained cabinet Grafonola for less than \$100.

It is really a masterpiece in design, construction and appearance. The cabinet is of beautifully finished mahogany. All exposed metal parts are heavily nickel plated. It has a double spring drive motor, non-varying and non-vibrant, which will play three records at one winding.

This splendid machine is equipped with our latest and best reproducer—the new Columbia No. 6—which gives out a clear, resonant, bell-like tone; and it has the new bayonet-joint tone arm. This, with the patented Columbia tone control leaves, gives you every feature that is contained in the highest priced Columbia machines.

The record racks as you will see, hold quite a number of records.

If you want to handle a really fine musical instrument and a handsome piece of furniture at one and the same time, you certainly should investigate the Columbia Grafonola "Patricia."

Columbia Demonstration Records worth 85c. for 30c. Send for sample.

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Agents wanted where not already represented.



- 11579 In the Palace of Dreams (Friedman). Peerless Quartet. Orchestra accomp.
 Rose of the Mountain Trail (Brennan). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accomp.
 11576 I Wonder Why (Friedman). Ada Jones, soprano, and Henry Burr, tenor. Orchestra accomp.
 The Cat and the Jonah Bird (Gottis). Ada Jones, soprano, and Henry Burr, tenor. Orchestra accomp.

- DOUBLE DISC RECORDS—\$1.00.**
 11577 Dear Love Days (Esrom). Lyric Trio (Will Oakland, Henry Burr and Albert Campbell). Orchestra accomp.
 You're More Than the World to Me (Solman). Manuel Romain, counter-tenor. Orchestra accomp.



EDISON RECORDS FOR OCTOBER.

CONCERT LIST—\$1.00.

- 28200 Lolita—Spanish Serenade (Buzzi-Pecora). Redferne Hollinshead Tenor, orchestra accomp.
 28201 Parted (Tosti). Redferne Hollinshead Tenor, orchestra accomp.
 28202 Just for To-day (Hingham). Christine Miller Contralto, orchestra accomp.
 28203 Treasures—Home to Our Mountains (Verdi). Margaret Kerey and Dan Beddor Contralto and tenor, orchestra accomp.

REGULAR LIST—65c.

- 2415 Royal Australian Navy March (Littigow). New York Military Band
 2416 Ma Picking-up Babe (Johnson). Will Oakland and Henry Burr, counter-tenor, orchestra accomp.
 2417 Favorite Airs from the Beggar Student (Mihelker). Edison Light Opera Co. Orchestra accomp.
 2418 The Lover and the Bird (Guglielmi). Mary Carson Soprano, orchestra accomp.
 2419 Mother Macree (Oleat and Hall). Charles D'Almeida Violin, orchestra accomp.
 2420 Trust and Obey (Townser). Edison Mixed Quartet Sacred, organ accomp.
 2421 Scene de Ballet (Cibulka). Edison Concert Band (Lead only)
 2422 When It's Moonlight on the Loma (Fischer). Albert H. Campbell and Irving Gillette Tenor duet, orchestra accomp.
 2423 Valse June—Hestiation or Boston (Baxter). National Promenade Band For dancing
 2424 Christ, My All (Main). John Young and Frederick J. Wheeler Sacred, orchestra accomp.
 2425 You're More Than the World to Me (Solman). Manuel Romain Tenor, orchestra accomp.
 2426 Wonderful Robes (Kirkpatrick). John Young and Frederick J. Wheeler Sacred, orchestra accomp.
 2427 Wedding of the Winds (Hall). American Standard Orchestra Sacred, organ accomp.
 2428 When the Angelus is Ringing (Graetz). Irving Gillette and Chorus Tenor and chorus, orchestra accomp.
 2429 Jimmy Trigger's Return from Mexico. Billy Golden and Joe Hughes Vaudeville sketch
 2430 The Robin and the Wren (Banta). Vaudeville sketch
 2431 Castles' Half and Half (Europe and Dalmer). Vaudeville sketch
 2432 Tramp! Tramp! Tramp! (Roos). Knickerbocker Quartet Male voices, orchestra accomp.
 2433 Romance from "L'Esclat" (Haley). Kitty Berger For dancing
 2434 Mignon—Polonaise (Thomas). Guido Giardini For dancing
 2435 Too Much Gung One-Step (Daly). National Promenade Band For dancing
 2436 Basket of Roses (Albert). Charles Daab Bells, orchestra accomp.
 2440 Beyond the Smiling and the Weeping (Geo. C. Stebbins). Peerless Quartet Sacred, organ accomp.
 2441 Kamemel Outrow (Rubenstein). American Standard Orchestra
 2442 Zampa Overture (Herold). Edison Concert Band
 2444 The Post in the Forest (v. Schaeffer). Guster E. Heim and Waldhorn Quartet Cornet and French horns

VITAPHONE RECORDS.

- 10601 The Jolly Coppersmith (Anvil effect and Vocal Chorus). Vitaphone Band
 10604 In Dear Old Georgia (Stanley Franklin, baritone) The Whistler and His Dog (Caprice). Vitaphone Military Band
 Good Bye Summer, So Long Fall, Hello Winter Time. Vitaphone Quartet
 10605 Killarney (With Trombone Solo). Maple Leaf Band
 A Life on the Ocean Wave. Andrea Sarto, baritone
 10607 Too Much Mustard. City Band
 Path of Roses. City Band
 10608 Tango Buono. Vitaphone Band
 The Preacher and the Bear. Arthur Collins, baritone
 10612 Harrigan's Rag. J. J. McCarthy, Jr.
 While They Were Dancing Around. Ed. Morton, baritone
 10616 Tangletta La Tanchetta. City Band
 Where the River Shannon Flows. Henry Burr, tenor
 10625 The Glow Worm. Vitaphone Orchestra
 The Holy City. Tenor Solo
 10630 Song Without Words (Chanson Sans Paroles). Tenor Solo
 The Trail of the Lonesome Pine. Vitaphone Orchestra
 Billy Murray, tenor
 Walter Van Brunt, tenor
 Charles P. Lowe, xylophone
 Cornet and trombone duet
 Xylophone solo

- 10037 I'm Alabama Bound. Vitaphone Orchestra
 Is Your Mother in Molly Malone. Billy Murray, tenor
 10038 On the Hopphorus. Vitaphone Orchestra
 When I Dream of Old Ireland. Walter Van Brunt, tenor
 10072 Danube Waves. Pietro Diers, accordion
 Serenade d'Amour. Stiel and Von Weggen, violin
 10090 Washington Post March. Charles P. Lowe, xylophone
 Sailing Down the Chesapeake Bay.
 10091 William Tell (Overture Finale). Campello
 Alice Where Art Thou. Cornet and trombone duet

NEW ODEON LIST.

A PARTIAL LIST OF NEW ODEON RECORDS.

- John McCormack (Tenor).
 12-Inch Record—\$1.25.
 X14 The Green Isle of Erin (Roosekell).
 My Dark Rosaleen (Alma Needham).
 11-Inch Record—\$1.00.
 0216 Come Back to Erin (Claribel).
 0230 Parted (Tosti).
 L. Ideale (Tosti).
 Band of H. M. Grenadier Guards.
 Conducted by Lt. A. Williams.
 11-Inch Records—\$1.00.
 0551 Barcarolle (Tschakowsky).
 "Der Freischutz" Selection (Weber).
 014 "Stradella" Overture (Platow).
 "Mossambique" Overture (Auber).
 0803 "The Sunshine Girl" Selection, Part 1 (Rubens).
 "The Sunshine Girl" Selection, Part 2 (Rubens).
 10-Inch Records—65c.
 0844 Berceuse (P. Lacombe).
 Serenade (R. Drigo).
 0819 "Gipsy Love", Selection, Part 1 (Lehar).
 "Gipsy Love", Selection, Part 2 (Lehar).
 0895 Revue, Op. 40, No. 12 (Tschakowsky).
 Danse Russe, Op. 46, No. 10 (Tschakowsky).

SPECIAL LIST OF JUMBO RECORDS.

- Jumbo Military Band.
 10-Inch Records—85c.
 842 Hoppy Herbert, Two-Step.
 Ragamuffin, Two-Step (Fryor).
 1128 La Coloma Tango.
 Ladybird Tango.
 Catten's Dance Orchestra.
 10-Inch Records—85c.
 1102 El Choclo. (Original Argentine Tango).
 1103 Do Caprichoso (Original Argentine Tango).
 Don Justo (Original Argentine Tango).
 The Three Rascals—America's Greatest Ragtime Comedians.
 1150 Down in Chattanooga (Berlin).
 International Rag (Berlin).
 1138 Got Out and Got Under.
 You Didn't Want to Do it, but You Did (Haines and Lutten).
 1177 The Ever Garden Ball.
 I'll Make You Want Me.
 1183 Song of These Days.
 You're the Most Wonderful Girl.
 1162 You've Got Your Mother's Big Blue Eyes.
 Why Do You Hang Around!

SPECIAL LIST OF PATRIOTIC RECORDS.

- 887 Triple Entente National Anthem (with vocal effects).
 888 La Marsellaise (with vocal effects). Empire Military Band
 Sons of the Sea (Edis McGlennon). Robert English
 Tommy Atkins (S. Potter). Robert English
 889 Red White and Blue. Robert English
 Soldiers of the King (Leslie Sturges). Robert English
 890 La Marsellaise. (Sung in French). French National Anthem.
 891 La Brabanconne. (Sung in French). Belgium National Anthem.
 891 Your King and Country Need You (Fether and Trevor). R. English
 For Empire and England (Robert G. Reid). R. English
 892 I'd Like to be a Hero, too (H. E. Pether). R. English
 So You Want to be a Soldier (Trouters). T. Towell
 893 Hearts of Oak. R. English
 Ship Aye Bennett Scott. R. English
 894 La Brabanconne (Bijon Orchestra). R. English
 Triumphal March (Robinson) Ditty.

HAND PLAYED RECORDS FOR PLAYER PIANOS.

The September list of Solo-Artist Records, by the Otto Heigl Co., includes some particularly pleasing selections. It would be difficult to enumerate the points of all the titles, but numbers 500877 and 501015 might be selected for special mention. The former is "Songs from Other Lands," and 501015 is Donizetti's "Sextette from Lucia."

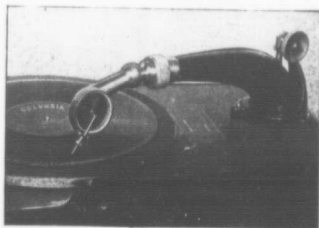
The complete list is as follows:

No.	Title and Composer	Price
501005	After the Rain and Melody of Love	\$1.25
500813	And Then	75
500906	Banquet	25
500655	Birds: He All Those Endearing Young	25
500494	Belief of Passage	1 00
	Plays by J. J. McCarthy, Jr.	
500927	Bits of Raags	1 75
500535	Charmes. Waltz Song	1 25
500975	Dance Concerto	1 50
500516	Dying Post. Played by T. J. McArthur.	1 25
501045	Evening. Madame Sherry; Chorus, My Hero; Chocolate Soldier	1 50
500555	Flower Song. Played by T. J. McArthur.	1 25
500368	Gems from Faust	2 00

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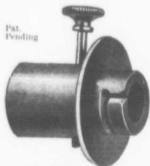


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1/2 Actual size
Pat. No. 776472,
others pending.

UNION No. 4 (shown in use with UNION Sound Box in upper left-hand corner.)

Gold Plated \$1.00. Nickel or oxidized \$1.00.

UNION Modifier for Victor Machines



Pat. Pending

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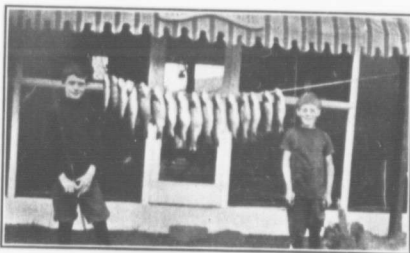
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Duty extra in Canada.

UNION No. 2, for Victor Machines.
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USUAL DISCOUNT TO DEALERS.

500697 Harry Lauder's Hits—1 Love a Lassie, She is Ma Daisy, A Wee Douch and Bangs	1 75
500725 Hesitation	1 25
500725 Hesitation	1 25
500783 High Jinks, From High Jinks	1 25
500783 High Jinks, From High Jinks	1 25
500566 I Love You in the Same Old Way (See Dearly)	1 25
500843 Irish Stew, From Tantalizing Tommy	1 50
500866 Just Because It's You, From the Little Cafe	1 25
500757 Kathleen Mavourneen	1 25
500615 Lady of the Slipper	1 75
500857 Last Hope	1 25
500746 Liebestraume, Nocturne No. 3	1 75
501036 Loreley Op. 2	1 50
500863 Melody of Love	1 50
500898 Moise de Rossini	1 25
500946 Mounlight on the Hudson	1 50
500704 Musette's Valse, From La Boheme	1 00
500806 My Wild Irish Rose	1 00
501026 North the Bomboms, Meditation	1 50
501087 Nearer My God to Thee, Fantasia	1 75
500886 Old Black Joe, Paraphrase of Concert	1 50
500694 Old Feds at Home	1 00
500795 Palms, Valse Fleurette	1 25
500993 Pansy, Valse Fleurette	1 25
500644 Perfect Day, Played by T. J. McArthur	1 00
500825 Piccolo, Noctette	1 25
500716 Popular Songs of Other Days, Medley Waltz for Dancing	1 25
500834 Reminiscences of a Friend	1 50
500918 Rigolotto, Paraphrase	1 00
500526 Rock of Ages, Transcription by Ryder	1 50
500569 The Rosary, Played by T. J. McArthur	1 50
501015 Saxette from Larcia	1 25
500534 Silver Threads Among the Gold	1 25
500635 Skylark, Waltz, Played by T. J. McArthur	1 25
500877 Songs from Other Lands, (Ireland)	1 75
501073 Sweet Genevieve	1 25
500583 Sweethearts, From Opera Sweethearts	1 25
500735 Sweet Marie	1 50
501006 Sylvia Ballet, Intermezzo of Valse Lente	1 00
500544 Sympathy, From the Firefly	1 50
500956 Tango Medley	1 50
500986 Thais, Meditation	1 50
500623 There's One in a Million Like You	1 50
501054 'Till the Sands of the Desert Grow Cold	1 50
500936 Valse Charmé	1 50
500866 Valse Lente, Op. 16	1 50
500774 Wildrose Fancies, Gavotte	1 00

singing it. In the Columbia catalogue it is number R2163, and it is one of the hardest to keep in stock at the present time. The soldiers are singing it, the bands are playing it, and everybody else is asking for it at the sheet music stores or record counters.



BILL AND TED.

The picture shows Bill and Ted with their day's catch, which is the legal limit. Bill and Ted are the sons of Mr. W. R. Fosdick, vice-president and general manager of Canadian Vitaphone Co., Ltd., and in the background is his fishing lodge at Lake Kabsheshusheshogogmog in Muskoka, more familiarly known as Lake Koshee.

Mr. Fosdick's family spent the summer on the Lake, and he punctuated the season's business with visits to this delightful resort, while Mr. Douglas, assistant general manager, looked after business.

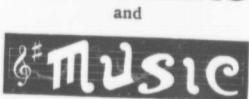
IT'S A LONG WAY TO TIPPERARY.

The above is the title of a song that many persons had never heard of until war broke out. It is the favorite of the British troops, and wherever they are they are

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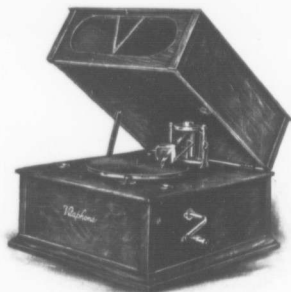
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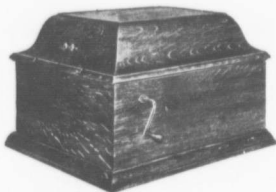


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(Not illustrated.)

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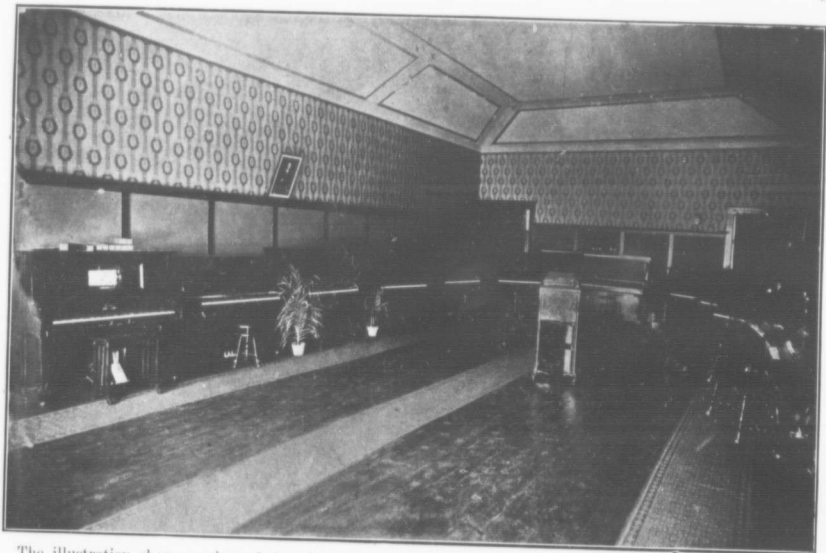
CANADIAN VITAPHONE CO., LIMITED

TORONTO

Corner Carlaw and Eastern Avenues

CANADA

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The illustration shows a view of the piano department of the Geo. A. Fletcher Music Co., of Nanaimo, B.C. Mr. Fletcher had planned being in Toronto for

the Fair, but decided to postpone his trip in view of war conditions. Local labor troubles have been settled, and Mr. Fletcher states that business is comparatively good.

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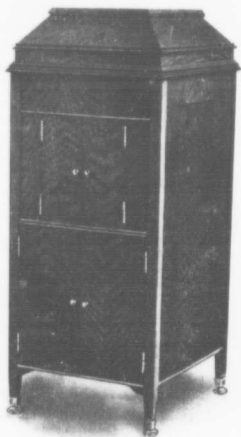
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THE POLLOCK MFG. CO., Limited

Manufacturers of the PHONOLA

BERLIN

CANADA

WHOLESALE DISTRIBUTORS

WHALEY, ROYCE & CO., Ltd., Toronto The NATIONAL TALKING MACHINE CO., Ltd., Winnipeg
For Ontario and Maritime Provinces For Western Canada.

WINNIPEG LETTER.

IN the further strain put upon business centres in Canada by the breaking out of war in Europe, Winnipeg is no exception. That the piano trade suffers goes without saying, but that the dealers are optimistic as to an early revival also goes without saying. There is a strong feeling that with the western crop marketed there will be a material improvement in local conditions. Many instruments have been returned to local warehouses by reason of the purchasers or members of the purchasers' families having enlisted or gone to the front. The various piano firms are doing their utmost to keep their employes on, though in some cases this has been quite impracticable.

Mr. Samuel O. Tarrant, traveller for the T. B. Harnus & Francis Day & Hunter Music Co.'s of New York, was a recent visitor to the trade.

Mr. Stunpe, representing Whaley, Royce & Co., has returned East, after visiting the various dealers as far west as Edmonton.

The Winnipeg Piano Co. report the sale of Bell pianos to the Wellington and Isaac Brook Schools. Mr. "Jock" Smith of this firm, entered the Manitoba Bowling Tournament held here, and succeeded in getting into two semi-final competitions, which is "Jock's" usual luck.

Mr. Gilbert, representing the Jerome H. Remick Co., of Detroit, visited the trade here recently.

Mr. John De Angeli, who has had charge of the phonograph department of the Doherty Piano Co., has left Winnipeg, to take a position with the Cunningham Piano Co., of Philadelphia. Both Mr. and Mrs. De Angeli will be missed very much. Mrs. De Angeli, who was a charming vocalist, will be missed greatly in musical circles.

Mr. Johnston and Mr. Moberly, of the collection department of the Doherty Piano Co., have recently joined their regiments, and have gone to the war.

Mr. E. C. Seythes, manager of the New Scale Williams Piano Co., Western Branch, is at present on a trip through Alberta and Saskatchewan.

The trade will be very sorry to hear of the death of Mr. Victor Carter, superintendent of the Nordheimer Piano Co., who died at Medicine Hat recently.

Mr. Culverwell, who has charge of the music and musical instrument department of the J. J. H. McLean Piano Co., and Mr. Fred Wray, of Wray's Music Store, spent an enjoyable two weeks' vacation at Kewatin, Ont.

Mr. and Mrs. Merrill have returned from an enjoyable vacation spent at Dauphin Lake. Mr. Merrill reports business as quiet with the Karn-Morris Piano Co. Collections are as good as can be expected in the present crisis.

Mr. Fitch, western manager of Babson Bros., dealers in Edison phonographs, reports business as being a little quiet, this being the off season between summer and fall. Mr. Fitch is very optimistic, and is looking forward to a good season's trade, for when the cool evenings set in, people like to have a little recreation in the form of phonograph entertainment.

Miss Speers, who has charge of the phonograph department of the Fowler Piano Co., has returned from an enjoyable three months' vacation. While away Miss Speers visited in the East, also at the Const. Mr. Fowler is expecting a visit from Mr. Willis, of the Willis Piano Co., Montreal.

Has Manitoba become a holiday resort? Four

American piano men say—yes. H. H. Schroeter, T. R. Houston, W. R. Winton and L. E. Houston made a journey by automobile from Chicago to Westborne, Manitoba, 75 miles west of Winnipeg, and there erected "Camp Baldwin." The party enjoyed the camping out in the open immensely.

COOL HEADED AND CONFIDENT.

Gerhard Heintzman, Ltd., Urge Optimism.

In a letter to their dealers, Gerhard Heintzman, Ltd., make most pertinent suggestions regarding the value of optimism and confidence. The letter, which also appeared in the daily press, is as follows:

When first the reports came to Canada of the deplorable condition in Europe there was a disposition among many of the Canadian business houses and many Canadians to become panicky. This, we are glad to say, has passed, as it should. Canadian banks say they are in splendid position; in fact, the best in their history, and Canada must produce, if anything, on a larger scale than ever. It will require increased optimism in a great many lines to look after the wants of the motherland and her allies, and we are sure the Canadian farmer and producer will not fall down.

The greatest danger was in the panicky conditions some of the business houses were in for a while, as evidenced by the hurried discharging of help and the attempt to "hog" food supplies, which would only have led to greater hardships for the less fortunate. It was extremely selfish and unfair.

There is no doubt that we are up against the biggest thing in the world's history, but Canadians need not and will not suffer so long as they remain cool-headed and confident. The slogan is "Be cheerful." In so far as our own business is concerned, we are striving in every way to keep feeding the many mouths dependent on our factory being kept running at full time. We think we can do this by a special effort on our own part and that of our loyal representatives. We must therefore just say that cheerfulness on the part of all of us will help the common cause and pianos will be a medium of no small amount to help cheerfulness and optimism in this great and free country of ours. Let us all work along the same lines, and we are sure Canada will pass through the present period, even though it may take some months before glory is restored across the water, and emerge more glorious and prosperous than ever.

LACK OF STANDARDIZATION IN SPACING.

A complaint comes from England that the spacing of some of their piano key-boards makes it difficult for the player to strike some of the notes clearly because of the narrow spaces between some of the sharps. A tuner who claims this is a real grievance, says it is not only between the sharps, but equally in the naturals, having seen some varying in width more than $\frac{1}{8}$ of an inch.

The same party also says: "It is the same with the pedals. There is no fixed rule or standard in the distance between the two. I remember pedalling a case in a go-as-you-please factory. I suppose that I had placed them at the distance I had previously been taught, when I was politely informed that the pianos were sold to miners and navvies, and not to the aristocracy with small feet. So in the future I had to leave a greater space between them."



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Players
for your
Leading
Players



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= Your Opportunity.

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Wherever unrepresented, Willis Dealers can secure the agency of the World's leader—"The Knabe." We are sole Canadian representatives for these celebrated Grands and Uprights.



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Pianos
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Pianos



MONTREAL LETTER.

THE war abroad is admittedly execrable in most of its aspects. It has hurt and threatens to hurt still more practically every Canadian line of business. Ultimate benefits are predicted from it by optimists, who declare that not only will domestic interests be vastly fostered by the cutting off of many imports, but also that Canadian exports will be immensely increased when the warring countries are vitiated to such an extent that peace will become imperative, and many demands for a variety of commodities will have to be supplied.

Philip E. Layton, of Layton Bros., has returned from a visit to London, England, where he gave an address before the International Congress of the Blind in that city. While in London, he made a wager that he could find his way to any address in London by dint of enquiry. He first asked a policeman his way by bus, "taxi" being barred. He climbed aboard with the aid of a stranger; then he wrote the directions in a Braille notebook, and with a few brief questions here and there he reached his destination.

The "Made in Canada" slogan is being used in all announcements by the house of Willis & Company, Ltd., in featuring Willis products.

The Record Exchange Company have opened up business in Montreal. They purpose operating a talking machine record library. All subscribers are entitled to all the latest songs, band selections and dance music. Double disc records are supplied at five cents per record per week; 10 tunes for twenty-five cents, or a special monthly subscription of 75 cents entitles members to ten new tunes for four weeks.

Wanwatosia Cottage was the scene recently of an evening's entertainment, when the Ottawa staff of C. W. Lindsay, Limited, gathered there to spend the evening, the guests of Messrs. Chris Kavanaugh and Rube Cummings.

All local warerooms are now in full swing Saturday afternoons, the same reopening the first Saturday in September.

Mr. Robert A. Willis, vice-president of the Willis & Co., Limited, was in attendance at the Toronto Fair, where they had on exhibit a large display of Willis and Knabe instruments.

"With the fall advancing and the long winter evenings approaching, it means increased business in the demands for Columbia talking machines and records," said the Canadian Graphophone Company, "and we do not anticipate any less business than that done by us the corresponding period last year."

"For a few weeks back, retail business has been on the decline. We don't know just why, and attribute it to the war, believing the people are becoming more economical and conservative, owing to the uncertainty of financial conditions," said W. H. Leach, of the Leach Piano Company, Ltd., "but with the approaching fall season at hand there is no reason why trade should not improve. In any case we are prepared, as we have on hand a select stock of Gourlay and Bell lines."

At the warerooms of C. W. Lindsay, Limited, business is reported as fluctuating somewhat, but it is confidently expected that business will gradually show improvement from now on to the actual opening of fall selling.

The promised activity of trade is verified in a most

optimistic hue by Gervais & Whiteside, who, as we have always said, are optimists of the "first water." "Prospects for the future delivery of Karn and Morris goods are good," said this house, "and furthermore, we anticipate a considerable number of cash sales to mature during September."

"Fairly busy, but not rushed," was the report given out by J. H. Mulhollin, the Evans Brothers' representative, "we are looking forward to good business, and have made arrangements to meet the demands," concluded Mr. Mulhollin.

The general tone of business is actually better. The improvement is neither psychological nor theoretical. It is the "real thing," expressed in more and larger orders and easier collections, said the Hurteau, Williams Company, Limited. New Seale Williams products are taking hold with a zip that is encouraging to all concerned.

Foisy Freres are finding conditions fairly good at this time, regardless of the fact that a lot of talk is being indulged in about hard times. So far, business has held up admirably well, and unless something unforeseen turns up, sales are expected to continue good in the fall for Mendelssohn pianos and players.

Messrs. Chas. D. and George Patterson, of Willis & Company, Limited, have just returned from a few weeks' vacation at Old Orchard Beach, looking hale and hearty and the picture of contentment, ready again to take up their duties.

"You may do what you like, the war is all anybody talks about, either during business, eating or even sleeping. The worst of it is we are beginning to feel the effect of it. It will not hurt the music trade, but it will be felt in the collection of bills outstanding. Some of the Montreal banks, they say, are not extending new credits, and are reluctantly renewing or extending old loans. This has not yet hit any of the local dealers, but other lines of business are already suffering from the attitude of the banks," said J. A. Hurteau, head of the house bearing his name. Orders for New Seale Williams and other lines handled are on the increase with this firm.

J. W. Shaw & Company forecast an active run on Gerhard Heintzman instruments during the approaching fall season, and are satisfied with business the past few months.

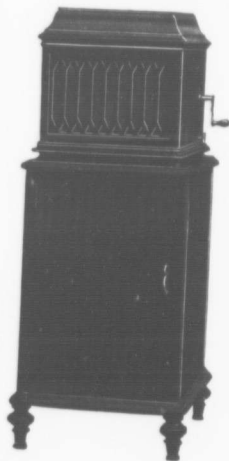
In a recent advertisement of Willis & Co., Limited, exploiting Willis pianos, contained an illustration or bird's-eye view of the Willis factory at St. Therese, and said in part, "The Willis piano factory shall continue running full time; the finest material laid down for 3,000 pianos this year. The country's institutions and national revenue should be upheld, and we will do our part to strengthen the commercial condition of the Empire."

H. A. Layton, of Layton Bros., has returned to Montreal after a two months' vacation spent at Chute au Blondeau.

Henry Hamlet, of Layton Bros., returns to his desk fired with energy, vigor and boundless enthusiasm, after sight-seeing in Toronto, Detroit and other Western points.

W. N. Dunlop, of Thomas Organ fame, was a recent trade visitor to Montreal in the interests of his company.

It redounds to the credit of Layton Bros. that they have everlastingly been drumming into their salesmen the fact that initial deposits and future payments must



A new cabinet in Mahogany to accommodate
A80 Edison Disc Phonograph
 Made also in Oak to accommodate
 the

Edison B60

A large strong cabinet.
 Trimmings all Nickel Plated.
 Gliders on feet.



No. 68 GOLDEN OAK

Top 17 x 17

Suitable for *Victor and Columbia*
Machines.

The Doors and Panels Quartered Oak all
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Double Doors and Nickel Hinges.
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Gives smaller machines Cabinet effect.

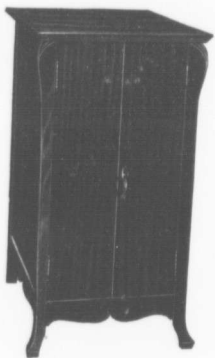


Newbigging Cabinet Company **Limited**

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HAMILTON

CANADA



No. 65 Oak

No. 66 Mahogany

No. 67 Mission or Fumed

Top 18 x 22½

A NEW CABINET

That will be a Leader

Doors and Panels all 5-ply

Mahogany or Oak.

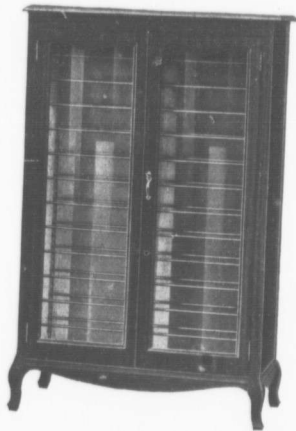
Trimmings all Nickel Plated

to match machines.

Gliders on feet.

Suitable for any make of

machine.



No. 72 Mahogany

No. 73 Quartered Oak

Height 80 inches

Width 33½ inches

PLAYER ROLL

CABINET

Fitted with our patent ad-

justable steel roll shelv-

ing for boxes.

Doors can be fitted with

either clear glass, chipped

glass or wood panels.

Please state preference.

Holds from 200 to 250 rolls.

be of a substantial nature, otherwise the sales were nil. To-day they are reaping the benefits of this. Of late, in addition to regular business, considerable cash sales have been noticeable. Mason & Risch instruments have been well represented in volume of business lately closed.

Layton Bros. have sold to the Chateauguay Presbyterian Church a Thomas 2-manual pedal organ, with electric blowing attachment.

Every one that could be spared from the busy offices and various departments of Willis & Co., Limited, was summoned by the "Call Boy" to appear in the president's office of this firm on Monday, September 7th, to present a testimonial to the Secretary of the Company, George H. Willis, who is about to take up in the words of the old song, "A dear little wife as a partner for life." The presentation took the form of a handsome and complete silver service. The presentation was made by Mr. F. G. Sharpe, the oldest employee of the house, who spoke of the sterling qualities of Mr. Willis, and expressed the pleasure that the staff in general felt at being present upon such an occasion. "George," between his blushes, responded in modest but well chosen terms, and invited the staff, upon his return from his honeymoon in New York, to see how he could manipulate the carvers, and how deftly his intended could preside at the "Tea Service." The meeting broke up with resounding cheers, which shook the building and almost made the "sprinklers" weep for joy. Miss L. B. Wood of Brockville, is the young lady in question, and her popularity is second to that of "George." It is our sincere wish that "George" and his partner may live to enjoy many happy years together. May they always keep up to Dame Fortune and a lap or two ahead of Misfortune.

Speaking of clever piano salesmen, the fact that Leopold A. Poulin, manager of the French department of Layton Bros., belongs in that category, can no longer be concealed. "Leopold" has built up a personal calling, of which any salesman might be proud. It is a following in the most literal sense, too. His numerous customers, who when calling find that he is out, defer their business until he is at hand, rather than buy of anyone else. The "Boss" can always tell when Leopold has had a night off, for the receipts of his nights show a marked shrinkage. Yet Leopold is right in the thickest of the strongest competition to be found in Montreal. All of which goes to show what the writer and the Canadian Music Trades Journal has always maintained, namely that the retailer or salesman who really understands his business and has the necessary backing, can flourish no matter how many competitive stores may be around him. Owing to ill health Mr. Poulin has been given six months leave of absence, and has decided on California as his mecca, and will in the meantime locate at Riverside. As good piano salesmen of Leopold's type are scarce as hens teeth, we hope for the return of the one and only Leopold.

After being connected fourteen months with the Hurteau, Williams & Co., Ltd., Montreal, as general manager and director, Mr. Harry A. Briggs, who has many friends in the trade, resigned his position, the resignation taking effect August 15. Mr. Briggs came to Montreal after having several years' experience with John Wanamaker, New York, and one or two of the big Pacific coast houses. On enquiring, we find Mr. Briggs' plans for the future are not quite settled, although it is expected that he will enter into business for himself.

WAR MAY SEND FACTORY TO CANADA.

The Journal is informed that several influential business men from England are in Canada, with a view to opening a factory here to make mandolins, guitars, banjos, the cheaper fiddles, accordions, harmonicas and other lines of small goods, large importations of which have heretofore been coming from Germany and Austria.

MR. KEELEY'S INVENTION PATENTED.

Mr. William J. Keeley, of New York, who is well known in Canadian trade circles, has been granted a patent for his recent invention, which is an accenting attachment for music playing devices. The principal object is to provide means whereby the operator may accent or bring out any melody note or series of notes in a musical composition, while the accompanying and foundation tones are subdued. The invention may be applied to all kinds of automatic music playing instruments, including the so-called cabinet piano players of various makes and constructions.

In accomplishing the object of the invention the perforated music-sheets are provided with marks to designate the melody notes, or to indicate when the accenting device is to be operated. The means which are provided for accomplishing the desired result in connection with the marked music-sheets consist of an adjustable bar adapted to subdue the accompanying and foundation tones, and having means for permitting the melody notes to be sounded with full power.

Chappell & Co. state that they have the Canadian selling rights for "It's a Long Way to Tipperary," which by common consent has been chosen by the British troops at the front as their official war song.

WANTED.

First-class piano salesman, who can take a financial interest in a well established business. \$3,000 to \$5,000 needed. Only music store in city. Have agencies of leading talking machines and pianos. Write 571 3rd Street, S.E., Medicine Hat.

SALESMAN.

First class experience in East and West. Open for engagement with high grade house in Toronto or Ontario city. Expert player piano demonstrator.

Apply Box 1623 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

WANTED—Piano salesman to take complete charge of piano department. Apply W. B. Jennings Furniture Co., St. Thomas, Ont.

WANTED—A good retail piano salesman to sell in the Ontario field. Permanent position with good salary. Apply The Williams Piano Co., Ltd., Oshawa, Ont.

PATENT NOTICE.

Canadian Patent No. 105574, dated May 28, 1907, for mechanical musical instrument, owned by The Cable Company of Chicago, U.S.A.

The above invention is for sale or use at a reasonable price. Apply John H. Hendry, Bank of Hamilton Chambers, Hamilton, Canada.

Interested in Whitening Yellow Ivory Keys?

Here's something! "Caplan's Patent Ivory Polish" will whiten the worst yellow Key ever seen. Samples 20 cts. and \$1.00 (six 50c. boxes for \$2.50.) Filling hundreds of orders weekly at

HENRY CAPLAN, 49 Sherman Ave., Jersey City, N.J., U.S.A.

ASCHERBERG'S THE HOUSE FOR DANCE MUSIC

Publishers of the World-Famous

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DANCE SUCCESSES

Entrancing	Archibald Joyce
Maiden's Blush	Archibald Joyce
Always Gay	Archibald Joyce
A Thousand Kisses	Archibald Joyce
Charming	Archibald Joyce
Dreaming	Archibald Joyce
Love and Life in Holland	Archibald Joyce
Passing of Salome	Archibald Joyce
Voulez-Vous?	Felix Godin
Valse d'Avril	Felix Godin
Valse Mai	Felix Godin
Valse Juillet	Felix Godin
Valse Octobre	Felix Godin
Valse Novembre	Felix Godin
Valse Décembre	Felix Godin

FAVORITE SONGS

The Bachelor Ship	David Richards
Mate O' Mine	Percy Elliott
So you want to be a Soldier Little Man?	H. Trotter
A Flower Girl's Song	Haydn Wood
Maid of my Heart	Bethwell Thomson
Picture in my Heart	H. Lane Wilson
Down away at Appledore	Clifford Courtenay
My Heart still clings to you	Albert W. Ketelbey
Shadow Man	A. Von Ahn Carse

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Hopwood & Crew Ltd., 16 Mortimer St., London, W., England

THE HOUSE OF Joseph Williams Ltd. LONDON

Modern Violin School

By W. Henley, Op. 51 in 12 Books, each 2/6 net.

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| 4. Elementary Double Stopping
and Chords. | 8. <i>Mezora</i> , Double-Stopping. |
- Books 9 to 12 are in the Press.

"Descriptive Pamphlet" forwarded on application.

The Music Trade will find the undermentioned Booklets a very great convenience, and no scheme of music should be drawn up without their help and guidance—

1. **Choral Booklet.** (Particulars of Choral Works, Cantatas, Part Songs, etc.)
2. **Thumb-Nail Plots.** (A descriptive guide of Operas, Operettas, Plays, etc.) 150 pages.
3. **Vocal School Music List.**
4. **Teacher's List** (of select Pianoforte Works, graded.)
5. **Thematic Extracts of Piano Pieces.** (Over 300 extracts.)
6. **Full List of Part Songs.** (With Compass of Voices.)
7. **Tonic Solfa Catalogue.**
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32 Great Portland St., London, Eng.

or c/o Ashdown's Music Store
TORONTO

POPULAR SONGS OF THE DAY

- "Sons of the Empire" *Angelo Mascherani*
Composer of the famous song "For All Eternity."
- "The Old Regiment" *Gilbert Loewe*
- "The Sea Kings" *Airlie Dix*
- "The Scout" *Airlie Dix*
- "For You Alone" *Henry Gehl*

Famous as the first song sung in English by
CARUSO.

- "Love is Mine" *Clarence Gartner*
Also sung with enormous success by **CARUSO.**
- "The Garden I Love" *Godfrey Nutting*
Sung by John Harrison, Madame Alice Esty and
all the leading singers.
- "An Old Grey Town" *Guy Morris*
(Just issued)

Published in Keys for All Voices.

To be had of all Music Dealers and of

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ENGLAND

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The Success of the Amazing Mid-
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SAVOY HOTEL, JUNE 25th

"CAPER SAUCE"

ONE or TWO-STEP

by Cecil Macklin

Cary & Co's Latest—Dance Successes

- THE COCKNEY CRAWL (One-step) *Cecil Macklin*
- TRES MOUTARDE (One or Two-step) "
- ANTICIPATION (Valse) "
- THAT WHISTLING RAG (One-step) "
- GLORIA (Valse) *C. Macklin & M. Jones*
- ROSEMAIDEN (Valse) *Montagu-Jones*
- CHARIVARI (A New Dance) *Tony Castle*
- RUMPS (Valse) *G. Coucivart*
- LODESTAR (Valse) *Spenser Dickinson*
- PARADISE (Valse) *Dorothy Forster*
- BONITA (Southern Dance) *Dorothy Forster*
- LA FLAMME (Valse) *Clara Evelyn*

Cary & Company

13-15 Mortimer St. London, W., Eng.

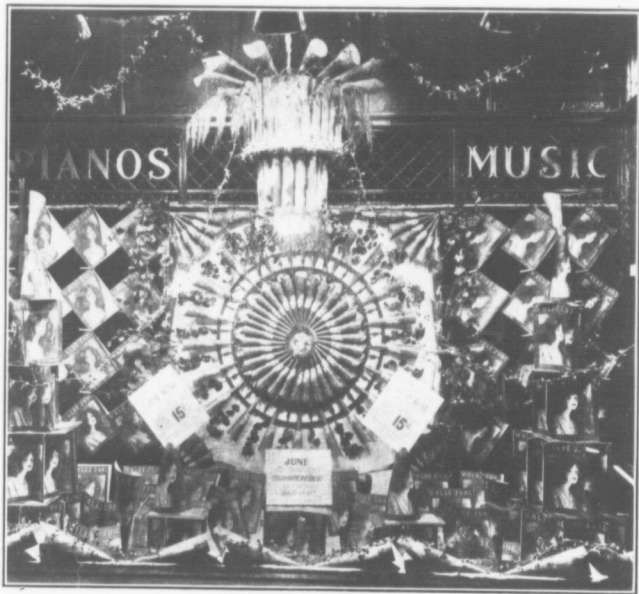
Publishers of DOROTHY FORSTER'S New Songs

"A Wild, Wild Rose" and "Come—For it's June"

SECURED PRIZE FOR WINDOW TRIMMING.

The Nordheimer branch at Hamilton is to be congratulated on winning second prize for a sheet music window display. The Sam. Fox Publishing Co. of Cleveland distributed eleven prizes for the best dressed windows featuring their new waltz "Valse June," the competition being open to dealers all over the continent. The second award was given by three competent judges to the Nordheimer window at their Hamilton store, the trimming and decorating being the work of one of their staff, Mr. A. Lorne Lee. The first prize went to St. Paul, the third to Canton, O., and the fourth of New Orleans.

This Journal has always advocated the necessity of placing proper value on window displays, and it is a pleasure to record Mr. Lee's success.



The Nordheimer (Hamilton) Sheet Music window which won second prize.

KITTY PARKER SONGS SUNG BY EISEDELL.

Three of Kitty Parker's recent songs have been widely introduced through the successful singing of them by Hubert Eisdell. These are "In a Poppy Field," words Frances M. Gostling, "Love Ships" and "A Lesson in Love," both with words by G. Douglas Furber. All three are published in keys to suit all voices by Cary & Co.

SONGS TO THE FRONT IN CARY & CO.'S LIST.

"Corinetta," words D. Donaldson, music G. O'Connor-Morris; "I Gathered a Rose," words R. Vivian Mostyn, music Kathleen Doyle; "Little Maid in Quaker Grey," words Fred G. Bowles, music Hedley Barber; "Love's Perfect Day," words and music by Mary Gurney; "Love is Ever Calling," words Dudley Carlton, music R. Penso; "The Patchwork Quilt," words Colling-

wood Bacon, music Dorothy Webb; "The Little Piece of Ribbon in the Drawer," a musical monologue, with words by Leonard Pounds, set to music by Rupert Hazell; and "Bon Jour! Marie," words C. Vernon Francis, music Max Brunell.

THE HAWLEY EDITION.

The principal features claimed for the Hawley Edition of popular piano classics more and more being featured by Cary & Co. are:

1. The key is rendered clearer by better choice of key-signature, changing this when necessary to avoid accidentals.

2. A more systematic use of accidentals, avoiding unnecessary contradiction of these.

3. The avoidance of needlessly abrupt time-signatures.

4. The writing of *ad libitum* passages and *cadenzas* in notes of definite instead of indefinite length.

5. So far as is practicable each printed line comprises one musical phrase of four or eight bars.

6. A definite and systematic use of expression marks and a more orderly marking of fingering.

This edition now has 100 numbers, two of the late additions being Wagner-Liszt's "Star of Eve," and Schubert-Liszt's "Du Bist Die Ruh."

One of the first musical comedy productions to be offered in New York this coming season was "The Girl from Utah," the English success by Paul A. Rubens and Sydney Jones. The music in this comedy is especially interesting, and is published by Chappell & Co., Ltd.

EVANS & CO'S

NEW AND STANDARD SONGS

My Connemara Home	-	Maxime Heller
Erin My Home	-	Arthur St. Ives
There's a Garden in Erin	-	Eileen Dore
Maggie Mackintosh	-	J. M. Capel
(Words by F. E. Weatherly.)	Sung by	Miss Evie Greene.
The Miles Away	-	J. M. Capel
Your Love for Me	-	Percy Elliott
Scotland, My Dearie	-	R. M. Harvey
Scotland, My Scotland	-	Arthur St. Ives

(SACRED SONGS)

Lead, Kindly Light	-	Ciro Pinsuti
The True Shepherd	-	A. Beveridge
Sun of My Soul	-	Francis Hope
Jesu, Lover of My Soul	-	V. Hemery
Rock of Ages	-	V. Hemery
Faithful Unto Death	-	Joseph H. Adams

(IN KEYS TO SUIT ALL VOICES.)

MUSIC DEALERS are invited to write for FREE SPECIMEN COPIES, Catalogues and Terms.

EVANS & CO.

24 Castle St., Oxford St. LONDON, W., ENGLAND

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No.		
2914	-BRESLAUER—The easiest Pieces	80.75
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2125b	-LOESCHORN—Romantic Album for the Young	75
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Masters for the Young

(Without Octaves)

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As a natural consequence of the dissemination of good music throughout Canada, the use of sacred songs steadily widens, both in the home and in the churches. Evans & Co., of London, Eng., have added some important numbers to this kind of sheet music as exemplified by the following list which is procurable in the various keys:

"Faithful Unto Death," song written by Anthony Templemore, music composed by Joseph H. Adams; "The True Shepherd," words Ambrose N. Blatchford, music Arthur Berridge; "Lead Kindly Light," Newman's hymn set to music by Ciro Popsuti, also containing violin or violincello obligato; "Rock of Ages," and Wesley's "Jesu, Lover of My Soul," both set to music by Valentine Henry; "Sun of My Soul," with both piano and organ accompaniment, by Francis Hope.

IRISH AND SCOTCH SONGS ANNOUNCED.

'Tis not that thou art fairer,
More beautiful, more blest
By nature's hand, at Heaven's command,
Dear place, I love thee best.
It is because whenever
I think and dream of thee,
The ones draw near that make life dear
And this world sweet to me.

This is the sentiment expressed in "My Connemara Home," the Irish song being featured by the publishing house of Evans & Co., of London, Eng. The words are by Clifton Bingham, and the music by Maxime Heller. Two other Irish pieces in the front rank of Evans & Co.'s new and standard songs are "There's a Garden in Erin," words Leonard Cooke, music Eileen Dore, and "Erin My Home," with both words and music by Arthur St. Ives.

Arthur St. Ives is also the composer of "Scotland, My Scotland," which with another song of Scotch extraction, "Maggie Mackintosh," words by Fred. E. Weatherley, and music by J. M. Capel, comes to Canada well recommended. The latter has been sung considerably by Miss Evie Greene. As those experienced in sheet music selling well know, the sale of Irish and Scotch songs are by no means confined to people of those nationalities, which fact is also borne out by the large sales enjoyed by other popular songs of the same classes.

HENLEY'S NEW VIOLIN WORKS.

William Henley, the eminent violin virtuoso, has been commissioned by Joseph Williams, Ltd., the London publishers, to compose a new "Modern Violin School," with the result that a work with this title has appeared in 12 volumes. The plan followed is to attain technique, power of tone, phrasing and bowing, as though no difficulties existed.

It is arranged in short exercises, generally 8 bars in length, each containing a separate example of the subject treated. It was the writer's aim to have the studies in a melodious style—just the reverse of the typical dry and unmusical examples.

William Henley is also the composer of a number of splendid compositions for the violin, with piano accompaniments such as: "Three Bavarian Dances" and "Minuet," op. 21, by Edward Elgar; "For Sword or

Song" (Roze), op. 36; "Caprice de Paganini," op. 31; "Sonata No. 1, in G, minor," op. 56; and "Vesper Hymn," op. 33, No. 3. These are published by Joseph Williams, Ltd., London.

NEW SEPTEMBER LIST.

The following is Chappell & Co.'s September list of new issues:—Songs: "Morning" (Liza Lehmann), "The Ring o' Bells" (Robert Coverley), "A Song of June" (Montague F. Phillips), "A Child's Song"—Little Lamb, Who Made Thee? (S. Liddle), "A Golden Thread" (Coningsby Clarke), "Soul of Mine" (Ethel Barnes), "Wake Up" (Montague F. Phillips), "Love's Light World" (Joseph Carl Broil), "The Song My Heart Sings" (Gertrude P. Robinson).

Dance music: "Rose in the Bud"—Valse (Dorothy Forster), "River of Dreams"—Valse (Albert Sirmay, New Song Cycle: "The Fairy Garden" (Montague F. Phillips).

NEW MUSIC

Copyrights
entered at
Ottawa

- 29068 "I Want to Go Back to Michigan." Words and Music by Irving Berlin.
29082 "B-A-L-T-Baltimore" Lyric and Music by Harry H. Goldberg.
29083 "Hearts of Oak," Lyric by Stanley Murphy, Music by Henry I. Marshall.
29084 "Every Little Motion," Words and Music by J. Leubric Hill.
29088 "Tres Montards," By Cecil Macklin. The Hawkes & Harris Music Co., Toronto, Ont.
29126 "Buen Giorno," Tango. By Dan Casler.
29132 "Sailing Down the River in the Moonlight, Mandy and I," Lyric by Jack Caddigan, Music by Jas. A. Brennan.
29134 "Wake Up," (Montague F. Phillips), "Love's Light World" (Joseph Carl Broil), "The Song My Heart Sings" (Gertrude P. Robinson).
29135 "Maid of Argentine," Tango Tranquillo. By J. Tim Bryson.
29136 "Won't You Come Back to Old Ireland," Words by Elsie Janis, Music by W. E. MacQuinn.
29137 "The Du Pont Tango," By Frank H. Grey.
29138 "I Love My Mother-in-law," Words by Seymour Brown, Music by Eghert van Alstyne.
29139 "An Album Leaf," Words by J. D. Ford, Music by John Post, John Post, Toronto, Ont.
29152 "Gentle Petite Gaby," Gavotte. By Louis Michiels, J. E. Belair, Montreal, Que.
29153 "Melanch. Hesitation," By Ernest Huszar.
29157 "Rise: For the Day is Passing," Words by A. A. Proctor, Music by Johannes Liebes, Montreal, Que.
29157 "Two Songs: I. 'Rise: For the Day is Passing,' II. 'We Ask for Peace, O Lord,'" Words by A. A. Proctor, Music by Johannes Liebes, Montreal, Que.
29159 "O Canada," Canadian National Anthem, French words by Hon. Judge Adolphe Routhier, English words by Augustus Brille, Melody by Lavallee, Arranged by J. Christopher Marks, Whaley, Royce & Company, Limited, Toronto, Ont.
29160 "Always Treat Her Like a Baby," Words and music by Irving Berlin.
29185 "Praise the Lord, O My Soul," Harvest Anthem, Psalm CXXII, Music by John Adamson, Whaley, Royce & Company, Limited, Toronto, Ont.
29190 "The Call to Arms," Words and Music by William James Bagley, London, Ont.
29191 "Forward Canada," Words by Hector H. Demers, Melody by A. Adam, Arranged by Ruby E. Dunn, Hector H. Demers, Toronto, Ont.
29195 "When the Roses in Spring Bloom Again," Words by Sidney R. Ellis, Music by Al. H. Wilson, Arranged by A. Rautenberg, Sidney R. Ellis & Al. H. Wilson.
29196 "Moon-Moon-Moon," Words by Chas. Noel Douglas, Music by Al. H. Wilson, Arranged by A. Rautenberg, Sidney R. Ellis & Al. H. Wilson.
29197 "Mr. Bear," Words by Chas. Noel Douglas, Music by Al. H. Wilson, Arranged by A. Rautenberg, Sidney R. Ellis & Al. H. Wilson.
29198 "When First I Met You," Words by Chas. Noel Douglas, Music by Al. H. Wilson, Arranged by A. Rautenberg, Sidney R. Ellis & Al. H. Wilson.
29201 "Do or Die," (Song), Mrs. W. C. Boyington, Brantford, Ont.
29202 "French Pastry Rag," By Les. Copeland.
29203 "The New Hippodrome," Rag Two-Step or Tango. By Herman E. Schultz.
29204 "Limp! Imp!" One-Step, By Sally Mason.
29205 "That Wonderful Dangerous Strain," One-Step, By Abner Greenberg.
29206 "Way Down on Tampa Bay," Words by A. Seyemour Brown, Music by Eghert Van Alstyne.
29207 "When the Lamps are Low," Words and Music by Pieta Jan Brown.
29208 "See Here Now," One-Step, By Estelle B. Stillman.
29209 "If I Came to You with a Heart Bowed Down, (Would You Remember Me)," Words by Gus Kahn, Music by Richard A. Whiting.

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On Your Wedding Day	Everyone	Stammering Sam.....	Harry Bedford
Where Does Daddy Go When He Goes Out?	Billy Williams	A Prairie Life for Me.....	Billy Merson
Oh, I Do Love You, My Orange Girl	Miss Betty Barelay and a Baritone	I Shall Get in Such a Row When Martha Knows	Jack Pleasants
Hold Your Hand Out, Naughty Boy.....	Miss Florrie Forde	I Parted My Hair in the Middle.....	George Formby
Keep Quite Close to the Railings.....	Walter Williams	The Matrimonial Handicap.....	Whit Cunliffe
Toddling Home	Chas. R. Whittle	I've Got My Eye On You.....	Miss Clarice Mayne and "That"
Nursery Rhymes in Ragtime.....	Barclay Gammon	She Pushed Me Into the Parlor.....	Ernie Mayne
Jerry-Jeremiah	Miss Clarice Mayne and Miss Florrie Forde	Wine, Woman and Song ("8d. a Mile" Revue)	Hugh E. Wright
Whoops! Let's Do It Again.....	Gus Harris	'Tis a Faded Picture	Frank Cass
In the Valley of Golden Dreams.....	Miss Gertie Gitana	The Music Hall Shakespeare.....	Harry Fragon

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KIKI	Valse	Reginald Benyon
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DR. ARNE'S SIX SONGS AND OTHER NOVELTIES.

Besides the new violin works mentioned elsewhere, the following novelties are introduced by Joseph Williams, Ltd., of London:

Six songs by Dr. Arne, in one book in the Berners Edition, edited and provided with piano accompaniment by Vittorio Ricci. The songs are: "Lotharia," "My Grandmother's Cot," "Why So Pale?" "Phyllis," "Nature Beyond Art" and "Colin's Invitation," "Solitude," song words by Chrystabel, music by Claude P. Laundi; "The Vocal Garland," a collection of well-known songs arranged for two treble voices; "Polish Dance" No. 1, for the piano, by Frederic Mullen.

Joseph Williams, Ltd., have also issued reference booklets descriptive of their "St. Cecilia Series" and other collections of two, three and four part songs, including unison songs; "Vocal School Music," such as action songs, vocal exercises, Christmas carols, etc.; and "Important Educational Works on Music." Also "Melodies and Tests" for sight-singing and musical dictation, with staff notation, by F. C. Field Hyde.

"SILENT SALESMAN" STRING CASE FOR DEALERS.

A useful novelty to small goods dealers is the "silent salesman" string case being featured by Buegeleisen & Jacobson of 113-115 University Place, New York. An illustration of the string case below described appears in this firm's announcement on another page. This handsome store fixture, made of highly polished metal trimmings and glass, contains three shelves and twenty-nine separate compartments in which strings of every description can be carried to the dealer's advantage. It measures 12 by 15½ by 4 inches, and while arranged to save the salesman all trouble in location and selection of strings, it also serves as a protection from the elements of the merchandise stored in it. The active demand for strings at this season of the year makes the compact and immediate location of them a big factor for the retailer. As a time saver the Durro Silent Salesman case has proven one of the most desirable fixtures, and the demand for them is reported to have increased steadily since their announcement. The string-case is especially to be appreciated in the humid and rainy days of summer or fall as it is claimed the dampness cannot penetrate the strings while they are stored within the case. In this manner a dealer may determine the quality and character of the goods he samples without the detriment of atmospheric depression which affects all violin strings. The string comes into the dealer's hand as clean and dry as on the brightest and driest days.

"HAIL KING GEORGE" AND OTHER SONGS.

Leonard & Co.'s "Hail King George," words Clifton Bingham, music by Ed. St. Quentin, is playing an important part in the patriotic music that is selling quickly these days. This is wholesaled in Canada by Anglo-Canadian Music Co., as are these other Leonard & Co. publications:

"Gather Ye Rosebuds," "In All the Lovely Gardens," "And You Away?" "Gown o' Green," all by Wilfrid Sanderson; and "The Rose Will Bloom," by Wilton King.

INTRODUCED BY LEADING SINGERS.

The new patriotic song, "The Call of the Motherland," words and music by Edward W. Miller, is achieving rapid success, being sung by J. Rawsthorne Slack, Albert Downing, Donald Macgregor, Hartwell DeMille, H. Ruthven McDonald, James Fax and other leading vocalists. The second verse and chorus run thus: From the blue Pacific waters to the fair Atlantic coast, From the mountains and the prairies of the west, All Canada is stirring in a vast and mighty host, Prepared to offer England of her best; What though the seas divide us, Britain's duty is our own.

And side by side with Britain we will go;
"Till victory rests upon her flag, she shall not fight alone,
The Empire stands united 'gainst her foe.

CHORUS.

When war's alarms and the call to arms

Comes across from the Motherland,

At the call, as one each Canadian son

Is ready to take his stand.

From east and west we will give our best,

And the prayers of our people bring;

And side by side with the Empire's pride

We will fight for our Flag and King.

MR. HANNA INTRODUCES ENOCH & SONS' NOVELTIES.

Following the review in the last issue of Novelties introduced by manager John Hanna, of the Anglo-Canadian Music Co., these further numbers are now ready for the Canadian market: "I Looked Out in the Morning," words James Thomson, music Herbert Golstein; "Little Red House on the Hill," words Ursula Bloom, music Edmund La Touche; "Pluck This Little Flower," from "Song-offerings," words Bradimander Tagore, music Landon Ronald; also "Jerry, Joe or John," words Frederic E. Weatherly, music W. H. Squire; "A Deep-Sea Chantey," from "Over Land and Sea," words Edward Teschemacher, music Russell Wargrave.

NEW SONGS FROM LARWAY AND METZLER.

The Anglo-Canadian Music Co. are introducing "Sleep and Roses" and "Eternal Day," music by Arthur F. Tate, composer of the celebrated success "Somewhere a Voice is Calling"; and a little encore song, Francis Dore's "Good Night Ladies and Gentlemen"; also "The Willow Song," words from Shakespeare's "Othello," set to music by S. Coleridge-Taylor, published by Metzler & Co., of London, who recently announced their "Lieder in English," in 16 volumes.

THREE MORE.

Besides those referred to in other paragraphs, the Anglo-Canadian Music Co., Toronto, are scoring successes with two other patriotic songs: "Canadian Jack," or the Honor of the Empire, by Frank B. Fenwick, sung with great success by Hartwell De Mille; "A Song of Empire," by Frederiek Sims. The latter has been dedicated to Rt. Hon. R. L. Borden.

The "Imperial" marching Hymn, for the use of boy scouts. The words and music are by C. Wesley Council, who has received the congratulations, upon producing this song, from such men as Lord Roberts, Sir Robert Baden-Powell, Lord Beresford, and Sir Arthur Conan Doyle.

THE HOUSE OF CHAPPELL

Beg to announce their new issue of PATRIOTIC SONGS
under a collective title of

"Dominion Series of Empire Songs"

"Canada"

Music by Edward German

"Every Man a Soldier"

Music by Cecil Stanley

"Boys, Be Prepared"

(The Official Boy Scout Song)

Music by Paul A. Rubens

"Sons of the Motherland"

Music by Lionel Monckton

"Mighty Mother England"

Music by Leslie Stuart

"A Song of Canada"

Music by Percy Semon

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The war has given a big impetus to patriotic songs in general and "Hail King George" in particular. Dealers would do well to stock it.

"Hail King George"

Words by Clifton Bingham
Music by Edward St. Quentin

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"VALSE JUNE" IN EDISON RECORDS.

"Valse June," the popular new waltz by Lionel Baxter, which is being played by many important bands and orchestras, and which is enjoying large sales in Canada and the United States, will be obtainable in Edison Blue Amberol records. It is listed among the Edison October issues as No. 2423, played by the National Promenade Band. This waltz is published by Sam. Fox Publishing Co., Cleveland.

SHIPMENT CAME IN BEFORE THE WAR.

In an interview with Mr. A. J. Seyler, manager of Nordheimer's sheet music department at Toronto headquarters, the Journal learned that this firm were fortunate in securing a large shipment of foreign music before the declaration of war. This leaves their stock in a good position to meet fall trade demands. Mr. Seyler also emphasizes that for the music in stock there will be no raise in price, although new quotations may become necessary for music specially imported now.

WHALEY, ROYCE JOTTINGS.

On September 2 there left Edmonton general post office a letter addressed to "a Music Publisher, Winnipeg, Man.," with a request to the postmaster, "Please hand to a good one." This was delivered to the Western branch of Whaley, Royce & Co., Ltd., and illustrates the opinion that the letter-sorter had of the publishing firm in question.

Among the many patriotic numbers issued by the Whaley, Royce Co., the one enjoying a remarkably widespread sale is "O Canada," that singable, Lavalee-Judge Routhier national song, with English words by Augustus Bridle, melody arranged by J. Christopher Marks.

An important contract has been awarded the Whaley, Royce firm by the Canadian Government, for a quantity of infantry bugles and cavalry trumpets.

This firm states there will be no interference with their securing all the needed talking machine records, as the Jumbo, Odeon and Fonotipia records are made in England. As stated in the last issue for these records, and also Phonola talking machines, Whaley, Royce & Co. are distributors for Ontario and the Maritime Provinces.

SHEET MUSIC NOTES.

During the past three weeks patriotic songs and instrumental numbers have loomed large in the sheet music window displays, and large sales of them are reported from various retailers.

"The Miles Away," with Gunby Hadath's words to music by J. M. Capel, and "Your Love for Me," words Leslie L. Cooke, music by Percy Elliott, are two further songs published by Evans & Co., ready for Canadian dealers.

"The First Spring Day," "In Violet Time," "Roses for You" and "Summer Begins," are four songs by Frederick Drummond, using Ed. Teschemacher's words published in one cover by Cary & Co., under the title of "Songs from Love's Garden."

A patriotic stand in business is being taken in the present industrial crisis in England by Chappell & Co., Ltd., who announce that it is not their intention to close their piano factory, nor to dismiss any of their employees.

They produce British-made instruments, and intend to stand by their workmen.

"The Dominion Series of Empire Songs" is now being featured by the House of Chappell. There are six songs, each in three colored covers—red, white and blue. They are "Canada," by Edward German; "Every Man a Soldier," by Cecil Stanley; "Mighty Mother England," by Leslie Stuart; "Sons of the Motherland," by Lionel Monckton; "Boys, Be Prepared," by Paul A. Rubens; and "A Song of Canada," by Percy Semon.

Several of the staff at Chappell & Co., headquarters in London, Eng., are doing duty as special policemen, owing to the absence of some of the regular men guarding arsenals, etc. These men at Chappell's became special officers some time ago on account of the suffragette raids. The Journal is also informed that the majority of the eligible single members of the staff have joined the British army.

PATRIOTIC SONGS BY JACK THOMPSON.

Jack Thompson, composer of the celebrated "Come Sing to Me," and "You, Just You," has given us another good number that is particularly seasonable. It is "The Call to Arms" (Your King and and your country need you). It is published by Enoch & Sons of London, and handled for Canada by the Anglo-Canadian Music Co., Toronto. The refrain is:

Your King and your Country now need you,
And Britons they feel no alarms,
Father, brother and son, they respond every one
To the sound of the loud call to arms.
From over the seas they have answered,
And help from afar they bring.
To uphold the right of our Empire's might
And to fight for our Flag and King.

Mr. Thomas Anderson of Hamilton, who has recently taken on the Phonola line of talking machines, and also the Odeon, Jumbo and Fonotipia records, has increased his floor space by taking the flat above his present store. This has been fitted up into an eminently suitable piano and talking machine floor, and is an evidence of Mr. Anderson's progressiveness.

Mr. O. C. Beale, of Beale & Co., Ltd., the piano manufacturers of Annandale, Sydney, N.S.W., recently left home for a trip to British Columbia, where it is stated he will study the timber industry on the coast, with a view to closer affiliation between British Columbia and Australia in the timber trade. Beale & Co. import all kinds of timber and hardwoods for piano making.

MAKING GOOD USE OF A BLOTTER.

The firm of Hoffman Bros. Co., Fort Wayne, Ind., who specialize in veneers and lumber for musical instruments, made a good use of their "blotter" last month. On the front of the blotter the calendar for the current month was set in a prominent panel, with the preceding and succeeding months in smaller type, in all taking up one-quarter of the whole space. The remainder was devoted to a detailed descriptive list of a portion of their various stocks on hand. So unlike most blotters was it that its very novelty attracted attention.

This firm was established in 1867. The present officers are F. E. Hoffman, Pres.; H. B. Sale, Vice-Pres. and Treas.; W. F. Eckels, Sec.

GREAT DEMAND FOR PATRIOTIC SONGS

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- The Call of the Motherland,
an immediate success by Edward Miller
- Canadian Jack (Army song), by F. B. Fenwick
Sung at the grand Patriotic Concert, Toronto
- Canadian Jack (Navy song) - Hollins
Dedicated to our Boys in Blue
- We'll Never Let the Old Flag Fall
A new song of great promise
- He isn't Sleeping Now, sung with great
success by James Fax
- Heroes and Gentlemen - - - Peskett
- Marksmen All - - - Peskett
- Hail, King George - - - St. Quentin
- Private Tommy Atkins - - - S. Potter
- Song of the Empire - - - Frederick Sims
- Volunteers - - - Frederick Rosse
- Land of Mine - - - Lane Wilson

New English Songs Just to Hand

- The Call to Arms (2 keys) Jack Thompson
- Sons of Britannia - - - Work
- Song of the Empire - - - Barlow
- Boys of our Empire - - - Barlow
- Gallant Men of Liege
- Motherland a-Calling
- For King and Country - W. H. Jude

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6 " " D.75	.25 "	1.50
6 " " G.58	.25 "	1.50
15 Blue Ribbon E.85	.10 "	1.50
10 " " A.50	.10 "	1.00
6 " " D.44	.10 "	.60
6 " " G.15	.10 "	.60
15 Duro E. Silk Cord.	1.11	.25 "	3.75
15 " " " " Cord.	1.25	.25 "	3.75
12 Imperial Violin E. ....	.10	.05 "	.60
12 " " A. ....	.10	.05 "	.60
12 " " D. ....	.10	.05 "	.60
12 " " G. ....	.10	.05 "	.60
12 Imperial Mandolin E. ....	.12	.05 "	1.20
12 " " A. ....	.12	.05 "	.60
12 " " D. ....	.22	.10 "	1.20
12 " " G. ....	.28	.10 "	1.20
12 Imperial Banjo 1st. ....	.12	.05 "	.60
12 " " 2nd. ....	.12	.05 "	.60
12 " " 3rd. ....	.12	.05 "	.60
12 " " 4th. ....	.25	.10 "	1.20
12 " " 5th. ....	.12	.05 "	.60
12 Imperial Guitar E. ....	.12	.05 "	.60
12 " " B.12	.05 "	.60
12 " " "G. Spun22	.10 "	1.20
12 " " D.28	.10 "	1.20
12 " " A.35	.10 "	1.20
12 " " E. or 5th 45.45	.10 "	1.20

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SHEET MUSIC DEALERS OF U. S. HOLD FIRST CONVENTION.

The organization of the National Sheet Music Dealers' Association is the result of the convention of sheet music retailers held recently at New York. A profitable series of meetings were held, and that many seasonable topics were thrashed out may be gathered from the following account of their deliberations:

A committee was appointed to confer with the officers of the Book Dealers' Association as to the methods employed by them in estimating the average cost of doing business, and to secure whatever information they thought might assist this association in ascertaining the average cost of carrying on the sheet music business. The committee reported that this information could best be secured from Boston, and it was decided that the secretary secure this information and prepare a chart to be mailed to the leading dealers throughout the United States with a request to properly fill in the questions there given in order that the desired information as to the percentage of cost of merchandising sheet music might be thereby obtained. Such information is to be kept confidential as to details, and only the aggregate average made public.

A motion was carried that the directors be authorized to inform any publisher when in their judgment the new issues of such publisher were so voluminous, and at the same time so difficult of sale as to constitute a burden upon the dealers receiving them. It was resolved that such action should be reserved for aggravated cases, but the association adopted a general resolution requesting the publishers to kindly scrutinize their editorial departments with the utmost care, and to see if in the judgment of the respective publishers the interest of both publisher and dealer alike would not be better served by a considerable reduction in the quantity of their new publications.

It was decided that this association recommend to the various publishers that the discount on certain net works now retailed by said publishers at discounts of 20 to 25 per cent. be changed to a maximum discount of 10 per cent.

It was further decided that the association recommend that the maximum discount to teachers and to the general public on the various library editions, such as the Schirmer Library, Edition Wood, Ditson Edition, Edition Church, Fischer's Library Edition, and upon the foreign editions, such as Peters', Litloff, etc., be changed to one-third off, to which proposal a number of publishers agreed.

It was further carried that the association recommend to its members and to the various publishers that all octavo music market at 5 cents per copy be retailed at net price, and that no discount be allowed upon numbers so priced in any quantity whatever.

The question of marking sheet music on a net basis was thoroughly discussed, and it was agreed by the almost unanimous opinion of those present that such a proceeding would be unwise and likely to produce very unsatisfactory conditions. The danger to the publisher and to the dealer of any action which would tend to educate the public to the difference between copyrights and reprints by means of a material difference in price between articles of a similar character was pointed out.

It was carried that a resolution be adopted express-

ing the opinion of the association that in their judgment the entire matter of marking music on the net basis should be postponed for a consideration in the future, and that a copy of such resolution should be sent to the publishers' association.

It was resolved that the secretary should prepare proper blanks for distribution to members of the association upon which members of the association might make known to the secretary any customers whose accounts were so delinquent as to constitute undesirable credits, and that a summary of these reports should be mailed to the various members of the association at least once a year.

The question of the proper action to be taken in regard to those music dealers who conduct their business in such a manner as to show they regard it as a mere advertisement for other departments, was thoroughly discussed.

Attention was called to the fact that in many instances where flagrant violations of the usual schedule of prices had occurred and where notice had been given to the various publishers the publishers themselves had taken such steps as had corrected the abuses.

A resolution was adopted calling the attention of the various dealers to the fact that when any of their local competitors were conducting their business in a manner greatly to the detriment of the established music trade they should report such actions directly to the house whose publications were the basis of the cut prices, and also report the same to the president.

A committee was appointed to confer with the publishers.

The new association's president is E. W. Homeyer, and the Secretary, R. W. Hefflinger. The next convention will be held in San Francisco, on the third Tuesday in June, 1915.

Mr. W. S. Dimmick has rejoined the staff of Carey Piano & Music Co., Ltd., in Hamilton, after an absence of five months. Mr. Dimmick is now travelling for his firm in the Niagara Peninsula, where he is well and favorably known.

Among recent United States trade visitors to Canada were T. L. Powell, of the Cable-Nelson Piano Co., Chicago, and Harold Haas, of Henry Haas & Son, New York, R. K. Paynter, of Wm. Knabe & Co., New York, and E. A. Kieselhorst, president of the Kieselhorst Piano Co., of St. Louis, who spent an enjoyable vacation in Canada and Alaska.

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TORONTO RETAILERS AGREE ON PLAYER MUSIC DISCOUNTS.

The Toronto dealers have adopted a uniform basis of retailing perforated rolls for player pianos. Taking effect on Sept. 1st, it was agreed to retail at no greater discount than 20 per cent. off list prices, with the exception of autographed and hand played rolls, which are to be retailed at net prices.

Formerly the Toronto trade retailed perforated rolls at a variety of discounts up to 40 per cent. off catalogue prices.

This agreement is the outcome of a meeting held in March last, to discuss the unsatisfactory condition of the music roll trade as a result of the variety of prices at which the public could buy.

It was further decided to govern the disposal of shop worn lines or titles unsaleable in the regular way, by a clearance sale twice each year, at a maximum discount of 50 per cent. Anything unsaleable at this discount is not to be sold. The dates for the clearances are March 1 to 10, and September 1 to 10.

It was further agreed by the Toronto retailers that with each player sale the maximum value of rolls to be given free be \$10.00.

As already reported in these columns, the Toronto retailers have in effect uniform cartage, rental and tuning schedules, which are reported as working out very satisfactorily.

An additional agreement has been made concerning the rentals to schools, colleges and conservatories. These institutions using five or more instruments are to be charged on a basis of \$35.00 per season for upright pianos, and \$50.00 for grands; these prices to include cartage and tuning.

Where less than five instruments are used, or in the case of bona fide teachers, the rental charges are to be as per the above schedule, plus the cartage charges of regular rentals.

NORDHEIMER REPRESENTATIVE DIES AT MEDICINE HAT—MR. R. V. CARTER.

In the death of Mr. R. V. Carter, superintendent of agencies, the Nordheimer Piano & Music Co., lose a useful member of their selling staff. Mr. Carter's death occurred suddenly at Medicine Hat, while on a business trip through the West, accompanied by Mr. Victor Nordheimer.

On the journey westward Mr. Carter visited Medicine Hat and planned to join Mr. Nordheimer a day later. The latter received a wire from Mr. Carter that he was delayed for a day or two.

On reaching Vancouver Mr. Nordheimer received a wire apprising him of Mr. Carter being operated on for appendicitis, and that though in a serious condition, there was no cause for doubt as to his progress. Mr. Nordheimer immediately started back to Medicine Hat, but before he could get a train out, received another telegram telling of Mr. Carter's death.

Deceased, who was about forty years of age, had been connected with the House of Nordheimer for some ten or twelve years, having commenced with their London branch. He was a native of Simcoe, where his remains were interred. He is survived by a widow and one boy.

The late Mr. Carter had the respect of every one who

knew him. His gentlemanly demeanor and clean business methods won for him many staunch friends among his customers and competitors, and his death is taken as a great personal loss to the officers and members of the selling staff of the Nordheimer Piano & Music Co.

CANE FOR REED MAKING.

A reader of this Journal has sent in an interesting paragraph upon cane for the making of reeds, which small goods salesmen will appreciate.

The author of the information says: "In selecting cane for reed making, I should say that its appearance is the best guide, although even that cannot always be relied upon. All cane is variable in its qualities, some of the wood being so very hard, tough and unyielding that no amount of scraping, rubbing or working it down will make it sufficiently flexible. Such a piece of cane usually has a very fine grain, and is seldom satisfactory as a reed, its tone being very liable to a most unpleasant shrillness. On the other hand, cane with a very coarse grain is generally too soft and devoid of any vibration to make a good reed, for, in consequence, its tone will be of a woolly or very "reedy" quality. Such cane should, of course, be rejected.

"Experience has proved that cane which is most likely to make the best reeds is of a brilliant yellow color, with the bark bright and shiny, and easily gives forth a clear tone in the whole joint when the cane is struck against some hard object. It is also very essential that the grain should run straight from end to end. While cane must be well seasoned in order to produce good reeds, nevertheless, it will deteriorate with age and naturally lose all good qualities."

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War, Weather and Railroads Affect Exhibition Attendance

Piano and Player Sales not Numerous—Many Good
"Prospects" Secured—Few Retailers
Visit the Fair

MUSIC trade exhibitors did not come to Canada's great annual Fair at Toronto this year with expectations of doing record business, and consequently were not disappointed on this score. At some of the stands, however, less business was secured than had been expected, even with the general public relentlessly hanging to its money, in view of the great war, and the uncertainty of its results.

Here and there was a wave of pessimism entirely out of place in the piano trade. It is true that sales for some weeks have been slow, but it is also true that savings bank deposits and other material wealth of the people have been increasing so that with the epidemic of hysteria that is abroad, disappearing as the war reports become more favorable, there are reasonable prospects of good business in the near future.

The opinion of Dr. Adam Shortt, Civil Service Commissioner at Ottawa, is worth listening to, for he is generally regarded as one of Canada's best authorities on economies in the Dominion. He recently returned from England, where he had opportunities of interviewing such financial authorities as Sir George Paish, for many years editor of the London Statist. Mr. Shortt's opinion is that Canada should suffer least, have a quicker recovery from the effects of the present war, and ultimately make more from it than any other country in the world.

Scarcity of Dealers.

For some years the complaint of piano exhibitors has been that the retailers do not show a sufficient interest in the exhibition. The retailers may or may not do their part in the matter of attendance, but this may be entirely attributable to the lack of effort on the part of the exhibitors to enlist the serious interest of the retailers.

This Journal has persistently urged that the piano and player exhibitors by joining forces, or through the medium of the Canadian Piano and Organ Manufacturers' Association, could put into effect plans whereby the attendance of retailers would be greatly augmented. To accept the meagre attendance without any effort to develop it, is a lack of enterprise scarcely in keeping with the progress and accomplishments of the music industries of this country.

The subject of a larger attendance of retailers at the Fair is one well worthy of the time and effort that would be taken to debate it, either at a meeting of the interested exhibitors, or at the annual meeting of the Canadian Piano and Organ Manufacturers' Association, to be held in the near future.

The problem of enlisting the interest of the dealers is not entirely one of immediate business, important as this may be. The more important phase of the proposition is the resultant educative work. It is necessary to stimulate the retailer and increase his knowledge of and enthusiasm for Canadian made pianos and players. No opportunity to accomplish as much is available as in this annual exhibition, but which in itself is not sufficient.



Group of piano exhibitors, salesmen and demonstrators at Canadian National Exhibition.

The Retailer's Duty.

Whether the retailer is willing to admit it or not, his share in the responsibility of keeping the wheels of commerce moving is even greater under the stress of present conditions than when trade is normal. There is a temptation to make the commercial and financial disturbance incident to so great a calamity as the present European war an excuse for unseasonable tardiness in undertaking new obligations and liquidating old ones.

Evidences of panic have not been lacking among houses that should have greater assurance in themselves, and more confidence in the stability of the country. The wholesale dismissal of employees in some cases, and in other cases unnecessary cutting down of salaries, only adds to the uncertainty and want of confidence which is in the main responsible for what has amounted to almost a stagnation of trade in some lines.

The retailer need be influenced by no motives of philanthropy, and it is quite natural and in order that he consider his own interests first, but if he wishes to be patriotic without sacrifice to himself, he can do so by helping to keep employed an army of factory employees.

Instead of carrying a larger bank account, it is the duty of the retailer to carry larger stocks than reports now indicate the average to be throughout the country. If every dealer in Canada ordered only two or three instruments where he now thinks he should have none, the effect would be so far reaching as to remove all doubt as to his being frightened into taking refuge behind the war scare as an excuse to order less and pay less. It is as clearly the duty of the retailer as of the manufacturer, not to allow himself to be stampeded by causes over which he has no control, and that in the end will be a benefit to Canada, though no true patriot ever desired to benefit in this way.

Looking to Foreign Markets.

The Canadian piano manufacturer has so long regarded foreign markets as an unprofitable prospect, that he has been engulfed by a belief of their impossibility to him. There may be physical and geographical conditions that make certain foreign trade in Canadian made pianos impossible, but it must also be borne in mind that this is a century of impossibilities being overcome.

Many merchants and manufacturers are planning to exploit new business with the anti-German sentiment as a foundation. That permanent success on this basis can be gained is not reasonable. Price and service are forces that overshadow sentiment, and they are the influence when sentiment is forgotten.

Progressive manufacturers of this country are taking advantage of the conditions that have temporarily, or perhaps permanently removed other countries from the high seas of commerce, and already one or two individual concerns among the Canadian piano manufacturers are investigating foreign fields.

This would appear to be the psychological time for the Canadian piano trade, either unitedly or as individuals, to make a careful personal scrutiny of fields abroad. It cannot be done from the manufacturer's own office, nor are the products of his factory, as now fashioned for domestic trade, suited to overseas customers.

The secretary of the Pianoforte Manufacturers' Association of Great Britain, has pointed out that Germany last year shipped into Britain approximately 40,000 instruments. How much of this is Canada going to

get? It is unnecessary to ask if United States manufacturers have their scouts reconnoitering the possibilities of capturing this trade.

The Canadian manufacturer should revise his decision that foreign trade is impossible, and make an investigation with an open mind. Then if after learning what the markets require, he decides that he cannot ship abroad, his information will not have cost a great deal.

England Imports 40,000 Pianos.

The London Evening Standard and St. James's Gazette, in an article on foreign trade, has the following specific reference to the piano trade:—

"The piano manufacturers of this country have never had a finer opportunity than the present to oust the cheap and even moderately expensive German instruments, not only from England and her Colonies, but from the great neutral markets.

"Mr. Lionel Shenstone, the secretary of the Pianoforte Manufacturers' Association, explained the present position to one of our representatives to-day, and indicated the disabilities from which our manufacturers suffered in competing against the Germans.

"Roughly, about one hundred thousand pianos are turned out annually in this country," said Mr. Shenstone, "and we import in addition about 40,000 from Germany. That business, of course, can be captured, but we stand to gain most in the Colonies, particularly in Australia.

"About 80 per cent. of the pianos that go into Australia are of German make. The Germans get cheaper freights than we do, although they may be carried on British ships, the reason being that the British shipping lines quote special freights to prevent competition with the German lines.

"The Australian preference to British piano makers is about 5 per cent., and we get 10 per cent. in New Zealand. But that 10 per cent. is practically nullified by the special freights which the Germans get. But these things may be altered now.

"In addition to the Colonies, there ought to be fine opportunities in the South American markets for the English piano maker.

"Then take the home trade. The German manufacturer can send a piano from Germany to Manchester through one of the Eastern ports, and he is quoted much lower through rates than a British manufacturer would be to send a piano from the Eastern port to Manchester.

"But there is no question that British manufacturers will benefit now. No pianos are going from Germany to Australia, and none are coming here. The unfortunate part at the present moment, however, is that the British public are not buying pianos.

"As soon as the war began, a piano was the first thing that was cut off. But we anticipate in a short time a great number of inquiries from the Colonies. The Colonial orders that were on hand were canceled for the time being because credit was upset over there, as it was here.

"Several of our manufacturers are still working on full time, but we hope that generally things will soon turn round for the better."

War, Weather and the Railroads.

Reverting again to the Canadian National Exhibition. A combination of three important influences militated against the profit of many who were there for profit. War, weather and the railroads kept thousands away. The Journal received letters from several dealers, near and far away, who stated that the declaration of war had caused them to alter their decision to attend the Fair. For reasons best known to themselves the railroads did not offer the same advantages in transportation as in former years, and this kept many people away. Though exhibition piano business was not up to expectations, everyone interested would readily admit that this is no time and no place for pessimists.

The Old Reliable.

Mr. J. W. Alexander, president of the Dominion Organ & Piano Co., Ltd., reached home from Europe in time to visit the Fair, though at one time his date of return was quite uncertain. With Mr. Gerry, he was in England when war was declared, and it was only after considerable difficulty that they could secure passage home. The voyage across was one of great tension, by reason of sailing under the stress of possible capture by German men-of-war, and each night without lights.

The Dominion factory is represented in the Canadian forces by John French of their tuning department, who was among the 35 to enlist from Bowmanville.

Among the "Dominion" instruments shown, their mission player was a prominent sample. This is in 88-note only, and being only 4 feet 3 inches high, is suitable for homes with small rooms, or for apartments. The "Strauss" piano shown this year, is in either walnut or mahogany. This piano is 4 feet 6 inches high.

Miss McFarlane acceptably demonstrated the Dominion line this year.

Mr. Alexander motored up from Bowmanville on several different days to visit the Fair, with Mr. J. B. Mitchell, while Mr. Anthony Mitchell remained with the exhibit throughout the two weeks.

Louis Designs in Light Mahogany.

General manager J. W. Woodham, of Foster-Armstrong Co., Ltd., showed a representative line of Haines Bros. and Marshall & Wendell pianos and players. He reported that considerable attention had been attracted to a couple of Louis designs finished in a light mahogany wood. In these the highly finished appearance of the usual mahogany case was preserved, but the very light color, by contrast with the customary dark shading, proved a novelty to many passers-by.

In addition to being accompanied on the stand by some out of town dealers, recorded as visitors elsewhere, Mr. Woodham had associated with him, Mr. Frank Wilks, the well-known Toronto piano man, whose practical knowledge of music and the piano, is attested to by his connection with the Toronto Conservatory of Music, in the capacity of instructor in piano tuning.

20th Century Instruments.

One of the five pianos recently made up in rosewood, was Design No. 70, displayed by the Sherlock-Manning Piano Co., of London. This instrument found favor with many visitors. One passer-by was heard to remark that it had the deep rich color of mahogany, with markings similar to Circeian walnut, which is growing in general favor.

At the Sherlock-Manning stand were present Messrs. W. N. Manning, J. F. Sherlock, Will Sherlock, Miss Malcolm and Mr. Harmon. Mr. Stevenson, the firm's office manager, was down for a few days. A representative line of 20th Century pianos and players were on view, as evidences to the trade and the public of the high-grade products of their London factory, to which an important addition has been built during the summer.

Both Mr. Manning and Mr. Sherlock expressed themselves as satisfied with the net results of this year's Exhibition.

Stanley Pianos.

The proprietor of the Stanley exhibit of pianos and players stated that if their exhibition business had been confined to wholesale trade their showing would be very slim indeed. Mr. Stanley and Mr. Johnston, who both spent the two weeks at the Fair, were well pleased with retail trade, which they reported the largest they have ever had at the Canadian National Exhibition. Their success in closing sales for players was quite jubilating, in view of existing conditions, and a greater number of prospective purchasers was secured than at any previous Fair.

As an interesting souvenir, Mr. Stanley had instrument number one from his factory. This recently returned to the warehouses on an exchange, and was held for exhibition purposes.

The Martin-Orme.

This year was the first experience of Mr. W. F. C. Devlin, salesmanager of the Martin-Orme Piano Co., in this capacity at the Toronto Exhibition. Mr. Devlin emphasizes the policy of the firm to market the products of their factory direct to the retailer, and in this connection incidentally mentioned that a

number of good agencies have recently been added to their list.

Mr. Owain Martin and Mr. Orme, jr., both spent a part of the exhibition two weeks in Toronto.

Among the Martin-Orme instruments shown none was more popular than their Style "E," which is supplied in antique, mahogany or figured walnut. Their Style "C" in oak, is of dimensions to make it very suitable for dens, libraries, lodgerooms, etc. It is in mission or fumed oak.

Among the pianos, Style 27 De Luxe was particularly admired by visitors to the Martin-Orme display. This is in antique mahogany, figured walnut, richly figured burl or Circeian walnut.

The Newcombe Line.

The staff of the Newcombe pavilion lost no opportunity to demonstrate their players and to explain the points of merit in the Howard Patent Straining Rods, an exclusive Newcombe feature. One of the most popular designs in the Newcombe range is their Style 20. This is a severely plain case, small in size, and of lines appealing to the artistic eye. Their Number 47, Louis design also holds the admiration of many Newcombe customers and agents.

A Circeian walnut player was also among the Newcombe range, and two beautiful samples of inlaid work, one being a player. A Newcombe baby grand added dignity to the Newcombe display, which was in charge of Mr. P. J. Quinn, the firm's wholesale representative. Mr. T. J. Howard, general manager of the firm, spent a part of the Exhibition period at the grounds.

Willis and Knabe.

Eighteen instruments comprised the first display that Willis & Co., Ltd., of Montreal, have had at the C. N. E., in a



Willis & Co.'s exhibit at the Exhibition in Toronto.

pavilion of their own. The new instrument was Style "A," a 4 ft. 5 in. piano, obtainable in mahogany or walnut, which has been characterized the Willis art piano. Special attention was also attracted to their Style "K" in Circeian walnut. Knabe lines, for which the House of Willis are sole selling agents in Canada, were represented by the grand design "H," and the upright Style "L."

Robert A. Willis, the vice-president, who was in attendance, brought with him a few copies of the firm's new catalogue, which is just off the press. This well-illustrated selling help, in a very neatly embossed cover, should be well received.

Messrs. L. J. Burrows and R. H. Rutherford were also making the most of their opportunities in the firm's behalf.

Several callers visited the Willis pavilion to renew acquaintances with President A. P. Willis, and were disappointed to find he had found it impossible to get up from Montreal.

Karn-Morris.

At the Karn-Morris stand a handsome instrument of the Karn make, in Circeian walnut, attracted much attention. This was a beautiful specimen of case work in Maryland veneer, supplied by Geo. W. Stoneman & Co., the well known Chicago

vener house. The piano was shown here for the first time, and was so new as to have come to the Fair without a name. It was a large instrument—4 feet 9 inches high, and a distinguishing feature was the toe-rail, having the same curves as the shelf. With the instrument was a bench in the same veneer.

Other instruments on the stand included several of the Morris line from the Listowel factory. These were shown embellished with light carving, as well as perfectly plain.

Mr. J. E. Cairns and Mr. Samuels, the western and eastern representatives, respectively, of the Karn-Morris lines, were with the exhibit during the entire Fair, while Mr. E. C. Thornton, general manager, and Mr. A. E. Windsor, factory superintendent, spent several days at the stand.

Bell Pianos and Organs.

Mr. David Allan, assistant manager, and Mr. John Taylor, wholesale representative of the Bell Piano & Organ Co., looked after the wholesale business in their stand. The retail branch at Toronto was represented by Messrs. Brylages, Mitchell, Carruthers and Schneider, with Mr. Dewey in charge.

The Bell lines included a new small player in mahogany or oak. In the latter it is designated Style 27, and in the mahogany case it is Style 14. This instrument is 4 feet 4 inches high, and proved a very effective instrument.

Their Style R in plain case, with art finish, made a handsome sample in walnut of an unusually pleasing figure. A grand in Cirassian walnut in natural finish, was an attractive unit in the Bell collection.

Among the Bell organs shown was an interesting example in their special known as number 360. This was a pipe-tone organ, with Harp-neolian set. By a peculiar cutting of the reed coils a rich, wavy effect of tone is secured. This instrument was the result of experiments in the Bell plant, and is something that will immediately appeal to lovers of organ music.

Mason & Risch.

Many visitors pointed to the Mason & Risch exhibit as an outstanding example of high grade Canadian-made upright and grand pianos and players. The entire exhibit was composed of lines from regular stock, such as may be seen in the warehouses at any time, and although general conditions were less favorable than in former years, the staff expressed satisfaction with results, in view of these conditions.

Mr. A. A. Beemer, salesmanager, was in charge of the Mason & Risch exhibit, and on the stand were Messrs. Thos. B. Kenny, W. Hardy, M. T. Conley and J. E. Burnett.

The miniature grand of this firm's make was one of the features of the display, and competent critics have liberally applauded the full, rich tone of this instrument as fully in keeping with the graceful design and beautiful finish. Considerable interest centred in the player pianos, and the public showed an appreciation for the accomplishments of Mason & Risch, Ltd., in this direction.

Gerhard Heintzman.

Among the Gerhard Heintzman instruments their player grand was shown for the first time. This specimen of the first player grand to be made in Canada, which has been referred to in these columns before, has always received the approbation of those to whom it has been demonstrated.

A handsome product of the Gerhard Heintzman factory was a studio grand in Cirassian walnut. This was their Louis design. Their upright Louis was also shown, in Cirassian walnut.

As in former years the exhibit was in charge of Mr. C. Ruse, whose staff consisted of Messrs. Frank I. Wesley, George Crawford and Harold Howson, while the redoubtable Lou Lee was again their demonstrator.

New Doherty Ideas.

Something new among Canadian piano products was the electric orchestral piano, with art case, in Cirassian walnut, of the instrument is used largely by proprietors of restaurants, moving picture theatres, ice cream parlors, etc., and have hitherto been imported from the United States and Germany.

The Doherty instruments offered the trade now are all fitted with the lost motion rail attachment and the capotaste bar, the latter originating with a French inventor, Pierre Erard, in 1838. The Doherty firm's new solo player action occupied a prominent place in the exhibit, and Mr. R. C. Willis, eastern sales manager, who was in attendance, states that a great reason for their confidence in the rapid success

of this action is that apart from new players containing it, almost any average piano case may be equipped with the solo player action, thus making it possible to change many straight pianos already in homes into players.

Mr. William Doherty, president of the company, spent much time at the Exhibition, meeting old friends.

The Gourlay-Angelus.

The successes of last year were repeated in demonstrating the possibilities of the player piano in accompaniment work at the Gourlay, Winter & Leeming's music pavilion. Mr. D. R. Gourlay, who has specialized in educative work along this line had, as last year, the services of Mrs. Stevenson, a well known local vocalist, who has done a great deal of singing in public to accompaniments on the player piano.

Many passers-by, and even musicians who heard the singing and playing would not believe until they saw for themselves, that the accompaniment was played on the Angelus. Several visiting vocalists also sang to the accompaniment of the player piano without previous rehearsal, and were surprised that the phrasing could be so accurately followed.

Mendelssohn.

Mr. Henry Durke, proprietor of Mendelssohn Piano Co., with Mr. John Wesley, who has been a regular attendant at the Exhibition for many years, looked after visitors to their display. The exhibit consisted entirely of their regular lines. The latest among these is their new Style E, with paneled desk and bottom door. This was shown in mahogany.

The Mendelssohn exhibit included their several designs of players, in which the firm have been successfully specializing. The standard qualities of the Mendelssohn line are well known throughout the country, and it is an agency much sought after.

Mr. Durke, who is president of the Canadian Piano & Organ Manufacturers' Association, received many compliments on his attractive exhibit.

Amherst Pianos.

Mr. J. A. McDonald, president of Amherst Pianos, Ltd., who was in attendance at the 1913 Fair, was unable to be present the exhibit, which consisted entirely of regular lines. Their Style 15 is one of their most popular sellers. This is an other attractive sample on the Amherst stand was a Sheraton design in mahogany, with oblique veneering. Attractive lights on either side of the player piano shown, was an innovation much admired.

The Human Touch.

At the Nordheimer stand "The Human Touch" feature of Nordheimer players were well exemplified by those in charge. One of the features at the Nordheimer stand was their small player, with which they have been so successful since its introduction. This one, known as number 20, is only 4 feet 2 inches high, and most suitably meets the demand for a smaller sized instrument for apartments and homes of small rooms, which are now the rule in cities.

A handsome sample in Cirassian walnut was their Style B, in Colonial design. The exhibit also included Steinway and Nordheimer grands. Mr. A. A. Pegg, with Mr. Milroy, were on the stand throughout the Fair, while Mr. J. A. Tillman, of the firm's Hamilton branch, also did effective work in Nordheimer interests.

New Scale Williams.

The New Scale Williams exhibit this year was handled by the local representatives, The R. S. Williams & Sons Co., Ltd. Mr. J. A. Croden, assistant general manager of that firm, with Mr. C. Boyd and Mr. Record of his selling staff, were on hand throughout the Fair.

Mr. F. W. Bull, secretary of the Williams Piano Co., Ltd., came in from Oshawa and made several special demonstrations of his invention, the Meistertouch action, used in New Scale Williams players. Mr. George E. Dies, the eastern representative of the firm, was also on hand.

A feature at this exhibit that appealed to visitors, was the autograph signatures in gold on the various instruments. These signatures were by artists on the styles of pianos used by them.

Among the new designs shown by this firm was a Louis XV. in a handsome Cirassian walnut case. This was autographed by Jan Kubelik.

A series of afternoon and evening recitals was given in the Dairy Building amphitheatre by Messrs. I. Montagnes & Co., whose office is in the Ryrie Building, Toronto. They had set up one of the Hupfeld orchestras and a Phonoliset-Violina, by the same maker.

The general public was very much interested, and at all hours came special requests for more music. Many of the visitors had never before seen three violins and a piano played by means of electric power, and were equally interested in the wonderful effects produced by the orchestration.

One sample from the Vitaphone line was demonstrated in the Dairy Building, although The Canadian Vitaphone Co. did not make a regular exhibit this year.

A pleasing collection of band and orchestral instruments was shown in the Whaley-Royce display case. There was an Imperial Monster double B bass, the new Triumph long model B flat cornet, and other clarinets, piccolos and bugles, members of the Imperial family, etc. The variety of instruments and the care and efficiency of workmanship that were patent to those interested, were surprises to many in that observation, and impressed the accomplishments in the line of made-in-Canada band instruments, which Whaley, Royce & Co., Ltd., of Toronto, featured.

Through the courtesy of Mr. Otto Higel a number of the music trade visitors tasted the pleasures of boating on Lake Ontario and Toronto Bay during the Fair. Mr. Higel's 36-foot launch, the "Admiral," which has a local reputation for speed and seaworthiness, carried a number of parties out on the lake during the Fair. Whether the water was rough or calm made no difference to the "Admiral," nor to Mr. Ralph Higel, who navigates with all the skill of an old salt.

Among out-of-town visitors to the Exhibition were noticed J. A. Bouchard, St. Hyacinthe; H. Bell, Sault Ste Marie; W. H. Tovell, St. Marys; Robt. Fleming, Markham; F. D. Lee, Simcoe; T. J. Barton, Brantford; Mr. Whiteside, Montreal; Mr. Berry, Hillshoro, N.S.; W. Beech, St. Thomas; J. D. Rutherford, Whitby; J. W. Stuart, Peterboro; Geo. Rouse, Galt; Alex. Burness, St. Thomas; F. H. Avery, W. H. Doherty and Leo Race, St. Catharines; M. S. Phelps, Brantford; Frank Smith and J. E. Keenleyside, London; P. Maitland, Port Perry; Mr. Brebner, Ingersoll; M. J. Comiskey, Ingersoll; Arthur Brown, Guelph; H. A. Breathwaite, Kingston; Mr. Austley, Newmarket; E. J. Wright, Strathroy.

NO EFFECT ON DELIVERIES.

Asked what effect the war would have on deliveries of Odeon, Fonotipia and Jumbo records, Mr. A. B. Pollock, president of The Pollock Mfg. Co., Berlin, said "the war will have little or no effect on the delivery of our records, as they are pressed in England, and we will therefore be in a position to have the monthly issue without trouble.

As the trade knows, the Pollock Mfg. Co., whose headquarters are at Berlin, Ont., are manufacturers of the Phonola disc talking machine, and have the Canadian agency of the above named records.

BUSH LEAGUE CLOSES SEASON WITH R. S. WILLIAMS TEAM THE PENNANT WINNERS.

It would be difficult to find a more enthusiastic aggregation of baseball enthusiasts than the members of the Toronto staff of the R. S. Williams & Sons Co., Ltd. This applies to everyone, from the president, who is an unerring hitter, down to the newest apprentice.

At the beginning of the season just closed, the "Bush" League was formed with H. Y. Claxton, sales-manager of the R. S. Williams Co., as secretary. The success of the League's first season is largely due to his firmly enforcing the rules, and handling matters in general to the satisfaction of all teams.

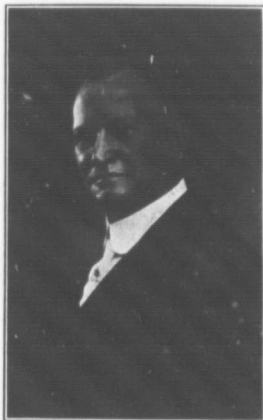
The closing game was held at the Island Stadium,

on August 14, when the R. S. Williams musical bunch of ball players defeated the Toronto World's fast aggregation in a hair raising finish, by the close score of 5 to 4. The game was one of the most exciting and best played exhibitions seen during the season, and was not decided until the last man had been put out.

All the teams in the league were fortunate in having good twirlers, Williams being especially favored in this line by having both Villiers and Trestrail, the firm's advertising manager.

Williams started off the season like winners, winning the first three games, but dropped the next four and went to third place. Two of these defeats, however, were changed into victories when the Fairbairn team forfeited all games, according to the rules of the league, and from then until the finish the Williams bunch did not lose a game, winning four and tying one.

The members of the different teams intend holding a banquet in the near future to celebrate the success of



Mr. J. M. Douglass, who as reported in the last issue has been appointed assistant manager of Canadian Vitaphone Co., Ltd., Toronto.

the league and to make plans for next summer. The Williams have been dubbed the "Hitless Wonders," having made practically as many runs as they did hits during the entire season.

PIANO HAMMER MANUFACTURER BACK FROM EUROPE.

Mr. W. Bohne, the well known piano hammer and string manufacturer of Toronto, who was in Switzerland when war broke out, was quite surprised on his return home to learn that any anxiety had been felt as to his whereabouts.

With his family, Mr. Bohne was in Interlaaken, bound for Germany. After some days' delay his party secured transportation to Milan in Italy, and eventually passage was secured to New York on a freight steamer.

Apart from unpleasant surroundings on board, Mr. Bohne stated that at no time was his party in danger or seriously inconvenienced. In Italy their predicament and lack of currency was easily explained, and the hotels promptly accommodated them.

NEWS NOTES.

Mr. F. W. Winter, of Gourlay, Winter & Leeming, recently returned to Toronto from a business trip through the West.

The death is announced of Mr. Thomas F. G. Foisy, a former piano manufacturer of Montreal, which occurred on Sept. 3.

"As I Look Into Thine Eyes," a song by J. S. Driver, of Milner, B.C., has been published by the Dugdale Music Co., of Washington.

Mr. A. G. Farquharson, manager Columbia Graphophone Co., was a recent trade visitor to Montreal in his firm's interests. Mr. O. C. Dorian, assistant manager of the same firm, is again at his desk, after a vacation spent at his summer home on Sparrow Lake.

Mr. F. S. Holly, a prominent New York business man, and a director of the Canadian Vitaphone Co., Ltd., of Toronto and Winnipeg, died at his home in that city on Sept. 4. Mr. Holly was associated with Mr. W. Thorpe, president of the company, in many successful enterprises.

One of the most popular types in the Columbia range of Grafonolas is the Patricia, a fully cabineted instrument, retailing at \$78.00. It is of pleasing design, and has the regular Columbia tone-control leaves, new bayonet joint tone-arm, and new reproducer. Columbia dealers and jobbers are jubilant over the Patricia.

Lieutenant M. S. Gooderham, who is a director of the Canadian Vitaphone Co., Ltd., Toronto, was among the first officers to volunteer for active service in the present war. Lieut. Gooderham, who is a son of Lieut.-Col. A. E. Gooderham, a prominent capitalist, has been drafted on the first contingent that it is proposed to send from Valcartier.

THE EFFECT OF WAR.

The small goods or musical merchandise business will probably be affected by the war more than any other branch of the music industries. Imports from Germany have ceased, and production in that country has no doubt been suspended, so that higher prices are inevitable. Stocks in this country are not more than normal, and where the jobbers are going to replenish their warehouses as existing goods are sold off, is the problem that confronts them.

While the policy of the jobbers is not to urge trade because their stocks will increase in value, it looks like good business from the retailer's standpoint to get his capital into merchandise. The goods will not depreciate, and it is unreasonable to expect that other countries can immediately or even in a number of years take up such industries as violin manufacture, string making, accordion and harmonica production, and put on the market an article the equal of what has been coming from the German centres. This is not a question of sentiment, but a question of location, labor, raw material and years of concentration.

TALKING MACHINE TRAVELLER ENLISTS.

C. R. Leake Back From England.

Mr. C. R. Leake, one of the proprietors of Music Supply Co., Toronto, just recently returned from a holiday in England. Mr. Leake was on a visit to his old home in Windsor when war was declared. He immediately volunteered for enlistment, but the maximum age

being thirty-five years, he was rejected, much to his regret.

Mr. Leake's return passage arrangements were upset by the sailing cancellations of the ocean liners, and it was only after much difficulty he finally secured passage on the Royal Edward. The firm's traveller, Mr. B. L. Hyam, who was also holidaying in England, had his return passage arranged with Mr. Leake. On the breaking out of war he enlisted, and is now in active service.

The following letter from Mr. Hyam to his firm gives some idea of the change in his life in a few short weeks. The letter, dated Sept. 3, is from Headquarters, Mounted Division, Bury St., Edmunds, Suffolk.

"Just a line to let you know that I am, after nearly three weeks' faithful service in the British Army, to be promoted to Sergeant or Staff-Sergeant.

"Have just been sent here as clerk to the Colonel, from Aldershot, which accounts for the promised promotion.

"We have been living on active service in Aldershot, and believe me, it's a hell of a place. This is Paradise itself in comparison, and is really very decent, as I have good accommodation.

"My wage, as Private is 4s. per diem (28s. week), and expect promotion will bring in at least 2s. a day more. Am expecting every day to leave for the front. As soon as I can I will send you my photo in full marching order. Am just waiting till I get my stripes. It is no joke carrying a great coat strapped on your back, with various accoutrements, heavy rifle, etc., and if I have to make a forced march of say 30 miles, and then fight, I shall ask the general to defer the battle until I have had a siesta after a light lunch of weiners and limberger.

"Little did I think when rolling o'er the billows, that I would be in the Regular Army, although if I had been staying here, in peace, I should have joined the territorials."

HAVE ADDED COLUMBIA DEPARTMENT.

Murray-Kay, Ltd., Toronto, have opened up a graphophone department with a full line of Columbia records and Grafonolas. This is the most exclusive of Toronto's departmental stores, and handles a high class trade, being located in the King Street shopping district. This endorsement of the Columbia lines is received with justifiable elation by the Music Supply Co., the Ontario distributors of Columbia lines.

IMPROVEMENTS COMPLETED AT RAPER PREMISES IN OTTAWA.

The John Raper Piano Co., Ottawa, who have the Mason & Risch agency in that city, have just held an informal reception at their warehouses, the occasion being the completion of extensive alterations and improvements. Upwards of \$5,000 have been expended in re-modelling their piano and talking machine salesrooms, making them quite unrecognizable even to regular customers.

During the week of the opening there was on exhibition the valuable painting by Baron Joukovsky of Franz List, and which was presented to Mason & Risch as an appreciation of their instruments. The painting is valued at \$50,000.

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The same scientific manufacture that has given the MASON & RISCH Piano its world-wide reputation, is developed in the highest degree in the MASON & RISCH Player-Piano, an instrument which has won the enthusiastic support of eminent musicians and musical authorities on all sides.

Both instruments possess so many excellent features that you cannot afford to disregard them when you recommend a Piano or Player-Piano to give life-time satisfaction.

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