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TORONTO, OCTOBER, 1916

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Canadian
Music Trades
Journal

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



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of music ❖ ❖ ❖**

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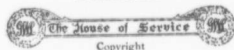
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MAGIC IN A NAME

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Turner means to you all that is rich and wonderful in the world of color. Chippendale means all that is charming in the furniture-craft. Pheidias all that is great in sculpture. And Gourlay—Gourlay will bring to your mind the magic of rich, inspiring music. Magic you'll find in the artistic symmetry of its design. And more than magic you will discover in the enduring perfection of its tone.

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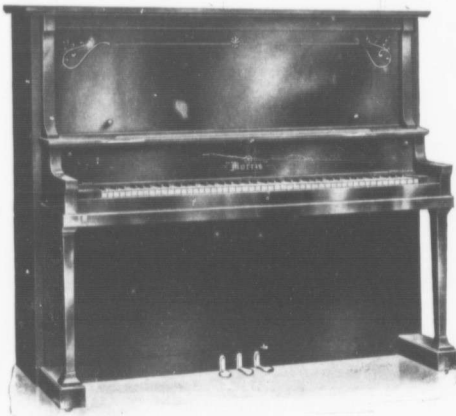
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TORONTO



As Canada Continues to Develop Musically



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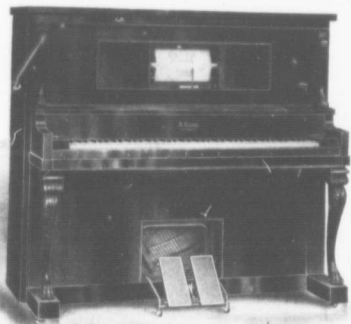
the already large place that KARN and MORRIS pianos hold nationally is bound to become larger. This must mean an ever-increasing sale for these leading makes, which in turn must mean more business for KARN representatives.

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

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Established in 1891

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Manufacturer of Pianos and Players of the very finest grade

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"LESAGE" pianos are in the very first rank for tone—pure, musically exact, and lasting.

Now is the time to interest parents in the musical education of their children. The evenings are long for the boys and girls to practice. Every mother wants her children to play, so that here is a splendid field to build up piano sales on a firm basis.

You cannot sell a more pleasing piano than the "LESAGE"—you guarantee complete satisfaction to your customer, and your own profit is a good one.

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STYLE E


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- 1st. The consistently pure, melodious tone of the Doherty never fails to make the desirable favorable impression upon all who hear it.
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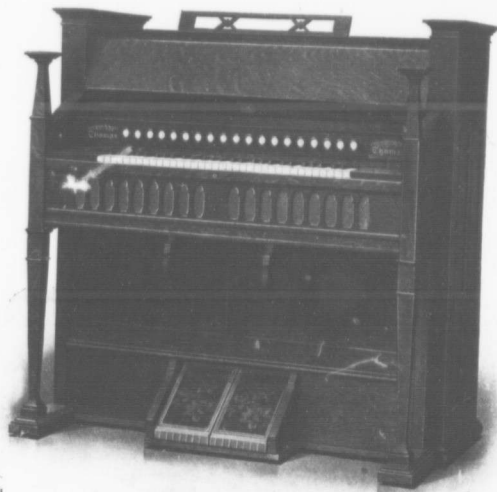
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THE NAME
Historically British
a good old name

THE PIANO
Highest grade only

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5,000 in use

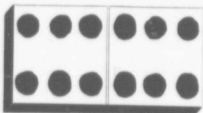
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Manufacturers of all Styles of Pianos and Players

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Co-operation with the dealer

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

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M. S. PHELPS, President and General Manager
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E. V. Naish Felts, Made in England. These goods are the "last word" in the felt market. They are positively the most even and finest quality procurable.

The celebrated Latch & Batchelor English wire, which is unexcelled by any other for perfectness in tone and uniformity in every particular.



Wright—

That name on a piano is another way of saying "The Leader."



Style 65

Order design 65, here illustrated. It is one of those splendid combinations of style, merchandise and value which have made the name WRIGHT stand for "Leader" pianos.

Order this instrument and secure a seller—a profitable prestige promoter.

Our dealers know that from raw materials to shipment an unremitting care is exercised in the production of WRIGHT Pianos.

When you order WRIGHT Pianos you can
 —depend upon them now.
 —depend upon them later.
 —depend upon them always.

The unlimited guarantee assures this.

Wright Piano Co., Limited

STRATHROY
ONTARIO

Bohne Piano Hammers and Strings



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

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

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

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

W. Bohne & Co.

516 Richmond St. W.

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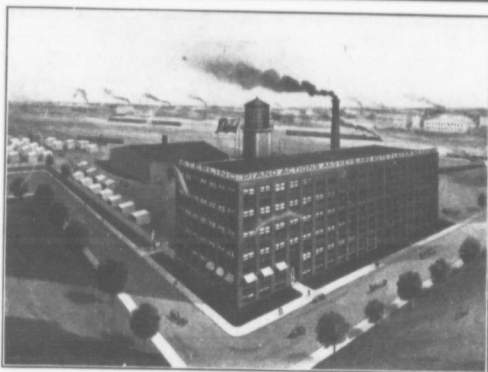
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Nothing but the best ivory, nothing but the most skillful matching, nothing but the most competent workmanship goes into "Sterling" Keys.

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

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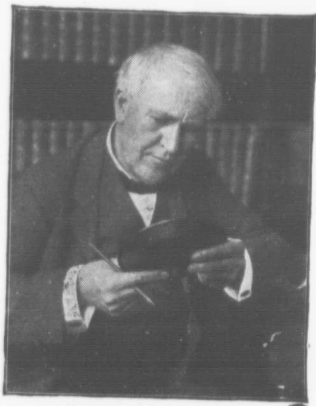
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Toronto, Canada

Oct. 16th to 21st is Edison Week

Do you know that over 600,000 people are now employed in industries founded by Thomas A. Edison? Next week is being observed by many of these industries in recognition of Mr. Edison's scientific achievements.

We observe the week in our retail department by giving an Edison recital every day at our store and also by making it possible for a certain number of people in this community to compete in the



\$1,000 Prize Contest

for the best descriptions of the enjoyment and musical education derived in the home from Mr. Edison's favorite and probably greatest invention

What are YOU Planning to do?

What are you Edison dealers planning to do to celebrate Edison Week? One thousand dollars in cash prizes are not offered every day of the year. So give the people of your town a chance to compete—both owners and those who hear

The NEW EDISON

at your store or on trial. Don't deprive anyone of the chance of competing merely because you run out of entry blanks, or they don't arrive in time. Take the name and address of the person competing, put down where he heard the NEW EDISON, and have him forward this information along with his manuscript (not to exceed 200 words in length), to Edison Week Prize Contest.

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R.S. LIMITED.
MUSICAL INSTRUMENTS OF QUALITY

WINNIPEG CALGARY MONTREAL TORONTO

Canadian Music Trades Journal

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

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VOL. XVII.

TORONTO, OCTOBER, 1916

No. 5

British War Minister Advocates Music Festival Even in War Times.

Recognition of Music Being a Necessity Will Put
Musical Instrument Selling on a Higher Plane.

MEN in the street who choose to criticize the Canadian public for their present-day extravagances, making use of the way in which people are buying player pianos and talking machines to illustrate their contentions, are wrong. Officers of our great financial institutions, who in urging people to economize, condemn the purchase of these instruments as wasteful luxuries, are wrong. The Government, that seeks to curtail business in music and musical instruments as a war time measure, is wrong. They are all wrong.

The fact of the matter is people are drifting into the mental rut of accepting the belief that musical instruments are things that can be done without, and are, therefore, rightly classed as luxuries. Music is not even just a convenience as are methods of locomotion which plays such an important part in the marketing of automobiles. Music is one of the chief expressions of man's life, and is a necessity—something indispensable to life. Whenever a person takes time to stop and think about this there is no debate at all. The difficulty is that those engaged in the music industries have never set about to put their wares in the proper light in the public eye. That the trade is realizing the necessity of this is apparent from the unusual interest evidenced in recent articles that the Journal has had in this connection.

Just along this line it is well worth noting the public utterances of Mr. Lloyd-George a short time ago. After having to face a good deal of opposition the National Eisteddfod has been held this year as formerly by the Welsh people. Those who objected to its continuance in war times failed to understand that this ancient gathering was no ordinary amusement. For long it has been a very necessary expression of the life of the Welsh people, meaning almost as much to them as the air they breathe.

Had it been, as some short-sighted people would have us believe, that this great musical event was a very nice thing under ordinary circumstances but quite a luxury in these times, the British War Minister would have been the first to discourage it, but Mr. Lloyd-George vindicated the holding of the event, and the following short extract from his public speech on that occasion is well worth quoting:

"I know war means suffering; war means sorrow. Darkness has fallen on many a devoted household. But it has been ordained that the best singer among the birds in Britain should give its song in the night, and according to legend, that sweet song is a song of triumph over pain.

"I make no apology for advocating the holding of this Eisteddfod in the middle of this great conflict, even although it were merely a carnival of song, as it has been stigmatized. The storm is raging as fiercely as ever, but now there is a shimmer of sunshine over the waves, there is a rainbow on the tumult of the surging waters. The struggle is more terrible than it has ever been, but the legions of the oppressor are being driven back and the banner of right is pressing forward. Why should we not sing? It is true there are thousands of gallant men falling in the fight, but let us sing of their heroism. There are myriads more standing in the battle-lines facing the foe, and myriads more behind ready to support them when their turn comes. Let us sing to the land that gave birth to so many heroes.

"Our soldiers sing the songs of Wales in the trenches, and they hold the little Eisteddfod behind them. Here is a telegram which has been received by the secretary of the Eisteddfod from them. The telegram says: 'Greetings and best wishes for success to the Eisteddfod and Cymanfa Ganu from Welshmen in the field. Next Eisteddfod we shall be with you.' Please God, they will. That telegram is from the 38th Welsh Division. They do not ask us to stop singing. There is not one of them who would not be sorry if we gave up our National Eisteddfod during the war. They want to feel that while they are upholding the honor of Wales on the battlefields of Europe, Asia, and Africa, we are doing our best to keep alive all the institutions—educational, literary, musical, religious—which have made Wales what it is to them. They want the fires on every national altar kept burning, so that they shall be alight when they return with the laurels of victory from the stricken fields of this mighty war. That is why I am in favor of holding this festival of Welsh literature and of song in the middle of Armageddon."

The attitude of one of the very few of the world's greatest men to-day in this connection shows that music is not something that can be done without even in the lives of the most humble people. In times of great trouble instead of being less necessary it is more necessary.

Everyone knows that the thought of music being a necessity cannot be separated from musical instruments being a necessity; and it remains for every member of the trade to do his utmost in his own locality to impress this thought upon the people. An occasional reference is not enough. It must be driven home time and time again, first in one way and then in another. The time will come when musical instruments will be generally recognized as necessities, and it is hard to conceive of anything that will put the business of musical instrument selling on a higher plane than such a belief becoming universal.

Make Collections Your Middle Name.

WHAT does it profit in business to make many sales and few collections? If there is one force more than another contributing to failure in business that force is probably neglect of collections. So insidious a disease is this neglect of collections that it worms into businesses otherwise excellently managed and apparently successful but for a chronic state of poverty more generally credited to lack of capital than lack of aggressiveness in collecting. So intense is the interest and the effort in making sales and beating records that the relation of collections to the success of the business is overlooked.

There has necessarily been a great and radical improvement in going after collections by large houses and small as a result of business conditions so generally ascribed to the war, but in many cases the improvement was so long delayed that serious financial losses have resulted.

"When forced to the necessity of making collections I have been surprised by my accomplishments in this respect," said one dealer in discussing this subject with the Journal, "and never again will I be as lax as I have been. I am strictly putting into practice a theory that I always knew was right, but did not enforce, viz., that your customers will have more respect for you if you keep them up to the mark in making their payments. If the instalment purchaser who attempts to evade any one of his first half dozen payments is pulled up short there will be no further trouble. It is not a question of being hard on him it is simply a matter of discipline. In future my middle name is collections," concluded this dealer.

The financial man in one of the largest manufacturing concerns in the piano trade in emphasizing not only the importance of collecting but absolute necessity to success referred to dealer after dealer whose downfall was the direct result of neglect of collections. On the other hand he was able to refer to other men making good whose chief asset was not so much strong selling ability as strong collecting ability.

Better sales, even if fewer, and closer collecting is the policy that many houses have inaugurated and are faithfully carrying out to their satisfaction and profit. Make collections your middle name.

Is Player Business Being Neglected?

THAT the ratio of player piano sales to the total of piano and player selling is less than before the war is the assertion of a number of interested men who charge up to the dealer this condition. Of the dealers in various parts of the country asked by the Journal as to their experience in this connection they have with but few exceptions admitted a disinclination to urge the player piano where customers appear to be predisposed to buy the playerless piano. Because of lack of confidence in their own ability to follow the sale with a satisfactory service they have followed the line of least resistance but still believing that many player sales could be registered instead of the pianos sold.

In some quarters the earlier enthusiasm for the player has apparently worn off a little, which is unfortunate though doubtless only temporary, but the question naturally arises as to why this is the case. It is admitted by dealers that because of not being equipped to properly look after the player when it is sold and to give the customer an adequate roll service to say nothing of arranging for some member of the new owner's family to learn to play the instrument with some degree of proficiency they have not gone after player business as aggressively as the attainment of the instrument musically and the commercial exploitation it has received warrant.

It is probably true that the player pianos already sold are not the influence in making new sales that one would naturally expect or that, for example, is the case in the talking machine branch of the business. If this is the case the inability of the owner to play well or his lack of enthusiasm must be the reason. If player piano owners enthuse over their instruments in the knowledge that they can play well enough to impress themselves, their friends and persons passing by on the street they are going to be an influence in making other sales.

Observations of the Journal indicate that in this phase of the player business its development is being retarded. It is a condition entirely in the hands of that branch of the trade coming into direct contact with the public, that is to say the retailer. It is his mission to get the player into the home, to arrange that it will be played intelligently, to give a roll service and an adequate tuning service—all at a commensurate margin of profit of course.

The Needed Change in Player Roll Methods.

A Breezy Address by Paul J. Stroup at the Convention of Ohio Piano Merchants.

AMONG the numerous subjects that have occupied the attention of the retail piano trade during the last few years, and particularly so since a reduction in list prices seemed to be necessary, is that of music rolls at retail. Unlike its associates, many of which have been successfully settled, it seems to be as far from a satisfactory disposition, excepting here and there, as it were a subject ignored. Just why this should be it is difficult to conceive, for, surely, the merchandising of music rolls requires no better quality of gray matter than does the profitable marketing of other commodities connected with the retail piano business, and who is there among you that has not achieved varying success in the talking-

S-E-R-V-I-C-E

WE are working overtime every night
to supply the demand for

Williams Piano
New Scale
ENDORSED BY GREAT MUSICIANS

Sweet-toned Ennis and Everson
Pianos and Player Pianos

We are leaving no stone unturned to give our friends SERVICE; to manufacture sufficient instruments to meet the immediate large demand for our instruments, and to make shipments promptly.

We feel sure that in order to co-operate with us, our many friends will see the wisdom of anticipating their needs for November and December in advance, and notifying us as soon as possible of their requirements.

This will assist us greatly in making prompt deliveries.

The Williams Piano Co.

Limited

OSHAWA, - ONTARIO.



Style Louis XIV



New Style "E"

PROFITS

and the

MENDELSSOHN Pianos and Player Pianos

A dealer's prosperity depends on his ability to offer to the public:

An instrument that they want, at prices they will pay; provided that those prices yield to himself a sufficient margin of profit.

SELL THE MENDELSSOHN

and you will quickly discover that it attracts trade; allows for a splendid margin of profit, and

**Builds up a Business that
is Permanently Profitable**

We are busy, but not too busy to give service that inspires confidence.

The Mendelssohn Piano Co.,

110 Adelaide Street West

TORONTO

CANADA



Style "30" Player

machine record department, the small goods department and even the sheet-music department?

The fact of the matter is, that while the roll department from time to time—mostly inventory time—receives acute attention from "the boss," it seldom is the recipient of that continuous, analytical and intelligent survey accorded other departments of the institution, so necessary to bring about favorably effective changes.

The chances are the boss is ashamed to look the subject in the face, because of his self-acknowledged neglect of it. The proverbial step-child treatment has been its lot, and he knows it. Deep down in the basement, or sub-cellar, if one is available, or up in the attic, a city block away from the "elevator" is this "Cinderella" of the player business usually housed. An ex-shipping clerk may be too old to hit a nail on its head, but because of faithful service rendered the house he must be cared for; or Jimmy, not James, the once office boy, whose rapid physical growth renders him unfit for "buzzer duty," but whose tender years makes him ineligible for immediate greater things, usually finds a quiet haven in this roll department—the former to peacefully spend his declining years—the latter to adolescence in solitude and await the time when he shall have outgrown the confines of his cramped quarters and give way to another member of either a departing or a coming generation.

Why not place the roll department in as an accessible location as your record or sheet-music department? Why not make it a cheerful, comfortable place for your customers whose investment with you is represented by many hundreds of dollars, as compared with the few dollars spent for a talking machine, and to the purchasers of which is generally given such splendid facilities for easy record buying.

Make your roll department a subject for comment among the player owners in your community. The chances are it is already a target for comment, but not of the right kind. This is one case where every knock is not a boost. A well-arranged, intelligently-run, easily-accessible and comfortable roll department is one of the best assets of a player department. Try it and see. The player is here to stay. Naturally the roll remains with it. Preparedness, the national watchword, applied to business, is mere common horse-sense. Why not place your roll department in order, on a plan that will automatically expand with the expansion of your player business and secure your share of the trade. These spasmodic awakenings to your duty not only to your player customer, but to yourself, while better than continual somnolence, get you nowhere.

What rolls are you handling, and why? Philanthropically speaking, no one should care, except that they be of a quality commensurate with the rather exacting requirements of the player and its owner. One cannot run a high-grade motor with low-grade gasoline. Neither can one use slovenly-made rolls, musically and structurally, without grave danger. The day of the cheap music roll is, we hope, past and gone forever. We have seen the meteoric career of the 10-cent roll and will in time witness the demise of the quarter roll. Not only is the margin of profit to both manufacturer and dealer far too small for safety, but the very existence of them has a strong tendency to cheapen the entire player industry.

The traveling player salesman approaches the dealer on his player proposition. The dealer will quizz him from every mechanical and tonal angle, showing an amazing intimacy with the very vitals of the player. He will boast that his trade will tolerate nothing but the best in the various grades of prices—indeed, he knows so much about the entire player game and shows such a high quality leaning, that the salesman is profoundly impressed. Price seems to be a secondary consideration and the deal is closed, because the dealer knows from positive knowledge that he is receiving full value for the price asked. On the other hand—the roll salesman approaches—either Mr. Dealer is too busy with weightier things to see him—in which event he is turned over to the tender mercies of James or Lizzie, who, after hours of wasted energy, the salesman discovers can only make out the order—or for want of something more interesting to do, Mr. Dealer will see him himself. There is no preliminary skirmish—Mr. Dealer bluntly growls—"What's your discount?" Tremblingly (wholesale roll salesmen are always timid) he is told.

"Not enough," says Mr. Dealer, "So-and-So gives me 80, 20 and 5 per cent. for cash ninety days."

"Well, but my product"—starts the salesman.

"Don't know anything about those things and don't care," replies Mr. Dealer, "I'm buying rolls at rock bottom. If you care to meet the other man I may give you a trial order for five or six—otherwises 'raus.'"

Whether the earload order is placed is of no moment at this time. The sad and important feature is the fact that the contact of the dealer with rolls dates back to his introduction to the player. His knowledge of the player is well nigh authoritative, while that of the roll is negligible and oftentimes he actually boasts of it. Happily, the dealers' attitude toward the roll proposition is rapidly changing and there are among them men possessed of as much intimate roll knowledge as the manufacturer of them himself. Also, it is a fact that the average dealer is becoming a keen listener to the salesman's "quality talk," wherein lies much hope for the conscientious manufacturer of high-grade music rolls.

So much has been said and written with respect to the close relation between the roll and the player that further discussion of it would be but repetition. In this advanced stage of the player industry there surely can be no dealer blind to its significance. Like the school boy's summary in his essay on the "Pleasures of Vacation" so are the ramifications of this subject—"too numerous to mention." The few phases touched upon are homely in character, but represents the fundamentals of most retail roll troubles.

No outsider can run your roll business for you. The character of the class of trade to which you enter must be considered and can only be properly done through intimate relation with it. The selection of the proper person for handling the department must be most carefully made.

Such a person represents the connecting link between you and your future player business. The department's location must be duly considered. The roll department must be run on the same methodical basis as its associates. Monthly bulletins should be sent out regularly. The fact of your having a roll

Cecilian—



Individuality

There is about the Cecilian Player an atmosphere of individualism. It radiates good breeding. It impresses with its even balance of design, its rich, rippling, tuneful melody, delicacy of touch, and its surplus of power. The Cecilian distinctiveness is the result of a studied aim, that the Cecilian should stand apart and be made conspicuous by its inherent worth. Every part of every Cecilian instrument must measure up to a standard that is really better than need be. The retailer with the Cecilian Player and the Cecilian Piano has more than ordinary profit and good-will possibilities. His is an extraordinary proposition. Let us talk over the Cecilian proposition with you.

THE CECILIAN COMPANY, Limited

Makers of the World's First
ALL-METAL PLAYER PIANOS

GENERAL OFFICES AND
FACTORY:

1189 Bathurst St., - Toronto

RETAIL SALESROOMS:

420 Yonge St., - Toronto



Every CECILIAN piano contains all necessary interior adjustments and supports to receive, at any time, the famous Cecilian non-corrosive, all-metal player action.

department should be noted in every player advertisement you run. Cut-rate methods should not be tolerated. They are cheap and detrimental to good business. Make the roll department a department of which those connected with it can justly feel proud.

The roll manufacturers have recently formed an association, the idea prompting its formation being of a character helpful to both manufacturers and dealers. Many pernicious methods have crept into the wholesale end of the roll business, some of which, and it is said with all due respect, have been actuated by a lack of co-operation on the dealer's part and his apparent unwillingness to believe that correct and successful merchandising can only be accomplished when both manufacturer and dealer obtain his merited and necessary profit for handling the article involved, always assuming that the ultimate consumer obtains full value, both as to quality and quantity for the price he pays, which in music rolls is the basis for computation.

It is to be hoped that because of co-operation between the dealer and the roll association a much desired uniformity of wholesaling will obtain, and that the elevation of the retail end of the business, accomplished only by the intelligent application of proper merchandising methods, will place the much libeled roll on the plane of dignity, where it belongs and give both manufacturer and dealer the just returns for their efforts in its production and ultimate disposition.

The Successful Way to Merchandise Music Rolls.

(Continued from September Issue.)

Card Index Your Mailing List.

There is absolutely no doubt that one of the important features contributing to the success of a music roll department is a live and comprehensive mailing list of player piano owners. We say live because every mailing list should be revised at least once every year. People in both cities and country move about each year, and lists will change anywhere from 15 to 40 per cent, due to deaths, change of residence and other causes. We say comprehensive because how can we find new prospects to better advantage than through satisfied player piano owners? We ought to make it a business point to see that they are satisfied, that is certain. Then in making up the list, make it as complete as possible and, without fail, if you are to make a real success of this work, card index your list with name, address, phone number, date and amount of purchase, character of music bought, together with space for remarks of salesman. Then, what is of extreme importance, as customers purchase rolls, fasten a little metal clip on top of card and you can instantly tell just who is and who is not buying, as every clip is a buyer and as those without are not, your card record tells you who, just how much and what.

This gives you absolute knowledge that makes it possible to handle your lists with the best results and without waste. If Mrs. Smith has not been in for six months, your card tells the story; if Mrs. Jones only buys standard music your card tells the story; if Mrs. Lee buys only ragtime music, your card tells the story. In fact, all your information is so condensed that it will be of the greatest possible service to you. It is

well also to make a note on each card as to the rating of customers. This will have its value in more ways than one.

You cannot accomplish much with a mailing list without using it, and if you work by plan you will get better results than if you do not. Oct. 1, Nov. 1, Dec. 1, Jan. 1, Feb. 1, March 1, April 1 and May 1, literature describing the musical value of the music rolls should be sent out. Manufacturers supply departments with enough high-grade literature that there will be no trouble to secure all of the co-operation of this character that you may desire. Then, if you send out at stated intervals this literature, your customers learn to depend upon you, and this kind of attention will pay.

Feature Rolls in Window Display.

Featuring one special roll in the window each week that should be selling, with a card describing the roll and price, does not take up much space and brings in many new customers who may be card indexed and which means considerable additional business at the end of the year. This should be done regularly each week, as it is also to the interest of the player piano as well as the roll.

Then three or four times a year a large and representative window display should be made that will impress the public that you are prepared to render the best possible service in your music roll department.

The window is a powerful advertising asset, and if the character of the music roll and music roll service are the factors that maintain the interest in the player piano, then a certain amount of window space should be used each week to impress this fact upon the public mind.

Small mention in the newspaper of the same roll you feature in the window, giving musical reasons why they should own the roll is also fine. This can be included in the corner of the piano advertisement or run singly, and is also a benefit to the player piano as well as to the roll department.

No one should attempt to underestimate the value of newspaper publicity—it is a power of the greatest value if properly done. It is a medium where some descriptive feeling and color can be used in painting the picture of the musical value of the roll. If interest in the player piano must be maintained through the music roll and music roll department, advertising that tends to this end simply means more player piano sales and should be charged partly to the general advertising appropriation. Do not overlook the newspaper in advertising music rolls and your music roll service.

Buy Best Selling Rolls in Quantities.

Both vocal and instrumental rolls that are known to be standard sellers should be bought in several numbers of each roll, rather than attempting to spread out in a large way, in buying one number each. If they are bought one at a time and the customer is looking through a stock and does not see these rolls because they are depleted by daily sales, you can understand that they will not be suggested to the purchaser. Buy heaviest where you can rest assured you will have the heaviest demand. By buying several numbers each of the best numbers of these rolls and keeping the

BELL PIANOS

are made by

**A British Company, employing
British Workmen**



Musicians find in the Bell Piano the Embodiment of all that is Best in the Piano-Makers' Art.



Dealers find in the Bell Piano the perfect quality which makes a ready seller, and brings further orders by force of recommendation.

The Bell Piano and Organ Co., Limited

GUELPH

-

ONTARIO

and

LONDON

-

ENGLAND

proper stock record you can prevent what otherwise would be a very considerable leak in your business.

The purpose of the stock card is that the dealer may always have on hand rolls that are in demand and also may have a gauge whereby there shall be no excuse for being out of stock. A general outline is given of this card which is carried out on the plan of "goods ordered," "goods received" and "goods sold." The column on the right is also used for comparing sales of the present year with those of the past year. A monthly arrangement is greatly to be desired because of the fact that certain seasons in the year a larger stock is necessary. This form of keeping track of same enables the dealer to order ahead in sufficient quantity.

Title, composer, price and number of the roll appear at the top and are arranged in the form that is most convenient to handle. Add to this system of keeping a stock record the fact that your stock is alphabetically arranged as it should be, and it becomes very easy to invoice your needs almost at once.

It is a very great mistake to join the music roll and talking machine departments. Keeping the departments separate gives an opportunity for concentration of the mind of the customer upon the article to be sold, which is important and essential in any sale. It is an injustice to either the phonograph or the music roll to join the departments.

Special Attention Is to Be Given to New Purchasers of Player Pianos.

Making a right beginning with any new customer is a wonderful advantage in developing the future business of that customer.

First, limiting the number of rolls given with the player piano sale is important as the indiscriminate giving of music rolls surely must create the idea "that they are not worth very much." If the policy of the store were changed so that the customer were compelled to buy rolls outright with the player piano, it would be a very great step forward in promoting the proper respect for the music roll.

Other forms of attention to be given customers from time to time are shown elsewhere in this plan.

Every salesman should familiarize himself, through practice, with several standard songs and instrumental rolls and learn to play them with enough expression to make the owner of the player piano understand that there is much to player piano technic. On top of every demonstrating player piano should be several of the best selling numbers so that they are within easy reach of the demonstrator and customer.

One verse and one chorus is enough to sing and play with every sale, then attempt to make the sale, close the order and proceed with another. Do not overlook the good numbers in the catalog. In making up selections do not consider your liking so much as the liking of the customer. If the salesman falls in love with a very few numbers, many valuable numbers will be overlooked that would appeal greatly to the customer. Furthermore, when a customer is in the store an effort to sell several numbers should always be made. If the salesman has the rolls so arranged that they are of easy access, this can almost always be accomplished.

After your card index is in good working order so that your mailing list will tell you just who your good

customers are and what they buy, it is a most excellent idea to send out a half or a dozen music rolls on trial for some time limit, say two days, so that they may be tried over. A note or phone message accompanying the order will most often result in a purchase of at least half the rolls, if the practice of sending them out is properly timed and the music is of good selection. Much valuable business can be secured in this way and a progressive and serviceable feature of this kind of a department is greatly appreciated by customers.

WINNIPEG LETTER.

By Our Correspondent.

WINNIPEG music dealers, like merchants in other lines, exude an atmosphere of optimism in noticeable contrast to their appraisal of conditions even a year ago. While the crops are not all that was earlier expected, the high prices in a considerable measure offset the decreased yield. Sales are more numerous and satisfactory while collections show a pleasing loosening up of currency.

Mr. H. A. Grimsdick, manager of the Bell Piano & Organ Co., Ltd., Guelph, recently spent a few days in this city on his way West. This was Mr. Grimsdick's first trip through Western Canada on which occasion he made close observations of the conditions and prospects. He is visiting the larger centres between Winnipeg and the Coast.

Miss Margaret Smith, only daughter of "Jock" Smith, of the Winnipeg Piano Co., has left for Europe for the purpose of taking a three year course in the Royal College of Music at London. For a time she will be with her brother who has been in England for over a year and has received his commission in the British Field Artillery. He is now awaiting an appointment.

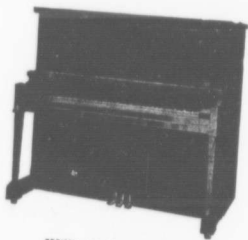
Mr. A. G. Farquharson, until recently manager of the Western Gramophone Co., has removed with his family to Los Angeles, where Mr. Farquharson resided prior to coming to Canada several years ago. During his short residence in Winnipeg Mr. Farquharson made many warm friends in and out of the trade who sincerely regret his departure.

Mr. Redmond, of the J. J. H. McLean Co., is back at business much refreshed and even more energetic than ever after a vacation spent at his summer home at Picton, Ont.

Mr. John De Angeli, former resident of this city, where he was a well known member of the music trades and where Mrs. De Angeli's musical talents made her well known, is now with the Columbia Co. in Detroit.

The J. J. H. McLean Co. are opening up a branch at Dauphin, Man. Mr. Stark, who has been so successful as floor salesman at headquarters, will have charge of the new branch. Miss Wildgoose has joined the company's local selling staff, in the sheet music department.

A Victor distributing warehouse has been opened up at Calgary by the Western Gramophone Co. for better service to the Alberta and Saskatchewan trade. Mr. T. Nash, of Toronto, manager of His Master's Voice Gramophone Co. of that city, recently spent some days with the local Victor distributing house on his way to



Willis Style "L" Player

The
Pre-eminence
of the Willis,
Due to Its
Distinctive
as well
as Acknowl-
edged
Musical
Qualities, a
Factor of
Interest and
Value to
the Piano
Merchant who
Desires to
Score a
Success

The Willis Crest
of Quality

SUCCESSFUL salesmanship in the piano industry is made possible when the product handled is one of distinctive Quality like the **WILLIS**, which for long has occupied a pre-eminent position in the musical and trade worlds.

Such an instrument is a great help to the dealer in selling—not only in selling but in holding the customer's trade and good will.

The quality of the **WILLIS**, is not only distinctive, but this quality is universally acknowledged, which is a still greater help to the dealer and significant in its importance.

The general recognition by the trade, the musician and the public of the remarkable musical qualities of the **WILLIS**, whether in uprights or players, is an asset of tremendous value to the merchant who desires to be a factor—a leader—in his community.

In these days when real values are recognized as never before, the individual quality and acknowledged quality of the **WILLIS** should be ever kept in mind, for therein are to be found the vital trademaking powers which the progressive merchant cannot well afford to overlook.

Willis & Co., Limited

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

FACTORIES:
ST. THERESE
QUE.

open up the new middle west distributing house. Premises have been secured in the Northern Electric Building.

Mr. Poisson, manager of the Canadian Phonograph and Sapphire Disc Co., has returned from a month's business trip to Toronto, Montreal and New York. Mr. Poisson states prospects are very bright for securing the goods.

Winnipeg Piano Co. report both sales and collections better than for some considerable time. Four grands were numbered among piano sales for September.

Mr. Thos. Mallory, salesman with the Winnipeg Piano Co., has just returned from Claudiobys Bay, Lake Manitoba, where the present King spent several days when Prince of Wales, and who said it was the greatest duck shooting resort in the world. Mr. Mallory will no doubt say the same for he had splendid luck, bringing back 225 duck.

Mr. C. L. Avery, who has been with the Winnipeg Piano Co. for the last ten years, has taken over the Cecilian lines on his own account for the province of Saskatchewan.

Mr. Robert Meikle, the well known baritone, has joined the selling forces of the Winnipeg Piano Co. as country salesman.

Mr. G. L. Stanwood, of Stanwoods, Ltd., has just returned from a business trip to Chicago. Mr. Stanwood has enlarged his phonographic parlors and is also securing more able assistants.

Mr. Walter Belknap, until recently with Mr. Stanwood, in charge of the phonographic parlors, but now bandmaster of the 223rd Battalion Band was a recent visitor to Stanwoods, Ltd.

Mr. R. C. Willis, Western manager Doherty Piano Co., Ltd., recently returned from a trip to the Coast. Mr. Willis visited Okanagan Valley, Vancouver and principal points. On his return trip Mr. Willis called at the company's branches at Calgary and Edmonton. He reports collections and business as being very good.

Messrs. Fowler & Co. report an excellent month's business. At writing, this firm had only three pianos left on the floor, a earload shipment being expected shortly. A special room has been installed for Grand Pianos and players. This is being fitted up in splendid style with Jacobean furniture. Some splendid pictures furnished by the Knabe Co. decorate the walls. Mr. Fowler states indications are for a good fall and winter business in the northern part of the province.

The Williams Piano Co.'s Maester-Art electric player piano was displayed at the recent Electric Exhibition in the Industrial Bureau. A scarcity of stock is the complaint of the local Williams representatives, Cross, Goulding & Skinner, according to Mr. Bull, manager of that firm.

Mr. W. J. Stumpf, manager of Beare & Son, Toronto, was a recent visitor in town. Mr. Stumpf reports a very successful business trip.

When the writer called on Mr. Frank Smith, manager Whaley, Royce & Co., he was very busy filling fall orders taken by their traveller, Mr. Callahan, who has just returned from a successful trip as far west as the Coast.

The Columbia Graphophone Co. still feel the shortage of machines, the supply not being equal to the de-

mand, according to the Western management who report sales materially ahead of last year. There has been a good demand for foreign records, these being stocked in Winnipeg as per the special foreign catalogue for Canadian trade.

Mr. D. K. McCrae, Columbia representative for Manitoba, and Mr. D. H. Elliott, representative for Saskatchewan and Albert, both report splendid business from these points.

Babson Bros. report Edison phonograph business as being very fair, although the wet weather throughout the West which delayed threshing has also delayed the mail order business of this firm.

MONTREAL LETTER.

By Our Correspondent.

WHEN talking to the music dealers one is struck with the new—or rather old-time—spirit that has seized them once more. Pessimism has given way to a bright and cheery outlook for the future though it is not expected that the business path will be entirely strewn with roses. In this revival of confidence the prospect of a thorough clearing of the business atmosphere in the near future participates equally with the present improvement of business.

"Business with us is at the present permeated by a healthier tone than for a long time," said Manager A. E. Moreland, of J. W. Shaw & Co. "The sale of Gerhard Heintzman and Shaw instruments has increased materially and we are looking forward to a brilliant and successful autumn and winter business."

"We are all ready for a big rush of trade this fall," said Wm. Lee, of the house of Wm. Lee, Ltd. Since opening their doors a few months ago this firm is greatly pleased with the amount of business done and they feel confident that trade this fall will be very good and they are prepared to handle it. Speaking of the Martin-Orme which is this firm's leader, Mr. Lee states that "for tone and construction there is nothing in Canada to compare with this make. We are getting our share of business and we are here to stay," continued Mr. Lee. Edison Amberola and Columbia Talking machines are going strong.

"The judgment of the music loving public is that the Victor people have entirely succeeded in what they set out to do, namely to give the public dollar for dollar value, the result being that our volume of business in Victrolas shows a large increase every month," said Manager Norman F. Rowell, of C. W. Lindsay, Ltd., Victrola department.

C. W. Lindsay, Ltd., Ottawa Branch have discontinued their circulating library of music rolls and in future will continue the handling of music rolls at retail.

C. W. Lindsay, Ltd., donated a Victrola for the British Sailor's Relief Fund which recently held a week's entertainment at Dominion Park, Montreal.

An additional piano tuner has been added to the staff of H. C. Wilson & Sons, Ltd., Sherbrooke, Que. They will now be in a position to attend more promptly to all orders both in the city and surrounding country.

That music is as important an accomplishment to boys as to girls is the opinion of Montgomery Campbell,

principal of the Commercial and Technical High School, Montreal, and consequently this year the boys are to be taught that subject. Last year a beginning was made but now they are to receive exactly the same training in voice culture, part singing, etc., that their sisters have been receiving.

Business is not only good at the factory and retail salesrooms of the Berliner Gram-O-Phone Co., Ltd., but the demand of the past month has been of extra heavy volume for all sizes of the product. The volume of orders for delivery during the fall and Christmas trade season assures brisk operations.

"We are very much impressed with the idea that from now on until spring business will be satisfactory and steadily improve," said Miss Lapierre of J. A. Hurteau & Co., Ltd., referring to New Scale Williams pianos and Pathe and Sonora Talking Machines.

"Business with us is unusually brisk and steadily increasing. 'Old Man Grouch' and his twelve gloom disciples have left the city and from all we can learn are not coming back. And why shouldn't we have good business—everyone who wants work is hard at it and as we consider we have the finest line in Canada in Karn-Morris instruments we are perfectly satisfied in our representation," said W. J. Whiteside.

C. W. Lindsay, Ltd., have just had printed a handsome catalogue illustrating Lindsay pianos and players.

Layton Bros. have received numerous Mason & Risch exhibition models including a number of "Grands," all of which have been the envy of many an eye. Business continues extra fine with this firm in all departments and the outlook ahead for very active operations during fall and winter is apparent.

Mr. Philip E. Layton, of Layton Bros., distributed the prizes and certificates at the pianoforte recital of the pupils of Miss L. Archer, held the past month.

The Leach Piano Co., Ltd., during the last week of September had on view a number of antique pianos, amongst them were one square, one Baby Grand and two cottages, one six feet high and the other three feet six inches. These instruments were made in London, England, nearly one hundred years ago.

The tendency toward continued prosperity is very pronounced at the factory of Willis & Co., Ltd., as the volume of orders received throughout Canada for Willis product and the heavy shipments now going forward constitute conclusive evidence that the Canadian piano

industry is in for a big year and this firm in particular

Layton Bros. expect that the formal opening of their new de Luxe Talking Machine department will take place during Edison week. Mr. Henry Hamlet, advertising and wareroom manager of this firm, who has every branch of the business at the tips of his fingers in spite of his onerous duties, has returned from a vacation, also a visit to the Edison plant in Orange, N.J. Experimental Shop at East Orange, and the Fifth Avenue Shop of the Edison Co. in New York, and was very much impressed with what he saw. The rest has been given a new impetus to his up-to-date ideas and we'll look forward to seeing Layton Bros. capture the first prize in the Edison Window Dressing Contest to be held during Edison Week.

The Leach Piano Co., Ltd., are showing exhibition styles of Gourlay, Gourlay-Angelus, New Scale Williams and Bell instruments. Particular attention has been drawn to a Jacobean style Gourlay in upright form which has been most favorably commented upon.

Mr. W. B. Puckett, treasurer of the Williams Piano Co., Ltd., Oshawa, and Mr. Cordingley were recent trade visitors to Montreal.

C. W. Lindsay, Ltd., have had on display in their handsome show windows a most attractive Grand Piano made to special order in Circassian Walnut for one of Montreal's leading financiers, a resident of Sherbrooke St. West.

According to last reports Corporal Fred S. Leach, son of W. H. Leach, president of the Leach Piano Co., Ltd., is progressing favorably towards recovery.

They say Wally O'Hara of Layton Bros. can drive a bargain with any one but when it comes to driving a motor car that's a horse of another color. He gets away beyond the speed limit allowed by law—result a motor drive to the court house and a fine.

Business is keeping up well at the warerooms of J. H. Mulhollin, the Evans Bros. exponent, and the outlook is considered most favorable for a continuance of the good times now existing.

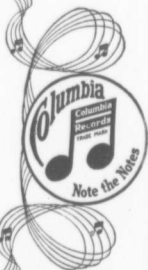
Trade conditions are very favorable and the wave of prosperity which has been apparent has evidently struck Gervais & Hutchins, as they claim a greatly increased business in Cecilian and Mendelssohn pianos.

Charles Culross predicts a record business for fall and winter and has now on hand an inflow of orders for Columbia and Sonora machines for immediate delivery

Surface, tone, recording, reproduction—big names, new artists, quantity, variety—you have plenty of things to talk about in the October list of Columbia Records, the "Greatest List of Great Records Ever Issued."

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

Columbia Graphophone Co.
365 Spadina Ave., Toronto



particular and a large number of prospects who will close before the holidays.

Mr. Leopold A. Poulin, who has been associated with Layton Bros. for a number of years as head of their French department, severed his connection with that firm on October 1st to become connected with C. W. Lindsay, Ltd. Mr. Poulin is conceded to be a top-notch in the piano sales world and his determination and affable disposition will stand him in good stead in his new position. That he will make good there is no doubt for he has the enviable quality of superlative geniality combined with a thorough knowledge of the merchandise he sells.

The remarkable activity of the passing summer presages a most successful autumn and winter business and the daily sales of Columbia Grafonolas indicates a season rich in its possibilities from every view point. "In all our departments we anticipate a season of exceptional activity and with our exceptionally attractive stock on hand to meet every requirement we consider the outlook bright and that there will exist a heavy demand for Columbia merchandise. There is a very lively demand right now," concluded Mr. Depocas, of the Canadian Graphophone Co.

An unusual ceremony took place at the Maisonneuve Presbyterian Church the past week when the new organ was solemnly dedicated under the name of the "Ballantyne Organ," in honor of the pastor. The new organ is a very fine instrument built by Cassavant Freres, St. Hyacinthe, at a cost of \$2,200. It is believed to be the only church organ in Montreal to be named after the pastor.

Pioneer Piano Man Deceased.

D. W. Karn Died at Toronto.

STILL another pioneer in the music industry of Canada has passed over the Great Divide. Mr. D. W. Karn, formerly president of the Karn-Morris Piano & Organ Co., Ltd., of Woodstock and Listowel, died at his residence in Toronto on Sept. 19th at the age of seventy-four, after an illness of several weeks.

The late Mr. Karn, who had been identified with the manufacture of pianos and organs for nearly half a century, gave up active connection with the business in 1909 when the amalgamation of the Karn and Morris firms was effected under the general management of Mr. E. C. Thornton who has continued in that office from that time in addition to the presidency.

Last year Mr. Karn removed to Toronto where he had purchased a fine residence in Rosedale.

The only surviving members of Mr. Karn's family are Mrs. T. Drew Smith of Toronto and Mrs. C. B. Stanbury of London, England. Interment took place at the Baptist cemetery, Woodstock.

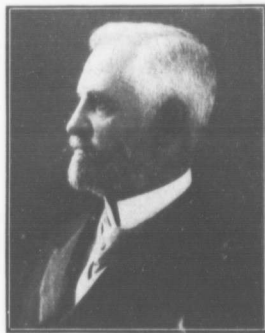
Concerning the late Mr. Karn's career, which is of interest to the Journal's readers by reason of his long active connection with the music trades, the following is reproduced from the "Sentinel-Review" of Woodstock.

"The grandfather of Mr. Karn came to this country from Pennsylvania and settled in the woods near Benchville in the early days. There are numerous families of Karns throughout the county and these are members of

the second and third generation. The father of D. W. Karn settled in the Township of North Oxford, where the father was born on the 6th day of February, 1843, and where he passed through all the vicissitudes of bush life and eventually cleared his own farm of timber.

"He was both musically and mechanically inclined, which is evidenced by the fact that some of his leisure hours were spent in constructing violins. It is worthy of note also that he bought a melodeon with the first forty dollars he ever earned. As a young man he studied music and taught singing school.

"He married and remained on the farm until 1869, then moving to Woodstock and joined a Mr. Miller who was constructing on an average one cabinet organ a



THE LATE D. W. KARN.

week. It was here that Mr. Karn found scope for his mechanical genius and progressiveness. At the end of a year he was dissatisfied with the out-of-date methods of his partner and left him. In the early part of 1872 he bought out Mr. Miller and subsequently Gunn & Stabler. As soon as the full control came into his hands he put a small steam power and machinery plant in a little brick place near the market house and increased the output so rapidly that he had to procure larger premises. He purchased the three-storey Gordon block on Dundas Street and almost yearly added other buildings and machinery till it became one of the largest factories in Canada.

"On three different occasions the premises were badly damaged by fire and twice were completely destroyed, and with no insurance in the first instance. It was these frequent burnings that established Mr. Karn's reputation as possessing an indomitable will to overcome all obstacles and force success. It might be said that almost before the smouldering ruins were cold he had his plans perfected for larger operations, and while most men would have been fretting over such frequent losses, he got machinery to work more smoothly and rapidly than ever. Prior to the entire destruction of the factory in the centre of the town, he had purchased the large premises known as the Woodstock Hotel in the East End which had been intended for a separate piano factory. He had, however, to transfer the organ business there, adding very largely to the plant.



PHONOLAS

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

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

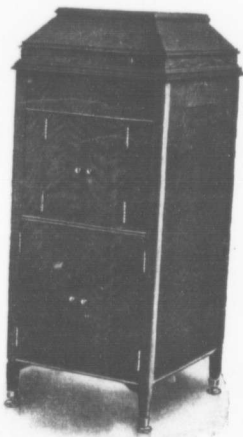
Our dealers' terms make the PHONOLA Agency the most attractive on the market. Every day's delay in getting particulars means something lost. Write to-day.



Model D.



Model C.



Model "Princess"

ODEON

Double Disc Records

10-INCH — 11-INCH — 12-INCH

90 CENTS TO \$3.00.

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

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

Write for our list of Odeon Records.

The Pollock M'f'g. Co., Ltd.

BERLIN

CANADA

Subsequently he purchased a large property opposite and erected the necessary buildings for a piano factory, where that branch of the trade developed wonderfully. In later years a large pipe organ factory was erected, the firm having gone into that branch in 1897, while in 1900 he began the manufacture of piano-players.

"While devoting his time and his energy to developing his own business, Mr. Karn never failed to respond to the call of public service. Although an extremely busy man, he found time to lend his services to the problems of municipal government. He held practically every municipal position in the gift of the ratepayers of the city, from Ward Councillor to Mayor. As the chief executive officer of Woodstock he set on foot many movements calculated to benefit the municipality. During his regime Woodstock was developing into one of the leading towns of Ontario, and up-to-date methods were necessary to uphold the town's reputation. For instance, there were the numbering of the houses, changing the names of streets, the licensing of cabs, etc., all of which saw their inception during Mr. Karn's occupancy of the Mayor's chair. The older business men and leaders of municipal affairs in Woodstock will recall, perhaps, the hottest mayoralty contest that has ever taken place here, when, in 1889, Mr. Karn ran against John White and landed the Mayor's position.

The larger issues of the day also received his attention, and in 1892, and again in 1896, he was North Oxford's Conservative candidate on the National policy platform for the House of Commons.

"Having demonstrated his business and executive ability in the establishment, development and control of the piano and organ enterprise, Mr. Karn was sought to co-operate in many other commercial, industrial and financial enterprises. He was a Director and Vice-President of the Dominion Permanent Loan Company, and Vice-President of the People's Life Insurance Company, Vice-President of the Woodstock, Thames Valley & Ingersoll Electric Railway System, also a director on the executive board of the Home Life Insurance Company, and was directly connected as stockholder and as a member of the governing body of various societies. He was President of the Woodstock Board of Trade, and of the Horticultural Society, and in 1897 was President of the Canadian Manufacturers' Association, while at one time he was a provisional director of the Sovereign Bank of Canada. He was a member of the Board of Governors and Senate of McMaster University, and of the Executive and Investment Committee. He did valuable work as Chairman of the Electric Light & Waterworks Commission, while in hospital circles he was looked upon as one of the prime movers in the erection of that institution. He was a member of the Trustee Board for the Hospital, and was an Honorary President of the Western Bowling Association, while his fraternal relations embraced connection with the Masonic Lodge, A. F. and A. M., The Canadian Home Circle, and the Ancient Order of United Workmen. He had been a prominent member of the Baptist Church, where he was one of the Board of Deacons. His love of outdoor sports made him prominent in curling and bowling circles."

An Appreciation.

The following appreciation of the late Mr. Karn is by Mr. E. C. Thorntun, president and general manager

of the Karn-Morris Piano & Organ Co., Ltd., and for many years an intimate associate of Mr. Karn.

"The passing of Mr. D. W. Karn carries my mind back through the years I was associated with him. It seems but a short time, but it was on the 21st of October, 1889, that, as a boy, I entered his employ, and during all the years that have intervened our relations were most pleasant and cordial. In fact, I cannot recall having ever received a look or word of disapproval or fault-finding from him. Coming in contact with Mr. Karn day after day and year after year as I did, I learned to know him in the best sense of the word. In fact, I have frequently remarked that I could tell by looking at him what he was thinking about.

"Mr. Karn was a man of kindly disposition and strong personality, possessing ability and ready to take advantage of opportunities presenting themselves. He was always willing to accept and adopt suggestions if they appealed to his favorable consideration, but I never knew Mr. Karn to submit to anything which looked to him like an injustice, and when he once made up his mind and passed his word, it was unalterable. As an illustration I need only to refer to his suit against the Grand Trunk Railway in connection with the St. George accident, when he fought them through one court after another until only the Privy Council was left. In reply to their threat that if he did not accept a certain amount they would appeal, his answer, through Judge Wallace, who was then his solicitor and, at the same time, I believe, his closest personal friend, was, 'Go ahead; I will take \$7,500 or nothing.'

"Mr. Karn was a great lover of his home, and when away would many times, at great inconvenience, make for Woodstock in order to be home. He took and withstood, during his business career, many hard knocks, but I think the hardest blow he ever received was when the death of his only son, Frank, occurred. They were more like chums and companions than father and son, and naturally he had plans for the future, which were frustrated, and for some weeks he was very much depressed; but with his characteristic will-power, he apparently shook off the depression, and the outside world knew nothing of his sorrow and disappointment."

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Geise Wire in Canada and United States

J. BRECKWOLDT, Pres.

W. A. BRECKWOLDT, Sec. Treas.

Factory and Office:

Saw Mills:

Dolgeville, N. Y.

Fulton Chain and Tupper Lake

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

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

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

SAMPLES and PRICES furnished on request.

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1916

Keep Talking Machine Business in the Music Store.

MUSIC dealers who closely observe the trend of affairs that may affect the present or the future of their business are viewing with some concern the trend of drygoods houses, jewelers, hardware men, furniture dealers and other merchants to connect with business in the sound-reproducing field. These merchants are being encouraged and urged through and by their respective trade publications and in other ways to go after this business. The profits are glowingly and alluringly pictured. It is pointed out that the manufacturers by means of extensive and persistent advertising have created a great franchise. That the public appetite for machines and records means easy selling is emphasized and altogether this business is presented with compelling force.

The music dealers are not all viewing this raid on their legitimate business with quiet indifference. The more progressive are getting the public ear and support by advertising, by window display, by representative stocks, by demonstrating under favorable conditions, by good store arrangement and general efficient service. They are doing their part in sharing in the field developed by the manufacturers, but the future will require even more strenuous effort.

Sell High Priced Machines.

THAT better margins, less irregularity in collections, a minimum of complaints and a more satisfactory business in every way are coincident with the sales of the higher priced machines as contrasted with the business in the cheap machines is probably generally conceded. But it is not generally conceded in either manufacturing or retail circles that the cheap instrument is a detriment to the business even though the margin is almost negligible for the maker and the dealer's profit but a small figure.

The cheap machine has its champions in men who argue that its ownership results in an accumulation of records and though not in itself all that its purchaser expected he is still not discouraged but on the contrary his desire to own a good machine has been increased.

Whether the cheap machine, by which is meant one retailing at twenty-five dollars or under, is beneficial in a business way each dealer must figure out for himself, but there can be no doubt about the wisdom of concentrating on the better types and encouraging interest in them to the extent that the possible buyers appreciate the fact that a machine below twenty-five dollars is less worthy of consideration than one above one hundred dollars.

A Practical Hint.

MORE than passing interest attaches to two letters received by a talking machine jobber from two dealers in the same city. One read: "Send us some more 200's and 350's. These higher priced machines are

our very best sellers." The second read: "We have a \$200 machine we want to exchange for some small machines. Send us four cheap models for the higher priced machine. Our trade won't purchase anything beyond these cheap grades."

Naturally dealer No. 1 was making the big profits in that particular city. The jobber, carefully weighing the letter from dealer No. 2, immediately wrote him a letter which brought the following reply the next day: "Your letter received—along the line of your suggestions we sold the 200 and took an order for another. We will make it a point to talk these high grade machines. It pays."

In view of the above it is interesting to read the jobber's letter, which was as follows: "Our Blankton dealer's sales force are adepts at selling the higher priced machines. As salesmen, no doubt every one of you dealers is equally adept. All you need is a hint.

"We never ask a man what priced instrument he wants. We take him immediately to a specially displayed 350. Record A-1735 is kept on this machine for demonstration. We play it at once and no time is allowed the customer to talk price. The salesman shows the fascinations of this style instrument. He talks of the enormous tone chamber, artistic design, delights of such an instrument in the home and at this point (one always being in his pocket) produces an order book and pencil. The salesman who attacks the day's duties without an order book does not deserve the title. Produced at the right time in the right way it will win many a battle.

"At this point we mention the price—\$350—and compare it with the \$500 or \$600 the man would pay for a piano, pointing out that the \$350 purchases the very epitome of perfection and that it brings such a wide range of music. If a customer says here that \$350 is more than he cares to pay at present we have a 200 or 225-E flanking the grand and offer these types with the privilege of exchanging for a grand within ninety days—and nine times out of eleven we sell at the very least a 110 or 150 and very often the 200 instead of a 35 or 50."

On Fixed Prices.

AROUND the dinner table the conversation of a group of music trade dealers naturally drifted to a discussion of the various phases of retailing talking machines.

"I don't like the idea of being tied up to fixed prices," complained one, "I think we ought to be free to sell a line that we pay for at any price we like, especially with all the new makes coming on the market with no fixed price."

The grizzled warrior of the party put down his soup spoon, sat back and looked at the complaining party. "How long have you been selling talking machines?" he finally asked.

"Nearly four years."

"Making good at it, I suppose?"

"Yes, doing first rate."



The Most Famous Trade Mark in the World

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

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

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

MANITOBA:

ALBERTA:

SASKATCHEWAN:

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

OTTAWA VALLEY:

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

QUEBEC PROVINCE:

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

QUEBEC PROVINCE:

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

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
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"Well, that's the answer isn't it?" and the grizzled one attacked his soap again, but presently had another thought. "Ever sell pianos?" he shot at the complaining member.

"No, I never have."

"Well let me tell you something. I have been selling pianos for thirty-seven years and talking machines for seven. Now on the brink of the grave when I look back over that thirty-seven years and think of the statements I have made to sell pianos in contrast to selling talking machines I wonder why I ever stay in the piano business. No, sir, the fixed prices of talking machines is a great thing about the business and that they are fixed high enough to let the dealer make a good profit is even greater. If anything the prices should be higher not lower. In my store we push the higher-priced models and we always find people to buy them."

Use the Literature.

HE was finally compelled to admit defeat. When the house which supplied him with machines and records received still another request for the renewal of a bill that should have been settled long ago the management decided to let him out. His stock was appraised and taken off his hands.

An examination of the premises brought to light a considerable collection of supplements, catalogues, leaflets, etc., prepared and printed at considerable cost and for the purpose of boosting sales. These had been collecting dust under the counter for months. They were not only useless but a waste.

Their discovery, however, confirmed the opinion that the man did not deserve the opportunity he had. His location was good, so were his store and show window. He had all the assistance the wholesaler could possibly give him, but when that wholesaler saw that he did not have gumption enough to use the literature supplied him free of charge he decided that he should be out of business and so he is. It is not here insinuated that because he neglected to use the literature he failed but because he had not sufficient enterprise to appreciate the purpose and value of the literature. Use the literature and use it intelligently.

Mail Order House Machines.

ROBERT Shaw, manager of the Western Fancy Goods Co. graphophone department, says to their dealers: "I have told you—oh so often!—that in this line, the machine is the salesman and the business is records and supplies—yet in last mail I got a complaint from an agent that fourteen mail order house machines had arrived at his station last week.—And the agent was kicking.—Gee Whizz.—If I were retailing as you are, and found fourteen brand new record buyers in a week, I wouldn't complain, I'd get busy.

"I came pretty nearly phoning that fellow.—Would have only it was \$1.40 for two minutes and I could talk cheaper here.

"Listen!—You Saskatchewan agent—and all of you, Listen!—If fourteen machines (that are next to useless without the records you sell) arrive in your territory in any one week—find who got them—that's all—then put me next—I'll make you thank the mail order houses, not cuss them.

"This is the one line where you have the drop.—This is where you can get mail order houses working for you.—They will work up the demand, you supply it.—If you know how."

Have What They Want.

QUITE frequently people write in from small towns something like this, says "His Master's Voice Bulletin":

"Please send me your catalog and say if I can buy records from you direct. We cannot get records we want here."

It quite often happens that in the very small towns from which these people write, there are duly qualified "His Master's Voice" dealers (!) and it creates a good deal of astonishment here to think that any Victrola owner in a town where there is a dealer should write us in this manner.

Dealers receive each month a supply of advertising matter covering every new record and can obtain an additional supply at any time from their distributor upon application. There is, therefore, no reason at all why any dealer cannot quickly supply anybody with any record in the catalog.

Every record sale lost by a dealer means just that much money dropped and none of us are dropping any more money than we can avoid these days. To avoid it in this case is so easy that surely no one will do it.

Simply make use of all the aids supplied. Make up your mind that no man, woman or child within trading distance of your store will ever be ignorant of the fact that Victrolas and Victor Records are sold by you. And impress the fact that you supply every record.

Aggressive work of this kind will be a big help to every dealer, even the hundreds who are now hustling so hard. Don't forget to yell for help if you need it. We are always glad to do everything we can.

How Talking Machine Needles Are Made.

MILLIONS of needles are used annually by talking machine owners and in view of this some details regarding their manufacture, from the time the carbon steel rods three-sixteenths of an inch in diameter are received at the factory to the time the finished needle is ready for use should prove interesting, and especially so to those in the trade. The importance of the man who just drops in for a package of needles is now generally recognized for often through conversation with him the salesman gets the names of other promising prospects in addition to an opportunity of talking records.

One can often work in some brief description of the manufacture of certain parts of the machine, explain in an interesting way the process of making needles, or in some similar way get closer to the customer by letting him see you know the goods you are handling. For this reason the Journal gives this description of needle-making by The Talking Machine World. The operations are as follow: The rods are first heated in an annealing oven and then slowly cooled in order to soften them. In this heating and cooling process they become oxidized or coated with scales. To remove these they are tapped with hammers, after which they are "pickled" in a solution of acid and water, and again heated in another oven much cooler than the first to

THE TRADE MARK

Afternoon and evening, week in week out, every month in the year the little rooster, familiar to millions the world over, is being flashed before countless thousands of Canadian people in moving picture theatres over the entire country. On the film it is the guarantee of the best in drama and the cleanest in comedy.

All that the rooster on the film signifies is amplified and multiplied with reference to Pathe Pathephones and Pathe Records. Pathe lines are not a new proposition, though we have a new proposition to offer you here in Canada. Pathe lines have twenty years of success behind them. They are now to be manufactured here in Canada.

Get identified with the Pathe line. You will be proud of it and delighted with the demand and the profit. Get the Pathe trade mark on your store front. Let it announce your alertness to the value in musical qualities, in dollars and in service of the Pathe line. Put out the trade mark where "he who runs may see" that in your store you are offering something different and better.



PATHE DISCS.

Pathe Discs are recorded in every musical centre in the world by artists of international and American fame—such artists as Ruffo, Muratore, Cavalieri, Fitzui, De Cisneros, Slezak, Weil, Ober, Urlus, Parvis, Boninsegna, Koralek, Giorgini, Constantino, Lauder, Sammarco. Nothing is spared in the construction of these records to make them the most durable, and at the same time, the truest to the artists' original renditions. They are most practical because they never lose their musical tone qualities—they never wear out. They are the largest discs made. The large disc makes possible long sound waves. Long sound waves give truer music.

PATHE SAPPHIRE BALL.

The highly polished Sapphire Ball which is used to reproduce Pathe music, cannot dig nor wear the disc and after being played over a thousand times, there is no wear that can be noticed even with the use of the microscope. The polished round ball and the semi-circular groove in which it travels, are two of the secrets of really natural sound reproduction.

Send your telegram to-day about agency proposition, or get us by long distance telephone.

PATHÉ FRÈRES PHONOGRAPH CO.

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remove the effects of pickling. They are then taken to the wire-drawing machine, where the three-sixteenth-inch soft rod by being drawn through a die plate about one-eighth inch in diameter is reduced to No. 8 wire. Drawing compresses and hardens the metal, making it necessary to repeat the annealing process before another reduction in diameter is possible. Therefore, these operations must be repeated about five times before the requisite reduction to one-sixteenth inch or No. 16 wire is obtained.

The long coil of small wire is now passed to a forming machine, in appearance like a lathe, which in spinning around the wire as fed through it, straightens and cuts it into rods about eighteen inches in length. These rods are gathered up and taken to a grinding machine, an ingenious special mechanism, which points the ends of about 150 of them at a time. They are fed to it sideways and are held in exact position, fed through and turned as they grind against the stone by means of rubber tired wheels or rollers. One set of ends being pointed, the rods are reversed and again fed to the grinder to point the opposite ends. The now double-pointed rods pass to the cutting machine. Its operator seizes a handful (about 100) pushes the ends against a plate to even them, places them in the cutting machine against a gauge plate set five-eighths inch from the shear, and touch a lever cuts off 100 rough needles at a stroke. Turning the bunch of rods end for end 100 more needles drop into the hopper. The shortened rods pass to the next grinder and thence to the next cutter, and so on until the rod is about used up.

The now rough needles are spread evenly to the depth of an inch over the surface of a heavy iron plate or tray, and while on this tray are heated cherry red in a special furnace, on being removed from which they are at once thrown into large double cans containing whale oil to harden them. These cans are kept in a water tank for cooling purposes. The inner cans have strainers at the bottom, so that when removed with needles in them the oil drains back into the outer cans, which always remain in the water.

The needles, perfectly shaped and hardened, but still in the rough and gummy with oil, are placed in a huge pan or trough, which slides back and forth with jerking motion (somewhat like that of an ordinary ash sifter) on the top of what may be called a "washing machine." Here they are treated to a bath of soft soap, or soda and water, as they roll about in the bottom of the pan. After a thorough shaking up in this soapy mixture they are drained, and while still damp are placed in a tumbling barrel or, in other words, a slowly revolving barrel, pivoted at an angle of about forty-five degrees. About double their bulk in dry sawdust is mixed with them, and in a short time dries them thoroughly. They are then separated from their sawdust towel by a rather ingenious contrivance, which sucks off the dust and leaves the needles.

It is now necessary to prepare their surfaces for the final polish, and to do this they are scoured. A batch numbering several thousands is mixed with a pasty looking compound, and the mass is wrapped into a cylindrical canvas packet about five inches in diameter and two feet in length. Several "packets" tightly bound around with strong rope are placed in a machine called

a "mangler," in which they are rolled back and forth between two slabs as one would make a roll of butter.

After this careful rolling or massage treatment is continued for some time, the needles, by rubbing against each other in the scouring compound, are thoroughly cleansed and smoothly surfaced, and are taken from the packets. They are then given a rinsing in clear water and another turn in the sawdust barrel, after which they are for the last time packed into sausage-like canvas casings and rolled this time with a fine polishing compound. From this last mauling they emerge as finished product, and are sent to the stockroom to be weighed (not counted) into packets of 100 or more.

There are about sixteen processes between the steel rod and the finished needle or, if we count the number of operations necessarily repeated, in the wire drawing, annealing process, pickling, hammering, etc., there are about forty-two handlings in all, and yet in no case is a needle handled singly as such.

Eskimo Records.

WRITING in a British daily Dr. Anderson, leader of the Stefansson Canadian Arctic Expedition, relates, after describing much of his valuable scientific researches and experiences, the fact that about one hundred talking machine records were taken of Eskimo songs and chants, with careful transcription and translations. To most of us in this civilized part of the world they will no doubt be a revelation. People will no doubt be looking forward to the pleasure of a demonstration of these unique and wonderful records from the land of snow and ice.

This is just another evidence of the variety of high class entertainment available for talking machine owners.

Competition in Better Grade Machines Being Stirred up by Sales of Low Priced Goods.

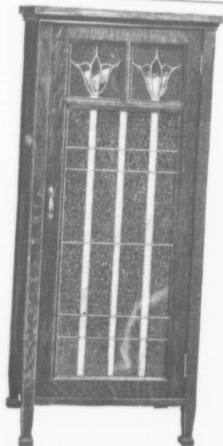
ON several occasions the Journal has directed attention to the energetic efforts being put forth to interest retailers of all lines of merchandise in talking machines and records. Such a movement tends to create keen opposition for the music dealer. The following article from the Dry Goods Economist is here published not because the Journal is in accord with its contentions but because it shows how competition for the music dealer in higher priced machines might result from the selling of cheap machines by other retailers. Anyway the dealer should be posted on the points being brought to the attention of possible future competitors. The article in question is as follows:

Some merchants hesitate about featuring low-priced talking machines as toys. They figure that such a policy will interfere with the sales of higher-priced instruments.

"Everytime I sell a toy talking machine," argued a merchant, "I kill off a prospect. The toy machine will do practically what the big machine will do, even if it will not do it as well. Why should I feature \$5 or \$10 machines, when I can just as well sell \$50 or \$100 instruments?"

Experience has proven this line of reasoning to be faulty. The sale of toy talking machines is one of the best means of creating business for the finer grades of

THE NEWBIGGING LINE



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

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



NO. 45 PLAYER ROLL

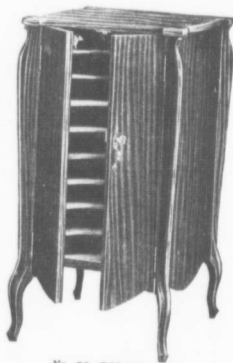


Newbigging Cabinet Co.

LIMITED

HAMILTON

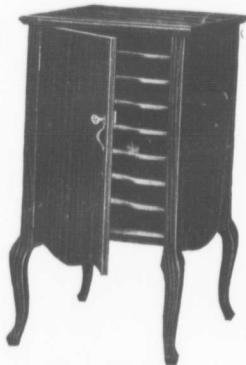
ONTARIO



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

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

**Write us about your
requirements.**



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



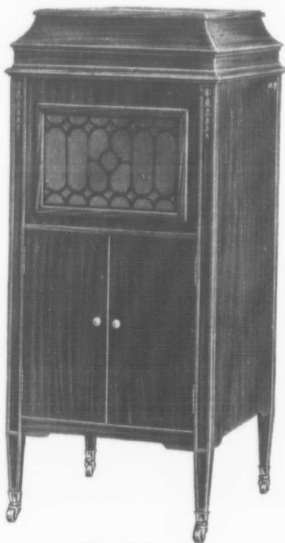
ELECTRIC

More value for your customer and more profit for yourselves than you have ever had before.

You have to look ahead to get an agency for

THE MUSICPHONE

Production is limited in these war times, but it is always wise to get in touch with the best.



MODEL E \$160

ELECTRIC

Every objectionable feature in phonographs has been removed by the manufacture of **The Musicphone**.

Self Balancing Hood.

Self contained electric power; no trailing wires can be used anywhere.

Universal Tone Arm; no attachments, and the needle always in the right place.

Permanent Needles that play any records.

Splendid Tone Control operated from outside.

ELECTRIC

Beautiful Tone.

Choicest Woods.

Handsome Designs.

The latest word in Universal Tone Arms.

Permanent Needles that play all records without change.

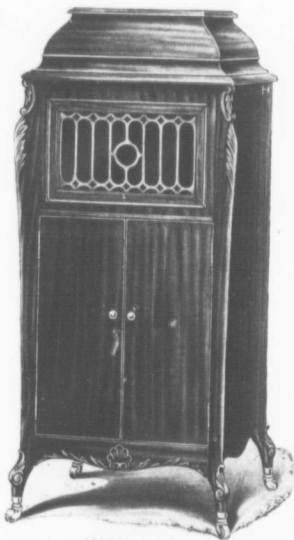
A Guaranteed absolutely even running Electric Motor, so easy running that no oiling is necessary.

Manufactured by

**Newbigging
Cabinet Co.**

Limited

Hamilton, Ontario



MODEL F \$175



MODEL G \$200

What is Home
Without Music ?



Columbia Grafonolas
\$475 to \$20

Double Disc Records
Made in Canada **85c up** Made in Canada

"HEARING IS BELIEVING"

The Columbia dealer nearest to you will gladly demonstrate.

Send for new free catalogue.

Columbia Graphophone Co.

"Creators of the Industry."

"Pioneers and Leaders in the Art."

"Owners of the Fundamental Patents."

Canadian Factory, Toronto

TORONTO DEALERS IN COLUMBIA GRAFONOLAS AND RECORDS.

Adams Furniture Co., City Hall Square.
Burnett Grafonola Co., 9 Queen Street East.
F. C. Burroughes Co., Queen and Bathurst.
The Cecilia Co., 429 Yonge Street.
Thos. Olaxton, Limited, 251 Yonge Street.
Gourley, Winter & Leeming, 188 Yonge St.
Gerhard Heintzman, Ltd., 43 Queen St. W.
Stanley Piano Warerooms, 241 Yonge St.
Toronto Grafonola Co., 61 Queen Street W.
R. F. Wilks & Co., 11 Bloor Street East.



This is a sample of the advertising that the Music Supply Co. do throughout their territory—in co-operation with the dealers.

MUSIC SUPPLY CO.

Largest Columbia Distributors in Canada

36 Wellington St. East,

Toronto

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instruments. The toy talking machine, as the merchant referred to reasoned, is unlike any other kind of toy.

The toy piano, for instance, is in no sense a musical instrument. It is a toy pure and simple. Hearing a youngster pound a toy piano never gave anyone the desire to hear a real piano—the desire it usually creates is the desire to run.

The low-priced talking machine, on the other hand, will play the same records as the fine, expensive instrument.

Owing to its small size and cheaper motor, it does not, of course, give as good results, but it does reproduce a record sufficiently well not to annoy the grown folks of the family.

Once the toy machine gets into the home, as a general

price of the toy machine to apply on the purchase of a fine instrument, provided, of course, that the toy machine is in good condition.

Since one of the objects of featuring the low-priced machine is that it shall serve as an advertisement in the home of the customer of the enjoyment to be had from a talking machine, the buyer of toy talking machines should give careful attention to the tone quality of the machines he decides to feature.

The importance of this is often overlooked. Too frequently the buyer of toy talking machines picks his machine as the women "pick" horses at the races—purely on their "looks." This is a mistake which will cost his house the profit on the sale of many a fine talking machine.



DOMINION DAY AT THE CALGARY BRANCH OF MASON & RISCH, LTD.

This special window, aside from bringing His Master's Voice products close to the sentiment of the public just previous to a great national holiday, created additional interest by introducing the first and latest Victrola carried by this firm. The lettering on the display card calling attention to this unique feature is lost in the illustration, but the small and large instrument to which it refers can be seen to the right of the photograph.

thing, the grown folks become quite as much interested in it as the youngsters. They begin buying records, one here, one there, "for the kids," until they have the nucleus of a fairly good collection. Then these grown-ups decide that they want something better than the toy machine for reproducing those records. It is only a step from that decision to the purchase of a fine machine as a musical instrument.

For this reason the far-sighted store manager insists that a record be kept of all purchasers of toy talking machines during the Christmas selling.

This list of toy machine purchasers should be held until the lull in February and March, and should then be followed up with an offer to allow the full purchase

Of course, it is out of the question to get tone production in a \$10 machine equal to that of a \$100 instrument. For among other requirements, space to properly amplify the sound is one of the prime requisites for a good tone in a talking machine. There is, however, plenty of opportunity for the exercise of sound judgment in the selection of low-priced machines.

Having made sure of the tone quality of the toy machine, the next feature to be examined is the motor. The buyer who, in his anxiety to undersell all competitors, glosses over this important piece of talking machine mechanism is storing up trouble a-plenty for himself.

As we mentioned before, in most cases the small machine will play the same record as the expensive

THE INSTRUMENT OF QUALITY

Sonora

CLEAR AS A BELL



WHEN you see this trade mark on a phonograph you know and the public knows that it is the name of the instrument that



Won the highest score for tone quality at the Panama Pacific Exposition.

Has a Swiss-made silent motor that runs nearly twice as long as do motors in similar priced machines.

Is characterized by extremely graceful lines due to the patented "bulge" cabinet construction.

Has a sound box which doesn't deteriorate with time.

Plays **all** makes of disc records, being **designed** (not adapted) to do this.

Controls tone volume at the sound **source**—the proper place—without the slightest blurring or marring of the accuracy of reproduction.

Is so marvelously beautiful, so sweet and expressive as to make each machine sold a wonderful salesman for other Sonoras.

The Sonora is The Highest Class Talking Machine in the World. It is the instrument which you should sell. Write us **at once** if you are interested in the agency for your territory. Act quickly so as to get your shipment in time for the heavy, profitable, holiday trade.

TEN SUPERB MODELS

\$62.50 \$80 \$100 \$135 \$200 \$270 \$265 \$300 \$475 \$1,500

Manufactured by

SONORA PHONOGRAPH CORP., NEW YORK

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

I. MONTAGNES & COMPANY

Ryrie Building, Yonge and Shuter Sts., TORONTO

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instrument; therefore, each of the purchasers of these toy machines is a prospect for record sales. The man who sells talking machines should always keep in mind that when he sells a machine he sells the customer the privilege of constantly coming back for records.

This, of course, suggests the following up of purchases of any machine, no matter what its price, with announcements of new records from time to time.

It also suggests the advisability of handling some of the cheaper lines of records in the toy department. There are a number of good records which retail at from 10 cents to 35 cents. These are the ones which the people who buy low-priced machines will be most likely to purchase—at least for the first few months. A man who has paid \$5 for a talking machine is not likely to pay \$3 for a record.

This fact has led some merchants into thinking that the featuring of cheap machines and cheap records may hurt the sale of the finer records. Again the facts have shown the contrary to be the case. Even the purchasers of expensive talking machines usually begin by buying rag-time records, but they soon demand better music. The rag-time serves as the kindergarten to the classics.

In the same way, the people who buy \$5, \$10 or \$15 machines for the youngster begin by picking up low-priced records. Then they hear some beautiful vocal or instrumental record played on a machine belonging to some friend, and they decide to try it on their own machine. It gives a fairly good result. The inevitable result is that they begin buying more of the higher-priced records. Next, having the good records, they want a machine that will give more satisfactory results. This has been the history of the sale of many a fine machine.

Then, again, it must be remembered that the talking machine of to-day is more and more coming to be considered as a piece of fine furniture.

The woman with the well-furnished living-room is no longer satisfied with the cheap little talking machine over in the corner. She wants a fine cabinet that will look as well as any other piece of furniture in the room.

Her toy talking machine is at first only an amusement for children; but soon it is used for entertaining the family. Once the family begin playing the machine they begin to find it necessary to apologize for it to friends, with the result that sooner or later they feel

the necessity of getting a machine for which no apologies will be necessary.

The pushing of the toy machine is a comparatively simple matter. Indeed, they push themselves. Aside from the usual newspaper advertising which would be given to any toy, it is only necessary to have the machine played constantly in the department. "Music hath charms" not only "to soothe the savage breast," but to attract the tired shopper. You will never fail to find a crowd around a talking machine that is being played, whether it is a big machine or a little one.

Unlike other toys, low-priced talking machines and records should not be considered merely as toys for children, but as a means of educating the grown-ups to the possibilities of a fine machine for the production of music in the home.

Methods of Boosting Business.

PLACING instruments in homes on approval, preferably over a week end is advocated by one dealer who claims to have met with good results in this way. Of course the machines are not placed promiscuously but in homes selected as offering reasonably good prospects of a sale. This same dealer states that an instrument is always kept playing in the store during business hours so that passers-by may hear it. The telephone, an exclusive one for this department is used constantly to apprise customers of certain new records or to ask for the privilege of placing a machine on approval.

Still another dealer tells of selling a sufficient number of outfits in adjoining territory to more than justify the method, viz., a machine is loaded into a light motor truck with a generous collection of records and demonstrations given in private homes and at stores of other merchants, etc.

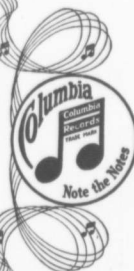
Noon hour concerts in industrial centres where there are factory employees with a half hour or more in which they have nothing to do but amuse themselves are usually productive of good results. There is no cost attached and with music played that appeals to the listeners considerable steady record business can be counted on as a result. But at such recitals it is not grand opera that will be found most attractive to the audience. The latter can be encouraged to suggest titles to play, particularly if made to feel that suggesting selections does not carry an obligation to purchase. Neither should the dealer's

Prove it by Number A5844! Anyone who thinks a whole symphony orchestra is impossible of recording ought to hear Grieg's tone-masterpiece, "Spring," the initial Columbia recording of the Chicago Symphony Orchestra.

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

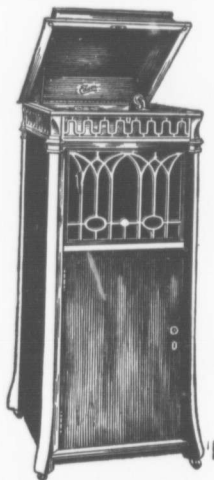
Columbia Graphophone Company

365 Borauren Ave. Toronto



EDISON

*The Stamp of
Genius and—*



the mark of a dealer policy that gives the merchant licensed to sell the New Edison every opportunity to demonstrate that no more dealers are necessary within his zone of operations in order to secure the maximum results from that zone.

THOMAS A. EDISON
INCORPORATED

103 Lakeside Avenue,

Orange, :: New Jersey

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anxiety to sell a machine be displayed. The primary interest is to get people to the store.

Recitals are employed by a dealer who gets local interest by employing home talent to assist. The recitals are given at the store and the public invited through the regular advertising space in the local paper and by invitation cards.

Another dealer has a valuable employee in a mechanically inclined young man who is quite capable of making any adjustment or repair that a machine might need. He visits the homes where his store has sold machines. On arriving at a house and announcing that his mission is to inspect the machine he is promptly invited to enter. He plays over some records by way of entertaining whoever may have time to listen and leaves a list of records that the store recommends because they are desirable and because they are in stock.

One dealer makes a specialty of lending machines to church and lodge entertainments and even to private parties without charge. He formed the habit by chance some years ago. He was importuned for a donation to some little local affair and only thought of courteously disposing of the applicant when he volunteered to lend a machine for the evening. To his surprise the machine found a purchaser as a direct result and this led him to look into the possibilities in this direction.

At the Edison Experimental Store at East Orange there is a "Children's Hour" every Saturday. This is an idea any dealer can work anywhere and if each dealer will stop to think he will remember the kindly feelings developed toward the merchant who noticed him as a child and will likewise remember the resentment which he never quite outgrew toward the merchant who looked upon the boy or girl as an unavoidable nuisance and not a human being. For the "Children's Hour" some person accustomed to entertaining or handling children should receive them and show them to seats. The latter might be arranged in a semi-circle if space will permit so as to be somewhat informal and the programme opened and interspersed with little informal chats on music, musicians and composers that will give the children a more intelligent interest.

The children should be encouraged to put the names of their friends on cards supplied for the purpose so that invitations can be sent for the next recital. Naturally the dealer and his representatives will mingle among the children and parents at the close of the recital for the purpose of getting into conversation. The dealer need not worry about the results. They will follow.

W. H. BAGSHAW

Lowell, Mass., U.S.A.

Oldest and Largest Manufacturer of

Talking Machine Needles

WORLD'S RECORD SHIPMENT OF

63,000,000

NEEDLES IN TEN DAYS

The Frosty Window.

TO overcome the frost on the window it is necessary to do away with any warm air in this window. This warm air, as soon as it strikes the cold plate glass, condenses and forms either steam or frost in the window. If the air in the window is the same temperature as the air outside your trouble will be over. To accomplish this you will have to have your window closed so that it is air-tight from the back, with openings in front so that the cold outside air can ventilate through the window.

The old method of letting the outside air into the window was to bore holes through the sash, or pipe the air in through the bulkhead and up through the floor. This has been greatly improved upon by setting the glass in a metal moulding in which are small holes that serve both for ventilation and for drainage.

If the show window is enclosed and separated from the store proper, no ventilation is required other than this metal sash, provided the show window enclosure is made absolutely air-tight. In order to do this, the floor of the show window, the ceiling and the partition should be double and lined with building paper, and the door entering the show window should be made similar to that of an ice-box, having double rabbets and rubber weather strips. Where glass is used in the partitions it should be set with putty. We have made a careful study of the problem of ventilating the show windows so as to prevent the steaming and frosting of the windows, and it is our earnest opinion that no amount of ventilation will accomplish this result under certain conditions unless the show window is enclosed from the store proper and made absolutely air-tight. The show windows are such an important part of the store that too much attention cannot be paid them. Many merchants realize in a measure the importance of their windows and try to meet the need by hiring good window trimmers and putting in elaborate displays and back-grounds. These same merchants often overlook the fact that in order to have this work most effective, that they should first of all put in a modern and practical set of show windows.

Few merchants have had much experience in show window building and this part of the new store building is apt often to be badly neglected. The window trimmer is a valuable man to take this matter up with, as he has given the subject much thought and is apt to know just how to plan windows best suited to your purpose.—Retail Equipment.

The Messenger of Honest Trade.

AT a recent salesmen's Congress Hugh Chalmers gave a Chicago newspaperman a good tonic for the salesman or the employer of salesmen. Whether or not one agrees with each point, there is a great deal for talking machine men to think over. Mr. Chalmers said: "Selling is the crown of civilization. The savage is a burglar, a murderer, a robber. He takes what he wants—if he can—and gives nothing. The salesman is the messenger of honest trade—he is more than the messenger: He is the pilot and the monitor.

"Never hire a man in a single interview. A man looking for a job is like a man courting a girl—on his best behavior the first time he calls, shot full of ready

material to boost his own game and wearing his Sunday clothes. He should be interviewed not less than three or four times, and then I always have several men present to look him over, because three men can think better than one man.

"One rule that I maintain as inviolate is that an applicant must be able to furnish a surety company bond. That may be cruel sometimes, but it is absolutely necessary for safety. If a man cannot furnish a bond there is some good reason for it.

"And, on this topic, let me add that a man must be firm in such matters for his own safety and for the safety of his fellow merchants. I maintain that it is my privilege to fire with the same readiness with which I hire, and I make this a rule. And it goes for my wife's relations and my friends' sons. When I discharge a man I tell him why. I don't cough and scratch my head and say we are cutting down or making changes. I tell him he failed, or he was caught, or he is in the wrong trade. That may do him some good.

"And I never give a man a letter of recommendation. I will not arm a man with a certificate of character throughout the rest of his life, no matter what that life is to be. I gladly answer inquiries about men I know. And I answer them truthfully, and I wish I could get the same courtesy in return, instead of the milk-and-water generalities from men who are soft-hearted or afraid of men who help to load me up with incompetents and thieves.

"Another point that I regard as important is—did the man do any work as a boy? I respect a college education, but it has been my misfortune to conclude that it is a great problem to overcome some of the advantages of civilization. Give me a boy who was trained to hard work, who knows it, feels at home with it and respects it—maybe even loves it.

"The next question is—are his habits good? I don't ask a man to be perfect. None of us are. And I prefer a man whose imperfections are churned up and mingled with his goody-goody qualities as against the man who is a saint in streaks and a devil in other streaks. I don't like that zebra kind of man. We're all a sort of slaty gray, I guess. Well, a man has to be at least slaty gray for mine.

"I sometimes ask a man to give me three reasons why I should hire him. That tests his quick thinking.

his salesmanship and his familiarity with the goods he is selling. And if he can't talk that goods—his own merits—what can he sell?

"And, furthermore, I want to know, and know very thoroughly, why he is out of a job.

"One of the things that I observe while I am looking an applicant over is—can he listen as well as talk? Salesmen, as well as railroads, need terminal facilities. The only further requirement that I insist upon is a buoyant enthusiasm. I love a man who bubbles with the glee of his work.

"A man who doesn't love his work should find some other kind, or he should beg, or starve. He is a coward for getting into it and a waster of his own time and another man's money for staying in it.

"Modern commerce has no time for the trifler. I will not tolerate him. I love my work and you can't express that love in figures, either.

"God doesn't put us on earth equipped to sell things. Less than that does He put us here to sell any one thing. We must know that thing first and how to sell it.

It is difficult to convince another man of the merit of something which you yourself do not understand. And it is hard to be a super-salesman unless you are so conversant with your goods that you can think instantaneously and answer with 100 per cent. accuracy.

"When the salesman reaches that stage—if he has enthusiasm, energy, character, courage to work and all the other requisites I have set out—he is ready to be a great salesman if he gives his work the last fine touch, the high light to make the picture perfect and complete—that one thing in which we Americans are most sadly lacking—courtesy."

Demand for the Better Goods.

Otto Heineman, head of the New York Phonograph supply house bearing his name, in a forecast of 1917 conditions says: "During the past year or so quite a number of concerns have entered the talking machine field in this country, but the leading manufacturers still continue to increase their sales totals month after month, and are closing a greater business than they have ever done in the past.

"The new companies are also doing a very large volume of business, and the buying power of the Ameri-

Two new notes on the Columbia strings—W. H. Squire, England's greatest 'cellist, and Frank Gittelsohn, America's violin genius.

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

Columbia Graphophone Company
365 Spadina Ave., Toronto



can public is so vast and tremendous that there is plenty of business for all the talking machine manufacturers who conduct their affairs along sound, profitable lines and give their dealers and the public quality and value for the money expended.

"In my opinion the great proportion of the talking machine business to be consummated in 1917 will consist of the better class of machines. I believe that quite a few concerns who are now catering to only the very cheap class of trade will find their production seriously curtailed during the coming year and eventually will either be obliged to make better machines or retire from the field altogether. The public is asking for a machine that is well finished and well equipped, and quality must be apparent before they will purchase an instrument for their homes.

"The talking machine has become an absolute necessity. Its incalculable value from an education standpoint has been the subject of extensive comment in the leading newspapers and magazines, and as time goes on the true value of the talking machine is being recognized by every factor of our modern life. The demand for talking machines in 1917 is certain to be far and beyond that of any other previous year."

Sonora Catalogue.

The Canadian distributors of Sonora Phonographs, Messrs. I. Montagnes & Co., Toronto, has issued a new catalogue illustrative and descriptive of the various types of Sonoras. The catalogue is a made-in-Canada production, being from the printery of Armac Press, Ltd., Toronto. In design and execution it is in keeping with the line featured.

The different models of the Sonora are pictured in the various rooms of the home in which they would naturally be placed, the room interior forming a light background to show up the design in half-tone. Already I. Montagnes & Co. have received complimentary letters from dealers concerning this evidence of their enterprise which is found to be a useful selling help.

General Manager Appointed by Pathe Freres.

Otis C. Dorian, of Columbia Co., Goes with New Canadian House.

After a connection with the Columbia Graphophone Co. extending over twelve years and embracing experience in practically every department of manufacturing and marketing, Mr. Otis C. Dorian, assistant manager of the Canadian division at Toronto, has resigned to accept the office of general manager of Pathe Freres Phonograph Co. of Canada, Limited.

The Canadian Pathe firm was incorporated this year with head offices in Toronto, as has already been stated in the Journal, to manufacture and distribute Pathe Pathophones and records in Canada. The company is amply financed, has a strong directorate of successful business men, and purposes going after business aggressively, and in a large way.

A factory has been purchased in Toronto, the company having secured the Kindel Bed Co. premises at 4 and 6 Clifford Street. This is a solid brick three-storey and basement building, giving thirty thousand feet of floor space.

The factory is being fitted up under the supervision of Mr. Kearsing who has just recently come from New York to join the Pathe organization in the capacity of factory superintendent. Mr. Kearsing is a pioneer in the art of disc record manufacture.

The new general manager, Mr. Otis C. Dorian, is a young man with wide and varied experience, and unlimited confidence in the future of Canada, and the place of Pathe Pathophones and records. In 1912 he came to Canada from Philadelphia, where he was assistant manager of the Columbia Co.'s branch, to take the same position in Canada with the wider duties and larger responsibilities of the manufacturing plant here.

Mr. Dorian was practically born into the business, as he was only five years old when his father, Mr. Marion Dorian, entered the Columbia service, and the phonograph became part of his daily diet. Some time after that Mr. Dorian, Sr., was appointed manager of the



M. Otis C. Dorian.

Paris, France, office of the Columbia, and took his young son along as part of his household effects. They lived in France for over five years, and the boy divided his time between school and the Columbia store. He is sure that a large part of the success of that office was due to the proprietary interest he took in the business after school hours and on holidays.

His father being promoted to the position of Assistant European General Manager, with offices in London, England, young Dorian transferred his attention to that end of the business, also after school hours, as for some unaccountable reason, and to his bitter disappointment, the "powers that be" couldn't see what a big addition he would be to their staff.

At last after spending a couple of years at University College, London, he was placed on the Columbia payroll at the magnificent salary of \$5 a week. Shortly after he was promoted to the position of Secretary to

the European General Manager. He made good there and was given an opening in the London factory, which had just been started. His factory work became more and more important as the plant grew and by the time he was transferred to New York as Secretary to the then president of the company, the late Mr. E. D. Easton, he had charge of practically all of the routine work of the factory outside of the accounting.

Referring to his former chief, Mr. Dorian says: "Any man who has been fortunate enough to work directly for Mr. Easton has had the opportunity of sitting under a master in the art of handling men and big problems. Mr. Easton was a genius and I count the year spent with him as being one of the most important in the shaping of my character."

Then followed a year at the Paterson, N.J., store, where he combined the duties of Assistant Manager with those of salesman, bookkeeper, repair man, instalment collector, packer, stock keeper, porter and furnace man. If after leaving the Paterson store there were any duties in connection with running a talking machine store that he hadn't tackled, they hadn't been thought of up to that time.

From Paterson he was transferred back to New York as sort of assistant to the Treasurer. His duties there were various, and had to do with the financial operations of the company. He was then sent to Philadelphia as assistant manager, having charge of the routine of the business and in full charge of the retail and instalment sales.

In 1912 he took over complete management of the Philadelphia store, and remained in charge until that store—following the policy of the Columbia to gradually confine their efforts to wholesaling—was disposed of to the Pennsylvania Talking Machine Co.

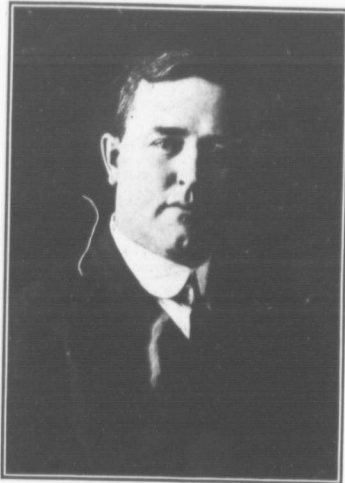
He was then sent to Toronto where he has had charge of all manufacture in addition to the thousand and one other duties of this position.

From all of the above it will be seen that his talking machine training has been a comprehensive one, embracing practically every branch of the business.

He has been actively in the game for over twelve years and has seen the phonograph develop from the little toy to the superb musical instrument it is to-day, with sales running into millions of dollars every year, and he is confident that the enormous possibilities of the field are only beginning to be realized.

Columbia Items.

Mr. Ralph Cabanas, manager Columbia Graphophone Co.'s Canadian business, has returned to his headquarters in Toronto from a visit to New York. Mr. Cabanas found the United States factories of his firm at Bridgeport still many thousands of machines behind in deliveries in spite of the great factory additions that have been built or purchased this year. September sales of the Columbia concern were larger than for any other single month in their history. The local management



Mr. F. R. Hoffman.

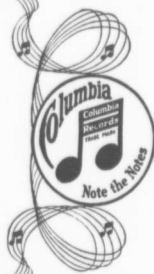
has been able to keep record deliveries even with the demand but has found it impossible to meet the dealers' requirements in machines, although shipments show a surprisingly large increase over last year's business.

A newcomer in the Columbia organization is Mr. F. R. Hoffman, who succeeds Mr. Otis C. Dorian as assistant manager, the latter having resigned to accept the management of Pathe Freres Phonograph Co. of Canada.

"Columbia." A name that has meant more and more with every year that has gone by. And it has been some time since it began to stand for "most"—most in *tone*, most in *value*, most in *popularity*. And most in *profits*, too—don't forget!

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

Columbia Graphophone Co.
365 Borauren Ave., Toronto



Mr. or two a very recent decision.

Mr. past the fact position partment bia possible by Mr. Mrs. Ho citizen.

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AT PHOTO Exhibi The Gilt

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The informat the ans by the h establish dealers few year millions that a go out of tion is:

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Mr. Hoffman spent several weeks in Toronto a year or two ago and became sufficiently well acquainted to very readily accept the proposition to come here permanently when that opportunity offered by Mr. Dorian's decision.

Mr. Hoffman is a native of Connecticut and for the past thirteen years has been on the Columbia staff at the factories in Bridgeport occupying an important position in the executive having charge of a large department. He has that intimate knowledge of Columbia policy, methods, lines and development only possible by a personal contact of many years.

Mr. Hoffman has already removed to Toronto with Mrs. Hoffman with the idea of becoming a permanent citizen.

How Is It With You?

Reprinted from "His Master's Voice" for September.

THE year is just two-thirds gone! It is only a few weeks since our General Manager announced that business with us was substantially ahead of the corresponding period last year. That's how it is with us, or

If you're not, it's up to you to begin to ask why—for there are thousands of people who are. They are the dealers who rise above old-fashioned ideas and conduct their business with the courage-born of enthusiasm.

The public can't be fooled very successfully. They know as well as the dealer knows whether he's got confidence in his business or whether he hasn't. If they find that he hasn't, why then they lack confidence too, and business which could be had easily by a dealer who had the required amount of confidence and enthusiasm, will go to seed if the dealer lacks those necessary qualities.

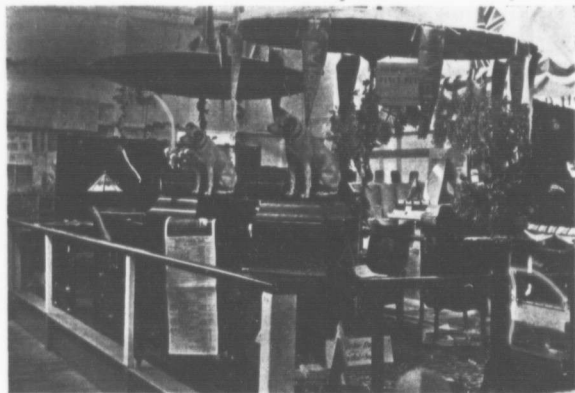
When you've made up your mind to buy anything, from a hat to a hobby horse, do you deal with a piker? You do not. You go to a store that is a store, that carries a stock which permits you to exercise some choice and where you believe the people know something about the goods they handle.

"For the Colonel's Lady and Judy O'Grady

Are sisters—under their skins"

wrote Rudyard Kipling, and we are disposed to think he knew what he was talking about. Human nature is

AT PICTON FAIR.
Exhibit by
The Gilbert Co.



was then. Since then it has increased still more, but the question is: "How Is It With You?"

The other day we asked the contract department for information as to the establishment of new dealers, and the answer was: "We are turning down applications by the hundred." That is done because it is absurd to establish new dealers when you cannot supply existing dealers with all the product they could use. In the past few years we have spent millions of dollars—actually millions—in increasing our output. It is evident, then, that a good many people must be making a lot of money out of "His Master's Voice" products. But the question is: "How Is It With You?"

It's a fine thing, a splendid thing, to be engaged in a business with a line which is the best of its kind, which is backed by a strong and efficient organization and for which the demand is always many laps ahead of the supply; but the question is: Are you making money out of it?

very much the same, whether it is being blistered in the Sahara or petrified in Iceland, and when you want to know how things look to the other fellow, the best way to do it is to ask yourself how they look to you—because under the same sort of conditions, all men and women will act in pretty much the same way.

People won't trade at a store that doesn't inspire their confidence. There are several elements which contribute to the necessary building up of confidence. First of all comes stock, then appearances, service and so forth.

When a man intends to let go a fistful of good "dollars" that he's earned by the sweat of his brow, he wants to feel that he'll get the best that's to be had for the money, and sure as fate he'll begin to back toward the door if the stock looks small. He feels that he'd get a better choice elsewhere, and so you have an unnecessary obstacle to overcome which was erected by your own bad judgment.

We learn slowly, but the dealer with only a few years'

experience must have found out by now that any good business man who is willing to go after "His Master's Voice" business in a big way will reap a rich harvest. That is a statement which can be verified with the utmost ease. Big as business up to now has been, there is still a bigger business to be won from the remaining months of the year, and that is why we want to say to every individual dealer—"How Is It With You?"

Columbia Distributor Visits New York.

Mr. John A. Sabine, of the Music Supply Co., Toronto, has returned from a visit of several days at the Columbia Phonograph Co. head offices in New York and factories at Bridgeport. Mr. Sabine's visit to New York was an effort to secure enlarged shipments of Grafonolas, particularly of the lower priced types which are so difficult to secure. Mr. Sabine elicited a promise from the general salesmanager of the company to give special consideration to the wants of the Canadian dealers and come to the assistance of the Canadian factory if possible.

NEW RECORDS

New Pathe Records.

64004	Manon—"Ah, fuyez, doncz innaz!" (Massenet). Lucien Muratore, Operatic Tenor, orchestra accomp.	12
	Magali, "Chanson Bretonne" (Mistral). Lucien Muratore (Puccini). Anna Fitini, Operatic Soprano, orchestra accomp.	12
62012	Tosca, "Vissi d'Arte (Prayer of Tosca), (Love and Music) (Puccini). Anna Fitini, Operatic Soprano, orchestra accomp.	12
	Il Bacio (The Kiss) (Arditi). Valce, Anna Fitini, Operatic Soprano, orchestra accomp.	12
52005	The Green Hills of Ireland (Sheela and del Riego). Marie Narelle, Soprano, orchestra accomp.	12
	O, Native Music (MacCarthy). (Old Irish Air). Marie Narelle, Soprano, orchestra accomp.	12
52006	NEW OPERATIC AND IMPORTANT VIVALDI RECORDS. The Rosary (Sevin and Rogers). Hugh Allan, Baritone Solo, orchestra accomp.	12
	Little Grey Home in the West (Loehr). Hugh Allan, Baritone Solo, orchestra accomp.	12
62017	Hosanna de Paques (Granier). Note, orchestra accomp.	12
	Saneta Maria (Hymne) (Fair). Note, orchestra accomp.	12
	NEW BETTER CLASS VOCAL RECORDS. Out Here in God's Garden (Harold Jenner). George Glover, Baritone Solo, orchestra accomp.	10 1/2
	Alice, Where Art Thou (Ascher). John Bardeley, Tenor Solo, orchestra accomp.	10 1/2
20017	The Hymns My Mother Used to Sing (Langford). Alice Craven-Arthur George, Contralto and Baritone Duo, orchestra accomp.	10 1/2
	Flowers O' the Forest (Old Scottish Melody). Helen Blain, Contralto Solo, piano accomp.	10 1/2
35043	Abide With Me (Lyle Male). Pathe Male Quartette, Unaccompanied	12
	San My Soul (Horsley). Church Choir, Unaccompanied	12
40044	Molly Brannigan (Stanford). Wallace Cox, Baritone Solo, Piano accomp.	12
	The Little Irish Girl (Aschenmacher-Loehr). Wallace Cox, Baritone Solo, orchestra accomp.	12
	NEW "DE LUXE" DANCE RECORDS. 20022 Pretty Baby (Kahn, Jackson and Van Abtney). Fox-Trot. American Republic Band	10 1/2
	Listen to This (Kaufman). One-step. American Republic Band	10 1/2
20023	Ronster Fox-Trot (Bouard). American Republic Band	10 1/2
	Uncle Tom (Frey). One-step. American Republic Band	10 1/2
20024	Love Me at Twilight (Grant). Fox-Trot. American Republic Band	10 1/2
	Missouri Waltz (Knight, Logan and Eppel). American Republic Band	10 1/2
	CATCHY AND INTERESTING BANJO DUETS. 35071 Banjo Capers. Oily Oakley and Joe Morley. Banjo Duet The Palladians. Oily Oakley and Joe Morley. Banjo Duet	12
	POPULAR VIOCEL HITS OF THE MONTH. 20014 Lull Me to Sleep (Kerr and Barron). Root Langdon, Tenor solo, orchestra accomp.	10 1/2
	You Are All That I Dreamed You Would Be (Henry Burr). Tenor solo, orchestra accomp.	10 1/2
20015	The Road That Leads to You (Hornard Granville). Henry Burr. Tenor solo, orchestra accomp.	10 1/2
	Think of Me (Hornard Granville). Mary Ryan, Soprano solo, orchestra accomp.	10 1/2
20016	Bouncing at the Barber's (Lewis and Kodet). J. Wimsch, Baritone solo, orchestra accomp.	10 1/2
	Trouble (Collins and Terry). Jack Charman, Orchestra accomp.	10 1/2
20025	Pretty Baby (Kahn, Jackson and Van Abtney). Henry Burr. Tenor solo, orchestra accomp.	10 1/2

	We've Been Married Just One Year (Muir). Daisy Taylor-Jack Charman, Orchestra accomp.	10 1/2
35070	My Mother's Rosary (Lewis and Meyer). Mary Ryan, Soprano solo, orchestra accomp.	12
	A Savannah Lullaby. Ada Forrest.	12
35072	The Bride and Groom (Branson and Lange). Descriptive. Joe Remington, Baritone solo, orchestra accomp.	12
	The Bachelor Ship (Richards). Harry Reynolds.	12
	NEW HAWAIIAN NOVELTIES. 20011 That Hula Hula from "Stop, Look and Listen" (Irving Berlin). Campbell and Perry, Louise and Ferera Hawaiian Orchestra accomp.	10 1/2
	I Want to Go Back to Honolulu (Cunha and Warref). Alfred Alexander, Tenor, Louise and Ferera Hawaiian Orchestra accomp.	10 1/2
35021	Palaikio March. Louise and Ferera Hawaiian Troupe	12
	Honi Kahu. Louise and Ferera Hawaiian Troupe	12
	NEW CHANSOONS SUNG IN FRENCH. 30246 C'est d la Jeunesse (Ch. Jardin). par Junka, avec Orch. Notre Nid d'Amour (R. Georges). Souvenir par Junka, avec Orchestra	12
30347	L'Amour Qui Rit (Gawwin). Chanson par Resca, avec Orchestra	12
	Ah, Le Beau Reve (Gawwin and Doris). Melodie-Valse. Chante par Resca, avec Orchestra	12
30354	En passant devant la maison (Christine). Par Henri Loni, avec Orchestra	12
	Je sais que vous s'ont jolis (Love with a Capital L) (Christine). par Henri Loni, avec Orchestra	12
30362	Grain de Beante (Scott). Chansonette grivoise, par Nitta Jo, avec Orchestra	12
	Vien a qui (Terrier-Valsien). Chansonette grivoise, par Nitta Jo, avec Orchestra	12
	MISCELLANEOUS NOVELTIES. 35042 Casey at the Dentist (Hunting). Russell E. Hunting Tenor, Harold (Joe Welch). Hebrew Dialect. Joe Welch, Comedian	12
35047	The Battle of the Marne (Hunting). Russell E. Hunting A Church Service on the Battlefield (Hunting). Russell E. Hunting	12
35074	The Old Man and Jim (Riley). Russell E. Hunting 12 Lincoln's Gettysburg Address (Lincoln). Harry E. Humphrey	12
40045	Ah, fors e' lui, from "La Traviata" (Verdi). Olga Parafolska, Soprano solo, piano accomp.	12
	Oh, Promise Me, from "Robin Hood" (De Koven). Olga Parafolska, Soprano solo, piano accomp.	12
40048	Quartette from "Bigolette" (Verdi-Liszt). Alado Parafolska, Boy Pianist	12
	En Antoine (Moszkowski). Alado Parafolska, Boy Pianist	12
	Edison Blue Amberol Records for November. CONCERT LIST—\$1.00 each. 28245 Ernani! Involuntari—Ernani (Giuseppe Verdi). Soprano, in Italian, orch. accomp. Alexander Orchestra.	17844
28246	Tambourin Chinois (Fritz Kreisler). Op. 3, Violin, Piano acc. by Johannes Gramer.	10 1/2
	REGULAR LIST—70 cent. each. 2806 Arrah Go On, I'm Gonna Go Back to Oregon. Tenor, orch.	18092
2900	By the Sad Lonesome Shore—Step This Way (E. Ray Goetz). Soprano and Tenor, orch. accomp. Elizabeth Spencer and George Wilton Richard.	18121
2901	Goodbye, Good Luck, God Bless You (Ernest R. Ball). Soprano and Tenor, orch. accomp. Gladys Rice and Walter Van Brunt.	18130
2906	In a Dusty Caravan (Gilbert-Lee). Tenor, orch. accomp. Walter Van Brunt.	18140
2905	San San Soo—Hip-Hip Hoory—New York Hippodrome (Alf. J. Lawrence). Tenor, orch. accomp. George Wilton Ballard and Chorus.	18140
3009	She is the Sunshine of Virginia (Harry Carroll). Tenor, orch. accomp. Walter Van Brunt.	18145
2907	There's a Little Baby Up in the Moon (David-Godfrey-Wright). Tenor, orch. accomp. Irving Kaufman.	(1)
2989	When That Little Yellow Fellow Plays Piano (Hannah Plays Banjo) (David Lindeman). Orch. accomp. Arthur Collins and Byron G. Harlan.	35569
2908	Home Sweet Home (Payno-Bishop). Soprano, orchestra accomp. Betty Lane Shepherd.	35580
2987	Hi Take You Home Again, Kathleen (Thomas P. Westendorf). Tenor, orch. accomp. Walter Van Brunt and Chorus.	35580
2994	In Dreamy Town (Alberto Rice). Soprano, orch. accomp. Elizabeth Spencer.	35580
3003	Songs of Old Italy—No. 3. Mixed Voices, orch. accomp. Metropolitan Mixed Chorus.	35584
2992	Sundial (Herman Dareski). Contralto, orch. accomp. Helen Van Brunt.	35584
2990	There's a Garden in Old Italy (Jack Glogau). Tenor, orch. accomp. Irving Kaufman.	35584
3002	Bantam Step—Fox Trot (Harry Jentes). For Dancing. Jaudas' Society Orchestra.	35584
3008	Bonmorning March. New York Military Band.	35584
2993	Dragon's Eye (Byron Gay). Perfectas Orchestra.	35584
3011	Smiles, Then Kisses—Waltz (Chas. W. Andliffe). Waikiki Hawaiian Orchestra.	35584
3005	Spring Bird Intermezzo (Abe Olman). Soder's Band.	35584
2988	Sunset on the St. Lawrence Waltz (M. Keller). For Dancing. Jaudas' Society Orchestra.	35584
2910	He's the Makin' of a Darr'd Pine Man (Otto E. Herrman). Comic Song, orch. accomp. Ada Jones.	35584
3019	I Sent My Wife to the Thousand Islands (Harry Von Tilzer). Comic song, orch. accomp. Billy Murray.	35584
3007	Two-Key Rag (Joe Hollander). Tenor and Baritone, orch. accomp. Arthur Collins and Byron G. Harlan.	35584
3006	For Dixie and Uncle Sam (Burr). Tenor, orch. accomp. George Wilton Ballard and Chorus.	35584
3004	I Surrender All (W. S. Woodson). Sacred, orch. accomp. Metropolitan Quartet.	35584
3004	Valse Danassue (Walter E. Miles). Xylophone, orch. accomp. William Dorn.	35584
9446	Moder. Svea—No. 1 (Swedish Songs and Dances). New York Military Band.	35584
9447	Moder. Svea—No. 2 (Swedish Songs and Dances). New York Military Band.	35584



The Otto Heineman Phonograph
Supply Co., Inc.

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



More Than

7,000,000 Motors

of the

Heineman Type

Are in Use in All Parts of the World

Does this not convince you that



is the World's

Standard Phonograph Motor?



Otto Heineman
President



CHARLES □ EDWARD □ TANNEY

An Appreciation



Died at Charlottetown, P.E.I., on
Saturday evening, October 7th, 1916

For nearly thirty years the members of the Sherlock-Manning Piano Co. have been in association with Charles Edward Tanney. Close association for this number of years gets men pretty well acquainted with each other and it is a pleasure to say that the longer we knew Mr. Tanney the better we liked him.

He was a good fellow right through. Faithful to his employers without sacrificing the interests of the Trade, upon whom he has so often called. As one man said who knew him well, "He was all gentleman."

He was a man of many parts. From boyhood he had been interested in music; one of his early experiences was filling the role of the end man with a minstrel troupe. For years he led a church choir in the singing of praises to his Maker. He was a master in the art of tuning an organ. The qualities he would

produce from a brass reed were almost beyond belief. He was equally at home with the piano merchants from one end of Canada to the other.

His associates of a lifetime standing bear tribute to his splendid qualities as a friend and a man. He loved his home and family and it was his pleasure to share it with his friends. Who would not desire to pass away as he did? He enjoyed his work to the last minute. Although he was away from his family he was with friends, who through business dealings had learned to appreciate him.

We, his employers, desire to express our sorrow at his death. We have lost a friend as well as an employe and this page is to express our appreciation of our friend's qualities as well as to notify the Trade of his passing on.

J. FRANK SHERLOCK

WILBER N. MANNING

London, October 11, 1916

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Victor Records for November.

POPULAR SONGS—10-INCH 90c.

- 18128 The Two-Key Rag (Joe Hollander). Collins and Harlan.
 18129 Humed Rag (Joe Hollander). Collins and Harlan.
 18129 On a Summer Night (Goodwin Edwards). Avon Comedy Four.
 Just One Day (Bobby Heath-Arthur Lange). Peerless Quartette.
 18135 Wag Out Yonder in the Golden West (Ferry Wierless). Avon Comedy Four.
 I Ain't Got Nobody Much (Roger Graham-Spencer Williams). Marion Harris.
 18134 Mississippi Days (Ballard Macdonald-A. Piantadosi) (Banjo by Van Epps). Peerless Quartette.
 Dancing Down in Dixieland (She O'Hman-Irving Bibo). M. J. O'Connell.
 18137 Moonshine Sally (McCarthy-Johnson-Santly). Albert Campbell-Henry Burr.
 You Were Just Made to Order for Me (H. Von Tilzer). Albert Campbell-Henry Burr.
 18138 The Eyes of Heaven (My Mother's Star) (Wm. A. Willander-Harry De Costa). Henry Burr.
 In Florida Among the Palms (Irving Berlin). Sterling Trio.
 18139 When Uncle Sammy Leads the Band (Lou Klein-Harry Von Tilzer). Peerless Quartette.
 L-I-B-E-R-T-Y (Tod S. Barron). Henry Burr.
 18143 There's a Little Bit of Bad in Every Good Little Girl (Grant Clarke-Fred Fischer). Billy Murray.
 I'm Gonna Make Hay While the Sun Shines in Virginia (Young-Lewis-Gottler). Marion Harris.

DANCE RECORDS.

10-INCH 90c.

- 18141 Under the Rambling Roses. Fox Trot (S. R. Henry). Conway's Band.
 Bantam Step. Fox Trot (Harry Jencks). Conway's Band.
 18142 The Cloven Dance. Fox Trot (M. L. Lake). Conway's Band.
 Post's Vision. Waltz (J. S. Deutch) (Arr. by Tobani). Conway's Band.
 12-INCH \$1.50.
 35575 Yearning for You. Waltz (McKee). McKee's Orchestra.
 Irresistible Waring.
 35587 The Big Show. One Step (from Hippodrome Show) (Hubbell-Darowski). "My Skating Girl." "We'll Stand by Our Country." "Come On Down to Rag Time Town." Victor Band.
 She is the Sunshine of Virginia. Medley One Step (Carroll-Dreyer). "The Story of the Sea and I." "My Country I Hear You Calling Me." "I'm Gone Before I Go." "She is the Sunshine of Virginia." Victor Band.

MISCELLANEOUS INSTRUMENTAL RECORDS.

10-INCH 90c.

- 17844 By the Brook—Reverie (Au bord du ruisseau) (Adolphe Fischer) (Violoncello Solo) (Pianoforte by George Falkenstein). May Mukle.
 Lullaby (Alice Hecht-Verne) (Violoncello Solo) (Pianoforte by George Falkenstein). May Mukle.
 18092 Stars and Stripes Forever March (Souss). Hurtado Bros. Royal Marimba Band.
 Love's Power—Waltz (Santamaría). Hurtado Bros. Royal Marimba Band.
 18121 Battle of the Nations (E. T. Paull). Conway's Band.
 Napoleon's Last Charge (Ellis-Paull). Conway's Band.
 18130 Sweet Genevieve (Henry Tucker) (Violin-Cello-Piano). McKee Trio.
 18140 Saxophone Solo—Fox Trot (E. Erdmann) (Saxophone Sextette). Six Brown Brothers.
 Walkin' the Dog—Fox Trot (Brooks-Shrigley) (Saxophone Sextette). Six Brown Brothers.
 18145 (1) My Old Kentucky Home (Stephen C. Foster). (2) Battle Hymn of the Republic (Julia Ward Howe) (Air "John Brown's Body"). Victor Military Band.
 (1) Believe Me If All Those Endearing Young Charms (Old Irish) (Thomas Moore). (2) Home, Sweet Home (Payne-Bishop). Victor Military Band.

12-INCH \$1.50.

- 85569 Poet and Distant Overture (von Suppe) (Accordion Solo). Pietro.
 Pique Dame Overture (von Suppe) (Accordion Solo). Pietro.
 85580 Fifth Symphony. (2nd Movement—Andante con moto—Part 1) (Beethoven). Victor Orchestra.
 Fifth Symphony. (2nd Movement—Andante con moto—Part 2) (Beethoven). Victor Orchestra.
 85584 Zampa Overture—Part I (Herold). New Symphony Orchestra of London.
 Zampa Overture—Part II (Herold). New Symphony Orchestra of London.
 85583 Chimes of Normandy Selection (Plaque) (Introduction—"On Willow Rocking." "Will I Joy My Heart." "As He's Looking Somewhat Pale." "Legend of the Bells." "Just Look at That, Just Look at That." "The Older Song." "The Finale. Victor Concert Orchestra.
 Eromine Selection (Jakobowski) (Arr. by Theo. Tobani). "Soldier's Chorus." "Downy Feet." "The Birdies of 'Faithful Love." "Dream Song." "Darkest the Hour." "What the Dicky Birds Say." "Vocal." Finale. Victor Concert Orchestra.

VOCAL RECORDS.

10-INCH 90c.

- 18122 To-Day (Carrie Jacobs-Bond) (Poem by John Bennett). Elsie Baker.
 The Melody of Home (Bowles-Stephenson). John Barnes Wells.
 18132 On the Beach at Waikiki—Medley Hula (with Ukulele and Guitar by Louise and Everett) "The Birdies of 'Faithful Love Hula." and "Two More Hula." Wright and Dietrich.
 My Lull (H. Kattimaj). (with Ukulele and Guitar by Louise and Everett). Wright and Dietrich.
 18135 You've Got Me Going With Your Irish Eyes (A. Von Tilzer). Marguerite Farrell.
 Sweet Babette She Always Did the Minnet (Sterling-H. Von Tilzer). Marguerite Farrell.
 18136 Polish Questions (Home). Ada Reeve.
 Father's Little Man (Edith). Ada Reeve.
 18146 Sweet is True Love (from "Idylls of the King"—"Lancelot and Elaine") (Tennyson-Gilchrist). Elsie Baker.

My Bonnie Lies She Suleth (Old English) (George B. Nevin). Lyric Quartette.

12-INCH \$1.50.

- 35577 The Hospital Patients (Golden-Marlowe). Golden and Marlowe.
 The Lovers' Contest (Golden-Marlowe). Golden and Marlowe.
 35578 Songs of the Past—No. 17 ("Harrison-Hart-Braham Melodies." No. 2). Chorus. "Donny Grady's Hair." "Mixed Quartette." "The Market on Saturday Night." Solo and Chorus. "Never Take the Horse-Shoe from the Door." Solo and Chorus. "The Babies on Our Block." Solo and Chorus. "The Old Feather Bed." Male Quartette. "Mary Kelly's Bear." Chorus. "Slavery's Passed Away." Chorus. "Dip Me in de Golden Sea." Victor Mixed Chorus.
 Songs of the Past—No. 18 ("Harrison-Hart-Braham Melodies." No. 3). Chorus. "Major Gilfeather." Solo and Male Quartette. "My Dad's Dinner Pail." Solo and Male Quartette. "I Never Drink Behind the Bar." Solo and Male Quartette. "Are You There Moriaty?" Solo and Chorus. "Sweet Mary Ann." Solo and Mixed Quartette. "Maggie Murphy's Home." Solo and Chorus. "Put on Your Bridal Veil." Victor Mixed Chorus.
 35581 Recieve from Jocelyn (Gondard) (Cello obbligato). Olive Klinc-Marguerite Dunlap-Elizabeth Wheeler.
 Blow Trumpet for the World is White With May (from "The Coming of Arthur") (Tennyson-George B. Nevin). Orpheus Quartette.

10-INCH \$1.25.

- 45101 The House of Memories (St. John Adeock-Florence Aylward). Reinold Werenrath.
 Tommy Lad (E. J. Margenton) (Poem by Edward Teschemacher). Reinold Werenrath.

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 85561 Chantons de Noël (Holy Night) (Adolphe Adam). Enrico Caruso, tenor. In French.

12-INCH \$2.00.

- 74461 Du bist die Ruh' (My Sweet Repose) (Schubert). Julia Cul. In German.
 74478 The Magic Song (Das Zauberlied) (Meyer-Heilmund). Emilio de Gogorza, baritone. In English.
 74491 Lakme ou la jeune Hindoue (Bell Song) (Delibes). Mahel Garrison, soprano. In French. Orchestra under the direction of George Siemssen.

12-INCH \$3.50.

- 85573 Sing Me to Sleep (Clifton Bingham-Edwin Greene). Alma Gluck, soprano—Ethem Zubimist, violinist, with String Quartette.
 85567 The Last Rose of Summer (Introduced into Plotow's Opera, "Martha") (Thomas Moore). Frieda Hempel, soprano.
 87204 Where is My Boy To-Night (Rev. R. Lowry). Louise Homer, contralto.

10-INCH \$1.25.

- 64606 Cradle Song 1915 (Adapted from "Caprice Viennois") (Alice Mattullah-Fritz Kreisler). John McCormack, tenor.

- 64621 Guitarrero (Franz Liszt). Maud Powell, violinist. Pianoforte by Arthur Loesser.
 64608 Tramp, Tramp (with Male Quartette). Clarence Whitehill, baritone. With Male Quartette.

- 64535 Just You (Madge M. Miller-H. T. Burleigh). Herbert Witherspoon, bass.

Columbia Records for November.

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 48741 La Boheme—Che gelida manina (How Cold Your Hands). (Puccini). Hipolito Lazaro, tenor. Orchestra accomp.
 48747 L'Africana—O Paradiso! (Oh Paradise on Earth). (Meyerbeer). Hipolito Lazaro, tenor. Orchestra accomp.
 48783 I Puritani—A Te O Cara (Often Dear). (Bellini). Hipolito Lazaro, tenor. Orchestra accomp.

12-INCH DOUBLE DISC RECORDS—\$1.50.

- 45858 Serenade (Moszkowski-Schubenberg) and Variations in E Minor (Chopin-Joseffy). Leopold Godowsky. Piano solo.
 45867 Parla Waltz (Andini). Florence Macbeth, soprano. Orchestra accomp.
 La Hère the Gentle Lark (Bishop). Florence Macbeth, soprano. Orchestra accomp. with flute obligato.
 45860 Carmen—Two Spanish Dances (Bizet). Chicago Symphony Orchestra. Frederick Stock, conductor.
 Sleeping Beauty Waltz (Tschaiikowski). Chicago Symphony Orchestra. Frederick Stock, conductor.
 45866 All Through the Night. (Old Welsh Air). Lucy Gates, soprano. Orchestra accomp.
 Shells of Ocean (Cherry). Lucy Gates, soprano. Orchestra accomp.
 45859 Variations on a Theme by Corelli (Artini-Kreisler). Eddy Brown, violin solo. George Falkenstein at the piano. Orchestra. (Kuzko). Eddy Brown, violin solo.

10-INCH DOUBLE DISC RECORDS—85c.

- 42084 For Dixie and For Uncle Sam (Hall). Peerless Quartette. "Way Out Yonder in the Golden West (Weinrich). Dolly Conolly, contralto. Orchestra accomp.
 42085 Across the Rio Grande (Hall). Peerless Quartette. Orchestra accomp.
 When Orders Come To Go (Hager). Henry Burr, tenor. Orchestra accomp.
 42083 Just One Day (Lange). Peerless Quartette. Orchestra accomp.
 Not So Very Far from Zanzibar (O'Hman). Sterling Trio. Orchestra accomp.
 42081 When the Black Sheep Comes Home (Berlin). Ernest Aldwell, tenor. Orchestra accomp.



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- A2086 He's Got a Bungalow (Ward). Arthur Fields, baritone. Orchestra accomp.
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- A2091 There's a Little Bit of Bad in Every Good Little Girl (Clarke and Fischer). Irving Kaufman, tenor. Orchestra accomp.
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- A2078 The Lee Family (Evers and Vorders). Bert Williams, comedian. Orchestra accomp.
- I'm Gone Before I Go (Carroll). Bert Williams, comedian. Orchestra accomp.

- A2075 Angels Meet Me at the Crossroads (Hays). Harry C. Browne, baritone. Orchestra accomp. with Banjo effect by Harry C. Browne.
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- A Farewell (Liddle). Louis Graveure, baritone. Orchestra accomp.

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- Silver Threads Among the Gold (Danks). Taylor Trio. Violin, cello and piano accomp.

How To Plan a Talking Machine or Player Piano Store.

By Rayburn Clark Smith, President Unit Construction Co., Philadelphia, Pa.

EFFICIENCY should have first consideration in the development of any plan. While the "general effect," a term which covers a multitude of sins, should be such as to create at once in the mind of the prospective purchaser a favorable impression, the value of this first impression will be greatly lessened, if not entirely lost, should the service afforded by the talking machine or piano department prove to be inefficient.

An efficient store plan is one which will facilitate the handling of a maximum amount of business with a minimum force of employees. Demonstrating rooms should be arranged along the side or across the rear of the store or department and record or player roll stock located as centrally as possible and within easiest access to the rooms. Placing of stock in a long, narrow passageway back of the demonstrating rooms is not, as a rule, an efficient arrangement.

A room six feet by nine feet will accommodate from 8,000 to 9,000 records or from 3,000 to 4,000 rolls, and when placed midway in a battery of rooms makes the stock accessible not only to the demonstrating rooms but also the entire department. When demonstrating rooms are arranged in batteries on opposite sides of the department it is often advisable to have stock rooms on each side. Where space is available and the amount of business justifies it is, of course, desirable that the department be sub-divided into a record or roll section, but when so divided the sections should still be within easy access of each other.

Each demonstrating room should have but one door, as extra openings produce confusion and reduce the capacity of the room. Never have communicating doors between adjoining rooms. The salesman, by having to step out into the department to secure additional records or rolls, is given an opportunity to not only speak to any waiting customer, but also give attention to other customers in adjoining rooms. An alert salesman is often able to wait on several customers at the same time, providing the department is planned with this end in view.

Where volume justifies the maintenance of a demonstrating library entirely independent of the sales stock the most efficient arrangement of the record or roll section consists in grouping a series of trial rooms around a central lobby in which the demonstrating library is cataloged. With this arrangement one or two sales people may often cover, with absolute efficiency and satisfying "come again" service, a series of six to ten demonstrating rooms, and this in a minimum space.

The location of the department naturally has a very direct effect on talking machine, piano, record or roll sales. Wherever possible the department should be located on the main or street floor. We have had many instances where the sales of a department have been more than doubled by moving it from either the basement or an upper floor to the main floor. This applies with especial force to roll or record sales. Where it is not practicable to locate department on main floor, endeavor to place it on second floor with good elevator accessibility, and always avoid a basement or mezzanine location.

Make a distinct separation of talking machine and piano departments from sheet music, as the latter interferes greatly with satisfactory demonstration of the former.

Accessibility is the most important factor to be considered in the location of the department.

Simplicity and dignity should be the keynote of the decorative scheme. Avoid elaborate ornamentation in demonstrating rooms and furnishings. The store treatment should, of course, be harmonious in color and design throughout, but highly ornamental fixtures and furnishings distract attention from the merchandise.

The dealer should remember that he is selling pianos or "talkers" and not store equipment.

Subdued rather than bold, the color scheme throughout, while pleasing to the eye, should be neutral, not positive. Enamel finishes such as ivory, French gray, or white, are preferable to the more solid hardwood finishes. The contrast of these neutral backgrounds emphasizes the beauty of design, wood and finish of the instruments on display, makes impossible any clash of color and concentrates the customer's attention on the merchandise.

In passing it should be noted that enamel finishes should always be applied on hardwood such as birch or cherry, as the cheaper soft woods do not offer the proper surface either for high-grade finish or durability.

Ventilation should also receive thorough consideration in the planning of a store or department. Where demonstrating rooms can be installed against or near walls having exterior window openings, or in a space already well ventilated, additional ventilation is usually unnecessary.

If, however, it is necessary to install the rooms in a space already poor in ventilation, they will, during the period of demonstrating, become oppressive and not only dampen the buying ardor of the average customer, but also leave an unpleasant impression which may lessen the probability of his future patronage.

Adjustable sash in transom or ceiling will sometimes overcome this difficulty, but only at the expense of sound-proofness. Where ventilation is necessary an electrically driven blower system is the only efficient system.

Economy is the secret of the successful plan, economy of time, money and space. An economical investment should be measured by the proportionate return on amount invested. Very often the dealer feels that the local carpenter can, for the least expenditure, take care of his demonstrating room requirements most economically with old style built-in partitions turned out at the local mill. This is in reality false economy. Not only does the local man as a rule know nothing about sound-proofing, dust-proofing, ventilation, refinements of design and finish, etc., but it also is readily apparent that a single special order cannot be produced at as economical a cost as will obtain where production is on a larger scale.

Furthermore, the dealer who invests in the old style built-in rooms has very little live asset in those rooms after their installation, as the cost of rearranging them in size, plan and location will very nearly equal their first cost. In adopting the Unico system of Unit construction rooms he has a permanent asset which is not depreciated by any number of changes, and these changes

can be made not only without expense but also without losing the use of his rooms and without confusion in his store. Being manufactured on a large scale, Unico rooms offer at no greater cost cabinet construction and finish throughout. The Unico system therefore offers the dealer quality plus efficiency minus excessive cost, while prompt shipments from stock makes possible installation of equipment without delay.

African Mahogany Market.

Reprinted from "Veneers" for October.

OUTSIDE of the very few American importers of mahogany who bought their logs on the African coast, all logs from that territory have come to America by way of Liverpool, where mahogany markets were maintained.

It was either necessary for the buyer in this country to make the journey to Liverpool and select his logs, or employ a Liverpool broker to purchase for him. It is hardly necessary to add that in some cases the brokers bore considerably more in mind their five per cent. commission on the sale than the interests of their clients.

The European war forced two conditions on the Liverpool mahogany trade which practically put a stop to imports and exports. The transportation of food-stuffs and munitions raised ocean freight rates to a point where they were prohibitory for logs, and the British government, as a war measure, placed an embargo on the importation and exportation of timber and lumber.

This cutting off of the regular channels has created what is practically a famine in African mahogany, and materially advanced the price on what little was to be had. There is still a condition of exorbitant ocean freight rates to be overcome, but some of the concerns interested in the trade have arranged for shipments of mahogany logs to be made direct from the African coast to Constantine & Co., Lewis and Seventh Sts., New York City, who act as selling agents for Liverpool firms. Liverpool methods of measurements will prevail.

This will insure a limited supply of fresh African mahogany logs in the New York market, and enable American consumers to go to New York and make their own selection of logs.

As the shipping rates from Africa to New York should not equal those of the double shipment from Africa to Liverpool and from Liverpool to New York, there should be a saving in freights, besides the five per cent. commission paid to the English brokers and the expense of rehandling the logs.

In view of the fact that the United States is such a very large consumer of African mahogany, New York would seem to be a logical point for a market. That it will be so, at least until the end of the war, seems to be an established fact. Whether conditions will revert to the old plan of double shipments, an extra handling and brokers' fees after the war, is a question which only the future can decide, but every effort should be made by American buyers to have a permanent African mahogany market established at some convenient port in the United States.

Mr. Otis C. Dorian, general manager Pathe Freres Phonograph Co., Toronto, paid a visit to the plant of Pathe Freres, New York.

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1916

Publishing Canada's War Songs.

PERIODICALLY the public is given a peep behind the scenes in the world of songs. In a recent issue of the *Toronto Star*, a writer devoted almost three columns to a racy sketch of the publishing of Canada's war songs from which the following is extracted:

"The present war has been productive of almost as many songs as casualties. How many casualties have been caused by the songs is not known. Some of the latter are veritable atrocities. Others, fortunately, are in a different class, and if not great or immortal, are at least pleasant and harmless.

"It is estimated that, since August 1st, 1914, nearly one thousand new songs, 'inspired' directly or indirectly by the war, have been written and published in Canada. Enough energy has gone into their making to carry the battlements of the *Somme*, and enough money to build a new wing to the Government House. Music publishers have broken every known law of the labor unions in their efforts to get them out, and their shelves are groaning to-day under such an accumulation of patriotic ink and paper called 'music' as the world has never seen.

"Is there, then, such a demand for new patriotic 'stuff'? Or are the 'musical artists' of Canada simply trying, like some war contractors, to make the most of an occasion? Without prejudice this answer is given: A little of the first, a very great deal of the second. The war has, indeed, created a demand for war songs. It has revived a number of old ones, and popularized a number of new. Sales of patriotic music of all kinds were probably never greater than now. But there is something more than mere patriotism in all this; something more than the soul of a nation, stirred by the strange, deep passions of conflict, striving to express itself in rhyme and melody. People, other than printers, publishers and music dealers, actually are trying to make money out of patriotic songs. A few have succeeded. Hundreds have failed. There would be fewer failures if a few fundamental facts were known.

"Ninety-nine per cent. of these new songs are published at 'owner's risk.' Ninety per cent. of them never pay the cost of publication. Not one in a thousand, so far as records show, attains to any popularity without a lot of preliminary 'plugging.'

"Let a music dealer, himself one of the largest publishers in the city, tell his own story: 'Look at the stuff!' he exclaimed, pointing to the shelves. 'Tons of it! Actually tons of it! And the half will never sell!' Sadly he contemplated those piled up masses of melody, and then continued: 'We are plagued to death. People of all classes—men, women, boys, and girls—some of whom have never before penned a line of verse or a bar of music—come to us wanting us to publish their songs. Their faith is sublime and pitiful. "This will sell," they say: "O, I know this will sell." Our part in their opinion is to assume all risks; theirs to pocket

the royalty checks. Gently but firmly we decline, and ask them whether their object is to sell the song or merely to see their names in print. If they express a desire to sell, we advise them candidly regarding their chances of success; we point out the risks they run, the labor that confronts them. If still they desire to proceed, and if they have the money to spend, we publish the song.'

"'If they have the money to spend,' Aye, there's the rub. To publish a first edition of 1,000 copies of a new song costs from \$60 to \$75. To popularize and sell the song after it is published costs—well, never mind; you may keep right on spending. The thing must be advertised—through the newspapers—by circulars—in one hundred and one other ways. Testimonials must be bought and paid for. Band scores must be arranged, and band masters 'tipped' to play them.

"Theatre managers must be 'persuaded' to allow the song to be sung in their theatres—terms: cash in advance. Occasionally space is rented and a tent erected in some Exhibition ground. But above all, the thing must be given away. Singers, musicians, and musical authorities in all parts of the country must be presented with copies, 'With the compliments of,' and requested to 'try them over.' As many as ten thousand copies of some 'big sellers' have been disposed of in this manner. These schemes apply more particularly to the said 'big sellers'—the songs which run into, say, 100,000 copies annually. They have been marvelously successful at times in making 'big sellers' out of some very poor stuff. For the 'little' author, trembling on the verge of his first song venture, there remains one sure method—hard work. He must sell the song himself. He must work till he does it. 'Hard work will sell 1,000 copies of any song in existence,' remarked the dealer already quoted."

Canada Waiting for an Immortal War Song.

THE writer of the preceding paragraph closes his sketch by saying: "Out of every great war in the past hundred years has sprung some immortal battle song, some strain that crystallized the sentiments and memories of a nation. France has her 'Marsellaise' and her 'Pourtant pour la Syrie'; the United States her 'Battle Hymn of the Republic,' her 'Marching Through Georgia,' and 'John Brown's Body Lies A-moulding in the Grave,' with others almost as popular; England, Ireland and Scotland their garlands of beautiful lyrics which need not be even named; Canada—but what has Canada? One Canadian song alone has the earmarks of immortality—The Maple Leaf Forever.'

"Others may live, but not because the principle of immortality is in them. Of the present day war songs, where is the one that will endure beyond the occasion? A strange condition of affairs, truly. The stage is set; passions and emotions beyond precedent have been aroused; Canadian blood flows like water on foreign

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battlefields. Perhaps somewhere in the noisy city or amid the peace and plenty of rural fields the mind is forming which shall be the great fruitful one, that still bring forth an enduring song. Canada is still waiting for her immortal war song."

Thickness of Violin Strings.

SALESMEN whose work includes selling violin strings will be interested in the advice given violin students by the editor of the Violinists' Department in the Etude. That authority says:

The average violin pupil pays very little attention to the relative size of the strings as best suited to his violin, and, as a rule, buys strings without paying any attention to their gauge. In this he makes a great mistake, for the tone of his violin would be vastly improved by being strung with strings of the proper size, and as a result his playing would also be improved, for, being accustomed to drawing a good tone from a string of a certain size, he would not draw as good tone if a string of different size were substituted, at least not until he got accustomed to it.

It is of the utmost importance, if the violin is to sound at its best, that it be strung with strings of the proper size. Violin strings of the same kind are made slightly different in thickness, since some violins sound better with thin, others with thick and others with medium strings. For ascertaining the exact size of strings a little instrument called a string gauge is used. This consists of a thin plate of brass or other metal fitted with slots of different size or with tapering slots marked with numbers, into which the string is slipped, and the proper gauge ascertained. The correct gauge once learned, strings of the proper size can be ordered from the dealer by number. Strings of the same gauge should always be used when once the best thickness has been learned.

An expert professional violinist learns by experience the exact size of strings which suits his violin best, but the student or amateur is rarely competent to judge in this matter. It would be worth many times its cost for him to take his violin to his teacher or any good experienced violinist, for the latter to experiment with, in order to ascertain the size of each string E, A, D, G, which suits the violin best. The size of the strings makes a very great difference in the tone of the violin. Many violins which sound comparatively well with thin strings would be insufferable with very thick. Again, it does not follow that all the strings should be proportionately thin or thick. Very few violins are perfectly even in tone, and the violin often has to be humored as to the size of strings. Some violins might stand a comparatively heavy E and D, but require a thin A; in fact every violin is a law to itself, and much experimenting must be done to get at the exact size of each string which make it sound best. One of the prime essentials of a good violin is one with a perfectly even scale, from the open G to the highest note on the E, but such violins are very hard to find and command a very high price.

The great violinist Spohr says on this point: "In order to obtain a full and powerful tone, the largest strings the instrument can bear are generally preferred—such as will easily and quickly produce all tones without at all damping the sounds of the instrument. But if a violin loses nothing in the quality of its tone by

using smaller strings, those of middling size are to be preferred, for, besides their full and effective tone, the player has more command over his instrument, and can add elegance and taste to his performance. The relative proportion of the power of the strings must be such as to give every one an equal share of richness and volume of tone. Experiment is the only guide in this matter. An unevenness in the tone of a string, which could not be remedied by the sound-post and bridge, may sometimes be equalized by the greater or less tone of another string. When the size of the strings is once fixed, let it not be changed. A frequent alteration from small to large is detrimental both to the player and to the instrument. The strings which are purchased ought, therefore, always to be the most suitable to the instrument, for which purchase a string gauge can be used."

The Tubas.

By Ross Hickernell, Mus. B., in Jacobs' Orchestra Monthly.

ALTHOUGH the last to be admitted to the orchestra, not the least in importance of the wind instruments is the tuba.

The tuba is the worthy successor of the serpent and ophicleide—both now obsolete. The tuba, following the form of construction peculiar to all saxhorns, is the invention of one Wieprecht, a bandmaster of Berlin in the year 1835, and stands in the pitches of B flat, E flat and contra B flat, the last named being the only one in general use in the orchestra. The E flat tuba was for years the only representative in military bands furnishing the fundamental bass, but this is fast being superseded by the contra tuba in B flat. The B flat tuba as a fundamental bass seems to have lost its place even in the military band, but under the name of baritone and euphonium, with slightly broader tube and wider proportions, it maintains a very important place in the military and concert band, corresponding in a very marked degree to the 'cello in the orchestra.

The tuba is provided with four valves and, as in the case of the euphonium or tenor tuba, sometimes with five. The fourth valve lowers the fundamental pitch from B flat to F, which in combination with the usual three valves fill out the chromatic scale between the fundamental tone and its first harmonic, an octave above the fundamental. This fourth valve, however, was not originally intended for this purpose, and when so used it will be found that those tones between the low F and fundamental B flat are intolerably sharp, this fact being due to reasons of construction quite beyond control, but which may be easily explained.

Presupposing that the student is already familiar with the theory of tone production on the brass wind instruments, it is but necessary to state that the lengths of tubing controlled by the first, second and third valves, and which lower the pitch of the instrument respectively one, two and three semitones, would have to be shorter for the B flat instrument than for the one in F. It will readily be seen, therefore, that when these lengths provided for the B flat tuba are used in combination with the fourth valve, which virtually places the instrument in F, they are far too short, sounding the tones so produced sharp. And it is only when the player appreciates these conditions that he may rightly judge of the intonation of the fourth valve. When this is under-

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A new song by Ivor Novello. Already an established success. Orders are pouring in from all parts of the country for this splendid song.

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Keys of F, Gb, Ab, Bb.

A remarkable song. Sung by Louis Graveure, the Belgian baritone, and other leading singers.

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stood, however, these tones may be largely corrected by intelligent manipulation of the lips.

The fifth valve is found only on the tenor tuba, or euphonium, when this instrument is a duplex one—a double bell, and the fourth valve having the same effect as that of the contra B flat tuba above described.

While the tone of the tuba has been described as gruff and harsh—frequent reference being made to the manner in which Wagner used the tubas in "Die Walkure"—to typify the fierce character of the brutal Hunding—this quality is by no means its only or best quality. In the hands of an experienced player of good taste and judgment, its tone may be made sufficiently soft and refined to accompany the strings with excellent effect. Indeed, it has been used successfully in the accompaniment for a violin solo.

In the orchestra it is employed for the deepest bass to the brass choir. In the concert band it supplies the fundamental bass (string bass) of the orchestra.

Unlike the string bass, which sounds an octave deeper than notated, the contra-bass tuba is notated for in actual pitch.

Heard Around the Music Stores.

Mr. Chas. M. Passmore, of Boosey & Co., is on an extended trip through the Canadian Western provinces and will also call at several United States points.

Owing to the illness of Mrs. R. S. Williams, Sr., at Atlantic City, Mr. R. S. Williams, president R. S. Williams & Sons Co., Ltd., Toronto, was called to New York.

Mr. E. J. Roberts, well known to the sheet music trade in Toronto and a brother of Mr. W. J. Roberts of Chappell & Co., is in the hospital at Gloucester, suffering from wounds caused by a high explosive gas shell hitting him in the shoulder. Mr. Roberts is a member of the famous 3rd Battalion C.E.F.

Jan van Roosmalen, the violin expert who has lived in Toronto for several years and who was connected with the house of R. S. Williams & Sons Co., Ltd., has gone to New York to take charge of Wurlitzer's Old Violin department. Before coming to Canada Mr. van Roosmalen was partner in the firm of Van der Meer and Van Roosmalen, violin makers, in Amsterdam, Holland.

The newest addition to the R. S. Williams & Sons Co., Ltd., selling staff at Toronto is Miss Herity of Belleville who has joined the retail musical merchandise department of the above named firm's business. Miss Herity was for several years connected with the C. B. Riggs business at Belleville and is thoroughly conversant with musical merchandise. She is also an accomplished vocalist and pianist.

Mr. A. L. E. Davies, who has been connected with the Canadian sheet music trade for many years, has been appointed manager of Denton, Cottier & Daniels sheet music department in Buffalo. Besides being well known in trade circles Mr. Davies was a prominent musician in Toronto for long. He was closely connected with the Mendelssohn choir and a member of its executive board since its organization. He has sung at every concert the choir has given. His most notable work was the direction of the children's chorus in the performance of "The Children's Crusade."

After a twenty-eight year experience in the music business, first as a retailer and publisher, then as a

manager, and later for nearly ten years as road man for G. Schirmer, covering almost the whole of the United States and Canada, Henry White has settled down in the little town of Northampton, Mass., and again engaged in the selling of music over the counter.

Mr. A. E. MacNutt, Moncton, N.B., the well known writer of "We'll Never Let the Old Flag Fall" and other popular songs, has been bereaved by the death of his brother Manfred Walter MacNutt, killed in action "Somewhere in France."

Bravery on Part of Chappell Staff.

Word comes from England that Mr. E. Goodman's (Chappell & Co., Ltd.) eldest son, Mr. H. E. Goodman, attached to the Queen's Westminsters, was wounded in the legs during the recent Somme fighting. Before going abroad he was in the music department at the New Bond Street store. We hope that he will make a speedy recovery.

Two further casualties have to be added to the Chappell Roll of Honor, making up to date fourteen men killed in action. At the same time as that information was conveyed it is also stated that Sergeant Denton, a Chappell employee, had been awarded the Military Medal—the second one won by Chappell men. He displayed great bravery and ability while in charge of a bombing party, and, with four men out of a party of eighteen originally, reached an advanced post, and bombed the enemy for five and a half hours. His action was of the utmost value in the retention of a certain part of a trench.

Music That Is Selling.

The Journal is informed that the sole selling rights of the "philosophy song," "Pack Up Your Troubles in Your Old Kit-Bag," have been secured by Chappell & Co. from T. B. Harms and Francis, Day & Hunter, and the former house are publishing the song under the title of "Smile, Smile, Smile," with the original caption for a sub-title.

Messrs. Chappell have also secured the publishing rights of Louis Payette's popular chansonnette marche song, "Mon Soldat," and are issuing it with both French and English words. It is unusual for the House of Chappell to mention figures but the Journal learns that the sales of "Mon Soldat" are already over 12,000 in Quebec and the Maritime Provinces.

The novelty season for Chappell publications has opened and is marked by repeat orders for "Wait" (d'Harlot), "Sunshine and Cloud" (Lohr), "God's Love"—suited for Christian Science use—(Ward-Stephens), a vocal arrangement of Easthope Martin's celebrated Evesong called "Light of the Sunset Glow" (Leslie Taylor), and a vocal arrangement of Francis Popy's "Sphinx" valse "Oh You Haunting Waltz."

Dorothy Forster's "Love's Valley" is being asked for from all provinces. It is especially suited for all ladies voices. Another popular number is Jacobi's "Sybil" fox-trot. Two instrumental pieces stand out, "The Waltz We Love" and "Amaryllis" Waltz, both by Armand Veesey.

"March of the Nations" is a stirring organ arrangement of "Keep the Home Fires Burning" by Gatty Sel-

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The signal distinction below described is being advertised in the leading papers in Halifax, St. John, Moncton, Montreal, Quebec, Ottawa, Toronto, Hamilton, Winnipeg, Regina, Saskatoon, Calgary, Edmonton and Vancouver.

Dealers Should Take Advantage of This Advertising Campaign.

In this day of strenuous competition Canada is meeting the world and giving a good account of herself. This great conflict gave the opportunity to show what she could do, not only on the battle field, but in the factory.

Twenty-eight years ago we began the manufacture of band instruments. We met with discouragement, abuse, and slander. We persisted, knowing that we had the best and would ultimately prove it. The war gave us our opportunity. The "Made in Canada" cry attracted business to us, more than we could handle, but the old prejudice that good instruments were not made here was strong enough to have its effect, and the foreign-made instruments had the call.

And then we did the unheard of thing. We beat the world with

"Imperial" Band Instruments Winning 4 out of 6 Prizes

At Toronto Military Camp, with twelve of the best bands of Military District No. 2 competing, judged by such authorities as Lieut. John Slatter, Bandmaster of the 48th Highlanders; Lt. John Waldron, 10th Royal Grenadiers, and J. M. Dawson, Governor-General's Body Guard (now with Kitchener's Own), the band of the 170th Batt., fully equipped with "Imperial" instruments, was placed first. The band of

the 198th Batt., almost wholly equipped with "Imperial" instruments, came second. Again at Borden Camp band contest, where eleven of the best of thirty odd bands competed, with Lt. Slatter alone as judge, "Imperial" band instruments again won the day by the band of the 166th Batt. getting first place, and the 170th Batt. taking third prize. Both were fully equipped with "Imperial" band instruments.

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lars, the world-famed organist-composer of Queen's Hall (London) concerts.

Nothing but praise is heard of the recent productions of the opera "Betty" in Rochester and New York. The leading numbers by Pearl A. Rubens, published by the House of Chappell, are: "Dance With Me," "I Feel So Happy," and "Cinderella."

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- 31961, "The Boys From Canada." Marching Song. Words and Music by J. B. Spurr, Aurora, Ont.
 31970, "Local Examinations in Music." Junior Pianoforte Grade. Technical Work. Toronto Conservatory of Music, Whaley, Royce & Co., Limited, Toronto.
 31971, "Scale Etude." By H. Lorez, Op. 18, No. 6. (Music). Whaley, Royce & Co., Limited, Toronto.
 31980, "Parisienne Walk." Words by Nat Vincent, Music by Herman Paley.
 31987, "Tidde-De-Winks." (Fox Trot.) By Melville Morris.
 31988, "Mon Jardin de Roses." (My Rose Garden.) By Herman E. Schultz.
 31989, "America Prepare." Words by Elizabeth H. Childs, Music by Rike Denmark.
 31990, "I Wouldn't Steal The Sweetheart of a Soldier Boy." Words by Alfred Bryan, Music by Herman Paley.
 31992, "Good Bye My Soldier Boy." Words and Music by Herbert H. Kohler, Musgrave Bros., Toronto.
 32007, "My Queen Mary." Words and Music by Mrs. J. B. Heritage, London, England.
 32008, "When Justice and Honor Rule Their Homes." Canada's Greatest Patriotic Song. Words and Music by Dr. Lawrence Parker, Arranged by W. M. Miles, Dr. Lawrence Parker, Sprague, Man., Paquet, Music by Ernie Burnett, Whaley, Royce & Co., Limited, Toronto, Ont.
 32016, "There's a Star in the East." Words by Roger Lewis, Music by Ernie Edman.
 32017, "Persian Pearl." Words by Dave Allan, Music by Bob Allan.
 32018, "Olden Golden Days." Words by Dave M. Allan, Music by Bob Allan.
 32023, "The Army of the Empire." Words by Edward J. Judd, Music by Horace W. Harper, Edward J. Judd, Vancouver, B.C.
 32030, "Hats Off to the Flag and the King." Words and Music by Will J. White, Arranged by Jules Brazil, Musgrave Bros., Toronto, Ont.
 32036, "The Boys of the Maple Leaf." Words and Music by H. Adams, Musgrave Bros., Toronto, Ont.
 32037, "The New Canadian Hymnal." A Collection of Hymns. (Book.) William Briggs, Toronto, Ont.
 32038, "The New Canadian Hymnal." A Collection of Hymns and Music. (Book.) William Briggs, Toronto, Ont.

Cary & Co. Organization Enlarged.

Mr. F. S. Breville-Smith has joined the firm of Cary & Co., London, England, as a partner. This gentleman will be known to the trade as the composer of the popular songs "There's Only One England" and "The Song of the Waggoner." He was for many years at the New Bond Street depot of Messrs. Keith, Prowse & Co., and has also had an extensive connection with the Player World. The amalgamation with Mr. Leo Cary is a happy one, as the partners were scholars together at the same school.

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Concerning Cary & Co. new issues a British critic says: "A fine song from the pen of Frederick Drummond, 'Love's Wonderland'—of which we have just received an advance copy—reveals this eminent writer at his best, for the most successful of his songs which have preceded it we consider do not reach a higher standard. A big demand for it is certain, and the trade will be wise to secure adequate supplies in good time for the approaching season. Another choice one-stanza song of Drummond's is 'Blue are your Eyes,' sweetly melodious in style and gracious to sing. An impressive song is 'Into the Dawn,' by F. S. Breville-Smith, set to a finished little poem of R. P. O'Reilly's. The melody is broad and dignified in character, and will appeal to contralto and mezzo-sopranos who have the necessary emotional feeling to do it full justice."

The Trail That Leads to Home.

A writer in the Pinnometer says of West & Co.'s new numbers: "The Trail That Leads to Home"—a song of Herbert Mackenzie's just issued—is in our opinion even more attractive in a melodic and lyrical sense than its companion, 'There's a Long, Long Trail.' We are aware the output of the latter has been almost phenomenal in extent, but judging this fresh essay of Herbert Mackenzie's entirely upon its merits we shall be surprised if it does not exceed in world-wide popularity even its famous predecessor. We warmly commend an excellent song-cycle, 'At the Sign of the Dragon,' by Herbert Mackenzie, recently issued, the verse Helen Taylor's. The series comprises songs, 'At the Sign of the Dragon,' 'Strangers' Song,' 'The Lark's in the Sky,' and 'The Pedlar's Pack,' the composer expressing the breezy optimism and English atmosphere of Miss Taylor's clever lyrics with true artistic instinct and with entirely satisfactory results. The melodies have a traditional flavor that adds much to the attractiveness of these pretty songs."

Sales of 54,000 Since July 6.

But few songs get off to such a start as has "When Your Boy Comes Back to You," by Gordon V. Thompson. This piece which created such interest at the Toronto Exhibition when played by the massed bands before the Duke of Connaught, was introduced at Camp Borden by Mr. Thompson himself who was leading the singing at the Y.M.C.A. there. That was only on July 6 and already over 54,000 copies have been disposed of.

"When Your Boy Comes Back to You" is published by the Thompson Publishing Co., 75 Bay St., Toronto, whose other popular sellers include: "Days of Peace," "valse," "Shadowland," "Where Is My Boy To-night," "March of the Allies," "For King and Country," "Khaki," "Boy in Blue," "Song National," "March National" and others.

"Songs of the Homeland," a series of 8 titles by Gordon V. Thompson also are in constant demand. They are: "Do Your Bit," "Red Cross Nell and Khaki Jim," "Buttercup," "That Old Tipperary Tune," "Every Soldier is My Sweetheart," "Fly the Flag," "Remember Nurse Cavell" and "Dreaming of Home."

The Thompson Publishing Co. are adopting the system of having all the music of many of their issues on two sheets doing away with the centre insert.

The Victoria Cross.

"The Victoria Cross," a new song, words by A. Coleman Hicks, music by Jacques Bruske, is a tribute to our brave soldiers who have won the coveted distinction. The words of the first verse are as follows:

You who have won it
How can we praise,
Heroes, you'll treasure it
All through your days,
Righteous the cause, for it
Nobly you've fought,
Danger and death itself
Holding as naught.

The music is for high and low voices and it will make a splendid concert number. The Anglo-Canadian Music Co., publishers.

J. H. Larway Publications.

Jack Trelawny's new song, "God Bring You Home Again," with its plaintively touching refrain, will make a wide and successful appeal to all classes of the public. Six of this writer's most popular songs have been deftly arranged for piano soli in book form. The volume includes "The Woman Who Stayed at Home," "In God's Good Time," "Happy Bird of Love," etc. It is an issue that will be appreciated by players of the piano who have not "singing" voices. "The Land at the Back of the Moon" is a naive and fanciful effort of Herbert Oliver's which should speedily make its way into favor. This writer also contributes two dainty songs, "Night and Delight" and "Fairy Revels," both charming in their sparkle and flow. Further evidence of his marked ability as a writer of song is apparent in a new volume from his pen, "Eight Balladettes," for low and high voices, a choice collection of attractive songs of much melodic charm, and so easy to vocalise that we are sure a full meed of appreciation will be accorded them by all patrons and admirers of his compositions. "Silver Cloud," a descriptive and effective intermezzo for piano, by Albert W. Ketelbey, with pleasing themes and a rhythmic attractiveness that will ensure it a warm reception wherever played. It is also published as a duet for piano, for violin and piano, and orchestral arrangements can be obtained.

Anglo-Canadian Notes.

"Vale" (Farewell), by Kennedy Russell, is one of the outstanding songs of the year. The easy flowing melody and splendid climax make it one of the most desirable concert songs. It is especially suitable for men's voices, and is being sung by Graveure, the celebrated Belgian baritone, Hollinshead, the Canadian tenor and other celebrated singers.

"The Home Bells Are Ringing," Ivor Novello's new song, is already singing its way into the hearts of the Canadian people and bids fair to be one of his greatest successes. The Anglo-Canadian Music Co. report increasing sales of this popular number.

New additions to The Anglo-Canadian popular 15c. series of songs and ballads are:

"When the World Has Peace Again," Albert E. MacNutt; "Daisy Lane," a pretty love ballad, A. G.

E. Lowman; "Canada For Me," Evelyn Gunne; "They Heard the Call of the Motherland," Edward W. Miller; "We're All for Johnny Bull," Walter J. Pond; "The Irish Laddies to the War Have Gone," Jules Brazil; "I'll Come Back to You," Jules Brazil.

A New "Peace" Song.

While our minds are naturally filled in these days of strife and struggle with thoughts of war, there are few that are not longing for the happy time when the days of peace will return. Mr. A. E. MacNutt has given expression to this feeling in his new song, "When the World Has Peace Again," a little song which will soon find its way into the homes and hearts of Canada. The Anglo-Canadian Music Co. publishers.

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SOLODANT MUSIC ROLLS.	
013163	Hooskiah, One Step Richardson .55
013213	I'm on the Road to Happiness, Song Solman .55
013183	Let's Be the Same Old Sweethearts, One Step Bellin and Livermash .55
013223	Little Billie, Fox Trot Kern .55
013233	Love and Honor Dear Old Dad, One Step Kern .55
013204	My Rose Garden (Mon Jardin de Roses), Valse Heistation Schultz .70
013156	One Step Melody No. 6, Introducing: (1) My Rose of Honolulu; (2) Honky Tonky; (3) Let's Be the Same Old Sweethearts; (4) The Picture the World Loves Best. 1.00
013174	Preparance, Military March Jones .70
013143	That Midnight Frolic of Mine, One Step Gumble .55
013194	Tinkle Bell, Waltz Gumble .70
SPAR MUSIC ROLLS—25c. each.	
X249	Beautiful Isle Where the Shamrock Grows, Waltz Song, Thru-March Song, Madden.
X250	Stanley Waltz.
X251	The Irish Laddies to the War Have Gone, March Song, Madden.
X252	Down Honolulu Way, Fox Trot, Burnett & Burke.
X253	I Want My Daddy, March Song, Manley.
X254	Come Back to Arizona, Fox Trot, Paley & Murphy.
X255	Blue Goose Rag, Fox Trot, Johnson.
X256	Come Back to Erin, Mona Darling, One Step, Reed.
X257	The Boys from Canada, March Song, Spurr.
X258	Yaska Hula Hickey Dula, Hawaiian Love Song, Wendling.

Progressive Studies and Studies in Transposition.

An important part of the Berners Edition is the six books of "Progressive Studies" in elementary music grades 1A and 1B (primary) II (elementary) III (higher elementary) IV and V (intermediate). Each of these contain from 20 to 38 studies.

Also in the Berners Edition are "Four Impromptus" by Chopin, Books I and II, "Elementary Studies in Transposition," by Ernest Newton. Many of the exercises and examples in the latter two can be used as exercises in sight-reading. The increasing demand for the Berners Edition is no surprise for it is but natural that such a comprehensive and carefully published edition as the House of Joseph Williams, Ltd., issue in the Berners must steadily widen its field of usefulness.

Messrs. Joseph Williams, Ltd., also are featuring "Two Album Leaves," for pianoforte, by Alec Rowley, and a cradle song, "Sweet Dreams form a Shade," by Charles H. Lloyd.

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T. A. Birdsall Goes with Layton Bros.

Mr. T. A. Birdsall, well known to the Toronto trade through his connection with the R. S. Williams & Sons Co., Ltd., and the T. Eaton Co., Ltd., has severed his connection with the former firm to accept an important position with Layton Bros., Montreal.

Mr. Birdsall came to the R. S. Williams house from Hamilton seven years ago and five years later took charge of the T. Eaton Co.'s music department where he continued to specialize in player business, he being an enthusiast in this particular department. He also



Mr. T. A. Birdsall.

conducted a number of largely attended recitals of a high order.

He returned to the Williams firm last year, resigning at the beginning of the present month to go to Montreal.

Layton Bros. is one of the old established houses of Montreal and among the most reputable in the country, having in thirty-five years grown to its present propor-

tions from a very small beginning, the actual foundation being the tuning business of Mr. P. E. Layton, and it is a significant tribute to the policy of the proprietors of this firm that its customers include families whose tuning thirty-five years ago was personally handled by Mr. Layton.

As already stated in the Journal the firm have remodelled their salesrooms, constructing an entirely new series of demonstration rooms for their phonograph department which has been removed to the ground floor. In this branch as well as in the piano and player departments they propose going after business more aggressively than ever.

In this connection Mr. Birdsall will have ample scope for his capabilities and no doubt a series of player and phonographic recitals will be an important part of his programme. He has made a close study of the player and its principles and is a great believer in the future of the instrument.

On leaving the R. S. Williams firm his former associates presented Mr. Birdsall with a magnificent meerschaum pipe. The presentation was made by Mr. B. A. Trestrail, salesmanager, who assured Mr. Birdsall that he carried with him the best wishes for his future success of all his former associates.

John H. Kydd Deceased.

The sudden decease of a former member of the music industries of Canada, Mr. John H. Kydd, is reported from Ceballos, Cuba. Mr. Kydd was at one time a part owner of the Dominion Organ & Piano Co., Ltd., Bowmanville, in which firm he sold his interest to the present head of that company, Mr. J. W. Alexander. Mr. Kydd was for eight years in charge of the Bell organ factory at Guelph, previous to which he was manager of the action department of the "Dominion" factory at Bowmanville. Deceased is survived by a widow, two sons and one daughter.

Choir Model Organ.

The "Choir Model" is the newest addition to the Thomas line of organs and is being introduced at a time of year when church committees are likely to be considering the purchase of just such an instrument.

The "Choir Model" is in quartered oak in the new golden oak "art finish." It is larger than the "Chapel" organ which it replaces and is fitted with specially large bellows, making it very easy for a lady to play. The manufacturers, Thomas Organ & Piano Co., of Woodstock, Ont., will send particulars on request.

J. A. Hurteau & Co., Ltd., Montreal, advertise "Piano checks or piano certificates redeemed at full face value on the regular price of any piano or player piano in their entire stock." The advertisement says: "So as to interest everyone who has the intention of making the acquisition of a piano, the firm of J. A. Hurteau & Co., Limited, offer to accept at its full value—not exceeding one hundred and twenty-five dollars—any cheque or certificate whatever its character, the place or the reason it has been issued. This offer, good for thirty days, affords the purchaser the occasion to choose a piano amongst the most varied and complete assortment of high-grade instruments in the province."

"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

Trade Advancement Being Considered by Canadian Trade.

CANADA is to have a "Music in the Home" movement. A start has been made on this laudable agitation which should have the unqualified support of every person and firm in this country directly or indirectly interested in the advancement of the music industries and the art of music.

At a recent meeting of the Toronto Piano Dealers' Association this "Music in the Home" idea which is now receiving extensive propaganda in the United States was informally discussed. It was decided to call a meeting of retailers and manufacturers to go further into the proposition.

This was done. At this joint meeting representing manufacturers and retailers a Committee was appointed to prepare a plan to be submitted to the annual meeting of the Canadian Piano & Organ Manufacturers' Association. The following were appointed to this Committee: Messrs. R. S. Gourlay, C. A. Bender, H. H. Mason, Fred Killer, H. G. Stanton and E. C. Seythes, convener.

The proposal is to commence some active movement to foster musical development and to disabuse the public mind of a too general impression that music is a non-essential to the individual or public welfare and consequently a luxury. In this movement the co-operation of the daily and weekly press and the magazines is counted on.

Already influential metropolitan dailies of the United States have become interested in this movement to the extent of featuring a weekly section devoted to the furtherance of music. They are not impelled by philanthropic motives but are influenced solely for business reasons. The music page is being made a human interest page. As a result it has increased the sale of advertising space to musical instrument firms, who in turn benefit from the results of an influence that is constantly impressing upon the public the necessity of musical education and musical environment for the child.

Those who follow the movements of the trade in the United States will recall that the chief activity at the convention of the various trade associations over there this year centred on this "Music in the Home" or "Trade Advancement" movement. A fund was created and an organization known as the trade advancement committee which had been formed, was authorized to take over this work.

C. M. Tremaine was made secretary of the committee. He has opened up an office in New York and the attention being devoted to the subject by metropolitan dailies is very encouraging. It is significant that the first big forward step has been made for the incorporation of "Music in the Home" pages in the daily papers throughout the country through the Evening Mail Syndicate. A representative of the syndicate has started out on a trip to syndicate the page with other newspapers.

In an article on this subject Mr. Tremaine said: "The members of the trade have been devoting all their energy against each other rather than concentrating a share of it in a general campaign against competition from outside sources—other and more forcibly presented appeals for the public's money.

"Competition is both necessary and desirable; it is the life of business and the stimulus to effort. But limiting effort to a narrow field limits results.

"We now purpose to enlarge our scope of operations. The response given to the report of the Trade Advancement Committee at the convention in June showed that the trade has now awakened to a realization of its community of interests, and if my understanding is correct it has earnestly undertaken to see what it can accomplish by all members pulling together for a common purpose. It has organized for constructive work, an office has been opened, and a staff has been employed whose sole effort and thought are devoted to increasing the music business of every one, rather than of any individual manufacturer or dealer."

Mr. N. H. Conley, of Mason & Risch, Ltd., Toronto, was among recent visitors as far east as Quebec.

Mr. D. R. Gourlay, vice-president and salesmanager Gourlay, Winter & Leeming, Ltd., was among the month's trade visitors to Montreal.

Mr. C. L. Avery, of Winnipeg, well known in the music trades there, while in Toronto recently arranged for the Cecilian agency in Manitoba. Mr. Avery has exceeded his expectations and surprised the Cecilian Co. with the amount of business already signed up.

Mr. H. A. Grimsdick, who visited the West in the interests of the Bell Piano & Organ Co., Ltd., has returned to headquarters at Guelph. Mr. Grimsdick was well received wherever he visited and he thoroughly enjoyed this his first visit to Canada's great west.

Mr. Joseph Tees, one of the pioneers in the music trades in Winnipeg spent a couple of weeks in Toronto recently visiting old friends, of whom he has many in the east. Mr. Tees, who is a popular vocalist and well known concert manager, was in business in Winnipeg prior to the rebellion of 1885 and has many interesting reminiscences concerning the ups and downs of the music trades in Manitoba and those connected with it.

Mr. James G. Whiteacre, the well known western manager for Mason & Risch, Ltd., visited the east during the month and spent a few days in Toronto. He also visited several of the firm's Ontario branches which are under the management of Mr. N. H. Conley and was much impressed with the attractive and up-to-date salesrooms that characterize these Ontario branches.

Mr. J. E. Hoare, president of the Cecilian Co., Ltd., Toronto, accompanied by Mrs. Hoare, visited New York recently spending Thanksgiving in that city. Business with the Cecilian Co. is reported excellent, shipments in fact being considerably behind, especially in the player branch. With the firm's retail manager a daily demand for goods is a regular part of his programme, while Cecilian agencies in various parts of the country are also demanding more pianos and more players.

Mr. R. S. Gourlay, president Gourlay, Winter & Leeming, was to have been with the delegation of Ontario business men that visited Quebec with the idea of promoting more friendly relations between the people of the two provinces but owing to illness was unable to go. Other members of the music trades included in the delegation were Mr. W. H. Shapley, of Sterling Actions & Keys, Ltd., Toronto, and Mr. G. Y. Chown, of Wormwith & Co., Ltd., Kingston.

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A. P. Willis Back From West.

Completed Trip from Coast to Coast.

ENTHUSIASTIC and in good health Mr. A. P. Willis, President of Willis & Co., Ltd., Montreal, stayed over a couple of days in Toronto on his return trip from a visit to the Pacific Coast. Mr. Willis left Montreal on his Western trip in August with the thermometer registering ninety-two in the shade. When he reached Winnipeg it was cold enough to put a thin layer of ice on exposed water.

Referring to business conditions in general Mr. Willis found them good and concerning his own particular line he mentioned that the factory would not be able to ship more than two-thirds of the orders booked by him on this trip. In the Willis factory they are thirty-five men short of the full complement and since the tenth of July have been running until ten o'clock at night. Mr. Willis stated that they were simply doing the best possible under the circumstances and would not consent to changing the materials used to cheaper lines preferring to let the quantity suffer rather than the quality.

In the West Mr. Willis heard some complaint among piano men of the law that prevents them repossessing pianos from the wives of soldiers without their consent. Mr. Willis deprecated the removal of a piano from the home of a soldier, when there is a boy or girl to receive musical instruction. He further considered it unwise to push this class of business. Collections, wherever he went, were in a more satisfactory state than a year ago, accounted for by the returns from last year's crops and the assurance of this year which with wheat at \$1.60 per bushel will give returns greater than in a normal year.

In Southern Manitoba crops were a good deal blighted by rust and destroyed by hail, but in Northern Manitoba wheat was very fair. In Saskatchewan oats were a superior crop this year, running as high as 120 bushels to the acre, with 110 quite common. In Northern Alberta early frosts did considerable damage but in the southern part of that province last year's yield is exceeded.

Mr. Willis referred to a man whom he met in Southern Alberta who had 30,000 bushels of wheat left over from last year's harvest which he was unable to market owing to the railway congestion. This wheat he sold this season for seed at \$2.00 per bushel.

The Peace River country Mr. Willis found creating a great deal of interest among the Alberta farmers. With railway communication established, a delightful climate because of the Chinook winds, with little frost and late winter and a splendid wheat growing country this has been found an attractive section of the country. The Peace River country is well adapted to stock raising and in many sections mixed farming is being extensively gone into.

Mr. Willis' return to Montreal completed a personal tour across the entire country, he having visited the Maritime Provinces in June.

TUNEER WANTED.

Wanted first class piano tuner for a well established business. Apply C. W. Lindsay, Ltd., 121 Princess St., Kingston, Ontario.

VANCOUVER LETTER.

REPORTS from this district show that business has been generally satisfactory. Dealers express confidence in the future holding a steady improvement upon prevailing conditions, and a more healthy tone is noticeable everywhere.

Mr. James Fletcher, of Fletcher Bros., 633 Granville St., who has just returned from the East, expressed himself very pleased with his visit, declaring he was astonished at the improvement to be seen in business condition everywhere in the East. He stated that business was very satisfactory in every possible way with his firm. Mr. Fletcher also said that they were clearing out all smallwares to make room for a large supply of new talking machines. He felt confident that the improvement he had seen in the East would spread rapidly through the West.

Mr. Kennedy, manager for Mason & Risch, Granville St., also spoke of the optimism abroad and expressed confidence in the future.

Mr. Montelius, of the Montelius Piano House, 728 Granville St., reports a very fair business for the past month. He states that they feel so much confidence in the future that they have taken over a large four-story building in a central location, which is now being remodelled. The ground floor has a frontage of thirty-two and a half feet, while the upper storeys and basement have a frontage of fifty feet. The floors are of hard maple of the first grade and the whole building is to be handsomely decorated. Elevators, both passenger and freight, will connect the different floors.

The ground floor will be given up to the small goods department, records and talking machines. General offices will be placed on the mezzanine floor, while the piano department will occupy the second and third floors, where handsome parlors are being constructed.

The Montelius Piano House has been hampered for four years by not having sufficiently good premises. Now they look forward to having the finest and best appointed music house in British Columbia, and they intend to make a special effort for it to be known as such.

Mr. Montelius states that they will feature principally the Williams New Scale Pianos, Broadwood, Chickering & Sons, Haines Brothers and other high grade popular Canadian makers.

Mr. Bowes of the Bowes Music House, Hastings St., reports September as having been a fairly favorable month and is optimistic as to the future.

The Thomson Music Store, 614 Robson St., has also experienced a very favorable month of September; while the Ajello Piano Co. on Granville St. is not behind the other firms in expressing confidence in the future.

Mr. Daryl H. Kent, of The Kent Piano Co., Ltd., reports the piano and Edison phonograph outlook for this winter as very steady and improving from month to month. He states that September was a little slow on account of the provincial elections, but that the month as a whole was up to their expectation.

Mr. Kent says that early in October his firm will be opening an exclusive Edison Store in Victoria, the contractors having full charge of the building at the present time. The store is being entirely remodeled and when

finished will be up-to-date. The phonograph parlors being as sound-proof as it is possible to make them.

Mr. W. J. Carson, formerly with Thomas A. Edison, Inc., has been engaged as manager and from present indications Mr. Kent considers the business outlook for the Edison in Victoria is very promising and expects a very good showing for this winter.

Mr. Kent also states that his firm has been very fortunate in adding to their staff Mr. James Callaghan, who was for years connected with Nordheimer's, Heintzman & Co., and later organized the firm of Dyke, Evans & Callaghan of Vancouver. Mr. Callaghan is placed in entire charge of the piano department, and Mr. Kent is quite confident that he is the right man in the right place. Mr. Callaghan states, regarding the piano department, that he considers the outlook as very promis-

ing. The factory action plants in the world and in it are found many conveniences not only to facilitate manufacturing but also for the benefit of the employees. At present the grounds around the factory are being attractively graded and laid out. At the rear a large sign has been erected on a cement base which can be seen easily from the trains which pass by on the Harlem division of the New York Central. The sign painters are now working on this mammoth display advertisement which will forcefully mark the home of the Metalnola player action.

The factory has been so constructed that the work is done in the most progressive manner. It is equipped with the most up-to-date machinery which could be procured and is so situated that even in the centre of the floor there is no need for artificial light. An interesting feature of the plant is the directors' room in the tower



Daniel Armand Nella Gerhard

AMONG THE DAISEES.

Children of Mr. Armand Heintzman, vice-president Gerhard Heintzman, Ltd., who is the only son of Mr. Gerhard Heintzman, head of that firm.

ing for a greatly increased piano business being done this winter.

W. W. Montelius, head of the Vancouver, B.C., firm of Montelius & Sons, Ltd., who bought the Seattle, Wash., business of Eilers Music House on occasion of his recent visit to Seattle stated that the war was so affecting conditions in the provinces that he had decided to come back to the United States, says the "Music Trades" of New York. Mr. Montelius was in business in Denver, Col., for many years.

New Higel Factory in Operation.

The new factory of the Otto Higel Co., 238th Street and Bronx Boulevard, New York, has been completed to the extent that practically every department of the business is in operation. The factory is one of the finest

which is absolutely sound-proof, and where consultations may be held in perfect quietude. The executive offices were finished last week and are now being put in order.

Otto Higel, head of the firm, is now making his headquarters at the New York factory, as well as his son, Ralph Higel, treasurer of the firm. Edward P. Mason, sales manager of the concern, stated to a representative of The Review this week that they have been making record progress and the outlook for fall business is most promising.—*Music Trade Review*.

American Trade Journal Change.

"The Player-Piano Journal" of New York has changed hands and is now under the ownership and editorship of that wide-awake, original and versatile personality Glad. Henderson. Mr. Henderson is natur-

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ally brimful of ideas and he has been adding to these along with a sober experience of many years in music trade journalism in the United States. He recently resigned a lucrative connection with the business organization of "Music Trade Review" and "Talking Machine World" in order to give the trade over in the United States "the National Journal of Piano Salesmanship" as he styles "The Player-Piano Journal."

In his introductory announcement as editor Mr. Henderson says: "I've been close to things in this industry for eleven years and you will read a paper that will increase your income."

A winning personality, long experience, extensive connection and a passion for hard work all ensure Glad Henderson the success his numerous friends heartily wish him in handling the destinies of "The Player-Piano Journal" at one dollar per year. The office address in New York is 2720 Grand Central Terminal. Get your subscription in before it occurs to him to announce two dollars to Canadian readers.

Otto Higel Spends Thanksgiving at Toronto.

Mr. Otto Higel, head of the Otto Higel Co., Ltd., came over from New York to spend Thanksgiving in Toronto. He remained for a part of the following week with the Toronto plant of his firm and expressed his satisfaction with the state of trade other than the difficulty of securing materials. The great scarcity of all materials and supplies as well as of men is making greater demands upon the resourcefulness of manufacturers than ever before.

Having completed the erection of the New York factory Mr. Higel plans to make more frequent visits to Toronto, staying longer each time, until finally able to return permanently to the city in which he has made his home for a quarter of a century.

C. E. Tanney Deceased.

Valued Member of Sherlock-Manning Organization Died at Charlottetown.

While on a business trip in the Maritime Provinces Mr. C. E. Tanney, of London, Ont., a valued member of the Sherlock-Manning organization, died at the hospital in Charlottetown, P.E.I. Mr. Tanney was on his usual fall trip in the east where his services have been greatly appreciated by retailers at the exhibitions in the principal eastern centres. He was assisting Mr. Allan Forsyth, of Miller Bros., at the Charlottetown Exhibition when he had an attack of heart failure necessitating his removal to the hospital. He was making favorable progress toward recovery and his early departure for home was predicted by the physician attending him when he died.

On the morning of Saturday, Oct. 7th, he was feeling so well that he sat up in his room in the hospital and requested pen and paper that he might write his customers in Nova Scotia and New Brunswick explaining his delay in visiting them as arranged. At nine o'clock that evening C. E. Tanney had passed away.

No better tribute could be paid to the sterling worth and manly integrity of the late Mr. Tanney than the appreciation expressed on page 52 of this issue of the Journal by his former employers, Messrs. Sherlock and

Manning. Those who knew Mr. Tanney best had a real heartfelt affection for him. He had a kindly disposition, was generous in time, ability and money to his friends and was always glad to see the other fellow getting along. Unambitious for himself he was intensely loyal to his firm in whose organization he was a contented, loyal, dependable and efficient member whose loss will be keenly felt.

Mr. Tanney's quiet and unassuming personality, his ready willingness to help at any time and on any occasion built for him and his firm a strong and loyal connection among the dealers of his territory, Eastern Canada. On his taking ill Mr. Forsyth did everything in his power for Mr. Tanney and Mr. C. F. McDonald of Truro immediately went over to Charlottetown to see if he could be of assistance to his personal friend in his illness. Messrs. Smith & Smith of Sydney, N.S., were among those to wire their profound sorrow at Mr. Tanney's demise.

The remains of deceased arrived in London on the 10th inst., accompanied by Mr. Tanney's son who went to Charlottetown. Interment took place on the 12th.

The late Mr. Tanney spent his lifetime in the rendering or making of music. He joined the Sherlock-Manning Co. on the establishment of that firm and tuned the first Sherlock-Manning organ built. Previous to this he had been employed with the Doherty Co. at Clinton and had experience in Woodstock and London factories. He was a versatile musician, being an organist, vocalist and conductor of merit, and was particularly successful in conducting choirs of young people. For years he conducted cantatas in different places, "Queen Esther" being his favorite and his many friends will never forget his success as a minstrel end man.

When an opening on the outside force of the Sherlock-Manning firm presented itself it was quite natural that the refusal of it should have been first offered to Mr. Tanney. Learning that it was the firm's wish that he should undertake this line he acquiesced without a moment's hesitation and was a success from the start. He literally died in harness as he would have preferred and while far from home he was under the immediate care of as kind and considerate friends as man could have.

Personals.

Mr. Paul J. Stroup, manager of the Universal Music Co., New York, paid the Canadian branch of this firm at Toronto a short visit recently.

Mr. W. Bohne, the well known manufacturer of piano hammers and strings, accompanied by Mrs. Bohne and Mr. Bohne, Jr., have returned from a business trip to New York made by motor car. The return trip was made without mishap and Mr. Bohne is enthusiastic over the scenery en route and the magnificent roads never affected by the rains of the fall season.

PIANOS WANTED IN THE WEST.

Western house with close connection in retail music trade wants wholesale representation of reliable line of moderate priced pianos. This is a live proposition for manufacturer ambitious to get good business in the West.

Box 13, Canadian Music Trades Journal
56 and 58 Agnes St.

Toronto, Canada

Formal Opening of Mason & Risch Branch at Kitchener. Hamilton Store Also Being Remodelled.

ON Saturday, Oct. 7th, the formal opening of the remodelled music store of Mason & Risch, Ltd., at Kitchener was held, when the management was "at home" to several thousand visitors. Several times during the evening it was necessary to close the doors so great was the press to gain admittance.

The firm have had a branch at Kitchener for some time, having bought out the Wanless Music Store, but it was only recently that the necessary enlargement and alterations were completed. An addition, 27 by 35 feet, has been erected and the store interior entirely reconstructed and brought up to the standard of the Mason & Risch Ontario branches.

The guests of the firm at the formal opening were tendered a splendid musical programme. The contributing artists were Mrs. McAllister of the Mason & Risch Victrola department and a well known Toronto soprano, and Mr. Karl Boehmer of Kitchener. Mr. Staebler, a local pianist, delighted his audience with his accompaniment and solo work, using one of the beautiful Mason & Risch grand instruments. The local orchestra, under the leadership of Mr. Howard, provided music throughout the afternoon and evening.

Mr. H. H. Mason, general manager of the Mason & Risch firm, was present at the opening as was Mr. N. H. Conley, under whose special charge these Mason & Risch Ontario branches have made such progress. The Kitchener branch is in charge of Mr. B. C. Schreiner, who has been transferred here from St. Catharines, where he is succeeded in the management by Mr. Wm. Arthurs.

The following description of the remodelled premises is extracted from a report of the opening that appeared in the "News Record."

"Entering the store through an arch and grille of pleasing design the visitor first passes through a department devoted to the display of a variety of designs of grand and upright pianos. Then he passes several beautiful show cases devoted to a display of smallgoods, behind which is a mahogany cabinet divided into scores of subsections for the carrying of the many classes of sheet music, instruction books, etc.

"The next apartment to attract attention is a very complete one devoted to the Victrola and Records. Hundreds of the latter are carried, affording a splendid selection to patrons. A unique feature of this department is that there are in it a number of beautiful, small, sound-proof rooms where records can be tried over by any one interested even if not a patron or a prospective customer. This feature has been a prominent one in Mason & Risch stores throughout the country, but this is the first opportunity our citizens here have had to hear records under ideal conditions.

"Then there are half a dozen larger rooms for the display of both piano and player pianos where these instruments may be heard under very similar to home conditions.

"Another department in this section of the store is devoted to the sale of perforated music for the player piano. This department is sure to prove a boon to owners of player pianos as a large variety of the roll is carried.

"A large and well lighted room at the rear of the store is used for the receipt and shipping of merchandise; it is also used as a repair department for the complete overhauling of used instruments."

The Mason & Risch store at Hamilton is also undergoing remodelling designed to increase the efficiency of the service to patrons and enhance the appearance of the premises. The Victrola department is being removed to the main floor, where a number of demonstration rooms are being added. An addition is also being erected to give the necessary increase in floor space demanded by the business.

At the company's head office building and show-rooms in Toronto the contractor's services have also been in requisition. Some alterations have been effected, increasing show room space, while the decorator has very much enhanced the general interior appearance.

Proposal for Dealers to Go Out of the Business of Handling Used Pianos.

Paper by H. J. Wamelink Read Before the Ohio Dealers' Convention.

THE subject assigned to me is doubtless one which has demanded some meditation on the part of each of you in the conduct of your business. It is a part of our business, which seems to consist wholly of disadvantages.

When a customer comes to one of us and proposes to trade a used piano, we immediately begin to "four-flush" (if I may employ a term which I have to assume many of you may not understand), and put a fictitious value on his ancient instrument because we hesitate to disclose the percentage of profit on which it is necessary to conduct the piano business, and then to make matters worse, your competitor edges in and raises the ante, which in turn you have to meet or perhaps raise, and presently instead of attempting to sell goods on merit, the battle has become one of raising the ante, in other words disguised price cutting, until the customer escapes with the profit on the sale.

In a sale made under such circumstances, not only is the profit diminished, but the dealer loads himself up with used pianos, which he is then compelled to dispose to customers to whom he might sell new pianos at a profit of which the second-hand goods will not permit.

I venture that a majority of the transactions, whereby used pianos are taken in trade, are characterized by lax business methods, compared to the standard by which the balance of your business is conducted. The trade-in is a purchase of goods to put in stock. By whom is it made? A salesman.

In this instance you are employing to do your purchasing a man who has been selected on account of his qualifications for salesmanship. How many salesmen are qualified to appraise and to purchase pianos? How far different are the requirements for a successful salesman and a successful buyer? You employ a professional salesman, and an amateur buyer, and what is the result? Because the salesman is obsessed with the idea of selling, the prospective purchaser often proves himself to be the better salesman of the two, and sells to you his second-hand goods at a better advantage than you sell your new goods to him.

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allowance pay more for a second-hand piano than it would have cost them new? And all that is allowed over the value of the second-hand piano is a direct deduction from the price of the goods you sell, and why should you discriminate in favor of the man who has a piano to trade in against the man who has not? I submit that this is not a proper way to conduct a business.

The average piano salesman figures when he buys a piano with profits he is not buying with real money, but it is real money, and every time you allow more than its value for a trade-in, you are declaring a dividend in favor of that part of the piano-buying public in discrimination against your other purchasers and contrary to the interest of your stockholder, and this dividend which is thus diverted from your stockholder I believe, upon careful estimate, will prove to be a very substantial one. How long are you going to pay dividends to the public that belong to your stockholder?

You are thinking that this is a necessary evil incident to the business, that it is impracticable to urge upon the salesman that when he is allowing for a trade-in he is buying for the house, and that competition compels a large allowance for a trade-in, even though it amounts to a cut in the price of your goods.

Well, gentlemen, if that is so I suggest that we eradicate the evil. I propose that we all go out of the business of handling second-hand pianos. It is a poor business for us the way we conduct it; the profits are small, and it entails the carrying of a shop force to re-furnish the pianos we take in.

I propose that we take in no used pianos at all. You answer that outside of the individual who wishes to buy a second-hand piano, we are the only customers for the goods of which it is necessary for the prospective purchaser to dispose before he is able to buy a new piano. Then let us provide him with a market. Let us organize a company for the sole business of dealing in rebuilt pianos.

The operation of such a company would be as follows: To start the company and to provide for the ownership of future profit let us subscribe among ourselves for sufficient capital to carry the expenses of the company until it can sell enough goods to pay its own expenses. This company is not to buy any pianos at all except with obligations issued to the dealer in used pianos, who send it used pianos.

The proposed method of handling trade-ins to be this: when a prospective customer comes into the warehouse of any one of you and states that he has an old piano which he wishes to turn in, you explain to him that your house, as well as other concerns, has retired from the second-hand business, as you found it unprofitable, and you wished to devote your energy solely to the selling of a few lines which you knew and could recommend, but that there was a concern in the city which made a business of dealing in used pianos, and you had an arrangement with them whereby you could allow the amount of their appraisal of the used piano, and that you could take the piano and turn it in to them.

Then the rebuilding company upon your order, would appraise the piano and give the customer a written form stating make, number, date of appraisal

and value. This the customer will turn in where he purchases the new piano; that house will take the old piano, deliver it to the rebuilding company and take from it in exchange, a receipt which would be, at the same time, the obligation of that company to pay to you an amount of money in the sum of the appraisal.

Thus the rebuilding company would have the piano and you would carry the account against it. There would doubtless be a market for these obligations, or bonds. These would be retired by the rebuilding company as follows:

Periodically, when that company had funds arising from the sale of the rebuilt pianos beyond the amount necessary for current expenses, it would pro-rate such funds over its outstanding obligations and each dealer, which had become a creditor by reason of having turned over pianos and received in exchange certificates of indebtedness, would present such certificates for retirement or endorsement of fractional payments thereon, or the re-issuance of fractional obligations and the taking up of the original.

Thus the money taken in by the new company over expenses will be constantly divided among you in proportion to the values of the pianos you have turned over until that day comes when the profits of such company have grown to the point where it can turn over to you the money for your pianos immediately upon delivery, and if their customers' accounts do not expand too greatly it may declare dividends in addition.

No merchant finds success in life
Nor ever will until
He sells the goods that won't come back
To customers that will.

This is not a patent remedy which I am offering as a specific for all ills of the piano business, but I have endeavored to seize the opportunity given in the privilege of addressing you, to be of some service, and advance a theory which will promote some discussion and perhaps provide a foundation upon which some of you, who are more able than myself, may build. I want to do more than gaze helplessly at the hole in which we find ourselves, after the manner of the little girl who was called to the telephone by her father. Lifting the little one up to the instrument the mother watched her expression change from bewilderment to wonder and then to fear. It was surely her father's voice. She looked at the telephone incredulously, and after examining the opening of the little hole in the telephone she sobbed—"How will we get him out of it?"

The newest addition to Toronto "Piano Row" is the Cambridge Piano Co., Ltd., located at 363 Yonge Street. This company organized by Mr. M. G. Beatty, formerly in business in Alliston, Ont., and whose piano experience was gained in Toledo, is featuring Cambridge pianos and phonographs.

Mr. W. K. Elliott, the well known Brampton dealer, reports good business since the Toronto Fair. Mr. Elliott uses a forty horse power car to good advantage in getting among the people with his lines, Haines Bros. and Dominion.

Are High Gloss Finishes Coming Back?

By L. K. Starks, in Woodworker.

THE tendency of furniture manufacturers and other cabinetmakers has been away from the gloss finishes which marked the products of other days, and one who has looked over the displays of the leading factories at the exhibitions and elsewhere would hardly be prepared to say that there is any chance of this tendency being reduced in the near future. On the contrary, the advent of period designs, which seem destined to hold the centre of the stage, particularly in high-class goods, for some time to come, would suggest that dull finishes, whether secured with water stains or with rubbed varnish, are stronger now than ever before.

The general opinion seems to be that there is nothing quite so hideous as "golden oak," and just as the over-varnished appearance of American walnut twenty-five years ago was the signal for its dismissal from public favor, so the high gloss finishes still being applied to much of the oak furniture may be put forward as a handicap to its development. The oak veneer and lumber manufacturers have frequently complained that consumption is not what it ought to be, and that trade and public fail to appreciate the true value and beauty of the wood. Perhaps this is so, and perhaps the ugliness of "golden oak," with its shining varnish surface, is one of the reasons.

The walnut interests, or, more exactly, the manufacturers who have again taken up walnut, are not repeating the old mistakes, but most of it is being shown with the dull, flat finish, which is characteristic of the time, and which seems more suitable for the period styles, which are now so popular. Yet a leading varnish manufacturer said recently that he believed the day of the high gloss finish is far from being over, and that it is likely to come back even more strongly in the near future.

"You hear a great deal of talk about dull finishes and the effects which are secured with stains," he said, "and yet gloss varnish remains the staple of staples. Immense quantities of it are used by the chair manufacturers alone, and in the piano trade the demand is still for the beautiful gloss, which has always been considered the finishers greatest achievement.

"You will never find the piano trade departing from this method of finishing. Why? Because a piano is intended for use not only this year, but for many years, and even to be handed down to the next generation. Hence the manufacturer of this instrument wants a finish that is not only beautiful, but one which will protect his product.

"This is a feature which consumers may not have taken into sufficient account in studying the finishing question. Varnishes really protect the wood, and save it from the deterioration which is likely to come when the wood is exposed to damage through lack of a hard, protecting coating like varnish.

"Dull rubbed surfaces are beautiful, and right now seem to be liked better than anything else, but personally I admire the gloss finishes, and cannot help believing that one of these days you will find that sort of treatment being applied more generally. But, as I have said, high gloss varnishes are not out of it by any means, though the spot-light may have been turned on other methods for the time being."—*Woodworker*.

A Credit Man's Suggestions.

"REMEMBER that the delinquent is your friend. Without him you would perhaps be minus a job. He has his problems, just as you have yours. If you can help him with his problems, do it, and it will help you to get your money.

"Talk to the point, but not pointedly. There is a difference.

"Don't follow the beaten paths too religiously. As Louis Eyetinge says, 'Put yourself into your letter and seal the flap.'

"Don't tell your debtor that the reason you are asking him to pay is that you need the money. He won't believe you, or, if he does, it will not increase his respect for your firm. The chances are that such an appeal will miss fire nine times out of ten.

"Don't indulge in sarcasm. It has no place in a business letter. Do not write a spineless letter, but give it backbone that will enable it to stand up in front of your delinquent just as if you were talking to him face to face.

"If your debtor is found to be tricky or dishonest, don't try to meet him on his own ground. You would only be lowering yourself to his level. Fighting the devil with fire is a dangerous experience at best."

The United States Consul at Johannesburg, South Africa, supplies the following import figures:

Values of imports, with the sources of origin, for the fiscal year 1915 were:

MUSICAL INSTRUMENTS.		
Countries	1914	1915
United Kingdom	\$159,908	\$228,648
Canada	11,334	2,016
France	5,474	9,933
Germany	330,966	21,778
United States	43,769	52,519
Other Countries	854	6,847
Total	\$553,305	\$321,740
PHONOGRAPHS, GRAMOPHONES AND ACCESSORIES.		
Countries	1914	1915
United Kingdom	\$334,363	\$61,727
France	9,497	3,830
Germany	24,167	1,348
United States	5,031	1,567
Other Countries	7,514	2,155
Total	\$380,572	\$70,627

Mr. H. B. Tremaine, president of the Aeolian Co., in an interview in the New York Times on his return from England is credited with having stated that among business men and the better informed people of England, Americans are regarded with a feeling of contempt which he believed would require generations to overcome. Mr. Tremaine spoke of the resentment in England of the United States attitude in not protesting against the invasion of Belgium. He also referred to the feeling that Americans are only concerned in making money out of the war.

Edison Week which has become an annual event with Edison dealers, is this year fixed for Oct. 16 to 21.

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The new Gerhard Heintzman metal-action player piano is the supreme attainment in player manufacture. It will interest you and help you "close" your hardest player prospects.

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