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Mrs. P. Knuuson

BOOK OF COMPLETE INFORMATION ABOUT PIANOS

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The Dunbar Male Quartette and Hand Bell Ringers.

CHAS. C. CURRY . . . . . First Tenor
RALPH M. DUNBAR . . . . . Second Tenor
HARRY C. DUNBAR . . . . . Baritone
RALPH H. PARLAND . . . . . Basso

PROGRAM.

1. Bells—"Stars and Stripes Forever" . . . . . *Sousa*
2. Flute and 'Cello—"Serenade" . . . . . *Titl*
   Messrs. Dunbar.
3. Quartette—"Hark, The Trumpet Calleth" . . . . *Buck*
4. Vocal Solo . . . . . *Selected*
5. Bells—"Narcissus" . . . . . *Nevin*
6. Vocal Solo . . . . . *Selected*
7. Quartette—"Remember Now Thy Creator" . . . *Rhodes*
8. Violoncello—"Gavotte" . . . . . *Popper*
   Mr. Ralph Dunbar.
9. Bells—"Hiawatha" . . . . . *Moret*

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In days long ago (in the six-ties, you know, when Grandma went walking she held her skirts so.

What would she say if she saw girls to-day with skirts clutched so tight-ly they all look this way?

—E

y
New York

OOK of

ETE INFORMATION ABOUT

IANOS

From *The New York World*

Wing & Son have published a book of absorbing interest to the lovers of the piano. A book of intense educational interest. It deals with the piano from its first inception, and is of wide interest to civilization, since music is one of the indications of the higher civilization. The book is profusely illustrated with colored cuts, half-tones, and is elegantly printed. It tells of the origin of the piano, the first upright instruments built, the comparative merits of the Grand, Square and Upright pianos, the American pianos, than which there are none better. A chapter of absorbing interest to music lovers is devoted to the different parts of the piano. It tells of the different materials used in the manufacture of pianos, how a piano is put together. The piano is one of the great educators. Rubenstein, the great prince of pianists, said: "I prefer the piano to any other instrument because it is a musical entity, all other instruments, including the human voice, are fragmentary, to a certain extent." In the back of this handsome book is a collection of songs with the music for the mandolin, harp, guitar, banjo and zither. Also directions for the care of the piano. Every one should have this book.

Published by
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INTRODUCTION.

The piano is the most complete of all musical instruments. At its best it combines the most pleasing qualities of other instruments into a harmonious blending of sound which no other instrument can equal. It unites the richness of the pipe organ, the distinctness of the violin, and the softness of the guitar, besides other qualities which none of these possesses. It is like the mocking-bird, who outsings all the other birds in their own melodies, and, besides, has a song of its own which none of them can match.

Rubinstein, the great prince of pianists, said: "I prefer the piano to any other instrument because it is a musical entity; all other instruments, including the human voice, are fragmentary to a certain extent."

No other instrument so delights both the hightly cultivated sense of musicians and the natural untrained musical taste of the great majority; none other completely satisfies the demands of the most skilful and at the same time yields such gratifying results to the beginner. It is suited to the largest concert hall or the cosiest home. It is adapted to all places and all occasions. It is the universal instrument.

The piano is an extremely interesting subject. Besides its musical superority, the piano interests thoughtful people as a wonderful piece of mechanism. A whole library might be written about pianos. They have an ancient history and a romance of their own, about which a great deal has been written; there are also scientific and technical treatises which only an expert can comprehend; but so far as the author of this book is aware, no attempt has ever before been made to explain thoroughly all the modern and practical facts about pianos, which the public is most eager to learn, and which are the most interesting of all.

The incomplete and untrustworthy explanations given in piano catalogues furnish very little real information. They are generally written by persons who either lack expert knowledge of pianos, or only aim to make an argument in favor of some particular piano; consequently they are always unsatisfactory and misleading.

This book is believed to be the first book ever published covering the entire subject of pianos in a thoroughly practical and accurate way; explaining all its bearings clearly and completely in plain language which every one can understand, so that any intelligent person without previous knowledge of pianos may possess comprehensive, definite, correct information on every point of the subject.

This book includes everything of value and interest about pianos, such as practical experience and careful study of the subject would suggest. The facts are presented in their proper order, carefully "boiled down," without any redundancy of words, and with all technical matters reduced to plain terms, intelligible to every reader.

The early history of pianos is given in a comprehensive outline explaining their origin, invention, and foundation principles; and the gradual evolution of these principles as they are applied to the modern instrument is followed from step to step and carefully explained.

It is believed that the book will be interesting and instructive to an extremely wide circle of readers—first, to the general public, which consists so largely of those who either have a piano or expect to have one; and also to musicians, music teachers, and piano dealers, whose professional knowledge is often limited to the few desultory and misleading notions which they are able to pick up in the course of their business.

Those who are immediately concerned in an intelligent understanding of pianos will welcome a book which thoroughly and impartially informs them of the actual facts of the subject, thus rendering them entirely competent to form their own conclusions and exercise their own judgment. It is hoped that this book will be interesting reading and an unqualified benefit to every reader.

SERIOUS WRECK ON

ANCIENT ORIGIN OF THE PIANO

THIRTY centuries before Christ the Egyptians are said to have produced music by a long thin box with one string stretched over a movable bridge. This musical idea was, over twenty centuries later, in the sixth century B. C., used by the Greeks in their monochord, which is generally supposed to have been invented by Pythagoras. This was used in the church for ten centuries after Christ to teach singers the "eight tones."

From this crude invention, in time was developed the group of instruments known in the Middle Ages under the different names of psaltery, harpsichord, clavicymbalum, clavicitherum, clavichord, virginal, spinet, dulcimer. Most of these were probably known in the fourteenth century, and some of them earlier. Some of these are mentioned in "The Rules of the Minnesingers," published in 1404. The spinet is thought to have been invented in the sixteenth century by a Venetian named Spinetti.

The Italians named one form of psalter "*Strumento di Porco*," meaning "pig's head," from its peculiar shape. The Germans translated this into "Schweinskopf," and named the dulcimer "Hackbrett" because it was played on like a butcher's block.

All these were stringed instruments. The clavichord had keys operating points of quill or hard leather which rose and "plucked" the strings. In all except the dulcimer the strings were set in vibration by twitching or plucking them. But in the dulcimer, which was a small instrument laid on a table, the strings were struck by leather-headed hammers held in the hands.

THE FIRST PIANO

In 1711, in Florence, Italy, B. Christofori, or "Christofale," combined this hammer idea of the dulcimer with the keyboard idea of the clavichord into an instrument which had keys, which "see-sawed" on a pivot, with knobs on the other ends for hammers. These knob-hammers remained held against the strings as long as the keys were pressed. But afterward he made an improvement: an "escapement," which allowed the hammers to drop back after striking the strings; and a damper to stop the vibrations. This instrument was the first piano.

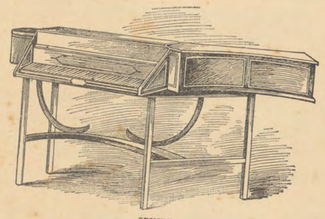


DULCIMER

It was oblong, similar in shape to and about one-half as large as the old-fashioned square piano. The hammers were small and flat; the "natural" keys black and the "sharps" white. It was at first called a clavichord-cymballum with *forte* and *piano* (from the Italian words, *forte*, "loud," and *piano*, "soft"), referring to its capacity for yielding either a loud or soft tone, according to the force with which the keys were struck. The instrument soon became identified by these terms and known as the *fortepiano*. The words afterwards became reversed.

EARLY ATTEMPTS

Marius of Paris in 1716 presented piano models to the Royal Academy. He probably did not get his ideas from Christofori, but was undoubtedly the second independent inventor of the piano. Gottlieb Schoedter, of Germany, about the same time independently invented a similar instrument. His ideas were greatly improved upon by Gottlieb Silberman, who made the first "wing-shaped" or "grand" piano.



SPINET

Johann Sebastian Bach, the great composer, played on a Silberman piano in 1737.

Notable improvements were made by Johann Stein and Anton Walter. Mozart played on both these makes. Stein's daughter, afterwards Madame Streicker, made pianos upon which Beethoven played. One of Beethoven's Streicker pianos can now be seen at Windsor Castle.

In 1766 Silberman pianos were introduced into England. A Covent Garden theatre programme of the following year announced "A favorite song accompanied by Mr. Dibdin on a new instrument called Pianoforte."

In 1784 John Jacob Astor, of New York, imported from London the first pianos known in America. They were small, four and one-half to five octaves, square pianos, with eight legs. The few imported pianos used in America at that time could not stand the severe climate of this country, and were speedily ruined.

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THE FIRST UPRIGHT

The first successful attempt at building American pianos was made in Philadelphia about 1790 by an American named John Hawkins, who first conceived the idea of upright pianos.

President Jefferson, in a letter to his daughter at Monticello in 1800, writes: "A poor, modest, but ingenious young man in Philadelphia has invented one of the prettiest improvements in the fortepiano I have ever seen. His strings are perpendicular, and he contrives within that height to give his strings the same length as in the grand fortepiano." This antedates by four years the claim of Broadwood and other English makers.

Not until 1815 was piano-making taken up as an American industry. Until 1830 all pianos were from four and one-half to six octaves, none more.

In 1833 was exhibited the first piano with a full cast-metal frame.

In 1840 the first American "grand" piano was made.

In 1844 and 1845 a French pianist travelled through the United States, giving concerts and selling French upright pianos, which, being from wood alone, within a few years succumbed to the climate and became total wrecks. This, although it had nothing to do with the shape of the instrument, caused a deep-rooted prejudice against upright pianos.

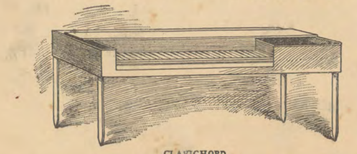
In 1855 was constructed the first overstrung piano—that is, with bass strings obliquely across over all the other strings. This was a square piano, as were nearly all pianos made in America up to that date.

All of these old-fashioned pianos were entitled to be called pianos because of the principle on which they were constructed; but they were no more to be compared to a modern piano than a birch-bark canoe is to the latest American battle-ship.

The history of modern piano-making is crowded into the last thirty years, and it is only within the present generation that the greatest improvements and perfections have been achieved which now give this instrument its peculiar quality and pre-eminence.

OVERSTRUNG UPRIGHTS

In 1867 the first overstrung upright pianos were exhibited by an American manufacturer in the International Paris Exposition. Even young people to-day can remember when upright pianos were an actual novelty; yet they were the most radical departure and the most valuable practical invention in the entire history of pianos.



CLAVICHORD

For a long time many people looked upon them distrustfully, but experience has shown that they have distinct advantages, and, in spite of prejudice, they have now completely superseded "squares."

In 1866 fully ninety-seven per cent. of all pianos made in the United States were square pianos; to-day less than one per cent. of all the pianos made are "squares"; four per cent. are "grands," and ninety-five per cent. are "uprights."

COMPARATIVE MERITS OF GRAND, SQUARE, AND UPRIGHT PIANOS

Piano-makers have had no incentive for improvement in square pianos, and there has not been an improvement in them for fifteen years. Undoubtedly their day is past. There is no longer any question of the decided superiority of upright pianos. Their more convenient shape has made them so popular that makers have exerted themselves to improve them in every possible way. One notable improvement is in the stringing arrangement which uses three wires to each note in the middle and treble registers, thus securing a much more powerful tone in proportion to the size of the instrument than in the old-fashioned square pianos.

Upright pianos are not excelled in quality of tone by even "grand" pianos. The sole advantage of this larger instrument is in size, which admits of longer strings, larger sound-board, and more powerful action, giving out a greater volume of sound. But in the home this greater power of tone is not an advantage. Even the smallest upright pianos have sufficient power of tone for home use, and nearly all have sufficient power of tone to fill any hall of ordinary size.

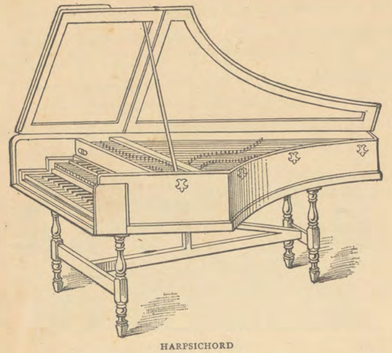
The upright piano is also of much more convenient size and shape than the grand piano. Thus both musical and practical advantages render the upright piano universally preferred.

AMERICAN PIANOS

After 1815 the United States took the lead in piano improvements. No piano of foreign make has been publicly heard in the United States for nearly forty years, but many first-class American pianos are used in the art centres of Europe by the greatest artists.

The best pianos in the world are made in this country, and probably also, the worst. America now leads also in quantity of output, producing annually about one hundred thousand pianos. New York heads the list with an output of about forty thousand per year.

There are some two hundred piano manufacturers in the United States, and each one of these makes a piano that is different from the others. A comparatively small number of these make high-grade



HARPSICHORD

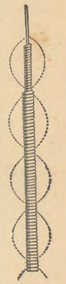
pianos, employing the very best workmen and using their experience and ability to produce the best piano they know how. A very large number make what may be called a "commercial" piano. Some manufacturers aim at nothing artistic, and their pianos, though they may be good, have nothing special to recommend them—no special qualities of tone and action. There are also a number of absolutely bad pianos made. These are made by manufacturers whose sole aim is to produce a piano as cheaply as possible, using the cheapest materials, employing cheap workmen, and paying no more attention to tone, construction, or durability than is necessary for selling purposes.

It is impossible to manufacture a high-class piano unless the plan is mechanically perfect and unless the best materials and workmanship are employed. But besides this there is something else necessary. A great deal depends upon the personal fitness, ability, and experience of the manufacturer. This is the reason why there are essential differences even in the best pianos.

THE TONE

The tone of a piano is produced by the hammers striking the strings and putting them into vibration; this vibration is the tone. The strings pass over a narrow strip of wood, called the "bridge." It rests upon the sounding-board and communicates the vibrations to it. The sounding-board repeats, resonates, and echoes these vibrations, rendering them longer, increasing their volume, and adding to the fulness and resonance with which they reach the ear. The power of the tone depends upon the length and diameter of the strings, the size and quality of the sounding-board, and the force with which the hammers strike the strings.

When the string is struck by the hammer, it vibrates along its length in waves called "nodes." A magnified image of a vibrating string shown upon a screen makes these waves apparent to the eye. The top or bottom of a wave is called a nodal point. If the hammer strikes the string exactly at a nodal point, it will vibrate more freely than if struck at an intermediate point. If a string be struck at any part of its length which is not a nodal point, there will not be complete freedom of vibration, and the tone will not be so clear and distinct.



VIBRATING STRING

The more freely the strings vibrate, the more prolonged and continued the tone will be. This prolonged, sustained character of tone is known as "singing quality."

The strings of the treble notes are shorter and shorter toward the upper end of the piano, and as they are thin and very tightly strung, they necessarily vibrate less freely than the longest strings, and tend to produce a tone less prolonged, with more and more of a sharp metallic "clink" in the very highest notes. In the bass register, on the contrary, the heaviest and longest strings tend to produce a harsh, indistinct tone in the extreme low notes. These tendencies are partly offset by graduating the weight of the hammers and the thickness of the sounding-board in different parts under the different strings.

THE ACTION

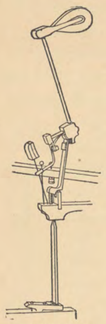
The action of a piano is the mechanism which produces and controls the strokes of the hammers against the strings.

The importance of a piano's action comes next to its tone and endurance. A musician, in playing on an instrument, should give all his mind to the expression of the music. He does not want his attention distracted by having to overcome any weight of resistance. In playing a piano the player does not want to be hampered or distracted by any thought of the mechanism by which the music is produced.

The action must be so delicately balanced and adjusted as to give perfect and instantaneous expression to the player's musical ideas. If the action is stiff or slow in responding to the touch it is a decided hindrance and will, to a certain extent, defeat the most skilful fingering. The action must be sensitive to the lightest fingering, yet it must not be loose-jointed or weak; it must be firm and elastic under the most vigorous touch.

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The earliest idea of an action (as in the clavichord) was a simple "see-saw." A key hung upon a pivot and canted against the strings. The first improvement was an "escapement," which permitted the hammer, after striking the string, to escape or fall away, although the finger was still pressed upon the key. In the next important improvement the axis of the hammer was made to change its position, making the touch extremely light. The latest radical improvement was the "double repeating action" invented by Erard of Paris in 1821, which is so responsive to the most rapid fingering that when a key is pressed repeatedly in quick succession without the finger being taken from the key between the pressures, the hammer goes independently through the entire operation of striking the string and springing back into place with every pressure. Such rapidity of automatic action is hardly excelled by any other purely mechanical invention.



UPRIGHT PIANO ACTION

It is almost as instantaneous as the human nervous system. The action may well be called the piano's nervous system.

The manufacture and adjustment of this mechanism involve an enormous amount of minute detail. The action of a single key and hammer in an upright piano consists of nearly one hundred separate pieces of ivory, wood, metal, wire, leather, cloth, and felt, which must be selected, shaped, and fitted to each other with absolute exactness and uniformity.

MATERIALS USED IN PIANOS

Selecting and preparing the various materials used in pianos is a most important branch of the science of piano-making, requiring experience and judgment, beside unlimited care and painstaking.

The material make-up of a piano must fulfil strangely diverse requirements. Some parts must be tremendously strong, but not an ounce too heavy. The whole instrument must vibrate and echo with music, but must not give out the least whisper of noise. Some parts must make the music; others must suppress it. The highest degree of resonance is demanded in some of the materials, and in others

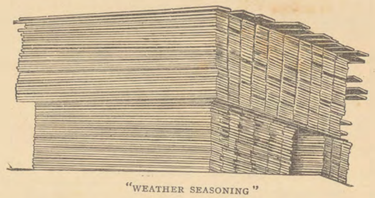


CLAVICHORD KEY

extremest acoustical dulness and deadness are necessary. Every particle of material must be selected with regard to its natural ingrained quality and capacity for its special service. Nothing but felt will do for the hammers, and nothing but spruce for the sound-board.

The severe extremes of United States climate are peculiarly trying to the finer woods and other fabrics used in pianos. It has been said that while it is difficult to make a piano at all, it is specially difficult to make one that will stand in America. A piano-maker must understand both the original nature of the materials he uses and also their tendency to change under variations of temperature.

The most important materials used in pianos are wood, iron, steel, and felt. Wood is used more generally and in greater variety than



"WEATHER SEASONING"

any other material. Each part in which wood is used needs its own particular kind and quality. The forests of the world have been searched for woods best adapted to the different parts of the instrument.

The timber used in the best pianos receives at least two years' seasoning. After being "weather-seasoned" in a large yard, it is transferred to the steam-drying house, where it remains subjected to a high temperature for three months. The wood has then become "bone-dry," and has lost nearly all the warp that was in it. The temperature may change fifty degrees in twelve hours (as it does in New York) without seriously affecting the fibre. Besides this, the timber is sawed in such a manner as to neutralize its tendency to warp, twist, or split.

METAL

The plate is made of iron, which is cast after a certain pattern corresponding with the size and shape of the framework of the piano. The plate, when finished and ready for use in the piano, must have no air-bubbles or blow-holes, as these weaken the plate; and it will not have them if the metal has been properly treated while in process of manufacture. It must also be free from such impurities as sulphur and phosphorus, which make the metal brittle and likely to crack.

Steel for the strings is selected for its vibrating or elastic quality and for great tensile strength. Phosphorus and sulphur are found in

steel as well as in iron. Phosphorus is specially to be feared in steel, and is removed from the ore, with sulphur and similar elements, by subjecting it to a special process while in course of manufacture.

FELT, GLUE, ETC.

One of the most important materials used in pianos is the hammer-felt. Its quality has a great influence on the piano's tone. It requires an expert to select the best qualities of felt. (See under "Hammers.")

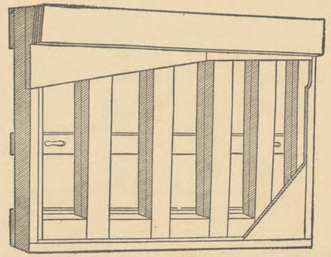
Glue is used for fastening different parts of the action; the framework of the piano; different parts of the case, as the veneer to the foundation wood; the different sections of the sounding-board; and the keys and the bracing. In the action white glues are used for the sake of appearance.

Cloth is used for lining certain pivot bearings and for intertwining between the silent ends of strings to prevent them from rattling and in other places to prevent noise. Elkskin, buckskin, and morocco are used in various parts of the action to render friction noiseless and to resist wear. Bronze, japan, and gold leaf are used for ornamenting the plate.

THE PARTS OF A PIANO

THE FRAMEWORK OR FOUNDATION

The great strain of a piano's strings necessitates a very strong, stiff, framework to begin with. This framework in an upright piano



THE FRAME

is at the back. It consists of six upright wooden stanchions, the height of the piano. These upright stanchions are braced by horizontal pieces set in between each upright. The horizontal pieces are to give stiffness enough to hold the uprights in position. It is the uprights that receive and bear the strain, as the strain of the strings is not across the piano, but transversely up and down.

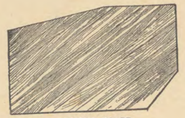
In selecting the wood for the frame, tensile strength is the first consideration—that is, its ability to stand a heavy continuous strain without breaking. It must also not be liable to "season check"—that is, split along the grain, and it must be as light as possible, consistent with the necessary amount of strength. The woods which best fulfil these requirements are chestnut, ash, spruce, and pine, and consequently these are most often used.

WREST-PLANK OR PIN-BLOCK

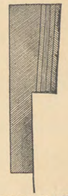
The wrest-plank is made up of several layers of timber glued together in the shape of a plank about four inches thick and about a foot wide, and is glued and bolted across the upper front of the frame. The wrest-plank holds the tuning-pins, which in turn hold the strings.

SOUND-BOARD

The sound-board is composed of narrow boards glued together edge to edge, and held together by ribs glued across the back. The ribs are glued across the back so as to make one thin clear sheet of spruce extending across the entire width of the piano, and from the edge of the wrest-plank above, down to the bottom of the frame.



SOUND-BOARD



WREST-PLANK

This construction gives greater strength and stiffness than a single thin board would have; and yet the pieces are so firmly glued together that the soundboard vibrates as if it were one large sheet.

WOOD FOR THE SOUND-BOARD

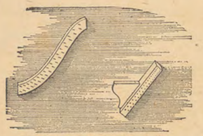
The sound-board is more closely associated with the production and quality of the tone than any other part of the piano except the strings and the hammers. Even their force and vibration, however perfect, would be weak and only partially audible unless reinforced by the echoing resonance of the sound-board.

Almost every resonant substance in nature has at one time or another been tried for piano sound-boards. All woods have been tried, but nothing has been found equal to spruce. It is the most resonant wood known, providing it is perfectly dry. If not free from moisture, its resonant qualities will be impaired, and the tone will be in some degree deadened.

There are a hundred varieties of spruce, and, according to the

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geography of its growth—whether it be in high or low altitudes, in swampy or solid soil—each of the hundred specimens yields a distinctly different quality of tone.



BRIDGES ON SOUND-BOARD

To the maker of cheap pianos "spruce is spruce," but to a maker of fine pianos a careful selection is of great importance.

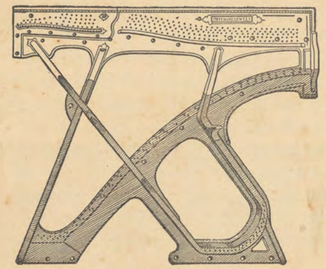
The time of felling the trees and of cutting the timbers, the length of "weather seasoning" and of indoor seasoning, and the amount of sap and "imprisoned amber" that may be contained in the wood—all affect its natural resonance.

THE SOUND-BOARD BRIDGE

The bridge is a strip of maple wood about two inches wide and an inch and a half thick, glued to the lower part of the sound-board and running in such a direction that all the strings will pass over it near their lower ends. In upright pianos the bridge is divided into two entirely separate sections, because the bass strings run in a different direction from the others. One section of the bridge is for the bass strings (this section of the bridge is nearly straight); the other section is curved, and intersects the middle and treble strings. The strings are stretched tightly across and over the bridge, which communicates their vibrations to the sound-board.

THE METAL PLATE

The plate is a metal frame extending across the entire width and height of the piano, over the wrest-plank and sound-board, and fastened at the edges into the wooden frame at the back of the piano.



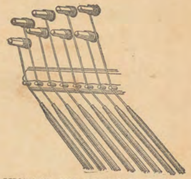
THE PLATE

The plate helps to stiffen the wooden framework against the strain of the strings and to give general support and stiffness.

At the upper part where it covers the wrest-plank it is a solid metal plate, but below that it is open, irregular framework which leaves a large surface of the sound-board uncovered. Into the plate are driven small pins called "hitch-pins," so called because the lower ends of the strings are fastened or hitched to these pins.

STRINGS

The strings are more concerned in producing the tone than any other part of the mechanism. The strings alone produce the tone; the sound-board only resonates. The strings are of steel, and some are wound with copper. These wound strings are in the bass register. Every string, while possessing the greatest strength, must also be elastic so as to vibrate freely and give forth a pure tone. They must also be properly tempered so as not to be likely to break under the great strain they are subjected to. There are three strings to each note in the treble and middle register; two in the upper base register of the piano, and one in the bass register. The total number of strings in a modern upright piano of seven and one-third octaves is about two hundred and twenty-five. It is estimated that the "pull" of the strings is equal to a strain of twenty tons.

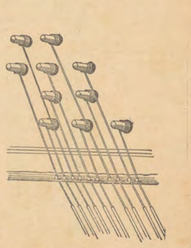


SHOWING ONE STRING TO EACH NOTE (BASS REGISTER)

STEEL FOR THE STRINGS

All the strings for a piano are of steel wire. Steel is used for the covered base strings as well as the strings in the middle and treble registers. The difference is that in the bass they are wound with copper and steel. The reason for covering the string is to weight them, which lowers the pitch as effectively as if the strings were lengthened.

Formerly all piano-strings came from England, Germany, and France, but they are now also made in the United States.



SHOWING TWO STRINGS TO EACH NOTE (UPPER BASS REGISTER)

TEMPERING THE STRINGS

A very important part in the manufacture of strings is tempering them. "Tempering" is heating the strings until they assume a peculiar

SERIOUS WRECK ON THE MILWAUKEE ROAD

Fast Passenger Train Leaving at 11 O'clock for Chicago Plunges from the Track

ONE PERSON KILLED AND SEVERAL INJURED

Accident Occurs at Bay View and Is Caused by Spreading Rails—Dead Man an Unknown Tramp

Fast passenger train No. 22, which leaves Milwaukee at 11 a. m., was derailed and badly wrecked this morning at a point in Bay View, near the glass works plant. The engine and several cars jumped the track and engine and baggage and express cars were piled across the rails. One man was killed and four injured, one seriously. The victims:

The Dead

UNKNOWN MAN; was riding the blind baggage car; was caught under the wreckage and his head cut off; no marks of identification so far as a hasty examination revealed; thought to be a resident of Bay View.

The Injured

[illegible] RODGER, engineer, and one [illegible] and best known men in employ of the Milwaukee road; ght under the engine and boiler and ed in the wreck, seriously scalded; ed and resides at 3004 Mount Ver- Avenue; has one son.

[illegible] WARNER, fireman; burned the head, face and arms; caught the train with the engineer when wreck occurred; was removed to a hboring house and will recover.

[illegible] MILLER, express messenger; ck on the head by a piece of rail ch penetrated through the bottom of car and struck him while he was at work.

[illegible]AM T. BUNCE, baggageman; ed down by baggage; escaped from r unassisted and ran south on the track with a flag to warn approaching trains.

Train Jumps Track

The train wrecked was unusually heavy, consisting of the customary number of coaches, two parlor cars and a dining car. It had reached the steep embankment where the track curves to the left to make the swing toward Chicago as it approaches the city limits. It was running at an ordinary rate of speed. Suddenly the drivers of the engine left the track. There was a jolt and a crash. The engine leaped forward, turned half around, and stopped clear of the track and against the embankment on the left. The wrecked cars went to the right and the tender between engine and cars.

Crash Was Severe

The crash on the train was severe. All the dishes in the dining car, which had been set for lunch, were thrown in heap in the aisles of the car, while [illegible] were jolted from their seats. [illegible] the nature of the accident [illegible] gers and the unin- [illegible] to the wreck and began the work of rescuing the injured.

The fireman had escaped with cuts and bruises, but pinned in the wreckage was Engineer Rodger. He was removed with difficulty from the mass of wrecked engine and cars, and was removed to a neighboring cottage and subsequently was taken to the Emergency hospital.

When the work of removing the wreckage was begun, it was found that a man had lost his life in the crash. The body of an unknown man was found under the cars, and it was evident that he had been killed while riding the blind baggage. His name is not known.

The wreckage was cleared away as quickly as possible and the train was backed to the union passenger station, where a new train was made up. The Northwestern tracks will be used as far as Racine until the wreck is entirely cleared away.

The cause of the accident is unknown, but it is supposed to have been due to spreading rails.

John Sullivan, a brakeman, who also aided in getting the engineer from the wreckage, received slight scalds from escaping steam.

Is a Bad Wreck

The wreck of the forward half of the train is complete, and one of the worst that has occurred on a line running out of this city in many years. The locomotive left the track at a point almost directly at the foot of Clarence street. A short distance north of the scene of the accident is a railroad bridge, and the rear coaches of the train had hardly passed over the bridge when the swaying of the coaches and the frightful jolts warned the passengers that something had occurred or was about to occur. There was immediate panic among the 225 or more passengers on the train, and it was while trying to quiet them and to induce them to keep their seats as the safest course they could follow that Brakeman Dan Sullivan received his injuries. He made frantic efforts to keep the aisles of the cars clear, and was himself thrown several times against the sides of the car and received painful and bloody gashes upon his head in addition to a badly wrenched knee.

Rescue of the Eng[illegible]

The members of the Hoo Hoo band returning home to Lufkin, Tex., were in the train and two of their number, William P. Hamanson and Conrod Rusche, were among the first to leave the coach after the train had come to a stop. They, with others, ran to the overturned engine, reaching there just as the fireman, Oscar Warner, crawled painfully through the cloud of steam and hot water from under the demolished cab. He shouted frantically at those who attempted to render him assistance, telling them to "help Lew." The men peered into the mass of wreckage and discovered Engineer Rodger pinned down and groaning horribly. By superhuman efforts they extricated him and, almost roughly, so great was their hurry to place him under a doctor's care, the baudmen dragged the suffering man up the fifty-foot bluff to a little house at the top where he was laid upon a cot and cotton and vaseline were used in abundance to relieve the terrible burns which covered the entire face and body of the injured man. Rodger lay suppressing his groans and talking constantly, trying to direct those about him as to how they could best relieve his pain, while the injured fireman and brakeman, with heads bandaged and blood trickling down their faces, stood in the little group trying to lend aid to the greatly suffering comrade.

Position of the Wreckage

The wreck itself is a peculiar one and one which could not have happened to anything but a railway train, which, in a case like the present one, defies all known physical laws. The locomotive left the rails at the foot of Clarence street and after plowing for nearly 100 yards through the roadbed and tearing up both of the parallel tracks for the entire distance, crashed into the soft clay bank at the left of the tracks and rolled over, the cab being reduced by the overturn to a mass of kindling wood. The mail car, for some inexplicable reason, turned the opposite way, and plunging down a short incline, lay at right angles to the tracks and opposite the demolished engine.

The tender of the locomotive became detached and dashed straight on between engine and mail car and came to a stop still on the rails of the main track, just beyond the wreck of the mail car and engine. North of the two latter the two baggage cars, with trucks buried in the gravel of the road bed to a depth of three and four feet, stood half way across the two tracks and both of these cars are badly smashed in at their forward ends. The first passenger coach only barely left the track just beyond the point where the rails had first spread, though several of the passengers were badly shaken up and a few, none [illegible] were injured and all were taken back to the city within a short time after the accident.

Dead Man Is Unknown

The only man killed in the wreck was one of two young fellows who were riding "blind baggage," on the forward end of the first baggage car, where there was no door, and they could safely remain upon the platform without being detected. When the crash came both were hurled some distance, and one of the men, apparently uninjured, jumped to his feet and ran away. His companion, less fortunate, was pitched headlong against the end of the car in front and his head was crushed to a jelly.

The body seems to have fallen between the two cars where, as though the work of death had not been complete enough, the unfortunate man was caught and dragged through the gravel and over the broken ties. His clothing was almost stripped from his body, and the remains of the dead man were horribly mangled.

Inquiry as to his identity failed to elicit definite facts thought it is known that he boarded the train at Stowell just prior to the accident. Several persons in the crowd which quickly gathered claimed that the young man was known to them and that he lived on Lincoln avenue. None could give his name, however.

Rail Goes Through Car

The rails were torn up for a distance of about 100 yards and are now a mass of twisted iron. One peculiar feature was that one piece of rail penetrated through the bottom of the express car and went through the roof of the coach. In its travels it struck the messenger but fortunately he was not seriously [illegible]. Had he been directly over the [illegible] where the rail came through it [illegible]

[illegible]en new, a certain amount of "stretch" or elasti- [illegible]gs lose this after the piano has been used and [illegible] time. Poor strings, however, are continually [illegible] it necessary to tune the piano very frequently, [illegible] continual source of annoyance.

[illegible]S

[illegible]s are made of Norway wrought iron, that being [illegible]ost tenacious iron known, and are made very [illegible]prevent any possibility of bending and breaking. [illegible]ins cause a great deal of annoyance. It is very [illegible] bent or broken pin without injuring the wrest- [illegible]he pin-hole considerably, in which case it is nec- [illegible]ger pin, which may split the wrest-plank.

[illegible]O HAMMERS

[illegible]re covered with two thicknesses of the purest [illegible] with cotton or any other material. The sweet- [illegible]s of the tone depend largely upon the hammers. [illegible]mmers is of the proper softness and elasticity, [illegible] clear, and sweet. When it is desired to have a [illegible]he hammer-felt is made harder, but if too hard [illegible]allic and harsh. If the felt is soft without be- [illegible]s likely to be "wooly" and indistinct and sound [illegible] is hard without being elastic, the tone will be

[illegible]ecome further hardened, matted down, or "cal- [illegible]against the strings whenever the piano is in use. [illegible]ls gradually to become harder and more metal- [illegible]w tone, for the same reason, in time becomes [illegible]ellow tone—other things being equal—is there- [illegible]cause the hammers, being softer at first, do not [illegible]quickly. It will be noticed in most pianos that, [illegible] used a few years, the tone has become harsh [illegible]s due to the hammers becoming hard. The very [illegible] made of a mixture of American and foreign [illegible] desired combination of compactness with elas- [illegible]de of wool mixed with cotton or shoddy, become [illegible] time. Pure wool felt keeps its softness much [illegible] also will harden. *Our special process of tone- [illegible]e felt to retain its softness and elasticity and [illegible]se, thereby preventing the tone from becoming*

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AMOUNT ON WAITER'S CHECK.

PLEASE PAY PRINTED AMOUNT ON WAITER'S CHECK.

Steaks, Chops, Etc.	Sirloin Steak	70	Pork Tenderloin	50	
	Sirloin Steak, with Bacon	80	Honeycomb Tripe, Creole	50	
	Sirloin Steak, with Smothered Onions	80	Fried or Broiled Pig's Feet, Tomato Sauce	50	
	Sirloin Steak, a la Bordelaise	90	Lamb Chops (2)	45	
	Sirloin Steak, a la Creole	90	Lamb Chops (3)	60	
	Sirloin Steak, with Mushrooms	90	Pork Chops	40	
	Extra Sirloin	1 25	English Mutton Chop, with Kidney	50	
	Club Steak	2 00	Mutton Chops, plain	50	
	Tenderloin Steak	70	Veal Chops, (2) fried or broiled	60	
	Tenderloin Steak, with Onions	80	Veal Cutlet, breaded	50	
	Tenderloin Steak, a la Bordelaise	90	Wiener Schnitzel, Paprika Sauce	60	
	Tenderloin Steak, a la Creole	90	Calf's Liver and Bacon	40	
	Tenderloin Steak, with Mushrooms	90	Sweetbreads, broiled	60	
	Extra Tenderloin Steak	1 30	Corned Beef Hash, browned	40	
	Porterhouse Steak	1 25	Corned Beef Hash, with Poached Egg	50	
	Porterhouse Steak, with Onions	1 50	Ham and Fried Eggs	40	
	Porterhouse Steak, a la Bordelaise	1 50	Breakfast Bacon	30	
	Porterhouse Steak, a la Creole	1 50	Imp. Frankfurter Sausage, Potato Salad	40	
	Porterhouse Steak, with Mushrooms	1 50	Welsh Rarebit (individual)	25	
	Extra Porterhouse Steak, plain	2 00	Chicken Hashed with Green Peppers	60	
	Filet Chateaubriand, a la Parisienne	2 50	Lamb Kidneys, broiled, with Bacon	50	
	Hamburger Steak, with Onions	70	Homemade Bratwurst	40	
Eggs and Omelettes	Eggs, boiled (3)	25	Omelette, with Parsley	30	
	Eggs, fried, (3)	30	Omelette, with Tomatoes	40	
	Eggs, Shirred (3)	30	Omelette, with Ham	40	
	Eggs, poached on Toast (3)	40	Omelette, with Bacon	40	
	Eggs, scrambled	30	Omelette, with Kidneys	50	
	Eggs, scrambled, with Tomatoes	40	Omelette, with Mushrooms	50	
	Eggs, scrambled, with Ham	40	Spanish Omelette	60	
	Eggs, scrambled, with Mushrooms	50	Omelette, with Preserves	50	
	Eggs, with Asparagus Tips	50	Omelette, with Rum	50	
	Omelette, plain	30	German Pan Cake, with Jelly	50	

Potatoes and Vegetables	Potatoes, Saratoga	15	Fried Sweet Potatoes	15	Grilled Sweet Potatoes 30
	Potatoes, French Fried	15	Potatoes, German Fried	15	Imported Asparagus 1 00
	Potatoes, Stewed in Cream	20	French Fried Onions	20	Domestic Asparagus 40
	Potatoes, Hashed, browned	15	Potato Pancakes	40	String Beans 20
	Potatoes, Lyonnaise, hash	15	French Peas	25	Macaroni, au gratin 30
	Potatoes, Julienne	15	Stewed Tomatoes	20	Spaghetti, a l'Italienne 40
	Potatoes, au gratin	20	Stewed Corn	20	Spinach, with Egg 25
	Potatoes, Special Baked	20	Mushrooms	25	Fresh Mushrooms 60
Cold Meats and Specialties	Stuffed Squab, Potato Salad	50	Pate de foie gras, individual	60	
	Roast Beef, Potato Salad	50	Boneless Pig's Feet	40	
	Roast Veal, Potato Salad	50	Pickled Lamb's Tongue	30	
	Roast Turkey, Cranberry Sauce	50	Hamburger Eels	30	
	Smoked Beef Tongue, Potato Salad	50	Sardines, per box	40	
	Ham, Potato Salad	50	Holland Herring	30	
	Westphalia Ham, Potato Salad	60	Hamburger Steak, Tartar	75	
	Imported Truffle Sausage	60	Delicattess Herring	30	
	Imported Cervelat	60	Marinierter Herring	30	
	Bismark Herring	50	Russian Caviar	40	
	Kalter Aufschnitt	30			
		75			

Salads	Fresh Lobster, Mayonnaise	50	Dill Pickles	10	Cucumbers 25
	Chicken, Mayonnaise	50	Vinegar Pickles	10	Cold Slaw 15
	Fresh Shrimps	50	Potato Salad	15	Asparagus, German 1 00
	Herring Salad	50	Tomato, Faust Style	25	Asparagus, California 40
	Mayonnaise Dressing	10	Lettuce	25	Stuffed Tomato 25
Pastry, Dessert, Etc.	Preserved Figs	25	Coffee Cake	10	Oatmeal, with Cream 25
	Preserved Strawberries	25	Cheese Cake	10	Dry Toast 10
	Preserved Cherries	25	Kirsch Punch	25	Buttered Toast 15
	Preserved Peaches	25	Maraschino Punch	25	Milk Toast 25
	Brandy Peaches	30	Delmonico Ice Cream	15	Cream Toast 35
	Malaga or Concord Grapes	20	Napolitaine Ice Cream	15	Milk and Crackers 20
	Grape Fruit	25	Chocolate Ice Cream	15	Shredded Wheat Biscuit with Cream 25
	Assorted Cakes	15	Baked Apples with Cream	20	
	Peaches with Cream	25	Watermelon	20	
Cheese	Swiss (Emmenthaler)	15-25	Brie	15-25	Camembert 15-25
	Roquefort (Society)	15-25	Cream	15-25	Neufchatel 15-25
	Edam	15-25	Sierra	15-25	Schloss-Kaese 15-25
Coffee, Etc.	Coffee, small pot (for 1)	15	Special Coffee, Small Pot for 1	25	Cream, per glass 15
	Coffee, large pot (for 2)	25	Chocolate, per pot, for 1	15	Milk (Sanitary Attested) per bottle 10
	Coffee, large pot (for 3)	35	Tea, per pot, for 1	15	Milk (Sanitary Attested) per bottle, hot 15
	Coffee, per cup	10	Iced Tea	15	
	Blanco-Cero (The Up-to-date Cereal Food) with Cream			25	

Coffee, Tea or Chocolate, with Bread and Butter, 10 Cents Extra.
Blanke's Faust Blend Coffee Used In This Establishment.

CHUSTER PTG. CO

LLAS LOST IN THIS ESTABLISHMENT, UNLESS PROPERLY CHECKED.

R MORE, MAY BE ARRANGED FOR WITH THE MANAGEMENT OR HEAD WAITER.

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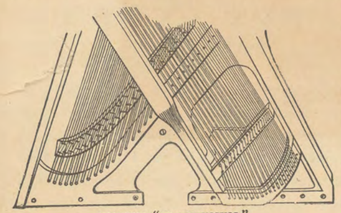
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break will probably occur at any other point than the point at which they are glued.

GLUING ON THE WREST-PLANK

The wrest-plank is next fastened to the front of the frame, at the top. For the reason just mentioned, the wrest-plank is also glued to the frame in preference to being screwed. To prepare the frame and wrest-planks for being glued together, the joining surfaces are roughened with a tooth-plane, which cuts small ridges in the wood, causing



SHOWING "OVERSTRINGING."

The Dunbar Male Quartette and Hand Bell Ringers.

CHAS. C. CURRY . . . . . First Tenor
RALPH M. DUNBAR . . . . . Second Tenor
HARRY C. DUNBAR . . . . . Baritone
RALPH H. PARLAND . . . . . Basso

PROGRAM.

1. Bells—"Stars and Stripes Forever" . . . . . *Sousa*
2. Flute and 'Cello—"Serenade" . . . . . *Titl*
   Messrs. Dunbar.
3. Quartette—"Hark, The Trumpet Calleth" . . . . . *Buck*
4. Vocal Solo . . . . . *Selected*
5. Bells—"Narcissus" . . . . . *Nevin*
6. Vocal Solo . . . . . *Selected*
7. Quartette—"Remember Now Thy Creator" . . . *Rhodes*
8. Violoncello—"Gavotte" . . . . . *Popper*
   Mr. Ralph Dunbar.
9. Bells—"Hiawatha" . . . . . *Moret*

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Southern Lyceum Bureau, Louisville, Atlanta, Dallas.

SHREVEPORT, LA.
DEC. 10, '04

HOO-HOO ??

ugh to be perfectly stiff and yet sufficiently wide so that the
ns will not be interrupted by too numerous joints. The grain
piece of sounding-board always runs lengthwise. This is be-
is an advantage to have the fibres long so as to get a pro-
longed, sustained tone.

ATTACHING THE RIBS AND BRIDGES

Before the sounding-board is placed in position the ribs and the sections of the bridge are attached to it. The ribs are on the back, and are generally made of spruce. The ribs are placed in such a position that they run counter to the grain—that is, at right angles or across it. The number of ribs vary according to the scale of the piano and the size of the sounding-board. It is not well to have any more ribs on the back of the sounding-board than are absolutely necessary to obtain the required amount of strength and solidity.

FASTENING THE BRIDGE

The two sections of the bridge are attached to the front of the sounding-board. When the bridge is glued, and while the glue is

The concert which was to have been given at the K. of P. Hall Friday evening was given at the court house on account of the hall not being completed, and Miss Ridgeway, who had the affair in charge, deserves great credit for its success, considering the place in which it was given and the many other difficulties under which all the performers labored. The three selections from the Trib band were as usual well received and the Humason Orchestra never played better or to a more appreciative audience.

"First Valse," by Durand was beautifully played by Miss Florence Treadwell, a young musician who already has attracted attention by her unusual musical talent as a pianist. All the little girls in the different "ragtime" songs were heartily applauded, but little Robbie Mantooth brought down the house with "the Honeysuckle and Bee," and sang as an encore "Sleep Kentucky Babe." She has a wonderful voice for so young a child and her acting the parts she sang, especially in the first song, was perfect.

"My Little Fraulien," a comic song sang by Misses Treadwell and Ridgeway and Messrs. Will Stegall and Clarence McMullen, by special request, was very much apqreciated, as the continued cheering fully attested. A selection from "William Tell Overture" on a tin flute by Monsieur Charlie Cheneval and a song "Misere Iltrovatore" proved conclusively what he could do with a flute or an audience who understood French. A comic recitation, "Eh wuz there and so wuz I" recited by Miss Dell Mantooth as she only can recite, while not on the program was a happy ending to the

ORANGE BACK ON THE EARTH

Lumbermen Have A'l Gone and the City In Sorrow.

VISITING HOO HOOS

Record Compiled Showing Those at the Big Concatenation—Convention Aftermath and Notes.

Special to The Chronicle.

Orange, Texas, April 16.—The stillness which brooded over Goldsmith's deserted village was as noisy as a bunch of magpies compared to the awful calm which settled down on Orange yesterday morning and has continued almost ever since. In fact, the faint echo of Thursday's hilarity which every now and then resounded from the Holland buffet or other gathering place during the past 36 hours was such as to only accentuate the terrible stillness which has changed a people from gay to grave with so complete a conversion as to be briefly startling and not at all conducive to cheerfulness.

The early morning trains yesterday bore away the bulk of the town's jolly guests and the late west bound train Thursday night carried off 20 of the strongest members of the "Good Times Association" in the persons of Humason's Hoo Hoo band boys, Johnnie Bonner, the band's patron saint; Secretary Drake and his son Carl D., and a few others of those who contributed so much toward the success, from a business as well as social standpoint, of the convention.

With the disappearance of the celebrated band, which is one of the greatest helps toward a thorough enjoyment of every hour the lumbermen have, it devolved upon the members of the association and their hosts to do whatever in their power lay to fill the gap in the air vibrations caused by the hushing of the instrumental music, and right royally did they "step into the breach." Instead of the sweetly stirring strains of "Hiawatha," or "The Lazy Coon," ringing out upon the air, the Hoo Hoo greeting from hundreds of voices in all stages of strenuosity from a shrill staccato to a rumbling bass made Rome really "howl" throughout the hours of Thursday night, and now and then at frequent intervals, being echoed during Friday, testified eloquently to the earnestness of the fun makers if not to their musical ability.

A few of the "Old Guard," some 20 in number, had remained over for a couple of days' "rest" with Orange friends, and these patriotically crawled out yesterday and did their best to wake up the townfolk when they learned that the "silence strange and terrifying" which had settled down on the town which had so royally entertained them was apt to petrify were something not done toward breaking it. These patriots, assisted by a few of the local members, did what in their power lay to revive the town, in a measure at least, and they succeeded in a small degree in accomplishing it. But night, with its cares and terrors, was coming on apace and the stragglers thought 'twere better they should start their homeward journey and with the departure of these last night and this morning the last faint echo of the great lumberment's convention drifted away into space and the greatest and most successful gathering of representativ people Orange ever entertained becam only a memory instead of a pulsatin throbbing, successfully noisy realit

The Lesson It Teaches.

association was a toddling infant has so small a town secured one of its annual meetings.

The manner in which the large number of visitors were handled, the excellent accommodations supplied to all and the facilities for dispatching the serious as well as social side of the convention furnished the visitors by the people of Orange conclusively proves that while Orange is only a town in size, the Gate City is a city in fact when it comes to successfully handling a large number of visitors within her gates and seeing to it that they lack nothing to make their visit one long to be remembered. The wisdom of the founders of the magnificent Holland Hotel was forcefully brought out during the convention. The 160 rooms were inadequate, of course, to accommodate all the guests with sleeping apartments, but the public comfort committee saw to it that every visitor was well taken care of from a standpoint of sleeping accommodation, and Manager Furlong and Chief Clerk Cameron of the Holland, ably assisted by Clerks Miller and Perkins, saw to it that every facility for comfort, amusement and recreation was supplied the guests, while Chef Charles Williams and his well trained dining room and kitchen staff, provided menus fit for kings and served them with the utmost dispatch and best of service, considering the size of the crowds.

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Personal Notes.

Manager Furlong of the Sour Lake Springs hotel at Sour Lake is in the city, the guest of his father, Manager Furlong of the Holland.

Mrs. P. J. Doyle, the charming daughter of Manager James Furlong of the Holland, who for the past six weeks has been so ably filling the place of hostess at the big hostlery, and assisting her father in getting everything connected with the housekeeping department of Orange's big hotel into smooth running order, left this morning for her home in Chicago, much to the regret of her large circle of friends throughout Southeast Texas, who fondly hoped "Miss Lizzie," as she is lovingly called by her Southern friends, would be able to persuade her husband, a prominent Chicago broker, to come to Texas and live, so that they might keep his gracious wife with them always. She will return for a month's stay in July.

◇ ◇ ◇

Visiting Hoo-Hoos.

The following Hoo-Hoos were present at the concantenation: 1395, 49, 8509, 4918, 84, 930A, 7564, 5234, 5294, 1390, 7490, 613, 620A, 1767A, 1062 A, 9489, 7486, 9067, 8171, 1223A, 550A, 8986, 2787, 5106, 6330, 7483, 658A, 9409, 8388, 1688, 9393, 1946, 1284, 5152, 8156, 9652, 9741, 7479, 9622, 2747, 4450, 4531, 9041, 94998, 7478, 922A, 1690, 925A, 533, 1689, 8150, 1550A, 1545 A, 72, 2308, 6637, 240A, 1544A, 9455, 8495, 7485, 9494, 4453, 9405, 513, 902A, 939A, 3126, 1551A, 511A, 9052, 9505, 9737, 904A, 2258, 8437, 9497, 1541A, 9747, 4446, 9701, 668A, 9073, 8636, 8637, 657A, 9725, 667A, 8174, 1547A, 9072, 647A, 520, 4932, 6344, 4459, 9499, 1650, 6338, 388, 9416, 4447, 9491, 9737, 7775, 9388, 4690, 9496, 547, 549, 7992, 5295, 4165, 1542A, 419, 9396, 6962, 5297, 3, 5291, 909A, 1542A, 1564.

Delightful Entertainment Attended by Full House.

It was a foregone conclusion that the concert last night would be a success from every standpoint, and it was. The house was crowded, and the audience fully rewarded, for every number on the program was rendered with a skill that made it a delight.

The program was prepared to please every taste and while some preferred "Il Trovatore," and others "Laughing Gas," all were charmed. Band music was substituted for the orchestra, otherwise the program was carried out to the letter. The vocal solos were highly appreciated, and the flageolet, cornet, and violin solos and duos, proved the players masters of their respective instruments.

The last number was the overture "Wang" by the entire band.

The Hoo Hoo band has added fresh laurels to its crown, which is a wreath of victory, for it conquers every audience it plays before.

After the concert the hall was cleared, the Hoo Hoo's obligingly played dance music and the devotees of Terpsichore chased the rosy hours with flying feet until the late hour reversed the saying, and bade the dancers leave.

The impromptu ball was as much enjoyed as the concert, and the Hoo Hoos are now more popular than ever, and will be given a most cordial reception when they come again.

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Grand Musicale

AT

HOO HOO HALL

FRIDAY NIGHT, JAN. 26, '06.

FOLLOWING EXCELLENT PROGRAM
WILL BE RENDERED

PROGRAM

PART I

1. Overture—"Iris" ..... Humason Orchestra
2. Vocal Solo—"Crown of Love" ..... Miss Evy Hail
3. Violin Solo—"Il Trovatore" ... [by request] Wm. P. Humason
4. Reading—Selected ..... Miss Eva McFarland
5. Cornet and Trombone Duo—"Bon Amies" .....
..... T. A. Humason and A. J. Glenn
6. Solo for Tin Flute—"William Tell" ..... Monsieur C. Cheneval
7. Song and Dance ..... Sadie Henderson and Fannie May Coats
8. March—"Regimental Review" ..... Humason Orchestra

PART II

1. Vocal Sextette—Misses Laura Brusch, May Vinson, Mary Leach; Sam Sayers, Denver Chesnutt, Ernest Stegall
2. Piano Solo—Selected ..... Mr. Ernest Kurth
3. Vocal Solo—"Star of My Heart" ..... Mrs. Davy
4. Violin Solo—Selected ..... Miss Nell Denman
5. Cornet Solo—"Waldo Polka" ..... Thos. A. Humason
6. Overture—"Wang" ..... Hoo Hoo Band
7. March—Deed of the Pen ..... Hoo Hoo Band
8. Grand Finale—"Star Spangled Banner" .....
..... Mixed Chorus Under Direction of Uncle Sam

ADMISSION 50CTS

Reserve your seats now at Clopton's Jewelry Store.

Tribune Print, Lufkin, Texas.

THE HOO-HOO BAND
LUFKIN, TEXAS

Concert by

The Hoo Hoo Band

Complimentary to

Faculty and Students

Lufkin Summer Normal,

June 15th, 1905.

LIGHTNESS, EASE

To obtain a light, easy touch the key is balanced so perfectly that its "resistance" is reduced to a minimum, and the action is regulated so that the different parts fit and work together as closely as possible without looseness or lost motion. This makes the touch of the keys elastic, springy, and *pleasant* to the player's fingers.

CAPSTAN SCREW (2) CONNECTING ACTION AND KEY

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all noiselessly. 2. Brass capstan screw. 3. Swing. 4. Swing Flange,
ewed to Centre Rail. 8. Jack Flange, solid on Rocker. 9. Jack.
r Bridle Wire. 14. Bridle Strap. 15. Damper Lever Spoon,
screwed into Key Rocker. 16. Centre Rail. 17. Damper Lever Rod. 18. Damper Lever. 19. Damper Lever Flange, screwed to
Centre Rail. 20. Damper Lever Spring. 21. Damper Extension Wire. 22. Damper Block. 23. Damper Felt. 24. Reg-
ulating Button. 25. Regulating Screw. 26. Regulating Rail. 27. Regulating Rail Support, metal, screwed
solid in Centre Rail. 28. Hammer Flange, screwed to Centre Rail. 29. Hammer Butt. 30. Metal
Clip, securing Hammer Heel to Centre Pin. 31. Back Check. 32. Hammer Stem or
Shank. 33. Hammer Rail. 34. Hammer. 35. Hammer Spring. 36. Upper
or Hammer Spring Rail. All holes in which Centre Pins turn are
bushed, or lined, wit' cloth, K. Key,

last four months, and will not to

BONNER BANQUET

Hearty Reception Extended Angelina's Favored Son.

IT WAS AN EVENT OF PLEASURE

And an Unqualified Success—Bonner's Address.

To say that the reception and banquet tendered to Frank Bonner by the citizens of Lufkin on last Friday afternoon and night was by far the most magnificent success of anything of the kind every attempted in Lufkin or East Texas is but putting it mildly and feebly expressing the unqualified verdict of all who participated.

From the hour the special train arrived from Houston bearing Mr. Bonner and a party of about 25 friends until it departed at 4 o'clock next morning nothing was left undone to add to the pleasure of our distinguished guest, friend and former citizen, or the friends who accompanied him. The occasion was one of uninterrupted pleasure and good feeling, such as was never before witnessed in Lufkin and which was thoroughly enjoyed by both citizens and visitors.

The train from Houston arrived at 5:30 in the afternoon and was met by numerous citizens headed by the famous Hoo-Hoo band. After a hearty greeting the band led the way to the residence of Judge and Mrs. E. J. Mantooth where everything was in readiness for the cordial reception that followed. Anxious to show their appreciation of our guest and make his welcome back to his old home one of genuine sincerity, hundreds of Mr. Bonner's friends, both ladies and gentlemen, laid aside the cares of the hour, forgot that there was but one thing to be done and called to extend a welcome greeting and offer words of congratulation upon his triumphant success in the commercial walks of life. The band played delicious refreshments were served and unlimited good feeling held sway until the face of fair Luna was hid behind the western horizon.

At 11:30 the banquet hall of the Bonner hotel was thrown open and the participants ushered into the most prettily decorated dining hall

Over each cover a handsome souvenir menu card was laid. On the first page the following appeared: "Banquet Tendered to Mr. B. F. Bonner of Houston, Texas, by the Citizens of Lufkin, Texas, at Hotel Bonnner, May 15, 1903." This page also contained an excellent likeness of the guest of honor.

The quotation, "The Devil is in you if you can not dine," Pope, followed on the next page, while the inside consisted of the following:

"To thee and thy company, I bid a hearty welcome."—Tempest.

Music by the Hoo-Hoo band.

MENU.

Green Turtle Soup, Clear.

"Famished people must be slowly nurst,
And fed by spoonfuls, else they always burst."—Byron.

Fresh Spanish Mackeral, Broiled.
Stuffed Mangoes. Queen Olives.
Salted Almonds.
Boned Turkey, Maraschino Jelly.

"Let's carve him as a dish fit for the Gods
Now hew him as a carcass."—Julius Caesar.

Shrimp Salad, en Caise.
Tenderloin Kansas City Beef, with mushrooms.
Asparagus Tips, en Cream.
Pate de Foie Gras, Sur Canape.

Chicken Salad, au Mayonaise.

"Give us the luxuries of Life
And we will dispense with the Necessities."—John Motley.

Strawberry ice Cream.
Macaroons. Cream Puffs. Lady Fingers.
Assorted Nuts.
Roquefort and Swiss Cheese.
Coffee.
G. H. Mumm's Extra Dry.

"And damned be he that first cries,
"Hold, enough!"—Macbeth.

Cigars.

"Now good digestion wait on appetite,
And health on both."—Macbeth.

Toastmaster—Judge Tom C. Davis.

This was followed by a farewell:

"So comes a reckoning, when the banquet is o'er.
The dreadful reconing and men smile no more."

An engraving of the Hotel Bonner covered the last page on the menu.

When all were seated at the banquet table Judge Tom C. Davis, toastmaster, arose and introduced M. John W. Chandler, who delivered the beautiful and appropriate address of welcome which is printed on another page of this paper. He was followed by City Attorney Stone of Houston. The next toast proposed by Judge Davis was "Our Guest" by W. M. Imboden, who recounted the life and character of Frank Bonner from the days he was a sore-toed barefoot boy fishing for doodle bugs on the sand hills of old Angelina and bathing in the limpid waters of Cedar creek up to the present time when we see him as assistant to the president of the greatest industrial corporation in the south. Mr. Imboden was frequently interrupted by applause. Hon. John H. Kirby made the response to this toast and his speech also will be found printed on another page of the Tribune. Other speakers and their subjects were as follows:

Col. R. M. Johnston: "Lufkin, Past, Present and Future," W. B. O'Quinn: "Lumber or Oil the Developer," Hon. Joe Eagle; "Deep Water, Retrospective and Prospective," Congressman S. B. Cooper; "Texas at the World's Fair," Hon. J. Wortham; "The Press in the Coils of the Law," M. E. Foster; S. A. Johnson, of the American Lumberman of Chicago; Hon. Frank Andrews, of Houston, also spoke, and James Welch of Houston was loudly cheered upon singing an appropriate selection.

The Tribune would like to at least print a synopsis of each of the speeches delivered but has not sufficient space to do so. It will say however, that the vast assemblage wanted another speech and vociferously called for "Bonner!" Frank was never known to fail to respond to a call and on this occasion did so as follows:

Mr. Toastmaster and Fellow Townsmen: I am afraid you good people are making one of the two mistakes usually made in the payment of services to be rendered. There are two bad paymasters: One never pays, and the other pays in advance. It appears that you people are in the latter class, and here I am playing the roll of a "laborer worthy of his hire," and drawing unearned dividends, and accepting honors due only to them who have "done things," while as a matter of fact, I have done nothing worthy of more than a passing note, and the wisdom of Mr. Kirby's act in nominating me as his assistant in handling that great industrial concern remains to be seen, for, "well done is better than well said." Nevertheless, when I say to you that the demonstration tonight fills my very soul with gladness, and that I appreciate from the bottom of my heart the sincerity incorporated in this great compliment, it so feebly expresses it that it hardly borders on my true inward feeling.

It always was a source of pleasure to me to visit Lufkin, and mingle with her good people, and one of my happiest moments was when I was informed by Mr. Kirby that it was his intention to secure certain timber properties in Angelina county, knowing as I did that he would be thrown with the best people on earth. The only thing this country is short on is the knockers. She hasn't any knockers. Each one of her citizens pull with their shoulders clear up to the collar, and this accounts for the wonderful progress she is making.

I want to compliment you on the wonderful substantial improvements you have made within the last few years; in fact, ever since I left here—I should have gone earlier. Your network of railways; your brick buildings; your new mills; your electric lights; your schools; your churches; your banks; last, but not least, your famous Hoo-Hoo band, stand out prominently as monuments to your pluck and energy, and it is with a deep feeling of pride that I refer to these wonderful improvements.

When I look into these familiar faces it impresses me with the fact that Texans are for Texans, and it is only an index to the royal reception the Kirby Lumber company will receive when she wades into the forest she now owns and lends a hand to developing the wonderful resources with which she is identified in my native county of Angelina. Our interests are mutual and identical, and we should form a strong centralization of force in our community which would have the general betterment of the community in view, and while the great State of Texas is forging so rapidly to the front, we are pleased with the progress of East Texas in particular.

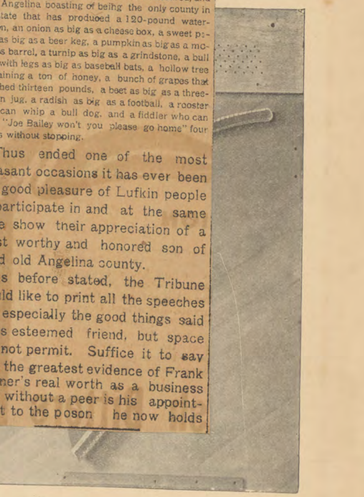
Your natural forests as the gulf winds toss their lofty tree tops to and fro is a beckon of welcome to the lumbermen who are today doing so much for this section.

The tonnage from these immense mills is an invitation to the large railway systems which connect our section of the country with the more densely populated sections in the East and North, and they have an interest not only in the passenger traffic in bringing these people here, but a vastly greater interest in the substantial development of the country which can come only through increased population and greater accumulated wealth.

East Texas is today doing more to attract the eagle eyes of the Eastern investors than any other section of the entire South. Our lumber goes into almost every State in the Union and many foreign countries, and the lumber tonage within our own state last year was 24 per cent of the entire tonnage of the state. Who of you but little dreamed of this twenty years ago, yea, ten years ago. With the rapid progress what position will we occupy ten years hence. I see a great manufacturing, railroad, banking commercial and ed ucational center. Her vast population employed and happy; her superiority unquestioned; her affairs faithfully administered; peace and plenty everywhere, and her unbounded future assured, and with Angelina boasting of being the only county in the state that has produced a 120-pound watermelon, an onion as big as a cheese box, a sweet potato as big as a beer keg, a pumpkin as big as a molasses barrel, a turnip as big as a grindstone, a bull frog with legs as big as baseball bats, a hollow tree containing a ton of honey, a bunch of grapes that weighed thirteen pounds, a boat as big as a three-gallon jug, a radish as big as a football, a rooster that can whip a bull dog, and a fiddler who can play "Joe Bailey won't you please go home" four hours without stopping.

Thus ended one of the most pleasant occasions it has ever been the good pleasure of Lufkin people to participate in and at the same time show their appreciation of a most worthy and honored son of good old Angelina county.

As before stated, the Tribune would like to print all the speeches and especially the good things said of its esteemed friend, but space will not permit. Suffice it to say that the greatest evidence of Frank Bonner's real worth as a business man without a peer is his appointment to the poson he now holds



-BOARD AND BRIDGE CONSTRUCTION OF WING PIANOS,
(FRONT VIEW.)

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into this space the board bulges outward
This is according to the same principle as
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is drawn tightly than when loose.
lose their tone after a few years' use be-
sound-board. This is because the wood is

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OUR WANDERING "KITTENS"

A GRAND ONE NIGHT STAND IN THE STONE FORT CITY.

Nacogdoches Does the Hoo-Hoo Band Proud—An Entertainment for the Benefit of the Expense Fund—On to the City by the Sea and the Con-Cats.

The Hoo-Hoo band, Lufkin's pride, got away on the H. E. & W. T. at 1:30 p. m. yesterday. In the quiet commotion that attended the embarkation at the H. E. & W. depot, it was easily distinguishable that Tom Humason, with his Panama summer coat, was master of transportation and ceremonies. The HERALD tried to enumerate the embarkation, but cats moved about too rapidly—and besides the HERALD had flowers in care. Finally No. 3 pulled out with the Hoo-Hoo band and the best wishes of the people of Lufkin with them.

○ ○ ○

What Occurred at the Fort.

Through its new wireless service the HERALD learned that the entertainment at Nacogdoches was a grand success—such a success as the Hoo-Hoo band, and its specialty attachments make wherever it goes—and lives happily ever after.

The opera house was taxed to its full capacity and the Hoo-Hoo band and Humason orchestra acquitted themselves in their usual masterly manner. On account of the HERALD going to press today it is impossible to particularize or specially mention any of the splendid contributions. Mrs. M. J. Dooley and Mr. Wm. S. Beeson of Nacogdoches were valuable acquisitions to the program.

PROGRAM.

March—Unome . . Hoo-Hoo Band
Vocal Solo—You, You, You, . . .
. . . . . Dr. J. P. Hunte
Trombone and Cornet Duo—Bon Ami . . A. J. Glenn, T. A. Humason
Vocal Solo—Thousand Leagues Beneath the Sea . . W. P. Humason
Overture—Lutspiel . . . . . .
. . . . . Humason Orchestra
Vocal Solo . . . . . Wm. S. Beeson
Vocal Solo—The Garden of Dreams
. . . . . Mrs. M. J. Dooley
erture—Sky Pilot . . . . . .
. . . . . Hoo-Hoo Band
—Exposition Four . . . . . .
. . . . . Hoo-Hoo Band
—Because I Love You,
. . . . . Joe H. Taylor

Orleans railroad to Beaumont, thence via the Southern Pacific to the terrible destination—Orange. Just what the Stone Fort chaperones did to the Grand Concatenations' band after its arrival in Orange the wireless has failed to advise. But in this dire emergency the Lufkin kittens are commended to the care of the Orange Tribune and H. C. Fuller—a committee of one.

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Playing Fishing.

That the (Orange) Tribune's efficient and intellectual staff will see that Lufkin's innocents may not fall within range of the Orange small boy, the HERALD is holding its breath. A wireless report reaches these shores that the Thomas Kittens have in contemplation a fishing for our Hoo-Hoos. If such a diversion is contemplated the HERALD would call attention to the wide experience the Hoo-Hoos of Lufkin have had in reaching from the Angelina to the Nueces in this search for Izaak Walton's lying mantle (i. e.—mantle lying on the bank.—Webstruse.) Just hear the HERALD would call attention to the greatest of these—Norris Humason, whose great successes and achievements with hook and line is testified by that beautifully and artistically decorated show window in W. M. Glenn & Co's. window—at home until June 1st, when all can cash in their black bass catch. Particulars and prize on the 4th page of this issue of the HERALD.

OPERA HOUSE TO-NIGHT

FAMOUS HOO-HOO BAND and HUMASON ORCHESTRA

PROGRAM

PART I

1 March—"Unome" . . . . . Hoo-Hoo Band
2 Vocal Solo—"You, You, You" . . . . . Dr. J. P. Hunter
3 Trombone and Cornet Duo—"Bon Ami" . . . . . A. J. Glenn, T. A. Humason
4 Vocal Solo—"Thousand Leagues Beneath The Sea" . . . . . Wm. P. Humason
5 Overture—"Lutspiel" . . . . . Humason Orchestra
6 Vocal Solo . . . . . Wm. S. Beeson
7 Vocal Solo—"The Garden of Dreams" . Mrs. M. J Dooley
8 Overture—"Sky Pilot" . . . . . Hoo-Hoo Band

PART II

1 March—"Exposition Four" . . . . . Hoo-Hoo Band
2 Vocal Solo—"Because I Love You Dear" . . Joe H. Taylor
3 Cornet Solo—"Brockton Bells" . . . . . Thos A. Humason
4 Violin Solo—"Iltrovatore" . . . . . Wm P. Humason
5 Selection—"King Dodo" . . . . . Humason Orchestra
6 Flageolette Solo . . . . . Mons. C. Cheneval
7 Male Quartette—"Laughing Gas" . . . . . Hoo-Hoo Quartette
8 Overture—"Wang" . . . . . Hoo-Hoo Band

keys and hammers to obtain firm,

TC.,



WING PIANO FRAME, SHOWING WREST-PLANK (AT TOP) "BUILT UP" OF FOUR THICKNESSES OF HARDEST ROCK MAPLE

U. S. CUSTOMS.
FROM BUFFALO.

Date 190

. . . . . Inspector.

This stamp will not protect baggage from examination if the Customs officers shall deem such examination necessary.

Trade No.

rapidly rotating knife, which slices it off as thin as the thinnest [illegible]ng. A shaving of this kind possesses absolutely no strength, [illegible] is likely in a short time to peel or crack.

VARNISH FINISH

Every Wing Piano case receives seven coats of varnish. Each coat is allowed time to dry and sink into the wood. This is to give it a smooth, brilliant, and lasting finish. There is no color in the varnish, so that the beautiful color of the wood shows plainly as through a sheet of clear glass. The varnish is made of the best oils and gum so that the brilliant finish will remain permanent, and will not check or flake. It is impossible to obtain a durable and brilliant finish by means of cheap varnishes containing rosin and other like ingredients.



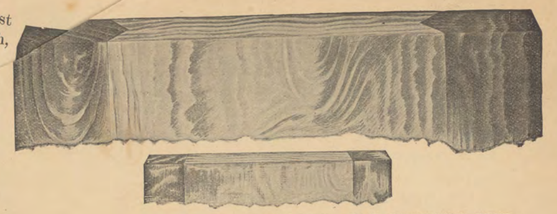
ILLUSTRATION SHOWING "BUILT-UP" END-CASE CONSTRUCTION

BUILT-UP END-CASE CONSTRUCTION

The accompanying illustration shows the built-up end-case construction of the Wing Piano. The end of the case, instead of being made of a single piece, is *built up* of seven thicknesses, with the grain of each running in a different direction. This is to secure the greatest solidity and strength.

DOVETAIL TOP AND BOTTOM FRAME CONSTRUCTION

The accompanying illustration shows the dovetail top-frame and bottom-frame case construction used in the Wing Piano. Both parts of the frames are fastened together in such a manner that they cannot come apart. In the lower (small) illustration is shown the ordinary form of construction. The *end wood* and *side wood* come together to form a glue-joint, and a glue-joint cannot be made solidly when end wood bears agaist side wood. This difficulty is overcome by our dovetail top and bottom frame construction. In this construction the *side wood* is made to come against *side wood* (see larger illustration), allowing the glue to sink into the open grain, which takes it readily, making a firm and solid joint which cannot draw apart.



"DOVETAIL" TOP AND BOTTOM FRAME CONSTRUCTION. SMALL ILLUSTRATION SHOWS ORDINARY FORM OF CONSTRUCTION, *i. e.*, STRAIGHT JOINTS

SPECIAL TONE-REGULATING PROCESS

The process of tone-regulating is pricking the hammers with needles until the hammer-felt has the requisite softness, and the piano gives forth the desired quality of tone.

In most pianos, as the hammer-pricking is done by hand with a contrivance of needles set in a wooden handle, these needles cannot be directed perfectly straight, and they will not penetrate every time to exactly the same depth. The result will not be perfectly uniform. Some hammers will be softer than others.

In the special tone-regulating process used exclusively on the Wing Piano, the hammers are pricked by a *patented machine* with an arrangement of extremely fine needles which penetrate the felt very rapidly, perfectly straight, and to an exactly even depth at every part. This makes the felt uniformly soft and elastic throughout, and just as elastic underneath as at the surface. It will not become hard even under the most severe and long-continued use. This process is a matter of great importance because it greatly increases the durability of tone. This process, being a patented one, is confined to the Wing Piano.

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...TENS"

BOO... COMPLETE INFORMATI...

IMPROVEMENTS AND SPECIAL FEATURES IN WING PIANOS

Every Wing Piano has the following improvements and special features which are of the greatest importance:

Double lever grand repeating action. See page 14.
Built up wrest-plank construction. See page 15.
Full metal plate or frame. See page 17.
Grand piano construction. See page 17.
Improved patented noiseless direct motion pedal action. See page 19.
Grand scale, three strings to each note in the middle and treble registers. See page 19.
Overstrung bass. See page 19.
Built-up end-case construction. See page 21.
Dovetail top and bottom frame case construction. See page 21.
Patent practice pedal attachment. See below.
Noiseless double length duet music desk. See opposite.
Metal key-board supports cast in the metal plate. See opposite.
Hand carved panels.
White maple sounding board bridges. See page 17
Extra heavy back frame supports or stanchions. See page 15
White maple hammer rail. See page 15
Selected White Mountain spruce sound board. See page 16
Hammers made elastic by patent tone regulating device.
Case double veneered with cross banded sawed veneers.
Instrumental attachment. See page 53.

THE PATENT PRACTICE ATTACHMENT

The practice attachment absolutely prevents wear on the piano from practicing, and softens the tone to such an extent that one can practise day or night without annoying any one in the vicinity or even in the next room.

It is admitted that a child will learn better and more quickly on a new piano than an old one, and that practice on a new piano is better calculated to develop proper ideas of tone and touch. The objection to using a new piano for practice purposes is the wear. An ordinary piano, after being used for four or five years, loses its sweetness of tone because the soft, elastic felt hammers become hardened by constant striking of the felt upon the wire strings. When the practice attachment is in use the hammers are much nearer the strings, and do not strike the strings with nearly so much force, thereby preventing the hardening and cutting of the felt.

This improvement is in every Wing Piano.

NO... DUE...

E... special... 2 or 3... other... justab... piano,... the pi... bringi... being... will ei...

WING PI...



PATENT METAL KEY-BED SUPPORT

(See illustration above.)

The key-bed or key bottom is that part of the case which supports the keys, and in turn is supported by the arms of the case at each end. The key-bed is the full width of the piano, and when it is supported in this way at each end of the piano only, it often happens that it will "sag," or curve downwards in the center, throwing the keys out of level. To prevent this sagging or bending we have cast in the metal plate *two metal supports*, which come beneath the key-bed in the center, and give additional strength and stiffness. These additional supports in the centre of the key-bed render it absolutely impossible for it to sag or bend. (See illustration above.)

...ecause ...
.....Joe ...
...Lee Ri...

I hereby license Mr Wm P. Humason to act as Lay Reader at Corrigan, & appoint him Warden with oversight of the mission at that point —
G. H. Kinsolving
Bishop of the Diocese of Texas.
Nov 16th 1894

Famous Hoo Hoo Band.

The Hoo Hoo Band will be the attraction at the opera house on Monday evening Ayril 11th. The program will consist of music by the band, the Hoo Hoo orhestra, interspersed with solos, duets and vocal music. Some of our best local talent will take part and the people of Nacogdoches are promised a musical treat.

Admission 50c. Tickets ...sale at Perkins Brothers' ...ug store.

Why the Band Plays Classical Music.

American Lumberman.

All Hoo-Hoos who attended the annual at Milwaukee, Wis., last September will recall with a great deal of pleasure the performances of the Hoo-Hoo band which hailed from Lufkin, Texas, and which came to the annual in its own special car, chaperoned by John S. Bonner of the Southwestern Oil company of Houston, Texas. The Hoo-Hoo band is the pride of Jack's life and since its appearance at Milwaukee has made great strides and he promises that when the next annual is held in Buffalo Sousa won't be in it.

The band was down at Galveston at the annual meeting of the Texas retailers a short time ago and nightly concerts in the hotel were one of the features. There was some complaint, however, that the band persisted in playing classical music and a delegation waited on Mr. Bonner to ascertain if it could not play a little ragtime and why it always played classical.

"Why," said Jack, "if they should play rag-time and make a discord all you fellows would be on, but if they play Vogner, etc., and are a little off, you would never know the difference."

1898
1899
1900
1901
1902

THE above diagram is published for the purpose of calli... the past 35 years. Beginning in 1868 with a yearly business of $50,000, it has grown ... amount of business transacted amounted to $600,000. The natural question arises as to the cause of this immense and remarkable increase. It means simply that the Wing Piano is what we represent it to be—the finest piano it is possible for us to produce, and sold at a price which makes it attractive to any piano purchaser.

Another important consideration is that our present large business has been built up in spite of constantly increasing competition. Our largest business has been in 1902 when there were upwards of 300 piano manufacturers in the United States, while in 1868 there were less than 50 firms engaged in the business.

We think we are justified in calling attention to this remarkable record of the Wing Piano, a record which we believe to be paralleled in the piano trade.

Grand Concert

To be given under the auspices of

The Lufkin——Quartette Club

—ON—

TUESDAY NIGHT, DECEMBER 31, 1895,

—IN—

THE NEW VINSON BUILDING.

The proceeds will be equally divided among the Church organizations of the City.

PROGRAM.

PART I.

1. Selection.....Orchestra
2. Violin Solo—"Il Trovatore".....Mr. W. P. Humason
3. Vocal Selection—"The Lost Ship".....Quartette Club
4. Banjo Duet—"Leather Breeches".....Messrs. C. N. Humason and Brack
5. Vocal Solo—"Daddy".....Mrs. Taylor Ricketts
6. Piano Trio—Selected.....Mrs. Humason, Miss McMullen, Mr. Bonner
7. Recitation—Selected.....Mrs. Mattie Butler
8. Cornet Solo—"Enchantment Polka".....Mr. Thos. A. Humason
9. Vocal Solo—Selected..Miss Humason (of Nachez, Miss.)

PART II.

1. Vocal Selection—"Hark! 'Tis the Midnight Bell".....Quartette Club
2. Guitar Solo—Selected.....Mr. C. N. Humason
3. Vocal Duet—"Reuben and Rachel" (en costume).....Mr. and Mrs. W. P. Humason
4. Clarionet Solo—Selected.....Mr. Ernst Hail
5. Burlesque—"Zobo".....Messrs. Bonner, McMullen, Ricketts and Humason
6. Piano Solo—"Etude".....Miss Kate S. Harvey
7. Vocal Duet—"Oh! That We Two Were Maying".....Mrs. DeArmond and Mr. Bonner
8. Character Sketch (en costume).....Mr. Brack
9. Selection.....Orchestra.

A PRETTY COMPLIMENT.

Members of Hoo Hoo Band Remember a Patroness.

Several evenings ago the Hoo Hoo Band boys gave Mrs. Wm Humason a very pleasant and unexpected surprise.

Mrs. Humason assisted the band boys considerably in their recent minstrel entertainment, and in recognition and appreciation of services she was presented with a beautiful set of decorated Japanese chinaware.

W. E. Stegall made the presentation speech in a few well chosen remarks, and "his stentorian voice reverberated through the halls of Hotel Bonner" in the doing.

Mrs. Humason was so taken by surprise that she all but failed to express her thanks.

After music by the Humason Orchestra and several vocal selections the guests were invited down into the dining hall, where elegant refreshments were served; this also a surprise to Mrs. Humason.

The guests then departed with Mrs. Humason's thanks for the elegant present.

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WING PIANO, STYLE H, CABINET GRAND UPRIGHT.

MADE IN DARK RICH MAHOGANY OR EBONIZED CASE.

(DESCRIPTION ON OPPOSITE PAGE.)

See Colored Art Pictures of other styles of Wing -pages 26 to 47 inclusive.

CONCERT GRAND UPRIGHT
CIRCASSIAN WALNUT CASE

ge

gth 5 feet 3 inches, width 2 feet

ng scale, 7 1-3 octaves, with 3
The bass strings are copper and

dsome mouldings, carved pilasters and carved trusses.
Quartered Oak or Ebonized.
artistic design.

top to the bottom of the piano, strengthening the

center by two metal supports, which are cast in the
to the arms of the piano.
on.
them elastic as well as soft. This elasticity improves
one.
and our patented full length duet music desk, which

to imitate perfectly the tones of the mandolin, guitar,
l without piano accompaniment, can be rendered just
chestra. The player needs only to know how to play
instrumental attachment.
ve been manufactured and sold in the last five years,
sale of Wing Pianos with the instrumental attachment,
ve wish to warn the public. The genuine instrumental

P. HUM.

Guarantee. The Wing pianos are guaranteed for twelve years against any defect in tone, action, workmanship or material. We agree to make any such defects good at our expense, either by repairing the piano at our factory, or at place of purchase, or by supplying new parts for defective or broken ones, or by replacing the piano by another of the same value.

We agree if the piano is repaired at the purchaser's house to pay all expenses for labor and material.

We agree if a new piano is supplied, or if the piano is repaired at our factory, to pay all expenses for labor and material and to pay the freight expenses to our factory and return.

Styles 26, Imperial and 29 pianos are the same in size. The only difference between these pianos is in appearance. They have the largest scale it is possible to put in an upright piano. With larger strings, larger sized sounding board and the most powerful action they have great volume and power of tone.

Trial. We will send Style 26, or any other Wing Piano, to any part of the United States on trial. We will ship the piano, pay the freight on it in advance, without asking for any advance payment or deposit. We will allow a trial of twenty days in the purchaser's home. If the piano is not satisfactory in every respect, we will take it back and pay the return freight also. The person ordering the piano is under no more obligation to keep it, than if examining it at our factory, or warerooms. No money is paid in advance, no money is deposited, nothing is paid except after twenty days' trial. We take all risk of the piano proving satisfactory.

LIST PRICE OF STYLE 26 PIANO, - - - $950.

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WING PIANO
CONCERT GRAND, NEW STYLE 26.
FIGURED MAHOGANY

FOR PRICE & TERMS WRITE TO WING & SON, MANUFACTURERS, WING BUILDING, 13TH ST., 9TH AVE. & HUDSON ST. N.Y.



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WING PIANO NEW STYLE IMPERIAL

CONCERT GRAND UPRIGHT
GENUINE QUARTERED OAK CASE

See colored illustration on opposite page

DESCRIPTION

Size: Height 4 feet 10 inches, length 5 feet 3 1-2 inches, width 2 feet 4 1-2 inches.

The scale is the grand overstrung scale, 7 1-3 octaves, with 3 strings to each note in the treble and middle registers. The bass strings are copper and steel covered.

The case is double veneered inside and outside, and is ornamented with handsome mouldings, carved pilasters and carved trusses.

The woods used are Circassian Walnut, Dark Rich Mahogany, Genuine Quartered Oak.

The desk panels are ornamented with very handsome hand carved work of artistic design.

The keys are of the best ivory and ebony.

The wrest plank is "built up" of five thicknesses of hard white maple.

The top frame and bottom frame are "dove-tailed."

The full metal plate is of very heavy construction and reaches from the top to the bottom of the piano, strengthening the wrest plank, sound board and back frame.

The key board or key bottom on which the keys rest is supported in the center by two metal supports, which are cast in the metal plate. The key bottom is also supported at each end by being fastened to the arms of the piano.

The pedal action is our improved form, absolutely noiseless—direct motion.

The hammers are treated by our special tone regulating process, making them elastic as well as soft. This elasticity improves the tone, makes the hammers more durable, and preserves the sweetness of tone.

New Style Imperial has our grand revolving fall board, the same as in grand pianos, and our patented full length duet music desk which holds 2 or 3 pieces of music conveniently at one time.

The instrumental attachment enables any ordinary player on the piano to imitate perfectly the tones of the mandolin, guitar, harp, zither and banjo. Music written for these different instruments with and without piano accompaniment, can be rendered just as acceptably by a single player on the piano, as though played by a parlor orchestra. The player needs only to know how to play the piano. Not the slightest extra effort or skill is rendered necessary by the instrumental attachment.

Over ten thousand pianos containing the instrumental attachment have been manufactured and sold in the last five years, and are now in use and giving perfect satisfaction. The large increase in the sale of Wing Pianos with the instrumental attachment, has caused several imitations to be placed on the market, against which we wish to warn the public. The genuine instrumental attachment is patented and can be had only in the Wing Piano.

Guarantee. All Wing Pianos are guaranteed for 12 years against any defect in tone, action, workmanship or material. We agree to make any such defects good at our expense, either by repairing the piano at our factory or at place of purchase, or by supplying new parts for defective or broken ones, or by replacing the piano by another of the same value.

We agree if the piano is repaired at the purchaser's house to pay all expenses for labor and material.

We agree if a new piano is supplied, or if the piano is repaired at our factory, to pay all expenses for labor and material, and to pay the freight expenses to our factory and return.

Styles 26, Imperial and 29 pianos are the same in size. The only difference between these pianos is in appearance. They have the largest scale it is possible to put in an upright piano. With longest strings, larger sized sounding board and the most powerful action, they have great volume and power of tone.

Trial. We will send New Style Imperial, or any other Wing Piano to any part of the United States on trial. We will ship the piano, pay the freight on it in advance, without asking for any advance payment or deposit. We will allow a trial of 20 days in the purchaser's home. If the piano is not satisfactory in every respect, we will take it back and pay the return freight also. The person ordering the piano is under no more obligation to keep it, than if examining it at our factory or warerooms. No money is paid in advance, no money is deposited, nothing is paid except after 20 days' trial. We take all risk of the piano proving satisfactory.

LIST PRICE OF NEW STYLE IMPERIAL PIANO, - - - $1,100.



WING PIANO CONCERT GRAND, STYLE 29.

CIRCASSIAN WALNUT CASE.

FOR PRICE & TERMS WRITE TO WING & SON, MANUFACTURERS, WING BUILDING, 13TH ST., 9TH AVE. & HUDSON ST. N.Y.

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WING PIANO STYLE 29

CONCERT GRAND UPRIGHT
GENUINE QUARTERED OAK CASE

See colored illustration on opposite page

DESCRIPTION Size: Height 4 feet 10 inches, length 5 feet 3 1-2 inches, width 2 feet 4 1-2 inches.

The scale is the grand overstrung scale, 7 1-3 octaves, with 3 strings to each note in the treble and middle registers. The bass strings are copper and steel covered.

The case is double veneered, inside and outside, and is ornamented with handsome mouldings, carved pilasters and carved trusses.

The woods used are Circassian Walnut, Dark Rich Mahogany, Genuine Quartered Oak or Ebonized.

The desk panels are ornamented with handsome hand carved work of artistic design.

The keys are of the best ivory and ebony.

The wrest plank is "built up" of five thicknesses of hard white maple.

The top frame and bottom frame are "dove-tailed."

The full metal plate is of very heavy construction and reaches from the top to the bottom of the piano, strengthening the wrest plank, sound board and back frame.

The key board or key bottom on which the keys rest, is supported in the center by two metal supports, which are cast in the metal plate. The key bottom is also supported at each end by being fastened to the arms of the piano.

The pedal action is our improved form, absolutely noiseless—direct motion.

The hammers are treated by our special tone regulating process, making them elastic as well as soft. This elasticity improves the tone, makes the hammers more durable and preserves the sweetness of tone.

Style 29 has our grand revolving fall board, the same as in grand pianos, and our patented full length duet music desk, which holds 2 or 3 pieces of music conveniently at one time.

The instrumental attachment enables any ordinary player on the piano to imitate perfectly the tones of the mandolin, guitar, harp, zither and banjo. Music written for these different instruments with and without piano accompaniment, can be rendered just as acceptably by a single player on the piano, as though played by a parlor orchestra. The player needs only to know how to play the piano. Not the slightest extra effort or skill is rendered necessary by the instrumental attachment.

Over ten thousand pianos containing the instrumental attachment have been manufactured and sold in the last five years, and are now in use and giving perfect satisfaction. The large increase in the sale of Wing Pianos with the instrumental attachment has caused several imitations to be placed on the market, against which we wish to warn the public. The genuine instrumental attachment is patented and can be had only in the Wing Piano.

Guarantee. All Wing Pianos are guaranteed for 12 years against any defect in tone, action, workmanship or material. We agree to make any such defects good at our expense, either by repairing the piano at our factory, or at place of purchase, or by supplying new parts for defective or broken ones, or by replacing the piano by another of the same value.

We agree if the piano is repaired at the purchaser's house to pay all expenses for labor and material.

We agree if a new piano is supplied, or if the piano is repaired at our factory, to pay all expenses for labor and material and to pay the freight expenses to our factory and return.

Styles 26, Imperial and 29 pianos are the same in size. The only difference between these pianos is in appearance. They have the largest scale it is possible to put in an upright piano. With longest strings, larger sized sounding board, and the most powerful action, they have great volume and power of tone.

Trial. We will send Style 29 or any other Wing Piano to any part of the United States on trial. We will ship the piano, pay the freight on it in advance, without asking for any advance payment or deposit. We will allow a trial of 20 days in the purchaser's home. If the piano is not satisfactory in every respect, we will take it back and pay the return freight also. The person ordering the piano is under no more obligation to keep it, than if examining it at our factory or warerooms. No money is paid in advance, no money is deposited, nothing is paid except after twenty days' trial. We take all risk of the piano proving satisfactory.

LIST PRICE OF STYLE 29 PIANO, - - - $1,200.



WING PIANO
CONCERT GRAND, STYLE 29.
QUARTERED OAK CASE.

FOR PRICE & TERMS WRITE TO WING & SON, MANUFACTURERS, WING BUILDING, 13TH ST., 9TH AVE. & HUDSON ST. N.Y.

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THE ECONOMY OF BUYING A PIANO DIRECT FROM THE FACTORY.

We are engaged in manufacturing pianos of the highest grade and in supplying them direct from our factory to retail purchasers. We do not employ a single salesman or agent. We have no salesroom except our factory. All pianos are shipped and all business is transacted direct from our factory. Our expenses are small, and for that reason, and because of the large number of pianos we sell, a very small profit pays us.

The usual way to buy a piano is from a retail dealer, but there are a great many advantages in buying direct from the factory. Retail dealers charge from $100 to $200 profit on every piano they sell. This is a large amount, but it is the smallest profit that a retail dealer can charge and exist. Any one who will consider the matter carefully can see why it is necessary for a dealer to charge a profit of from $100 to $200 on every piano he sells.

A retail dealer's expenses consist of rent, advertising, and commissions, and he sells on an average of from 12 to 24 pianos a year. A retail dealer who actually sells that many pianos considers that he is doing well. If such a dealer charges an average profit of $150 on every piano, his total yearly income will be from $1,800 to $3,600. This is his total income, from which the dealer has to deduct his expenses, consisting of rent, advertising, and commissions, and also his losses. After this has been done, it will be seen that the dealer who sells from 12 to 24 pianos a year at an average profit of $150 makes only a moderate income.

The above figures will show why it is necessary for a dealer to charge $100 to $200 on every piano he sells, and why it is impossible for retail dealers to sell a piano without charging that amount of profit.

Every dealer must pay a wholesale profit to the manufacturer from whom he buys his pianos. To this, the dealer must add his own profit, which includes his expenses. Therefore a retail purchaser who buys a piano from a dealer pays two profits—a wholesale profit and a retail profit.

In buying a Wing Piano direct from the factory, the purchaser saves the entire agents' profit. The profit we charge is as small, if not smaller than the profit charged to dealers by manufacturers who sell to dealers. Our prices on pianos which we supply to retail purchasers direct from our factory is the same as the price we would have to charge to dealers, if we were supplying our pianos to dealers. This profit is a small one, because we are first hands, buying the raw materials and making them up into finished pianos. We manufacture and sell many hundreds of pianos yearly, so that it will be seen we can afford to charge a very small profit and yet receive a satisfactory income.

A retail purchaser who knows nothing of pianos is more certain of getting a first-class instrument direct from our factory than when buying from a dealer.

On account of the large profit retail dealers have to charge, they find it difficult to sell really good pianos, because for such pianos they have to charge very high prices. It is easier for them to sell cheaper grades of pianos because those pianos can be sold at what seems to be a very moderate price even after the dealer's large profit is added to the cost. This is the reason why dealers make a specialty of selling the cheaper grades of piano. In fact, it is the retail dealers who are responsible for the very large number of low-grade pianos which are now on the market. They are constantly demanding from the manufacturers a piano on which they can make a large profit and yet sell at a low price. The only way that manufacturers who sell to dealers can fulfil these requirements is by supplying the dealers with an instrument made of cheap, unseasoned material, cheap quality of metal work, poor varnish, and with poor felts and action. Such pianos are made up in very attractive style, so far as outward appearance is concerned, but they cannot last, and will not give satisfaction.

There are, no doubt, reliable dealers who sell nothing but good pianos, but the best that can be said of such dealers is that they are absolutely useless.

The question for every intelligent purchaser to ask himself is this: Will I buy a piano from a dealer and thereby make him a present of $100 or $200 and get nothing in return for it, or will I save this handsome sum by buying a Wing Piano direct from the factory?

We must make our pianos just as perfect as possible, because every piano we sell bears our name and is an advertisement for us, either good or bad, according to the satisfaction which the piano gives. Besides, before a piano is sold, it is sent on trial. It is thoroughly examined before being accepted or paid for. It is often examined by persons who are prejudiced against us and our pianos, often by musicians or music teachers who are working in the interest of some dealer. If the piano is not perfect, defects will be found and the piano will be returned to us. In that case, we will lose the sale and will have to pay heavy freight expenses and will also injure our reputation in that neighborhood. Any one can see why it is absolutely necessary for us to make and send to our customers, regardless of price, as fine a piano as it is possible for us to produce.

Another advantage in buying a Wing Piano direct from the factory is our absolutely safe guarantee. We give with every Wing Piano the most liberal guarantee ever given by any firm in any business. We agree to make good at any time within 12 years any defect in tone, action, workmanship, or material, either by repairing the piano at the purchaser's house, or at New York store or factory, by supplying new and perfect parts in place of broken or defective ones, or replacing piano with another of the same value. We pay all expenses for labor and material, and if the work is done at our factory we pay all freight expenses as well.

A retail dealer has very few facilities for making satisfactory repairs to a piano. There are but few dealers who are themselves piano workmen, and unless they are in the vicinity of the largest cities, such as New York, Chicago or Boston, they cannot obtain workmen skilled in the different branches except tuners, because such men never find employment outside of piano factories. In case of repairs being necessary, the dealer is obliged to rely upon the local tuner, and there are many things which the tuner cannot do. Most people regard tuners as repairers, but as matter of fact they are not. Tuning has only to do with the wires or strings of the piano. It consists of tightening or loosening these wires or strings until they give a certain tone. It does not have anything to do with the action, keys, hammers, pedal action, plate, back, sounding board, or case. These come under different branches, and tuners know very little about them, except what they "pick up" in the ordinary course of their trade, and any ordinary tuner who would attempt to make serious repairs to any of these parts would be likely to badly damage the piano.

Another serious objection to buying a piano from a retail dealer is the likelihood of his discontinuing the sale of that piano. A purchaser who buys a piano from a local dealer and finds that after a year's use it needs repairing is also likely to find that the dealer from whom he purchased that piano has ceased to sell it, and that it is being sold by that dealer's competitor. In such a case, it is certain that the dealer from whom the piano was purchased in the first place, would not feel inclined to spend any money for repairs.

We do not wish that anything which we have said should be understood as casting discredit on piano dealers. Years ago, when retail purchasers had no opportunity to buy direct from the factory, and mails were slow and railroad lines few, the dealer was useful, and even to-day is useful to those who have not yet learned of the opportunity we give of buying direct from the factory.

In most sections of the country, however, these modern facilities have rendered the dealer absolutely useless, and he occupies the same position as many other institutions which have in the past been an advantage, but which are now very much out of date.

While the old institutions are not to be blamed because they are behind the times, intelligent purchasers will naturally take advantage of the new conditions and buy in the way that is most advantageous to them, that is direct from headquarters.

THE WING INSTRUMENTAL ATTACHMENT.

The Instrumental Attachment has proven to be one of the most successful improvements ever made in the piano. Upward of twenty thousand pianos containing this attachment have been manufactured and sold, and are now in use and giving perfect satisfaction. The attachment has been on the market over ten years, so that there has been ample time to test it thoroughly. It is more popular now than ever before.

The Instrumental Attachment enables any ordinary player on the piano to imitate perfectly the tone of the mandolin, guitar, harp, zither and banjo. Music written for these different instruments, with and without piano accompaniment, can be rendered just as acceptably by a single player on the piano as though played by a parlor orchestra. The player needs only to know how to play the piano. Not the slightest extra effort or skill is rendered necessary by the Instrumental Attachment.

The large increase in the sale of Wing Pianos with the Instrumental Attachment has caused several imitations to be placed on the market, and against these we wish to warn the public. The genuine Instrumental Attachment is patented and can be had only in the Wing Piano. Our method of constructing the Instrumental Attachment is also patented and cannot be used by any other firm. Therefore no other firm can supply a piano containing the genuine Instrumental Attachment or one manufactured in the same manner, although there are several who claim to be able to do so. Such other attachments made in imitation of ours are necessarily imperfect in construction, and can produce only imperfect effects. They are a detriment instead of a benefit to the piano.

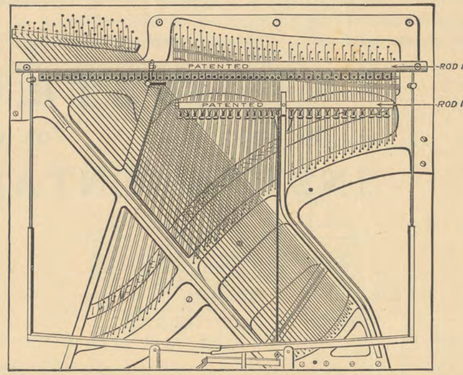
The method of using the Instrumental Attachment is most simple. To bring it into use the player merely presses upon one of the extra pedals according to the effect or imitation desired. The player need then give no further attention to the Instrumental Attachment, as the effects and imitations come of themselves. The piano is played in the ordinary manner.

The Instrumental Attachment need not be used throughout an entire piece, but may be discontinued at any time during the playing of the piece without interruption. The ease and quickness with which the Instrumental Attachment can be discontinued and brought into use again is marvelous. All that is necessary is a movement that every piano player learns to make almost unconsciously—a slight pressure of the foot on one of the pedals.

The Instrumental Attachment is so simple that it cannot get out of order itself. It is not connected with the mechanism of the piano and therefore cannot put the piano out of order.

The Wing Instrumental Attachment consists of two rods with small vibrators attached to each. The above diagram of piano, with action removed, shows these two rods in their respective positions.

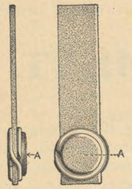
Rod No. 1 (see diagram) is above the line of the hammers. Attached to this rod are a number of small flat vibrators, one for each note in the piano. These vibrators are made of felt and at the end of each on the inner side is a small metal ring. On the outer side of the



vibrators is a small felt pad. When the Instrumental Attachment is in use these vibrators are brought down (by pressing upon the Instrumental Pedals) so that they are between the hammers and the strings. The hammers strike against the vibrators, causing the small metal rings to strike against the strings, giving the same effect as is produced by playing upon the harp, guitar, zither, etc.

Rod No. 2 (see diagram) is placed below the line of the hammers. Attached to this rod are a number of small buttons, one for each note *throughout four octaves*, which is the range of the mandolin. This rod is brought into use by pressing on the Mandolin Pedal. When not in use the rod stands away from, and does not touch, the strings. When in use the rod is brought nearer to the strings (by pressing on the Mandolin Pedal) with the buttons resting lightly against the strings, and gives a perfect mandolin or *tremolo effect*.

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ENLARGED VIEW OF VIBRATOR.

One of the most important advantages of the Instrumental Attachment is that it saves wear on the piano. The first part of a piano that shows signs of wear is the hammers. There is no part more important than the hammers and none which has more effect upon the tone. The hammers become worn and cut by constantly striking against the strings of the piano, and when the hammers become in this condition the tone of the piano loses its sweetness and becomes harsh and unpleasant. Anything which will save wear on the hammers is very desirable.

When the Instrumental Attachment is in use the vibrators (see illustration) are between the hammers and the strings. Instead of striking against the strings, as in ordinary playing, the hammers are striking against the small pad (*a*) on the front side of the vibrators (see illustration). This pad is made of the same material (felt) as the hammers, and protects the hammers from being worn or hardened, consequently the use of the attachment, by saving wear on the hammers, in this way, helps to preserve the tone and prolong the life of the piano.

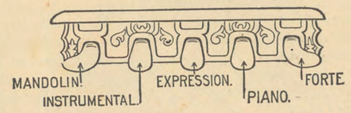
From the foregoing diagrams and the descriptions of the Instrumental Attachment, it will be seen that it is not connected with the action or any other part of the mechanism of the piano, and cannot in any way injure the piano or cause any wear.

Our method of constructing the attachment is extremely simple. There are very few parts and no complicated mechanism, so that there is no possibility of the attachment getting out of order, or in any way interfering with the proper use of the piano, and its use cannot put the piano out of tune as the vibrators used are extremely light and strike against the strings with much less force than the hammers do in ordinary playing. We have devoted much time and attention to this feature of the attachment.

INSTRUCTIONS

FOR USE OF THE

INSTRUMENTAL ATTACHMENT.



Wing Pianos, styles 23, 26, 29 and Imperial with Instrumental Attachment have five pedals. See diagram above.

Note.—These following imitations and effects positively cannot be obtained on any other piano.

ZITHER

To imitate the zither, use the Instrumental Pedal. Press the pedal down to its fullest extent. It will then stay in position itself. Then press the expression pedal *half way down and hold it in that position.* When the piano is played the effect will be a perfect imitation of the zither.

MANDOLIN OR TREMOLO

To imitate the mandolin, use the Mandolin Pedal. This also will remain in position when pressed down. Use the Expression Pedal as before. When the piano is played with Mandolin Pedal in use, the effect will be that of a mandolin playing in concert with the piano.

Discontinue the Mandolin Pedal in the same way as the Instrumental Pedal.

BANJO

To imitate the banjo, press down the Instrumental Pedal half way (not to its fullest extent) and hold it in that position. Then press down Center (Expression) Pedal to fullest extent. Keep these two pedals in position throughout the piece or such parts of it as are intended to imitate the banjo. The effect will be a perfect imitation of the banjo and piano together.

To discontinue the banjo effect allow the two pedals to come back to their usual position.

GUITAR

To imitate the guitar, use the Instrumental and Expression Pedals in the same manner as in imitating the zither. The touch should be gentle although staccato. Use Loud Pedal on chords.

HARP

To imitate the harp, press down the Instrumental Pedal. Also Loud Pedal and Expression Pedal half way and hold them in position. Play arpeggios.

For practicing purposes use the Center Pedal. Press it down to fullest extent and hold it in that position. The use of this pedal prevents wear on the hammers from constant practicing. It also softens the tone and prevents annoyance to listeners.

When the Mandolin and Orchestral Pedals are not in use, you have the ordinary tone of the piano, and the Soft and Loud Pedals may be used the same as in any other instrument.

The Instrumental Attachment is an exclusive feature of the Wing Piano, and cannot be had in any other piano.

We publish in this book fourteen pieces of music, written and arranged expressly for the Instrumental Attachment, imitating the Mandolin, Banjo, Harp, Zither and Guitar. ***See pages 151 to 158.***

PROGRAMME HOO-HOO MINSTREL

AT

HOO-HOO HALL,

FRIDAY, FEBRUARY 26, 1904

PART I.

Opening Chorus—"Alabama" ..... Entire Company
Introductory Overture,—"Smoke Up Honey" ... Hoo-Hoo Band

O. J. LANG, Interlocutor

Sam H. Kerr,	(End Men)	Wm. P. Humason
C. N. Humason		Wm. E. Stegall
Dr. J. P. Hunter		Culver Chestnutt
Chas. Cheneval		Ghas. Cunningham

VOCAL NUMBERS

"Creole Love Song" ..... Chas. Cheneval
"Home Ain't Nothing Like This" ..... Wm. P. Humason
"Expo-ten-ti-tious" ..... W. Everitt Stegall
"You, You, You" ..... Dr. J. P. Hunter
"On De Rock Pile" ..... Wm. P. Humason
"Laughing Gas"—Hoo-Hoo Quartette. { Stegall, 1st bass; Humason, baritone; Hunter, 2nd tenor; Cheneval 1st tenor
Monologue .....
Closing Chorus,—"Blooming Lize" ..... Company

PART II.

Cornet Solo—"Brockton Bells" ..... Thos. A. Humason
Trombone Solo—"Alice Where Art Thou" ..... A. J. Glenn
Banjo Solo and Monologue .... C. N. Humason
Cornet and Trombone Duo—"Bon Amies" .. { T. A. Humason; A. J. Glenn
"Country Kid" ..... Otto J. Lang

PART III

Tableau,—"Morning and Night" .. { Little Lawrence Humason; Mrs. Wm. P. Humason

PART IV

Three Shy Maids .....
Clog Dance Contest ..... { Chestnutt; Dacus

PART V

Negro Sketch—"The Undertaker's Daughter"

Malindy ..... Thos. A. Humason
Pete ..... Sam H. Kerr
Dr. Platt—(young college student) ..... C. N. Humason
Horace—(policeman) ..... Culver Ghestnutt

TRIBUNE PRINT

Wabash Dining Car Service

SUPPER.

SOUPS.
PUREE OF TOMATOES, 25 — FRENCH BOUILLON, 25 — CLAM BOUILLON, 25

CEREALS.
MAPL-FLAKE, 20 — SHREDDED WHEAT BISCUIT, WITH CREAM, 20

RELISHES.
CHOW CHOW, 15 — SLICED TOMATOES, 20 — QUEEN OLIVES, 15

FISH.
WHITEFISH, BROILED, 50 — BROILED BLUEFISH, 50

GRILLED.
TENDERLOIN STEAK, 60 — SIRLOIN STEAK, 70
EXTRA SIRLOIN STEAK (FOR TWO), 1.25
PORTERHOUSE STEAK, 1.75 — EXTRA PORTERHOUSE STEAK, 2.25
BACON (FULL ORDER), 40 (RASHER OF BACON, 10 CENTS EXTRA.) — BROILED OR FRIED HAM, 40
MUTTON CHOPS, 50 — HAM OR BACON AND EGGS, 40
BROILED SPRING CHICKEN, HALF, 50; WHOLE, 90 — VEAL CUTLETS, BREADED, TOMATO SAUCE, 50

VEGETABLES.
ASPARAGUS ON TOAST, 20 — NEW POTATOES IN CREAM, 20
FRENCH PEAS, 25 — MUSHROOMS, 25
EARLY JUNE PEAS, 15 — CORN, 10 — STEWED TOMATOES, 15

POTATOES.
HASHED BROWNED OR LYONNAISE, 15 — BAKED AND FRENCH FRIED, 10

EGGS.
BOILED, FRIED, SCRAMBLED OR SHIRRED, 20 — POACHED ON TOAST, 30

SALADS.
CHICKEN, 50 — ASPARAGUS, VINAIGRETTE, 25 — DRESSED LETTUCE, 15

COLD DISHES.
SARDINES, IMPORTED, 30 — PICKLED LAMB'S TONGUE, 30
OX TONGUE, 35 — COLD ROAST BEEF, 40

BREADS, Etc.
TEA BISCUIT, 10 — CORN MUFFINS, 10 — VIENNA BREAD, 10
DRY TOAST, 10 — BUTTERED TOAST, 10 — MILK TOAST, 20 — CREAM TOAST 30
WHEAT CAKES, WITH MAPLE SYRUP, 20

PRESERVED FRUIT.
PRESERVED FIGS, WITH CREAM, 20
PRESERVED PEACHES OR WHITE CHERRIES, 20

FRESH FRUIT.
ASSORTED FRUIT, 25
SLICED ORANGES, 20 — SLICED BANANAS, WITH CREAM, 15

CHEESE.
EDAM, 20 — AMERICAN, 15 — MACLAREN'S, 20

COFFEE, TEA, Etc.
COFFEE PER CUP, 10; POT, 25 — TEA PER CUP, 10; POT, 25
COCOA PER CUP, 15 — CHOCOLATE PER CUP, 15; POT, 30 — MILK PER GLASS, 10
CREAM PER GLASS, 20 — HORLICK'S MALTED MILK, 10

NO CHARGE FOR BREAD, MUFFINS OR TEA BISCUIT WITH MEAT OR FISH ORDERS.
NO SERVICE LESS THAN 25 CENTS EACH PERSON.
WHEN ONE PORTION IS SERVED TO TWO, 25 CENTS EXTRA WILL BE CHARGED.

THE MUDLAVIA LITHIA WATER SERVED ON OUR TABLES IS FROM THE CELEBRATED MUDLAVIA, NEAR ATTICA, ON THE WABASH.

Guests can obtain copies of this Menu in envelope for souvenir by application to Conductor.

Shape of the metal piate.
Thickness of the wrest-plank.
Position of the action and striking points of the hammers.

Formerly grand pianos had an advantage over all upright pianos, being more powerful in tone on account of having longer strings. The Wing Piano scale is drawn after the pattern of the largest grand piano scale. Every Wing Piano has three strings to each note in the treble and middle registers. The bass is overstrung, and the bass strings are wound with copper and steel wire. *The scale being the same as in grand pianos, the strings are of the greatest length, thus giving the greatest power and volume of tone.*

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Form No. 296.

THE WESTERN UNION TELEGRAPH COMPANY.

INCORPORATED

23,000 OFFICES IN AMERICA. CABLE SERVICE TO ALL THE WORLD.

This Company **TRANSMITS** and **DELIVERS** messages only on conditions limiting its liability, which have been assented to by the sender of the following message. Errors can be guarded against only by repeating a message back to the sending station for comparison, and the Company will not hold itself liable for errors or delays in transmission or delivery of Unrepeated Messages, beyond the amount of tolls paid thereon, nor in any case where the claim is not presented in writing within sixty days after the message is filed with the Company for transmission.
This is an **UNREPEATED MESSAGE**, and is delivered by request of the sender, under the conditions named above.

ROBERT C. CLOWRY, President and General Manager.

NUMBER	SENT BY	REC'D BY	CHECK

RECEIVED at

(13)

18 HO CX RA 8 Paid
Pikes Peak Colo 7/ 21-06
Mrs. Wm. P Humason,
Lufkin, Texas.

Hoo Hoo band pikespeak all well up high some.
Wm Humason
153PM.

SCALE OF WING PIANO, SHOWING SOUND BOARD BRIDGES, STRINGS, TUNING PINS PLATE, ACTION AND KEYS IN POSITION

WING PIANO CASE CONSTRUCTION

The case is made of five thicknesses of hard wood. Even the inside part is made of *hard* wood, selected with great care and thoroughly seasoned and dried so that it will not warp (twist) or split. Many manufacturers use a cheap grade of lumber for this part of the case, as it is concealed, but any warping here will affect the outer surface also. There are four veneers on the case, two on the outside. These veneers are cross-banded—that is, they are placed so that the grain of each one runs in a different direction from the one next to it. The veneers are solidly glued to each other and to the inside or foundation of the case, making them into one solid piece, but with the strength of five thicknesses. The veneers are sawed and of sufficient thickness to make the case *strong* as well as handsome. Many pianos are made with veneers which are so thin, being *shaved* instead of sawed, that they have no strength, and consequently do not add any strength to the rest of the case.

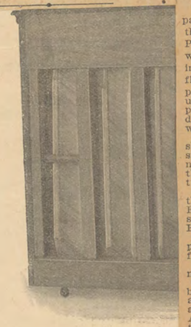
The veneers used for the Wing Piano case are of four kinds, viz: San Domingo mahogany French burl walnut, Circassian walnut, and quartered oak.

SPECIAL TO THE NEWS.

Denver, Colo., July 19.—Led by the Hoo-Hoo Band of Lufkin, the Houston (Tex.) delegation, dressed in a "coming and going" unique costume, made a decided hit in the Elks' parade today and was cheered along the line of march.

The Houston Elks spent considerable money on the costumes and entered the contest for the big prize. The parade was elaborate and the Texans showed up well.

The Oklahoma delegation was entertained at dinner today by W. T. Hart of Muskogee and J. B. Walsh of Parsons, Kan.



BACK VIEW OF WING PIANOS, SHOWING BACI

HAVE BLOWED ON

THE HOUSTON ELKS BEREAVED DENVER LAST NIGHT.

Left the Town and Are Now Giving Colorado Springs the Rest of Their Energy, Such as It Is.

(Houston Post Special.)

DENVER, Colo., July 19.—Tonight after the most strenuous time of the reunion, the Houston Elks left for Colorado Springs, still enthusiastic, though somewhat less energetic. The reunion is over and Denver has been voted the good will of the National order of Elks. Texans, one and all, have expressed much satisfaction at the hospitality of Denver, and the departure comes regretfully.

With the result of the great parade Houston is not so well pleased, for the prize for the most unique costumes was accorded to Kansas City. A true conception of the word unique was carried out by Houston with her "going and coming" uniforms, and the generous applause of those thousands who witnessed the whole parade will say that the Texas boys deserved the verdict of the judges.

The Hoo-Hoo band of Lufkin, accompanying the Houstonians, was more fortunate, for the third prize was given to the boys of Black Cat fame.

After the parade the boys were all tired out and quiet prevailed until near leaving time.

But one thing which No. 151 did accomplish was the matter of advertising Houston. In automobiles, the Zobo band playing and the gang eying the Houston yell, the principal streets have been paraded nightly and what literature remained after passing it out during the day was thrown from the machines speeding down the avenues.

Among the visitors today at headquarters was The Houston Post party, which reached the city this morning.

The headquarters of Left Handers were closed this afternoon, and Chief Coyle and Jerry Mitchell have been idly roaming the streets this afternoon.

Tomorrow the Texans will awake in Colorado Springs, and their time will be devoted to seeing the scenery of Cool Colorado.

GRAND LODGE CLOSED.

Nearly Fifteen Thousand People in the Big Parade.

(Associated Press Report.)

DENVER, Colo., July 19.—With the annual parade today the festivities in connection with the twentieth reunion of the Benevolent and Protective Order of Elks were ended. There were in line nearly 15,000 persons, representing about 100 lodges, and many magnificent floats, illustrative of the cities whose lodges provided them. Every lodge had a distinctive uniform, gorgeous or comical. Closing the procession was an automobile and carriage division, in which were 500 vehicles decorated with colors and elk heads.

Along Sixteenth street the marchers were showered with flowers, several carloads of snow having been brought from the Continental Divide by the Moffatt road to show the diversity of the climate. The temperature at the time was about 85 degrees.

Prizes were awarded in connection with the parade as follows: Band marching: First, Cowboy band of Idaho Springs, $500; second, Fort Collins, Colo., band, $300; third, Hoo-Hoo band, Houston, Texas, $100.

J. S. Porteus of Paducah, Ky., won two prizes. First, for being the tallest Elk, and first for being the leanest.

Kansas City won the prize for the largest number of men in line.

This afternoon rapid progress was made by the Grand Lodge on the new constitution, and by 5:30 every clause had been considered and debated. At that hour balloting began. A count of the votes showed that the constitution had been adopted by a large majority. It is a complete change of the organic law of the order and now goes back to subordinate lodges for approval. If they vote to adopt it it becomes law after the next convention.

The particular point which caused the most debate was that in regard to the judicial feature of the proposed reorganization. It provides that a sort of court shall be named consisting of five members appointed by the grand exalted ruler, to be known as the grand forum. This is the court of last resort to which appeal may be taken. After considerable discussion it was agreed that the Grand Lodge may have the pardoning power, just as a governor or the president has.

The board of governors of the National home was abolished and the management of

GUARANTEE

1868 — 35TH YEAR — 1903

Cable Address WINGSON, New York

Guarantee and Indemnity Certificate

WING PIANO NO.

STYLE

ISSUED BY

WING & SON

Manufacturers of



MENU

Oysters on Shell

Bisque of Crab, Caddo Style — Consomme Dauphine
Queen Olives — Salted Almonds

Sliced Tomatoes — Radishes — Young Onions

Baked Salmon Trout, Chevaliere
Sliced Cucumbers — Pommes Chipotata

Boiled Capon, Sauce Supreme

Sweetbread Patties, a la Jolie Fille
Strawberry Fritters, Glace Chantausen

Roast Prime Ribs of Beef, au Jus
Mashed Potatoes — New String Beans

Roast Young Turkey, Oyster Dressing
Candied Yams — Cauliflower au Gratin

Angelica Punch

Asparagus Vinegarette

Boneless Turkey, a la Belle Vue
Smothered Ox Tongue, Aspic Jelly

Roast Hunch of Northern Venison, Currant Jelly
Julienne Potatoes

English Plum Pudding, Hard and Brandy Sauce
Hot or Cold Mince Pie — Lemon Butter Pie

Bisque of Macroon Ice Cream — Fancy Cake
Imperial Jelly

Mixed Nuts — Figs
Layer Raisins

Roquefort Cheese — Bents Water Crackers

Coffee

Hotel Caddo, Shreveport, La. Thursday, November 24, 1904.

utely safe
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What the
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From The Music Trade Review, May 24, 1902.

THE NEW WING BUILDING

See Illustration on page opposite.

Some Interesting Facts—An Immense Structure With Over 1,300,000 Feet of Available Space—Admirably Situated for Every Purpose—At Nos. 29, 31, 33 and 35 Ninth Avenue, 401 and 403 West Thirteenth Street, and 656, 658, 660 and 662 Hudson Street,

SPEAKS ELOQUENTLY OF WING ENTERPRISE

THE NEW WING BUILDING on West Thirteenth Street, which will be occupied by Wing & Son about September 1st, will be one of the largest and best equipped buildings in that part of the city. It has a frontage of 325 feet on three streets, namely 129 feet on Ninth Avenue, 94 feet on Thirteenth Street, and 102 feet on Hudson Street. It will be seven stories in height, with over 1,300,000 cubic feet of available space for manufacturing purposes.

It is safe to assert that the new Wing factory will be one of the very best equipped piano plants in the country. There will be four large steam elevators running to the top of the building—one for passengers and three for freight. The power to run the elevators and to operate the other machinery will be obtained from a 300 horse-power Corliss engine of the latest and most modern type, and two horizontal tubular boilers of the newest design.

The building will have three handsome entrances, one on each street. A large portion of the front of the first floor on Thirteenth Street side of the building will be used for the offices of the firm, and will be handsomely finished in natural paneled woods. Adjoining this will be the warerooms, which will be specially equipped and handsomely decorated. The other floors will be devoted to the different branches, and the entire top floor will be set aside for varnishing.

The building will be heated throughout by steam. The steam heating plant will be a model of completeness. An electric plant will be installed for lighting purposes, and in addition the building will be equipped with the latest improved fire appliances, including a sprinkling plant and an automatic fire alarm.

The location of the building, fronting on three streets, and its many windows, makes it not only extremely light and particularly well adapted for piano manufacturing, but it is one of the most convenient in the city, especially for shipping purposes.

Right at hand are the freight depots of the Pennsylvania R. R., New York Central and the Erie, Baltimore & Ohio, as well as the docks of the Old Dominion, Southern Pacific and Clyde S. S. Co., and many other prominent railroad and steamship lines.

Just as convenient are several local facilities. The Ninth Avenue elevated railroad station at Fourteenth Street and Ninth Avenue is just a few steps away; the surface cars pass the door, and the Pennsylvania ferry is only one block away, and when, in a few months, the new tunnel from Jersey City is opened there will be an entrance within a few blocks—at Christopher Street.

This is the second time Wing & Son have been compelled to move since 1889, and each time to very much larger quarters. No better evidence of their prosperity and success can be cited than this fact. They hope to be able to remain at their new location for many years to come.

From Presto, Chicago

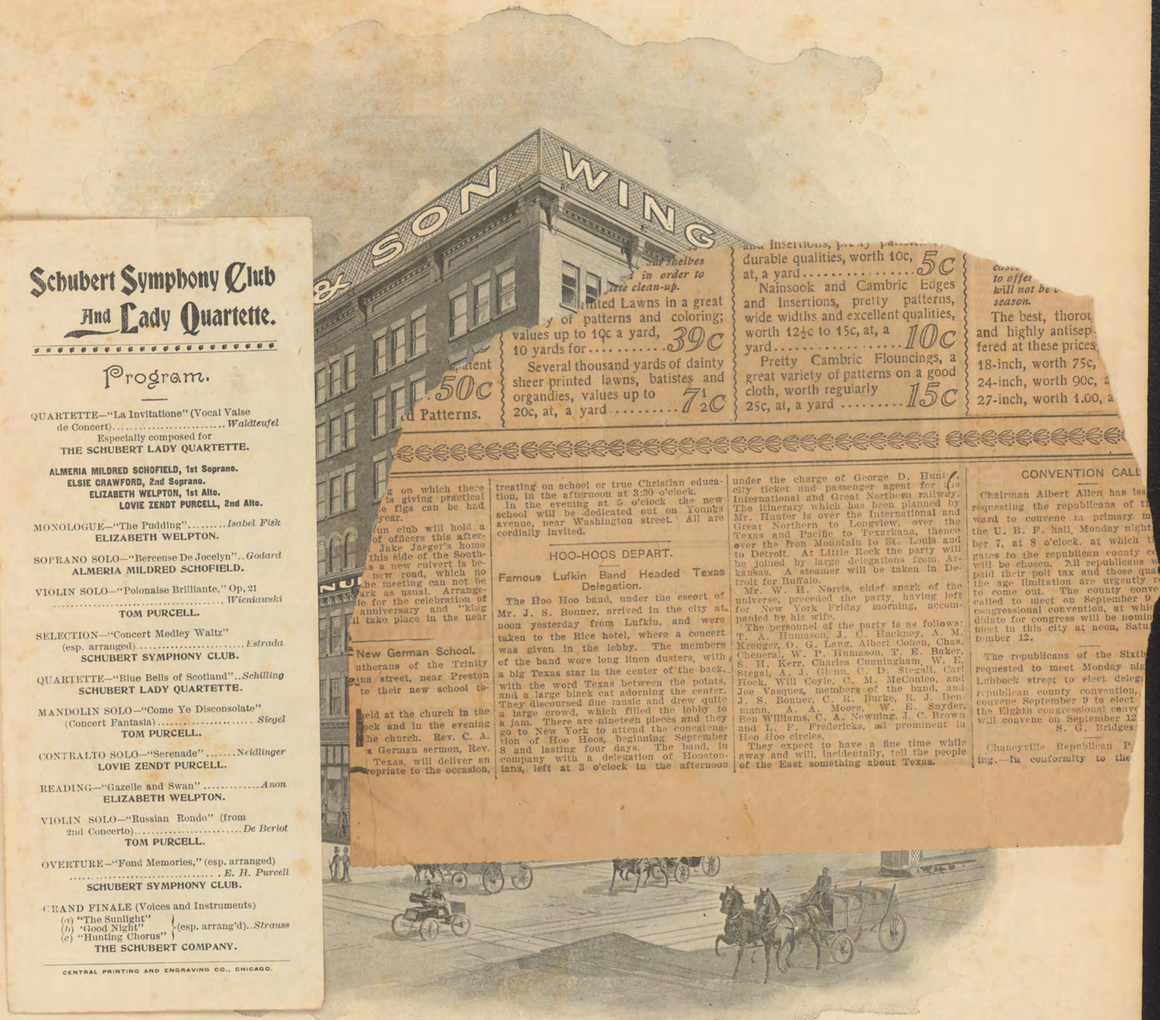
A large sign, "Wing & Son, Piano Manufacturers," placed conspicuously on top of a handsome structure, New York City, attracted the eye of a Presto representative recently and suggested to him the advisability of adding one more piano factory to the list he had already visited in Greater New York. And this visit proved, as regards general equipment and arrangement, light, heat and labor-saving devices, that the factory of Wing & Son is an excellent plant.

The first floor of the Wing & Son factory is devoted to the offices, and a small army of stenographers is there employed to care for the immense amount of mail received daily in connection with the business of the house. The tone-regulating and polishing is done on the second floor, and there can be seen some of the handsomest case designs to be found anywhere. The stock rooms, fly-finishing, action-finishing, side glueing and bellying departments are situated on the third and fourth floors. On the fifth and sixth floors is done the varnishing.

The new styles of the Wing Pianos, "Imperial" "23" and "29," are particularly handsome instruments. The style "29" is probably as elaborate a regular style as will be found on the market. It is completely enveloped in carvings, all placed with taste and good judgment. The ends are paneled and the mouldings are all carved.

Speaking of present business a member of the firm said: "Our trade this year has assumed such proportions that we have difficulty in caring for it. It is our aim and purpose to make only such a piano as will give the very best of satisfaction, and we firmly believe that the Wing Piano will beat anything on the market. We have the factory, facilities and the capital, and we are utilizing them to the very best advantage. Just now we want more men. We must have them although good labor is very scarce."

An enterprising house is Wing & Son, and well managed, and the Wing Piano is better known to-day than it ever has been before. —*Presto, Chicago.*



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PRICE

The price of the Wing Piano pays for the best material and the best workmanship. Every dollar that ought to be spent on it to make it a perfect piano is spent. But there is not an item of unnecessary expense. Our thirty-five years of experience enables us to manage the materials and labor in the most scientific and effective way, so that there is no waste of either. Our effort is to secure the very best results as economically as possible, so as to offer a perfect piano at the lowest limit of cost.

A cheap piano is cheap because it is made of inferior or defective materials, costing less than good materials; the lumber is unseasoned and the construction is hurried and unsubstantial. It is easy to say of any piano that it is made of the "best" material and in the "best" way; but when the question arises of what is the precise grade of each material used and what is the exact method and form of construction followed in every process, if the truth be told, it will be found that at nearly every stage in the manufacture of a "cheap" piano some doubtful or inferior material is used or some makeshift expedient adopted.

Some of the following defects are sure to develop in a cheaply made piano after a few years' use. The piano will lose its tone on account of the sounding-board shrinking, because of being made of unseasoned lumber; the joints of the case will draw apart by reason of shrinkage; the case veneers will peel; the action will stick or rattle. A cheaply made piano cannot last more than four or five years at the longest, and it will not give satisfaction even during that short length of time. It, therefore, is not economy to buy a cheap piano, even though twenty-five or fifty dollars may be saved in the first cost by so doing, for in the end it costs more. The Wing Piano is a better purchase than any cheaper instrument because it will last a lifetime, and will give perfect satisfaction while it does last.

The loss of all ambition to play, or desire to have any one else play, the loss of all pride in the piano because it has become such an unmusical affair, is a common result of investing in a "cheap" piano.

FROM THE PIANO PURCHASERS' GUIDE.

WING & SON make the "Wing & Son" piano. This house is engaged in manufacturing pianos in New York City, where they have a fully equipped factory, six stories and basement in height. The firm of Wing & Son is not a new one in the trade, having been established in 1868, as Doane, Wing & Cushing, which was succeeded by Wing & Son in 1870. The position which this firm now occupies is the result of thirty-four years of continuous effort. Mr. Frank L. Wing, the head of this house, has grown up in the trade and is a practical piano-maker. He has invented the improved support for key bottoms which prevents sagging of the key bottom and changing of touch, also an improved metal back, a tone reflecting chamber in connection with the sounding board; also an improved metal cover for the top of the action jack, reducing friction and saving wear of the bushing on the hammer jack. Among the other improvements which these pianos contain are the practice clavier, which they claim is one of the simplest of its kind, and which entirely prevents wear on the hammers; also their instrument attachment, which is their most popular improvement. This is an improvement by means of which an ordinary player can imitate perfectly the tones of the mandolin, guitar, harp, zither and banjo. The firm of Wing & Son is noted for their very progressive business methods, and they have brought out recently a number of special designs that are very unique. They give with every piano they manufacture a guaranty for twelve years, which fully protects the purchaser. Their instruments are thoroughly reliable. Financial and commercial standing high.

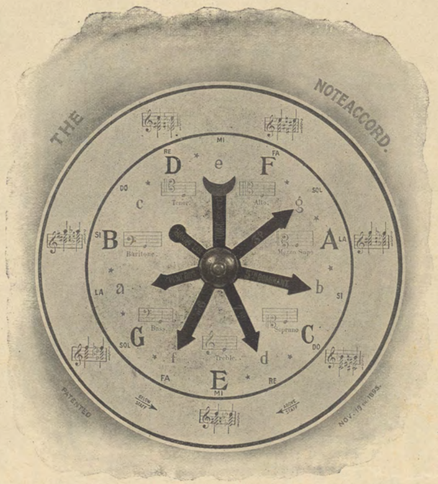
FROM THE BUYERS' GUIDE OF 1900.

The "Wing" piano is manufactured by Wing & Son, in their factory at 9th Avenue and 13th Street, New York City. The name "Wing" is an old one to the piano buying public, the piano having been established in 1868, and the instrument has enjoyed a wide and profitable sale since its inception. The "Wing" piano of to-day is an instrument of handsome exterior, powerful tonal qualities and constructed of good material. Messrs Wing & Son exhibit a large list of letters from buyers in all parts of the United States in which the merits of the "Wing" piano are put forth in high terms.



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THE NOTEACCORD



The NOTEACCORD is a patented improvement which is controlled by the manufacturers of the Wing Piano and therefore can be had only with the Wing Piano. Everyone who has ever mastered the piano and learned to play with any degree of ability, realizes the amount of time and labor which is necessary to become at all proficient. Many bright minds have endeavored to simplify and make less difficult the study of music, but until the invention of the NOTEACCORD none of them met with any degree of success.

It has always been recognized that anyone who succeeded would be a public benefactor because many bright pupils who would undoubtedly become accomplished musicians, after beginning, failed to carry out the full course because of the time and labor required. Many others, equally as bright and who might in time have become famous, never began the study of music because the task seemed too large.

The NOTEACCORD facilitates the learning of the notes, which is the foundation point from which a beginner starts. The NOTEACCORD never becomes tired or is misunderstood like the human teacher. It is always absolutely correct. It cannot make a mistake. Consequently, the knowledge derived by means of the NOTEACCORD is sure to be absolutely perfect.

The NOTEACCORD is absolutely controlled by Wing & Son, and therefore can be had only with the Wing Piano. It is free of charge to purchasers of the Wing Piano. With the NOTEACCORD, as with all other improvements, we shall follow our accustomed policy to give to owners of the Wing Piano something which other manufacturers cannot supply at any price.

A diagram of the NOTEACCORD is published above merely to give an idea of it. An extended description and how it is to be used can not be given here. Full instructions, including the NOTEACCORD itself, go with each Wing Piano.

It not only teaches the different notes both above and below the staff, but it shows the formation of the different scales and the order in which they come; also the relative of each minor scale and their intervals.

By means of the NOTEACCORD persons with no knowledge of music can in a very short time familiarize themselves with everything they desire to know concerning all the notes, scales, chords and clefs.

But the NOTEACCORD does not appeal to pupils only. It appeals also to the accomplished musician, because by its means nearly all musical problems can be solved.

The NOTEACCORD may be compared to a chart revealing knowledge and solving problems which appear very complicated without it.

PRESS NOTICES.

"I would rather have newspapers without government, than government without newspapers."—THOMAS JEFFERSON.

This expression indicates very generally the views held by all great men regarding the value of newspaper opinion.

No class of publications pos… are held in higher respect than those devoted to religion, education a…

The following extracts from … ter, referring to the Wing Piano, speak for themselves:

From The New York Observer, New York.

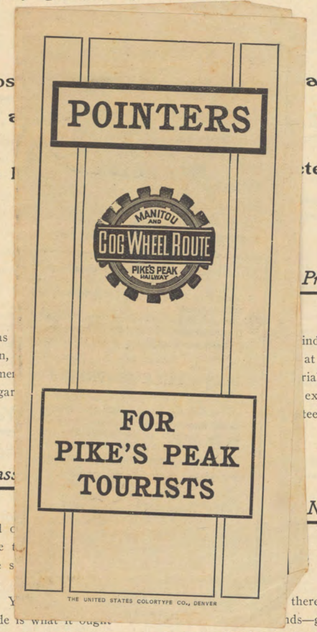
A GREAT PIANO INDUSTRY.

Pianos in these days are ordered by mail almost as readily as … One of the pioneer firms in this business is Messrs. Wing & Son, … 204 East Twelfth Street. We have some experience with instrume… by Wing & Son and can speak in terms of the highest praise regar… business relations with the firm have been entirely satisfactory.

From The Christian Endeavor World, Boston, Mass.

Wing & Son, manufacturers of pianos and organs, have sold … great many instruments. Never in all this time has there come … complaint concerning the character of these instruments, nor the s… of the business dealings of Wing & Son—an enviable record surely.

There are two sides to a piano; the inside and the outside. Y… outside. The tests of time and use prove whether or not the inside is what it ought to be. The Wing Piano stands every test; not only those of the eye and the ear, but those of time and constant usage.



Priscilla, Boston, Mass.

…indebted to the Wing Piano Co. for making it possible to … at manufacturers' prices. The fact that the Wing Piano … rial to any part of the United States, thus giving ample … examine and test it, at the expense of the manufacturers, …tee of the quality of these superior instruments.

News, New York.

BEST PIANO OF ALL.

… there are 1,500,000 pianos now in use in the United States. …ds—good, bad and indifferent. There is one piano which leads them all; that is the Wing Piano, and if you will see it, hear it and learn about it, you will recognize its superiority.

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From Farm News, Springfield, Ohio.

SOMETHING ABOUT PIANOS.

We especially recommend Wing & Son to our readers. They are financially responsible and entirely reliable, and make good what they say in their advertisements about the quality of the instruments, in regard to sending them on trial. One of their pianos has been in the home of the publisher of Farm News for a number of years. It is not only pronounced a most excellent, high grade instrument as to appearance and tone, but it has not cost a cent for repairs, and has only required tuning once in the entire time. It is a pleasure to recommend this firm and their pianos.

From The Progressive Advertiser, New York.

The readers of this magazine are no doubt well acquainted with the excellence of the Wing Piano, but on the theory that all like to hear good words concerning a meritorious article, we are pleased to mention that one of these instruments has been in the home of our editor for several years, and has given great satisfaction in every respect. The plan upon which Messrs. Wing & Son conduct their enormous business is such that no one needs to take any chance upon being satisfied with the terms of sale or the quality of the Wing Piano.

From The Live Stock Journal, Chicago, Ill.

The big, six-story building in the heart of the city of New York is the highest monument of the success of the Wing Piano manufacturers for a third of a century, embracing so many new and popular designs and valuable improvements in mechanical construction, for musical tone and durability, at medium prices.

From The Northwest Magazine, St. Paul, Minn.

Gentlemen:

I take pleasure in writing you this unsolicited testimonial of your piano. I purchased from you a Wing Piano, with attachments, about a year ago. I find it equal in tone to any instrument, while the attachment gives it a unique value. I would not trade my Wing Piano for any other instrument on the market to-day.

Victor H. Smalley, Editor and Publisher.

From The Indiana Farmer.

Wing & Son, of New York, the noted manufacturers of pianos, have been manufacturing these instruments and in business for thirty-two years, and stand high in the business world. We have been through their factory in New York and seen something of the methods of their business, and the extensive scale upon which they manufacture. Not only so, but the care they take in the selection and use of only the very best materials. It is only by such materials and skill which they use and employ in manufacturing that would justify them making such liberal offers to buyers, for they know with a period of free use and trial, none of them will be returned, guaranteed as they are.

From The Wayside Gleanings, Clintonville, Conn.

PIANOS CAN NOW BE HAD AT WHOLESALE PRICES, ON EASY TERMS

We have great satisfaction in making this announcement to the readers of "Wayside Gleanings" that the celebrated piano manufacturers, Wing & Son, of New York, are now offering several styles of high grade pianos which they send, freight paid, to any part of the country with a guarantee of satisfaction, even sending them on thirty days' trial.

We have seen these pianos and we know, from personal acquaintance and examination, that they are equal to the best in fine tone, in excellence of workmanship and in durability, for we have never known a piano to hold its tone better, to require less expense for tuning, and to satisfy the owners more perfectly than this has done, and we feel much pleased in presenting this announcement to our readers, feeling that if they should any of them require a fine instrument at a moderate price, and on easy conditions, they could not do better than make application at an early date to Messrs. Wing & Son for one of their catalogues. Any parties in this vicinity who desire to see the piano mentioned are at perfect liberty to do so, and we will willingly give them the address of the party which has the same.

Geo. S. Vibbert, Manager.

From Major's Magazine, Dallas, Tex.

During our experience we have known of several purchasers of your produce, and they each and every one expressed in highest terms their praise of your liberal and satisfactory treatment towards them on piano purchases made of you.

It strikes us that everything you do is well done. Your catalogues are original, unique and handsome; in fact, they are par excellence. Nothing can surpass them in elegance, and few there are that often equal them. Thirty-four years of successful business career in the manufacture and sale of pianos from the factory to the home, without a dissatisfied customer, is a reputation that one should be proud of, and, as far as we know, you bear this reputation and rightly deserve it.

If I, personally, or Major's Magazine can be of any service to you at any time, in the furthering or assistingyou in closing a sale on a famous Wing Piano, you have but to command us.

Major's Magazine,
A. H. Major, Prest.

From The Young Lutheran.

SOMETHING NEW UNDER THE SUN

There lies on our table the Book of Complete Information about pianos. It is a real revelation. Beginning with the board pile, from which the lumber is taken, it shows in word and picture every minutest part of a first rate piano, from start to finish of its manufacture. A layman in the science is amazed at what is involved. These men seem to ransack the earth for proper materials. No wonder there is so great difference in pianos. This book is published by the well known old firm, Wing & Son, 204 Twelfth Street, New York. They love their art, as their pianos also attest. They would have folks properly care for their pianos, and they tell how to do it. Whoever has a piano should have this book. It costs $1, but will save its owner many times that.

The following 100 pages contain information about ordering a piano from the catalog and pages of sheet music. There is no scrapbook material in any of the following pages.

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