

CANADIAN MUSIC TRADES JOURNAL

"I am very fond of the 'chatty' Journal, and look forward to it every month. It may interest you to know that I mail it when finished reading it, nearly every month, to a friend in the trade in Glasgow, Scotland."

ROBT. BARRIE,
Prince Albert.

MONTHLY \$1.00 PER ANNUM IN CANADA, 5s. IN GREAT BRITAIN, \$2.00 IN OTHER COUNTRIES
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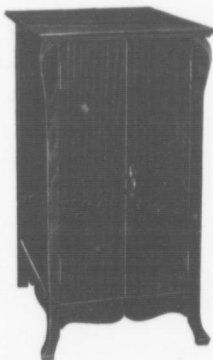
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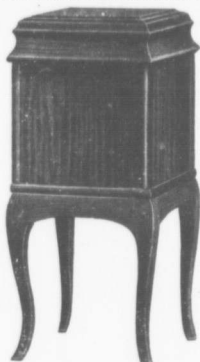


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THE SIMPLEST, NEATEST, HANDIEST
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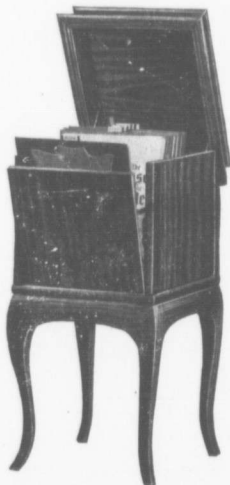
No. 76 Closed

The lifting of the cover automatically throws forward the front of Cabinet, allowing the tilting forward of the music while selecting a number, the heavy leatherboard index sheets serves to classify the music, and the lowering of the lid closes up the front, and tilts back the music into its original position.

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If you have not put one of these sheet music cabinets on your floor you are keeping your customers in the dark regarding the best way of filing music.

You would not like to file your business letters in an ordinary music cabinet would you?



No. 76 Open



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Customers commend or condemn, according as they are pleased or disappointed.

The larger the turnover involved in each sale, the greater the importance of fully satisfying the customer. The tendency in modern business is expressed in the phrase "Let the Buyer Beware."

The **seller** must take care that the customer gets full value; the **seller** must take care that each sale he makes will result in another satisfied buyer at his store; and this—in piano dealing—leads to the

Martin-Orme Piano

Let us sum up the advantages to both dealer and buyer of a transaction involving the sale of a Martin-Orme piano.

FROM YOUR STANDPOINT AS A DEALER

- Fair price.
- Has real talking points.
- Easy to sell.
- Upholds reputation of your store.
- Creates good-will that leads to future business
—the outcome of favorable mention.

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- Great value for money.
- Appearance.
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- Pride of possession attaching to an instrument
that friends will ungrudgingly praise.

Get fuller particulars and the proof we can furnish.

WE INVITE CORRESPONDENCE FROM AGENTS IN OPEN TERRITORY

THE MARTIN-ORME PIANO CO., LTD.

OTTAWA

CANADA

Newcombe Instruments

NEVER SUFFER BY COMPARISON



Style 20

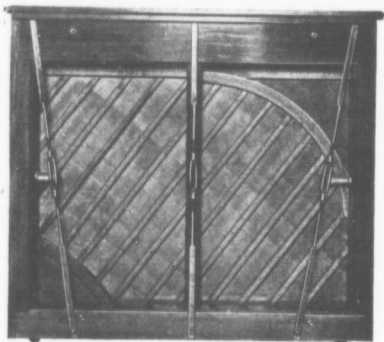
A Newcombe Player Fills The Home With Music

It has all the latest improvements in player action—same tone, design and finish which have built up the Newcombe connection.

ONLY NEWCOMBE PIANOS HAVE "Howard Patent Straining Rods"

which counteract the great strain of the 228 Strings. They give strength to the Pianos. By relieving the immense strain of the strings they make a better tone possible. They are of the best steel, handsomely nickeled and are an ornament to the instrument, and they do not add extra cost to the Piano.

YOU cannot recommend to your customer a piano that is *too good*. We figure we cannot produce a piano that is *too good*. Thus the Newcombe dealer represents the goods in the making of which *quality* comes *first*—first not in a general theoretical way but actually in each instrument through every step of its manufacture.



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in use fitted with the Sus-
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prove its superiority.



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IF YOU WOULD HAVE THE BEST
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The Bell Piano & Organ Co.
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Factories—WOODSTOCK and LISTOWEL

Behind every finished piano ready to leave our factories is this Karn-Morris idea: To create by the sale of that instrument a steadily recurring consumer demand for similar goods. Such a standard permeates every detail.

Perfection in design is attainable without excellence in construction. Perfection in materials does not of necessity mean a life-time's endurance. But perfection in detail is a combination of all essentials. That is the basis upon which the Karn-Morris idea is worked out.

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The Gourlay comes as a real solution to this important problem—musical pleasure and education in the home.

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¶ The thousands of Gourlay owners throughout Canada are the most enthusiastic supporters of the Gourlay tone-producing qualities. It retains its intrinsic value—winning true and sympathetic friends wherever it is played or heard.

¶ The marked success which gives the Gourlay

piano a recognized place among the best grade pianos of the world, is based on detailed perfection of workmanship, and finest qualities of materials. Each stage of construction reflects the highest human skill in piano making.

¶ The cost of manufacture has always been a secondary consideration—first and only thought being given to quality and perfect workmanship.

¶ You can make no mistake if you sell the Gourlay.

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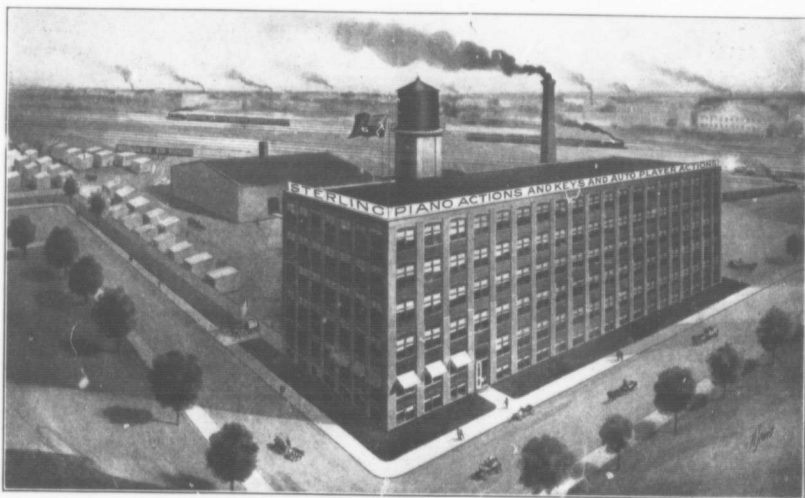
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Piano Actions

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

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



PROTECTION

Against Dissatisfied Customers

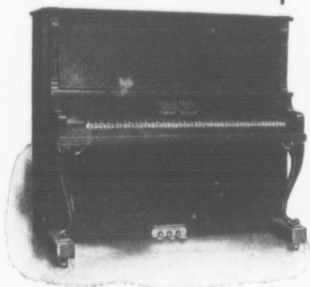
is secured by handling Evans Bros. Pianos and Players. The same amount of money you have to ask for an EVANS BROS. instrument cannot be invested anywhere in a piano to obtain better value. You make a return to your customer in absolute honest quality of dollar for dollar.

Your first step is to get an Evans Bros. sample on your floor. It will back up every one of your statements about excellence of tone, and construction; and the price will clinch the deal.

Don't Delay.

Evans Bros. Piano and Manufacturing **Co., Ltd.**

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EVERY set of Bohne Hammers that goes into a piano has at its back the Bohne reputation. You pay for first-class quality in every part, in every material used, but Bohne reputation costs you nothing. Bohne workmanship is an axiom in the trade.

ABSOLUTELY All Strings are necessary to secure the required tone. Upon this fact is based our policy of buying the finest materials obtainable for Bohne Strings and making them up with the utmost skill and care. Bohne Strings take the lead like Bohne Hammers.

W. BOHNE & COMPANY

516 Richmond St. W.

Toronto, Canada

134th Street and Brook Ave., New York

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NOTHING is more productive of Player troubles than the use of cheap, inferior music-rolls. The Player-Piano dealer who sells low-grade, imperfectly constructed rolls to his customers is deliberately breeding dissatisfaction, inviting complaints—**cutting off his chances for new business.**

Why handle a high-grade Player and music-rolls which, because of the price at which you buy them, you know are below par in quality? No Player is better than the roll it is playing.

“SAFETY FIRST”

A HIGH-GRADE music-roll represents musical knowledge and manufacturing skill, care, equipment and experience—it is not merely a few cents worth of cheap paper punched with a multitude of holes.

Protect yourself, your trade, and the entire Player industry by throwing the weight of your influence on the side of the high-grade roll. Use the same slogan you long ago adopted for your Player Department and hang it in your Roll Department where all may read—“Not how **cheap**, but how good.”

Greet the music-roll man with—“What's your quality?” Not—“What's your discount?”

“SAFETY FIRST”

- ☞ Adopt the Universal Roll—the roll of Quality.
- ☞ The roll that assures Player satisfaction to manufacturer, dealer and customer.
- ☞ The pioneer roll that has developed with the Player.
- ☞ The roll, in the production of which **cost** is secondary, quality first.
- ☞ The roll that has been one of the largest contributing elements to the success of the Player-Piano.
- ☞ The roll that is used as the standard for roll comparison.

If you're not handling the Universal Roll, the roll of Quality, send a trial order and ask for set of Catalogs.

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TORONTO

The Oldest and Largest Music Roll Company in the World.

One Direct Route to Piano Profits

is the Wright Piano—Endorsed by Owners

Outstanding Value among
"Made-in-Canada" Products



Style 65

WRIGHT PIANOS increase retail trade. Increased trade means more profit. More profit permits expansion. Expansion means still more profit. Don't procrastinate over allying yourself with the WRIGHT line.

Our range of designs—each one with the distinctive Wright tone and construction—permits your customer to choose according to his tastes.

Our prices and values simply can't be beaten.

Wright Piano Co., Ltd.
STRATHROY - ONTARIO

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GODERICH - CANADA

MANUFACTURERS OF

ORGANS

For HOME
SCHOOL and
CHURCH

We also make

High Art Cabinets for
Player Pianos
Talking Machines
and Phonographs

Piano Benches - Piano Stools

We own and control the PATENT ANGLO-AMERICAN RECORD CABINET

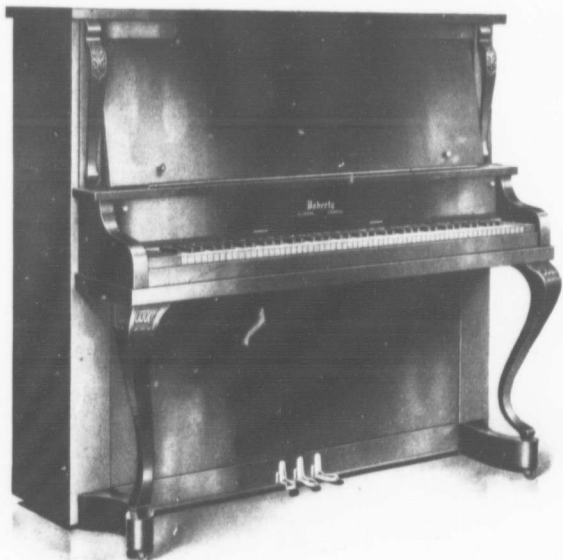
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We can ship promptly.

Ask for our Catalogues and Prices



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ONLY as they can be converted into cash or good notes are pianos of value to you. The Doherty piano sells because of the inherent worth so evident in the instrument itself, and because of the Dominion-wide reputation for quality which it has acquired among those who know.

Doherty organs have held the position of leadership for forty years.

Established 1875

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Instruments

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

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

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Soft Yellow Poplar Veneers

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HIGH GRADE UPRIGHT AND PLAYER PIANOS

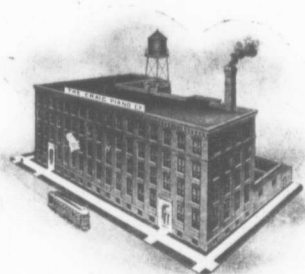
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Agencies in all the leading cities of the Dominion.

Correspondence with responsible dealers solicited. Write for Catalogue.

Factory and Warerooms:

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OUR STYLE "A" PLAYER-PIANO IS
A POPULAR INSTRUMENT. TRY IT.

The Craig Piano Co.

MONTREAL, - CANADA

ESTABLISHED 1856

Getting Together

ON THE

Craig Proposition

WHAT the honest dealer cannot forget—and what starts a man's business on the down grade if he does forget—is that when the Piano is sold the transaction is not closed. The buyer rightly expects value for his investment.

Right there is the "forte" of the Craig line. The presence of quality value for every dollar charged is so evident from the day of showing it to your prospect on through years of use, that you have the retail opportunity of the day in CRAIG Instruments.

The *Vitaphone*

And What Some Toronto People Think of It

A GENTLEMAN who holds a prominent position in one of our banks says, "There is no doubt about it, the Vitaphone is the most natural and sweetest toned reproducing instrument made. Every record comes out clear and distinct, without metallic or needle scratch sounds and I consider I have the best reproducing instrument that is made."

Canadian Vitaphone Co.,
103 Carlaw Ave., Toronto.

Gentlemen—

Some eight weeks ago I purchased from the Adams Furniture Co. one of your No. 28 Vitaphone talking machines.

I may say that I am more than pleased with my purchase.

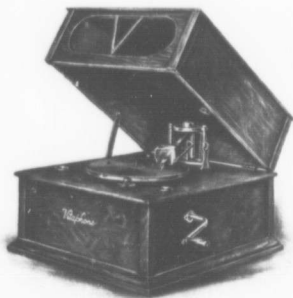
In manufacture you have avoided all metallic sounds that can always be detected in talking machines. As for workmanship and finish I am sure they are the best possible.

I will strongly advise anyone who cares to have real music reproduced in their home to hear the Vitaphone before purchasing any other make.

Wishing you every success in your future career, I am,

Yours truly,
H. LONG

The originals of the above, with many more, are on file in our office.



No. 28

We illustrate two popular priced instruments, very suitable for the summer home.

They are easily carried and whether used in the cottage on the table, or in the motor boat or canoe when these may be tossing up and down with the waves, these instruments play equally well, because they do not have to be on the level to play.



No. 33

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Canadian Vitaphone Co., Limited

COR. CARLAW AND EASTERN AVES.

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THE HAINES BROS. PIANO

HAS EVER BEEN THE ARTISTS' CHOICE

PLAYED AND ENDORSED

by such world-famed musicians as

G. CAMPANARI

LEON ROTHIER

PUTNAM GRISWOLD

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MARGARET ILLINGTON BOWES

Adelini Patti used a Haines Bros. Piano for over forty-two years, and it is still in good tone and touch.

The progress of the Haines Bros. Piano for three-quarters of a century has been a series of brilliant achievements, culminating in the superb product of to-day.

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In the manufacture of
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AND
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Perfection



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

SAMPLES and PRICES furnished on request.

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 BRANTFORD, - CANADA
EQUIPMENT

FactoryLength, 250 feet
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40 feet by 70 feet

Dry Kilns

With a drying capacity of 10,000 feet per day. Our kiln system guarantees that the lumber will never shrink nor swell, as all sap is taken from the lumber instead of being dried in it.

With factory, machinery, men and experience to manufacture as no other firm can, in any finish and any quantity.

PIANO CASES
BENCHES
CABINETS

FOR
PLAYER ROLLS
DISC RECORDS
TALKING MACHINES

Get us to submit designs or we can work from your own drawings

Brantford Piano Case Co., Ltd.
BRANTFORD - - - CANADA

M. S. PHELPS, President and General Manager

THE HIGH GRADE PLAYER PIANOS

MADE
IN
CANADA
BRITAIN
UNITED STATES
AUSTRALIA
FRANCE
ITALY
RUSSIA

are fitted with
**THE OTTO HIGEL
PLAYER ACTION**

BECAUSE
OF ITS
Accuracy Efficiency Durability

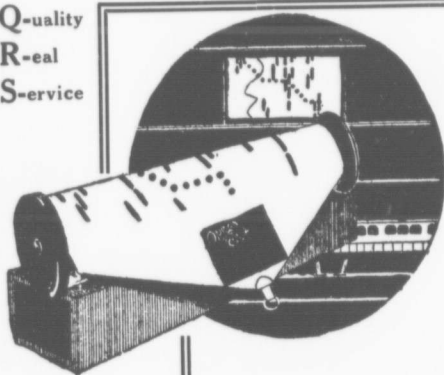
Time, labor and money have never been spared in research, investigation or experiment in making the Otto Higel Player Action, the world's leader because of what it will do. Player Piano makers, dealers and users all want just the qualities that make the Otto Higel Player Action easy to operate by woman or child—dependable in any climate and any weather conditions—durable under even unusually frequent usage. Built so carefully and true that the hand playing of the most skilled artist can be excelled. Every desirable feature in player pianos is found in those instruments containing a Player Action



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THE OTTO HIGEL CO.
LIMITED
TORONTO CANADA

Q-uality
R-eal
S-ervice



Lower Prices

For the Famous

Q·R·S
Autograph
HAND PLAYED

AND
Q·R·S
Standard 88-Note

Music Rolls

Will Increase Music-Roll Trade by Double

MUSIC roll dealers throughout the whole Dominion are greatly interested in the announcement that new list prices have been adopted for the famous "Autograph" (Hand-Played) and Q.R.S. Standard 88-note Music Rolls, which are about

SEALED

A NEW feature which will be appreciated by the use of a paper seal on Q.R.S. "Autograph" & Standard Rolls which, if unbroken, allows our dealers the privilege of returning within six months from date of purchase, any music roll, thereby protecting the dealer from the necessity of "Over-stock" sales and insuring the public of always getting unused goods. This novel feature is offered on no other line in this country.

40% Lower than Former Prices

The "Autograph" Rolls will now sell retail at 50c. to \$1.50 instead of from 75c. to \$3.00 and Q.R.S. Rolls 30c. to \$1.20 instead of 50c. to \$1.75

Think of how this will increase your sales. The public will actually get the hand-played reproductions from the fingers of such famous players as Carrie Jacobs-Bond, Lee S. Roberts, Theodora Sturkow-Ryder and other eminent pianists at prices as low as the ordinary straight-cut rolls. On the other hand, Q.R.S. Standard 88-note rolls always have the most up-to-date music from 30 to 60 days ahead of all others, and they can now be had at lower prices than other straight-cut lines.

This large cut in price will open up an entirely new field for these lines, which will mean a much larger trade for dealers and will give the buying public the benefit of being able to purchase the same high quality at a much lower, standard price.

The manufacturers of these rolls have long realized that the future success of the Music Roll Trade depended on setting lower prices and then maintaining the prices rigidly. The tremendous growth of the Q.R.S. business has now made this possible.

To those business men who are farsighted enough to see that this step is going to create a big demand for Q.R.S. "Autograph" and Standard rolls, we would like to talk business. We can give quick service. Write for trade prices and our trade offer.

Better
Value
For Less
Money

More
Business

No Price-
Cutting

Send
For Our
Trade
Offer

New Prices

(Retail)

AUTOGRAPH
Hand-played
50c. to \$1.00

Q.R.S.
STANDARD
30c. to \$1.20

40% Lower

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

145 Yonge Street, TORONTO

WINNIPEG

CALGARY

MONTREAL

CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

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VOL. XVI.

TORONTO, JUNE, 1915.

No. 1

More About Satin Finish Piano Cases

Satin Finish Widely Endorsed but Public Need to be Educated as to Its Merits
Further Letters From Dealers on This Subject.

THE letters published in the issue of this Journal for

May and the further correspondence reproduced this month indicate a keen interest on the part of dealers in satin finish for piano and player cases and cabinets of talking machines. The majority of dealers written to on the subject are strongly in favor of the satin finish as being, not only more artistic but more durable and in every way more satisfactory to the dealer and the consumer.

It is readily apparent, however, that the public is in great need of education as to the merits of the more artistic finish. The public has to be convinced that it is more artistic and the effect on the public mind of all the argument, all the persuasion and all the advertising of the beauties and excellencies of the highly polished surfaces that the public has been listening to for the past decade or more cannot be erased in a month or a year.

Much Educating Necessary.

The retail trade itself will require a great deal of educating before it is properly impressed with the beauty and durability of the satin finish as compared with that "piano-finish" that has been the standard that manufacturers of other varnish finish commodities have set for themselves. The letters published in this Journal indicate that some dealers have already formed an incorrect impression of what the "satin" finish means. It is not a dead finish, nor a wax finish but a varnish finish minus the mirror like effect that may be the pride of the new piano owner while the piano is new but that has every year, and is always, the source of so much dissatisfaction and complaint because of checking in winter and "blooming" in summer.

The most ardent advocates of satin finish scarcely expect for it an immediate general adoption but experience in every part of the country has shown that by properly representing to the public the merits of the satin finish the public is prompt in practical appreciation.

Manufacturers Endorse Satin Finish in 1910.

In April, 1910, the Canadian Piano and Organ Manu-

facturers' Association at a general meeting deliberated on the advantages of the satin finish or as it was described at that time the "art" finish. The association decided to recommend this finish and authorized the distribution of a circular strongly endorsing and recommending the better finish.

At this meeting it was also decided to adopt a standard clause in the piano guarantee form to the effect that varnish is not covered by the guarantee, and the executive committee was asked to prepare a standard clause for the use of all manufacturers.

In the previous year the retailers of the United States in annual convention at Detroit went on record as endorsing the satin finish.

U. S. Manufacturers Endorse Satin Finish in 1907.

The Piano Manufacturers' Association of the United States went on record in 1907 in favor of the satin finish. That body issued a statement to the trade to that effect, which has previously appeared in these columns and is again reproduced. The word "satin" instead of "art" is substituted by the Journal.

To the Trade:

"The Manufacturers of the United States, in Convention assembled, have gone on record unanimously in favor of the Art Finish for pianos; not alone because it has become fashionable, modern and up-to-date, but because it is practical, durable, and possesses the following points of merit over the so-called lustrous finish:

It shows finger marks to a far less degree.

It is far less liable to turn blue in color.

It is far less liable to checking, and

Blemishes or bruises can be more easily eradicated.

"These reasons alone are sufficient to induce the dealer to urge his customer, wherever possible, to purchase a piano in Art Finish in preference to any finish now offered by the manufacturers of pianos, and its unanimous adoption as a standard finish is looked forward to by manufacturers, and ought to be recognized by the dealers and purchasers of pianos at large."

More Letters From Dealers.

In addition to the letters from retailers published in the last issue of the Journal the following additional communications have been received.

The Kent Piano Co. Ltd., Vancouver.

"We have never made a speciality of dull or satin finish pianos, although when times were normal, we carried two or three different grades in this finish on our floors.

We find that about one half of our better class trade inquire for a satin finish, although they do not always purchase same, but seeing that what we class the better class is only about one quarter of our sales, it is hardly a criterion to work on. The only advantage we can think of at present to the retailer is that in case one of these was returned, it would not show the hair lines or small marks as readily as a highly polished one.

As regards keeping them clean or free from fog, our experience has been that they fog up about half the time a highly polished one does. Consequently, a retailer with a stock of these pianos would have more work in keeping them in order on the floors.

"As regards the writer's personal opinion, we think the satin finish pianos are more artistic than the bright finished, and we do not think that a campaign boosting the satin finish would do any harm at the present time, in fact we would unanimously endorse such a campaign for educating the public to this finish.

Willis & Co., Ltd., Montreal.

In reply to your favor of the 27th inst., containing request for remarks with regard to the satin finish of piano cases, "We agree with you, that the popularity of the satin finish has been of very slow growth. It has been before us very often, here in Montreal, and from time to time, we have taken the matter up amongst our agents both in the city and in the country, and have endeavored to bring this finish before the public's eye, but with very indifferent success. Everybody is attracted by the highly finished piano, and so far, our efforts have not been successful in bringing to their minds, the beautiful effect of the satin finish.

Satin finish is a very beautiful one, we have always felt, and we prefer it greatly to what is known as dull finish, which is simply a dead finish, without any life, and also from the so called flat finish in which no varnish is used at all, the wood being simply prepared. As far as our experience goes with the satin finish, it has been satisfactory. It is a much more refined finish than the very high polish which is used entirely in this country. It has also the additional advantages of not showing the checking marks and the other conditions of varnish, as does the high polish in certain lights, and this is a point we have considered, then again, it has other advantages, as for instance, where there is a great deal of dust and dirt, and also where moisture is in evidence, owing to the fact that it does not show the haze which forms on a highly polished surface in a damp country, as it does on a highly polished piano.

"We have always held before us an object of bringing the satin finish before the public at all times, and we are never without several samples of these on our floors, but to make a radical change and use a satin finish exclusively or even largely so, we do not think would prove satisfactory. It has taken a long time as you say, for the furniture dealers and jewellers to bring it to any degree of satisfaction, and we certainly feel that it will take some time, regardless of the fact of the many advantages contained therein, not only to the manufacturer but to the public as well. We hope to see satin finish more in evidence and on our part, we will keep hammering at the public, showing them the beauties of this finish."

Hardy & Hunt Piano Co., Ltd., Calgary.

"In reply to your favor re satin finish pianos, beg to state that we have gone into the matter very carefully, and while two years ago we used to strongly favor satin finished pianos, we found that in actual practice the instruments so finished did not give any more pleasure to the purchaser than did the highly polished one.

"There seems to be no set standard for satin finish. For instance, the instruments we receive from one firm along this order, are usually more attractive than those we receive from any other maker. They have sufficient lustre to appear perfectly new and yet the extreme high polish is not in evidence to offend the good taste of a customer who preferred the satin finish.

"If the manufacturers could get together and adopt some uniform method of finishing the pianos, we think such pianos would be preferred to the highly polished ones in most instances."

Cheap Roll Has Advertised Better Product.

WHATEVER sins may be charged to the fifteen cent music roll since its advent into the music world it has at least advertised music rolls. It has had some effect in stimulating interest in legitimate rolls, which may or may not have temporarily suffered in sales. Through the cheap roll many player owners have had their enthusiasm rekindled. Not that they have found it any more than fifteen cents worth for fifteen cents, nor that it is a perfect product but by means of its low price and versatile repertoire they have been led to take more interest in their players and because of this renewed interest dealers have had opportunities of influencing sales of the better grades. They have had the opportunity to demonstrate the injurious effects of the cheap roll on their players. In the United States where the ten cent roll developed more rapidly and sold in greater ratio to the better product dealers have shown piles of paper lint extracted from player piano mechanism on which ten cent rolls were used and in various ways are warning dealers against this cheap roll but at the same time supplying to customers who insist on buying it.

Slims Cheap Player Rolls.

"ONE repair bill will cost much more than the saving in the cost of music," is the way a Memphis, Tenn., firm ends up a newspaper announcement of a player roll at five cents. This piece of pertinent information is printed in distinctive type. The advertisement lets player piano owners know that they can get rolls at five cents each with two cents extra for postage, but the harmful effects to the instrument are at the same time emphasized as follows:

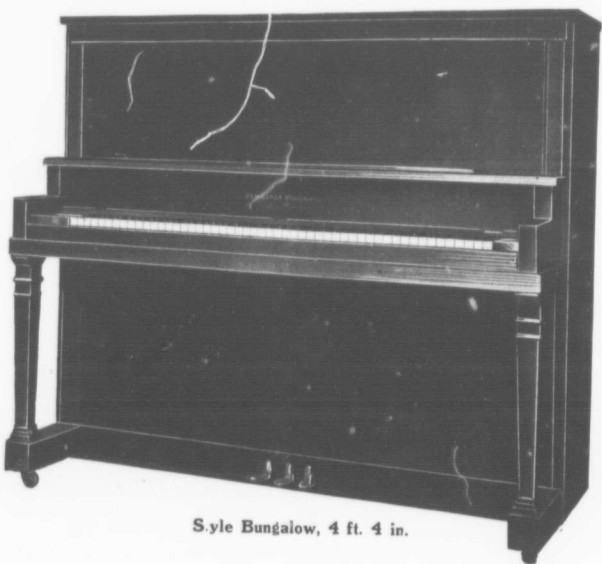
"While extraordinary value is received at the price asked, we earnestly caution player owners against the use of cheaply-made player music rolls. Aside from the fact that such rolls have no lasting qualities, the greatest danger in their use is that the lint from the cheap paper necessarily used will soon clog up the small holes in the mechanism of the player, rendering the player useless."

A Cheap Roll Experience.

IN the show window of a Milwaukee music store appeared an effective object lesson on the results of using what in that city are ten-cent rolls, the same that in Canada retail at fifteen cents. A heap of paper dust formed the centre front of the display. Behind it a placard was placed worded as follows, "10 cent music rolls are sure to put your player piano out of order. This 'paper dust' was taken out of a player that is used for demonstrating only 10 cent rolls to sell them. There were only 17 keys that responded. Dirt of this kind must be expected if you use the cheap rolls and you are contracting a big repair bill which will cost more than high grade music rolls.

This display was in the store of F. L. Clarke Music Co. and the head of this firm referring to it said:

"A concern handling only 10-cent music rolls rented a player piano from me. It was a high-grade instrument and in first-class condition when it left our sales-rooms. I hesitated about letting it go to the store as I had fears of the effect of the cheap rolls on the mechanism. I finally decided that this would be an excellent opportunity to test the results of using cheap rolls on



Style Bungalow, 4 ft. 4 in.

THE latest among New Scale Williams designs. Built specially to supply an urgent demand for New Scale Williams dealers. Has proved an instantaneous seller and "profit-getter" for the dealer. With this style added to the other popular styles, New Scale Williams dealers are equipped to land every high-grade buyer that comes their way.

If not already represented in your district, now is the time to secure this profitable agency.

Three full lines of pianos and player pianos.

To-morrow may be too late.

Now is the time to write.

The Williams Piano Co., Limited

Oshawa - - - Ontario

a player-piano and so rented it. Three weeks later I went into the store to look at the instrument. It was in awful shape. It was sucking dirt in a wholesale way and only seventeen of the eighty-eight notes were playing. I pumped out two cupfuls of fibre and other refuse thrown off by the cheap rolls.

"I had rented the player with the understanding that I could take it back at any time, and when I found this state of affairs I at once canceled the agreement and took the instrument back to the store. After giving it a thorough cleaning I found that many of the notes were still dumb, only about fifty-five responding. Then I had a job before me. I had to go into the pneumatics and clean out the bleed-holes. It took an expert player-piano man eleven hours to do this work.

"When I discovered the havoc wrought by three weeks of cheap rolls I notified other piano houses of the city, and I understand that the demonstrators of cheap rolls are having a hard time to get instruments unless they buy them. I have also sent notices to persons who have bought player pianos from us telling them that if they are using the cheap 10-cent rolls now on the market they must not expect us to keep their instruments in repair for them. Anybody who wants to keep their player in good condition must absolutely refuse to use this cheap stuff. Even one cheap roll can throw off enough dirt to put a player piano out of condition in a short time.

The reason for this is not far to seek. The cheap paper used and the cheap cutting explains it all. The fibre ground off the roll quickly clogs the instrument, and the clogging of the bleed-holes may work permanent injury to the player. When the pneumatics are not working there is an extra pressure on the bellows of the motor which means much heavier wear and tear.

"If the people continue buying the 10-cent rolls the dealers will have no end of trouble, and this trouble will breed a prejudice against player pianos. The dealer who wants to have his player piano business grow will have to advise his customer against using the cheap rolls. To the layman all music rolls look more or less alike, just as most pianos look more or less alike. The people buy these rolls because they do not understand what a menace they are to player pianos. It is the duty of the dealer to inform the roll buyer—to show them that it is the worst sort of economy to save a few nickels on a music roll and then have a big bill to pay for trouble resulting from using the cheap roll."

Cheap Rolls and Cheap Records.

THE ten cent music roll and the ten cent talking machine record, the Canadian prices of which are fifteen cents each, will receive attention at the coming convention of the U. S. music dealers at their annual convention in San Francisco. In a letter to members of the National Association of Piano Merchants the chairman of the advisory committee says:

"During the twelve months since our last convention the 10-cent talking machine record and the 10-cent music roll have sprung up in our midst, and, unless immediately curbed, threaten to strike two of our large sources of profit. These are matters that I personally consider should be taken up in detail and discussed at the convention, and they undoubtedly will be.

"Do you want to let the talking machine records and

the music rolls of the future be sold over the counters of 10-cent stores and out of the basements of department stores until there is no profit in the business whatever? Or do we want to keep these two departments of our business on a basis where they will be profitable, and where the public will continue to demand quality, instead of being satisfied with the sleazy substitutes for real music, as they have been in the question of the matter of sheet music?"

To Consider Shorter Terms.

PIANO men who attend the convention of U. S. retailers in San Francisco will hear time and eternity piano sale agreements raked fore and aft. In a letter to the members of the National Association of Piano Merchants the chairman of the Advisory Committee sends the following letter:

"Last year, at our convention in New York, we discussed the terms on which pianos should be sold at retail. We went on record absolutely at that time as being of the opinion that no piano or player piano should be sold on longer than thirty-six months' time.

"Developments of the last few months in the curtailment of piano production have firmly convinced me personally that the piano business of the future, both wholesale and retail, will, and must, be done on much shorter terms.

"I expect to see the time within five years when no piano or player will be sold on longer than twenty-four months' time, when talking machines will be sold on six months' time at the outside. These are questions that have to be adjusted.

"The days of the irresponsible manufacturer who financed the irresponsible dealer—I do not say merchant in this connection—are gone. We must get down to a sound basis of doing business and selling on terms as the furniture men do, where we can expect to get our money back in a reasonable length of time.

"The days of these irresponsible men in the trade are numbered. You have simply to look over your record of the failures during the last few years, and you will find recorded therein the names of the dealers who sold pianos on a "dollar-down-and-a-dollar-when-the-collector-catches-you," and my grandson will call on your grand-daughter, take her to the theatre in the year of our Lord 1997, if you will buy a piano from me in the year of 1915. In the meantime, I provide you with free insurance, burial plot and guarantee to go to your funeral. This long-time business which has been in vogue throughout the piano industry will be discussed and taken up at the San Francisco meeting by men who have steadily shortened the terms in their business for the last ten years."

Selling and Playing the Piano.

OF half a dozen salesmen or employers asked if they considered it necessary for piano salesmen to be able to play all replied in the negative. Two of the questioned considered the ability to play a decided advantage, two considered it a decided disadvantage and the other two attached no importance to a salesman's being able to play.

The two who considered the ability to play a disadvantage qualified their objections. "The playing is all right," said one, "if the man can remember that it

is not his talent or skill he is trying to show to the customer but the instrument. I have seen men close up a deal creditably with no opportunity given to play the instrument who have also talked customers into buying and played them out of buying not because of poor playing but because of too skilful playing."

Whether salesmen should be able to play or not has been and doubtless will continue to be the subject for many an argument but the fact remains that there are many excellent salesmen who cannot play as well as many excellent salesmen who can.

Salesmanagers and retailers who occasionally complain of the difficulty of securing recruits for their selling staffs may find one of the causes in a belief that it is necessary to play the piano to sell it. There are men making good in other lines who would be successful piano salesmen, which business they would be induced to enter but for their inability to play the piano and the impression that they could not sell if unable to play.

Possibilities for Piano Salesmen.

A SUCCESSFUL New York sales manager offers the following observations as to the possibilities in the field of piano and player retailing for bright, clean-cut men of enterprise and aggressiveness.

"There is perhaps no employment as lucrative as piano selling, commensurate, of course, with the grade of intelligence and effort put forth. The possibilities for salesmen in the piano business to-day are greater than ever before, due in the first place to the player-piano and then through modern financing methods, by which manufacturers can handle more piano-lease accounts on a longer time basis. All this widens the field for the piano salesman. And still it must be confessed that the art of piano selling has not progressed but appears, sadly enough, to have retrograded in some of its vital phases."

"The strong selling forces of yesterday knew the requisites for building up selling reputations and of being co-workers for the success of a house. The patience, care and the intelligent argument which create fine piano business should be the earnest study of every man who undertakes to make a success of his career in this work. He must continually educate himself, read a good deal, keep himself en rapport with the world's current history, not only in a general way, but also as applied to art and music. In fact he must not be contented to 'get by' by making a few piano sales, but must always realize that his value depends on his personal strength, his acquaintance with influential people and ability to make good, clean, profitable sales for his house on sound terms.

"If young men will concentrate their thoughts on what constitutes a good salesman and then try hard to live up to their reflections the results will be apparent. They will gain in efficiency, and the promotion which every man heartily desires will be inevitable. This can be done by following simple rules, which have been so often told that they sound like platitudes:

"Remember that when you serve the customer well, who relies on your judgment, you are solidifying his friendship for your house. If you deceive him in any detail of the arrangement you are deceiving your house and yourself.

"Remember that a contract spread over a period of months with a comparatively small first payment is only a problematic sale. Make your terms healthy, so that the conditional agreement really matures into a sale.

"Do not be discouraged if your earnest efforts to do business have failed; they have helped you to understand your weakness and that of the customer; you have gained by trying your very best. The result will be felt in your next effort.

"Above all, 'keep sweet.' Your cheerful, optimistic spirit will make friends for you. Keep these friends by remembering your promises to them and fulfilling them."

The Salesman's Personal Connection.

THE "personal connection" feature of the salesman in any line of business is important to both the salesman and his employer. The better his connection the more valuable is the asset to himself and to the man or firm requiring his services. The personal connection is sometimes overrated and the influence thereon of the firm or the line underestimated. In this connection it is interesting to read these observations of a salesman.

"Attention has been called heretofore to the desirability of keeping the sales force as nearly intact as may be and trying to develop permanence in this connection. One thing that operates against this, however, is the tendency of some piano salesmen to imagine that they "control" a certain amount of business, and to be inclined to put this up on the block, as it were, in connection with the sale of their own services. That is why one often finds salesmen going from one store to another and using their supposed personal followings as a lever for increasing their salaries and getting better positions than they are often entitled to.

"The man who has been able to develop a considerable following of this kind has a personal asset which is really worth a good deal to him, and a good deal to the store, if he remains there; but its value is greatly reduced and usually minimized by any great number of changes on his part. There is no such thing as a personal business which any salesman can carry around in his vest pocket. Customers will follow a favored salesman to a certain extent, but in the last analysis the goods and the service of the store will determine where they will buy.

"Every merchant wants his employees to be courteous, obliging and efficient, and if they are that, and make a favorable impression on the trade, there is every reason to expect that customers will show a preference for salesmen who are particularly satisfactory. From this standpoint, a "call" is to be expected, and some employers encourage it by giving publicity to the names of those who are in their stores in order that their friends may know with whom they are dealing.

"On the other hand, this can be carried to an extreme very easily. If the salesman begins to think about 'his' customers, instead of the customers of the store, he is putting the cart before the horse, inasmuch as the customer came first for the goods, and the salesman is merely the medium through whom the transaction is completed. He is a very necessary part of the situation, and it is highly desirable that the medium be satis-

factory to everybody concerned; but to over-emphasize the selling side of the question to the extent that it becomes larger than the store, larger than the merchandise and larger than all other elements of service, is to make a grievous mistake.

"A good many piano salesmen who endeavor to build up a personal following and develop business and prospects that they can turn over to other stores, if need be, would find it more profitable to devote the same energy to attracting business to the store, as such; and it would make a better impression on their present employers.

Piano Traveller Urges Shorter Terms.

Successful Salesmen of Future To Be Financial Men.

"THE luxury of the industry in not regarding a maturity date as the time to pay" is one of the reasons given for quiet business during the last eighteen months by J. H. Shale, retiring president of the Piano Traversers' Association in an address at that body's annual convention in Chicago. The other reason advanced was "the forced business in the wholesale and retail has had to have its reaction."

"The sale of goods on close prices with long-winded terms in the wholesale and the sale of goods at close prices with long-winded terms in the retail, both being largely responsible for the lack of good instalment sales, created a class of instalment paper of doubtful value," said the speaker. "The result is instalment paper classed by mercantile agencies as worth considerably less than 100 cents on the dollar, whereas the instalment sale should be made on a basis that its value should be 100 cents on the dollar.

"The instalment sale is the real foundation of all finances in the piano industry and there is a readjustment going on in our trade and as well in the finances of the entire country by its readjustment of its financial system. In the new conditions which are bound to arrive the wholesale and retail salesmen are bound to be an important factor, and the wholesale traveller who is on the firing line will be largely responsible for assisting in righting the wrong conditions that have existed in the financing of our industry.

"The successful wholesale travelling man of the future is bound to consider the financial end of the business as part of his sales work. The successful salesman, wholesale or retail, will not be the man who is selling goods at low prices and long-winded terms. Such salesmen could properly be termed distributors of pianos, but the real salesman will be the man who will be able to analyze a financial statement and sell goods based on quality, and the terms will be the ability of the purchaser to pay. He, well knowing his house's ability to finance, will readily pass up such sales that run beyond the maximum time the manufacturer or dealer is able to finance.

"The expansion in our trade will eventually be controlled largely by the quick assets or the receivables available. This might properly resolve itself into a practice from the wholesale standpoint that all time given longer than four months:

"First, should be accompanied with collateral without regard to rating.

"Second, on consignment with the instalment paper taken under restrictions.

"Third, the making of instalment paper a medium of exchange in settlement of new purchases under restrictions.

"Fourth, or issuing of acceptances against instalment paper pledged with banking institutions.

"The restrictions that a manufacturer will put upon the time of the paper will automatically reduce the retail selling lines within same lines. I believe that the work of the wholesale traveller in the future, in addition to the sale of his goods, can be largely augmented by his bringing the retail salesman to the realization that salesmanship does not mean low prices and long-winded terms—not quantity sales, but quality; that if he can assist the dealer in bringing the retail salesman to selling retail goods on shorter terms it will largely tend to strengthen the value of the instalment sale toward a basis of 100 per cent."

PIANO MANUFACTURE AND BANKING.

Manufacturer Cannot Do Banking Business on Same Margin as Banks. Banker Advises Shorter Credits. Says Piano Paper is Satisfactory.

"THE man who invented the piano lease did a great thing for civilization and for the advancement of musical education and culture among the people," said Ralph Van Vechten, vice-president of the Continental and Commercial Bank of Chicago in an address to the piano manufacturers at their recent convention in that city. "In the old days when pianos were sold for cash they were to be found only in the homes of the rich and well-to-do classes, whereas to-day you will find pianos in hundreds of thousands of homes, which could not have afforded and paid for this luxury under any other method except the instalment plan. I say luxury, but the piano has ceased to be a luxury and has become one of the necessities of life and in this evolution every make of instrument has gained a well-established market value, whether new or second hand.

"This method of selling goods on the instalment plan has increased enormously the sales of the manufacturer, but at the same time it has thrown upon him the burdens of the banking business; in other words, he has to finance dealers whose credits are largely in leases having an average maturity of, say, fifteen months or longer.

"This has forced upon all of you a problem which requires great skill and resourcefulness to handle successfully, even when you have ample capital, as the business is cumulative, even if your volume does not increase materially, and the more you sell on such terms the larger will be the amount in proportion tied up in long-time credits. Naturally, this opens up an avenue where competition steps in and the question of terms to the dealer becomes an important factor in determining sales.

"It must be borne in mind that the manufacturer can ill afford to do a banking business on the same margin of profit as the ordinary banker, for the reason that the manufacturer is loaning his own capital, or, if borrowing, is paying the current market rate for money, whereas the ordinary banker has the advantage of being able to loan a large percentage of his deposits, on which he pays a low rate of interest or no interest at all. It being apparent that the manufacturer cannot

live on a rate of interest on which the average banker would flourish, it is, therefore, important that the banking end of your business be kept within strict and proper limitations. Some will argue that the banking end helps the manufacturing end make a legitimate profit, and this is no doubt true up to a certain point, but is not the manufacturing department entitled to a legitimate profit without assuming the hazards of unreasonably long credits?

"There is a line, which, if crossed, will throw a business out of balance in that an undue amount of capital will be absorbed in carrying a dead load of slow paper and the money thus absorbed withdrawn from the active channels of business, where it might have been turned over and over at a profit on each transaction. Of course, Mr. Dealer is looking for some one to carry his own burdens to the fullest extent possible, but just why he should not impose these burdens upon his local bank is not clear, unless, perhaps, he may already owe his banker the limit. I think an investigation would disclose in the large majority of cases that the merchant who is asking for unreasonable terms is already overburdened with debt.

"The granting of too liberal terms of payment is not constructive in any sense and is of no benefit to anyone concerned, not even the dealer, as it simply results in his overstocking and trying to do too large a business for his capital, terminating often in failure. This is a subject on which I have heard a great deal from the piano manufacturers who are clients of the bank with which I am associated. They are constantly harping on the difficulties they have in meeting the unreasonably long terms of sale that are offered by competitors, and I have been led to believe that in this direction lies the greatest danger to your industry. I have never heard that anyone in particular was to blame for this condition of affairs, but it has grown up through overproduction or a desire to increase sales at any cost.

"Price cutting would not be so bad, if the basis of credit were sound and liquid, as it would reduce congestion in goods, whereas long terms only reduce congestion in one department and increase it in another. I do not know which is worse, an overstock of pianos or an overstock of slow and doubtful paper, but I am inclined to think that the latter situation is likely to prove the more harmful. Of course, only a small percentage of such paper is doubtful at its inception, but through extensions and renewals it soon passes into that class. Despite all the criticism I have heard, I do not think the evil has yet assumed serious proportions, but that it exists is generally conceded and, of course, if not checked it will steadily and surely gain a dangerous momentum.

"You should profit by the experience of another line of industry, namely, from machinery, the manufacturers of which have recently suffered from a congestion of farmers' paper to an extent that would not have been thought possible a few years ago. Easy terms, as the result of bitter competition, and the natural accumulation of slow credits incident thereto brought on the failure of one of the largest implement concerns in the country, notwithstanding that it had \$10,000,000 of new capital dropped into its lap and then another \$10,000,000 added for good measure, with the instruction to the

manager to go and get the business, no matter on what terms. He 'got the business,' but the company is to-day tied up in a receivership in which there are many millions of credit involved and in the reorganization process a large amount of new capital will be required. This failure was not so much due to an overstock of merchandise as to an enormous accumulation of slow and doubtful paper, farmers' paper at that, which ought to be the best in the world.

"I have no doubt you have studied this question in the past, and that every man present is in sympathy with some plan of uniformity in extending credits, but it is evident that you have not 'arrived.' You may discuss the matter and pass good resolutions to the end of time without accomplishing anything, nor will it do any good to throw all the blame on the other fellow. You must recognize this growing evil and by some means create a sentiment among your members strong enough to stamp it out before it becomes too formidable.

"Signed agreements, bonds, deposits of forfeits and all the other clap-trap of that kind will not accomplish a thing and are open to the objection of being in possible conflict with the so-called anti-trust laws, state and national.

"Publicity and education are everything in a matter as fallacious in principle as that you can make a manufacturer's legitimate profit by taking a banker's loss. Differentiate between the manufacturing and banking ends of the business and show by drastic analysis the danger point beyond which you cannot safely go without the profit in the manufacturing end being wiped out by a loss in the banking end.

"Many of our manufacturers have prospered in spite of their burden, but you will find by analyzing their statements from year to year they have not permitted an undue proportion of their liquid capital to be tied up in this class of paper, and they have had ample resources so that they were not compelled to use their credit extensively. Some of your concerns have made money by investing their surplus funds in piano leases at a liberal discount and there can be no objection to a reasonable amount of such paper, when its purchase is not made out of necessary working capital or does not involve borrowing. Each of you should study the question fairly and intelligently from the standpoint of your own business, and see if you are not accumulating slow assets in your banking department faster than your surplus is growing. By this method in time a large majority of your members will become convinced of the soundness of maintaining a proper proportion of working capital to long-time credits, and they will then be ready for the next step in the process of reform.

"You may not welcome any suggestions from me, especially as I do not claim to have gone into the question deeply enough to be qualified to recommend any definite plan, but if it were my problem I would follow up a campaign of publicity and education by forming an organization selected from your best credit men, working under the control of the association, for the purpose of studying the whole question and with power to prepare and recommend a uniform working basis in the matter of terms of credit for your members.

"The same body could accomplish much good with

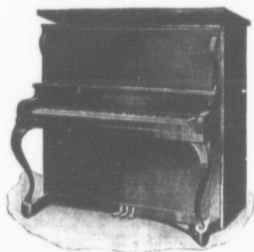
(Continued on page 31.)

A Five Times Enlarged Plant Tells Its Own Story

THE SHERLOCK-MANNING 20th CENTURY PIANO

You have helped build this plant by featuring the Sherlock-Manning.

We have made it profitable for you to handle the Sherlock-Manning.

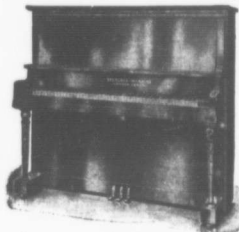


STYLE 130

The history of this business is one of steady growth. The plant shown below is modern in every detail—thoroughly equipped, complete. These factories are responsible for—

THE SHERLOCK-MANNING 20th CENTURY PIANOS AND PLAYERS CANADA'S BIGGEST PIANO VALUE THE PEOPLE ARE THE BEST JUDGES

When Canadians continued to buy the Sherlock-Manning right along during the past eight months, making it possible to keep our full force employed,



STYLE 75

It proves we have captured
PUBLIC CONFIDENCE.

Public confidence has been fairly and squarely won and we consider it a priceless asset.

A PLANT BUILT ON FULFILLED PROMISES.

This may truly be said of the Sherlock-Manning plant. Promises fulfilled to Dealer and Customer alike.



STYLE 110

LET YOUR MONEY BUY ALL PIANO VALUE

We claim to furnish value Dollar for Dollar.
We claim the Sherlock-Manning is the piano finding ready sale to-day.

We claim no charge is made for name only.
We claim the Dealer is making more money and friends with the Sherlock-Manning.

WE CLAIM THE SHERLOCK-MANNING IS CANADA'S BIGGEST PIANO VALUE

The Factories behind these claims.



THE SHERLOCK-MANNING PIANO COMPANY
LONDON CANADA

Winnipeg Letter

LOCAL business is characterized by a reasonable inactivity in both piano and talking machine branches, the said inactivity being intensified by war conditions. The trade is not figuring on much improvement until the crops are more advanced. Reports from practically all important grain growing districts are of the most favorable. The fall of rain is already greater in some parts than for the whole of last season and prices will ensure substantial profits for the farmers.

The Winnipeg Piano Co. have inaugurated the Saturday half holiday that is a recognized institution in all Eastern cities. During June, July and August they are giving their employees freedom from duties on Saturday afternoons. Mr. D. C. McColl and Mr. C. L. Avery of this firm's selling staff have recently equipped themselves with Ford cars as a means of increasing their possibilities of doing business.

Miss Maggie Teyte, the famous singer and Columbia artist, when in this city recently, paid a visit to the salesrooms of the Winnipeg Piano Co., with her accompanist, Mr. Waller of the Boston Opera Co. The Winnipeg firm supplied a Mason & Hamlin grand for the Miss Teyte concerts.

Mr. J. F. Sherlock, of the Sherlock-Manning Piano Co., accompanied by his son, visited the Winnipeg Piano Co. on their way to the Pacific Coast and the Panama Exposition in California. The Sherlock-Manning lines are strongly featured by the Winnipeg Piano Co. who have rapidly increased their purchases since placing the first order for "20th Century" lines.

Mr. Fred H. Wray, proprietor of Wray's Music Co., left Winnipeg on May 27 with the 28th Battalion Band and is now in England. He has left the business in charge of very capable assistants who have been with him for years.

Mr. J. G. Whiteacre of Mason & Risch Ltd., paid a visit to that firm's local branch on his way east from his home in Vancouver.

Mr. Redmond, of the J. J. H. McLean Piano Co., left to spend the summer months at his summer home in Picton, Ont. Mr. Kelly, President of the same firm, has entirely recovered from a slight operation which he had performed and which detained him at home for a couple of weeks.

The Fowler Piano Co. are finding collections a little slow in coming in. Piano business is fairly good, a carload of pianos being now on the way, of which they expect to make a quick disposal.

Mr. Smith, manager of Whaley Royce & Co's Western branch, finds business quiet, although there is a steady demand for Imperial Edition of music books, also Mammoth and Empire Folios, and with apparent prospects of a good crop in the West the house is looking for a corresponding increase in business.

The new Triumph Imperial Cornet recently put on the market by Whaley, Royce & Co. has been greatly admired by all expert players who have seen it and have unanimously announced it better than any instrument yet imported into the country.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, Ltd., visited Chicago recently with Mr. F. W. Bull, vice-president of the Williams Piano Co., in connection with the agency for Wurlitzer automatic instru-

ments. While there they selected a \$1,750 instrument to fill a local order. Mr. Bull reports May business ahead of previous years for the same month with collections up to the standard.

With the Karn-Morris Piano Co. business is fair, May hardly being up to the month of April. Country collections are improving, and good business is anticipated.

Mr. and Mrs. G. L. Stanwood recently had a delightful outing for a day at Fox Lake, New Ontario. Mr. Stanwood caught 17 lake trout weighing from 5 to 8 lbs.

The Doherty Piano Co's Western Branch recently received a number of pianos in satin finished cases. This finish seems to be quite popular, a Doherty model in Circussian being very attractive.

Mr. Geo. H. Suckling, western manager for Nordheimer Piano Co., is very enthusiastic over a new patent bar which has been installed in the Nordheimer Piano. This is a decided improvement as it brings out the full mellow tone to perfection. Several Steinway grand pianos were sold by this firm during the month of May.

Mr. F. W. Bull, vice-president of the Williams Piano Co., Oshawa, was in Winnipeg recently on the occasion of his first visit to Western Canada. Winnipeg, he considered one of the most attractive cities he had ever been in.

So popular are Columbia Grafonolas in the West that Mr. Robert Shaw, who has charge of Manitoba, Saskatchewan and Alberta for Columbia lines reports that he is still over a hundred machines behind. He has made special intercessions in behalf of his customers however and manufacturing headquarters assure him of early deliveries of everything on order. Mr. Shaw, who is familiar with the talking machine industry from its inception in Canada, is consistently enthusiastic as to the mission of Grafonolas in placing the best of musical entertainment and education in every home in Western Canada. He is always alive to the newest recordings and ready to pass on to his customers every available idea that will help in selling. He encourages his dealers to consult him personally about the problems of their talking machine departments.

Mr. Biggs, Western manager of Mason & Risch reports business and collections as being as good as could be looked for under present conditions. Mrs. Biggs is improving after a severe attack of bronchial trouble, which has kept her on the sick list for several weeks.

Mr. C. W. Ventress, who for the past two years has been secretary-treasurer and bookkeeper of the Cross, Goulding & Skinner Co., is transferring his activities to the salesmanship field. Mr. Ventress feels that there are greater opportunities in this branch of the business.

At the piano manufacturers' convention in Chicago a resolution was received from the Society of American Musicians soliciting the active assistance of the National Piano Manufacturers' Association in its effort toward standardizing pianos and piano values and the elimination of the so-called "cheap" pianos of questionable merit.

The clerk who is cold in his dealings with customers is the fellow who put the "ice" in service.



Made in Canada

Up Against Competition Aren't You? That's one argument in favor of the Willis Agency

MOST PIANO DEALERS ARE CONFRONTED WITH COMPETITION—AND GOOD STIFF COMPETITION TOO. IF THAT WERE NOT SO, A GRADE OF INSTRUMENTS INFERIOR TO THE WILLIS LINE MIGHT MEET THE SITUATION, BUT AS CONDITIONS EXIST, YOU NEED TO BUILD ON "REPUTATION" OF THE VERY FIRST RANK.



The renown of WILLIS INSTRUMENTS extends from the Atlantic to the Pacific. Theirs is no hastily acquired reputation, but one gained by long years of careful experiments, until to-day WILLIS instruments rank among the best to be obtained in Canada or Europe. Let us emphasize that only the **Highest Grade** instruments are made in the Willis Factories—where only WILLIS instruments are made.

The same rich, sweet, singing tone that gives the WILLIS PIANO such a striking individuality has a counterpart in the WILLIS PLAYER. With the Willis piano for a background, the Willis Player embodies the latest and most improved player action. It is noiseless, and free from that hard pounding of the valves, so noticeable in some actions. The WILLIS PLAYER in accompaniment playing gives the operator all the desired breadth of interpretation.



WILLIS & CO., LTD.

HEAD OFFICES:

580 ST. CATHERINE ST. WEST, MONTREAL

Factories: St. Therese, Que.

Sole representatives in Canada for the celebrated Knabe grand and upright pianos. Where unrepresented, WILLIS dealers can secure the agency of this world's leader.

Montreal Letter

WE'VE been a garrulous lot of inhabitants this past month. Some of us have been talking business, the majority of us have been discussing the war, but we all seem of the unanimous opinion that things might be a great deal worse for the music and piano trade, so we're at least grateful if not altogether satisfied. This about expresses the local situation as at present existing. June weddings should have a tendency to liven up business.

"Retail trade remains with us about the same and while there's not enough 'pep' to it to suit us, nevertheless there's no question about it improving," said W. J. Whiteside of Gervais & Whiteside, the Karn-Morris representatives.

"There are signs of a material revival in business throughout the piano trade and many factories are working upon a better basis of future delivery orders than they have had in some time past," said President A. P. Willis of Willis & Company, Limited. "The number of cash sales closed by this house during the past month indicates that cash business can be had if properly sought after."

J. H. Mulhollin states that Evans Brothers goods are holding their ground well and with the summer trade now on, no great trade revival is looked for before the opening up of the fall season.

Willis & Company, Limited, have as usual secured the contract for supplying all the steamers of the Canada Steamship Lines, Limited, with pianos.

The various monthly editorials in the Canadian Music Trades Journal has elicited favorable comment among the trade. To quote W. H. Leach's expression, "They are surely an education, and the value of one issue is alone worth the subscription price."

Trade conditions are fair and steady at the warehouses of J. A. Hurteau & Company, Limited. The report of the month is an improved demand for Pathephone machines and records locally and shipments are also going to outside points at a steady rate.

Business at the factory of Willis & Company, Ltd., is fair and steady. Willis lines are holding their ground well and making excellent progress in the campaign of 1915. This is saying much, as this must be admitted to be the severest in the history of the piano industry owing to bad business conditions prevailing all over the land.

C. W. Lindsay, Limited, state that Nordheimer and other lines handled by them are giving a good account of themselves, while their talking machine department records good business.

A. E. Moreland, whose constant, genial, broad smile while presiding at the desk in the House of J. W. Shaw & Company is the destination of hope for many a traveling salesman, at last had to admit that he missed the last two issues of the Canadian Music Trades Journal. His disappointment was so great that he accused the writer of selfishness "trying to keep all the good stuff for himself."

Permeating the atmosphere where'er he goes with highest praises of the famous trio, Willis, Newcombe and Dominion pianos, Chas. D. Patterson, director and warehouse manager of Willis & Company, Limited, or "Pat" as he is better known amongst his intimate

friends, is so effervescent with genuine enthusiasm about these lines, that his buoyant feelings immediately become contagious, and it is not long before his listeners are convinced that the instruments above mentioned are the best that can be bought anywhere for the money.

The same good record as has existed for some time past is still being sustained at the warehouses of C. Culross the Martin-Orme exponent. This popular make both in players and uprights is gaining new friends every day, and this fact is attended by the receipt of orders from new customers.

The Canadian Graphophone Company has been working a special drive, netting big scores, lately on Columbia Grafonolas and records. Summer business in machines and records is improving right along.

J. W. Shaw & Co. report the month of May in the disposal of Gerhard Heintzman and Shaw pianos as fair. Their music roll department is holding its own and in the piano repair department they have an overflow of work on hand.

N. F. Rowell has been appointed manager of the talking machine department of C. W. Lindsay, Ltd., Montreal.

Mr. W. A. Willis of Victoria, B.C., was the guest of President A. P. Willis of Willis & Company, Limited, during his recent stay in Montreal.

Because the National Institute for the Blind in London, England, is already caring for fifty brave fellows who have sacrificed their eyesight for the freedom and honor of their country, Mr. P. E. Layton, of Layton Bros., honorary secretary of the Montreal Association for the Blind, expressed his gladness at the seventh annual meeting of the association, that the Industrial Home for the Adult Blind at 6500 Sherbrooke Street West, Notre Dame de Grace, is now in running order so that when blinded Canadian soldiers return, they can be shown that their lives may still be bright and useful in spite of the loss of their eyesight. In speaking of the difficulty of getting all the funds necessary for the institution, Mr. Layton made the statement that the war would bring greatly added responsibilities to the institution. "We cannot but expect that when some of our Canadian boys return to Canada, they will be without use of sight. Canada will be a new country for them. They will never again see its clear blue sky, rivers and forests, and its prairies, valleys and flowers will only be a remembrance. Henceforth to some of them, noonday will be as blackest night." The report of the management showed that starting with \$4,000, Mr. P. E. Layton, the treasurer, worked ceaselessly for the past eighteen months to raise the \$28,000 required to erect the industrial home. The total amount collected so far amounts to \$25,000.

A new song written and composed by a well-known Montreal man, was sung for the time at a charitable entertainment given in Stanley Hall on May 27th. The song is entitled "Glimpses of Erin," and the writer composer is Mr. J. J. Shea, late leader of the orchestra at the Princess Theatre. It was sung by Mr. A. J. Asselin who has been a familiar figure at local concerts for some years back. Mr. Asselin will be remembered by Montrealers as manager of the famous Grand Trunk Boat Club Glee Club, and was at one time connected with a stock company which played at Montreal and at many cities and towns in Eastern Canada.



NORDHEIMER'S NEW HOME, TORONTO
Cor. Yonge and Albert Streets.

NORDHEIMER PROGRESS, as represented by the occupancy of the new building illustrated above, is an important consideration for NORDHEIMER DEALERS and AGENCIES throughout the entire country.

NORDHEIMER PIANOS and PLAYERS in Toronto will be displayed in the most modern, most artistic and best located retail warerooms in Canada. Our representatives inviting prospective purchasers to meet them at our new home will do so with a full realization that the quality and prestige of NORDHEIMER INSTRUMENTS will have all the advantages of appropriately artistic surroundings.

Therefore, as an epoch in the history of the House of NORDHEIMER, as an evidence of aggressiveness, as a monument to the musical attainments of Canada, the occupancy of our new salesrooms and executive offices, is of vital importance to NORDHEIMER DEALERS, who are expected to make full use of these exceptional advantages.

THE
NORDHEIMER PIANO & CO., Limited, Toronto
MUSIC

At a concert given by the band of the Grenadier Guards in the regiment's armory the past month, Bandmaster Gagnier played "La Ballade des Latins," a composition of a young Montreal composer who writes under the name of "Clau adokai." Mr. Gagnier plans to have one composition by a Montreal composer on the programme of each of his monthly concerts.

Owing to a change which C. W. Lindsay, Limited, have made in the personnel of their staff of outside salesmen in their Ottawa branch, they announce that in future Mr. Chas. Robertson, who has had charge of the district west of Arnprior, will now add Carleton Place, Almonte and Arnprior to his territory, and that Mr. J. Scobell, who has had charge of the districts south and east of Ottawa, will now look after Smith's Falls and Perth. Both Mr. Scobell and Mr. Robertson have been with the house for some years.

The Delmar Company, Ltd., has been incorporated under the laws of the province of Quebec, incorporating Messrs. Joseph Washington Richards, Harry Charles Organ and Joseph Alexander Trotwood Richards, all three accountants; Paul du High Richards and Walter Joseph MacDonald, agent, of the city of Montreal, for the following purpose: To acquire and operate as a going concern, the business presently carried on in the city of Montreal, by Walter Scroggie, under the firm name and style of the Delmar Company. The capital stock is \$50,000.

C. W. Lindsay, Limited, Kingston branch, recently put on for one week a dance demonstration and musical concert, the latest dances being demonstrated by Prof. George W. Sheffer. Admission was by complimentary tickets issued by the Lindsay Company.

A new patriotic song, "The Standard of Britain," by Sergeant Charles Calvert of St. John, N. B., with music by M. E. Calvert, has just been published from the press of Whaley, Royce & Company and is for sale in the music stores. The veteran author has already disposed of a large number of copies.

The safe arrival in England of G. Fred Leach, vice-president of the Leach Piano Co., and son of W. H. Leach, Montreal, is announced. Mr. Leach enlisted with the 24th Battalion for over-seas duty.

Layton Bros. are in receipt of several new designs in Mason & Risch goods and give publicity to the same by a striking window display covering all styles received. They report a healthy increase in sales taking everything into consideration and May included several sales of players as well as uprights of this make. Sherlock-Manning pianos also came in for a good share of business, likewise Thomas organs.

C. W. Lindsay, Ltd., Ottawa branch, in their advertising advocate the use of a player attachment for piano at home or summer cottage. "Rent one and join our music roll library," they say.

(Continued from page 25.)

the dealer by educating him in the direction of shorter terms and better credits, at the same time encouraging him toward closer relations with his own bankers, instead of leaning so heavily on you. It is clearly within the province of any association of this kind, through its officers and committees, to recommend plans to the membership for correction of existing abuses, and such

action would not, in the opinion of an able lawyer whom I have consulted, constitute a violation of any law pertaining to the regulation of corporations, trade and industry.

"In making these suggestions I wish to say that the experience of the institution with which I am connected has been most satisfactory in handling piano paper, and I do not recall that we have ever lost a dollar therefrom."

GOES WITH KARN-MORRIS FIRM. D. S. Cluff to Travel in Ontario.

Mr. D. S. Cluff, well known to the music trades of Canada, in which he has had many years' experience has connected himself with the Karn-Morris Piano and Organ Co., Ltd., of Woodstock, Ont., as one of their road ambassadors. Mr. Cluff will look after the territory under the direction of the late Mr. Cairnes until that gentleman's decease in December last. He will probably also make periodical visits to the West in the interests of Karn and Morris lines.



Mr. D. S. Cluff, now with the Karn-Morris Piano & Organ Co., Ltd., Woodstock.

Prior to the amalgamation of the Karn and Morris firms and during Mr. Thornton's management of the latter Mr. Cluff represented Morris lines on the road and is thoroughly conversant with these goods. He is familiar with all parts of the country having travelled from coast to coast and every section of Ontario and the Maritime Provinces. Mr. Cluff takes up his duties with the Karn-Morris firm about the end of June.

U. S. PIANO TRAVELLERS MEET.

The eleventh annual convention of the National Piano Travellers' Association of the United States was held at Chicago on May 17th. The following officers were elected for the ensuing year:

President, D. E. Fabyan, Poole Piano Co.; First Vice-President, W. J. Keeley, Auto-Pneumatic Action Co.; Second Vice-President, J. A. Krume, Jr., Decker & Son; Third Vice-President, Calvin T. Purdy, Hardman, Peck & Co.; Secretary, George W. Allen, Milton Piano Co.; Treasurer, A. A. Mahan, Packard Piano Co.

Mr. R. C. Willis, Ontario representative of the Doherty Piano Co., Ltd., Clinton, visited a number of their agents in the province recently. Results, he stated, were satisfactory under existing conditions but with much harder work necessary to secure available business.



RESTRICTIVE AGREEMENTS IN THE TALKING MACHINE TRADE.

Public Tastes Vary. British Piano Man Offers Opinion.

WHETHER or not it is to the financial advantage of the music dealers handling talking machines to be restricted to one line the fact remains that citizens of a country of freedom, such as Canada is, naturally rebel against restrictions. They especially rebel when the same restrictions do not insure that the lines to which they are giving exclusive representation should be left with them for the period that they agree to give the exclusive representation.

The dealer may not want to handle more than one line and in fact may have a definite policy of handling one line only but the signs of the times in the talking machine business point to the financial un wisdom of being restricted to one line. Developments are so rapid, progress so certain and further lines and improvements so sure that firms in the market to handle a line of talking machines are studiously observing the public tendencies that make it appear a point of good business to be in a position to cater to varied demands.

A dealer may have for years voluntarily confined himself to one line but between voluntary and enforced restriction there is such a wide difference that liberty loving citizens of the British Empire hesitate to tie up to the exclusive contract no matter what the line of business or the discount inducements. Furthermore the dealer who has on his own initiative confined his efforts to a single line cannot understand why he should absolutely tie himself to that policy so long as he is giving good representation to the line in question.

In view of probable developments firms about to add talking machine departments realize that as in the piano business there is no one line that will satisfy everybody. They feel that their talking machine departments should be able to offer an alternative choice just as in the piano or player business.

Apropos of the interest excited in Canada by restrictive agreements the following remarks by Mr. Herbert Sinclair at the annual convention of the British Music Trades recently held at Blackpool are of interest.

"Until comparatively recent years, restrictive agreements were unknown in the British pianoforte industry. With the advent of the player piano from America, came restrictive agreements. One firm exploiting the players, granted agencies on the understanding that no other player should be stocked. Another, to defend itself, endeavored to stipulate similar conditions, but after a short trial the experiment was dropped by that firm.

"No one has ever attempted to deny that where a restrictive agency exists, which absolutely prohibits a dealer from trading in any other line of players, the surrender of liberty is contrary to the interest of

the dealer, the British manufacturer, and the public. The dealer is restricted to one player. He may be able to secure big prices, and by reason of a national advertising campaign he may be able to effect a certain number of sales.

"A restrictive agreement in the early days of the player industry might have suited the dealer's book when there was little choice in the selection of agencies, but when, at the present time, there are so many players on the market, it is downright impudence for any firm to impose its will on any free-born subject of the British Empire.

"It may be asked: 'If the restrictive agreement is against the dealer's interests, why do dealers make themselves subservient to the autocratic demands of the manufacturer?' My only answer to that is, that those dealers are apparently afraid of the agencies being transferred to competitors. I admit there is a certain amount of value attaching to these restrictive agreements, mainly by reason of the manufacturers' or factors' extensive advertising; but can any one of you deny that the dealer's turnover would be largely increased were he permitted to stock as many different players as he liked instead of being confined to one make."

Higher Priced Machines In Best Demand.

"ON looking over the past six years of talking machine business," said a long experienced salesman in the line, "what most impresses me is the growth of the demand for the higher priced machines. As recently as six years ago the average person who came in to the store to look at and inquire about talking machines had in mind an expenditure of about twenty-five dollars. To say that the average is now fifty dollars is very conservative.

"When we offered a machine at seventy-five dollars, the highest priced the manufacturer made, we were afraid of it and then when the hundred dollar machine came along we almost thought a man crazy to pay out so much money for a phonograph.

"The good profit, the satisfactory business and the easiest selling is no longer in the cheap types, numerous as they have become but in the higher priced types, running as high as three hundred dollars and that is because they are real musical instruments and being featured as such."

Increase the Ratio of Record Sales.

THERE are many retailers of talking machines, who will find on analyzing their sales, that they are selling too few records for the number of machines they are disposing of. They may also discover that their sales of the higher priced records form too small a proportion of their total record sales. This is not the best merchandising. The preponderance of the cheaper record sales will indicate that the dealer or his assistants are not properly working the potentialities of the line. The man who is successful in closing sales for the higher priced machines is not always a success at selling records. His lack of success is not because he is lacking in ability but because he does not appreciate the profit. A two or three dollar sale looks small to him and too insignificant to get enthusiastic over. He does not realize that the machine buyer should eventually buy five times the value of the machine in records.

YOU WESTERN DEALER



GET THIS TRADE MARK ON YOUR STORE FRONT

It's an asset. It's an assurance of profit. It's a mark of prestige. It's a bank balance. It means that you have the agency for the best proposition in the field of sound reproduction. The Columbia "Note the Notes" on your store front shows the people that you are headquarters for entertainment, education, amusement, and recreation such as can be brought to their homes in no other way—and **YOU MAKE A GOOD PROFIT.**



COLUMBIA SERVICE IN WESTERN CANADA

Puts the big COLUMBIA factory within talking distance of every dealer in Manitoba, Saskatchewan, and Alberta. Our warehouse is located, stocked, manned and equipped so that Columbia dealers in these Provinces can keep their stocks of Grafonolas, Graphophones, and Records full and complete all the year round.

There are no "seasons" for the Columbia man. His season is all the time—every business day in the year. Columbia advertising has made and is always increasing Columbia demand—a franchise that pays rent, light, taxes, salaries—**AND A PROFIT.**

The Columbia line helps piano sales. Homes that can't afford pianos can have Grafonolas. If you sell the Grafonola, you still have the "prospect" on your list for the piano or player sale at a later date. You are in touch every month through the record end of the proposition. You can sell the Columbia on time as well as for cash.

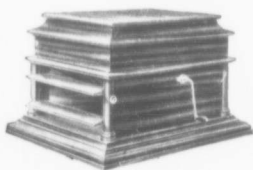
Write me personally for particulars of the Columbia agency proposition

ROBERT SHAW, Manager,
Columbia Graphophone Dept.

WESTERN FANCY GOODS CO.
168 Market Street East - WINNIPEG

COLUMBIA SUCCESS

No wonder!—We have the right instruments and the right range of prices; we have the artists and the right records; the dealer has the right discounts, and every day the public demand grows.



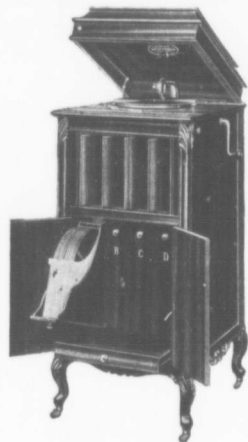
THE FAVORITE \$65



TRADE ON THIS TRADE
MARK



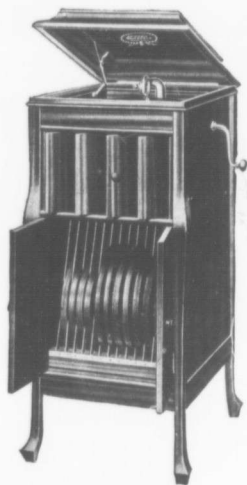
THE ECLIPSE \$32.50



THE DE LUXE \$250



THE GRAND \$650



THE LEADER \$100

COLUMBIA

Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada

For Summer Cottage and Camp Music, They Need Columbia



THE LATEST DANCE HITS

While they are hits

are provided by the new Columbia records on sale the 25th of each month. This class of music goes great during the summer holiday season.

No matter whether it's popular songs, monologues, band music, negro melodies, yodel songs, or any summer music, it's always "Columbia" for the finest selections.

THE GREAT ARTISTS ARE NOT FORGOTTEN IN HOLIDAYS

Many people want to hear at camp: Destinn, Nordica, Slezak, Garden, Nielsen, Bispham, Parlow, Hoffman, Bonci, Ysaye, Fremstad, Zenatello, Casals, and a host of other artists who delight the world with their talent.

Supply them with Columbia records

Sell Columbia records because they are better records—universal in selections and faultless in recording.

COLUMBIA

Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada

There is as much money for a Columbia dealer in your territory as there is in the other territories that are already yielding big profitable business.



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

The biggest and most beautiful feature of the increased Columbia advertising is the fact that the goods stand up through everything that is said here.



EVERYBODY in your locality is reading Columbia advertising constantly. If you aren't yet a Columbia dealer, think of this—our proposition is for you to cater to a ready-made demand—both for Grafonolas and records. Every article bearing the Columbia trade-mark is up to the standard. Every machine produces Columbia tone. Every record is a faithful musical reproduction. Every article gives the dealer the Columbia margin of profit.

**EVERYBODY NOTES THE NOTES
COLUMBIA DEALERS NOTE THE BANK NOTES**

Music Supply Co.

JOHN A. SABINE

Telephone Main 4716

CHAS. R. LEAKE

TORONTO - 36 Wellington St. E. - ONTARIO



It is frequently found that women are more successful in record selling. They have more patience, the artistic side appeals to them and they are less disposed to be afflicted with the "big sales" mania that gets so many of the men.

Get the Artists to Visit Your Town.

KNOWING that the appearance on the stage or concert platform of an artist, who sings or plays for talking machine records, stimulates the sale of these records it is surprising that talking machine dealers are not more active in promoting visits of such personages. There are many towns that could make the visit of a good artist profitable if the right person got behind the proposition and featured it. One talking machine dealer in a small United States town claims that such work is the most stimulating to his business that he has ever undertaken. He recommends to dealers in good sized towns or small cities, who are not afraid of good hard work, that the bringing on of artists is the best kind of advertising and stimulant for the sale of records.

Get Into Talking Machines.

"GET into talking machine business without another day's delay" is the advice of a dealer to those piano houses who have not yet taken this step. He pointed out that retailers who a few years ago opposed talking machines or did not even consider them worthy of enough consideration to oppose them are now making good profits from this branch of the music business.

Price maintenance introduced and insisted on by the manufacturers has so educated the public that the published prices of machines and records are seldom questioned.

Concerning the fifteen cent record that has frightened so many dealers it is pointed out that it is a novelty and as such will have a novelty's lease of life. Against the objections to the little record cutting into sales of regular lines is the business in these regular lines arising from the sale of the little record. It has advertised the business and has been instrumental in making many machine sales.

It is always noticed that in the most profitable talking machine departments the slow-selling records are not allowed to accumulate. They are pushed to the front and sold.

Records on Approval.

OPINION in the trade is divided as to whether submitting records on approval is a profitable means of selling the said records. The theory of records-on-approval is good if— But there is always the "if." If people would only be fair and honest and buy the records they want, returning the others promptly, as some customers do, the approval plan would be fine. Unfortunately for the dealer there are many people, of seeming respectability, who have no scruple in making the dealer supply their entertainment. They will with malice aforethought telephone the dealer to send a choice selection of his best records and in a day or two he has to send and bring back the whole lot. In the meantime he has read in the society column of the local paper that Madame gave a dance, dinner or bridge party, or entertained the members of the local slumming society and

he realizes that he was the sucker who provided the musical part of the entertainment.

The custom of records-on-approval is well-rooted in the minds of the public. So anxious are dealers to close up machine sales that they voluntarily enlarge upon the fact that they will submit a generous list of records at any time from which the customer may make a selection at leisure. It has been advocated that if records were never to be sent out unless paid for and then a rebate allowed for the returned records much of the troubles in connection with records-on-approval would disappear.

This particular phase of the talking machine business is a live subject with the Detroit dealers who in their local association have discussed it repeatedly. They seem to feel that they do not sell more records by the approval plan and yet they do not feel that it would be wise to suddenly eliminate the custom. They believe that by weeding out those customers who abuse the privilege and gradually educating the public they could eventually dispose of the records-on-approval troubles.

Forget Your Own Tastes.

"KEEP in mind," admonished the salesmanager in giving instructions to his new talking machine salesman, "that you will be doing business here with mill hands, business men, society women and farmers, so you must forget your own personal tastes and think from the customer's viewpoint. That viewpoint will vary from rag time to grand opera and it will vary from twenty dollars to two or three hundred and it will be sliding back and forth many times in a day."

"One man I had here," continued the salesmanager, "never sold a machine above fifty dollars while he was here and a record priced higher than a dollar and a half seemed to him too expensive for anyone. His idea of what he could afford himself was about twenty-five dollars and he measured too many people by his own bushel to be a real success."

"Still another man on our staff was extreme the other way. He discouraged more than one good 'prospect' by making them think they should invest a couple of hundred dollars in order to get real enjoyment. All people cannot afford that amount and many people that can afford it need considerable educating via a less costly outfit."

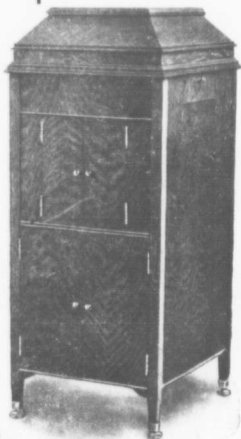
"I believe in specializing on records," concluded the salesmanager. "By maintaining a good record service and keeping your customers always interested new machine customers are made for you without direct effort on your own part, whereas if you specialize on machines and neglect the record end of the business you simply build up a nice profitable record trade for a competitor. Individual record sales are small in comparison with machine sales, no doubt, but they represent a steady, regular profit and by setting out to sell each machine owner records up to at least five times the value of his first outfit one will gain that point with a surprisingly large proportion of the total number."

Instalment Trade.

NO matter to what easy terms the instalment trade in talking machines may descend the record business should be maintained on an absolutely cash basis.

THE PHONOLA DISC TALKING MACHINE

**Gives The Customer Greater Value
Gives The Dealer Greater Profit**



The "Princess." One of the seven Phonola Types

It is made in Canada by Canadians, and there is no duty added to the price.

It will play any needle disc record, and play it better than any other machine.

It has a noiseless, durable motor and a concealed winding crank. This is patented.

It is made in seven different sizes, the prices ranging from \$20 to \$160.

It is an open agency proposition. Handle anything else you like with the Phonola.

PHONOLA DEALERS

have the one supreme record proposition in the talking machine field, embracing such artists as John McCormack, Slezak, Bonci, Amato, Kubelik, Zenatello, de Lucia, Didur, Irish Guards Band, Imperial Infantry Guards Band, Beecham's Infantry Orchestra.



FONOTIPIA

Double-Side 11 and 12 inch, \$1.50 to \$3.00



ODEON

Double-Side 10-11 and 12 inch, \$0.90 to \$3.00



JUMBO

Double-Side 10 inch, 85 cents each

These records are entirely free from needle scratch. They play longer than any other record of equal size. Every record has attractive selections on both sides. There is never a blank or a poor choice. They can be played on any make of disc talking machine and will improve the tone of the machine.

THE POLLOCK MFG. CO., Limited

Manufacturers of the PHONOLA

BERLIN

CANADA

WHALEY, ROYCE & CO., Ltd., Toronto
For Ontario and Maritime Provinces

Wholesale Distributors
THE NATIONAL TALKING MACHINE CO., Ltd., Winnipeg
For Western Canada

The machines may still be an asset if by chance they must be repossessed but not so the records.

Some dealers are frowning on the tendency in the instalment trade to bring the business to a point where the dealer becomes more of a banker than a merchant but without the banker's profit. As in furniture or piano business the instalment practice in retailing talking machines helps the output but it also adds to the dealer's responsibilities and to his losses if he does not handle it right. There seems no good reason why a dealer should sell a talking machine at the same price on time as he would sell it for cash and charge no interest. The profit scarcely justifies him making this concession to the customer. As compared with the piano business, however, the instalments on a talking machine are much more quickly paid and it can be said of the instalment buyer he is usually a good record customer as he comes to the store once a month at least and always hears something that he would like to buy.

How Do You Get Your "Prospects"?

THE title of this paragraph represents the question put to a talking machine dealer in a small town by a music dealer from a town some thirty miles away who was considering the addition of a talking machine department.

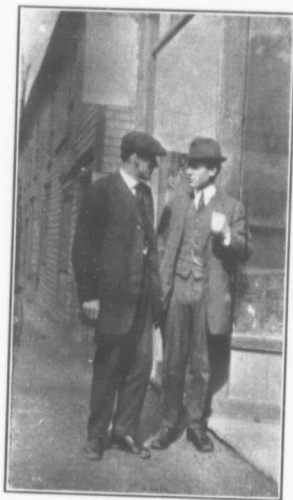
"Well," replied the one of talking-machine experience, "my 'prospects' come in different ways and some I hunt up myself, but it may help you if I try to explain my methods, which are governed more by conditions than any definite policy. First of all, I advertise in both of our local papers, and I say something in the space that I buy. One week I tell about a certain type of machine, perhaps the next week I single out a record that I emphasize. Before Christmas I give the titles and numbers of a dozen or so records suitable for Christmas season. This always brings results. I work the same idea at Easter. When I learn of someone being initiated into the local Oddfellow's Lodge I send him a special letter telling him about certain records that he will be interested in. I do this whether I know him to have a machine or not. It arouses curiosity and generally desire if he hasn't one.

"There are not a great many people passing my store but those that do always see something in the window worth stopping to look at. Sometimes it is an advertisement or clipping from the Canadian Music Trades Journal pasted on the glass and if it refers to an artist some of that artist's records are shown and usually a picture of the artist also. I take every advantage of the factory helps in supplying window ideas and cuts for newspaper advertising.

"I have done some canvassing but not much. When drop-in trade is quiet so I think my assistant can manage without me I put some records and a machine in the buggy and drive around visiting. There are always places that I know I can go to on a friendly basis as well as a prospective business basis. I may say that on these 'visits' I don't drive business as I would on a piano sale but do a little entertaining, some suggesting and if there is no machine at the last home I call on I leave mine with some records if there is the remotest chance of a sale. I have found this plan a profitable one.

"Then again when a customer or personal friend

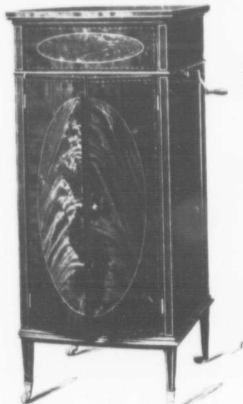
tells me of someone in the market I make it understood that I appreciate the favor. There is a great deal in the theory that if people do something for you they take more interest in you. But this may be overworked. I do not go out buying names of 'prospects' nor do I pay commissions but through a box of candies, a bouquet, tickets for a concert, a box of cigars or by means of some other suitable present I acknowledge information that results in a sale. One man here has sent me hundreds of dollars worth of business just because I acknowledged the first 'prospect' he sent me to whom I sold, by sending a bouquet to his home. The fact that I appreciated his kindness enough to surprise his household with the flowers pleased him immensely. He had evidently been treated otherwise on other occasions. A lot of my business comes through the recommendations of other customers.



Mr. Mason and Mr. Keating "caught" in front of their warerooms at New Glasgow, N.S.

"Another thing, I never neglect the children. Only this week I sold an outfit to a young man of about twenty-five or six. I did not recognize him. It seems he went to work in one of the local factories after he left school and shortly afterwards moved away and got along very well. A brother, who was a farmer in the neighborhood, was to be married and he wrote for prices and suggestions of an outfit suitable for a wedding present. I hardly knew what price to suggest but sent catalogue marking the machines I had in stock. I had little hope of hearing from him. He came in and left with me one hundred and twelve dollars. He then told me why I was favored with his business. When he had lived in the town as a schoolboy I always spoke to him when I met him and had once or twice given him a seat in my buggy. The little act of courtesy made him friendly to me because he contrasted it with the treatment of some others of the local business men and that

Here's an Opportunity for You



The "TOSCA"

This Model is a handsome English-made Cabinet, specially grained solid Mahogany, luxurious design, and of Sheraton style, with curved front including the Pathé systematic Disc envelopes.

This model can also be had in silver-grey wood.

SPECIFICATION :

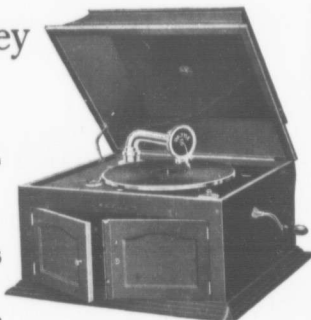
Solid Polished Mahogany Cabinet. Silent running Double Saring, Swiss-nickled Motor playing about 15 minutes. Accurate Speed Indicator. 12-in. Turn-table. Pathé Multitone Sound Box, with unweareable Sapphire. Height 42 ins., width 18½ ins., depth 12¼ ins., weight 42 lbs.

Reproduces the human voice or a complete Orchestra with absolute fidelity.

to Make Money

Seize the
"Pathephone"
Record opportunity which
provides
Martial Music
Stiring Numbers
Patriotic
Programmes
and everything the public
wants at the moment.

Good profit—increased
prestige—good returns.



The "NEW ORPHEUS"

Special attention is called to this exquisite Hornless Model, which gives a remarkable reproduction, its mellowness and purity of tone being unsurpassed. It can be had either in Mahogany or Oak.

SPECIFICATION :

Polished Solid Cabinet, Mahogany or Oak, English make, with hinged lid and doors. Silent running double-spring Swiss nickled Motor. Extra strong New Pathé Multitone Sound Box, with unweareable Sapphire. Accurate Speed Indicator, 12-in. Turn-table. Height 12½ ins., width 21 ins., depth 12 ins., weight 22 lbs.

The Pathé Multitone



A child can use it. The tone can be easily adjusted to the capacity of a flat, a house or concert room.
No Needles Required.

Adaptable to All Sound Reproducing Machines

Everything that science and money can provide has been utilised to perfect the PATHÉPHONE—the last word in Talking and Singing reproducing Machines—the finest production of its kind. Now and in the years to come the PATHÉ Discs will be regarded as faithfully representative of present day happenings. Dealers should take time by the fore-lock and get the PATHÉPHONE profits right now. Write today for full information and complete Catalogues.

Wholesale distributors for Ontario

Messrs. THE GLENDON PIANO CO., Ryrie Building, Yonge and Shuter Streets, Toronto.

For Western Provinces

The CANADIAN PHONOGRAPH & SAPPHIRE DISC CO., 204 Builders Exchange Bldg., Corner Portage and Hargrave, Winnipeg, Man.

For Quebec

J. A. HURTEAU & Co. Ltd., 316 St. Catherine Street E., Montreal.

For Maritime Provinces

The JOHNSON PIANO CO., 168 Hollis Street, Halifax, N.S.

was why he thought of me supplying the wedding present.

"Apart entirely from the sentiment involved in the courtesy to children it is mighty poor business to ignore them. I frequently have a couple of dozen children drop in here after school and have a little recital. They have found that they are always welcome and I see to it that they behave themselves. Very often one of the teachers comes along and asks for special records suggested by some lesson or incident during the day. These children are at present influences in the homes and will be the heads of homes of their own in a very few years.

"These are a few of the ways that I get business and that business comes to me and I have no doubt that many bright opportunities get past me but by giving as good a service as I possibly can I have worked up quite a satisfactory following."

GRAPHOPHONE DIRECTORS PAY TRIBUTE TO LATE PRESIDENT.

Philip T. Dodge Succeeds Mr. E. D. Easton.

Mr. Philip T. Dodge, for some years director of the American Graphophone Co., whose products are marketed by the Columbia Graphophone Co., has been elected President of that corporation to fill the unexpired term of the late Mr. E. D. Easton, whose demise was reported in the May issue of this Journal. Mr. Dodge is also head of the Mergenthaler Linotype Co. and the International Paper Co. He is a director in a number of other well known corporations.

The following resolutions relating to the death of the late Mr. Easton were unanimously passed by the directors of the American Graphophone Co.:

Whereas, The death of Edward Denison Easton, the president of the American Graphophone Co., and president and founder of the Columbia Graphophone Co., on April 30, 1915, has brought intense sorrow to the hearts of the directors, the employees of the company, and to his host of friends in every walk of life, and

Whereas, The entire industry loses one of its most masterful leaders, in fact its pioneer, creator and organizer, and

Whereas, We fully appreciate the debt that the American Graphophone Co. owes its founder, and realize to the fullest extent the value of his foresight in the first years of organization, his tireless energy and personal efforts through all the years of development and his unflinching inspiration, guidance and service in all the affairs of the company, and

Whereas, With all his marked business ability, Mr. Easton possessed a uniformly charming manner and a devotion to his friends and home that dispersed a hospitality as generous and cordial as it was simple and unaffected, therefore

Be it resolved, We the directors of the American Graphophone Co. do most sincerely lament his death, and tender to his bereaved family the assurances of our most profound and heartfelt sympathy. Also

Be it resolved, That these resolutions be embodied in the permanent archives of the company, and a copy furnished to the family of our departed chief, friend and associate.

NEW RECORDS

PATHE RECORDS FOR JULY.

- 14-INCH RECORDS.**
- 2229 March Lorraine (Ganne). The Gardie Republicaine. Marche Russe (Ganne). The Gardie Republicaine. Vocal, with orchestra accomp.
- 2223 Madame Butterfly (Butterfly Aria) (One Fine Day) (Puccini). Miss Rosina Buckman, Soprano, of the Royal Opera, Covent Garden.
- "Tosca" Prayer (Puccini). Miss Rosina Buckman, Soprano, of the Royal Opera, Covent Garden.
- 11-INCH RECORDS.**
- 5022 Voyage in a troopship (Descriptive, Part I.) (Miller). Reg. Band H. M. Scots Guards. Conducted by Mr. F. W. Wood.
- Voyage in a troopship (Descriptive, Part II.) (Miller). Reg. Band H. M. Scots Guards. (Conducted by Mr. F. W. Wood.
- 719 Chant of the Monks. (Hamilton Henry). The Imperial Symphony Orchestra.
- 5589 Cavatina. (Raff). The late Jan Rudelny.
- Salut d'Amour. (Elgar). The late Jan Rudelny.
- 5742 When Irish Eyes are Smiling. (Ball). Sergeant Leggett, late H. M. Scots Guards.
- The Sunshine of your Smile. (Lillian Ray). Sergeant Leggett, late H. M. Scots Guards.

- 10-INCH RECORDS.**
- 365 When the Heart is Young. (Hudley Buck). Miss Constance Balfour, Soprano. With pianoforte accomp.
- Because I Love You Dear. (C. B. Hawley). Miss Constance Balfour, Soprano. With pianoforte accomp.
- 407 Dearest I Bring You Daffodils. (Dorothy Forsler). Reg. Men Hill, Mezzo-soprano. With Pianoforte accomp.
- Last Night. (Kjornell). Miss Carmen Hill, Mezzo-soprano. With pianoforte accomp.
- 5016 Beloved It is Morn. Miss Ella Caspers, Contralto.
- 56 For You Alone. (Greek). Mr. Lloyd Chandos, Tenor. With pianoforte accomp.
- I Bring me my Roses. (Carso). Mr. Lloyd Chandos, Tenor. With pianoforte accomp.
- 520 I Did Not Know. Mr. Thomas Howell, Baritone.
- My Love's Grey Eyes. Mr. Thomas Howell, Baritone.

- 9-INCH RECORDS.**
- 327 The Sailor Sighs. Miss Carrie Herwin, Contralto and Mr. Wynne Davies, Tenor.
- Home to our Mountains. Miss Carrie Herwin, Contralto and Mr. Wynne Davies, Tenor.

- 10-INCH RECORDS.**
- 9041 National Emblem March. (Bagley). Reg. Band H. M. Scots Guards. Conducted by Mr. F. W. Wood.
- Light Cavalry March. (Starker). Reg. Band H. M. Scots Guards. Conducted by Mr. F. W. Wood.
- 8999 The Cockney Crowl. (Cecil Macklin). The Empire Orchestra.
- 'Arry and 'Arrist. (Cebian Kottman). The Empire Orchestra.
- Vocal, with Orchestra.**
- 9045 Be Proud That You're Fighting for England. Jack Charman.
- For Auld Lang Syne. (Australia Will Be There). Jack Charman.
- 9044 Mother's Sitting Knitting Day Mittens for the Navy. (H. E. Dareski). Frank Day, Comedian.
- Which Switch is the Switch. Miss for Ipswich. H. E. Dareski). Frank Day, Comedian.

- 9004 The Nervous Policeman. (Penrose and Whitlock). Charlie Penrose and Billy Whitlock, the Laughter Makers.
- Two Old Salts. (Penrose and Whitlock). Charlie Penrose and Billy Whitlock, the Laughter Makers.
- 8965 Farnyard Melody. The American Harmony Quartette.
- Papa's Lullaby. The American Harmony Quartette.
- 5024 National Emblem March. (Bagley). Reg. Band H. M. Scots Guards.
- Light Cavalry March. (Starker). Reg. Band H. M. Scots Guards.
- 426 The Nervous Policeman. (Penrose and Whitlock). Charlie Penrose and Billy Whitlock, the Laughter Makers.
- Two Old Salts. (Penrose and Whitlock). Charlie Penrose and Billy Whitlock, the Laughter Makers.

EDISON RECORDS FOR JUNE.

- BLUE AMBEROL RECORDS.**
- CONCERT LIST—\$1.00 EACH.**
- 28207 Bedouin Love Song. (Ciro Pinsuti) Arthur Middleton
- 28206 Island of Dreams (Stephen Adams) Redferne Hollishead
- 28208 My ain Countrie (Mrs. Ione T. Hanna) Christine Miller
- REGULAR LIST—70c.**
- 2616 Alone in the Deep (Johann C. Schmid) Knickerbocker Quartet
- 2630 An Old Sweetheart of Mine (James Whitcomb Riley) Male Voices.
- 2615 At the Yiddish Wedding Jubilee (McCarthy-Glogau-Plantados) Harry E. Humphrey
- 2621 Bid Me to Love (P. Amerigo Bernard) Maurice Burkhardt
- 2622 Don't Take My Darling Boy Away (Albert von Tilzer) Emory B. Randolph
- 2614 Friend (Clara Novello Davies) Joseph A. Phillips, Helen Clark and Chorus
- Baritone and Contralto, orchestra accomp.
- 2614 Friend (Clara Novello Davies) Frederick J. Wheeler
- Baritone, orchestra accomp.

Do You Know The

STANLEY PLAYERS ?

18 years established, well and favorably known to Toronto piano buyers, a piano reasonable in price and high standard in tone and quality.

THE STANLEY is unexcelled in touch and expression and much of our success has been due to our excellent player pianos.

Agents wanted in new territory to whom special war terms and prices will be gladly quoted.

WRITE NOW.

Frank Stanley

Head Office
241 YONGE ST.

Toronto

BELL BRAND HARMONICAS

"MADE IN AMERICA"



Have won a national reputation because of their remarkable and durable qualities. They are not the best merely because they are American made, and the only

harmonicas made in the U.S., but they stand competition with the products of the world, embodying the very best musical qualities and workmanship.

Orders from Great Britain in the last two months have amounted to over 1500 gross



THE NATIONAL MUSICAL STRING CO.
NEW BRUNSWICK - - NEW JERSEY

- 2027 Hey! Wop! (Living Berlin) George L. Thompson
Italian dialect song, orchestra accomp.
- 2612 Humoreske Song—adapted from Dvorak's Melody (Gover M. Koezlogy Walter Van Brunt
Tenor, orchestra accomp.
- 2610 I'm on My Way to Dublin Bay (Stanley Murphy) Premier Quartet
Male Voices, orchestra accomp.
- 2623 In the Hills of Old Kentucky (Chas. L. Johnson) Morton Harvey and Chorus
Baritone, orchestra accomp.
- 2629 I Want to Go to Tokio (Fred Fischer) Mabelle MacDonald and Walter Van Brunt
Soprano and Tenor, orchestra accomp.
- 2624 La Furlana Italiana (Nicola Molletti) National Italian Band
For dancing.
- 2625 Liebesfraud (Fritz Kreisler) Richard Czerwony
Violin, piano accomp. by Robert Gayler.
- 2619 My Bugler Boy (Barwaski) Helen Clark
Contraalto, orchestra accomp.
- 2617 My Old Kentucky Home (Foster) Thomas Chalmers and Chorus
Baritone, orchestra accomp.
- 2611 Nightingale Song (You Remember Love) (C. Zeller) Vincent Bach
Cornet solo, orchestra accomp.
- 2626 Pilgrim's Chorus—Lannhauser (Wagner) Male Chorus
Male voices, orchestra accomp.
- 2609 Sextet—Lucia di Lammermoor (Donizetti) Sodero's Band
- 2618 Through the Air (August Damm) Weyer A. Moor
Violin, orchestra accomp.
- 2620 Ticking Love Taps—Fox Trot Suzi Jaudas' Society Orchestra
For dancing.
- 2613 Violin My Great Grand-Daddy Made (Ernie Erdman) George Wilton Ballard
Tenor, orchestra accomp.
- 2628 What Is Love (—Watch Your Step (Living Berlin) Elizabeth Spencer and Chorus
Soprano, orchestra accomp.

COLUMBIA RECORDS FOR JULY.

- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$1.50**
- A5676 O Sun I Love (O Mio Mio) (Di Capua) Oscar Seagle, baritone,
Orchestra accomp.
- 'Tis the Day (Mattinata) (Leoncavallo) Oscar Seagle, baritone,
Orchestra accomp.
- A5678 Old Black Joe (Foster) Alice Neilson, soprano, Orchestra
accomp.
- Believe Me If All Those Endearing Young Charms (Moore)
Alice Neilson, Soprano, Orchestra accomp.
- A5679 Traumerei (Schumann) Pablo Casals, 'cello, Orchestra
accomp.
- Salut D'Amour (Elgar) Pablo Casals, 'cello, Orchestra
accomp.
- 10-INCH BLUE LABEL DOUBLE-DISC RECORD—\$1.00.**
- A1718 Drink to Me Only With Thine Eyes (words by Ben Jonson),
(Old English Melody) Walter Wheatley, tenor, Orchestra
accomp.
- All Through the Night, (Old Welsh Air) Columbia Stellar
Quartette, Orchestra accomp.
- A1765 No News, or What Killed the Dog. Original. Nat. M. Willis,
comic monologue.
- Two Ducky Stories, (a) The Head Water, (b) The Colored
Social Club. Original. Nat. M. Willis, comic monologue.
- A1766 Highlanders, Fix Bayonets! (O'Hara) Albert Weiderhold,
baritone, Orchestra accomp.
- Belgium Forever! (Townsend) Albert Weiderhold, baritone,
Orchestra accomp.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A1719 Softly, Unaware! (Lincke) Prince's Orchestra.
- A1720 Hungarian, (Liszt) Guido Duro, accordion,
Solo.
- A1720 I Wish It Was Sunday Night (Williams and Godfrey) Comic
Song. Billy Williams, Orchestra accomp.
- All the Silver From the Silvery Moon (Williams and Godfrey)
Comic Song. Billy Williams, Orchestra accomp.
- A1730 Jack Tar March (Bousa) Prince's Band,
Halt to the Spirit (Liberty March (Bousa) Prince's Band,
Orchestra accomp.
- A1763 Hymns of the Old Church Choir (Solman) Peerless Quartette,
Orchestra accomp.
- There is a Green Hill Far Away (Stebbins) Harry McCluskey,
tenor, Orchestra accomp.
- A1713 Lift Up Your Heads (Ashford) Columbia Mixed Quartette,
Orchestra accomp.
- I'm a Pilgrim (Lorenz) Columbia Mixed Quintette, (Soprano
solo by Miriam Clark), Orchestra accomp.
- A1764 Dixie (Emmery) Peerless Quartette, Orchestra accomp.
Maryland, My Maryland (Words by Randall) Herbert Stuart,
baritone, Orchestra accomp.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.**
- A5677 Espana Rhapsody (Chabrier) Prince's Orchestra.
Ballad Egyptian (Luigini) Prince's Orchestra.
- JULY DANCE RECORDS.**
- A5680 Shadowland Fox Trot (Gilbert) Prince's Band,
Roberts-Globe Fox Trot (Roberts) Prince's Orchestra.
- A5681 Cows May Come, Cows May Go, But the Bull Goes On Forever
(H. Von Tilzer) One-step, Prince's Band.
- Somebody Knows (H. Von Tilzer) Medley, One-step, Prince's
Band.
- A5682 My Beautiful Chateau de Love (Doyle), Hesitation Waltz,
Prince's Orchestra.
- Joy Ride Lady (Giblett) Waltz, Prince's Orchestra.
- A5683 Don't Take My Darling Boy Away (A. Von Tilzer) One-step,
Albert and Monroe Jockers, piano and violin.
- My Tange Girl (H. Von Tilzer and Edwards) Fox-trot, Albert and
Monroe Jockers, piano and violin.

- SONG HITS FOR JULY—10-INCH DOUBLE-DISC RECORDS—85c.**
- A1721 Alabama Jubilee (Vellon and Cobb) Arthur Collins, baritone,
Byron G. Harlan, tenor, Orchestra accomp.
- Memphis Blues (Handy and Norton) Arthur Collins, baritone,
and Byron G. Harlan, tenor, Orchestra accomp.
- A1722 By Heck (Gilbert) Byron G. Harlan, tenor, and Will Robbins,
tenor, Orchestra accomp.
- Pigeon Walk (Monaco) Byron G. Harlan, tenor, and Will
Robbins, tenor, Orchestra accomp.
- A1723 Love Me or Leave Me Alone (Gottler) Sam Ash, tenor, Or-
chestra accomp.
- I'll Be Waiting 'Neath the Maple on the Hill (Harris-Bennett),
James Reed, tenor, and James F. Harrison, baritone, Or-
chestra accomp.
- A1770 Down Among the Sheltering Palms (Oman) Columbia Mela
Quartette, Orchestra accomp.
- If We Can't Be the Same Old Sweethearts (Monaco) Base
Bryant, contraalto, and Henry Burr, tenor, Orchestra accomp.
- A1726 There's a Little White Church in the Valley (Lange) Peerless
Quartette, Orchestra accomp.
- In the Land of Love With the Song Birds (Rega) Albert
Campbell, first tenor, and Henry Burr, second tenor, Or-
chestra accomp.
- A1727 When It's Moonlight in Mayo (Wenrich) Peerless Quartette,
Orchestra accomp.
- She Loves Down in Our Alley (McCarton and Bayha) Billy
Burton, tenor, and Herbert Stuart, baritone, Orchestra
accomp.
- A1724 I Want to Be There (Monaco) Will Robbins, tenor, Orchestra
accomp.
- My Little Girl (A. Von Tilzer) Ada Jones, soprano, and Will
Robbins, tenor, Orchestra accomp.
- A1725 In a Garden Down in Monterey (Dr. Costa) Sam Ash, tenor,
Orchestra accomp.
- When I Was a Dreamer and You Were My Dream (Van Alstyne),
Sam Ash, tenor, Orchestra accomp.

COURT DECISION ON PRICES.

United States District Court for Vermont has given an order granting a preliminary injunction to American Graphophone Co. and Columbia Graphophone Co., restraining B. W. Hooker & Co. of Barre, Vt., from selling or offering for sale products of the Columbia company at cut prices.

The defendants, it has been shown, threatened to cut prices and a court order restraining them was promptly applied for.

PLAYER MUSIC FOR JUNE.

Regular calls for three-steps in player rolls are received by the Universal Music Co. and Mr. Fitch, the Canadian manager, considers No. 301553 "Moon Winks" by George Stevens the finest three-step in their catalogue. Other particularly good rolls from the June list which is given below in detail are: Imperial March (301795), Bing-Bing Fox Trot (301785), Shadowland Fox Trot (42203), Serenade Hesitation from Drigo's Serenade (202119), Valse Elaine (201999), Little House upon the Hill (202127), Maensula (202133), and Glazounov's Sonate Op. 74 No. 1, third movement, finale allegro scherzando (42205).

June List of New Universal Rolls.

- UNRECORDED (Hand Played).**
- 202107 My Bird of Paradise—Living Berlin, \$1.00.
- 202119 Serenade Hesitation—From Drigo's "Serenade," R. Drigo \$1.00.
- 201117 Serenade, Sing, Smile, Slumber, Charles Gounod, \$1.50.
- 201999 Valse Elaine, Hesitation (for Dancing), Lionel Baxter, \$1.00.
- 202133 Maensula, Bermot Macmurrough, \$1.00.
- 202127 Little House Upon the Hill, Harry Puck, \$1.00.
- 202137 Love Was Made For You and Me, Earl Carroll, \$1.00.
- 202129 Most Wonderful Dreamer in the World, Albert Gumble, \$1.00.
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- 42195 I.O.O.F. Lodge Odes, \$1.25.
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- 42199 Moonlight Hesitation Medley, Arr. by H. A. Wade, \$1.50.
- 42203 Shadowland, Fox Trot, Lawrence B. Gilbert, \$1.25.
- 42205 Sonate, Op. 74 No. 1, B-flat (Third Movement), Alexandre Glazounov, \$2.00.
- 42207 Symphony No. 7, Key C. Fourth Movement (Part II), Franz Schubert, \$2.00.
- 42208 Symphony No. 7, Key C. Fourth Movement (Part II), Franz Schubert, \$2.00.
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- 301785 Bing-Bing, Fox Trot, Mel. B. Kaufman, \$1.00.
- 301783 Dancing 'Neath the Irish Moon, One-step, Harry Puck, 75c.
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- 301553 Moon Winks, Three Step, George Stevens, \$1.00.
- 301817 Nifty Fox Trot Medley, Arr. by H. A. Wade, \$1.50.
- 301763 Billy Sunday Favorite Hymns, \$1.25.

ASCHERBERG HOPWOOD & CREW, LTD. January and February List

SONGS

Tiny Toes	(Key F. G.)	Kathleen Evans
Mignonne	(G Minor, F. Sharp Minor)	A. Harris
Come to Me		E. Newton
O Night Divine	(D flat, E flat, F)	Calamanti
Little White Gate		F. Waddington
My Heart's Own Song		Percy Elliott
Rose Love		S. Mann
Cap'n Garge		Merlin Morgan

DANCE AND PIANOFORTE

Allied Forces' March		Felix Godin
Mauresque		Gino
The Russian Patrol		B. Lestrange
Fidgety Feet		Grace Hawkins
Life of a Soldier		J. Ord Hume
Promenade Militaire		Alfred West
Prince of Wales' March		Archibald Joyce

PATRIOTIC SONGS

"Till the Boys Come Home	(Key F & G)	I. Novello
The Day	(E flat and F)	G. d'Hardelot
Hip-Hip-Hooray	(E flat)	H. Matheson
Mother England	(B flat)	Merlin Morgan
Boys of the Ocean Blue	(F, G, B flat)	Theo. Bonheur
Shoulder to Shoulder	(G)	Arthur Wood

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Maggie Mackintosh	J. M. Capel
(Words by F. E. Weatherly.)	Sung by Miss Evie Greene
The Miles Away	J. M. Capel

(SACRED SONGS)

Lead, Kindly Light	Ciro Pinsuti
The True Shepherd	A. Berridge
Sun of My Soul	Francis Hope
Jesu, Lover of My Soul	V. Hemery
Rock of Ages (also as a duet)	V. Hemery
Faithful Unto Death	Joseph H. Adams

(IN KEYS TO SUIT ALL VOICES.)

SPECIAL NOTICE. The successful march fantasia THE ALLIES, by Valentine Hemery, is now published as a piano duet.

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"Come—for it's June" (C, Db, Eb and F)	Dorothy Forster
"Your Daddy was a Soldier" (C, D, Eb and F)	Dorothy Forster
"Bon Jour, Marie!"	Max Brunel
"Dreaming Heart" (Eb, F and Ab)	F. S. Breville-Smith
"Home that is calling for me" (Eb, F and G)	Frederick Drummond
"Dawn Skies" (F, Ab and Bb)	Frederick Drummond
"The Lover Hills" (Eb, F and G)	Frederick Drummond
"Songs from Love's Garden" (Medium)	Frederick Drummond

Cary & Co.'s Dance Successes

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"Anticipation" (Valse)	Cecil Macklin
"Cockney Crawl" (One-Step)	Cecil Macklin
"Caper Sauce" (One-Step)	Cecil Macklin
"Paradise" (Valse)	Dorothy Forster
"Bonita" (Tango)	Dorothy Forster
"Rosemaiden" (Valse)	Montagu Jones
"Gloria" (Valse)	Montagu Jones and C. Macklin
"Coons' Parade" (One-Step)	Harold Gerstin

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TORONTO



A Trade Barrier.

THE Journal has received from a subscriber a coupon, issued by an American musical monthly magazine, which with 25 cents entitles the holder to a special three months' trial subscription to the magazine in question. Frankly the publication is a good one but the very generous music supplements contained are considered by Canadian music dealers to be harmful to their legitimate business.

This method of increasing the amount of music thus disposed of to Canadian private individuals is not looked upon with favor by the retail trade—and no wonder! Upon the back of the coupon appears this information:

"200 pieces of music (300 pages), a complete musical library of the best productions of standard and popular writers, many of these pieces appearing for the first time. There is something for everyone from the youthful player to the finished artist. Each number contains piano pieces (for two and four hands), songs and pieces for violin and for organ. Retail value of music for one year \$70."

Then follows a few lines of reading descriptive of the 500 pages of instructions. Again it is music first, articles and reading pages secondary. What proportion of the \$70 worth of music pays duty to the Canadian Customs? Not one cent.

And yet taking this music magazine's own estimated valuation of the music in each copy per year it is quite probable that music with a retail value of \$700,000 enters Canada every twelve months between its covers duty free. Upon other music the Canadian buyer, be he jobber, retailer or private individual is asked to conform to the customs' regulations and pay the duty of 17½%.

Agrees With This Journal's Criticism.

A GOOD deal of prominence has been given by the trade press of other countries to this Journal's stand in objecting to the entrance of certain United States music into Canada duty free because it is contained in a magazine. Music Trade Review of London, England, says: "In our opinion, the inclusion of a song or piece of music in a newspaper or magazine is not likely to conduce to the well-being of the Sheet Music Trade, either in this or any other country. The question of allowing United States musical publications containing 'music supplements' to enter Canada other than as parcels of music, i.e., dutiable goods, is causing considerable discussion in the Dominion at the present moment. Our contemporary, the Canadian Music Trades Journal, is fighting this matter on behalf of the trade in the Dominion, and rightly contends that business has

suffered immensely from the public being educated to such an extent to cheap music, so much so that many a person paying thirty cents for a song thought he was being robbed. In one district alone a dealer complains that the ordinary music purchased from all the local stores and ordered direct from foreign houses combined, is not one-sixteenth of the music going into that community."

Discussed at the British Convention.

FROM the remarks of Mr. William Rushworth, Liverpool, at the recent British Music Trade Convention are taken the following which are of interest in Canada: "Under existing conditions it is extremely difficult to secure the class of assistant who should be brought up to the business. Much might be done to standardize the trade on some mutually workable basis between publisher and dealer. Is not the present position largely the result of over-production? though it is difficult to say how the dealers are to bring about a reform in this direction. If the publishers could agree upon some limitation of their output, we might look forward to some improvement upon these lines. The difficulty appears to be that the publishers cannot agree amongst themselves to discuss anything for the general improvement. Each publisher owns certain copyrights, which make him necessary to the dealer, and he generally makes the condition that in dealing with him for these successful copyrights, a dealer must take a certain proportion of the publisher's new productions in order to secure the 'successes' at special terms.

"During the last eighteen months the members of the Sheet Music Committee of the Music Trades Association have met a committee appointed by the Music Publishers' Association on many occasions in order to discuss the introduction of the following reforms. It is with regret, however, that we find ourselves unable to generally agree on establishing this much-needed change:

"That in future books be sold to the public at marked prices—no discount, and

"That the profession be allowed a discount of not more than 2d. in the lb. on book publications."

In a discussion which followed Mr. Rushworth's paper it was proposed "That the publishers be requested to mark a net price on all copies of sheet music published by them, both copyright and non-copyright music." The president seconded, remarking that he thought the resolution a very good one, and unanimous assent was given to the proposition.

Obtaining Clear Enunciation.

BOTH vocal teachers and music lovers are waking up to the importance of clear and distinct enunciation of the words in music. There is, however, a great scope for much more attention to word-production. How often one hears a song or an anthem exceedingly well rendered musically, but the words—well they might be anything. In the interests of music as music and as a commercial commodity the words are of primary importance. In this connection more than ordinary interest attaches to the new manual on "Tongue and Lip Training," by E. Thornfield, referred to elsewhere in this department.

STANDARD SELLERS For SUMMER TRADE

COME SING TO ME. Song by Jack Thompson.

TWO EYES OF GREY. Song by Daisy McGeoch.

SOMEWHERE A VOICE IS CALLING. Song by Arthur Tate.

WE'LL NEVER LET THE OLD FLAG FALL.
The great Canadian March Song. Over
15,000 copies sold.

NEW SONGS OF EXCEPTIONAL MERIT

LITTLE RED HOUSE ON THE HILL. By Edmund
La Touche.

This song has bounded into immediate popularity in England, Australia and South Africa.

MICHAEL O'LEARY, V.C. By Sir Frederick Bridge.
The new war song with the irresistible Irish lilt.

THE VALES OF ARCADY. By Henry Geehl.

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Sole Agents for: Edwin Ashdown, Ltd., Enoch & Sons,
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Co., J. H. Larway and other houses.

Dealers should stock these

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Beloved (B flat & D flat) Ethel Reed
When Only You are Near (D & F) .. Howard Straker
If You Ask Me Emily Clark
The Summer is Sweet (B flat & F) .. Herbert Goldstein
Son of My Heart (C & D) Frank E. Toms
Your Soul Noel Johnson
Dublin Town Hilary Fungahn
A Soldier Austin Keane
You! (Words by C. Fox-Smith)..... Charles Bradwell
A Song of Four Counties A. Kingston-Stewart

Coloured Titles are issued with these

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Paddy's Outing (An Irish outburst) ... P. C. Holiday
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Penitence (Intermezzo) Guy Jones
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Jumping Jim (One-step) Ceilan Kottana
Le Grand Prix (Waltz) Maurice Wyerren

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The Balmoral Reel Book

A Selection of over one hundred of the most admired Reels, Strathspeys, Country Dances, Schottisches, Jigs, Quadrilles, Hornpipes, Marches, etc., etc.

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is known all over the world. It contains 113 of these characteristic Scottish compositions about which Mr. Granville Bantock has spoken so highly. A selection of these has been specially arranged for the Scottish Orchestra and performed by them with unparalleled success (triple encores being demanded) under the eminent Russian Conductor, Mr. Emil Mlynarski.

A FEW OF THE CONTENTS

REELS AND STRATHSPEYS	Keel of Tulloch
Clean Pease Strae	Smith's a Gallant Fireman, The
Deil among the Tailors	Soldier's Joy, The
Drummer, The	Speed the Plough
Duke of Gordon	Stirling Castle, or Grey Daylight
Fairy Dance, The	Stumpie
Gillie Callum	Tullochgorum
High Road to Linton, The	Wind that Shakes the Barley, The
Jenny's Bawbee	JIGS
Kate Dalrymple	Biddy of Sligo
Keel Row, The	Blue Bonnets, the
Lady Mary Ramsay	The Campbells are Coming, The
Loch Earn	Connaughtman's Rambles, The
Marquis of Huntly	The Fagan
Marquis of Huntly's Highland	Hundred Pipers
Fling	Irish Whisky
Miss Lyall	Irish Washerwoman, The
Miss Drummond of Perth	Lanagan's Ball
Miss Johnston	Pibroch 'o' Donuil Dhu
Mrs. M'Leod	Rory O'More
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THE DISCIPLES OF THE BLACK FLAG.

In view of the discussions which have appeared in Canadian Music Trades Journal, this article from our October, 1908, issue is of interest and suggests what dealers might now do locally to educate the music buying public. The article is by P. B. C. Turner and appeared in Winnipeg Town Topics

DURING the seventeenth and eighteenth centuries there flourished upon the high seas a nefarious trade, a business of the most vile and despicable character, which was carried on beneath the significant emblem of the black flag.

So serious and terrible did the business of buccaneering or piracy become that civilized nations found it necessary to adopt unusual means to hunt down and exterminate these roving bands of cut-throats. And to-day, thanks to combined efforts of law-abiding nations, a pirate ship is very rarely heard of. But the business of piracy is by no means extinct, the word having become proverbial to express any definite and systematic method of preying upon the work and fortunes of others in an unlawful and underhand way.

It is doubtful if the trade of the buccaneer would have thriven so long and grown to such magnitude as it did if those who were actively engaged in murder and pillage were the only ones to be benefited by it. Thieves usually band themselves together in groups, and as the organization extends, the vassals or dependents increase, and it is often noticed when some of our present-day robbers are haled before police officer or judge that some otherwise reputable citizen is horrified to find himself caught in the toils either by receiving and assisting in the disposition of stolen goods, or by aiding and abetting the robbery in some other way, in which he thought he would be safe from detection as a law-breaker.

It will perhaps be news to some when I state that in the business with which I have been closely associated for the past decade—that of selling sheet music, I have found a large number of our most reputable citizens, who, to save a five-cent piece or so, will not only encourage law-breaking, but will in some instances attempt to force the issue upon the dealer by threats.

For example, Mr. ———, (a wealthy merchant, well-known in the south end of the city), walks into a music store and inquires the price of a dozen songs. He is informed that these are all Canadian copyrights, and will cost him forty cents apiece.

"Nonsense," says the merchant, "don't you know, young man, that I can buy every one of these pieces for a matter of ten cents each? Surely you do not know your business. You don't know where to buy. You should travel, as I do frequently, through the cities to the south of us, and not try to rob your customers so mercilessly by asking forty cents apiece for songs which you can buy anywhere on the other side for ten cents a copy?"

The music clerk, a little bit non-plussed, suggests that the editions alluded to are all pirated editions and illegal, and he fears he cannot get them through the customs.

"Very well," replies the merchant, in a haughty tone as he walks out. "I suppose I shall have to send away for them myself. I wanted to give you people a

chance, but I can't afford to pay you \$4.80 for goods which I can get for \$1.20."

And this is but one sample of the methods employed by the "disciples of the black flag."

If this were all, and the dealer were the only one to suffer by an attempt to keep within the meaning of the copyright law, the matter would not perhaps be so serious as it really is.

Another aspect of the case is presented in a letter received by me during March of this year of which I give a brief extract as follows: "We are aware that there are very inferior reprints of several of compositions in existence, but we trust that we may have your co-operation for the authentic prints It is also of moment to us that the royalties accruing from compositions be not depleted through sales of contraband editions, as such revenue constitutes the sole income of the surviving members of (the composer's family)."

The explanation of the letter is simple. A young and talented composer was cut off in his prime. His compositions have delighted thousands of music lovers, and in consequence of the growing sale of these compositions the music pirate finds his opportunity. The legitimate publisher is under contract to pay to the composer's widow a royalty upon every copy of music he prints.

The pirate is not.

Which edition should honest people buy?

Which edition will protect you, Mr. Music Buyer, from the charge of robbing the widow and orphan of their just dues?

Now all this may be dry reading. If so I will ask you to bear with me a little longer, for this article concerns every music buyer on this continent, and from observation and information to hand I am persuaded that nowhere are there more disciples of the black flag of piracy to be found than in our own fair city. And the information yet to follow is so little known to the general public that it may be worth thinking over.

There is a common and erroneous impression abroad to the effect that the dealer who charges 35 to 50 cents for a copyright song is making an exorbitant profit.

Let me state, as a matter of trade information, which it is easy to verify, that the dealer who handles pirated editions of these songs at ten cents will not a percentage of more than twice as much as when handling legitimate editions.

In other words, one hundred dollars invested in pirated music will earn more than double the profit which the same amount invested in copyrights will earn.

That is the temptation held out to the dealer, and it is urged that the law is rarely put into operation against him. Quite true; but there is a time coming, and I sound a note of warning.

I remember one instance in British Columbia in which the merchants of an obscure little community thought they had evaded the Canadian customs law. A special detective was put to work and for six months did apparently nothing but loaf around. Then suddenly within one week the Dominion Exchequer was swelled by upwards of sixty thousand dollars.

Then, of what concern is this to the general music

(Continued on page 49.)

GOOD TEACHING MATERIAL.

A splendid book of exercises in scales, chords and arpeggios is on the market, the production of Dr. C. L. M. Harris, well-known Canadian organist and teacher, who is conducting music examinations in the West for the University of Toronto. This work, which is protected by international copyright, has been introduced in the United States as well as in several Canadian centres and gives promise of being very widely used. Mechanically the work is well gotten up and does credit to the publisher, Mr. Thomas Anderson, music dealer of Hamilton.

In addition Mr. Anderson has published "The Heart's Highway," a song for medium voice, also by Dr. Harris.

THREE BOOKS OF SCOTTISH MUSIC.

Three important Bayley & Ferguson book publications are being featured this month by that Glasgow publishing house. They are "The Balmoral Reel Book" a selection of over one hundred of the most admired reels, strathspeys, country dances, schottisches, jigs, quadrilles, hornpipes, marches, etc., etc. Edited and arranged for pianoforte by J. Kenyon Lees; "The Songs of Scotland," without words, containing no less than 263 songs, it almost covers the popular ground, and few really well-known melodies are omitted. The arrangements are uniformly easy, but most musical and in close sympathy with the Scottish mood; "Flowers of Scottish Song," a collection of 228 of the choicest Scottish melodies, with words. In the tonic sol-fa notation.

HOUSE OF CHAPPELL

The following is a list of our best selling publications issued during recent months. This selection has been made up purely on the record of sales, and consequently is positively a list of only those newer numbers which are in demand.

SONGS

Haydn Wood,
Love's Garden of Roses.
O Flower Divine.
The Gunner.
Khaki and Gold.
Montague Phillips,
Wake Up!
Edward German,
The Drummer Boy.
Charles Willeby,
A Heap of Rose-Leaves.
Ethel Barnes,
Soul of Mine.
Leslie Elliott,
On the Road to Ballyshee.
Hermann Lohr,
I Dream of a Garden of Sunshine.
Kennedy Russell,
The Stars that Light My Garden.
Who's For This Flag?

WEDDING SONGS

Because
All Mine Alone
God Made Thee
Mine
Psalm of Love
Love's Coronation

H. Lyall Phillips,
Friends Again.
Guy d'Hardelot,
Roses of Forgiveness.
My Garden.
Your Heart.
Wilfrid Sanderson,
A Linging.
Teresa Del Riego,
My Son.
Dorothy Forster,
Dearest, I Bring You Daffodils.
Just a World of Roses.
I Wonder if Love is a Dream.
May H. Brahe,
The Call of the May-Time.
Sivori Levey,
He Met Her on the Stairs.
Daddy and Baby.
His Little Teddy Bear.

SONG CYCLES

Desert Love Songs.....Robert Coningsby Clarke Songs of the Southern Isles.....Hermann Lohr

VALSES

La Valse que nous AimonsArmand Vecsey Love in My GardenReginald Benyon
Rose in the BudDorothy Forster The River of DreamsAlbert Sirmay
"Petrograd" Russian ValseM. Michel Where My Caravan Has Rested.....Hermann Lohr
London PrideFelix Bord

PRODUCTIONS

Oh! This Love, (Papa's Darling).
Whoopsy Daisy, (After the Girl).
Good-bye Girls I'm Through, (Chin Chin).
Just Because It's You, (The Little Cafe).
Love Moon, (Chin Chin).
Ragtime Temple Bells, (Chin Chin).
The Only Way, (To-night's the Night).

REGULAR STOCK LINES

Knitting.....Muriel Bruce and Baron Aliotti Little Grey Home in the West.....Lohr
Your King and Country Want You...Paul A. Rubens A Little Love, a Little Kiss.....Sileu
Where My Caravan Has Rested.....Lohr Song of SongsMoya
Wonderful Garden of Dreams.....Dorothy Forster

WRITE FOR TERMS ON ABOVE LINES

Chappell & Co., Ltd. 347 Yonge St., Toronto

And at LONDON - NEW YORK - MELBOURNE

(Continued from page 47.)

buyer? Just this. If the Dominion Government in the interests of the owners of copyrights (or the copyright owners themselves) ever take it into their heads to send a special detective to this city to work upon the copyright question, what will happen?

Just a few music stores pay a fine and the thing stops there? I hardly think so.

Do you know it is quite possible for me or anyone who has been in the music business as long as I have to furnish the names and addresses of five hundred reputable citizens of Winnipeg, who send away for pirated editions of Canadian copyrights, or who obtain them here from local dealers, who are careless enough to pass them through their hands, and the fact that the detective finds such pirated editions in your home and in your possession, is just enough evidence to make it worth a cool two hundred dollars to you.

Don't believe it?

Very well, ask your lawyer about it next time you see him.

And in the meantime, if you respect the British flag more than the black flag of "No quarter"—if you have any regard for the widows and orphans of lately deceased composers, ask your dealer for copyright editions, and see that you get them.

ORCHESTRA MUSIC—SELECTED HYMNS.

Some noteworthy orchestral music has just been issued by Messrs. Chappell & Co. in the "Selected Hymns," selected and arranged for orchestra by Dan Godfrey, Hon. R.A.M. This is the result of requests for an orchestral arrangement of popular hymn tunes for use during the present critical world situation. The hymns are arranged so as to be played by any combination of instruments. The String parts being quite full may be used as instrumental solos or to accompany singing, all being in the original published keys. This collection contains such splendid selections as: God the All-Terrible (Russian Hymn), O Come, All Ye Faithful (Adeste Fideles), Jerusalem the Golden, All Hail the Power of Jesus' Name, Eternal Father Strong to Save, Now Thank We All Our God, Onward Christian Soldiers, Holy Father in Thy Mercy (For Absent Friends).

THE LILAC TREE; A PRAYER, AND OTHERS.

Sheet music men who have handled the successful publications of Leonard & Co., London, such as the Daisy McGeoch compositions will do well not to overlook the following songs which Anglo-Canadian Music Co., Toronto, are keeping to the front: The Lilac Tree (Frank L. Moir), A Prayer (Howard Fisher), Little Girl With Eyes of Blue (Edward T. Lloyd), Life's Secret (Lewis Barnes), and My Little Exquisite Love (Daisy McGeoch).

AID TO ORGAN ACCOMPANIMENT IN CHURCH SERVICES.

An interesting work in the Joseph Williams series of handbooks on music is "The Organ Accompaniment of the Church Services" by H. W. Richards, Mus. Doc., professor of the organ and choir training in the Royal Academy of Music. This practical guide for the stu-

dent treats of such subjects as touch, reading at sight, score reading, reading from a figured bass, transposition as related to the art of accompanying, the accompaniment of hymns, Psalms and canticles; variety in accompanying, embellishment and re-arrangement of voice parts; organ treatment and effects of color; accompaniment of anthems, oratorios, sacred songs and recitatives; organ and orchestra; music at special services as communion, baptismal, marriage, confirmation and funeral.

This valuable handbook is published by Joseph Williams, Ltd., London, as is also Herbert Ancliffe's translation of "A Study of Modern Harmony" by Rene Lenormand, referred to in the last issue of the Journal.

NEWS AROUND CHAPPELL HEADQUARTERS.

Father Time has not added much to his popularity at Chappell & Co. headquarters by bringing around again the month of June, which carries with it the not-altogether-pleasant task of stock-taking. The House of Chappell closes its financial year on June 26.

Mr. Wm. J. Roberts found among his mail one morning recently an order from a dealer in Paris, France, for "O Canada" the well-known patriotic song. Canadians are not forgetting the rousing "La Marseillaise" so that our musical interest in our brave ally France has become mutual.

Pte. Horace Hillman, of Chappell & Co.'s staff with the Army Service Corps of Canada's second contingent, has written the house from Shorncliffe that he is going into camp near Folkestone. He had a splendid voyage to England during which there was not one day of rough sea.

Mr. Harry Goodman, son of Mr. E. Goodman of Chappell & Co., Ltd., London, has joined Kitchener's army in the Queen's Westminster Rifles. As reported in the Journal nearly 100 employees of Chappell & Co. volunteered for service in connection with the war and this number has recently been increased by about 30. At the time of writing only one has been reported killed in action, Mr. J. Adeock, Jr., who fell in the fighting line at the famous Hill No. 60. Three others of the Chappell staff are among the wounded.

It is a coincidence that while Chappell & Co. were arranging here to market the song "Knitting" which has gone very successfully the head office in London was bringing out another "Knitting" ("So Busy Knitting") by Paul Rubens, which has had a marvelous sale.

A good steady demand is being experienced by this firm for Haydn Wood's "Love's Garden of Roses," "The Call of Maytime" by May H. Brahe, and "Just a World of Roses" by Dorothy Foster.

MESSRS. ASCHERBERG ISSUE 8 NEW NUMBERS.

The following new list of music published by Messrs. Ascherberg, Hopwood & Crew of London is announced: Vocal—Couldn't You (Songe Caprice) Tony Castle, The Little White Gate, Frances Waddington, My Heart's Own Song, Percy Elliott, When Daddy Comes Home, A. H. Behrend, Instrumental—Valse Alsacienne (Toujours Fidele) J. Cassado, Elsie Janis Fox Trot, Tony Castle, For King and Country (fantasia) Lieut. J. Ord Hume, Promenade Militaire, Alfred H. West.

NEED OF IMPROVED DICTION IN SINGING.

Perfect singing being the result of perfect speech the vocalist must try to acquire such complete control over both the singing and speaking voice that the two arts of singing and declamation are blended into one convincing art. From this it follows that a systematic study of elocution is indispensable to the singer. No one will deny that good tone is essential; but diction is of equal importance. These sentences from a longer introduction set forth the need for such a work as the new technique of accurate and distinct word-production for vocalists and choirs, "Tongue and Lip Training," by E. Thornfield. This splendid work has just been published by Cary & Co., London, at a moderate price. The author of the book is well qualified to take up this subject as a result of his many years' experience in training principals and numerous bodies of chorus singers for the Royal Opera Syndicate, Covent Garden, for Mr. Thomas Beecham, as well as a number of other singers.

O'LEARY, V.C., STILL DOING HIS BIT.

News received from the front that Michael O'Leary, V.C., was alive and still doing his bit counteracts the rumor that this hero had fallen in battle. As intimated in the last issue the bravery of O'Leary is the basis of a new song with music by Sir Frederick Bridge, under the title "Michael O'Leary, V.C." The music has an irresistible Irish lilt and will readily become popular. This Enoch & Sons number is being handled in Canada by Anglo-Canadian Music Co.

SONG MADE GREAT IMPRESSION ON "LOYALIST DAY."

"Loyalist Day" was duly celebrated by the children of St. John, N.B. Speaking editorially the St. John Globe said the words loyalist and patriotism will have a clearer meaning to the children henceforth and they will feel that now they are truly a part of the great empire whose glory they emphasized in song and chorus. "It may only be a little thing in the sum total of a city's life," continues the editorial, "but the child who hoisted the Union Jack to the top of the staff where it floated over the heads of the assembly while hundreds of voices sang 'We'll Never Let the Old Flag Fall,' made a far greater impression than the finest orator in the country."

NEW MUSICAL PLAY "BETTY."

There is every reason to expect that Messrs. Chappell & Co. have another success in Paul A. Rubens' musical numbers from "Betty," regarding which the London Daily Telegraph says:

"'Betty,' Mr. George Edwardes' latest musical production, originally staged in Manchester, was presented on Saturday night at Daly's with a taste and magnificence worthy the best traditions of that theatre. It is a fairy tale in a modern dress. Its success will be assured for the play, with its typical blend of sentiment and fun, the opportunities it offers in the latter connection to the comedians principally concerned, and the beauty and richness of the setting, clearly contains all the elements of popularity. The lion's share of the score has fallen to Mr. Paul Rubens, and the greater part of it shows

that facile composer in his most vivacious vein. Of lively tunes, indeed, there are any number, and among the most taking one may quote a trio in the first act, 'I Love the Girls,' the song, 'I'm Jotte,' which follows it, and the amusing ditty, 'Opposite the Ducks.' As a more serious endeavor, mention should be made of the quaint unaccompanied concerted number, 'We've got some work to do,' which opens the second act. Mr. Rubens' prettiest contribution is Betty's song 'Cinderella,' and it was sung engagingly by Miss Winifred Barnes."

The music from "Betty" in which dealers will be most interested includes two songs, "Cinderella" and "Can it be Love;" also two piano numbers "Betty" valse and "Betty" selection.

THE BERNERS EDITION.

Messrs. Joseph Williams, Limited, London, publishers of music, books and dramatic works and of the 12 books of pianoforte music selected by The Associated Board of the Royal Academy of Music and Royal College of Music for local examinations in music, 1916, do a large business in The Berners Edition of standard and copyright works in which nearly 200 volumes have already been issued.

The Berners Edition comprises vocal and instrumental works by the following composers: Brahms, Cowen, Franz, Sinding, Bertini, Chopin, Czerny, Diabelli, Beethoven, Godard, Greig, Heller, Jensen, Kohler, Kuhlau, Kullak, Liszt, Matthay, Rubinstein, Burgmuller, Clementi, Jacques-Dalcroze, Mendelssohn, Schumann, Sauerbrey, Hurlstone, Mackenzie, Massenet, Pleyel, Raff, Steibelt, Swinstead, Widor, Strelzki, Quef, Goring-Thomas, Elggr, Henley, Kayser, Mazas, Spohr, Somervell, Squire, Moscheles, Bach and others.

MUSIC OUT BY WEST & CO.

A humorous song "Ruben Brown" by Percy Watson, "March—March—Marching to Berlin" by Lyell Johnston and "Son of My Heart" by Frank E. Towers are three new numbers introduced by Messrs. West & Co., London, Eng., in addition to those they advertise elsewhere in this issue.

"The Summer is Sweet" is a good, rollicking, seasonable song by Herbert Goldstein. "The Girl in the Box" waltz is by Claude B. Yearsley, composer of "Dear Soul" waltz. The latter is an unusually attractive issue and deserves wide popularity. Dealers will be interested to know that Messrs. West & Co., "The House of Progressive Ideas," intimate that they are open to discover talent among new composers and shall be pleased to get in touch through dealers with Canadian composers of merit, whose mss. will receive their careful consideration.

LITTLE RED HOUSE ON THE HILL.

In a communication from Enoch & Sons, London, mention is made of "Little Red House on the Hill," the new song by Edmund La Touche which was referred to previously in these columns. They note that this song has bounded into instant popularity in England, Australia and South Africa.

SHEET MUSIC MEN'S JUNE MONTHLY MEETING.

The June meeting of the Canadian Sheet Music Trade Association was held on Monday, the 7th, at the Board of Trade Hotel. As usual the business discussion was preceded by a six o'clock dinner.

President John Hanna was in the chair. The secretary was instructed to write a letter extending the Canadian Association's greetings to the National Sheet Music Dealers' Association in convention at New York, June 10 to 12.

A letter was read from the London, England, Music Publishers' Association extending congratulations to the the Canadian Sheet Music Trade Association upon the completion of their organization and wishing the latter every success in the work to be taken up.

It was thought that perhaps one or both of the July and August meetings might be cancelled owing to the summer holiday season but such was the interest displayed and so profitable have been the discussions already entered into that it was decided unanimously to continue the monthly meetings without any interruption at all.

SHEET MUSIC CONVENTION DISCUSSIONS.

Among the matters on the programme for discussion at the convention in New York, June 10-12, of the National Sheet Music Dealers' Association are these:

1. Is the sheet music business on a legitimate basis? If not, what is necessary to put it there?

Under this to consider:

(a) The average cost of conducting a retail music business.

(b) The average margin of profit, both for standard and popular music.

(c) The question of selling the "cheap" editions at one-third off; also of retailing net works at 10 per cent. and the possibility of securing the co-operation of the publishers to these ends.

(d) The formation of local associations of the sheet music dealers and the securing the closer co-operation between the dealers in their respective cities; also the matter of publishers' discounts to such houses, as frankly state, or so conduct themselves as to admit, that they regard their music departments as mere advertisements for their other business and refuse to abide by the ordinary customs and usages required by common sense and business ethics.

2. Methods best adapted to secure success in the sheet music business, together with the exchange of experience and ideas of the various dealers.

(a) The best method of keeping a stock record.

(b) The disposal of unsaleable stock.

(c) Discussion as to how to eliminate the unprofitable "on-selection" customer and yet retain the profitable one.

(d) The question advocated last year of securing from the publishers permission to return damaged or soiled copies of music for exchange for fresh copies of the same, the dealer to pay the printing cost and transportation.

(e) Steps to be taken toward the formation of co-operative credit bureaus, either national or local.

3. Special and individual problems connected with the business.

(a) The question of new issues, in which to include

consideration of the plan adopted by G. Schirmer, of charging a fixed sum per year for new issues; whether it would not be advisable to recommend to the various publishers that some similar plan be adopted by them, especially if the amounts issued would be thus reduced by any material extent.

(b) Orchestra music.—To consider the problems in this line of business, especially the action of certain publishers in advertising to the retail trade publications at from 7½ cents to 15 cents per copy, when they charge dealers 50 per cent. to 300 per cent. more than the price at which they are selling to the retail trade.

(c) Popular music.—To consider whether or not the music dealers of the United States are not important enough to justify the creation of a line of popular music which shall be retailed at from 15 cents to 20 cents and so wholesaled that it cannot be sold by the 10-cent stores. Your secretary feels that the additional royalty that could be paid under such an arrangement would secure writers who could produce real hits, and the creation of such a class of numbers, in addition to the popular items now sold at one-half off, would go a long way toward putting the popular business back into the hands of the music dealer.

Particulars of the convention will appear in the next issue of the Journal.

GROUP OF SONGS BY A. C. MACKENZIE.

Prominent in the Joseph Williams catalogue are several volumes of songs by Frederick H. Cowen which are well worth while not overlooking. Also there is a group of songs by Alexander C. Mackenzie itemized below for those who know of or are interested in acquainting themselves with these publications by Joseph Williams, Ltd., London: "The Two Angels" making use of Whittier's words, "I Cannot Tell What You Say" words by Charles Kingsley, "I Saw Thee Weep" words by Lord Byron, "Yon Meaneer Beauties of the Night" words by Sir Henry Wotton (1620), "To Crown My Love," "Pretty Peg of Pegwell Bay," "Earl Haldane's Daughter" words by Charles Kingsley and Bonnie Jeannie Gordon.

PATENT ON IMPROVED ACCORDEON.

A Michigan man has been granted a United States patent for an accordion. It relates particularly to musical instruments pneumatically operated by being extended and retracted by hand, commonly called bellows accordions. This invention has for its prime object the provision of an instrument in which a note may be sounded and then sustained without stoppage, irrespective of the movement of the bellows device, so that this note may continue to sound whether the instrument is being distended or retracted. This invention has for its further object the provision of improved constructional features.

An erroneous press report stated that Mr. Abner G. Mitchell of the Anglo-Canadian Music Co.'s staff was one of those rescued from the ill-fated Lusitania. Mr. Mitchell was not one of the passengers at all but it seems another party of the same name and similar initials was reported rescued and this resulted in the mistaken report.

HELPFUL BOOK FOR VOCAL STUDENTS.

"Practical Hints for Students of Singing" by Liza Lehmann, of whom a somewhat lengthy sketch appeared in the Journal for April, is a book which the Anglo-Canadian Music Co. have been handling in Canada for sometime with success. This work is an Enoch & Sons publication and its scope may be best ascertained from the author's own preface which says in part:

"I propose in this book to offer only such advice and to suggest only such exercises as have been proved helpful, and I want to touch upon certain points appertaining to the art of 'presentation in song,' and to general 'deportment in singing,' which are frequently overlooked by vocalists, but which, by the light of constant experience, I have found to be exceedingly vital.

"Do not forget that I shall only give proven 'recipes,' believing that 'the proof of the pudding is in the eating.' Thus, when certain singers preserve their voices unimpaired to advanced age, or when certain teachers produce a succession of pupils who make a career, it is not luck. There is something to account for that 'pudding' in the method of its cooking. I have purposely adopted an informal 'mode of parlance,' have avoided purely technical terms when simpler words might more quickly convey my meaning to the ordinary student, and I have not included descriptions or diagrams of the vocal organs, which can be found in works of a less purely practical and more scientific nature."

NEW MUSIC

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30233. "A Prayer for Peace." Words by Cecil E. Selwyn. Music by Frederik Van Werkhoven. Cecil E. Selwyn. Winnipeg, Man.
30234. "Trooper Mulloy March." By Jean Munro Mulloy. Kingston, Ont.
30236. "I'm Longing My Sweetheart For You." By F. De Arredondo.
30237. "The Call to Arms." Patriotic Song. Words by J. F. Dale. Music by Neil McVicar. J. F. Dale, Barrie, Ont.
30242. "The Boys of the New Brigade." Patriotic March Song. Words and Music by Laura E. Thompson. Toronto, Ont.
30243. "Dark Eyes." Words and Music by Dick Richards.
30244. "The Brazilian Nut." One Step Rag. By Sol Wolstein.
30245. "Madame Pompon." Words and Music by Clarence Kumer.
30246. "Way Down Yonder." Words by Stanley Murphy. Music by Henry I. Marshall.
30263. "In the Cherry Blossom Land of Sweet Japan." By L. E. Turner. Calgary, Alberta.
30266. "Nursing Daddy's Men." Words and Music by Jean Munro Mulloy. Kingston, Ont.
30271. "Foxy Grandpa." Fox Trot. By Pete Wendling and Milton Ager.
30276. "When Britain Calls." Words by George A. Shaw. Music by Ted Neun. George A. Shaw, Toronto, Ont.
30283. "Every Body Rag With Me." One Step. By Grace Le Boy.
30284. "Your Words 'I Love Thee Dear.'" Song. By Mary Lucille Lewis.
30285. "It's Tally Time in Holland; Two Lips Are Calling Me." Words by Dave Radford. Music by Richard A. Whiting.
30286. "I Want a Little Love From You." Words by J. Will Callahan. Music by Egbert Van Alstyne.
30287. "Lala Pado." Dance. By Malvin M. Franklin.
30290. "Half a Million More." Words by Mildred Low. Music by J. P. Neville. Mildred Low, Ottawa, Ont.
30314. "I Ain't Dead Yet." Song. Words by Robert E. Cairns. Music by David A. Whyte. David A. Whyte, Winona, Ont.
30316. "We'll Love More When You Come Back Than When You Went Away." Words and Music by Harry Taylor. Toronto, Ont.
30317. "Pioneer." March Two Step. By Harry J. Lincoln.
30318. "Grace and Beauty." Waltzes. By Carl Loveland.
30321. "Tommy Call Your Dog Off and Say 'Good Bye.'" Patriotic Song. Words by J. Ashdown Tennent. Music by Elizabeth Tennent Andrews. Brantford, Ont.
30323. "Gilded With Gold." Words by Aileen Ward. Music by Baron Almetti.
30327. "Y Gavotte." Pour Piano. Par Chs. Arehambault, Montreal, Que.
30331. "Thou Shalt Be Mine." Words by Wm. J. Drewes. Music by Irwin P. Leclerc. Arranged by Jos. N. Martinez.
30336. "Corona." March and Two Step. For Piano. By F. W. McNichol. The Corona Company, Limited, St. John, N. B.
30341. "Our Blessed Redeemer." Soprano Solo. Composed by Edward Weddon. Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto.

30342. "Dear Lord I Now Respond." Sacred Song. Words by A. F. Ferguson. Music by Fred. Moore Howard. Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
30343. "Thro' the Day Thy Love has spared us." Short Evening Anthem. Music by Percival Kirby. Mus. Bure. Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
30348. "To Arms! Canadian Boys." Words and music by Sadie Edwards. Cataron, Ont.
30350. "Good-Bye Land." Words by F. G. J. Music by Baron Almetti. The Alma Publishing Company, Toronto, Ont.
30359. "Mary, Dear." A War Song of the Canadians. Words and music by T. B. Richardson. T. B. Richardson, Toronto, Ont.
30361. "Come My Beloved." (Vieni Carina.) Words by Lena Shackelford Hesselberg. Italian Version by G. Vianora. Music by Edouard Hesselberg. (D'Essenell.) Whaley, Royce & Company, Limited, Toronto, Ont.

The death is announced from Harrow, England, of Mr. Warwick Williams, a well-known composer of dance music. He was at one time secretary to Sir Arthur Sullivan, and revised the proof sheets of many of his works.

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MANUFACTURERS HOLD GENERAL MEETING.

Addressed by President Allan. Satin Finish at the Exhibition. Shorter Terms Discussed.

A GENERAL meeting of the Canadian Piano and Organ Manufacturers' Association was held on Thursday afternoon, June 10th, at the offices of the Secretary, Mr. James G. Merriek, 4 Queen St. East, Toronto. Those present and the firms represented were: Mr. David Allan, Bell Piano & Organ Co., Ltd., Guelph; Mr. W. N. Manning, Sherlock-Manning Piano Co., London; Mr. Owain Martin, Martin-Orme Piano Co., Ltd., Ottawa; Mr. Henry H. Mason, Mason & Risch, Ltd., Toronto; Mr. Fred Killer, Gerhard Heintzman, Ltd., Toronto; Mr. Albert Nordheimer, Nordheimer Piano & Music Co., Ltd., Toronto; Mr. C. A. Bender, Heintzman & Co., Ltd., Toronto.

President Addresses Meeting.

The President, Mr. David Allan, who occupied the chair, addressed the meeting on general conditions and reviewed the work of the Association's business year to date. In commenting upon the necessity of reduced factory output he pointed out that "many people who would buy instruments were, and are prevented by reason of restricted incomes; this largely in the case of people in the cities and towns; on the other hand, the real buying power has been under control of the rural population who have not responded to the call as they might. Products of the farm are always in demand, selling readily and practically for cash, yet many of those who received it elected to keep that cash out of circulation at a time when it meant so much to the country at large. The farming communities stand almost alone in their ability to do business as usual and upon them rests the great responsibility of doing their part to keep money in circulation and to assist in keeping the commerce of the country active. The government returns showing savings banks deposits were referred to as evidences of the country's buying power, there being twenty-five millions more on deposit than a year ago. The speaker took occasion to comment upon the unreserved expressions of the press early in the war period, of the idea that times would be hard. The general dissemination of this idea caused individual economy to come earlier and to be more acute in its effects. "It has taken time for this feeling to wear off," he added, "yet confidence is being restored more quickly than might be expected." The speaker referred to the farm journals, eager to secure the manufacturers' advertising and editorially urging that "factory plants be kept running and men be kept employed" and at the same time helping to hinder this by publishing pessimistic expressions.

Mr. Allan touched upon the Workmen's Compensation Act, which it had been hoped would touch the manufacturer more lightly. He advocated making the best of it and looking hopefully toward its working out in a manner to ensure reduction of the present estimated cost.

Remarking that "the campaign to stimulate the sale of 'Made in Canada' products took on fresh energy with the advent of war," he said efforts could not be made too strong in the direction of convincing the buying public that they not only help Canada but help themselves by buying goods made in the home country.

Salesmanship and Terms.

Very pertinent were the remarks of the President relative to terms. He said: "Is salesmanship deteriorating, or, is the supervision weaker? Year by year the selling terms have been lengthening out, until in some cases they may be called hopelessly long; one would require a powerful telescope to see the end, and trust in Providence that payment will be made sometime. In competition there are weak moments, and they come sometimes when there is nothing more than a mere suspicion that someone else might get the sale, then the customer gets the advantage.

"In the mad desire to sell to anyone who bears the slightest semblance of a 'piano prospect,' judgment has many times exhibited defects; terms and price did not cut the figure they should. Salesmen representing the firm with ample capital felt they had a scope of freedom the smaller man could not stand against; then, the small man determined not to be outdone, he met the price, met the terms, and, repeated the act from time to time, until the result, the inevitable result came; the smaller man, to carry his sales, had to renew his paper; he had to pay interest; his expenses thereby increased. On the other hand, his profits, decreased through competition left but one possible result. How long can such a game last? If it were in some other line where the margin was smaller, the game would have been up long ago.

"Is it not time the manufacturers moved to get the retail trade on a healthier basis? They can set examples by starting right at home; those who do any direct selling can make the start; those who supply dealers who need support can make the start, by educating these dealers to play safe. Such a dealer has no reasonable ground for objection; he may do business in his own name, but, are you not his partner? Are you not supplying a large part of the capital with which he carries on business? Is not credit simply permission to use your capital, as a matter of convenience? Why then should he object? Your so-called interference is for his safety and your safety. We piano men seem to have lost sight of one thing, although piano paper carries with it greater safety than ordinary commercial paper, small payments, and extended time materially increase the risk element."

The Trade Journal.

By way of emphasizing the trade paper's usefulness in co-operating for the betterment of conditions in the trade the speaker referred to this publication as follows: "We are fortunate in having a Trade Journal, ably and cleanly conducted, and behind it an inclination to print articles likely to make for a betterment in trade, and trade conditions. I feel that the members of the trade could be more helpful to the Journal by contributing from time to time some useful matter, either over their own signatures, or in such form, that their line of thought could be followed by the editor in weaving it into articles which will make the Journal of further practical benefit to the trade at large."

Shorter Selling Terms Advocated.

The matter of terms on instruments sold at wholesale and retail was discussed at the meeting. The trade will receive recommendations and information as a basis of facts tending to an improvement in selling terms. The long drawn out terms of the piano trade have always

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been a source of concern and even danger, but it necessitated a crisis, such as this now being passed through, to emphasize the evils. The idea is to so reduce the terms as to strengthen the manufacturer and the dealer to a point that will insure absolute safety no matter what crisis may arise. It was pointed out that the hardships in connection with unreasonable terms are felt not only by the manufacturer and the dealer but by the customer. The latter may be caught by a crisis with a comparatively small portion unpaid on his instrument, but is a victim of re-possession because of the demands upon the bank and the dealer. Obviously the shorter terms minimize hardships of this nature.

Satin Finish at the Exhibition.

As a result of this meeting the trade will receive a circular letter from the Association notifying them of the decision of the Association to exhibit only instruments with "Satin Finish" on the outside stands of their booths at the Canadian National Exhibition. Instruments with polished cases may be exhibited in the inner rooms if desired.

Tuning and Repairing.

A discussion of the tuning situation and the troubles arising out of the results of incompetent men more particularly on player pianos was talked over. The suggestion made that a school be established for the instruction of men was not received with favor. It was pointed out that the best school possible for the instruction of men in tuning and repairing pianos is in the repair shop where all makes are brought in, and different periods of construction represented. The dealers will be urged by the various manufacturers to employ only competent men, and in every possible way to assist in providing the general public with reliable and competent tuners and repair men.

General Meeting During Exhibition.

In conformity with previous decisions of the Association to meet more frequently, it was decided to arrange for a general meeting during the first week of the Exhibition. It is possible, therefore, that this meeting will be held on Wednesday of the first week of the Fair, if suitable accommodation can be secured at the Exhibition grounds.

IN TORONTO'S PIANO ROW.

"Am busy, moving, moving, moving," was Frank Stanley's terse explanation of conditions about his warehouse. The Stanley retail business has been moved from Temperance Street to the Yonge Street store bought by Mr. Stanley and the natural inconveniences of moving are intensified by the necessity of altering the old place to the requirements of the tenants who vacate the new premises in which Mr. Stanley locates. Business is naturally being handled under somewhat chaotic surroundings, which, however, will soon be put to rights. The new Stanley location is within a block's radius of the warerooms of Mason & Risch, Nordheimer, Gourlay and Heintzman lines on the south and Newcombe on the north. This will make twelve piano houses on Yonge Street, not including Eaton's.

THOMAS ORCHESTRAL ORGAN.

Whether because of the general "dip" in trade or in spite of it there is unusual activity in church and Sunday school demand for reed organs. Interested re-

tailors are particularly invited to consider the two manual, pedal bass, reed organ made by the Thomas Organ Co., of Woodstock, Ont. This, with bench, is in quarter cut white oak with satin finish. The pedals are concave, the manuals extending out over them, and both are relatively in their proper positions, conforming to the standards for a pipe organ as required by the Royal College of Organists.

The variety and number of effects possible to be produced by the different stops is practically unlimited and is sufficient for all solo and chorus work. The arrangement of the stops and accessories is similar to that used in Pipe Organs and gives the player perfect control of the instrument.

NEW PIANO AND PLAYER MANUFACTURING FIRM IN TORONTO.

J. E. Hoare Heads New Company. Have Leased Salesrooms on Yonge Street.

The newest addition to the country's music industries is the firm being organized in Toronto by Mr. J. E. Hoare, who has just sold out his interests in the firm of Gourlay, Winter & Leeming of this city. Mr. Hoare has secured a factory at 1189 Bathurst St. which is being fitted up for the manufacture of high grade pianos and players.

In addition, the new company, of which Mr. Hoare will be the head, will manufacture a special player action for installation in any ordinary upright piano. In this branch of the business Mr. Hoare sees a large field hitherto undeveloped and has already commenced the manufacture of the action.

Retail warehouses have been secured at 420 Yonge Street, where are being completed the necessary alterations and improvements to make the store in keeping with the lines to be retailed. Mr. Hoare proposes to retail his own lines and any other arranged for.

The line of player pianos to be manufactured by the new firm will be fitted with a metal player action of their own make. The patents of this are owned or controlled by Mr. Hoare, whose many personal and business friends wish him all the success that is assured by his long experience in the production of high-grade pianos and player pianos.

Mr. James P. Bradt, general sales manager of Columbia Graphophone Co., New York, has just arrived in Toronto with the news that the International Jury of Awards at the Panama-Pacific Exposition has awarded the Columbia Graphophone Co. the Grand Prize for Columbia Grafonolas and Columbia records.

Mr. Alex. Saunders, president and general manager of the Goderich Organ Co., Ltd., who is an active member of the Canadian Manufacturers' Association attended the annual convention of that body in Toronto.

The retail music house of Thos. Claxton, Ltd., on Yonge Street, Toronto, is being removed to number 251, a block south of their present location. A special moving sale is being conducted. Columbia Grafonolas are handled by this firm.

Mr. Owain Martin, President of the Martin-Orme Piano Co., Ltd., Ottawa, took advantage of two manufacturers' organizations convening in Toronto at the same time to attend sessions of both. These were the Canadian Manufacturers' Association and the Canadian Piano and Organ Manufacturers' Association.

A FARCICAL NEUTRALITY.

"At the same time, it is clear that whatever danger is likely to come to us must come from Germany, which danger, however, should be greatly mitigated if the Administration takes the firm stand with regard to *England's interference with our commerce* that she has done in the case of Germany.

"Among *fair-minded men* it is felt that if our neutrality means the ability of the Allies to secure unlimited munitions and food supplies, *while Germany can get none*; if, furthermore, *it means that reservists of the Allied nations can cross the waters unmolested, while the German reservists cannot do so*, and if, finally, it means that we are to take a strong stand against Germany, *while we permit England to do pretty much as she pleases*, then the conviction is inevitable that *our neutrality is a farce*."

The above quotation—italized by this Journal—is part of an editorial that appeared in "Music Trades" of New York, with a branch office in Berlin, Germany, in the issue of May 29, 1915, on page 24. Comment is quite superfluous—and yet such literature has access to the Canadian mails.

Mr. Dunlop, head of the Thomas Organ & Piano Co., Woodstock, Ont., was among the manufacturers in attendance at the annual convention of the Canadian Manufacturers' Association in Toronto. Mr. Dunlop called at Toronto on his return from the Presbyterian General Assembly at Kingston.

The Phonograph Shop in Ottawa, of which Mr. Arthur Mandy is the efficient manager, has sold to one single gentleman—or perhaps he is not single—three different Edison Disc Phonographs. First they sold him an Edison A200 for his country home, an Edison A150 for his city home and now an Edison B60 for his son who is going to the front. He has also spent over \$200 in Edison records, making over \$700 business with this one man alone. Nor is this an isolated instance as the Phonograph Shop have a couple of sales to several different people and have another man who has invested over \$500 in their goods. These transactions indicate the development of phonograph business among persons able to buy high class types.

PATENT NOTICE.

Canadian Patent No. 124668 for musical apparatus owned by the Cable Company, Chicago, U.S.A. The nominal working of the invention has commenced and the invention is for sale or use at a reasonable price. John H. Hendry, Bank of Hamilton Buildings, Hamilton, Canada.

Scales, Chords and Arpeggios

Compiled for Piano by Dr. C. L. M. Harris.

An invaluable work of 55 pages. It embodies a collection of exercises in scales, chords and arpeggios for developing the technical side of the student's piano playing.

Any student who will memorize and faithfully practice the contents of this book under a competent instructor, will be amazed at the skill he will acquire in the reading of music.

Readily retails at 50 cents.

Attractive Rates to the Trade Now.

Published by **THOMAS ANDERSON**

65 JAMES ST. NORTH.

HAMILTON, CANADA.

WOULD IT BE OF INTEREST TO YOU?

to have full particulars regarding the greatest "**Talking Machine Needle**" proposition ever offered to the trade

If so

Write for our prices and full particulars in quantities—and don't overlook the fact that we carry the greatest line of disc records in Canada, namely: **Jumbo, Odeon, Fonotopia.**

LIVE DEALERS CAN'T AFFORD TO MISS THIS GOLDEN OPPORTUNITY.

IT MEANS MONEY TO YOU!

Whaley, Royce & Co., Limited

237 Yonge Street,
Toronto

Western Branch
Winnipeg, Man.

FIRM OF GOURLAY, WINTER & LEEMING TAKE OUT DOMINION CHARTER.

Bond and Stock Capital of One Million.
Mr. R. S. Gourlay, President.

A Dominion charter for one million dollars is being taken out for the incorporation of the firm of Gourlay, Winter & Leeming, Limited, Toronto, with a bond and stock capital of one million dollars. The incorporators are Mr. R. S. Gourlay, who will be president of the re-organized Company; his two sons, Messrs. D. R. Gourlay and A. H. Gourlay; his son-in-law, Mr. E. A. Breckenridge; and Mr. Walter R. Winter, son of Mr. F. W. Winter. The latter and Mr. Thos. Leeming retire from active participation in the business.

Mr. R. S. Gourlay has bought out the interests of Mr. J. E. Hoare, whose holdings in the Company are being in part taken by the Wilcox & White Co., manufacturers of the Angelus Player, and Messrs. J. G. and J. H. Estey of the Estey Organ & Piano Co. These firms represent the only new capital in the incorporation of Gourlay, Winter & Leeming, Limited.

Coincidental with the intensification of the made-in-Canada sentiment by the unparalleled actions of the nation at the bottom of the terrific European upheaval, is the linking up with the Canadian organization of these two concerns, looking to the production in Canada of their lines. For many years Mr. R. S. Gourlay has controlled the Canadian agency of Estey organs, and the Angelus Player Piano and the Gourlay-Angelus development has been so great as to bring the Wilcox & White firm into the close relations just mentioned. The incorporation of Gourlay, Winter & Leeming, Limited is intended to add to the signal successes of the past by embracing under the same management the energies and experiences of firms whose success has not been surpassed in the United States in so varied a production as the manufacture of pianos, players, pipe organs and reed organs.

GEORGE SUCKLING IN WINNIPEG.

The return to activity in the piano business of Mr. Geo. H. Suckling after a year's vacation, is a source of gratification to his many friends and not the least to the head and management of the House of Nordheimer. As already intimated in this Journal Mr. Suckling has accepted the management of the Winnipeg branch of the Nordheimer Piano & Music Co., Ltd., and is going after business with as much vim and vigor as he did thirty years ago.

After disposing of his business in Edmonton to Hardy & Hunt, Ltd., of Calgary, who are the Nordheimer and Steinway dealers in both cities, Mr. Suckling had purposed retiring from active business life. The call to activity and the West was too insistent, however, and his decision to domicile in Winnipeg was the result.

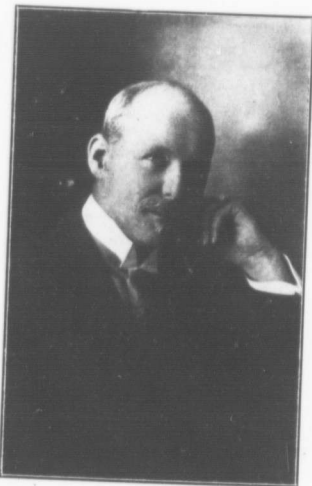
Mr. Suckling's connection with the Nordheimer firm dates back forty-five years when as a boy he entered the sheet music branch. Except for short periods he has been with the house or the line ever since and has never connected with any other firm or line.

He is the kind of man who dignifies the business. He is broad-gauged as the result of travel and long business experience. He is widely read, musical, a close

observer and by nature a gentleman. His combination of personality and experience is unique in the trade and there is probably no other individual in the trade with as long a list of personal sales to his credit, either made on his own initiative or in assisting agents. These sales extend from the Atlantic to the Pacific and are in every province.

Mr. Suckling and the present head of the firm, Mr. Albert Nordheimer, were boys together and there has existed a warm personal friendship between them during all these years.

"George" Suckling's friends, who are legion, will wish him and Mrs. Suckling long years of continued success.



Mr. George H. Suckling

In the management of the Winnipeg branch Mr. Suckling has the able assistance of Mr. Wm. S. Hemphill, whose Nordheimer connection goes back for thirty years. It might be said of Mr. Hemphill that he was born in the Nordheimer service, his father having been with the same house for nearly forty years as outside representative in Ontario.

Mr. Wm. S. Hemphill has had experience in the Toronto, London and Hamilton warehouses and went West in 1902. He is not only a salesman and executive of long experience but is a practical tuner and a composer. He has many friends in Ontario interested in his Western success and whose best wishes he always has.

Mr. Wm. Dunlop, road representative of the Thomas Organ Co., passed through Toronto on his return to headquarters at Woodstock, Ont., after a tour of the trade in Eastern and Northern Ontario points. Mr. Dunlop found considerable disinclination on the part of dealers to place orders although with very meagre stocks and in many instances doing a fair trade. Ontario dealers, however, are anticipating good fall business.

MASON & RISCH HEAD, WITH WESTERN MANAGER, VISITS NEW YORK.

Optimistic as to Canadian Prospects.

Mr. Henry H. Mason, head of Mason & Risch, Ltd., Toronto, and Mr. James G. Whiteacre of Vancouver, who looks after the firm's interests in the West, were among recent Canadian trade visitors to New York. Speaking to the Journal of trade conditions there Mr. Mason observed that they were much as they are in Canada, the uncertainty regarding United States and the war militating against active business.

Asked as to the prevalence of satin finish for piano and player cases in Gotham Mr. Mason pointed out that high grade American lines are shown only with this finish and have been so shown for several years. "In the Aeolian Co.'s salesrooms for example," said he, "the high grade lines are almost without exception satin finish, anything shown with the highly varnished surface immediately indicating thereby its class."

As to trade and prospects in Canada Mr. Mason is decidedly optimistic. He thought that all the firms had satisfactorily handled the repossessions made necessary by conditions such as experienced and this being the case future business would be more profitable even if less in volume. Crop conditions, assurance of good prices to farmers and scarcity of stocks in dealer's hands he considered among indications pointing to more favorable trade.

Before returning West Mr. Whiteacre spent a few days in Toronto.

PHONOLA PATENTS SOLD IN UNITED STATES.

New Type Attracting Much Interest. Invention of a Canadian.

Mr. A. B. Pollock, President of the Pollock Mfg. Co., Ltd., of Berlin, Ont., has returned from New York where he concluded the sale of the United States patents of the new Phonola that his firm is bringing out.

Reference has already been made in these columns to this new Phonola which embraces an entirely new idea in the sound reproducing world. It is the invention of Mr. A. H. Welker, secretary-treasurer of the company, who has made a special study of tone reproduction and acoustics. The pipe organ principle is applied in a manner that amplifies and purifies the tones being reproduced and the series of chambers employed are in varied sizes determined by scientific calculation. Skilled musicians and experienced talking machine men in Canada and the United States who have seen this new Phonola have promptly endorsed the idea and marvelled at the results.

The Pollock Mfg. Co. are having a suitable cabinet made from special designs and at an early date illustrations will be placed before the Canadian trade.

NATIVES OF HOLLAND.

Messrs. I. Montagnes & Co. who came to Toronto a couple of years ago to establish a musical merchandise importing business state that an incorrect report concerning their nationality has been circulated.

Mr. Montagnes states that both he and his partners were born in Amsterdam, Holland, in which city he resided until coming to Canada. Mr. van Gelder has

lived in the United States since leaving Holland. Mr. Montagnes points out that his name would indicate his French extraction. Both men have relatives among the Belgian refugees now in Holland. It is a source of great pride to the members of this firm that they are Hollanders and they state that the Holland standards of business honor are not modelled after German standards but British.

THE QUESTION OF PIANO SUPPLIES.

President R. W. Pentland in the course of his address at the recent convention of the British Music Trades Convention said: "This war has certainly brought forth weaknesses in our manufacturing lines; it has shown how much we have been depending upon foreign supplies. I sincerely hope that our progressive firms are alive to the necessity of producing everything required for our own trade in our own country. We have now the opportunity, and if we do put our backs into it, I feel convinced that success will follow.

"I have noticed a suggestion made for a British Piano Trust forming a combination amongst manufacturers for standardization of parts. It should be possible to produce a high class instrument at a figure below anything hitherto attempted in this country. I am, of course, aware of the difficulty of the standardization of actions of pianos, but if something of this nature could be arranged, I think a great achievement would have been accomplished. Each maker has his own individuality to keep, and I am of opinion that it would simplify the supplier's business enormously if the many varieties of actions could be reduced into a small number. Each manufacturer could estimate the probable number he would require, and the firm or company of suppliers would then have some idea as to the probable business forthcoming, so as to define the amount of capital necessary for plant and machinery to fulfil contracts. The exterior appearance of the cases would, of course, be in accordance with each manufacturer's artist's ideas. To my mind, it is absolutely necessary that this should be tackled immediately, and not to wait until the war is over, as, if you wait till then, there is the danger that it will be too late."

U. S. MUSIC ROLL MEN ORGANIZE.

The National Music Roll Manufacturers' Association was organized at Chicago on the decision of eighteen firms who were represented at the organization meeting. Those present were:

Charles Crane and R. A. Rose, from the United States Music Co.; George H. Bliss, Q. R. S. Co.; Frederick Sunderman, of the Bennett & White Co.; Herbert Simpson, of the Auto-Piano Co.; P. J. Stroup and R. T. Harris of the Universal Music Co.; R. A. Rodesch, of Rodesch & Co.; F. C. Herbert, of Herbert & Co.; E. I. Kaiper and H. G. Miller, Vocalstyle Music Co.; J. E. Anderlik, of the Rudolph Wurlitzer Co.; Paul B. Klugh, of the Imperial Player Roll Co., and a representative of Wilcox & White.

E. I. Kaiper, of Vocalstyle Music Co., Cincinnati, was elected President; Geo. H. Bliss, Q. R. S. Music Co., Vice-President; Geo. H. Bliss, Q. R. S. Music Co., Secretary, and Herbert Simpson, Auto Piano Co., Treasurer.

OPPORTUNITIES FOR CANADIAN PIANOS AND CANADIAN ACTIONS.

Glasgow and Vancouver Dealer Writes Interesting Letter. Son Now a Sergeant in the Army.

THE Journal is in receipt of a letter from Mr. William Thomson of Glasgow, one of the largest music dealers in Great Britain, giving some interesting impressions of conditions there and opportunities for Canadian pianos. Mr. Thomson, who several years ago established a Canadian business in Vancouver, is thoroughly familiar with the lines and designs of this country. He has travelled across Canada and the United States many times.

"The piano trade in Britain has certainly got wakened up a bit and the main trouble with dealers is the want of supplies," writes Mr. Thomson. "To keep our stock up to anything like normal (we carry from 300 to 400 organs and pianos) we have got to be perpetually at it. Mr. Kennedy, my Glasgow manager, and myself were in London all last week getting supplies, and it was heart-rending to see in the different factories, hundreds of piano cases all finished, tuned, and ready for going out, but kept back for want of actions.

"I should say, here is an opportunity for your action makers; the London supply of piano actions is limited; France is sending some, and I know of one Canadian firm of high standing that has stepped into the breach, but from all accounts that we hear, they cannot fulfil the orders they are getting, quick enough.

"What is wrong with the other action makers? Tell them, if anyone of them can produce an action suitable for the market here, and at the price, I would take it round to the makers myself gladly, and could promise as many orders as would keep their machinery going ahead for months.

"You were asking about the German pianos! Well, I am safe in saying, that for many years to come, they will be down and out. This, however, does not worry me, for, during the last eight or nine years I have done very little with the German piano, because the British piano is a much superior piano, better toned, better touch, and better finished. For a considerable time our trade with German pianos has been very small, and I believe that my experience is pretty general throughout the trade. Still there were a great number of German pianos sold, and something may be required to replace those. Whether the Canadian makers will adjust themselves to meet the requirements remains to be seen. My own opinion is that the Canadian piano is too high priced, and the designs would require to be altered a little. For instance, a single hinge key fall with an overhanging desk, instead of a double hinge and movable front panel. Then the Canadian piano is too large in size. Nobody here wants a great big 4 ft., 8 in. piano—4 ft., 4 in., or 4 ft., 6 in. is the maximum height. There is only one piano that I have seen in Canada, which for tone and appearance might suit in Britain, and even it would require to be altered considerably, besides, a big chunk taken off the price.

"One thing must always be remembered: taking value for value, there is no piano in the world to-day to equal the British piano. The higher grades are musically equal to anything made elsewhere, and where the British maker confines himself to a commercial piano, he places

on the market an instrument that compares very favorably with anything made elsewhere at a good deal higher price. I have personally proven that the British piano is better able to stand climatic changes than most pianos.

"Still the market is so great here, that were a Canadian maker to study conditions here, there is nothing to prevent him putting a piano on the market, suitable in all details to our requirements, and at a favorable price, which would still leave a good margin of profit for himself. Were he to do so, there is a good trade awaiting him, and none will welcome the products of Canada into the Mother Country faster than I will."



Mr. William Thomson, Jr.

The accompanying photographic reproduction shows Mr. William Thomson, Jr., in uniform. He enlisted as a private, entered an examination and has gone to the front as a sergeant. Mr. Thomson, Jr., has spent several years at the Vancouver branch, alternating between that place and Glasgow as his father has done. Concerning the war and Canada's part in it Sergeant Thomson's father says:

"Oh! how proud we all are of Canada, and while, personally, I deplore war, and all the savagery it entails, still, when we are assailed, as we have been, by the long and skilfully prepared plan, drawn up by the Prussian uncivilized crew of 'War Junkers,' then it is war, and fight we must.

"What a glorious day that was! a day to remember and be proud of, after Germany had broken all national obligations by warring on Belgium, and Britain stood up for the treaty rights, boldly facing the situation. How the colonies flocked to her assistance! Canada, Australia, New Zealand, South Africa, even India gathered together under the folds of the grand old Union Jack. My heart was uplifted and I felt what a great thing it is to be British."

"May was a very good month with me," said Mr. W. K. Elliott of Brampton, referring to trade, when seen in Toronto recently. "January and February were good months, but March and April, particularly April, fell away. Player trade in May was splendid," he added.

SOME HAMILTON DOINGS.

MUSICAL instruments and music business in Hamilton is quiet, but the different dealers are working hard and are hopeful that before long an improvement will be felt.

On the south side of King St. East with the Gerhard Heintzman branch only a few doors away on one side and J. Fasken McDonald's new store quite near on the other is being built the new \$1,000,000 ten-storey "Royal Connaught" Hotel. This will be almost opposite the Mason & Risch store, R. S. Williams & Sons Co.'s new branch and Heintzman & Co. building. With the going out of business of the Carey Piano & Music Co. at 90 King West, the music retail centre in Hamilton becomes more condensed.

During May, June, July and August the Hamilton music stores close Wednesdays at 12 o'clock noon, and a prominently placed card with that announcement appears in each of the stores.

Tuner Bill Galashan of Nordheimer's Hamilton branch now has an assistant in the person of Bill Galashan, Jr., whose qualifications are spoken of in the highest terms. The new tuner is not yet reporting daily at 18 King St. West but is treating his circle of newly-acquired friends to frequent vocal recitals.

Messrs. Louis Eager, Nordheimer manager, F. Lunn, Gerhard Heintzman manager, Tom Anderson, the Gourlay man, and Stanley Addison, manager of the R. S. Williams new branch all had a day in Toronto recently—different days though.

All other Canadian centres take off their hats to Hamilton for having so convenient to the central shopping district a radial station at which one can get an electric car every hour or oftener for nearby towns in various directions. At 160 King St. East, just a few doors east of this radial station is J. Fasken McDonald's fine new store which he occupied upon removing from James St. North.

To enter Mr. Tom Anderson's James St. store the Journal man had to squeeze in between two ladders, stoop under an overhead plank and dodge the one-a-minute drops of paint being spilled by the decorator who was freshening up the store front with a coat of paint. Mr. Anderson expressed himself as pleased with the movement to popularize satin finished pianos and he thought this a good direction in which to keep pegging away. He intimated that on this point much good would come from co-operation between the piano and furniture trades. Band instrument business was reported quite active. Mr. Anderson has published an extensive work, "Seales, Chords and Arpeggios," by C. L. M. Harris, also a song, "The Heart's Highway," by the same composer to both of which further reference will be found in the sheet music department.

A local branch retail business of the well-known house of R. S. Williams & Sons Co., Ltd., Toronto, is being established in Hamilton under the management of Mr. Stanley Addison. An ideal location has been secured in the old Brewster store, 21 King St. East, where they have two floors, each with 22 ft. frontage and a depth of 137 ft. From the entrance to the ground floor a reception room extends 25 ft. back of which there are six talking machine demonstration rooms each 8 x 10, sound-proof, and finished differently to be in keeping

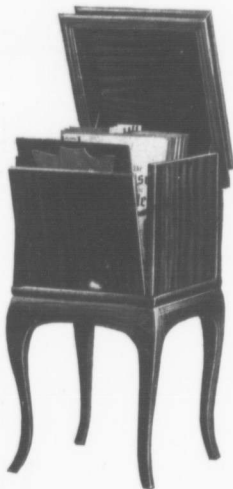
with the style of machines displayed. Adjoining these is a commodious record stock room accommodating 100 ft. of record shelving. Back of this again is found the general office and the manager's private office.

Five individual piano display rooms of varied dimensions are between the offices and the rear of the store which is equipped for the convenient handling of incoming and out-going instruments.

The basement contains a workshop 21 x 22 and a room devoted to used uprights. The front 80 ft. of the basement is being equipped for a recital hall to hold from 350 to 400 people. An efficient ventilating system is installed through the store and the Rector system of gas heating. The store will be brilliantly lighted, and finished in white enamel. On either side of the main entrance is a show window to which Mr. Addison purposes devoting good attention.

For a location in the very heart of the retail shopping district Mr. Addison considers his firm have the finest in town.

A pleasing feature of the past month's trade in the trade-marked line of Newbigging record and player roll cabinets was the increase in export business, a repeat order having come in from England for a nice shipment.



To anyone who has a reasonably good collection of instrumental and vocal music and wants to locate a certain piece when some friends come in the disadvantages of the ordinary music cabinet are apparent. A new principle was introduced not so long ago by the Newbigging Cabinet Co., Ltd., which is quite readily understood from the new cabinet, shown open in the accompanying illustration. The music is actually and without any trouble filed as one would letters. As will be seen from this illustration one can run

through many pieces quickly and without removing them from the cabinet.

"Satin finish is more preferable than the high polish in pianos and is unquestionably the thing," said Mr. A. L. Garthwaite the Heintzman & Co. manager, "but it will take time to introduce it more generally. If there were more of the former air of general prosperity it would be very easy to sell satin finish instruments on the dealer's recommendation but of course under present conditions people are not open to discuss new ideas at all." Mr. Garthwaite believes, however, that the satin finish will eventually become quite generally taken up.

ORIGIN OF THE GOURLAY-ANGELUS.

The business of Wilcox & White Co., makers of the Angelus, who are now linking up with Gourlay, Winter & Leeming, was established at Meriden, Conn., in 1876 by Mr. H. K. White and his three sons who went out from the Estey Organ Co. at Brattleboro, Vt., to manufacture high grade organs. In 1888 the Symphony Organ, played by hand or automatically, was put on the market. In 1897 the attachable or cabinet Angelus was introduced, the interior Angelus having been put out two years previously. The Angelus was the invention of Mr. E. H. White and its reception by the Company's agents was immediate. The U. S. Official Census report of 1902 says of the Angelus:

"In 1895 Messrs. Wilcox & White, of Meriden, Conn., began manufacturing an interior attachment, and in February, 1897, built their first 'Angelus,' a cabinet piano-player. This instrument, the invention of E. H. White, may be regarded as the Pioneer of the Various Similar Attachments Which Have Been Placed upon the Market."

When Gourlay, Winter & Leeming decided to put a player piano on the market ten years ago, long and exhaustive studies of the various propositions were made resulting in their adoption of the Angelus, which in combination with the Gourlay piano has been extensively exploited and popularized as the Gourlay-Angelus. The Angelus makers are represented in Great Britain and the Continent, South Africa, Egypt, Australia, India, South America, China and Japan.

The officers of the Wilcox & White Co. are J. H. White, President; R. W. Carter, Secretary; F. E. Bemis,

Superintendent, and F. C. White Mechanical Superintendent. The founders and officers of the firm are of British Puritan stock with those outstanding hereditary traits of thoroughness and honesty of purpose that have for centuries characterized New England people, and the products of manufacturing industries controlled by these descendants of Britishers.

TRADE NEWS.

Mr. Freeman Wright, formerly of Montreal, is now on the Nordheimer selling staff at Toronto.

Mr. A. B. Pollock, head of The Pollock Mfg. Co., Ltd., Berlin, Ont., manufacturers of the Phonola was among the week's trade visitors in Toronto.

"Trade is very good" was the laconic but nevertheless cheering report of Mr. C. Barrett, piano string manufacturer of Woodstock, Ont., to the Journal recently.

A U. S. piano manufacturer is said to have "fired" his superintendent for building a garage from lumber out of his yard. Interested persons now wonder if the garage is built of unusual lumber or if the pianos—

Officers of the National Association of Talking Machine jobbers have arranged the programme for the annual convention at San Francisco. The business sessions open on July 22 at the St. Francis Hotel.

Mr. Carnegie, of Carnegie & Sons, Melbourne, Australia, who visited Canada to investigate sources of supply for piano manufacture spent some time in Toronto. He was accompanied by his wife and daughter.

Alterations in the way of enlargement are being made to the London store of the Nordheimer Piano & Music Co. This branch purposes reaching out more energetically than ever for trade and a phonograph department is being added.

A Woodstock, Ont., despatch announces the death there of Mr. James Watters, for more than thirty years head tuner for the Thomas Organ Co. He was a native of St. Kitts, W. I., and served as a British regular there and at Halifax.

Mr. E. A. Stevenson who has had many years experience in wholesaling and retailing Columbia graphophones and records has joined the selling staff of the Nordheimer Piano & Music Co.'s talking machine department at Toronto.

Notice is given for the application of a charter by Messrs. J. A. McDonald, John L. McKinnon, A. E. McDonald and Francis Kerr of St. John, N.B., under the name and style of J. A. McDonald Piano & Music Co. of St. John, Ltd. The capitalization is to be \$9,000 and the head office at St. John.

Mr. Charles Stanley who has lately been conducting the retail business of the Stanley & Sons Piano Co., Detroit, has returned to Chicago to take charge of the P. A. Starek Co. factory. His sons will continue the retail business. Mr. Stanley is a brother of Frank Stanley, Toronto.

Among the list of wounded in action is the name of Norman Edgar of Regina, one of the most popular men of that place. He was formerly with Mason & Risch, Ltd., in the West but resigned to go into the real estate business in which he was very successful. His zeal in military matters secured his elevation to the rank of major.

We Are Not Germans.

Because of the untruthful reports concerning our firm circulated by a competitor, we deem it necessary to inform the Canadian trade that the proprietors of the firm and business of I. MONTAGNES & CO.

Are not Germans,

Are not of German descent,

Were not born in Germany,

Are not and never were German citizens,

Have not any German relatives,

Do not sympathize with Germany in this war.

The members of this firm were both born in Amsterdam, Holland, of which city they were citizens.

Mr. Montagnes is of French lineage, as his French name will indicate, and Mr. van Gelder can trace his Holland ancestry back for several generations, and relatives of both partners are Belgian refugees in London and in Holland.

We have come to this country to establish ourselves as Canadian citizens, engaging in a legitimate business, and employing only such honorable methods as conform to the British standards of morals and honor, which are the same as those of Holland.

I. Montagnes & Co.

Importers of Musical Instruments. Wholesale Only

Ryrie Bldg., Cor. Yonge and Shuter Sts.
Toronto, Ont.

Mr. T. J. Barton, the well-known Brantford music dealer, was among out-of-town dealers recently seen in Toronto.

Two men arrested in Owen Sound are wanted by the Toronto police in connection with the daylight robbery of the offices of Sterling Actions & Keys, Ltd., in April. The men arrested after an all day chase through the woods are said to be Wm. Turner and Norman Ryan. Their alleged partner Connolly is now serving a sentence.

Mr. H. E. Wimperly, manager of the Bell Piano Co. at Toronto, has joined the growing number of commuters among business men of this city. He has taken up residence in Oakville, his home being surrounded by something less than an acre of ground. Suburban experiences have discovered to him some 57 varieties of muscles that heretofore he was unaware existed.

Prominent among the music trade exhibits at Chicago in connection with the convention of the National Piano Dealers' Association was the Metalnola player action manufactured by the American branch of the Otto Higel Co. at Buffalo. Both upright and grand actions were shown and a player piano equipped with an electrically driven Metalnola was also shown.

Extradition papers have been sent by the Toronto police to the British Consul in Panama, who will act for the local authorities in the case of W. T. Ott, arrested in a South American Republic at the request of the provincial and local police. He will be brought back to Toronto to stand trial for forgery. Ott was accountant in the local offices of the Columbia Graphophone Co.

OUT AND COMING.

Following the announcement in last issue that the House of Whaley, Royce were bringing out some song compositions by Edouard Hesselberg there appears on the market "Come My Beloved," a high class work written for and dedicated to the famous Alessandro Bonci. Other numbers by Hesselberg to follow are, "If I Were a Rose," "The Sea Shell and the Wave," "Eventide," "Reminiscence," "Springtide," and "Sweetheart to You."

"We'll Love You More When You Come Back Than When You Went Away" is another song by Harry Taylor, introduced by Miss Percy Haswell and published by Whaley, Royce & Co. The cover contains a good sketch by Lou Skuce the artist, as did the other Harry Taylor success mentioned last issue, "You're Up a Tree Old Bird, You're Up a Tree." Both are catchy war songs and going from the drop of the hat.

REVIEW OF PATHE JULY RECORDS.

Messrs. Pathé Frères' July list of discs just to hand demonstrates that they are well maintaining the reputation they have built up in the talking machine world. The list bristles with good things to suit all tastes. First is the record by Miss Rosina Buckman of the Butterfly Aria "One Fine Day," Madame Butterfly (Puccini) and Tosca's Prayer, "La Tosca" (Puccini). Both excerpts are sung with brilliant effect. This splendid disc is sure to be in huge demand as indeed are all by this prima donna, who is deservedly a great favorite with Pathéphone enthusiasts.

Sergeant Leggett's masterly cornet solos are noted wherever Pathéphones have established their sway, prac-

tically the world over. The Pathé July list includes two selections by this fine instrumentalist, which are at the present time most popular ballads in Britain. They are "The Sunshine of Your Smile" (Lilian Ray), and "When Irish Eyes are Smiling" (E. R. Ball). Both are notable for their haunting melodies.

Some of the best work of the famous Actor Violinist, the late Mr. Jan Rudezyi, has been preserved by Messrs. Pathé Frères in the shape of a fine collection of records. Their catalogue contains 28 discs, on which are recorded 56 works, in the lamented artiste's brilliant style. One of the priceless virtues of the talking machine is its ability to keep alive the artistry of the great ones of the musical world. The Pathé July list adds yet another disc by this genius to their valuable collection and contains the popular "Salut d'Amour (Elgar) and "Cavatina" (Raff).

A disc from the Pathé July list which is certain of a big following, is that by Miss Carmen Hill, the famous mezzo-soprano, containing "Dearest, I bring you Daffodils" (Dorothy Forster) and "Last Night" (Halfdan Kjerulf). This latter is a charming and tuneful ballad feelingly rendered. The combination of Miss Carmen Hill, Miss Dorothy Forster and the Pathéphone is irresistible. This is natural, as all three are in perfect accord. Miss Dorothy Forster is one of the most successful present day English composers and has written a large number of big hits. Miss Carmen Hill, whose fine voice is eminently suitable for recording is reproduced with remarkable fidelity by the Pathéphone.

Canadians will be interested to hear that Pathé Frères' July list of discs includes one containing "For Auld lang syne," "Australia will be there," which has been called the Australian "Tipperary." The latter has a great vogue in Canada and there is sure to be a big demand for "Australia will be there," which is the official marching song of the Australian troops and was played by Viceroyal command before the Governor General, and exclusively sung by the troops on their farewell march of five hours' duration. The other side of the disc contains "Be proud that you're fighting for England," an item, which will appeal to all.

Martial music is naturally very much in demand. A record from Pathé Frères' July list which will recommend itself, is that containing "National Emblem March" (Bagley) and "Light Cavalry March" (Starke) played by the Scots Guards Band, conducted by Mr. F. W. Wood. The first named is a great favorite and its stirring, fascinating melody is rendered in splendid style. The latter is a bright military march. This disc is being issued in both the 10 inch and 11 inch sizes. Another fine record by the famous band, No. 5022, "Voyage on a Troopship" (Miller) in two parts, is descriptive of various phases of the transport of troops. Embarking, the voyage, during which a terrific storm occurs, and the arrival at destination. A very interesting disc.

A host of singers have sung "The Rosary" (Nevin), but no more able exponent could be found than Miss Ella Caspers, contralto, who sings it in artistic style on a Pathé July record. Miss Caspers, who is an Australian, is one of the few who have had the felicity of being chosen to sing before the King and Queen. On the reverse side of the disc is a charming ballad entitled "Beloved it is morn" (Florence Aylward).

OTTAWA FIRM BUY AUTOS FOR SALESMEN.**Player Music Library a Success.**

Two motor cars, one for city and the other for country business, have been purchased by the John Raper Piano Co. of Ottawa for the use of their salesmen. This firm reports a large increase over last year's business, especially noticeable in the sale of Mason & Risch pianos and players, which are being placed in greater numbers and with larger cash payments. A feature of the month's business was the purchase of two instruments by a local citizen who was influenced by the satisfaction resulting from a purchase made by him eight years ago.

The circulating library of music rolls recently installed by this firm is reported as having proved a great success in inducing customers to visit the store. The rolls, they state, are being rented to the class of people who return them in good condition and the management believes that the library has augmented their player piano sales. The fact that they can offer the use of the library for an extended period they find overcomes the objection "prospects" have as to the cost of music.

Concerning satin finished pianos and players the Raper firm state that they are carrying many of them in stock but their experience convinces them that the public is in need of educating up to an appreciation of this finish.

APPOINTED A DIRECTOR.

Mr. A. W. Brown, manager of the Ottawa branch of C. W. Lindsay, Ltd., which company's headquarters are at Montreal has been appointed a director of the firm. Mr. Brown whose experience in the trade goes back a quarter of a century has been with the Lindsay firm since 1905. He was born in New York of English parents, but has lived most of his life in Canada. Prior to his removal to Ottawa in 1892 Mr. Brown lived in Perth, where he was one of the organizers of the local harmonica band in 1889. After removing to Ottawa he joined the 43rd band and Ottawa Orchestral Society.

MOZART MAKERS MARKET THEIR OWN PRODUCTS. HAVE FORMED SELLING ORGANIZATION.

The management of the Mozart Piano Co., Ltd., Toronto, have decided to market the products of their factory direct. Since the inception of the Mozart firm six years ago they have supplied practically their whole output to the retail warehouses of another manufacturing concern. They have now commenced to push strongly for retail and wholesale trade and to that end a selling organization has been formed which includes Messrs. C. W. Sinks, Maurice Cohen, W. D. Reeves and C. Y. Reeves, formerly on the local selling staff of Heintzman & Co., Ltd., Yonge Street.

A gratifying feature of the Mozart business is the export trade being worked up, the most recent order being for a shipment of player pianos to a large and well known English house that has continued to order pianos and players since the sample of last year was delivered. The last shipment of Mozart instruments to the English buyer was under interesting patriotic conditions, the shipment having been on board the C. P. R.

steamer "Missanabic," which conveyed a number of Toronto nurses and Canadian troops for active service.

MUSIC TRADE MEN PLAY BALL.

The management of the R. S. Williams & Sons Co., Ltd., Toronto, not only encourage the men of their staff to play ball but they play with them. Their experience is that good ball playing makes for greater efficiency in the staff. The R. S. Williams team is again in the "Bush League" of Toronto and is the leading team in that league as a result of the games already played. This team carried off the pennant last year and are strong in the running for this season's championship.

BACK IN THE PIANO BUSINESS.

Mr. O. A. Burley of Picton, Ont., was a recent visitor to the Nordheimer warehouses in Toronto. Mr. Burley who formerly represented the Nordheimer house in Prince Edward County, but for the past four years has been in another line of business, has again taken up the Nordheimer agency for his native county. Mr. Burley is well known throughout Prince Edward County in which he has been a resident all his life and he is delighted to be back in the piano business with the Nordheimer representation.

LEAVES TORONTO FOR LOS ANGELES.

Mr. R. R. Edwards, who for the past two years has had charge of the Appolo Player Piano line and music roll department of the R. S. Williams & Sons Co. of Toronto, has left for the Pacific Coast where he will join the staff of the Southern California Music Co. probably at Los Angeles.

Mr. Edwards will have the Appolo line in his new position and will make a tour of the factory on his way west to refresh his mind on innovations in the Appolo. He will also visit both expositions before reaching Los Angeles.

COLUMBIA FACTORY CHANGE AT BRIDGEPORT.

George L. Funnell, one of the oldest employees connected with the Columbia Graphophone Co. in point of service, and who for the past several years has been manager of the company's manufacturing division in London, England, has been appointed manager of the head factories at Bridgeport. He succeeds Mr. Mervin Lyle who becomes manager of cabinet manufacture. Mr. Funnell is well equipped to occupy his new position, as he possesses an intimate understanding of every phase of the business which will aid him in the direction of the Columbia Co.'s mammoth manufacturing plant. His appointment is a popular one, as he has a host of friends in the talking machine trade in England and the United States.

I. O. O. F. LODGE ODES IN PLAYER MUSIC.

Frequent sales of player pianos to lodges that are recorded make doubly interesting the inclusion in the Universal Music Co.'s June supplement roll No. 42195 "I. O. O. F. Lodge Odes." This includes the opening (From Jubilate), closing (Italian Hymn), initiation (God Save the King) and installation (Auld Lang Syne).

PIANO MANUFACTURERS OF U. S. HOLD ANNUAL CONVENTION.

Price Maintenance Vital Subject of Freight Traffic Committee's Report.

The nineteenth annual convention of the National Piano Manufacturers' Association was held at Chicago, May 17 and 18. Officers elected for the ensuing year are: President, Ben H. Janssen, New York; Vice-President, E. B. Bartlett, Chicago; Second Vice-President, J. A. Coffin, New York; Secretary, Julius P. Seeburg, Chicago; Treasurer, Kirkland H. Gibson, Boston.

It was decided to hold the next convention at New York.

An important item of business was the report of the freight traffic committee. The references to price maintenance being of interest in Canada as well as in the United States.

The matter of re-sale prices is one of the two vital subjects being handled by the Chamber of Commerce, and this promises to feature prominently at the next Congress.

In presenting his report Col. Conway quoted from the report of the Chamber of Commerce in emphasizing the vital interest of price maintenance to the piano, talking machine and music roll industries.

"Is this saving to the consumer secured at a sacrifice of other interests which outweigh it? In other words, is it to the best interests of the consumer to give up the amount of these visible savings to protect himself against incurring the less apparent losses which the price-cutting practice involves?"

"Under a price-cutting system (1) the producer is deprived of his business by the destruction of his own profits and the profits of his distribution organization. Even when his business is not destroyed outright the property value of the good-will is in a large measure impaired. As a result the inducement to producers as a class to devise new products is materially weakened.

"(2) The wholesaler under a price-cutting system (which involves quantity prices and direct sale) suffers in two ways. He loses a large volume of trade and the trade which is left to him yields less and less profit. The eventual result of this is the annihilation of any except large, efficient and favorably located wholesale concerns if trade in identified merchandise continues to be an important part of the total volume.

Large Retailer Enjoys No Direct Profit.

"(3) The large retailer, who is the instigator of the entire 'cut-prices' practice, does not claim to make a direct profit out of the cut prices at which he offers identified goods. To him the advantage of the cut price system lies solely in the advertising value of a low-selling price for goods protected in quality by a producer's guarantee. Any loss, presumably, is made up by profits on other lines of goods. The large-scale retailer does not claim that the maintenance of resale prices would bring to him any direct loss. He merely contends that he would be deprived of the advertising value of these cut prices. By price cutting he is able to take advantage of the producer's reputation and obligations and thus give to his customers an extra price inducement to trade with him rather than with his small competitors.

"(4) The small retailers under price cutting lose

trade. Eventually they lose control of a substantial portion of their remaining business, and the ultimate result of the price-cutting practice in certain trades is to force small retailers out of business as independent concerns.

"(5) Under price cutting the consumer gains a saving in the price which he pays for certain identified goods. He loses eventually whatever advantage there is in independent as against monopolized retailing. He loses also as a result of the weakened inducement to produce new and improved products, and he loses the advantage of identified merchandise purchases.

Producer Not Alone in Deriving Advantages.

"Under a price-maintenance system (1) by a reasonable system of resale price maintenance within the field under discussion the producer profits by the protection of his distribution and of his good-will property rights.

"(2) The wholesaler, by the protection of fair profits guaranteed in return for a useful service rendered, is saved from monopolization or complete annihilation.

"(3) The large retailer loses the undeniably valuable privilege of advertising the willingness of his store to give low prices on commodities whose quality is guaranteed by their maker and name.

"(4) The small retailer loses nothing, and in many lines is preserved from annihilation of profits.

"(5) Those consumers who are not customers of a price cutter lose nothing and are protected in their purchases of identified merchandise. Those who are customers of price cutters lose the difference between standard and cut prices. Consumers, as a whole, have preserved for them the benefits of production initiative; they retain the advantages resulting from being able to buy identified, guaranteed merchandise, and they are protected against monopolistic retailing."

In concluding his report Col. Conway pointed out that, "By court interpretation of existing laws the maintenance of resale prices by such methods as have been involved in decided cases is now forbidden. Unless a law be passed specifically restoring the right to maintain resale prices under proper conditions and under suitable regulations price cutting and the results of that method of trading promise to become the most conspicuous features of merchandise retailing. The business interests of the country, and consumers as well, cannot long fail to take a definite stand on one side of this question or the other. Seldom have they faced a more vital issue. They cannot settle it satisfactorily upon selfish grounds; they must view it in the light of its whole effect.

"If a law were passed which would permit resale price maintenance under the conditions prescribed throughout this brief it is clear that the two immediate losers would be (1) the price cutter, who would lose a valuable advertising medium in the form of the cut price which he now employs oftentimes at the direct expense of the producer of the goods; (2) the price cutter's customers, who would suffer direct increase in the prices they pay for certain commodities."

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