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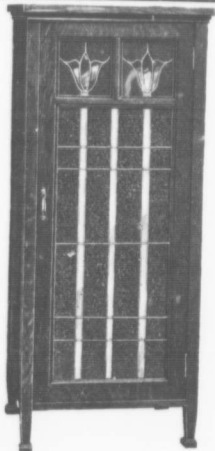
CANADIAN MUSIC TRADES JOURNAL

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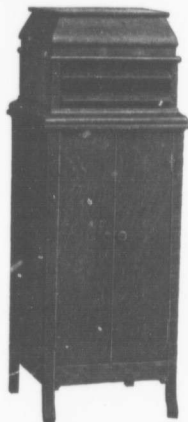
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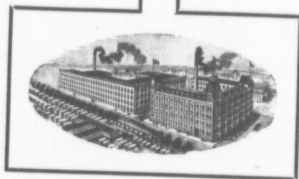
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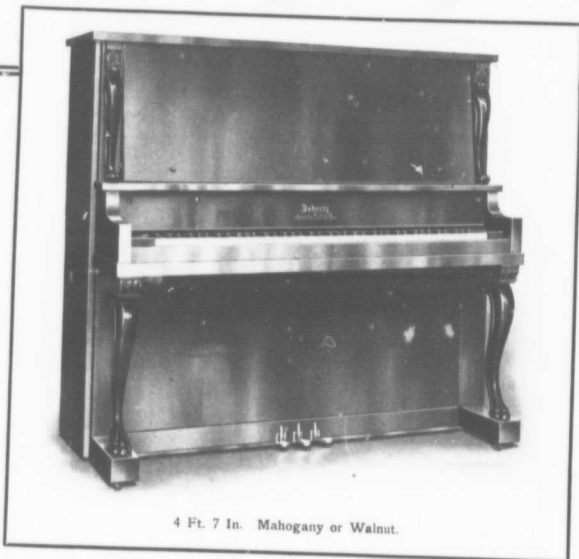
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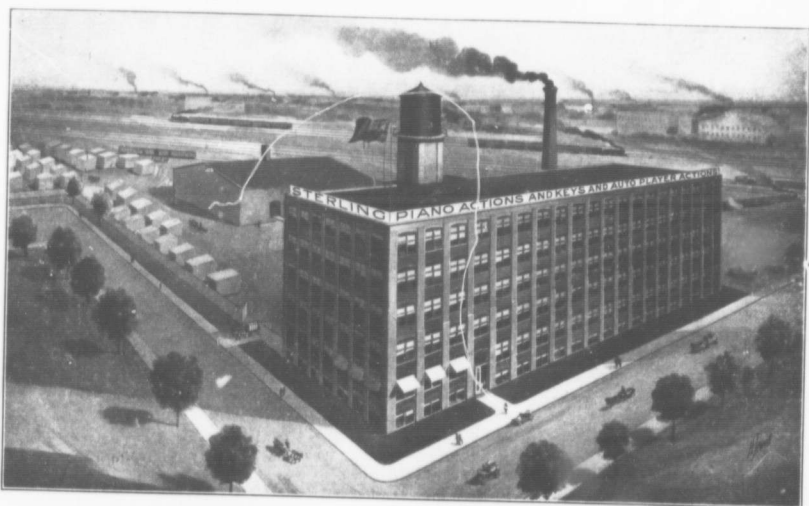
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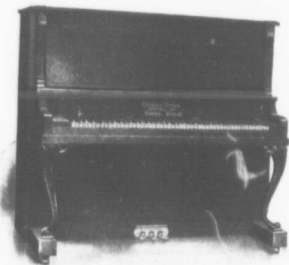
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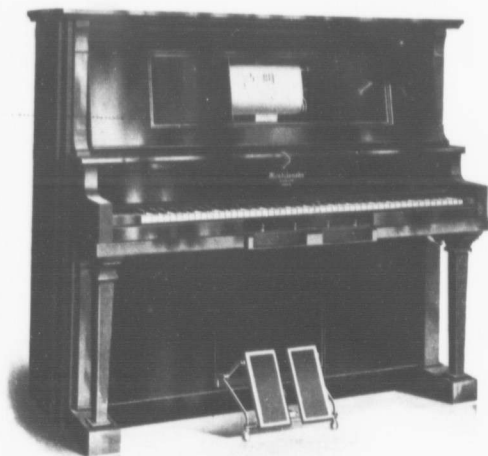
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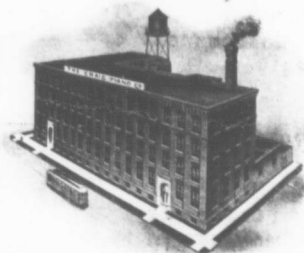
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Issued Monthly

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Vol. XV.

TORONTO, MARCH, 1915.

No. 10

Shortening the Terms.

AMONG the commercial lessons being well learned during the trying time through which all the nations of the world are passing, is that elastic selling terms, such as are prevalent in the piano trade, are not good business. Under the most favorable industrial conditions there is always a shrinkage in collections. This shrinkage is increased with the falling off of industrial earnings, and the longer the selling terms the greater the shrinkage.

Excessively long terms, or poor judgment in sales, must inevitably result in repossessions, and while the outsider may consider that the piano man is the gainer by making repossessions, he does not desire that kind of business.

If all retailers and wholesalers stick to their present inclinations and avowed declarations, there will be a healthy revision of selling terms as a result of the slump. The inducement held up to the public to buy pianos will not be so much easy terms and small down payments, but on the basis of music being the necessity that it is. The competition in easy terms will give away to competition in quality and service.

Music Roll Trade Menaced.

THE menace of the music roll trade is born, has been for some time, in fact—scarcely heard of in Canada as yet, but in the United States beginning to crowd and jostle legitimate business. In short, large retailers who have made a serious business of the music roll for players—and a profitable business, too—are complaining of the fifteen cent or seven for a dollar roll. This has wormed its way into the market like shoddy in the woollen trade or cheap reprints that have cut the heart out of sheet music profit.

This cheap roll comes unboxed. In some cases at least it is a copy from standard rolls, except in so far as the cheap price does not permit close inspection, and a note may be dropped here and there, or an extra one added through imperfect cutting.

The history of the player roll is a somewhat sorrowful one, regarded as it is by many in the trade as an evil that is necessary, or player pianos could not be sold, and therefore it is tolerated. Cut prices, inferior stock, injudicious buying, rental libraries, abuses of approbation privileges, are a few of the features that have contributed to the difficulties of handling player

rolls. But the fact that the success of the player depends upon the music has so impressed some dealers with the potentialities of this branch, that they have put sufficient enterprise into it to make it profitable.

It is true that player piano owners are not of the class of people that are considered regular patrons of the fifteen cent stores, and are not as susceptible to the influence of the 15 cent roll as talking machine owners are to the 15 cent record. The fact remains, however, that if it is necessary to get from seventy-five cents to a dollar and a half at retail for a roll in order to market an article satisfactory mechanically as well as musically, the fifteen cent product let loose will work an irreparable injury not only to the music roll trade, but to the player piano business.

A discussion of the sins of the roll trade invariably prompts someone to quote the talking machine record business as an example of how things should be done. The two lines cannot be considered analogous. The player roll trade has not the advantage of controlling patents and controlling fewness of manufacturers as in the talking machine record business. The proposition is one entirely in the hands of the retailers, who agree that it is as important to feature a standard article in music rolls as well as in pianos or players, and which is backed by the reputation of a house of known integrity, or whose integrity can be inquired about. The fifteen cent roll comes as a fitting adjunct to the fatherless player, like which it bears any name that the distributor may fancy to brand it with.

Plain Talk to Player Men. The Player Roll Must Come to the Front.

NEGLECT of the player roll is assisting the talking machine business to the detriment of the player piano trade, according to the opinion of the Editor of Musical Courier Extra. After outlining the results of recent strong talking machine publicity, he says: "And what did the player piano men do to offset this tremendous competition of the talking machine men? Not one thing. Then why complain if there is no interest displayed by the people in the way of buying players? Something must be done to stimulate interest in piano music, and it must be admitted that the player men are not doing it. Almost any one can make a talking machine, it seems. The piano case manufacturers, it is said, can supply almost any demand in that direction;

but the more machines sold the greater the demand for the discs, and the profit in this trade is mainly in the discs. So the more competition there is as to machines, the better it is for those who produce discs, and to make discs requires that intangible ability expressed in the words "genius" and "artistry." So we find that the talking machine business is not to be disposed of by a little piano talk.

"Now the piano men who sell players are doing nothing to stimulate player business. There is no attempt made to create an interest in the new record rolls, which embrace so much that will attract those who love piano music, and when we think that there are thousands of pianos that make a demand for this kind of music, and that the music roll is the key to the situation, and that not an effort is made to create a demand for the player through these record rolls, it is discouraging to those who have the interests of this piano industry at heart. How much interest would be created for the talking machine if nothing but the machines were advertised?"

"This is exactly what is being done by the player people. The only advertising of any moment that is being done is about the players, their different attachments, etc., with a general knock as to one another. Not one word about the music. And there is so much to attract in the new record rolls. The players themselves are secondary in this advertising, if one would tell the truth. The different makes of players are to be advertised, certainly, but the point at issue is that the real advertising that will attract the people to the player lies in the music rolls, just as the discs create interest in the talking machines."

Asserting the liberal advertising of talking machines the party quoted adds: "But compare the publicity of the machines with the money expended for creating interest in the new discs, and there will be found a great difference. Some may object to this on the ground that there is a vast difference between talking machines and player pianos. Not so much. Both are music-makers. And we must bear in mind that the talking machine has really supplanted the piano and the player in the warehouses of many dealers in this country and that in such stores the piano and the player really form a side line to the talking machine. No, we do not believe that the money that should go to the piano manufacturers is used to pay the talking machine bills. That is a mistake. The talking machine is self-supporting. If it should be the case that the money the dealers should send to the piano manufacturers is utilized to pay the talking machine bills, that is a reflection upon the methods of the piano manufacturers, for there is just as much opportunity for the piano manufacturers to demand that which belongs to them as for the talking machine men to demand—and get—that which belongs to them."

Decrease in Germany's New Zealand Trade.

BRTAIN has gained ground in her musical instrument trade with New Zealand to the detriment of Germany. For the last twelve months for which figures were received the total imports of pianos were less by about 4 per cent., but there was an actual increase from the United Kingdom of 7 per cent. accompanied by a fall of \$55,000 in the imports from Germany. Britain has

now 57.3 per cent. of the total, as against 51.4 per cent. in 1912. In the much smaller business in organs, band instruments, etc., the proportion of imports from the United Kingdom to total imports has increased from one-third in 1912 to one-half in 1913, though the total is approximately the same.

A Jab-Worker.

A JAB-WORKER is one who packs his pipe, lights a match, talks until the match burns his fingers, drops the charred end onto the carpet, goes into another room, talks to another man, comes back and lights another match, starts to light his pipe with the match. Midway between his scratching place and his pipe the telephone rings. He tosses the match into the waste-paper basket, answers the telephone, notes that the burning match has set fire to the paper, jabs the receiver onto the hook without explanation or without getting the number, rushes to the basket, throws the paper onto the floor, stamps on it, and calls for help. A worker rushes in and the two stamp together, swinging their arms; the arm of the second man strikes the pipe from the mouth of the jab-worker, scatters the tobacco on the floor—and there you are.—Character.

A Selling Idea.

A TWO wheeled trailer of one piano or player capacity that may be attached to his "Ford" at will, is an effective sales and advertising idea in use by J. W. Duncan of New Haven, Conn. Mr. Duncan says: "Into this trailer I load a player and a stool for the professor, and away I go in quest of the madding throng. I find what I am looking for at shop gates, county fairs, congested street corners. When the circus comes to town and the 'stupendous aggregation' has passed the waiting thousands, then comes Duncan and his trailer, with the greatest show of all.—the wonderful player."

"When I have an off hour, and the streets are busy, I jog my combination 'Ford' and trailer aimlessly about the streets, while the sweet music from my player never fails to attract the attention of the gaping throng."

"The novelty of such a demonstration has advertised my business as nothing else ever did, and gratifying results have come and continue to come."

"To all dealers sharing my faith in the future of the player, I say, get a trailer like Duncan's, hitch it to your Ford and go out into the highways and byways, and as you make the common air blossom with melody, watch your business grow, and enjoy the honest profits therefrom."

HOW A SUBSCRIBER MAKES THE JOURNAL USEFUL.

In a communication to the Journal, Mr. E. E. Nugent, of Fort William, Ont., said of it: "It would be impossible to enlarge on the many benefits derived from its contents, numerous clippings of which I have cut out and carefully placed in a scrap book since I first entered the piano business, realizing at the time that much of my future success would depend on familiarizing myself with what was going on in the trade. I also find that this much-treasured scrap book of mine is very useful in educating salesmen, and I never lose an opportunity to call their attention to certain articles dealing with salesmanship, how to handle kickers, ring door bells, etc."

What to Expect in Copyright Legislation

A Synopsis of Interest to Talking Machine Record and Player Roll Men as Well as the Sheet and Book Music Trade.

UNLESS something unexpected transpires, it is assumed in trade circles here that Canada's copyright legislation will be made to accord with the existing law in Britain, which came into operation July 1, 1912. Various references to this assumption and to the Imperial Act have appeared in this Journal, including a lengthy and masterly treatment of the History and Present Position of Canada's Copyright Law, by John H. Moss, K.C., in the August and September issues of 1914. It was also reported in these columns that the Law Reform Committee of the Ontario Bar Association recommended that the Canadian Act be made to accord with the Act in force in Britain.

It has been left largely to the sheet music men in Canada to take an interest in copyright matters, when as a matter of fact it affects very intimately those connected with talking machine records and player piano rolls. For this reason the Journal publishes the following summary of the chief provisions of the Imperial Act. Clauses not affecting music are omitted in this digest, for which we are indebted to the Editor of the *London Musical Times*.

PART I.—IMPERIAL COPYRIGHT.

Rights.

1.—(1) Subject to the provisions of this Act, copyright shall subsist throughout the parts of His Majesty's dominions to which this Act extends for the term hereinafter mentioned in every original literary, dramatic, musical and artistic work, if—

- (a) In the case of a published work, the work was first published within such parts of His Majesty's dominions as aforesaid; and
- (b) In the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions as aforesaid;

but in no other works, except so far as the protection conferred by this Act is extended by Orders in Council thereunder relating to self-governing dominions to which this Act does not extend and to foreign countries.

(2) For the purposes of this Act, "copyright" means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or in the case of a lecture to deliver, the work or any substantial part thereof in public; if the work is unpublished, to publish the work or any substantial part thereof; and shall include the sole right,—

(a) To produce, reproduce, perform, or publish any translation of the work;

(b); (c); . . .

(d) In the case of a literary, dramatic, or musical work, to make any record, perforated roll, cinematograph film, or other contrivance by means of which the work may be mechanically performed or delivered.

and to authorize any such acts as aforesaid.

(3) For the purposes of this Act, publication, in relation to any work, means the issue of copies of the work

to the public, and does not include the performance in public of a dramatic or musical work.

Infringement of Copyright.

2.—(1) Copyright in a work shall be deemed to be infringed by any person who, without the consent of the owner of the copyright, does anything the sole right to do which is by this Act conferred on the owner of the copyright: Provided that the following acts shall not constitute an infringement of copyright:—

- (i.) Any fair dealing with any work for the purposes of private study, research, criticism, review, or newspaper summary.
- (ii.) to (vi.) . . .

Term of Copyright.

3.—The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author and a period of fifty years after his death:

Provided that at any time after the expiration of twenty-five years, or in the case of a work in which copyright subsists at the passing of this Act thirty years, from the death of the author of a published work, copyright in the work shall not be deemed to be infringed by the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice in writing of his intention to reproduce the work, and that he has paid in the prescribed manner to, or for the benefit of, the owner of the copyright royalties in respect of all copies of the work sold by him calculated at the rate of ten per cent. on the price at which he publishes the work; and, for the purposes of this proviso, the Board of Trade may make regulations prescribing the mode in which notices are to be given, and the particulars to be given in such notices, and the mode, time, and frequency of the payment of royalties, including (if they think fit) regulations requiring payment in advance or otherwise securing the payment of royalties.

Compulsory Licenses.

4.—If at any time after the death of the author of a literary, dramatic, or musical work which has been published or performed in public a complaint is made to the Judicial Committee of the Privy Council that the owner of the copyright in the work has refused to republish or to allow the republication of the work or has refused to allow the performance in public of the work, and that by reason of such refusal the work is withheld from the public, the owner of the copyright may be ordered to grant a license to reproduce the work or perform the work in public, as the case may be, on such terms and subject to such conditions as the Judicial Committee may think fit.

Provisions as to Mechanical Instruments.

19.—(1) Copyright shall subsist in records, perforated rolls, and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical works, but the term of copyright shall be fifty years from the making of the original plate from which the contrivance was

directly or indirectly derived, and the person who was the owner of such original plate at the time when such plate was made shall be deemed to be the author of the work, and, where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within the parts of His Majesty's dominions to which this Act extends if it has established a place of business within such parts.

(2) It shall not be deemed to be an infringement of copyright in any musical work for any person to make within the parts of His Majesty's dominions to which this Act extends records, perforated rolls, or other contrivances by means of which the work may be mechanically performed, if such person proves—

- (a) That such contrivances have previously been made by, or with the consent or acquiescence of, the owner of the copyright in the work; and
 - (b) That he has given the prescribed notice of his intention to make the contrivances, and has paid in the prescribed manner to, or for the benefit of, the owner of the copyright in the work royalties in respect of all such contrivances sold by him, calculated at the rate hereinafter mentioned.
- (3) The rate at which such royalties as aforesaid are to be calculated shall—

- (a) In the case of contrivances sold within two years after the commencement of this Act by the person making the same, be two and one-half per cent.; and
- (b) In the case of contrivances sold as aforesaid after the expiration of that period, five per cent.

on the ordinary retail selling price of the contrivance calculated in the prescribed manner, so however that the royalty payable in respect of a contrivance shall in no case be less than a halfpenny for each separate musical work in which copyright subsists reproduced thereon, where the royalty calculated as aforesaid includes a fraction of a farthing, such fraction shall be reckoned as a farthing:

Provided that if any time after the expiration of seven years from the commencement of this Act, it appears to the Board of Trade that such rate as aforesaid is no longer equitable, the Board of Trade may, after holding a public inquiry, make an order decreasing or increasing that rate to such extent as under the circumstances may seem just, but any order so made shall be provisional only and shall not have any effect unless and until confirmed by Parliament; but, where an order revising the rate has been so made and confirmed, no further revision shall be made before the expiration of fourteen years from the date of the last revision.

- (c) Notwithstanding any assignment made before the passing of this Act of the copyright in a musical work, any rights conferred by this Act in respect of the making, or authorizing the making, of contrivances by means of which the work may be mechanically performed shall belong to the author or his legal personal representatives and not to the assignee, and the royalties aforesaid shall be payable to, and for

the benefit of, the author of the work or his legal personal representatives.

Existing Works.

24.—(1) Where any person is immediately before the commencement of this Act entitled to any such right in any work as is specified in the first column of the First Schedule to this Act, or to any interest in such a right, he shall, as from that date, be entitled to the substituted right set forth in the second column of that schedule, or to the same interest in such a substituted right, and to no other right or interest, and such substituted right shall subsist for the term for which it would have subsisted if this Act had been in force at the date when the work was made and the work had been one entitled to copyright thereunder:

Provided that—

- (a) If the author of any work in which any such right as is specified in the first column of the First Schedule to this Act subsists at the commencement of this Act has, before that date, assigned the right or granted any interest therein for the whole term of the right, then at the date when, but for the passing of this Act, the right would have expired the substituted right conferred by this section shall, in the absence of express agreement, pass to the author of the work, and any interest therein created before the commencement of this Act and then subsisting shall determine; but the person who immediately before the date at which the right would so have expired was the owner of the right or interest shall be entitled at his option either—

- (i.) On giving such notice as hereinafter mentioned, to an assignment of the right or the grant of a similar interest therein for the remainder of the term of the right for such consideration as, failing agreement, may be determined by arbitration; or

- (ii.) Without any such assignment or grant, to continue to reproduce or perform the work in like manner as theretofore subject to the payment, if demanded by the author within three years after the date at which the right would have so expired, of such royalties to the author as, failing agreement, may be determined by arbitration, or, where the work is incorporated in a collective work and the owner of the right or interest is the proprietor of that collective work, without any such payment;

The notice above referred to must be given not more than one year nor less than six months before the date at which the right would have so expired, and must be sent by registered post to the author, or, if he cannot with reasonable diligence be found, advertised in the London Gazette and in two London newspapers.

Application to British Possessions.

25.—(1) This Act, except such of the provisions thereof as are expressly restricted to the United Kingdom, shall extend throughout His Majesty's dominions: Provided that it shall not extend to a self-governing dominion unless declared by the Legislature of that do-

minion to be in force therein either without any modifications or additions, or with such modifications and additions relating exclusively to procedure and remedies, or necessary to adapt this Act to the circumstances of the dominion, as may be enacted by such Legislature.

FIRST SCHEDULE.

Existing Rights.

Existing Right.	Substituted Right.
<i>In the case of Musical and Dramatic Works.</i>	
Both copyright and performing right.	Copyright as defined by this Act.
Copyright, but not performing right.	Copyright as defined by this Act, except the sole right to perform the work or any substantial part thereof in public.
Performing right, but not copyright.	The sole right to perform the work in public, but none of the other rights comprised in copyright as defined by this Act.

PART II.

*International Copyright.**Power to Extend Act to Foreign Works.*

29.—(1) His Majesty may, by Order in Council, direct that this Act (except such parts, if any, thereof as may be specified in the Order) shall apply—

- (a) To works first published in a foreign country to which the Order relates, in like manner as if they were first published within the parts of His Majesty's dominions to which this Act extends;
- (b) To literary, dramatic, musical, and artistic works, or any class thereof, the authors whereof were at the time of the making of the work subjects or citizens of a foreign country to which the Order relates, in like manner as if the authors were British subjects;
- (c) In respect of residence in a foreign country to which the Order relates, in like manner as if such residence were residence in the parts of His Majesty's dominions to which this Act extends.

PART III.

Supplemental Provisions.

"Performance" means any acoustic representation of a work and any visual representation of any dramatic action in a work, including such a representation made by means of any mechanical instrument;

"Delivery," in relation to a lecture, includes delivery by means of any mechanical instrument;

"Plate" includes any stereotype or other plate, stone, block, mould, matrix, transfer, or negative used or intended to be used for printing or reproducing copies of any work, and any matrix or other appliance by which records, perforated rolls or other contrivances for the acoustic representation of the work are or are intended to be made.

The new retail warehouses and head offices of the Nordheimer Piano & Music Co. being erected on Yonge street, Toronto, are making good progress toward completion. The company figure on occupying the new premises in May.

BRITISH PIANO MANUFACTURER VISITS CANADA—LOOKING FOR SUPPLIES—HOLDS OUT HOPES FOR CANADIAN PIANO MANUFACTURERS.

"There is a golden opportunity in England for the Canadian piano manufacturer," was the opinion expressed to the Journal by Mr. W. Leonard Sames, a director in the pianoforte manufacturing firm of William Sames, Limited, of Birmingham, when that gentleman was interviewed in Toronto on the occasion of his visit to Canada. But Mr. Sames qualified this expression of opinion with the admonition that piano designs and piano tone being supplied the Canadian public would not be acceptable to the British buyer.

Mr. Sames' visit to Canada was a direct outcome of the war, and he stated that other manufacturers would visit this side in search of supplies. The Canadian supply houses and Canadian piano manufacturers, he stated, were not required to compete with German goods, but with the productions of England. He was impressed with the loyalty of Canada as evidenced by her attitude in the present war and because of this patriotism was induced to come here to investigate the possibilities of securing supplies, particularly player actions, as well as a piano for their own retail warehouses.

When it was suggested that even if the Canadian houses established a foothold in England the competition of Germany after the war would again be impossible to meet, Mr. Sames pointed out the impossibility of Germany ever again producing and selling as cheaply as heretofore.

The possibility of the British manufacturers receiving or needing the protection of a tariff after the war Mr. Sames scouted as out of the question. "As a matter of fact," said he, "British made pianos during the last five years have been forcing the German article into the background. It is only the medium grade instruments that we have been unable to compete with. In the cheap lines and in the higher grades we had them beaten without a tariff and do not need a tariff now." Mr. Sames confessed to being an out and out free trader, though until twelve months ago he advocated a protective tariff for British manufacturers.

The firm of William Sames, Limited, which has been established for over half a century, formerly manufactured organs in large quantities, but dropped this branch of their business. "Peculiarly enough," said Mr. Sames, "we could not compete with the American organ and the American piano could not compete with us." The organ business in England, he stated, had decreased very perceptibly. Both the organ business and the sale of cheap pianos had been affected by phonographs and photo-plays.

Mr. Sames, who is the third generation of the family, being associated with his father and brother, is a practical piano man and his experience includes three years at the bench in Germany. He disagreed with the impression that the standard of living among German workmen is not the equal of the standard of British workmen. The hours of the German factories in which he worked were from seven until five o'clock, and on Saturday only until three o'clock.

Piano trade in England, he said, was good, the British manufacturers now having to themselves all their

**Made
in
Canada
The
HIGEL
PLAYER
ACTION**



It is sold and successfully withstands all climate conditions in Canada, United States, Australia, Great Britain, France, Russia, Italy, Switzerland, Norway, Sweden, Denmark, Spain, Africa, India, China, and Japan.

Some of the
HIGEL PLAYER
features are :

- Direct attack.
- Perfect control.
- Great flexibility.
- Abundance of reserve power.
- All parts made to an exact standard.
- Five point motor of unsurpassed merit.
- Easily operated, and expressive pedalling.
- Capable of the most delicate pianissimo and the grandest crescendo.
- Every part made under our own supervision in our own factory.

**Made
in
Canada
The
HIGEL
PLAYER
RECORDS**



**Always Demonstrate
The Player Piano
with**

**SOLO - ARTIST
RECORDS
HAND PLAYED**

They show the instrument to the best possible advantage and create the favorable first impression, on which so much depends.

With SOLO - ARTIST RECORDS playing in wrong time is impossible, but the operator is still free to express his own individuality, if he desires.

Solo Artist Records are the exact recordings of skilled pianists.

They are provided with side perforations which operate the Solodant or melody-accenting device.

There are also perforations to automatically operate the sustaining pedal.

The Otto Higel Co., Limited

**THE LARGEST PIANO SUPPLY HOUSE
IN THE BRITISH EMPIRE**

Toronto

Canada

own market and all their colonial markets, which represent a considerable yearly purchase of pianos and player pianos.

Mr. Sames was not unfamiliar with the Canadian trade and his personal efforts on coming to Toronto included a copy of Canadian Music Trades Journal, and he was impressed with the loyalty of Canada in the present war and any assurance that Britishers may have thought lacking have been well and truly supplied in the present crisis.

LONDON DEALERS CHEERFUL.

Business Hard to Get, But More Cash Available—Local General Conditions Satisfactory.

WITH the lack of employment situation in Canada more serious than for years, London is peculiarly fortunate. The relief organizations have had but little demands upon them, and the local industries were fortunate in being able to give whole or partial employment to their hands all winter. The quartering of troops in training at the Exhibition grounds has helped the purveyors of food, while three thousand troops at a reasonable estimate would circulate one thousand dollars per day in personal spendings.

The music dealers have not let up in their efforts to get business. If anything, they have gone after sales harder than ever, monthly returns showing less than in 1912, but withal very satisfactory. There has been a smaller percentage of repossessions than in some other centres, and the proportion of cash sales since September last is greater. August business is only referred to as a joke by the optimistic, and by the others as one would speak of a deceased acquaintance. The country surrounding London is an old settled community, and prosperous, nevertheless a very economical one at present. This same spasm of economy, however, is responsible for many cash sales, those having the money and the desire for a piano or player believing this a time to save money, and they are calculating correctly, according to the reports of the dealers who didn't make the sale.

The local Association of piano men is still a live organization, though meeting only as business makes necessary. The benefits of the organization are apparent every day in the prices of tuning, rentals and cartage, which business is now handled at a profit. The spirit of friendliness is just as important. From this it need not be imagined that the various competitors go around visiting each others' stores. They do not. They are maintaining a friendly respect for each other by courteous business methods and hold their meetings at a neutral point.

The Sherlock-Manning Piano Co. completed the thirteenth year of their existence on January 31st. The stock-taking and book-balancing results were quite satisfactory to them. Mr. W. N. Manning, who is a member of the local Patriotic Relief Fund organization, reports little real distress in London as the result of non-employment.

Mr. William McPhillips, a past-president of the Association, referred to above, handles a large territory, but does it without an outside salesman. He has a number of loyal sub-agents who are just as enthusiastic Gerhard Heintzman men as he is himself. The Me-

Phillips store is well known locally as phonograph headquarters, by reason of his strongly featured Edison lines. The Columbia line is also on sale at this store, a complete line having been just put in stock. The talking machine department was recently enlarged, and the firm have now eight demonstrating booths. The McPhillips advertising is also a striking feature in the local newspapers.

Mr. Frank Windsor, manager of the Nordheimer branch, and president of the local Association, is a hard man to find if there are any "prospects" on the tapis. He agreed that conditions were such as to require more effort, even though less business was possible.

Mr. C. L. Gray, manager of the Mason & Risch branch, has just completed his third year in London and has never regretted his removal to that centre. He is thoroughly loyal to his line and his house and in full sympathy with the policy of the firm. Mr. Gray gives collections a great deal of personal attention and finds that better results are obtained by employing a special collector rather than have the salesmen make collections.

Mr. Wm. Keenleyside, who has handled the Newcombe lines for some years, is now featuring the Martin-Orme also, the agency of which was formerly in the hands of Mr. J. J. Callaghan. Mr. Keenleyside has a large territory in Western Ontario and finds the Martin-Orme well known and well liked. Mr. Gordon Keenleyside looks after the Columbia Grafonola department and the sheet music.

The local Heintzman & Co. branch is in the capable hands of Mr. Ed. Crawford, who had just recently paid a visit to Ottawa. Mr. Crawford speaks quite enthusiastically of the work of the local Association, and his records show some interesting comparative figures. They show how important are the dollars and cents returns of tuning and rentals handled at a profit as against the former basis in effect that made almost anything but piano sales undesirable business.

When the journal dropped into the Gourlay, Winter & Leeming warerooms, Mr. Frank Smith was just concluding a sale. This, he explained, was not happening with great regularity, as, like all the London dealers, he seldom secured a sale that several others were not in competition. Mr. Smith reported an increased proportion of cash business and remarked the promptness with which local instalment purchasers have met their payments all winter.

Mr. A. M. Douthwright has the local agency for the Wright piano of Strathroy, and handles the line from his home. Having no salesrooms to maintain, he emphasizes to Wright purchasers that he can give extra value.

Mr. J. T. O'Neil, at 337 Dundas street, features Evans Bros.' lines and also carries Columbia Graphophones. Regarding talking machines, he volunteered the opinion that the instalment business was being too strongly featured. Mr. O'Neil also handles sewing machines.

H. A. Langford & Co., a well known and enterprising London business house, are giving prominence to the Columbia line of graphophones and records. Their experience indicates also a growing popularity for Columbia records, which are being well advertised.

WILLIS PIANOS

Made in Canada



The Crest
of Quality

and

Made in Canada



The Crest
of Quality

PLAYER PIANOS

WILLIS PIANOS

It would be the part of good judgement not to let another spring pass and find you out of the rank of Willis enthusiasts, if the Willis line is available in your territory.

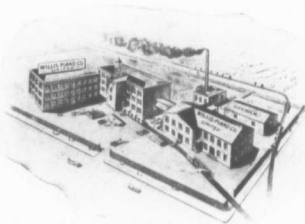
The renown of Willis instruments extends from the Atlantic to the Pacific. There is no ephemeral reputation, but one gained by long years of careful experiments, until to-day Willis instruments rank among the best to be obtained in Canada or Europe. Let us emphasize that only the highest grade instruments are made in the Willis Factories, and that Willis Instruments only are made in the Willis Factories.

WILLIS PLAYERS

With the Willis piano for a background the Willis player embodies the latest and most improved player action, and it is made in Canada. 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 elasticity, breadth of interpretation and supreme sense of superiority that the most exacting virtuoso could demand.

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. Arrange to take this agency question up with us. The sooner the better for—**YOU.**



Willis & Co., Ltd.

Head Offices:

580 St. Catherine St. W., Montreal

Factories: St. Therese, Que.

Montreal Letter

A SUMMING UP of local conditions at present writing convinces one of a steady improvement. That panicky, nervous state of trade has given place to a more hopeful feeling. Local houses are pushing hard for cash business, and the results have been surprising to themselves. The reduction of house rents, it is thought, will have a beneficial effect on piano and talking machine trade. Many householders will use the money thus saved in purchasing musical instruments.

Mr. A. G. Farquharson, manager of the Columbia Graphophone Co.'s business in Canada, visited local Columbia dealers last week. Mr. Farquharson expressed himself well pleased with local interest in his firm's lines, which are well represented in Montreal. He stated that the new war tariff would not affect Columbia Grafonolas and records, as these are now all made in Canada, and there has been no advance in price.

Clarkson & Cowan, sheet music dealers, have removed to 155 Peel St., where they have ground floor premises which should add materially to their sales.

Mr. Freeman Wright, who has been connected with Hurteau-Williams Co., Ltd., of Montreal, is leaving Montreal for Toronto, where he will take up the duties of assistant to Mr. E. C. Scythies, general manager of the Nordheimer Piano & Music Co., Ltd.

The Leach Piano Co., Ltd., have made satisfactory arrangements with their landlord, and will continue doing business at the old stand.

C. W. Lindsay is at present visiting Palm Beach. He is accompanied by his mother.

Layton Bros. have closed arrangements whereby they will handle the Chickering line. Negotiations toward this end have been pending for some time.

J. A. Hurteau & Co., Ltd., distributors for the Province of Quebec for the Pathe line of talking machines and records, are opening a branch office in Quebec city for the sale of these goods. They are very much elated over their success in Montreal, and state that their list of customers is growing larger day by day.

The many friends of H. A. Layton, of Layton Bros., will be pleased to learn that he has sufficiently recovered from his recent illness, which confined him to the house for some time, as to be able to attend business every day now.

The roll of visitors this week included a short stay in Canada's progressive city of W. A. Moreland of Ottawa, who represents the Gourlay interests. Mr. Moreland was on his way down East to shake hands with his numerous customers in the "Blue Nose" district.

J. H. Mulhollin states that he is closing some nice business these days for Evans Bros. instruments, which in itself is a manifestation that a better feeling now exists towards business in general.

Charles Culross, the Martin-Orme local representative, recently visited the firm's factory in Ottawa, and was very much taken with what he saw, and came home more enthusiastic than ever as regards this company's product.

A window display of Made-in-Canada pianos, Willis and Newcombe instruments, attracted more than usual attention during the past week in the show windows of Willis & Co., Ltd., which was awarded first honorable

mention in the Made-in-Canada week promoted by La Patrie.

W. F. D. Devlin, salesmanager of the Martin-Orme Co., Ltd., Ottawa, was in town this week in the interests of his firm.

Hurteau-Williams & Co., Ltd., have closed up their retail warehouses on St. Catherine St. West, and have disposed of their stock. They will maintain an office on Peel Street for the looking after of collections, and will have a competent staff of tuners on hand to attend to the wants of any of their customers who may need them in this regard.

With Layton Bros., business showed better returns for the month of February than it did the preceding month, and March shows every indication of strengthening and improving daily. A growing evidence of the popularity of Mason & Risch players and uprights is the fact that sales are on the increase with this house. The movement of Sherlock-Manning pianos and Thomas organs is quite satisfactory, and an increase in the volume of business is noted.

"While like the rest of our brethren in the trade, business has suffered somewhat of a set-back, things are gradually becoming more normal, and we are moving more goods now than for some time. That eighth wonder of the world, the Gerhard Heintzman piano, is still with us as our leader, and we are convinced that the next few months will see a large number of this make sold to prospects now on our books," reported the old established firm of J. W. Shaw & Co.

The entire absence of any serious complaint regarding business conditions at the warehouses of the Leach Piano Co., Ltd., leads to the conclusion that the Gourlay, Bell and Leach products are top notchers. The Leach piano is a particular favorite with colleges, schools and musicians, and the writer while making his call, saw the disposal of a Leach upright to a prominent local musician, who was loud in his praise of the tonal qualities of this make.

C. W. Lindsay, Ltd., states that quite a number of inquiries have existed of late for Nordheimer pianos, and that matters are shaping themselves for an active spring trade in this relation.

March has opened up auspiciously with Gervais & Whiteside, who sing the praises of Karn and Morris pianos, and who report that they are experiencing a nice run on these makes. "Wherever we sell one of these pianos they come in for a large share of praise and approval," said this concern.

The Canadian Graphophone Co., Ltd., report a revival of inquiries for the more expensive types of Columbia Grafonolas. Though actual business is yet light, they are anticipating a fairly active trade shortly, both wholesale and retail.

When interviewed, A. P. Willis, president of Willis & Co., Ltd., stated that the volume of business transacted by his company during their financial year, showed an increase up to the time of war being declared, and with regard to collections, they had not shown the falling off that was expected, due to the class of accounts carried. The firm realized that a large number of men were dependent solely upon them, and during the early part of the war kept their factory running five and a half days a week, operating with fully two-thirds of the staff. The

UNIVERSAL *Cost Nothing Extra*

"MELODY" ROLLS

In this new type of roll, the melody perforations are easily identified by a succession of small openings. This peculiar perforation in contrast with the plain perforations employed for the accompaniment notes immediately distinguishes one from the other, thus giving the player-pianist an authentic guide for the proper and necessary separation of melody from accompaniment.

The value of this separation is obvious, and the player-pianist using **Universal Melody Rolls** has an advantage offered by no other roll on the market. For this distinctive style of cutting is fully protected by patents.

No matter how intricate the composition may be, no matter how unfamiliar it is, the **Universal Melody Roll** furnishes a certain and easily followed guide which will enable anyone to play the composition intelligently and well.

Your customers invested in a player piano because they liked music. And naturally you want to give them the best musical result of which the instrument is capable. As a player piano dealer, therefore, you owe it to yourself to investigate this revolutionary type of roll—since it makes every player a **better** player.

The embodiment of this extraordinary new feature in Universal Rolls further emphasizes their producers' persistent endeavour to give the player owner a roll as complete and as perfect in every detail as human ingenuity can make it.

SUGGESTIONS FOR MARCH

THEMO-ART

HAND PLAYED

41806	Blue Danube Waltz (for dancing)	-	-	-	Johann Strauss	\$2.00
41808	Bonnie Sweet Bessie	-	-	-	J. L. Gilbert	1.25
41812	Estudiantina Waltzes (for dancing)	-	-	-	Emil Waldteufel	1.75
41814	Funiculi-Funicula	-	-	-	Luigi Denza	1.50
41816	Valse, Op. 69, No. 1. F Minor	-	-	-	Frederic Chopin	1.50

THEMOSTYLE

ACCENTED

42117	Azipper	-	-	-	Arr. by H. A. Wade	\$2.00
42119	Broadway Hesitation	-	-	-	Arr. by H. A. Wade	2.00
42139	Concerto, Op. 59. Key E	-	-	-	Maurice Moszkowski	2.00
42123	Men of Harlech. Song of Wales	-	-	-		.75
42125	Rhapsodie Hongroise, No. 7, D Minor	-	-	-	Eranz Liszt	1.75
42127	Sonata, Op. 28. Key D (Fourth Movement)	-	-	-	Ludwig von Beethoven	1.50
42129	Symphony, No. 7, Key C (First Movement, Part I)	-	-	-	Franz Schubert	2.00
42133	Symphony, No. 7, Key C (First Movement, Part II)	-	-	-	Franz Schubert	2.00
42135	That's a Lovely Evening. One Step	-	-	-	Grace LeBoy	1.00
42137	Valse de Concert, Op. 59, No. 4	-	-	-	B. Grodzki	1.00

UNIVERSAL

MELODY ROLLS

301603	Azipper	-	-	-	Arr. by H. A. Wade	\$1.75
301609	Broadway Hesitation. Waltz	-	-	-	Arr. by H. A. Wade	1.75
301567	Cows may Come and Cows May Go, But the Bull Will Go on Forever. One Step	-	-	-	Harry von Tilzer	1.00
301565	Every Body Rag With Me	-	-	-	Grace LeBoy	1.00
301535	Get Over Sal. Fox Trot	-	-	-	Wallie Herzer	.75
301569	I Didn't Raise My Boy to be a Soldier. One Step	-	-	-	Al Plantadosi	.75
301547	Illusion. Valse Hesitation	-	-	-	Carlo Neve	1.00
301539	On the 5.15. Medley One Step	-	-	-	Henry I. Marshall	.75
301447	Pigeon Walk	-	-	-	James V. Monaco	.75
301537	Ruff Johnston's Harmony Band. One Step	-	-	-	Brooks & Abrahams	.75
301439	Soldiers of the King. War Song	-	-	-	Leslie Stuart	1.50
301563	Spookville Chimes. Fox Trot	-	-	-	Theodore Morse	.75
301475	Toots. One Step	-	-	-	Felix Arndt	.75
301485	Valse Debutante	-	-	-	Bertha W. Cady	1.00
301525	Weep No More My Lady. Medley One Step	-	-	-	L. Wolfe Gilbert	1.00

THE UNIVERSAL MUSIC COMPANY
10½ SHUTER STREET - TORONTO - CANADA

"Oldest and Largest Music Roll Company in the World."

gain in volume of business was not as large as former years, but nevertheless, the usual 6 per cent. dividend was declared and paid. 1915 had opened up fairly well. January, Mr. Willis stated, was exceptionally good, while February sales and collections were below par, due to the wet and unseasonable weather. March was yet much too young to make any comment upon, "although we look and are hopeful of better business," said Mr. Willis. Briefly, a most optimistic view is taken of the situation as regards spring and immediate business. The plant is now operating full time, with a large number of skilled mechanics at work, and the outlook for Willis product throughout Canada is most encouraging.

The days of Sunday concerts, moving pictures and other public entertainments in Montreal, for which admission fees are charged, would appear to be numbered. In an important opinion handed to the Board of Control, the chief city attorney declares that upon obtaining the consent of the Attorney-General of the province the City of Montreal can proceed in the courts against any person or persons charged with contravention of the Lord's Day Act.

The principle of price maintenance has been endorsed by the Courts here, as per the following extract from the Montreal Daily Star:

Mr. Justice Guerin has granted an injunction that Hurteau-Williams & Co., Limited, be restrained under legal penalties from continuing to sell, or offer for sale, any goods of the Columbia Graphophone Company at less than the prices agreed upon between the two companies.

In the petition for the injunction, lawyers for the graphophone company state the two companies entered into an agreement that prices should not be lowered. The Hurteau-Williams Company is alleged to have advertised a closing out sale, at which the Columbia Graphophone Company's goods were offered at cut prices.

PIANO AND ORGAN MEN REPRESENTED IN SAFETY ASSOCIATION.

Since the coming into force of the Ontario Workmen's Compensation Act the formation of safety organizations in the various trades have been deemed advisable, and they are authorized by law. The Furniture Makers' Section of the Canadian Manufacturers' Association have decided to apply for letters patent to form the Furniture Manufacturers' Safety Association.

The piano and organ manufacturers are represented on the board of provisional directors by E. C. Thornton, of Karn-Morris Piano & Organ Co., Ltd., Woodstock, and Alex. Saunders, of Goderich Organ Co., Ltd., Goderich. Under the Ontario Act the assessment and collection of premiums and the adjustment of claims have been placed in the hands of a Government Commission, but provision is made in the Act for the organization of trade associations to carry on the making of rules and the conduct of expert inspection and safety engineering.

Mr. John Wesley, of the Mendelssohn Piano Co., Toronto, visited some of his old friends in the trade in Western Ontario during the month. A perceptible improvement for spring delivery is reported at the Mendelssohn factory.

Winnipeg Letter

BONSPIEL week, an exclusive Winnipeg feature, was unusually welcome this year. The Bonspiel attractions and reduced railway rates always bring in many outsiders who are in a purchasing mood. They come, in fact, for the definite purpose of making purchases and at a time when they have money if they had a crop. The street railway company report that their earnings, which dropped off considerably during the two months preceding Bonspiel, were almost normal during that period. The local merchants report more sales than during the summer exhibition.

The Canadian Phonograph & Sapphire Disc Co., distributors for The Pathe Freres Pathephones, located in the Builders' Exchange, report business as being fair. They are experiencing great difficulty in securing machines at the present time.

In a previous issue was reported the acquisition by Fowler & Co. of important additional store premises. This will give them a striking frontage as well as the required floor space. They purpose occupying the new premises at an early date.

Mr. Geo. P. Slainson, of the Cable Piano, Chicago, visited Winnipeg about the time the announcement of the new war tax was made public. Mr. Slainson naturally could not boast much sympathy with the added protection for Canadian manufacturers.

The R. S. Williams Co's Winnipeg branch report the sale of a set of Boosey instruments, 25 pieces, which were purchased by the 32nd Battalion Band on the eve of their departure.

Bonspiels and the Orange Convention brightened up trade considerably for the Karn-Morris Piano Co. Collections also improved during February. Mr. Thornton, general manager of the Karn-Morris Piano Co., is expected on a visit to the firm's western branch during March.

Mr. A. E. Grassby, of the Winnipeg Piano Co., has been busy accepting congratulations on the occasion of the stork's sixth visit to his home.

Mr. "Joek" Smith, who has been battling with a severe illness and gradually returning to normal health, had another slight attack recently, but the next day was glad to find himself much improved.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, Ltd., who have the local New Seal Williams agency, stated that during Bonspiel week piano and phonograph trade was the best in the history of the firm. Mr. Bull stated that this month has been remarkable for sales and that he had no reason to feel that money was tight. A large number of people from outside points, who had been spoken to by salesmen, had dropped into the store during bonspiel week and many purchases resulted.

Mr. Robert Shaw, who has charge of the Columbia branch of the Western Fancy Goods Co., and himself a most enthusiastic exponent of the merits of Columbia Grafonolas and Columbia records, reports that they are in urgent need of some fifty Grafonolas to fill back orders. Mr. Shaw has, however, been apprised by the factory of enlarged manufacturing facilities, so that he hopes soon to be able to keep deliveries even with the demand. Since December the Columbia trade has been

good, and many expensive outfits were purchased by farmers and ranchmen during Bonspiel week.

Mr. Parsons, piano salesman for the Winnipeg Piano Co., who was laid up for several weeks with pleurisy and pneumonia, has returned to harness again, after a very trying time, his misfortune being added to, while ill in bed, by the sudden death of his father-in-law.

Referring to their trade during Bonspiel week, Mr. J. Redmond, vice-president of the J. J. H. McLean Co., piano dealers, said: "Our business during Bonspiel week this year was much better than it was during the same period a year ago. We always make more sales at Bonspiel time than during the summer fair week. I don't know why. It is, perhaps, a better trade season, visitors from outside points probably being in better humor for buying than at midsummer. We had more visitors than usual this year and did a highly satisfactory business. The Bonspiel certainly gets the city merchant into touch with many desirable customers. It is a big thing for the city."

The Doherty Piano Co. state they did a better month's business during February than January, owing no doubt to the Bonspiel and the Orange Grand Lodge meeting, which brought a number of visitors to the city.

Mr. Ross, secretary-treasurer of the J. J. H. McLean Piano Co., is at present on a two months' vacation in Nassau.

Mr. D. C. McCall, better known as "Mac," salesman with the Winnipeg Piano Co., was returned as Reeve of Assiniboia by a large majority.

Mr. Fitch, western manager of Babson Bros., Edison phonograph dealers, is at present on a visit to the United States. Mr. Fitch is combining business and pleasure on this trip.

Mr. Culverwell, who, until recently, had charge of the sheet music and small instrument department of the J. J. H. McLean Co., has resigned to take a position with Chappell & Co., New York.

PIANO MAN SELLS FARM.

Mr. Frank Stanley, who a few years ago purchased a fruit farm twenty miles east of Toronto, has now disposed of it. In letting go this hobby Mr. Stanley said: "I found, to my regret, that it would either have to have more attention than I could spare, or be neglected. In view of our occupying our new retail premises shortly I felt it desirable that I should be free to give it all my attention."

Mr. Stanley expresses himself quite in accord with the additional war tariff of seven and one-half per cent., which makes the duty on pianos entering Canada, other than from England, thirty-seven and one-half per cent. He considers that this will strengthen the hands of the manufacturers in Canada, and create more employment for their factories.

WHAT THE SUPPLY MAN HEARD.

"Yes, still running full time," volunteered the effervescent salesman to the supply man who was waiting for the boss. "We haven't lost an hour since last July."

Said the boss when he came: "Well, I'm sorry I can't give you an order. You see we're only running half time and have been since last April. Even at that we've accumulated quite a lot of stock."

PAUL J. STROUP VISITS CANADIAN BRANCH. Deprecates Encouragement of Cheap Roll.

Mr. Paul J. Stroup, manager of the Universal Music Co., New York, paid a visit recently to their Canadian branch, located in Toronto. Asked by the Journal if the additional customs tariff enacted by the Canadian Government would cause his firm to cut rolls in Canada, Mr. Stroup stated that their present plans did not include such a proposition. "The new rate of seventeen and one-half per cent. on rolls coming into Canada having only become effective a few days ago, we have not had time to consider its effect," said he, "but in the meantime we have a large stock to draw from and will continue as heretofore."

Speaking of trade conditions in Canada, Mr. Stroup expressed every confidence in this country. The wealth of the country and finances of the people he did not think justified the slump in trade that has been experienced and improvement was only a question of returning confidence.

The "buy-it-now" campaign being waged by the newspapers in the leading United States centres he believed was proving very effective in influencing the purchasing public to get their requirements now instead of waiting for the "good times," so-called.

Mr. Stroup had a word of admonition concerning the cheap roll, that has made its appearance in the United States, selling at fifteen cents, or seven for one dollar. The countenancing of this roll by the dealer, he said, would have a demoralizing effect on the business and rapidly get it into the deplorable state of the sheet music trade in which for years there has been neither profit nor pleasure for so many retailers. He showed how utterly impossible it is for the manufacturers to control the prices, as so many retailers point out the talking machine record manufacturers are doing. "In our business," said he, "there are not patents to control the field and there are so many different makes of rolls that we are not analogous with the talking machine record proposition.

While he had not heard complaints of this cheap roll in Canada, Mr. Stroup emphasized the harmful influence it was already having in the United States, where retailers who have made strong and paying departments for the sale of music rolls are fearful as to the baneful influence of the cheap roll, which is in some instances a direct re-cut of standard productions.

NEW CATALOGUE OF PLAYER MUSIC.

Dealers Invited to Send For It.

The Otto Higel Co., Ltd., of Toronto, have now in course of preparation, a new and complete catalogue of player music. This, it is expected, will be ready for delivery by the end of March. It will supersede all previous catalogues and lists. Retailers should send their names in now and ensure a copy of the catalogue being mailed to them.

The "White Music Store" has been opened in Woodstock, Ont., by Mr. John Utting, who is well known locally. Mr. Utting is featuring the Nordheimer line, and, being a practical piano man, is also making a piano. In talking machines he has the Columbia.

HOW A CLOTHIER WAS FOOLED BY A PIANO CHEQUE.

The irrepressible "piano cheque" is responsible for the circulation of much fiction, but the following is vouched for as fact by the manager and teller of the bank concerned, unlikely as it might be that a Jew, experienced in the clothing business, could be "done" with an imitation cheque.

Last season while a great piano contest sale was being waged in his vicinity, the Jew received a customer that he will be a long time in forgetting. The customer wanted a suit of clothes. Finally a bargain was concluded at \$21.00. A \$42.00 cheque which the customer endorsed, was given in payment, and the merchant handed back \$21 change in bank notes.

On the next day the \$42 cheque was included in the deposit that the merchant himself took to the bank. It failed to pass the teller, however, who nonchalantly flapped it back to the depositor, under the impression that the Jew was trying to "put one over." The Jew's distress convinced the teller, and the other members of the staff, attracted by the incident that he had been fooled. His distress was pitiful. He paced around the room bewailing the loss of the goods and his money, calling down curses on the piano cheque, on the house that issued it, and on the man that "svindled" him. At each round of the room he halted in front of the teller's cage to make sure he was not suffering from nightmare. Getting no consolation from the teller, he took his troubles to the manager of the bank, who had nothing more substantial to offer than sympathy. He has not forgotten his "phony cheque," and it will be a clever process by which he will be again hoodwinked.

CHOSEN FROM THE LARGER LIST.

Canadian headquarters of the Universal Music Co. are quite pleased with their March list of new player rolls, from which the selections listed below are singled out for a more than ordinary run. Their new "Melody" rolls are credited with adding materially to the list of users of Universal rolls.

"Blue Danube" Waltz, by Strauss, for dancing; "Bonnie Sweet Bessie" (Gilbert); "Estudiantina" Waltzes (Waldteufel), for dancing; "Azipper" and "Broadway Hesitation," arranged by H. A. Wade; "Men of Harlech," the Welsh National Air; Beethoven's "Sonata," Op. 28, Key D, fourth movement; "Everybody Rag With Me" (Grace Le Boy); "Ruff Johnston's Harmony Band" "One Step (Brooks & Abraham)," "Toots," also a One Step by Felix Arndt.

TO MAKE A SOFT POLISHING CLOTH.

This suggestion for making a soft polishing cloth to be used on pianos and talking machine cabinets, comes from a writer in the Tuners' Magazine: Dip a piece of cheesecloth in gasoline and let it dry. It is then ready for use. The gasoline makes the cheesecloth so soft that it can be used on highly polished pianos.

JUST WHAT DID GEORGE MEAN?

"Oh, well, I've sold seven pianos and fifteen phonographs already this week, boasted one of the losers to the rest of the quintette.

"Excuse me," said George, who had just landed the

sale in spite of four competitors, "do you leave the needle in your arm all the time, or do you take it out occasionally?"

NEWS NOTES.

Mr. W. T. Allen, of the "Big 20" Bookstore, Bowmanville, has taken on the Columbia line of Grafonolas and records.

A young demonstratress of Nordheimer "Human-Touch" players joined the family circle of Addison A. Pegg, 65 Lakeview Avenue, Toronto, on February 23.

Josef Hofmann, who appeared in Toronto in connection with the New York Symphony Orchestra, used a Steinway piano, supplied from the Nordheimer warehouses.

A printing department is the latest acquisition to the Columbia Graphophone Co.'s plant in Toronto. The print shop was installed for the purpose of expediting the printing of the innumerable circulars, pamphlets, slips, etc., used and distributed by the Columbia firm.

Toronto dealers had a clearing sale of player rolls from March 1 to 10. According to agreement of the dealers in this city there are two periods of ten days each during the year when dealers may dispose of rolls, unsaleable at regular prices, at a discount of fifty per cent.

According to a Government report, Germany, in 1912, exported 75,068 pianos, valued at 46,280,000 marks, or \$11,014,640. This was an average value of \$147 per instrument. The United Kingdom took 17,241 pianos, Australia 35,882, British South Africa 6,462, New Zealand 5,168, Russia 4,852.

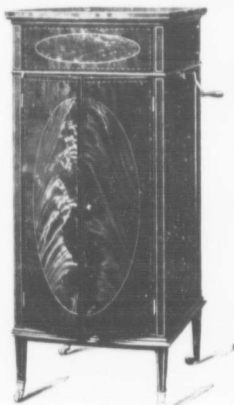
In the death of Mrs. D. W. Karn, of Woodstock, Ont., that city loses a highly respected resident who was for many years identified with Woodstock's progress. The deceased lady was the wife of Mr. D. W. Karn, founder of the Karn Piano & Organ Co., which firm some years ago became a part of the present Karn-Morris Piano & Organ Co., Ltd.

A correspondent in Durban, South Africa, in writing of trade possibilities there, said, "the trade cannot be picked up merely by sending out circulars, any more than the trade of Saskatchewan or British Columbia could. When prices are quoted they should give C.I.F. terms, so that those interested at this end can compare prices without any trouble."

It has been suggested that the manufacturers of talking machine records and player rolls in the United States adopt the stamp system of accounting for the royalties due the publishers. In Britain every record and every roll bearing copyright music must when it is placed on the market bear a stamp showing that the royalty has been paid the owner of the copyright. The stamps are purchased from a central organization.

Mr. R. P. Newbigging, head of the Newbigging Cabinet Co., Ltd., Hamilton, when seen in Toronto by the Journal recently reported cabinet trade good. The last three months of 1914 were the largest cabinet months the firm ever had, which gives an idea of the development of talking machine trade, notwithstanding generally unfavorable trade conditions. In addition to talking machine record cabinets and shelving for stores, the firm also manufacture a line of cabinets for player rolls.

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 :

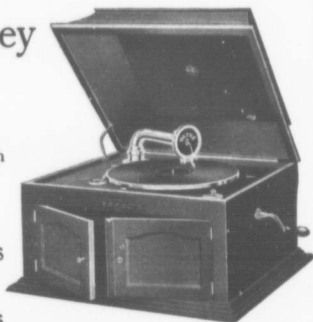
Solid Polished Mahogany Cabinet. Silent running Double 8 string, Swiss-machined Motor playing about 15 minutes. Accurate Speed Indicator. 12-in Turn-table. Pathé Multitone Sound Box with unwearable Sapphires. Height 42 ins., width 38½ ins., depth 19½ ins., weight 40 lbs.

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

to Make Money

Seize the
"Pathéphone"
Record opportunity which
provides
Martial Music
Stirring 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-machined Motor. Extra strong. New Pathé Multitone Sound Box, with unwearable Sapphires. Accurate Speed Indicator. 12-in. Turn-table. Height 34½ ins., width 21 ins., depth 19 ins., weight 34 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.



Does Every Man You Buy from Know Your Occupation?

NOT long since the wife of a talking machine dealer bought some bulbs and shrubs from a florist. When the bill came in the dealer paid it by cheque, which was contained in an envelope bearing his name, occupation and address. Shortly after, the florist entered the music store, asked for the proprietor and introduced himself as Mr. Florist. He said he had not known the talking machine dealer's business before. It had occurred to him to make Mrs. Florist the present of a talking machine and a selection of records, and he naturally patronized the music dealer who had been his customer. The point is, does your florist, your grocer, your druggist, your butcher, your gents' furnisher, know your line of business?

Record Tryouts Now Limited to 24 Hours.

OBJECTING to the indiscriminate loaning of talking machine records on approval, a music dealer in Denver brought in a resolution at a meeting of the local music dealers' association, fixing a limit of 24 hours for record tryouts at home. The resolution was unanimously adopted. This is said to be the first step toward a total abolition of the sending out of records on approval.

Talking Machine Instalment Sales.

A RETAILER of talking machines complains that too much advertising and selling energy is being devoted to emphasizing small deposits and easy payments. This dealer may have been unfortunate or used poor judgment in his selection of customers, but he contended that the retailers' margin was insufficient for profitable instalment selling.

"Look at that machine," said he, pointing to one that had evidently received bad treatment. "I had to repossess it, and now before it can be sold I will have to send it to the factory, as I have no facilities for repairing. That represents a loss."

The dealer admitted that this was an exceptional case and that the instalment buyers met their obligations fairly well if judiciously prodded when even a day overdue.

Easy payments for talking machines as for pianos, is the argument that is making thousands of dollars' worth of sales, and it is up to the retailer to make his terms profitable, and it is not necessary to sell to any chance comer. There is a tendency to make the easy terms the predominant selling argument, rather than the musical or educational desirability of the machine or its quality.

Recommending the Cash Plan.

THE large music houses could sell talking machines for cash with as much profit and less worry than under the present instalment system, is the opinion of Marshall Field & Co.'s manager of their talking machine depart-

ment. This party states that it is surprising how many have the necessary money if you make them want the machine badly enough. His firm's policy for many years has been to steer clear of all lines where instalment methods were required, and their adding a talking machine department last December was no exception to the rule. He is of the opinion that the dealer is working on a mistaken theory when he replies to a price inquiry by dwelling on the smallness of the initial payment and the following instalments. Purchasers of talking machines, he declares, are much like other people. They are inclined to cling to money, and when the dealer argues against cash and pleads for a small initial payment and small instalments they take him at his word. In many of these cases a polite suggestion that cash would be the most satisfactory plan will see the production of a check-book after a minimum amount of hesitation.

Motor and Record Cleaning Tips.

DO you advise letting the talking machine motor remain half wound up when not in use? (2) My motor when running occasionally makes a kind of grinding sound, as if something had slipped out of place. The sound only lasts for a second or so. Also I have noticed a faint tapping sound. What is the cause of this? (3) What is the best method of cleaning records?

These three questions were asked the editor of the *Doubts and Difficulties* column in *Sound Wave*, who replied as follows: (1) It is advisable to let motor run nearly down when not in use, in order to conserve the power of the springs as much as possible. (2) This is due to uneven binding of spring leaves for want of lubrication. Either the graphite grease in spring-box has become oxidized or it has oozed out. The remedy will be obvious. (3) A brisk use of an ordinary hair-brush in the direction of the record track will be found a very good way of cleaning dust, etc., from same. A lather of soap and water, afterwards drying with cloths free from lint, is also effective; but drying by heat is apt to distort shape, owing to the shellac in the composition.

Use of the Talking Machine Outside of the Home.

VARIED indeed are the uses to which the talking machine of to-day is put. From the cases outlined in this paragraph it will be seen that the use of the talking machine outside of the home is as yet a fertile field practically unworked in Canada. A visitor who went to one of the Base Hospitals in Europe to assist in a musical programme for the wounded, found a talking machine in every ward. It was explained to him that complete quiet was by no means the most satisfactory form of rest cure for men suffering from shrapnel nerves. Why? Because the brain went on repeating the sound of bursting shells from force of habit. Unless this could be effaced in some way, silence was unendurable, and no one could long bear the strain of this constant mental recurrence without breaking down. Music, he found, effects obliteration best; hence the talking machine between meals, and three concerts a week were his rule.

At an organ recital recently given in a southern city a talking machine was used to furnish two splendid numbers which were accompanied by the pipe organ. These were so well received that a repetition was asked for at a similar programme in March.

GET THE PHONOLA AGENCY



The "CROWN PRINCE"

One of the seven types of hornless Phonolas. At \$160 retail will give a good profit, and the customer gets a better machine than at \$250 for other makes.



Fonotipia—Odeon—Jumbo
Double Disc Records
Made in the Empire

All the most famous European artists are listed in our catalogue.

These records are the smoothest running made. They are recorded and manufactured so carefully as to eliminate all scratch.

Every record is a double side record and BOTH SIDES are selections that your customer will want.

BECAUSE

the PHONOLA is Made in Canada—There is no duty added to the price.

Costs you less; costs your customer less; gives you more profit; gives your customer more for his money.

The sound box and music chamber are scientifically adapted to each other—hence the musical superiority of the PHONOLA.

The absence of scratch, blare or motor noise makes an immediately favorable impression with the "prospect."

Note the small door on side of cabinet. This conceals the winding crank and has proved itself a welcomed feature. This is a patented Phonola feature.

The motor is silent as night, absence of noise means absence of wear; this means durability; this means the PHONOLA.

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

The PHONOLA is an open agency proposition. You handle it with free hands. You run your own business yourself.

The PHONOLA agency carries with it the right to handle the world's best disc records:

FONOTIPIA, ODEON and JUMBO.

The POLLOCK MFG. CO.

LIMITED

BERLIN

CANADA

WHOLESALE DISTRIBUTORS

WHALEY, ROYCE & CO., Ltd., Toronto

For Ontario and Maritime Provinces

The NATIONAL TALKING MACHINE CO., Ltd., Winnipeg

For Western Canada.

COLUMBIA

EASTERN SERVICE

Better than ever. You can get us by long distance telephone any time of the day or night. Whether it's only one machine or the whole Columbia Catalogue we give you the service. This good service is one of the reasons that we are the largest distributors of Columbia Grafonolas and Records in Canada.

We get many letters like one from The Adams Furniture Co., Ltd., Toronto, from which the following is taken:—

"We thought it would be of interest to you to know that we have become so thoroughly convinced of the possibilities of the Grafonola Department that we have decided to prosecute a vigorous advertising and selling campaign. . . . It is only fair that we should express to you our appreciation of the splendid service you gave us in December when it was so important that our orders should receive very prompt attention. This feature enabled us to take care of the Christmas rush very nicely without over-estimating our requirements."

DID YOU GET A 5629

Both sides sung by David Bispham and sung as only David Bispham can sing them. "The Two Grenadiers" on one side, and on the other the stirring, thrilling war song, "It's a Long Long, Way to Tipperary."

"ON THE 5.15" In the March List

is already popular. Crowds have encored and encored it in the theatres. It is a good swingy, catchy air, and the words appeal to anybody who ever rode on a train.

P 23 IS A "HIT"

with a great big capital "H." It can't be described, but it "gets" everyone that hears it. "Arrival of the British Troops in France," needs only to be played to be sold. It is in two parts, both parts good.

Don't Confuse "YOUR KING AND COUNTRY WANT YOU"

with another song that has a somewhat similar title. This is the original Paul A. Rubens composition, and Maggie Teyte sings it exclusively for the Columbia. It is Record P502.

HOW MANY ?



MUSIC SUPPLY CO.

JOHN A. SABINE

TELEPHONE
MAIN 4716

CHAS. R. LEAKE

TORONTO 36 WELLINGTON ST. E. ONTARIO

COLUMBIA

PHENOMENAL INCREASE

Over a very remarkable 1914 business has been very largely in records



Naturally. They are great records. And the price (85 cents) is attractive. And the guarantee is as good as gold. And plenty of the records are made by artists that record buyers want to hear and can't hear anywhere else.

A piano store with no records by Destinn, or Fremstad, or Bonci, or Garden, or Slezak, or Nielsen, is getting away entirely from the *largest* side of the music business—the *vocal* side. People are constantly calling for these records. Dealers are making money on them. And what's the sense of limiting your income?

Notwithstanding the addition of a seven-and-one-half per cent. war tax to the customs tariff prices of Columbia products will remain the same.



COLUMBIA

Graphophone Co., Toronto, Canada

COLUMBIA PRODUCTS ARE MADE IN CANADA

COLUMBIA

PRICE MAINTENANCE

One of the most attractive features of the COLUMBIA line for the dealer desirous of building a permanent and profitable business is the system of fixed prices. There is no bargain sale, reduced rates, or cutting under. Every dealer sells at exactly the same figures as every other dealer, and our exchange proposition takes care of the dealer in regard to dead stock accumulating.

The courts uphold and protect Columbia dealers.

READ this extract from the Montreal Star of March 4, 1915:

MUST MAINTAIN GRAPHOPHONE PRICE

Mr Justice Guerin has granted an injunction that Hurteau-Williams & Co., Limited, be restrained under legal penalties from continuing to sell, or offer for sale, any goods of the Columbia Graphophone Company at less than the prices agreed upon between the two companies.

In the petition for the injunction, lawyers for the graphophone company state that the two companies entered into an agreement that prices should not be lowered. The Hurteau-Williams Company is alleged to have advertised a closing out sale, at which the Columbia Graphophone Company's goods were offered at cut prices.

COLUMBIA

Graphophone Co., Toronto, Canada

COLUMBIA PRODUCTS ARE MADE IN CANADA



COLUMBIA

WESTERN SERVICE

Puts all the resources and all the service of the COLUMBIA factory within hailing distance of the Western dealer.

Our office, warehouse and shipping departments are now under the direct personal supervision of one of the most experienced and efficient Columbia distributors.

This means, that you now get what you want, when you want it. We have the goods and the facilities to handle them, and we are giving the most efficient and economical service in the west.

IN THE PAST

If you caught us a little short occasionally it was because you beat even our optimism—and that's one of our strong points—Columbia optimism. So many dealers are seeing eye-to-eye with us on Columbia quality, profit and prestige that we may have overloaded the factory—but that's in the past.

IN THE FUTURE

And now—no short shipments. Tell us what you have or haven't, and we'll do the rest. Factory output is much bigger, and all Grafonolas as well as records are now made in Canada.

AS TO ADVERTISING

Canada is reading Columbia advertisements in newspapers and magazines every day. The Columbia dealer cashes in on a ready-made-and-waiting demand. We advertise the dealer as well as the line.

Write me personally for particulars of the big Columbia Agency proposition

ROBERT SHAW, Manager,
Columbia Graphophone Dept.

THE WESTERN FANCY GOODS CO.
168 MARKET STREET EAST WINNIPEG, MAN.



The professor in charge of the public speaking course in a Cleveland University uses a talking machine regularly in his lectures. His plan was evolved while listening to an intercollegiate debate. It seemed as he heard the arguments of the pupils from half way across the house that there would be differences of diction, varying shades of expression, softened tones of voice if the speaker could have been their own audiences. "The students are required to talk into the machine as part of the course," explains the professor. "The record is put on the talking machine for a private lesson. Listening to himself talk, as though he were another person, seems to impress the student with an understanding of his weak points. Tone is the thing most often to be corrected. A harsh, nasal tone doesn't sound any better from the lecture platform than it sounds from the phonograph, and it is most irritating as a reproduction. Fault of time, pauses, emphasis and choice of words is another thing for the machine's attention."

GETTING AT THE BOTTOM OF WRITING SALES LETTERS.

Extracts from an Article by E. H. Schultz in a Recent Issue of Advertising and Selling.

DON'T try to put a dozen different ideas in one letter. Have it contain, throughout, one strong action-compelling appeal to human nature: the desire to gain something, the fear of losing something, or the appeal to self-esteem.

Don't ever lose sight of the greatest secret in successful sales-letter writing: that the prospect is most interested in learning not what your product is, but what your product will do to help him. Sell service first.

Don't start your letter with remarks concerning your business. The prospect is primarily interested in his own affairs. Anything you say relating to himself will receive attention.

Don't forget that the real purpose of the first paragraph of every successful sales letter is to create a favorable impression in the mind of your prospect. First impressions are big factors in all kinds of salesmanship.

Don't spoil your prospect's belief in your sincerity by indulging in extravagant claims about your product. So-called "enthusiastic statements" are all right only when they enthuse the man who buys.

Don't use the wrong kind of postage. Make a few tests and prove to yourself whether you should use one-cent or two-cent postage. Learn what is economically the best in percentage of returns.

Don't use filled-in names on your letters unless the work is perfectly done. A well-filled-in letter, even though the prospect knows it is a circular, will receive careful consideration, all other things being equal. A poorly-matched-in letter is an insult to the prospect's intelligence. At least he so regards it.

Don't crowd a lot of enclosures in your letter if you want to keep it out of the waste-basket. The less enclosures you need the better.

Don't neglect to help your travelling salesmen, by sending letters to their customers over the salesman's signature. It is good protection against competition to keep in touch with your trade between the visits of your travellers.

Don't ever write a collection letter that gives the debtor an idea that you are in doubt about getting immediate action. A great many people like to drag along without paying their bills if they think they can get away with it.

Don't fool yourself in the belief that your letters are not pulling because of industrial conditions. The time to put more highly efficient ideas into your letters is when the returns are poor.

Don't use cheap-looking letterheads and printed matter unless you want to give the impression that yours is a cheap organization.

Don't write long sentences or long paragraphs. Make your letter easy to read.

Don't furnish return postage to business men when asking for business and expect this, in itself, to bring you more replies. If the buyer is really interested and wants to do business with you, he will not let a penny or two-cent stamp stop him. On the other hand, if he is not interested, just at this time, a two-cent stamp or postal card isn't going to tempt him to spend money buying your products. Think of the waste.

Don't, on the other hand, neglect to supply postage when asking anyone for information. That is common courtesy.

Don't ever neglect to make it easy for the prospect to reply. The less effort the prospect has to put forth, to show you that he is interested, the more responses you will receive. Such closing paragraphs as "Merely return the enclosed card and we will send you" and "Don't bother to write a letter, but just pin a dollar to this one and return" are the kind that get business.

Don't expect follow-up letters to pull returns when they all present your proposition from the same angle. Make each letter different. Make each explain the proposition from a new angle. No one letter will appeal to all of your prospects. The reason of the follow-up is to present the proposition in so many different ways that eventually you will appeal to all of your real prospects.

Don't overlook the fact that the average prospect must have some reason why he should act now. People are naturally inclined to "put things aside." You must overcome this, or take less business than is rightfully yours.

Don't neglect complaints. More business is lost through lack of consideration in handling complaints than in any other way. We give so much thought to getting new business that we oftentimes are indifferent to the needs of the old.

Don't just tell a man that you are sending him a catalogue or booklet because he requested you to do so. Arouse interest in the catalogue by telling him, in your letter, to turn to page —, where he will find a description of the — he is most interested in. Then tell him to turn to page —, where he will find what others say. Give your letter human interest.

Don't lack confidence in your own product. Give every chance for the prospect to prove to his own satisfaction that the goods are what you claim they are. This is the day when goods are sold "on examination."

Don't forget that the proper use of "testimonial letters" is just as effective to-day as it ever was. It is human nature to be influenced by what others say about the goods we think of buying.

NEW RECORDS

PATHE RECORDS FOR APRIL.

2187 Finlandia (Tone Poem) Part I. (Schubert). Pathe Military Band, under direction of Miss Lilian Bryant.
Finlandia (Tone Poem) Part 2. (Schubert). Pathe Military Band, under direction of Miss Lilian Bryant.

11-12 INCH RECORDS.

3623 A Homage on the Soldiers' Song. Part 1. (Shipley Douglass). Regt. Band of H. M. Scots Guards. Conducted by F. W. Wood.
"It's a Long Way to Tipperary." Part 2. (Shipley Douglass). Regt. Band of H. M. Scots Guards. Conducted by F. W. Wood.

11-12 INCH RECORDS.

3543 Bal Masque Valse-Caprice. (Percy Fletcher). The Imperial Symphony Orchestra.
"Intermezzo." (Percy Fletcher). The Imperial Symphony Orchestra.

Instrumental.

356 Fantasia "Faust." G. Akeley. Flute solo, with piano accomp. The Cygne (The Swan). (Saint-Saens). G. Akeley. Flute solo, orchestra accomp.
3571 Scherzo in F. (Hobmann) (Arr. by Edwin Leare). Reginald Goss-Custard, late organist, St. Margaret's, Westminster.
Gavotte in A. (Edward Elgar). (Arr. by Edwin Leare). Reginald Goss-Custard, late organist, St. Margaret's, Westminster.

Vocal.

433 Spring's Awakening (Wilfred Sanderson). Miss Rosina Buckham, soprano, of the Royal Opera, Covent Garden, with piano accomp.
The Fairy Pipes (A. H. Brewer). Miss Rosina Buckham, soprano of the Royal Opera, Covent Garden, with orchestral accomp.
3611 Lullita (Spanish Serenade) (Rizet-Piccini). Signor Elvina Ventura, tenor, with orchestra accomp.
3 Solo Miel (In Spanish). Signor Elvina Ventura, tenor, with orchestra accomp.
3124 God's Fairest Flower. (Harold Jenner). M. Glover, baritone, with Miss Betty Barclay, with orchestral accomp.
The Pathway of Love. (Malcolm Ratt). M. Glover, baritone, with Miss Betty Barclay, with orchestral accomp.
3639 She Alone Charms My Sadness. (Tommasini). Mr. Harry Reynolds, bass-baritone, with Miss Betty Barclay, with orchestral accomp.
Revenge. (Hutton). Mr. Harry Reynolds, bass-baritone. Exclusive to Pathe Discs.

3717 You Planted a Rose in the Garden of Love. (Burr). Henry Burr.
Do You Remember? (Carroll & Z.). Henry Burr.
5096 Me and Mandy (Kerr, Mills, Collins and Harlan). Celebrating 'Day in Tennessee. (Glogau). (Collins and Harlan).
5010 You've Got Me, and I've Got You. (Scott and Godfrey). Miss Daisy Taylor and Jack Charman.
I've Got Everything I Want but You. (Saxophone, Wilmot and Marshall). Miss Daisy Taylor and Mr. Jack Charman.
416 In Your Quaint Prills and Laces. (Edgar and Cuthbertson). Daisy Taylor, comedienne.
How Do You Do, My Little Revue Girl. (Mills and Scott). Daisy Taylor, comedienne.
74 The German at the Telephone. (J. P. Ling's Version). J. P. Ling, Limburger Cheese. (J. P. Ling's Version). J. P. Ling.

10-INCH RECORDS.

9038 Here We Are Again March. (J. Od Hume). Regt. Band of H. M. Scots Guards, conducted by F. W. Wood.
"We Downhearted." No. 1 March. (Smith). Regt. Band of H. M. Scots Guards, conducted by F. W. Wood.
8928 The Balkan Patrol. W. F. Arnold. The Empire Orchestra.
Hubb's Hop. (Ernest Reeves). The Empire Orchestra.
In Your Quaint Prills and Laces. (Edgar and Cuthbertson). Miss Daisy Taylor, comedienne, with orchestral accomp.
How Do You Do, My Little Revue Girl. (Edgar and Scott). Miss Daisy Taylor, comedienne, with orchestral accomp.
8954 In the Shelter of the Cross. (Molter and Trevor). Brett Barry, baritone.
Goodbye Russia. (Ingraham). Brett Barry, baritone.
9007 Then You'll Remember. (The Bohemian Girl?). (Halse). John Peel, tenor, with piano accomp.
John Peel. (Metzger). Mr. W. Boland, tenor, with piano accomp.
9037 The End of My Old Cigar. (Weston). Harry Champion, comedian, with orchestral accomp.
My Old Iron Cross. (Trevor). Harry Champion, comedian, with orchestral accomp.
9023 I'd Like to be a — (Grey and Lee). Jack Charman, comedian. Kisses. (David and Lee). Jack Charman, comedian.

COLUMBIA RECORDS FOR APRIL.

12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$1.00.

35649 Largo. (Handel). Pablo Casals, 'celist. Orchestra accomp.
Melody in F (Rubinstein). Pablo Casals, 'celist. Orchestra accomp.
35650 The Swan. (Le Cygne) (Saint-Saens). Pablo Casals, 'celist. Chas. Albert Baker at the piano.
Serenade. (Popper). Spanish Dance No. 2. Pablo Casals, 'celist. Chas. Albert Baker at the piano.
35653 Carmen (Bizet). "Chanson Boheme" (Gipsy Song). Mme. de Cisneros, mezzo-soprano in Italian, with orchestra.
La Favorita (Donizetti). "O Mio Fernando" (Oh, My Ferdinand). Mme. de Cisneros, mezzo-soprano. In Italian, with orchestra.
35651 Martha (Strauss). (Drinking Song). Henri Scott, bass. In English, with orchestra.
Redouin Love Song (Pissini). Henri Scott, bass. In English, with orchestra.

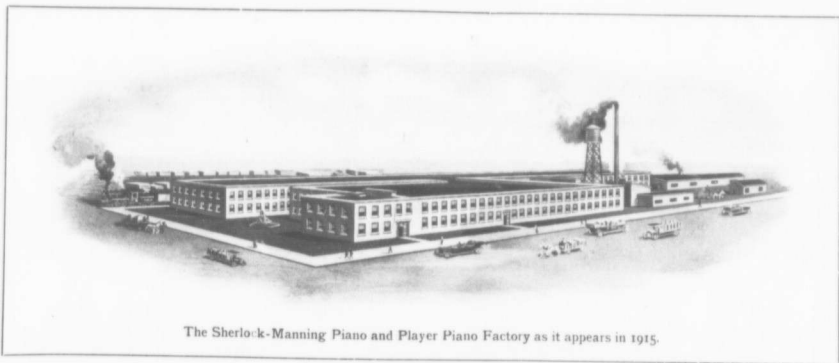
35652 When Shadows Gather (Marshall). Morgan Kingston, tenor. In English, with orchestra.
Make New Friends, but Keep the Old (Parry). Morgan Kingston, tenor. In English, with orchestra.

12-INCH SYMPHONY SINGLE-DISC RECORDS—\$1.00.

35623 Rondino. Op. 32 (Vincenzo). Eugene Ysaie, violinist.
36524 Hungarian Dance in G. (No. 5) (Brahms). Eugene Ysaie, violinist.
35625 Capriccio Viennois. Op. 2 (Kreisler). Eugene Ysaie, violinist.
35626 Berceuse (Lullaby) (Faure). Eugene Ysaie, violinist.
35621 Mazurkas. (a) Oberlass. (b) Monnetrier (Wieniawski). Eugene Ysaie, violinist.
35620 Concerto in F Minor (Mendelssohn). Finales. Eugene Ysaie, violinist.
35614 Scherzo Valse (Chabrier). Eugene Ysaie, violinist.
35626 Alhambra! (Wagner). Eugene Ysaie, violinist.
35610 Loutinier Fasse (Vaszy). Mazurka. Eugene Ysaie, violinist.
35613 Die Meistersinger (Wagner). Prize Song. Eugene Ysaie, violinist.
35608 Humoreske (Dvorak). Eugene Ysaie, violinist.
35607 Ave Maria (Schubert). Eugene Ysaie, violinist.

10-INCH DOUBLE-DISC RECORDS—\$1.00.

Grand Opera in Italian. Complete Opera of AIDA at Popular Prices.
E1934 1. Overture. Milan Orchestra.
2. Romance (Radames): Celeste Aida (Radiant Aida).
E1935 3. Duet (Amneris and Radames): Quale insolita gioia (In thy visage I trace a joy). A. Bonini, mezzo-soprano, and G. Tommasini, tenor.
4. Trio (Aida, Amneris and Radames): Vieni, o diletta appressati (Come hither than I dearly love thee). A. Bonini, mezzo-soprano; G. Tommasini, tenor.
E1936 5. Concerted number: Su del Nilo (The Nile). L. Remondini, soprano; A. Bonini, mezzo-soprano; G. Tommasini, tenor; L. Hablassay, baritone; V. Bettoni, bass; Chorus.
6. Aria (Aida): Ritorna vincitor (Return with victory crowned). E. Tommasini, tenor.
E1937 7. Aria (Aida): I sacri nomi (These sacred names). E. Tommasini, tenor.
8. Conservation scene: Possente Pitha (Hail, Pitha). E. Tommasini, soprano; V. Bettoni, bass; Chorus.
E1938 9. Duet of Amneris and Chorus: Guard now our sacred land! I. Remondini, soprano; G. Tommasini, tenor.
E1938 11. Scene (Amneris and Chorus): Vieni sul erin ti piovani (Come hither thy flowing tresses round). E. Lopez-Nunes, mezzo-soprano; Chorus.
E1939 12. Duet of the Moorish Slaves. Milan Orchestra.
E1940 13. Duet (Amneris and Aida): Fu la sorte dell'armi ('neath the chances of battle). L. Remondini, soprano; A. Bonini, mezzo-soprano.
14. Duet (Amneris and Aida): Ebben qual nuovo fremito (Nay, tell me then what new fabled love). L. Remondini, soprano; A. Bonini, mezzo-soprano.
E1900 15. Duet (Amneris and Aida): Lei s'aspetta (On all my anguish). L. Remondini, soprano; A. Bonini, mezzo-soprano.
16. Duet (Amneris and Aida): Alla pompa che si appresta (In the pageant now preparing). L. Remondini, soprano; A. Bonini, mezzo-soprano.
E1991 17. Grand March. Milan Orchestra.
18. Air (Amnarsar): Quest'asina eh'io vesta (This my habit has been your). C. Formichi, baritone.
E1992 19. Finle: Tu a o re (Thou, O King). L. Moglia, soprano; D. Fran, mezzo-soprano; E. Cuneo, tenor; C. Formichi, baritone; G. Martino, bass; Chorus.
20. Finales: Gloria all'egitto (Gloria to Egypt). L. Moglia, soprano; D. Fran, mezzo-soprano; E. Cuneo, tenor; C. Formichi, baritone; G. Martino, bass; Chorus.
E2025 21. Prayer: O tu che sei d'Ostide (O thou, who to Ostria art). E. Lopez-Nunes, mezzo-soprano; V. Bettoni, bass; Chorus.
22. Romance (Aida): O ciel azzurri (O skies of blue). L. Remondini, soprano.
E2026 23. Duet (Amnarsar and Aida): Rivendati le fortasse imballance (Once again). T. Chelotti, soprano; C. Formichi, baritone.
24. Duet (Amnarsar and Aida): In armi ora si desta il popol nostro (Our people, armed, are pointing for the signal). T. Chelotti, soprano; C. Formichi, baritone.
E2027 25. Duet (Aida and Radames): Pur ti riveggo (I see thee). L. Remondini, soprano; E. Cuneo, tenor.
26. Duet (Aida and Radames): Fuggiamo gli ardori insospiti (Fly from these burning skies). L. Remondini, soprano; G. Tommasini, tenor.
E2028 27. Duet (Aida and Radames): Si, fuggiam da'queste mura (Yes, we'll fly from these walls now hated). L. Remondini, soprano; G. Tommasini, tenor.
28. Finales: Di nupta le cole (Of nupta, 'tis well then). L. Moglia, soprano; E. Cuneo, tenor; C. Formichi, baritone.
E2095 29. Duet (Amneris and Radames): Gio i sacerdoti adunati (The priests to judgment now proceed). F. Anita, mezzo-soprano; E. Cuneo, tenor.
30. Duet (Amneris and Radames): Misero appien mi festi (With sadness thou hast oppressed me). F. Anita, mezzo-soprano; E. Cuneo, tenor.
E2096 31. Judgment scene: Spirito del Nome (Heavenly Spirit). A. Bonini, mezzo-soprano; V. Bettoni, bass; Chorus.
32. Judgment scene: E diecio il tuo fato (Thy fate decided). A. Bonini, mezzo-soprano; V. Bettoni, bass; Chorus.
E2097 33. Romance: Morir si pura e bella (To perish, so pure and lovely). G. Armani, tenor.
34. Finales: O terra addio (Farewell, oh earth). L. Remondini, soprano; G. Tommasini, tenor.
10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.
A1560 Whispering Hope (Hawthorne). Grace Kerns, soprano, and Mildred Potter, contralto. Orchestra accomp.
Somewhere a Voice is Calling (Tate). Grace Kerns, soprano, and Herbert Stuart, baritone. Orchestra accomp.
(Continued on page 59).



The Sherlock-Manning Piano and Player Piano Factory as it appears in 1915.

Thirteen Years of Progress Record of Sherlock-Manning Firm

WHEN Messrs. J. Frank Sherlock and Willber N. Manning organized the Sherlock-Manning Piano & Organ Co., thirteen years ago on a certain Friday in the year 1902, they showed a splendid disregard for the hoodoo supposedly attached to this particular day in the week. They built and equipped a factory, which at that time, was admitted to be right up-to-date. With a thoroughly equipped, up-to-date factory, they estimated that they were prepared to meet ordinary business demands for the next fifteen years. The demand for Sherlock-Manning instruments, however, has really been extraordinary, and while their brightest anticipations did not include the remotest thought of five enlargements, these have actually occurred, and in eighteen months the firm's output was increased 150%, a record, by the way, that Sherlock-Manning dealers take great pride in emphasizing.

The fifth enlargement has just recently been completed, and in addition to enlarging the factory area and including a Retail Show room it gives the office staff the same advantages in the way of light, space and comfort that the factory employees have always enjoyed.

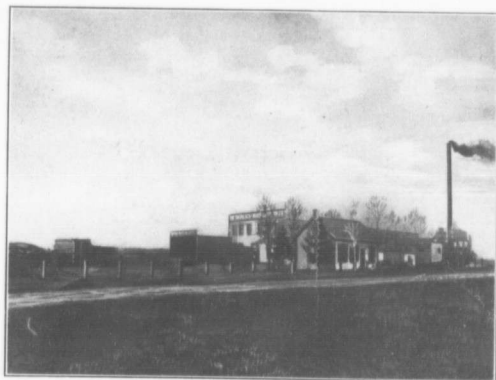
The views published in this issue show the office to be one of the handsomest and most up-to-date that can be

found anywhere. It is in quartered oak, and is the product of the firm's own employees. The office partitions are of heavy plate glass, which emphasizes the brightness and richness of the various rooms. On entering the main door from the street, the visitor has a view of the entire office floor, and those in the office also see the visitor the moment he enters. The private offices are ranged on the West side, the first being that of Mr. Manning and Mr. Sherlock. Next to this is the office of Mr. W. D. Stevenson, office manager, and the stenographers' individual rooms are next to this. The

desks are electrically connected with the factory, and with each other, so that no time or steps need be wasted in communicating from the office to any department in the factory, including the Company's private garage, which adjoins the factory and is steam heated.

The lighting of the office has been handsomely carried out, as well as scientifically arranged. The office is surrounded on three sides by large plate glass windows, allowing the light to

pour into every corner of the general and private offices, during the day. The turning on of the electric lights floods the office with 1,400 C.P. subdued to a soft brilliance that leaves no shadow on any desk wherever located, and no desk or drop lights are necessary. The



The Sherlock-Manning Factory as it appeared in 1902.

Company generates its own electricity for lighting purposes, though also connected with the local Hydro system.

In the production of Sherlock-Manning pianos and players quality and service is always the consideration, and price of material, plant or men is never a deterrent. Supply Houses understand that Sherlock-Manning want the best they can supply, price being the secondary consideration. Linked up with quality of materials and skill in workmanship is the efficiency of the factory. The arrangement and surroundings are such that the men are always bound to do their best. Their comfort in the way of light, warmth, well aired rooms with high ceilings, sanitary drinking fountains, etc., is carefully considered, and these features while appreciated by the men, and are more than can be demanded by law, have proven profitable to the firm. For instance, no matter where the workman is located, a few steps will take him to the drinking fountain, these being scattered throughout the building. While two large boilers keep the temperature at an even heat in winter, high airy ceilings, numerous open windows, and open space on every side of the building keeps it fresh and cool in summer. The entire interior is painted with a white fire-proof paint which increases the light by reflection.

The factory site is one of five acres surrounded by Pine, Elm, Ash and Rosewood streets in the East end of the city. The firm's special railroad siding connects the factory buildings with all five lines of railroads running through London. Carload lots are therefore received and shipped at their own shipping door, and delivery is thus made direct to the customers, regardless of location, with a minimum of handling. Under normal conditions one hundred and eighty-two freight trains pass through London daily, and this accounts for the prompt



Showing private office of Mr. W. D. Stevenson, office manager and also two stenographer's rooms.

dispatch with which Sherlock-Manning shipments reach their destination.

The arrangement of the Sherlock-Manning factories is as up-to-date as constant watchfulness can make it. Efficiency engineers do not have to convince Sherlock-Manning of the advisability of scrapping even a comparatively new machine, that may be in good repair, if a still better one is obtainable.

In the firm's mill room, for instance, the Journal saw such machines as self-feed rip saw; automatic continuous feed jointer; an adjustable planer, which adjusts itself instantly to the varying thicknesses of material going through; belt sanders in many varieties, which save a great deal of laborious work, doing it more evenly and uniformly than human skill could ever accomplish. A radial, flexible arm borer in the Sounding Board Department enables the operator to bore four backs without changing position of the backs.

In this factory the piano in process of manufacture constantly goes forward, never once being handed back on its way from the kiln to the shipping room. Even in the shipping room is an automatic hoist, by means of which one man can load a piano with but little exertion.

The factory equipment includes two elevators, which is somewhat unusual in a manufacturing plant, as one is generally considered sufficient. In this case, however, the piano in process goes up one elevator in parts and down the other in its finished state.

The same consideration for the employees which generates efficiency, is also exemplified in the Company's consideration of its customer's interests. Every effort is strained to give service, and this, combined with the quality and reputation of the Sherlock-Manning pianos is responsible for such communications as the following:



View of Sherlock-Manning General Offices in 1915, showing row of private offices.

333 Portage Ave.,
Winnipeg, Man.
15th Jan., 1915.

Messrs. Sherlock-Manning Piano Company,
London, Ont.

Dear Sirs:—

Replying to your favor of the 11th inst., we are pleased to see the large number of Testimonials written you from time to time on the Sherlock-Manning piano, which is a great favorite with us, our salesmen and our customers; just how much this is so in this country can be better judged when we remind you that our purchases in four years have grown from \$3,500 to \$37,000 (wholesale). We have received many flattering Testimonials from some of our Sherlock-Manning customers, which we will gather together and send you by early mail, for the booklet that you mention is in preparation.

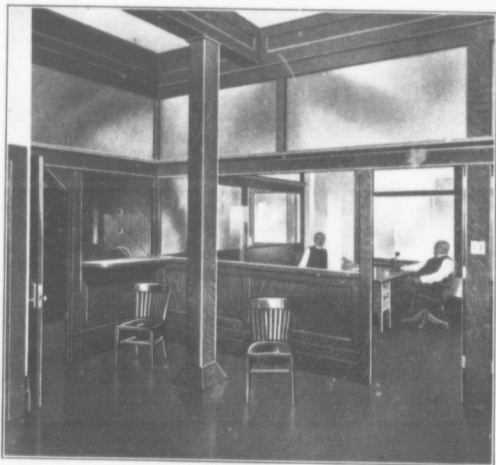
With best wishes,

Yours very truly,

(Sgd.) THE WINNIPEG PIANO CO.
A. E. Grassby.

Piano dealers anywhere, who may be in London by chance or for the express purpose of visiting the Sherlock-Manning plant, are invited to telephone the firm from the point most convenient to them, and a motor car will be promptly dispatched to convey them to the factory. The firm's efficiency methods include four motor cars which are very effective time savers in covering the distance between the centre of the city and the plant. The motors are also used in the firm's retail department, which has developed into an important branch of the business.

The Sherlock-Manning firm is somewhat unique in the piano trade in that it maintained a full staff through-



Showing Mr. Sherlock and Mr. Manning in their private office.

out the entire twelve months of last year, and as usual with them, had to operate the plant overtime for the two months previous to Christmas. When asked to give reasons for being able to thus operate, as under normal conditions, two or three causes were advanced; the first being the ever increasing acknowledgment from the dealers of the worth and selling quality of the Sherlock-Manning piano. Back of this is a continuous publicity campaign of twelve years' duration, each year taking in a little larger field than the previous, and in this connection the firm stated the "Business as Usual" campaign, which was inaugurated in Canada in October and November, has been its policy right from the day war was declared. During August the firm was advised to discontinue some of its advertising, but instead of this the appropriation was increased, and every traveller has been kept at work, without any reduction in salary.

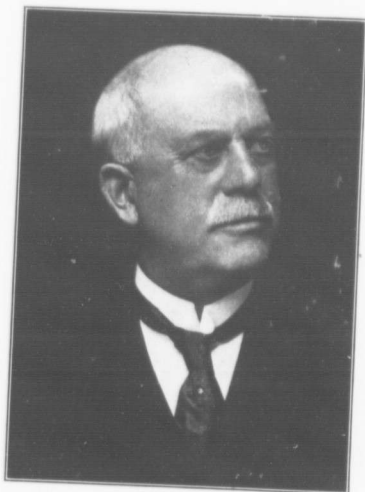
Much of the development of the wholesale trade the firm credits to the liberal use of space in the "Canadian Music Trades Journal," in fact this medium, along with their system of follow up letters and notices, which has been continued since the inception of the business, has been their only direct advertising to the Trade.

It is with commendable pride that the members of this Firm and those Dealers who encouraged them with orders thirteen years ago to go into business for themselves, compare the present status and stage of progress of this year with their first year's business.



View of the Accounting and Manufacturing Cost Desks and Vault.

The men who are responsible for the making and selling of Sherlock-Manning Pianos.



J. FRANK SHERLOCK



WILBER N. MANNING

THE PROPRIETORS

Who have been actively and practically engaged in the manufacture and selling of musical instruments for over twenty-seven years. Since the formation of the Company Mr. Sherlock has devoted his time to the service of the dealers, while Mr. Manning has been in the factory, where no detail is too small for his attention.



W. D. STEVENSON
Office Manager

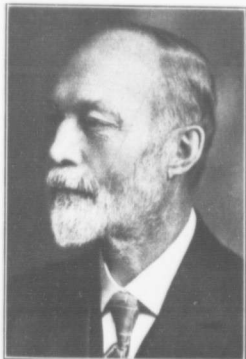
In fourteen years has risen from office boy to Office Manager.

The men who are responsible for the making and selling of Sherlock-Manning Pianos.



WM. J. P. MCFARLAND
Superintendent of Piano Department

After twenty-four years' experience is one of the few men in America who can make a piano complete, from the rough lumber to the final tone regulation.



GEO. BLATCHFORD
Player Piano Expert

The first man in Canada to install a player in a piano factory. His record of forty-three years manufacturing musical instruments admirably fitted him for this important position.



A. E. SHERLOCK

In charge of Shipping and Stock Department

Thirteen years' experience thoroughly qualifies him for his position.



C. E. TANNEY
Wholesale Representative

In his forty years' connection with the trade has perhaps had a more varied experience than any one man in Canada. Occupies the unique position of being qualified to make, sell, play or sing to a piano or organ.

This illustrates

Vitaphone

Style No. 50, retail price \$50



Vitaphone Type No. 50.
Retail Price \$50.
Other Styles from \$18.00 to \$135.

When you place a Vitaphone in your home, you have the satisfaction of knowing that you are the owner of the

Sweetest Toned Talking Machine

ever produced and it is also

Made in Canada.

The harsh blast and metallic sound so distasteful to lovers of real music is entirely done away with in the Vitaphone.

The solid wood vibrating tone arm which is only used on the Vitaphone, allows only the musical notes to pass to the diaphragm, and the reproduction comes out in clear, sweet, mellow tones, very pleasing to the listener.

Plays any make of disc records.

Double spring motor that can be wound while playing.

Instrument and Record Catalogues on request.

Very liberal discount to dealers.

Dealers wanted in all unrepresented Cities and Towns.

CANADIAN VITAPHONE CO., LIMITED

Corner Carlaw and Eastern Avenues

TORONTO

CANADA

PROVIDING A HOME FOR A PIANO.

The details of the incident here recorded have finally percolated through the secrecy with which they were enshrouded. The representative of one of the most prominent piano firms in the country, himself as well known as his line, was introduced to a lady who wanted a piano. In fact the sale was simply a question of delivering the piano and receiving the cheque—but the old piano must be disposed of. This was less easy than at first appeared. The lady had an exceptional affection for the old instrument, and when it came to a point of actually parting with it she balked.

The piano man stuck to his guns, of course, and finally brought the woman to a reasonable state of mind. She agreed to part with the old piano if convinced that a good home would be found for it; where it would be treated like a favorite child.

The piano man's paternal instincts promptly bubbled forth. His was a long experience in adopting derelict pianos, and he yearned to surround this one with his fatherly love, for, didn't a good sale depend upon it? His promises to reverence the old piano and hand it down as a family heirloom were so appealing that the woman's doubts were dispelled. She consented to part with her cherished old piano, accepting the nominal sum of fifty dollars, merely to make the transaction businesslike.

With due celerity the new piano was installed and the old one removed. It was put in the factory to be overhauled before being transferred to its future home, though the piano man had not quite decided where this would be. His promise precluded it being offered to any chance buyer. Like an inspiration it came to him that his summer home was the haven for the piano of so much sentiment. It would be out of the way and have the home promised for it. Consequently it was despatched to Muskoka, and in due time landed on the wharf.

To get the piano into the house was the next problem. There was a scarcity of male help, and to transfer a piano several hundred feet up a narrow and winding path was no one-man job. But a piano man was never beaten, neither was this one. He summoned a relative, got the wheelbarrow and set to work. He flopped the piano on its back in the barrow, stooped down, gripped the handles and moved off. For about ten feet all went well. Suddenly one side of the barrow gave way, the piano slid off over the narrow wharf and into nine feet of water.

There are times when even a piano man's volubility is overcome by his emotions. This was one of them, so he quietly got a rope, dived to the bottom and tied the rope to the piano. With the aid of his relative and some planks, the piano was finally drawn up on the beach. With a curt order to leave "the ——— thing there till it's dry enough to set fire to," he went to bed.

The next day's sun and the piano man's language accomplished little in the drying process, so the instrument was put aboard a boat and headed for Toronto. After a second overhauling, and a repair bill equal to its original cost, the piano was once more shipped to Muskoka. This time the owner made a bee, and when seventeen of the invited hands turned up they proceeded to place the piano. This was finally accomplished, and during the summer season the piano is a constant object

of the owner's affection on his week ends at his summer home, as can be well imagined in view of his experience with it.

'CELLO RECORDS BY PABLO CASALS OUT.

Pablo Casals, the famous Spanish 'cellist who performed so acceptably in connection with the Mendelssohn Choir concerts in Toronto, it is announced, is now under exclusive contract to record for the Columbia Co. April records will include four of his solos. On Columbia A5649 is Handel's "Largo" and Rubinstein's "Melody in F," with orchestra accompaniment. On A5650 are "The Swan" and Popper's "Serenade," with Charles Albert Baker at the piano.

JOSEF HOFMANN RECORDS.

Following the visit to Canada of the renowned pianist Josef Hofmann, there has arisen more demand for his records. The following are four which he made exclusively for the Columbia Co.:

A5419—Polonais in A Major—Valse Caprice	\$1.50
A5302—Prelude in C Sharp Minor—Marche Militaire	\$1.50
A5443—Liebestraum (Love Dreams)—Waltz in E Minor	\$1.50
A1178—Spring Song (Songs Without Words)—Warum? (Why?)	\$1.00

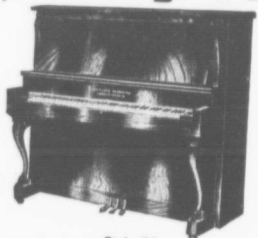
FRIDAY AFTERNOON PROGRAMME AT HALIFAX.

At a recent Friday afternoon Grafonola recital, given by the Halifax branch of N. H. Phinney & Co., Ltd., in the concert room of the "Phinney Marble Building" on Barrington street, the following programme was rendered:

1. The Quaker Girl Selections Prince's Orchestra (Columbia Record A5388)
2. Heart Bowed Down, Bass Solo Henry Scott (Columbia Record A5500)
3. Faust, Jewel Song, Soprano Bernice De Pasquali (Columbia Record A5448)
4. A Perfect Day, Baritone Cecil Fanning (Columbia Record A5308)
5. Caprice Viennois, Violin Eugene Ysaye (Columbia Record A36525)
6. Blue Danube Waltz Columbia Opera Co. (Columbia Record A5452)
7. Charge of the Light Brigade, Recitation Edgar L. Davenport (Columbia Record A 1371)
8. Lucia Di Lammermoor, Vocal Sextette By Six Famous Artists (Columbia Record A5177)
9. Three Dances from Henry VIII. H.M. Scotch Guards (Rena Record 2322)
10. Samson and Delilah, Contralto J. Gerville Reach (Columbia Record A5533)
11. God Save the King Columbia Military Band (Patriotic Record 12)

In their newspaper advertising the Johnson Piano Co., of Halifax, are featuring the Pathephone, of which they are the distributors for the Maritime Provinces.

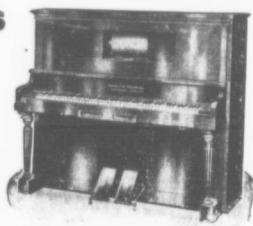
A Large Part of our Profit Lies in What You Think of Us



Style 80

Sherlock-Manning 20th Century Pianos

Make fast friends with
and for the dealer.



Style 120

Nothing we could say regarding the business-getting, money-making possibilities of the Sherlock-Manning line would be quite so convincing as this letter from The Winnipeg Piano Company.

From \$3500.00 to \$37,000.00 in Four Years.

One of the very
good reasons
why we found
it necessary to
again enlarge
our plant.

Original of this copy in Home Office.

The Winnipeg Piano Company

Manitoba Hall, 333 Portage Ave.,
Winnipeg, Man., 15th Jan., 1915

Messrs. Sherlock-Manning Piano Company,
London, Ont.

Dear Sirs:—

Replying to your favor of the 11th, we are pleased to see the large number of Testimonials written you from time to time on the Sherlock-Manning piano, which is a great favorite with us, our salesmen and our customers; just how much this is so in this country can be better judged when we remind you that our purchases in four years have grown from \$3500 to \$37,000 (wholesale). We have received many flattering Testimonials from some of our Sherlock-Manning customers, which we will gather together and send you by early mail for the Booklet that you mention is in preparation.

With best wishes,

Yours very truly,

(Signed) THE WINNIPEG PIANO CO.
A. E. Grassby,

A straight from
the shoulder
reason why we
have operated
our factories
full force
throughout
1914.

Increase from 1910 to 1914 \$33,500.

SHERLOCK-MANNING CANADA'S BIGGEST PIANO VALUE

The Sherlock-Manning is not the lowest priced piano you can buy neither is it one for which you are asked to pay the highest price.

Undoubtedly the greatest value
when measured by results.

Increased Business More Friends

Added Profits

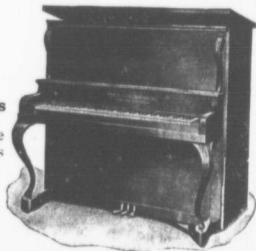
These are the real tests and the letter above
proves that the Sherlock-Manning produces
results.

The dealer featuring the Sherlock-Manning
today, is the dealer doing the business.

Write for particulars now.



Style 70



Style 130

THE SHERLOCK-MANNING PIANO COMPANY
LONDON CANADA
(No street address necessary)

Good Will has a Real Value—It's To-morrow's Insurance



Style 110

Sherlock-Manning Canada's Biggest Piano Value

Not only does the Sherlock-Manning line bear the good will of the dealer who has featured it for years but it also receives a ready response from the new men looking for a line with which to build up a



Style 105

QUICK SUBSTANTIAL PROFIT-PRODUCING TRADE

Copies of the two letters given below is best proof of what this dealer thinks of the Sherlock-Manning.

**A piano that
sells easily
and helps sell
others is the
solution of the
dealers'
troubles.**

Original of this copy in Home Office,
Sherlock-Manning Piano Co.,
115 Main St., Richmond, Que., Jan. 16, 1915.
London, Ont.

Gentlemen:—

Kindly ship us another piano style 70 Mahogany. We received the first of your pianos Jan. 14th and sold same day. Make sight draft less discount.

We were much pleased with your piano in tone and finish throughout. If your pianos all are like sample order Sherlock-Manning is good enough for us.

Yours truly,

(Signed) J. L. BARRIE & CO.

Richmond, Que., Jan. 30, 1915.

Sherlock-Manning Piano Co.,
London, Ont.

Gentlemen:—

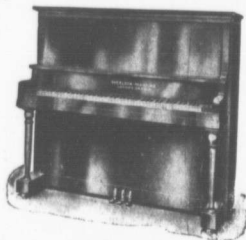
Received style 70 piano in good condition, case is O.K. and quality of tone round and full, the kind that talks. The parties that bought first piano are delighted with it and will be good advertisement not only for J. L. Barrie but the Sherlock-Manning Piano Co., as well.

Yours truly,

(Signed) J. L. BARRIE & CO.

**A piano that
sells the day
it is opened
up looks like a
money making
proposition.**

Many letters similar to these have been received during 1914 and explain in a large measure why,
The Sherlock-Manning business has increased 150% in eighteen months.



Style 75

Don't lull yourself to sleep. Business getting, profit boosting helps within reach.

Arrange for territory while it is available.

The man who acts today has a twenty-four hour handicap on the man who delays until tomorrow.

Sherlock-Manning representatives in all parts of Canada have faith in the Sherlock-Manning product and are making good sales and increased profits.

Opportunity knocks today.
Will you open the door?



Style 120

Present indications show that the trade is setting strongly Sherlock-Manning-ward

THE SHERLOCK-MANNING PIANO COMPANY
LONDON CANADA

(No street address necessary)

Canada's Phenomenal Song Hit

We'll Never Let The Old Flag Fall

A patriotic song by A. E. MacNUTT and M. F. KELLY

A "Made-in-Canada" Song that is sweeping the country **OVER 10,000 COPIES SOLD**

8c.

Owing to the great popularity of this song we have decided to put it in the "popular" class and from now on will supply at eight cents per copy, if ordered in lots of 25 or over.

8c.

If you are not already stocking and pushing this song it will be to your advantage to order. Let your customers hear it. They will do the rest. Orchestrations and slips with words of song supplied free if you can use them.

Anglo-Canadian Music Co. 144 Victoria Street
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



Merchandise and Sheet Music

Piano Traveller's Opinion of Sheet Music.

A PIANO traveller in conversation with this Journal mentioned that in his opinion there were many piano stores throughout Canada where the proprietor now wishes he had an established sheet music department. There can be no doubt as to the value of a well managed sheet music department. It keeps the piano salesman in touch with music teachers and pupils. It livens up the store. Sheet music talking machine records and player rolls are now all so closely connected that each helps the others. Other advantages in handling sheet music, it is not necessary to enumerate in these columns again, but any dealer who sees he is the loser by not handling sheet music should communicate with the publishers and wholesalers, whose announcements will be found elsewhere in the Journal, with a view to getting information on the necessary stock with which to commence.

To Be Lowest in Price Not Everything.

"MANY times competitors are selling their goods without any consideration of the cost of doing business," said an old retailer, "and their selling price is so low that it does not equal the total cost of goods, but the dealers who know what it costs to do business can refuse to sell at a loss, and should a competitor sell at a less price, he will be the loser, not the dealer who is wise to cost of doing business. Right here let me give you a pointer, that it is not the dealer who charges the lowest price that is successful in business. A low price is not what leads to success; many times it has the opposite effect. Take that home to yourself and see if it is not true."

Quality, Service, and Frank Dealing Inspire Confidence in Prices.

OCCASIONALLY a sheet music man may have his prices questioned as a result of quotations by a competitor. The methods mentioned in this dealer's statement is therefore worth noting. He says: "The things that lead to success in the retail trade are quality and good service. The dealer who sells music that has merit, and the dealer who is always prepared to render good service to his customer, need not be afraid that his price-cutting competitor will put him out of business. I have had customers ask me for a reduction in price, stating that they could get a song of So-in-So, at the reduced price. Knowing my cost of doing business, and the net per cent. of profit on every article I sell, I have invited the customer into my office, turned to my summary sheet and showed him in cold figures that this was true, and then, like most customers, he would be fair, and say that it is all right, and you should have that amount of profit. Some may say that this is not good policy, but if you are dealing honorably and uprightly with your customer, you can well afford to do such things."

Per Cent. on Cost Not Per Cent. on Selling Price.

FAILURE to realize that advance on cost does not mean the same percentage on sales has meant disaster to not a few business men. This is something that should constantly be kept in mind—25 per cent. on cost only means 20 per cent. on sales. For the reason that expenses are figured on the selling price, merchants are beginning to realize that a safe method is to figure profits on the selling price.

The Supplying of Church Hymnals.

WE are told that a successful old pork packer pointed out to his son that "it's the exception to the rule you have to keep your eye skinned for in business." The rule seems to be that music dealers do not prove to be in competition with the book dealers in handling hymnals of the different church denominations.

Isn't it possible that some music dealers could be the exception to this rule with profit? A gentleman last January invested \$60 in hymnals. The music dealer with whom he does business might as well have secured that order as not. This year the same man spent \$40 in January on the same kind of books. A choir leader and music teacher, who spends at least \$350 a year with one music house in his city, might have increased that amount in 1914 by another \$50, had his music dealer been open to supply the large hymn books with tunes.

The question is worth looking into. Such music books are legitimate line for the sheet music department to handle.

His Conception of a Novelty.

MR. A. H. Taylor in an article in *Music*. Opinion, followed his advice "to put in the centre of the window display two or three copies of your best novelty," with this interjection re novelties: The word "novelty" in the music trade is not used solely for music recently published, but also applies to music that may have been in stock for two or three years. Some music assistants are under the impression that after a short period, say three to six months, a novelty ceases to be a novelty simply because it is no longer new; and therefore it can be put into stock and consigned to oblivion as far as he or she is concerned, irrespective of the fact that perhaps a large number of the copies are still on hand. This point of view should be immediately changed, for it is one of the chief causes of loss in retailing music. A novelty should be considered a novelty as long as a single copy of the first purchase remains.

Sheet Music Man's Ideas on Buying Novelties.

BUYING novelties is, and always will be speculative advises a sheet music man in the course of an article in *Musical Opinion*, for it is impossible for anyone to be infallible in foretelling public opinion. Publishers speculate when they decide to produce new music, for in spite of their experience in selecting possible successes from the hundreds of manuscripts submitted to them, the "plums" are very few and far between, and what pleases the fickle public one day will be ignored the next.

A point to consider is one's own personal taste in music, which must be strictly disciplined. You may prefer classical or modern music and therefore be inclined to ignore the banal and insipid music which unfortunately stands the best chance of pleasing the majority of customers. Of you may be an excellent pianist

ASCHERBERG HOPWOOD & CREW, LTD. January and February List

SONGS

Tiny Toes	(Key F. G.)	Kathleen Evans
Mignonette	(G Minor, F. Sharp Minor)	A. Harris
Come to Me		E. Newton
O Night Divine	(D flat, E flat, F)	Calamani
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. Bomleaur
Shoulder to Shoulder	(G)	Arthur Wood

A Special Number
MATE O' MINE Percy Elliott

OF ALL MUSIC SELLERS OR

16 MORTIMER ST., LONDON, ENG.

Canadian Agent, LEO FEIST, 131 W. 44th St., New York

EVANS & CO'S

NEW AND STANDARD SONGS

My Connemara Home	Maxime Heller
Erin My Home	Arthur St. Joes
There's a Garden in Erin	Eileen Dore
Maggie Mackintosh	J. M. Capel
(Words by F. E. Weatherly.) Sung by Miss Evie Greene	
The Miles Away	J. M. Capel

(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.

Evans & Co.

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

BUSINESS AS USUAL

And you still want good songs

Here's a list of some of the best sellers of the day in Canada or elsewhere:—

"For You Alone"	Henry Grech
The world-wide success. Sung by Caruso and all the leading singers.	
"For All Eternity"	Angelo Mascheroni
The ever popular song. Sung by Caruso and Adelina Patti.	
"Love is Mine"	Clarence Gartner
Sung by Caruso.	
"Tatters"	Gerald Lane
It still holds the public.	
"Awake!"	H. G. Pelissier
An enduring example of this gifted composer's talent.	
"Farewell to Summer"	Noel Johnson
An established success and a really beautiful song.	
"The Garden I love"	Godfrey Nutting
Sung by Alice Esly, John Harrison and a host of known singers.	

In Keys for All Voices.

Gould & Co.

25 Poland Street, Oxford Street, LONDON, W. ENGLAND

And of all Music Dealers. Write for complete lists.

Patriotic 1^d Albums.

RED, WHITE AND BLUE SERIES

National Songs OF THE ALLIES

Arranged for Voice and Piano, Piano-sole, or Chorus With illustrated title page. Comprising National Songs of the United Kingdom (including those of Wales, Scotland and Ireland) Russia, France, Belgium, Japan, Serbia, Montenegro, Poland, Canada, etc.

Patriotic Airs OF ALL NATIONS

FOR PIANO-SOLO
Comprising all the popular national Tunes of European Countries including Canada. Separate Violin part 6d. net.

Kitchener March Album

FOR PIANO-SOLO
Containing EIGHT good Marches of medium difficulty, including PLAY THE GAME (Recruit March). Souvenir Title Page with portrait of Lord Kitchener.

Naval Song Album

(with Portrait of Lord Fisher)
Containing 16 songs arranged for voice and piano, or piano-sole

The New Army Song Book

(with portrait of Field Marshal Sir John French)
Containing 15 Soldiers' Songs for Voice and Piano or Piano-sole

SPECIAL TERMS TO THE TRADE

DEPT. F. JOSEPH WILLIAMS LIMITED

32 Great Portland Street, London, W., Eng.

and therefore tempted to buy music demanding more than the average technique, which in the one case of novelties is certain to prejudice their sale. Or you may be a vocalist and therefore inclined to ignore everything but vocal music, which though not so serious an error as the other two, is certainly to be avoided.

Of the three, the most dangerous is the first, for you are apt to consider yourself a disciple and endeavor to push the sale of good music at the expense of your firm. To the uninitiated this may seem very pessimistic on my part, but it is a fact that really clever and advanced music commands such a small sale, excepting of course the old classics and a few moderns whose works have become familiar, that novelties of this class are bad stock and very risky to buy. Sentiment must take a secondary place when business is being conducted, and therefore you must subdue your own inclinations and examine a novelty solely from the point of view of the ordinary public, and not from the artistic point of view. Bear in mind that it is more profitable in most cases to buy a large quantity of one novelty than small quantities of several from the same publisher, for the price is reduced considerably for large quantities.

Do not omit to notice the compass and pitch of new songs which should not be either too high or too low or of too wide a range. Also be certain that the movements of new waltzes, etc., are well contrasted and not too difficult for the ordinary amateur pianist. It is also necessary for the buyer to keep in touch with the latest music of the theatres, restaurants, music halls, etc., in order to gauge the trend of the taste of a certain (and large) section of the public. Selling novelties is not a difficult matter if an intelligent interest is taken in the musical taste of your customers as shown by their purchases. To aid the memory in this direction, divide the customers into three classes: (1) Those who buy modern music by such composers as Delius, Debussy, Cyril Scott, Macdowell, etc. (2) Those who buy drawing room and ballad concert music as represented by Hermann Lohr, Guy d'Hardelot, Dorothy Forster, Wilfrid Sanderson, etc. (3) Those who buy music hall songs from the various revues, etc.

Form the habit of placing every customer who comes into the shop under one of these heads and you will have little difficulty in deciding what class of novelty to introduce.

The Man and the Circumstances Responsible for Russia's National Song.

HAVING in mind the various albums offered by dealers just now, containing the Russian National Anthem, and also the remarks in the last issue of the Journal on featuring music by Russian composers, a word is in order about the National Hymn of Russia and its composer. In one of the British papers this was noticed: "The Russian National Anthem appears to take precedence of all other tunes in the public favor at the present time. When troops are on the march, with or without a band, this eighty-year-old refrain—practically unknown in Britain three months ago—is heard more often even than 'La Marseillaise,' which for a long time has been looked upon as the model of what a martial tune should be. It has acquired a prominent place in the repertory of the errand-boy; 'Tipperary' itself is but a 'good second' in popularity."

As to the composer Alexis Feodorovich Lvov, he himself the son of a musician, was born in 1799. Educated in matters military as well as in music, Lvov became a talented violin player and composer of operas. From the composer's memoirs is taken his own account of the origin of this now famous number, which in brief is this:

"In 1833 I accompanied the Emperor Nicholas on his journeys to Prussia and Austria. On returning to Russia, I was informed that the Sovereign had expressed a regret that we Russians possessed no national hymn; being, moreover, tired of the English tune which had been used for a stop-gap for a very long time, he commissioned me to make an attempt to write a Russian anthem. This momentous duty seemed likely to prove difficult of accomplishment. In recalling the British anthem, 'God save the King,' which is so imposing, the French song, so full of originality, and the Austrian hymn, of which the music is so touching, I felt and fully appreciated the necessity of accomplishing something which would be robust, stately, stirring, national in character, something worthy to reverberate either in a church, through the soldiers' ranks, or amongst a crowd of people, something which would appeal alike to the lettered and the ignorant. This consideration absorbed me, and I was perplexed by the problem of fulfilling all these needs.

"One night, on returning to my quarters at a very late hour, I composed and wrote out the tune of the hymn on the spur of the moment. Next day I went to the poet Joukovsky and asked him to suggest some words; but he was by no means musical and had a lot of trouble in adapting them to the minor close of the first cadence. When the hymn was ready, the Emperor expressed a desire to hear it, and came to the Court Chapel, accompanied by the Empress and the Grand Duke Michael. I had assembled the whole choir, and it was supported by two orchestras. The Sovereign ordered the hymn to be played over several times, and asked to hear it sung without accompaniment; then he had it played by each orchestra in turn, and finally with the united body of performers. His Majesty then said to me in French: 'It is really superb,' and there and then he commanded that the hymn be adopted for the Army.

"The Sovereign graciously presented to me a gold snuff-box adorned with diamonds, as a mark of the Imperial pleasure."

Larger Band Trade Counted On.

BAND business is now opening up for the season, and it seems safe to say that not for many years past have general indications pointed so favorably to activity in this class of instruments. It will be surprising if the martial sentiment so apparent all over Canada does not pave the way for the organization of many new bands. Also the revival and reorganization of existing ones is an important factor to keep in mind. Again, the wants of individual bandsmen will prove of more importance than usual.

The dealer who has informed himself upon all subjects pertaining to band instruments, should bestir himself so as to drum up sales wherever possible. It is to be hoped that dealers and wholesalers will so keep in close touch the one with the other that the music industries will obtain all that it is possible to get of the season's band trade.

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The War's Effect on Violin String Prices.

"MUSIC" of London is the authority for this resumé of the violin string situation: The war has now affected the price of violin strings. Owing to the lack of labor in France, where many of the English makers have their factories, manufacturers can only find time to make the better-class strings. As the German strings of this class are out of the market there is a flood of orders in the French houses which they cannot fulfil except under pressure and therefore at special rates. Raw material has risen in conformity with the rise in general expenses all over the country, and sheep-gut at the Paris abattoirs now costs 10 per cent. more than it did before the war. And the retail prices of strings themselves have gone up from 20 to 25 per cent. There are certain types of string of which wholesale houses have temporarily run out, stocks having to be replenished from those of local dealers who may not have exhausted their former supplies. The price of silk strings, however, of the acerbelle variety, has not advanced—these also being of French make.

Britain's Boom in Instrument Making.

THE war seems to be responsible for a boom in the making of small musical instruments in Britain. One of the British papers says this is skilled work, and in the United Kingdom there are not more than ten large houses connected with it. At the present time each of these is working all the hours possible in their endeavors to cope with orders, and the heads of the concern are seeking in vain for the craftsmen they require. Instruments are required for the regimental bands for the new armies now formed or in process of formation, and for months past all large firms engaged in this business have been working at full pressure to meet the demand for bugles and drums for the local city and town battalions as well as to execute orders from the Army headquarters. Now a fund is being raised in London to provide full regimental bands for Kitchener's Army, and apparently there are not a dozen firms in the country to deal with the large orders that are bound to be given. Moreover the firms concerned cannot get the skilled men they require. "Any instrument maker who knows his business," said a member of one of the few large firms, "can have work at once and all the overtime he can put in. He will be in clover for months to come."

NEW CHAPPELL LIST FOR MARCH.

In going over the list of new issues for March being introduced by Chappell & Co., Journal readers will notice that two of the numbers are compositions by Lao Silesu, author of the renowned "Un Peu d'Amour." The March novelties are: "My Garden (Guy d'Hardelot)"; "Just a World of Roses" (Dorothy Forster); "The Gummer" (Haydn Wood); "The Silver Way" (Lao Silesu); "My Son" (Teresa Del Riego); *new book*, "Useful Teaching Songs" (Liza Lehmann), Volume II, for mezzo-soprano; *part song*, "My Lassie" (Lily Strickland), and *new piano composition*, "Serenata" (Lao Silesu).

Lohr's "Little Grey Home in the West" is reported to have been adopted by the British soldiers as a favorite tune.

FROM AN ENGLISH GENTLEMAN'S LETTER.

In a personal letter to one of the Journal editors, Mr. E. Goodman, a director of Chappell & Co., Ltd., London, includes this interesting paragraph: "Notwithstanding the war, I am glad to say that business in England is keeping up remarkably well. Those of us who are unable to go to the front can do our patriotic share by keeping the flag flying and helping to conduct business as usual, as far as circumstances will allow; it is equally important that the wheels of commerce should be kept running as it is that the war should be prosecuted to a successful termination. Everyday the news from the front is more encouraging, and we are all hoping that before long there will be a tremendous move forward that will overwhelm the brutal forces of Germany once and for all. There is no doubt whatever as to what the end will be, and we all wish it Godspeed. It is really wonderful to see the way in which the sons of the Empire overseas have responded to the call of the Motherland, and it must be a very rude awakening for Germany to see the thousands of the best types of manhood swelling the British forces from the different British possessions. It will be a proud day for us when German militarism and its unprecedented brutality has been finally crushed and exterminated. As we have such a large proportion of our staff away at the front, it makes those of us who are left behind very busy."

PIANO NUMBERS FROM BOSWORTH CATALOGUE.

The piano music finding place in the extensive and widely known catalogue of Bosworth & Co., London, furnishes a splendid range from which to make selections. A few of these are here reviewed. Two important albums are Books I. and II. First Instructions in Bach. Each contains fourteen of Bach's easiest compositions, marked and provided with preparatory exercises by H. Protivinsky.

In individual covers there are: By Ivan Ramanoff: "Antoinette," "Simple Histoire," and "Hearts Desire" Intermezzo.

By Victor Durand: "Mia Carina" Tarentella, and "Chant Sans Paroles."

Two collections by Paul Zilcher: the first "Esquisses," op. 85, containing Esprit Joyeux, Amarante, Danse, Raillieur, La Fileuse Aubade Mignonne. The other, "Rococo," op. 123, also with six short studies, Triumphant Entry, Olden Days, Valse des Elfes, Even-Song, The Juggler, and Festival at the Castle.

Three other piano solos are "Sweet Friendship," by Max Norden, "Valse des Larmes," by Erik Meyer-Helmond, and "Serenata Pastorale," by Graham P. Moore.

In violin music there are four compositions, "Barcarolle in Kahn," "Romance," and "Bauern Tanz" country dance, all by P. Essek; also "Elfenanz," by Ezra Jenkinson, and the "Little Seveik Elementary Violin Tutor," by Fritz Meyer.

Bosworth & Co. also make a feature of supplying manuscript paper.

It has become necessary for the Anglo-Canadian Music Co. to issue another edition of Leslie Stuart's "Soldiers of the King."

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Among British press comments on new dance music and songs this is noticed regarding Ascherberg, Hopwood & Crew publications, for which Leo Feist, of New York, is acting as Canadian agent: Lovers of dance music who like plenty for their money should not fail to procure a copy of "Ball-room Memories," which contains a finely varied bouquet of Archibald Joyce's waltzes, etc., arranged and selected by the composer himself. Here we have "The Passing of Salome," "Vision d'Amour," "A Thousand Kisses," "Love and Life in Holland," and half-a-dozen other favorites all grouped together under one cover, the whole forming an eminently satisfying feast.

Two of Felix Godin's new waltzes, "Voulez-vous?" and "Trésor," are characteristic in that they combine newness with skillful handling.

Albert W. Ketfely combines with Edward Oxenford in the production of a really inviting song called "The Old Ingle-nook." Quite successfully, the composer has here striven to provide the singer with something which will appeal to the average concert-goer without in the least offending the susceptibilities of the most exacting art patron. We are not surprised to learn that Madame Ada Crossley has made the song her own.

A typical song of the desert is Reginald Somerville's "Zaida," which gives scope for some really effective vocal touches. The accompaniment has been well thought out and the local coloring has not been overdone.

Three capital songs of the military order are Ivor Novello's "Till the Boys Come Home," Merlin Morgan's "Bombardier Jim" and Guy d'Hardelot's "The Day."

KNITTING.

The word "knitting" to-day is full of meaning. Everyone is doing it. Apart from being a national occupation among the women, it is the title of a new song the copyright for which has been assigned to Chappell & Co. It is a good march song, composed by two Canadians, Muriel Bruce and Baron Aliotti. "Knitting" has by permission been dedicated to the Imperial Order Daughters of the Empire.

THE JOY BIRD AND TWO OTHER SONGS.

"The Joy Bird" (Lewis Barnes), "In Your Grey Eyes" (Arthur F. Tate) and "Flower of the Empire's Manhood" (Jack Trelawny), each in four keys, number among the new Larway publications received by Anglo-Canadian Music Co., Toronto. The words of the last two are by P. J. O'Reilly.

"FALL IN" MARCH.

A stirring march recently issued is the piano arrangement of Harold Begbie's famous song "Fall In," with music by Frederic H. Cowen. The march is by the composer of the music for the song (Enoch & Sons).

Dedicated to Her Majesty the Queen of the Belgians, and published in aid of the Daily Telegraph Belgian Fund is a new song, "Courage," a poem by Margaret Peterson, with music by Comtesse Vauden Heuvel.

WE'RE IRISH YET.

The poem "We're Irish Yet," by Dr. W. H. Drummond, author of the *Habitant* and other French-Canadian poems, is the basis of an Irish song composed by W. E. Delaney, 613 Agnes St., Winnipeg. Mr. Delaney is well known in music circles in Manitoba, and his song does him credit.

MUSICAL OPINION ON GOULD & CO'S LATER ISSUES.

Concerning the later song and piano issues of Gould & Co., London, which have been reviewed in the Journal recently, "Musical Opinion" has this to say:

Henry Geehl's "Songs of the West" make up an attractive suite. There are three numbers altogether—"Devon Mine," "In Sunshine and Shadow" and "A Yeoman's Yarn." The marly zait of "Devon Mine" will win for the song more than a passing popularity.

Two really capital songs of their order are "Life's Shadows" (H. Ashworth Hope) and "Salute the Allied Plags" (Joseph Gillot), the former being as sweetly sympathetic as the latter, is marcially stirring.

The Royal College Edition is nothing if not readable and useful. Three recent additions to the collection are Wilfrid Sanderson's brace of solos, *Reverie* and *Valse-ette*, Henry Geehl's *Pastorella* and *Petite Valse Française* (two bracketed numbers) and Wilfrid Sanderson's *Chansonnette* (the last named arranged for piano-forte duet).

A capital solo of the popular type is "The Bells of Rheims," by August Cons. Without descending to mere clap-trap, the composer has here succeeded in providing the unpretentious pianist of the home circle with something easy to play and which can be easily comprehended. A neat photograph of Rheims Cathedral appears on the title page.

AT WHALEY, ROYCE HEADQUARTERS.

The steady growth of their retail Phonola department has made it necessary for Whaley, Royce & Co., Toronto, to add to their staff, as a result of which Mr. Lew Smith is now in charge of the Phonolas, Odeon, Jumbo and Fonotopia records. Small goods and sheet music sales are reported up to expectations by this firm, there being a noticeable development in orders for their "Imperial" Edition of 50 cent music books.

SHEET MUSIC BRIEFS.

Many a time something short and novel is required for an encore song. Sivori Levey has given us a series called "Three Quaint Encore Songs, viz.: "His Little Teddy Bear," "Daddy and Babsy," and "He Met Her On the Stairs." Chappell & Co. are publishers.

National Fantasias in piano solo form being featured by the House of Chappell are: "Reminiscences of England," "Reminiscences of Scotland," "Reminiscences of Ireland," "Reminiscences of Wales," all by Fred. Godfrey; "A Highland Scene," William Moore; "Soldiers in the Park, March," Lionel Monckton; "Sons of the Motherland, March," Lionel Monckton; "Russian Folk-Songs, Selection," arranged by H. M. Higgs.

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Be thou still	Franz	On the sea	Franz
Cease, O my sad soul	Puccini	O star of eve	Wagner
Clock, The	Loewe	Parting is sorrow	Kjerulf
Close my eyes	Gortz	Prayer	Hiller
Come and wander	Cornelius	Request	Franz
Death and the Maiden	Schubert	Sadness	Schumann
Dedication	Schumann	Sea hath its pearls, The	Franz
Dedication	Franz	Serenade	Schumann
Even bravest heart may Gounod		Since first I saw your face	Ford
Erl-King, The	Schubert	Sombre Grove	Lully
Fare thee well!	Schumann	Songs of the Blacksmith	
Ghost, The	Schubert	Stay, golden moments	Schumann
God's Acre	Franz	Still is the night	Abt
Gold-bright there below	Rubinstein	Thou art repose	Schubert
Good Night!	Franz	Thou art so like a flower	Liszt
I do confess	Loewe	Two Grenadiers, The	Schumann
Inn, The	Schubert	Vulcan's Song	Gounod
I will not chide	Schumann	Wanderer, The	Schubert
Just as my arm	Kjerulf	When thy blue eyes	Lassen
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NEW MUSIC

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- 28890. "I Want to be Way Down Yonder in the Cornfield." Words by Joe Young and Edgar Leslie. Music by Maurice Abraham.
- 28894. "Canadians." Words and Music by Jack Bullough, Winnipeg, Man.
- 28896. "The Canadian Soldier." Words and Music by James Wiling, Montreal, Que.
- 28879. "Once in May." Words and Music by E. Hay tieroz.
- 28898. "When the Hand Plays those Irving Berlin Melodius." Words and Music by Geo. M. Cohen.
- 28899. "Our Boys in the Army." Words by W. G. Knights. Music by Frank Wrigley, Calgary, Alta.
- 29002. "Hurrah! For Tommy Atkins Every Time." Words and Music by William E. Bush, Edmonton, Alta.
- 29003. "Humoresque." By Ant. Dvorak, Op. 101, No. 7. (Music). The Hawkes & Harris Music Co., Toronto, Ont.
- 29006. "I'll be Back in Me Low Back Car." Words by Joe Young. Music by Walter Donaldson.
- 29007. "Love Me or Leave Me Alone." Words by Howard Johnson. Music by Archie Guttler.
- 29008. "Beverly Hunt." (Fox Trot). By M. K. Jerome.
- 29020. "He Comes Up Smiling." Words by Grant Clarke. Music by Charles Bayla.
- 29024. "Where the Hudson River Flows." Lyric by Wm. Jerome and Coleman Graet. Music by Archie Guttler.
- 29025. "I Wish that I Could Move the Swance River." Words by Wm. Jerome. Music by Jean Schwartz.
- 16691. Interim Copyright. "For the Grand Old Name of Britain." Words and Music by Cameron R. Whitehorn, Winnipeg, Man., 11th February, 1915.
- 29026. "Mrs. Maximun." Maxixe. By Harry J. Lincoln.

- 29064. "My American Beauty Rose." Lyric by David Radford. Music by Richard A. Whiting.
- 29065. "La Carte." One Step. By Abe Holzmann.
- 29074. "Maple Leaf and Beaver." Words and Music by N. McLeod, Cannington, Ont.
- 29076. "The Wearin' of the Green." (Revised Version). By Richard L. Werry, Montreal, Que.
- 29083. "India-Ana" Indian Intermezzo. By M. K. Jerome.
- 29084. "As the Bravest of Britain's Men." Words and Music by "A Canadian Woman." Arranged by L. A. Clark. Elizabeth Augusta Fisher, Marysville, N.B.
- 29090. "The Most Wonderful Thing in the World." Lyric by Charles A. Bayla. Music by Albert Gumbel.
- 29091. "Oiga." (Hesitation Waltz). By Charles F. Gall.
- 29092. "Geraldine." By Henry Lodge.
- 29093. "Towhee Mangalay." Chinese Love Song. Words and Music by Grahame Jones.
- 29094. "Silver Fox." By Henry Lodge.
- 29095. "Lonely in Town." Words and Music by Clare Kummer.
- 29096. "Just a Breath of Roses." Lyric by Richard Whiting. Music by Margaret Fox.

CARRY ON.

Elsa Maxwell, composer of "Chimes" and other good songs, has given us something well worth while in "Carry On." The expression "carry on" has a meaning all its own. While difficult to define, it conveys ideas that both the words and music very appropriately embody. The composition is published by Enoch & Sons, and handled for Canada by Anglo-Canadian Music Co., Toronto.

**THE CHORUS OF
We'll Never Let the Old Flag Fall**

Words by ALBERT E. MACNUTT. Music by M. F. KELLY.

We'll nev-er let the old flag fall, For we love it the best of all. We don't want to fight to show our might, But when we start, we'll fight, fight, fight. In peace or war you'll hear us sing, God save the flag, God save the King, At the ends of the world, the flag's un-fur'd, We'll nev-er let the old flag fall.

Copyright Anglo-Canadian Music Publishers' Association.

- 29027. "Crossing the Bar." Maxixe, Tango, Trot, One or Two Step. By Harry J. Lincoln.
- 29028. "Johnnie Canuck's the Boy." Words and Music by Jean M. Mulloy, Kingston, Ont.
- 29030. "Lay Down Your Arms." (Grand March). By Grace Le Roy.
- 29031. "The Beauty." (Fox Trot). By Hector McCarthy.
- 29032. "Let's Trot." By Louise V. Gustin.
- 29033. "Some Popp." Fox Trot. By Alma M. Sanders.
- 29034. "Sailing Down the Panama Canal." Words by Gorman Bros. Music by J. Walter Leopold.
- 29035. "Love's Eternity." Words by Luedla Lockwood Moore. Music by Harry P. Gray.
- 29036. "Sebastian's Two and Four." By Paul Biese and F. Henri Kiekmann.
- 29037. "In Old Missouri." Words by Gus Kahn. Music by Egbert Van Alstyne.
- 29038. "High Steppers March." By De Witt C. Coolman.
- 29042. "Johnny Canuck." Words by Hugh Mackay, M.D. Music by J. T. Cocking, Winnipeg, Man.
- 29046. "You Can't Get Away from Tipperary." Words by William Jerome and Harry Williams. Music by Ted Snyder.
- 29049. "The Call of Duty." Words by J. Hansen. Music by S. K. Hall, Norwood, Man.
- 29054. "Chinese Waltz." By Jean Schwartz.
- 29055. "Chinese Fox Trot." By Jean Schwartz.
- 29056. "Chinese One Step." By Jean Schwartz.
- 29057. "Memory's Flowers." Words by J. Lewis Milligan. Music by A. E. Greenlee, Toronto, Ont.
- 29058. "Made in Canada." Words by Stanley K. Bennett. Music by N. Fraser Allan, Toronto, Ont.
- 29059. "We'll Never Let the Old Flag Fall." Words by Albert E. MacNutt. Music by M. F. Kelly. Anglo-Canadian Music Publishers' Association, Limited, Toronto, Ont.
- 29060. "Good-Bye My Canada." Canadian Contingent March Song. Words and Music by Gladys Lockwood. The Delmar Music Co., Limited, Montreal, Que.

NEWS BRIEFS.

Programmes have been received of the series of War Ballad Concerts at Queen's Hall, London, Eng. These show a fine array of talent at specially reduced prices during war time. Chappell & Co., as is generally known, are sole lessees of Queen's Hall, which is famous for its Ballad Concerts.

Demands for the song hits from Chin-Chin are keeping up very noticeably, according to Chappell's sales records. These are "Good-bye, Girls, I'm Through," "Love Moon," and "Ragtime Temple Bells." Several selections from the Chin-Chin music is now to be had on Edison and Columbia records.

Puzzle for Sheet Music Dealers
W.N.L.T.O.F.F.
For solution see page 48



One freight or express bill when you get your small goods, music, and talking machine supplies from this house.

Anything you require at any time in music, music books or musical instruments can be obtained from this house at lowest prices.



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 "Imperial" Banjos
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 "Imperial" Violins
 "Imperial" Harmonicas
 "Imperial" Strings
 "Imperial" Rosin

Band Instruments

"Imperial" "Ideal" "Sterling"



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 Melodious Recreations
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 Church and Home Sacred Songs
 Bellak Methods

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I. MONTAGNES & CO.

Ryrie Bldg., Yonge and Shuter Sts.

Toronto

Canada

COLUMBIA RECORDS.

(Continued from page 58.)

- 14190 Nancy Lee (Adams). Albert Wiederhold, baritone, with chorus. Orchestra accomp.
- The Drummer Boy Edward German). Albert Wiederhold, baritone, with chorus. Orchestra accomp.
- 150418 **12-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.50.**
Caprice Valse (L. Costello). Mandolin Pianos, pianist.
Hungarian Rhapsody No. 11 (Liszt). Mandolin Pianos, pianist.
- 10-INCH DOUBLE-DISC RECORDS—85c.
- 141691 Where Does Daddy Go When He Goes Out? Billy Williams, comic sketch. Orchestra accomp.
- When Father Tapped the Parlor. Billy Williams, comic sketch. Orchestra accomp.
- 141692 March, Faughaballagh. Pipe Major J. Starck, bagpipe solo, Starck, bagpipe solo.
- 141690 How Can I Leave Thee (Thuringian Folk-Song). Charles Adams, celesta.
- 141687 The Secret (Hazel). Bonnie Kopp, xylophonist. Orchestra accomp.
- Blue Bells of Scotland Howard Kopp, bell solo. Orchestra accomp.
- 141688 Tangled Tunes, Part I. Columbia Orchestra.
Tangled Tunes, Part II. Columbia Orchestra.
- 150605 **12-INCH DOUBLE-DISC RECORDS—\$1.25.**
La Traviata (Verdi). Prelude—Act III. Grand Orchestra.
La Traviata (Verdi). Prelude—Act III. Grand Orchestra.
- DANCE RECORDS FOR APRIL.**
- 154616 I Didn't Raise My Boy to be a Soldier (Plantadosi). One-step. Prince's Band.
- When You're a Long, Long Way from Home (Meyer). One-step. Prince's Band.
- 154647 Back to the Carolina You Love (Schwartz). One-step. Prince's Band.
- Polka Populaire (Penn). Prince's Band.
- 154645 At the Mississippi (Cabaret) (Gumble). One-step. Prince's Band.
- Oh, My (Van Alstyne). One-step. Prince's Band.
- 154643 Sugar Lump (Horn). Fox-trot. Prince's Band.
- By Heck (Henry). Fox-trot. Prince's Band.
- 154644 Sual (Rony). "Fascinating Night." Waltz. Prince's Band.
- A Perfect Day, introducing "Dear Old Girl" (Carrie Jacobs-Bond and Theo. Mather). Waltz. Don Richardson Orchestra.
- 10-INCH DOUBLE-DISC RECORDS—85c.
- 141693 At the Mississippi (Cabaret) (Brown and Gumble). George O'Connor, tenor. Orchestra accomp.
- Rooming Around (H. Von Tilzer). George O'Connor, tenor. Orchestra accomp.
- 141696 He Comes Up Smiling (Clark and Bayha). Arthur Fields, baritone. Orchestra accomp.
- Cows May Come Cows May Go, but the Bull Goes on Forever (H. Von Tilzer). Peerless Quartet. Orchestra accomp.
- 141695 There's a Little Spark of Love Still Burning (Fischer). Frank Chalmers, counter-tenor, and Ernest Alldred, baritone. Orchestra accomp.
- Somebody Knows (H. Von Tilzer). Peerless Quartet. Orchestra accomp.
- 141694 She Used to be the Slowest Girl in Town (Walker). Ada Jones, soprano, and Will C. Robbins, tenor. Orchestra accomp.
- Wrap Me in a Bundle (Van Alstyne). Ada Jones, soprano, and Will C. Robbins, tenor. Orchestra accomp.
- 141697 I Didn't Raise My Boy to be a Soldier (Plantadosi). Peerless Quartet. Orchestra accomp.
- Goodbye, Virginia (Clark and Schwartz). Sam Ash, tenor, and Quartet. Orchestra accomp.
- 141698 When My Ship Comes In (H. Von Tilzer). Frances Fisher, soprano, and Henry Burr, tenor. Orchestra accomp.
- What'll You Do! (Meyer). Frances Fisher, soprano, and Henry Burr, tenor. Orchestra accomp.
- 141699 Come Over to Diner (Hotsford). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accomp.
- Arthur Fields, baritone. Orchestra accompaniment.
- 141700 The Little House Upon the Hill (McDonnell, Goodwin and Puck). James Reed, tenor, and James E. Harrison, baritone. Orchestra accomp.
- Settle Down in an One-Horse Town (Bertini). Frances Fisher, soprano, and Irving Gillis, tenor. Orchestra accomp.
- 141701 I'm Not Ashamed of You, Molly (Leslie, Young and Stern). Sam Ash, tenor. Orchestra accomp.
- Sweetheart of Mine (Friedman and Daniels). Columbia Stellar Quartet. Orchestra accomp.
- QUARTET RECORDS FOR MARCH.**
- BLUE AMBERLOO RECORDS—65c.**
- 2546 (a) Ah! 'Tis a Dream (Lassan); (b) I Dream of a Garden of Sunshine (Lohr). Thomas Chalmers
- 2543 Benediction of the Poignards—Huguénots (Meyerbeer)
- 2559 Carnival One-Step (Muriel Pollock). Jaund's Society Orchestra
- For dancing.
- 2552 Castle Valse Classique (Adapted from Dvorak's "Humoresque") Jaund's Society Orchestra
- For dancing.
- 2545 Cecile—Waltz Hesitation (Frank W. McKee)
- National Promenade Band
- 2548 Good-Bye Girls, I'm Through—Chin-Chin (Evan Caryll)
- Owen J. McCormack and Chorus or Girls
- Baritone, orchestra accomp.
- 2550 It's Too Late Now (Albert Van Tilzer)
- Arthur Collins and Byron G. Harlan
- Baritone and tenor, orchestra accomp.
- 2551 Let By-Gones be By-Gones (Bert Grant)
- Helen Clark and Vernon Archibald
- Contralto and baritone, orchestra accomp.

- 2558 Let Us Have Peace (Ernest R. Ball) Philip H. Wolfram
- Baritone, orchestra accomp.
- 2553 Little Bit of Heaven—The Heart of Paddy Whack (Ernest R. Ball)
- Frank N. Doyle
- Baritone, orchestra accomp.
- 2556 The Little Ford Haunted Right Along (Byron Gay). Billy Murray
- Tenor, orchestra accomp.
- 2541 Lorelei Paraphrase (Jos. Nevebau). American Standard Orchestra
- 2546 My Lady of the Telephone—Hanging Around (New York Winter Garden) (Jean Gillis). Joseph H. Phillips and Chorus
- Baritone, orchestra accomp.
- 2542 My Melancholy Baby (Eric Burnet). Walter Van Brunt
- Tenor, orchestra accomp.
- 2554 My Orchard is Short of a Peach Like You (Albert Von Tilzer)
- Arthur Collins and Byron G. Harlan
- Comic song, orchestra accomp.
- 2558 Operatic Rag (Julius Lenzberg)
- National Promenade Band
- 2559 Out to Old Aunt Mary's (James Whitecomb Riley)
- Harry E. Humphrey
- Recitation.
- 2537 Panama Exposition Overture (Frosini) P. J. Frosini
- Accordion.
- 2549 Paprika—La Lu-Pado (Camille Selous). National Promenade Band
- For dancing.
- 2560 Sorrows of Death—Hymn of Praise (Mendelssohn)
- William H. Pagdin
- Tenor, orchestra accomp.
- 2540 Tennis, Enzie, Weenie—Suzy (Paul Lincke)
- Accordion.
- 2557 There's a Bungalow in Dixieland (Harold Freeman)
- Contralto and baritone, orchestra accomp.
- 2555 Tip-Top Tipperary Mary (Harry Carroll)
- Baritone, orchestra accomp.
- 2544 Way Down on Home Again, Kathleen (Joseph A. Phillips and Chorus
- Tampa Bay (Egbert Van Alstyne) (Introducing
- Helen Clark in refrain). Owen J. McCormack
- Baritone, Orchestra accomp.
- 2547 When You Were a Tulip and I Were a Big Red Rose (Percy Wenrich). Walter Van Brunt and Chorus
- Tenor, orchestra accomp.

NEW MUSIC FOR PLAYER PIANOS.

The April Bulletin of player piano music, just concluded by the Otto Higel Co., Ltd., embraces the titles listed below.

- 501586 Alice SOLO ARTIST RECORDS. Ascher \$1 50
- Romance. Played by Jefferson B. Aulden.
- 501624 Face to Face Johnson 1 00
- Sacred Song. Played by Jefferson B. Aulden.
- 501614 Dance of the Honeybees Richmond 1 00
- Schottische. Played by T. J. McArthur.
- 501656 I'll Take You Home Again, Kathleen Westendorf 1 50
- 501606 Night of Gladness Ancliffe 1 50
- 501645 Oh, Promise Me de Koven 1 25
- 501595 Springtime, Op. 26 Carreno 1 25
- 501634 There You'll Remember Me Baffe 1 00
- From "The Bohemian Girl." Played by T. J. McArthur.
- 501315 Jig Medley No. 1 SOLODANT MUSIC ROLLS. 1 25
- (Jigs, Reels and Country Dances); Introducing—
- (1) Jig—Cork Road; (2) Hornpipe—Prairie;
- (3) Jig—St. Patrick's Day; (4) Hornpipe—The Devil's Dance; (5) Jig—Spring of Shillelagh; (6) Rory O'Moore; (7) Polly Pat the Kettle On;
- (8) Irish Washerwoman; (9) Three Hand Reel;
- (10) Garry Owen; (11) Highland Fling.
- 011333 Little House Upon the Hill, The Puck 75
- 011343 Oh! Who Would Not Be Irish! Lee 25
- 011363 On the 5, 15 Hinds 75
- 011323 Over the Hills to Mary Marshall 75
- 011375 Popular Medley No. 2 Wells 75
- Introducing:—(1) I Didn't Raise My Boy to be a Soldier; (2) I Want to Go to Tokio; (3) Wrap Me in a Bundle; (4) Tip-Top Tipperary Mary; (5) The Story of the Rose.
- 011355 There's a Little Spark of Love Still Burning. Fischer 75

WHAT THE SALES RECORDS INDICATE.

Sales records of the Anglo-Canadian Music Co. show that the best going songs include Jack Thompson's "Come Sing to Me," "Love is Divine," "You—Just You" (Enoch & Sons); also "Somewhere a Voice is Calling," "Sleep and the Roses," both by Tate, and "Rosebud" by Drummond (Larway).

In view of the care exercised by the talking machine record firms in reproducing the most popular dance music, it is of interest to note that "The Dodo Dawdle," by Ernest Dunkles, is now being featured as a one-step fox trot on Edison record No. 2514 and on Columbia record A562.

THE CUSTOMS TARIFF CHANGES.

THE "war tax," as the customs tariff changes are more commonly termed in ordinary conversation, is in its effect a serious question for the music industries of this country. Its operation necessitates a readjustment of prices, unpopular at any time, but doubly so when every effort is being strained to reduce costs to offset in some measure the smaller volume of business.

Having in mind the unprecedented conditions that make more revenue imperative, those affected are less disposed to grumble. The new measure is therefore received with varying degrees of disapproval, toleration and indifference, according to its effect.

The piano manufacturers feel that they are seriously affected and that the additional protection to the products of their factories does not offset the increased prices of materials and supplies. The added protection they consider largely theoretical in that the pianos imported under 30 per cent. protection will not be kept out by the 37½ per cent., as they represent extremely high and low priced lines, and not average instruments. Just now the scarcity of business is more important than the few pianos being imported, and which reach interesting figures only under conditions that bring capacity business to the home factories.

The 7½ per cent. added to the cost of imported materials is very actual and real, applying to many lines previously on the free list, because not made in Canada. The pianos imported for the year ending March 31st, 1914, averaged in value \$175. The additional tariff would increase the cost at this figure by \$13.13, and whether or not this is more or less than the increased cost of manufacturing in Canada, is not of supreme importance just now to the manufacturers.

In addition to imported materials and supplies going up as a result of the tariff, the action and key manufacturers have announced increased prices because of their imported materials being affected.

The ivory situation is acute. While the tendency in price has not been downward for several seasons, the cutting off of the supply by the war is now giving more concern than the price. Formerly ivory could be se-

cured in Germany as well as in England and the United States. When the latter country put a twenty per cent. duty on ivory, formerly on the free list, the American cutters increased prices to a point where the grades formerly secured by the Canadian firms from the American cutters had to be bought elsewhere. Germany came in for this trade until the war sealed up that source of supply. England therefore is practically the sole source of ivory supply for Canada, as so little is obtainable in France as to be considered negligible. There have been no quarterly sales since the war began, and though opinions differ as to the supply of raw ivory in England being great or small, the fact remains that there have been no firms cutting ivory other than key makers, who seemingly want as much profit on a set of ivory as on a set of keys. Besides the five per cent. duty on ivory there is the increased charge for freight, insurance and exchange to add to the cost. But from the key manufacturers' standpoint the question resolves itself into one of securing the ivory at all, regardless of the cost.

The scarcity of ebony for sharps has also added to the seriousness of the piano trade problems. The supply available only in France and Germany, has been so seriously interfered with that already some United States firms, it is stated, have resorted to substitutes, though no satisfactory substitute has yet been found.

Importers of small goods and musical merchandise are hit directly to the extent of five or seven and one half per cent., and are already getting out new price lists. The depression in trade and the cutting off of supplies of German and Austrian make, and the interferences of shipments from other European countries, had already upset the small goods market. Now the new tariff somewhat intensifies the problem which in the final summing up means that the consumer must pay more money. Those dealers who laid in heavy stocks last fall have now reason to congratulate themselves.

The average music dealer is perhaps not much interested in the sale of pipe organs, but this is a line that has been most seriously affected in cost of materials, as well as by the financial stringency. The pipe organ

CANADA'S IMPORTATIONS OF MUSICAL INSTRUMENTS AND ACCESSORIES FOR THE YEARS ENDED MARCH 31, 1913 AND 1914.

	1913		Duty	1914		
	Quantity	Value		Quantity	Value	Duty
Musical instruments—						
Brass band instruments and bagpipes						
Organs, cabinet	No. 377	24,481	7,269 35	393	83,938	17,521 43
Organs, parts of		13,405	3,255 25		24,550	7,360 50
Organs, pipe	No. 4	6,536	1,960 80	6	13,005	3,232 10
Phonographs, graphophones and finished parts thereof, including cylinders and records therefor		740,417	220,013 22		15,075	4,522 50
Piano and organ players, mechanical	No. 140	33,887	16,166 10	106	910,689	271,192 72
Pianos	No. 2,724	479,605	142,420 00	2,398	25,316	7,562 30
Pianos, parts of		304,299	75,808 68		422,080	124,436 46
Piano and organ parts, viz:—					291,117	72,566 70
Key pins, damper springs, regulating screws, spoons, bridle wires, dowel wires, German centre pins, brass pins, brass brackets, etc., etc. for the mfr. of piano and organ parts		106,485				
Other musical instruments and parts, N.O.P.		254,272	74,865 01		116,178	
Total musical instruments		2,045,282	552,805 08		252,780	74,499 72
Ivory for Piano Keys		180,119			2,154,737	582,894 43
					154,896	

manufacturers are unable to induce trade with reduced prices, as costs have so advanced. Belgian zinc, for example, the best in the world for pipe organs, is unobtainable, while the American article, with 7½ per cent. now added, is double the cost. Other lines are similarly affected.

Owing to the demand for war supplies the English woollen factories are on Government work, so that other lines, such as the piano and organ industries use, have been reduced in output. This, with supplies from other European countries being cut off, has increased the cost of felts and felt cloths as much as fifty per cent. in some lines. Added to this, the additional customs tariff, dearer freight and ocean insurance rates, has made the cost of production a serious one for the manufacturer in the piano and allied trades.

CANADIAN SECRETARY RE-ELECTED.

At the recent annual meeting of the Edison Disc Jobbers' Association in New York, Mr. H. G. Stanton, general manager of the R. S. Williams & Sons Co., Ltd., Toronto, was re-elected secretary. The president is W. O. Pardee of New Haven, Conn.

During the meeting a unanimous resolution was passed, congratulating Mr. Edison on the sixty-eighth anniversary of his birth. His enterprise in rising from the ashes of the disastrous fire was fittingly eulogized.

The two Canadian firms represented at the meeting were the R. S. Williams & Sons Co., Ltd., and W. H. Thorne & Co., Ltd., of St. John, N.B.

PIANO MAN IN THE MILITIA.

Mr. A. M. Brown, of the Bell Piano & Organ Co., Ltd., Guelph, is among those patriotic British subjects in the piano trade who have volunteered for active service. Mr. Brown is a Captain in the 16th Field Battery C.E.F., second contingent. Captain Brown is an expert horseman, and his knowledge and experience is now proving of valuable assistance to the country. His duties in his military capacity are much more onerous and trying than piano manufacturing, and his working hours per day a great deal longer.

MARCH AERODROME.

In their April bulletin of player piano music, the Otto Higel Co. include one by a clever Canadian composer, Mr. A. Lorne Lee. This is "March Aerodrome," and is numbered 011315 in the Otto Higel catalogue. Mr. Lee is a member of the Nordheimer staff at Hamilton, and two years ago won first prize given by the Toronto World for the best love song by a Canadian. In this case the prophet has had "honor in his own country," for March Aerodrome has taken well in Mr. Lee's home town. This is a selection that retailers can recommend. It is a sweet, pleasing movement, much above the average piano number. A music loving layman who listened to it promptly demanded its repetition, "for," said he, "it's the kind that can stand repetition."

EFFECT OF A WINDOW DISPLAY.

The Phonograph Shop of Ottawa recently put in a display featuring the Columbia record, "Sister Susie's Sewing Shirts for Soldiers." The window showed a young lady at a sewing machine making a shirt, with

pieces of cloth on the floor, and a little card with the title of the record and the number on it.

All kinds of inquiries and impressions were created by this window. One lady called up and said she had seen the display and wanted to know if they supplied the material for the shirts. Several people came in to make payments on their sewing machines, thinking that was the sewing machine store, and others thought it was a campaign for creating interest in aiding the soldiers. In addition to this unexpected impression the Phonograph Shop reports that over one hundred of these records were disposed of through the medium of the window and a notice in the paper.

R. S. WILLIAMS CHIN REST.

Of the violin chin rest put on the market by the R. S. Williams & Sons Co., being the invention of the head of this firm, Arthur Hartmann says:

"Your Williams' Patent Chin Rest is unquestionably the best and finest rest that I have yet encountered. The principles on which it is built prove you a thorough artist, one who understands the sensitive vibratory qualities of the violin, for from the soft rubber to the little rests under the Chin Rest (which as a consequence lift it from off the body of the instrument) you have accomplished a harmonious working together which abolishes all tightness, thereby materially aiding the free vibration of tone. With it all, the violin is securely held, and the pernicious habit of cushions may now reach its downfall."

SOLDIERS HAVE A DOHERTY PLAYER.

The Doherty Piano Co., Ltd., of Clinton, Ont., sent a player piano and a quantity of music rolls to London for the use of officers of the 33rd Battalion C.E.F. Lt.-Col. Alex. Wilson, Officer Commanding, in acknowledging the Doherty firm's kindness, said:

"On behalf of myself and officers of the 33rd Battalion C.E.F. I wish to thank you for your extreme kindness in the matter of supplying us with such a fine piano player for our use during our stay in London.

"I assure you the thought for our comfort and pleasure is appreciated. We will take good care of the instrument, and will see that same is carefully packed and returned to you before our removal from London."

Messrs. I. Montagnes & Co., musical instrument importers, with headquarters in new Ryrie Bldg., Toronto, are daily receiving shipments from English, American, Italian, Russian, Holland and French factories. They are now able to take care of orders for the various lines in which they specialize. They invite retailers to write for a copy of the new catalogue and price list being prepared by them.

Mr. Wm. McBride, sub-collector of Customs at the out-port of Alliston, Ont., and who still gives piano business some attention in his spare time, says, "I am always delighted with the Journal. I think it is a credit to the trade. Mr. McBride demonstrated his interest in the trade by renewing his subscription to the Journal.

Mr. John A. Sabine of the Music Supply Co., Toronto, is back at his desk after three weeks' absence owing to poor health. Mr. Sabine reports Columbia trade in records and Grafonolas quite satisfactory.

PHONOLA DEMAND AND PATENTS.

When a Journal representative called at the home of the Phonola, at Berlin, Ont., he found the Pollock Mfg. Co., Ltd., puzzling over the most equitable way to divide up stock in order to at least partially fill orders on hand. Mr. A. B. Pollock, head of this firm, is well pleased with the demand for Phonolas, and with the numerous letters received from customers, praising Phonola tone quality. The combination of sound-box, tone chamber, silent motor and pleasing cabinet designs, has caused a number of Phonola dealers to endorse it as the greatest value in the talking machine world to-day.

Concerning patents, of which so much has been heard in talking machine circles, Mr. Pollock states that they will absolutely protect all their dealers and distributors, and that they will also prosecute infringements of the Phonola, which is fully patented by their own letters patent.

Mr. William Fairbanks, proprietor of the Royal Music Co., Toronto, and an old resident of this city, died at the home of his daughter.

In conversation with a Journal representative, Mr. E. C. Thornton, head of the Karn-Morris Piano & Organ Co., Ltd., Woodstock, Ont., stated that the European war had a very serious effect on the pipe organ business. Belgian zinc, the best in the world for organs, is no longer available, and much higher prices are now demanded for American zinc. The additional 7½ per cent. tariff has made the cost a serious one.

During the Made-in-Canada displays by Montreal

merchants, promoted by "La Patrie," over 300 firms were visited by the judges. The judges were the President of the French Board of Trade, the President of the Manufacturers' Association, and a Councillor of the Board of Trade. Of the firms visited two who were featuring Columbia lines received mention by the judges. Almy's departmental store, featuring the Columbia line exclusively, received a medal, and Canadian Graphophone Co. received special mention. Only twelve firms received the coveted judge's mention.

IN THE APRIL LIST.

The new 10-inch Columbia records for April offer a wide variety, so that lovers of all kinds of music may have a choice. A Columbia enthusiast, who had an opportunity of an advance recital, backs the following for the best selling half-dozen numbers. The titles of both selections on each record are given in the advance list on another page:—Numbers A1699, A1696, A1686, A1693, A1691, A1687.

The savings deposits in Canadian banks on Jan. 31, 1915, were \$666,960,482, being about \$85 for every man, woman and child in the country.

At the annual meeting of Willis & Co., Limited, held at the Willis Building, St. Catherine and Drummond Streets, the board of directors were elected, as follows: Mr. A. P. Willis, President; R. A. Willis, Vice-President; G. H. Willis, Secretary; G. L. Duncan, Treasurer; C. D. Patterson, F. G. Sharpe and W. D. Willis, Directors. A dividend of 6 per cent. was declared.

**WE HAVE
REACHED
THE SUMMIT
OF EXCELLENCE**

IN THE MANUFACTURE OF
**PIANO HAMMERS
AND STRINGS**



A TRIP THROUGH A PIANO FINISHING ROOM FOR SALESMEN.

COMPETITION of to-day demands that the piano salesman know the piano from A to Z. For that reason the Journal has devoted much space of late to articles on Piano Hammers, Mahogany, Circussian Walnut, Varnish Checking, and similar subjects. In conjunction with these former articles, Journal readers are now conducted through a piano finishing room by A. A. Kelly by means of this article written for "Veneers."

The case enclosing the piano parts, such as the hammers, strings, etc., is never nailed together, but glued; even screws are not considered sufficient for the purpose. Then the outside is varnished. It will take about thirty pounds of glue and over a gallon of varnish. Of the time required to make the instrument, almost one-half is taken up in the gluing and varnishing, this including the drying of both, of course, and this time is quite considerable in the varnishing, as we shall presently see—almost, if not quite, three months for the varnish and finishing alone.

The wood of the case must be prepared carefully, be well smoothed and leveled, then it must be well filled with the best grade of filler. Of the wood it need hardly be added that it must be the very best obtainable. It may be walnut, or oak, mahogany or other suitable and fine-looking wood; or it may be veneered or stained black, and in all cases, with the exception of stained work, the treatment is identical.

Aniline dye stains will not do for this kind of work; nothing but vegetable stains will answer. After the staining, two coats of filler are applied, paste filler, which is to be rubbed off in the usual way. Two coats of stain, also, which I had almost forgotten to mention. The filling is always allowed 48 hours for drying before sandpapering. The paste filler is always stained, and it is sandpapered smooth as possible. It may be that in some cases one coat of filling may do; of this the workman must be the judge. After this, the rubbing varnish is applied. This varnish must be high grade, not too heavy of body, and it should be applied in a room having a temperature not much below 70-deg. Fahr. From five to seven coats of this varnish are applied, a week between each, rubbing down with fine sandpaper. The last coat of rubbing varnish is rubbed with fine pumicestone powder and water, under a felt rubber. As pumicestone sometimes contains some grit, which would scratch the work, it is always best to pass it through fine hair-cloth first. The American pumicestone is very apt to be gritty, but the foreign is generally free from it. After rubbing with this, the work should be well washed down with water, to remove every particle of pumicestone. Then wipe dry with a clean chamois skin.

The Processes of Polishing.

Then the job is ready for the polishing varnish, which is flowed on freely and brushed out level. A soft hair brush is used for this purpose. After standing for a week, the job is rubbed with pulverized rottenstone and water, with the palm of the hand for a rubber, and this rubbing continues until a polish appears. Then it is washed off clean, dried with the chamois, and rubbed with a few drops of sweet oil on the palm of the hand, after which the oil is removed by spiriting off, or with a

clean, soft cloth slightly dampened with alcohol. Only grain alcohol may be used, and it requires a deft hand in order to not cut the varnish. It will be found safer for the inexpert to use dry cornstarch instead.

From one week to ten days are given for the drying of a varnish coat; two weeks would be better still. This because of the many coats applied, for each should be perfectly dry before another is applied. Many of the worst troubles in the varnish room come from undry varnish. Trouble also comes from improper varnish, too, of course. For some purposes kauri varnish is excellent, but for piano work only Zanzibar gum varnish should be used for the finishing. It is the hardest sort of gum used in piano varnishes. Even when carrying the same amount of oil that a kauri gum varnish carries, the Zanzibar will give a harder surface, and hence make a better polishing surface. Inasmuch as the finish will have to bear the brunt of the hard knocks, the varnish on that should be hard. It should be a quick-drying, non-elastic varnish for all the coats but the finishing, which should be quite elastic.

Finishing an Antique Oak Case.

After the surface of the case has been made smooth, stain it with the proper dark or antique oak water stain, let it stand until next day, then sandpaper smooth and fill with dark paste filler. The filler must be well rubbed into the wood with a leather pad. Then let the job stand until the twelfth day and apply a coat of orange shellac. Next day sandpaper, following with a coat of piano rubbing varnish. On the twenty-third day apply a coat of piano rubbing. On the thirty-first day apply another coat of the rubbing. On the thirty-ninth day another coat of the rubbing varnish, and still another on the forty-seventh day. On the sixty-first day scour with pulverized pumicestone and water. On the seventy-fifth day flow on a coat of piano polishing varnish. On the eighty-ninth day rub lightly with flour pumicestone and water. On the ninety-first day rub to a surface with pulverized rottenstone and water. On the day following this dry-polish with the palm of the hand, using powdered rottenstone. On the next and final day oil off and clear up with alcohol, or cornstarch and cloth.

Another Process.

While the piano case is in the cabinet shop, sponge it well with clear cold water; let it dry, then sandpaper it carefully. Then fill and rub filler into the wood with the rubbing pad. After three days, sandpaper with No. 0 paper, then apply a primer. On the seventh day sandpaper lightly with No. 000 paper, making the surface perfectly smooth. Then apply a coat of kauri piano rubbing varnish. On the twenty-first day sandpaper as before and apply another coat of rubbing varnish. On the thirtieth day rub with No. 1 powdered pumicestone and water to a surface. On the thirty-fourth day apply a coat of elastic Zanzibar piano polishing varnish. On the forty-sixth day rub lightly with No. 0 pumicestone and water. On the fiftieth day flow on a coat of Zanzibar polishing varnish. On the sixtieth day rub with powdered pumicestone and water. On the sixty-third day rub with rottenstone and water. On the sixty-fourth day dry-hand polish with refined velvet lamplack, following with a washing off with clear cold water.

Finishing a Rosewood Case.

With the exception of the stain, the process given for finishing an antique oak case may be followed in the finishing of a rosewood case. For a dark rosewood case give a coat of alcohol red stain, sandpaper smooth and fill as directed for the usual rosewood finish. This is the same as for mahogany, namely, take equal parts of best whiting, plaster of paris, fine pumice-stone powder and litharge, all by weight, adding for color Vandyke brown, burnt sienna and French yellow ochre, in proportions to form a suitable color. Mix these ingredients to a paste with a mixture of 1 pint of japan, 2 pints of boiled oil and 3 pints of turpentine; run the mass through a hand mill.

Following the filling comes the coat of orange shellac, which is to be glazed over with asphaltum varnish. After this point has been reached, the process is the same as for the oak case, beginning with the thirteenth day, which see.

Mechanical Varnishing.

Much time is saved by means of the mechanical varnisher, which dips the parts into a vat of varnish. A rack holding the parts of six pianos, and several racks being used, placed in a framework, the same is very gradually immersed in a vat of varnish, where it is allowed to remain a few minutes, when it is slowly withdrawn. You can hardly discern the motion of the frame as it enters or emerges, so that the surplus varnish is permitted to flow off and back into the vat without leaving a wrinkle on the work; the varnishing is done perfectly, ever so much smoother and more level than with the brush. Not only is time and money saved by this method, but all joints are rendered damp-proof, an important matter in the shipping and exporting of the pianos when done. The varnish, of course, preserves each glued part from the action of moisture.

COLUMBIA GENERAL SALES MANAGER VISITS CANADIAN BRANCH.

Mr. James P. Bradt, Former Manager, Here, Enthusiastic Over Columbia Demand.

Mr. James P. Bradt, salesmanager of Columbia Graphophone Co., with headquarters at New York, visited his firm's Canadian branch at Toronto last week. When seen by the *Journal* at the "King Edward," where he was a guest, Mr. Bradt had only the most optimistic statements to make concerning trade.

"What is the state of talking machine business in the United States," queried the *Journal*.

"Unbelievably good" was the reply. "Knowing that business conditions, generally speaking, are not good, it is difficult to understand or explain why we should be working our factory 22 hours per day six days a week. This has been the condition for more than four months, and despite our best efforts, and our very largely increased output, we make very little headway in reducing our arrearages, as more new orders are being placed with us for larger quantities of Grafonolas and Columbia records than ever before at this season of the year."

"Is this likely to be permanent?," ventured the *Journal*. "or is it only a passing flurry?"

"Well, our December, January and February sales were the largest in our history," said Mr. Bradt, "and March is headed in the same direction and going very

strong. In fact there is no evidence whatsoever of a let-up or a let-down.

"Why this business of ours is so blessed while most other lines in the States are more or less depressed, is beyond me."

"How about your European business?"

"The most striking proof of the Columbia boom in England is simply to mention that our London branch has paid the Prince of Wales Fund \$7,500 on account of royalties on Columbia war records. Messrs. Cromelin and Sterling saw the opportunity and went ahead.

"We have the same sort of boom in the United States, only much more so—a greater demand for Grafonolas and Columbia records than we have even heretofore known. Naturally this condition is very gratifying to Mr. Cromelin, who succeeded Mr. Lyle as general manager last November."

Mr. Bradt has a wide personal knowledge of the European business of his firm from his managerial experience there, and likewise has a special interest in Columbia business in Canada, in the development of which he had a large part, having been manager here for four years. Referring to this branch he said:

"Our business in Canada is also good; a lot better than we had reason to expect, considering how hard hit Canada has been.

"The situation again brings home the fact that the desire for music is earthwide; it is not bound by race or creed, or country; it manifests itself in every class, from the very rich to the very poor; it cannot be stifled by business depression, and, as we are now proving, not even by the greatest war in the history of the world."

Gerhard Heintzman, Ltd., Toronto, are now handling disc lines exclusively in their phonograph department. They have both Edison diamond disc and Columbia lines, having added the latter for last Christmas trade.

Mr. W. Bohne, the well known piano hammer and string manufacturer, has spent several weeks in the Southern States, owing to the ill health of Mrs. Bohne. During his absence business revived quite materially, the string department running full time, and the increased demand for hammers being quite pronounced.

The genial W. T. Ott, accountant at the Columbia Graphophone Co.'s headquarters at Toronto, gave his associates in that firm and his personal acquaintances considerable of a surprise on March 1st by getting married. The new Mrs. Ott was Miss Laura Bemisderfer, an estimable young lady of Tiffin, Ohio.

D. M. Best & Co., hammer and string manufacturers, Toronto, report a welcome improvement in trade, with this and last month's business almost normal. Mr. Best believes that improved trade is in a measure due to stocks in manufacturers' and retailers' having been worked off, and the consequent necessity of more stock being made up.

In a circular letter to the trade the Thomas Organ Co., of Woodstock, Ont., emphasize the organ opportunities that should be closed now. Many dealers have, during the last year, placed organs where the householders felt unable to afford the more costly purchase of a piano. This not only gives an immediate profit, but makes a connecting bond between dealer and customer for a future piano sale.

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