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No. 3.

CANADIAN MUSIC TRADES JOURNAL



FULLERTON PUBLISHING CO.
TORONTO · CANADA



Our proposition
on pages 75-6-7-8
spells dollars to
you.

Don't miss it—
read it now.

Columbia Graphophone Co.
Toronto.



Here's what the dealer wants to know—



Martin-Orme Style 26 Louis XV.

The engaging feature about the Martin-Orme is the fact that it practically sells itself when once its cheery, true, full round tone is demonstrated. This is evident to the duller ear. And the reason for this beautiful tone is just as easily made clear to the customer, who readily understands that the tone produced by our exclusive "Violiform" method is one which improves with the years like the tone of a good violin.

Come and see for yourself

Martin-Orme Pianos

will be
demonstrated
at the

Canadian National Exhibition

Aug. 29th
to
Sept. 14th

Here's the Proposition

Martin-Orme Pianos and Players are now being handled direct in all districts.

Is *your* territory still open ?

Find out--write
to-day



Martin-Orme Style No. 27 De Luxe

The Martin-Orme Piano Co., Ltd.

Manufacturers of Pianos and Player-Pianos of the Highest Grade only

Ottawa, Canada



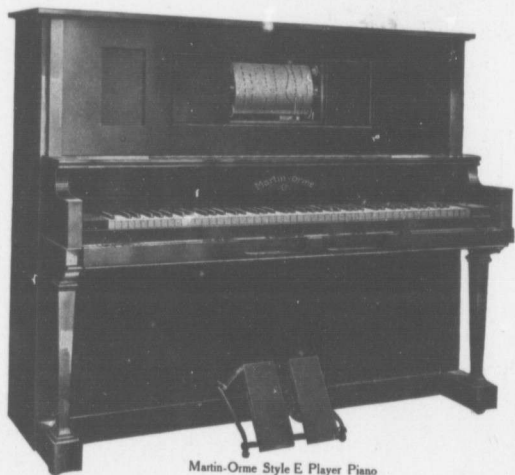
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This Player sells readily because the Piano is right

It's the piano behind the player that convinces the customer you have what's wanted. The Martin-Orme piano of wondrously beautiful, lasting tone is the foundation of our player piano's splendid success. The Martin-Orme player-action is so effective, and yet simple, that the customer learns to play while in your showroom—and what could make your selling more easy.

Meet Us at Toronto

Canadian National Exhibition, Aug. 29th to Sept. 14th



Martin-Orme Style E. Player Piano

○ ○ ○ ○ ○ ○ ○ ○

Martin-Orme Pianos and Player-Pianos will be demonstrated in the Manufacturers' Building. See and hear for yourself.

New Territory Proposition

Martin-Orme Pianos and Player-Pianos are now handled direct in all districts. Is your territory still open? Write us today.

The Martin-Orme Piano Co., Ltd.

Manufacturers of Pianos and Player-Pianos of the Highest Grade Only

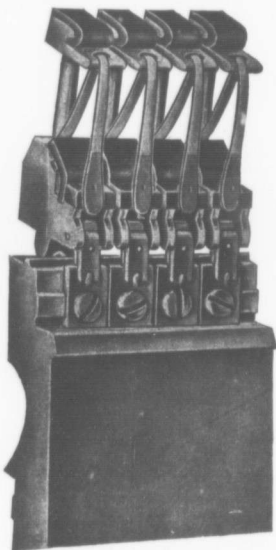
Ottawa, Canada

○ ○ ○ ○ ○ ○ ○ ○

STERLING

PIANO ACTIONS

Every detail in keeping with the exceptionally high standard maintained by Canadian made Pianos.



PIANO KEYS

Combine the best materials with the most careful and skilful workmanship that it is possible to attain.

THE STERLING PATENT INDIVIDUAL BRASS FLANGE

A cordial invitation is extended to all members of the trade visiting Toronto at Exhibition time to call at our Factory on Noble Street just west of the Queen Street Subway.

A Queen Street Car will take you.

STERLING ACTIONS & KEYS,
LIMITED
TORONTO - - CANADA

The oldest piano supply manufacturers in Canada.

HAINES BROS.

The Best Piano

At Toronto Exhibition

AUGUST 29
TO
SEPTEMBER 14

All members of the Trade are cordially invited to inspect our designs at the FOSTER-ARMSTRONG pavilion in the Manufacturers' Building during the Canadian National Exhibition from August 29 to September 14.



We also manufacture the
Marshall & Wendell
PIANO
—the greatest value for the price in Canada.

The Haines Bros. is the BEST PIANO, because its makers DESIRE that it should be THE BEST, and their genius, energy, system and perseverance are all engaged in the task of realizing those ideals by which they are inspired.

FOSTER-ARMSTRONG CO.

LIMITED

HEAD OFFICE
4 QUEEN ST. E.

TORONTO

E. BIRCH, Factory Superintendent

J. BETZNER, Accountant.

J. W. WOODHAM, General Manager.



The Makers
OF
Bell
ART



GRAND **PIANOS** UPRIGHT

- and Player Pianos -

TOGETHER WITH

Bell Pipe-Tone Organs

INVITE YOUR INSPECTION

At the Canadian National Exhibition,

MANUFACTURERS' BUILDING (South Side).



The Bell

will be found
specially attractive
to

**MUSICIANS
& DEALERS**



The BELL PIANO & Organ Co., Limited

GUELPH - ONTARIO

Toronto Warerooms—146 Yonge Street

To The Trade

Gentlemen:

You are cordially invited to visit the Mendelssohn Exhibition Headquarters in the Manufacturers' Building during Canadian National Exhibition from August 29 to September 14. Your friends are also extended a hearty welcome to our booth.

The "Mendelssohn" Player-Piano

Player mechanism thoroughly responsive. Player piano construction up-to-date in its capabilities as a player and piano. Music lovers satisfied by its unlimited capacity for expressing musical feeling.

Individuality in tone quality, case designs, purity, volume and sweetness of tone.

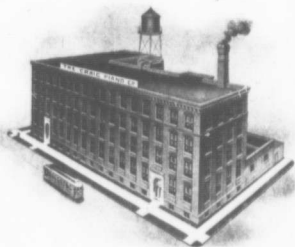
Strictly high grade in material, workmanship and finish.

Mendelssohn Piano Co.

110 ADELAIDE ST. WEST

Toronto

Canada



↑
*Made in that
 Up-to-Date Factory*



Craig Design Style "A" Player Piano

Getting Together on the Craig Proposition

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

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

Craig Player-Piano Style "A" is a Sale-Getter

Made in Three Sizes.

"A" "B" "C"
 4 ft. 4 in. 4 ft. 6 in. 4 ft. 8 1/2 in. high

This illustration shows the CRAIG Player Piano ready for use. The instrument is first-class in every particular. It is fitted with expression Levers and other appliances, which enable the operator to properly interpret the music used.

THE CRAIG PIANO COMPANY
MONTREAL :: :: CANADA

ESTABLISHED 1856

Gourlay Tone

—A Revelation

THE marvellous rich tone that pours forth from the Gourlay with bell-like sweetness has proved it a musical revelation in modern piano construction.

¶ The production of Gourlay tone is the result of scientific knowledge on the part of expert artists in every department. Co-operative attention to every smallest detail by students of tone-production who work with only the finest materials procurable, has developed a high grade piano with long life, great powers of resistance, and a clear, mellow singing tone.

¶ The Gourlay is universally endorsed by authoritative musical critics who know a piano. To know a Gourlay is to appreciate the wonderful accuracy of workmanship possible for human skill to produce.

THE degree of perfection to which science has brought the Gourlay Piano the success in producing that ideal tone—places it in the front rank of the world's famous pianos.

¶ The performer on the Gourlay feels the inspiring influence of a masterpiece. It lends itself to varying temperaments of different players with a responsiveness and sympathetic softness that charms.

¶ This wonderful tone-control is of prime importance in the purchase of a piano. It is the basis of Gourlay popularity among enthusiastic friends

¶ We invite you to investigate for yourself the wonderful possibilities of the instrument that has established a modern revelation in tonal beauty—the Gourlay.

GOURLAY, WINTER & LEEMING

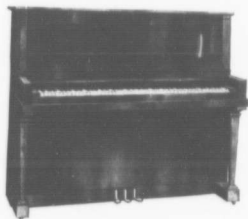
188 YONGE STREET

TORONTO

CANADA



Established 1840



Style A



Style B

NORDHEIMER

The Artistic Standard of Canada

DURING the Exhibition we cordially invite all our Dealers and their Friends, and especially the Trade in unrepresented districts, to visit our Booth in the Manufacturers' Building, where a complete line of Nordheimer Pianos and "Human Touch" Player Pianos will be on view.

The Nordheimer Agency will lend dignity and refinement to your business and assist you in securing the patronage of the Profession and the better class of Trade.

The NORDHEIMER PIANO & MUSIC Co. Ltd.

Head Office, 15 King Street East, - Toronto

Branches and Agencies throughout the Dominion.



Style 15

HUMAN TOUCH PLAYER

"QUALITY TONE" PIANOS



Style F



Style Louis XV.



"Mission" B"

Only NEWCOMBE Pianos

are equipped with the
"Howard Patent Straining Rods"

which counteract the great strain of the
 228 Strings.

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

OUR PLAYER PIANOS

WITH HUMAN-LIKE CONTROL
 Contain all the latest improvements and devices. They are perfect in tone, artistic in design and capable of long service.

THE
Newcombe PIANO COMPANY, Ltd.
 Toronto :: Canada

Head Office—359 Yonge Street.

Factory—121-131 Bellwoods Ave.

ESTABLISHED 1870

THE NEWCOMBE LINE

will be at the

Canadian National Exhibition

: AUGUST 29th to SEPTEMBER 14th :

A full display of the various Newcombe Designs in both Straight Pianos and Players will be on view as in former years at our stand in the **Manufacturers' Building**

In each of our Designs you will see the result of years of study and improvement which stamps the present day Newcombe Instrument.

MAKE STRAIGHT

For the Newcombe Rest Room.
 It is at the disposal of you and your friends.



Style 72

We Get a Lot—But

Every blessed month about a half ton of trade news fails to get published because it never reaches the Journal office.

You all like to get the trade gossip each month.

Where did you go for holidays? Where did the other fellows go? When any of the men get married, or come to town to work, or re-decorate their store, or have a special window display or add to their staff, put in a new department, move, buy new property, spend a fortnight in the hospital, or do anything else that is of general interest—SEND THE ITEM ALONG.

You Want the News That's Why We Want It.

You mail an item—it interests say 1999 others. If one quarter of those fellows would send us the trade news of their town see what you would gain?

LET'S ALL CO-OPERATE

Say the word and we'll mail you stamped envelopes already addressed to

Canadian Music Trades Journal
56-58 Agnes St. Toronto

NOTICE

The product of this Company is controlled and licensed under Canadian Patent No. 135,205 and other patents issued and pending which fully covers and protects the basic Vitaphone principle of sound recording and reproducing; also the registered trade mark "Vitaphone," and we will institute legal proceedings against any person or persons infringing by making, selling or offering for sale without license, the product covered by these patents.

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CANADIAN VITAPHONE CO.
LIMITED

L. J. MUTTY CO., 91-93 Federal Street Boston, Mass.

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

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

SAMPLES and PRICES furnished on request.

Established 1852 Call Telephone M. 55

Musician's Demands

Satisfied in every way at our store.

We have a most complete stock of String, Wood, and Brass Instruments,

also a full stock of Sheet Music.

Don't forget, too, our expert repairing.

CHAS. LAVALLEE

Agent for—Barnes & Co., of London, Eng.
Palmon Blanchot & Co., of Lyons, France.
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lambert Hill - Montreal



Bookkeeping by Machinery

A large manufacturer says: "Our Underwood Condensed Billing Typewriter and the system you devised to go with it is the best investment we ever made. The machine saves the cost every four months."

United Typewriter Co.
Limited
7 and 9 Adelaide St. E. in Toronto
Everywhere in Canada

See the
Adding Typewriter
Computing
Typewriter

STANLEY PIANOS

Players . Uprights

Baby Grands, Grand Players

SEE THEM AT TORONTO EXHIBITION

Special Inducements to NEW TERRITORY

THE STANLEY PIANO PROSPERITY is being maintained and is worthy of your investigation. THERE'S A REASON WHY.

FRANK STANLEY

Head Office - 14 TEMPERANCE ST.

Factory - 121-135 DE GRASSI ST.



When dictating specifications for pianos that bear your name

remember that three quarters of the appearance depends upon the Varnish—and the majority of sales depend upon appearance. Moderate-priced instruments need the help of

Dougall . Varnish

—expensive instruments deserve nothing less.



Dougall Varnish Co., Limited, Montreal
Associated with Murphy Varnish Co., U.S.A.

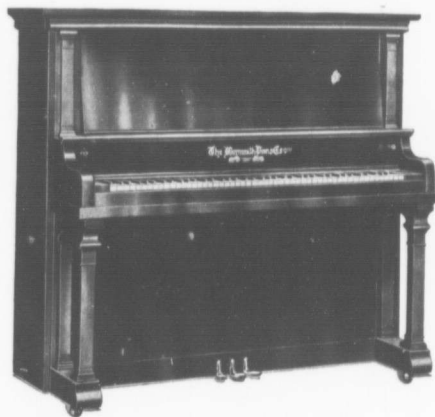
The Wormwith Piano Co.

LIMITED

KINGSTON

ONTARIO

Wish to announce that they are now making this
Artistic Piano, Style "C," Colonial Design, in
both Mahogany and Walnut.



Height 4 feet 8 inches, Width 5 feet 3 inches, Depth 2 feet 3 inches.

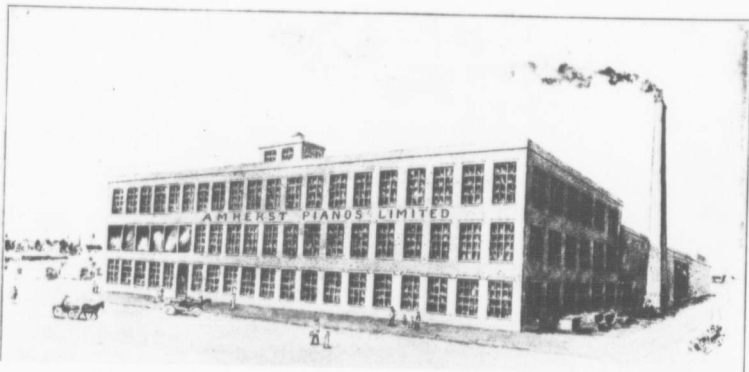
Each piano has Elastic Repeating Combination Metal Rail and Brass Flange Action,
best Weickert Felt Hammers, solid Copper wound Bass Strings, first
quality Ivory Keys and Patent noiseless Pedal Action.

WRITE FOR PRICES

The Amherst Piano Factory

Dealers will realize from this description that everything is favorable to producing the best possible results in Amherst Pianos.

Amherst is situated in the centre of the Maritime Provinces and for that reason is ideally situated for shipping purposes.



The factory is built in accordance with the most modern plans and is 50 x 200 feet and three stories high. The plant is so arranged that the Piano starts at one end of the factory and is finished at the show room.

The power used by the factory is supplied at a very low rate by the Chignecto Power Company. This Company's plant is the only one in the world where the power is generated at the mouth of the pit. The power is transmitted directly to the factory, where each machine is a separate unit; this does away with pulleys and straps.

An expert English Electrical Engineer has stated that the plant is the most economically placed he has ever seen in this country or Great Britain.

The Grief Varnish Plant, which very few factories possess is giving splendid results. The Company has a double Emmerston dry-kiln which is the best dry-kiln in the world.

Amherst Pianos Limited factory possesses all the very latest automatic machines, placing it in the forefront as one of the best equipped plants that money can produce.

As can be readily understood it is absolutely necessary that the best quality of wood be used in the building of pianos. Amherst Pianos Limited are particularly fortunate in their situation in this respect. Pine is the best that there is for the purpose of making the core, or ground work of a Piano. For backs the best possible wood is birch. Amherst is situated in the very heart of a birch and pine district, and the best quality birch and pine can be delivered at the factory for about one-third the price that other factories are compelled to pay.

Veneers are imported through the English markets and Amherst is as near this market as any other factory.

In view of the splendid situation and equipment of the Amherst Pianos Limited factory, the fact that the superintendent and

other important experts have spent their lives in the manufacture of pianos or their parts, whose achievements qualify them as being

equal to the leading experts in the manufacture of Pianos; we feel that we are justified in saying that Pianos can be built in the Maritime Provinces the equal of the best.

Amherst Pianos
Limited
Amherst, N. S., Canada

A Personal Invitation

to every dealer in Canada
to see our Exhibit
at

Canadian National Exhibition

Toronto, August 29 to September 14



J. A. McDONALD

President and General Manager, Amherst Pianos Limited

A complete range of Amherst Pianos and
Player designs will be there.

Gentlemen:

Amherst, N.S., August 7th, 1914

Our President, Mr. J. A. McDonald, extends to you a most hearty invitation to call at the Amherst Pavilion in the Manufacturers' Building during the great Toronto Exhibition, August 29 to September 14.

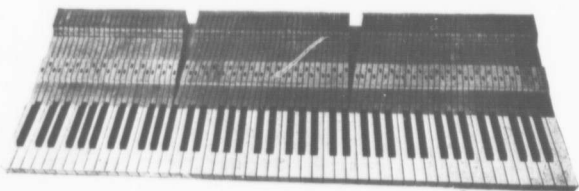
Having been a retailer all his life it will be a case of retailers meeting and talking over the dealer's needs on common ground. From the opposite page you will get a good idea of the Amherst organization and the facilities it has for serving the dealers and the buying public in Canada.

We have already established a large retail connection in the Maritime Provinces and now have an unequalled proposition to offer representatives in Ontario and Western Canada.

Give us a call and talk this over with the head of the firm himself. He will be assisted by a competent staff in both piano and player departments.

Yours very truly,

AMHERST PIANOS LIMITED



Loose - - - - Actions

(MADE IN CANADA)

Reflect the high standard of the Canadian-made pianos.

Absolute reliability is the aim of all our work. Consequently Loose Actions have a minimum need of the repair man, and give entire satisfaction.

Loose - - - - Keys

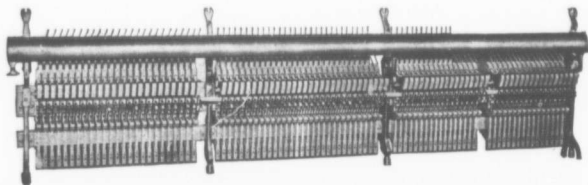
(MADE IN CANADA)

Twenty-five years of experience are behind the Loose Keys you buy to-day.

The Ivory is of guaranteed grade—and skilfully matched. Each detail of Key making is done with the utmost pains.

J. M. Loose & Sons, Ltd.
Carlaw Ave. Toronto

Established over 25 years.



The Goderich Organ Co., Limited

Goderich - Canada



New Chapel Organ

WE MAKE
ORGANS
FOR
Home
School and
Church



Anglo-American Disc Record Cabinet

The fact that our factory is running full time with a full staff, and we employ no travellers, doing business by mail, speaks louder than any words of ours.

QUALITY COUNTS

It Pays to Keep our Organs in Stock.

If you have not our Catalogue and Price List, send us a post card. We will at once mail you a copy.

We hold the patents for

THE ANGLO-AMERICAN TALKING MACHINE DISC RECORD CABINETS

These cuts show application of this clever device.



We also make and stock for quick shipment

- MUSIC CABINETS
- PIANO PLAYER CABINETS
- TALKING MACHINE RECORD CABINETS
- PIANO STOOLS
- PIANO BENCHES

We have a Perfect Mail Order System

Order Just What You Require
We will Give You Good Attention



Louis Style Piano Case Organ



Style 429. P. T. "THOMAS"

Thomas Organs

Are Built Worthy to Lead
Divine Worship

This claim is not made lightly or without due sense of responsibility.

Its foundation rests upon long experience and endeavour to maintain artistic worthiness of production.

It is justified by the evidence of church authorities, eminent musicians, and all who are intimately acquainted with

Thomas Organs

**Thomas Organ & Piano
Company**

WOODSTOCK, - ONTARIO

Pratte Pianos

ARTISTIC - DURABLE

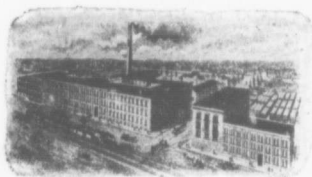
GRANDS
UPRIGHTS
AND
PLAYER
PIANOS

FOR 20 years the PRATTE has been the recognized leader of the Canadian Pianos, and is used exclusively by the most prominent teachers and musicians in Montreal.

Territories opened in Ontario, Manitoba and British Columbia to responsible parties needing a Leader.

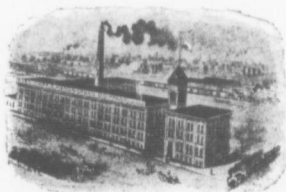
FOR PARTICULARS ADDRESS

ANTONIO PRATTE
2502 ST. LAWRENCE BOULEVARD
MONTREAL



Woodstock Factories

Where the "KARN IDEA" is worked out.



Listowel Factories

Where the "MORRIS IDEA" is worked out.

THE
**KARN-
 MORRIS**
*Piano &
 Organ Co.
 Limited*

Head Office—
 WOODSTOCK, ONTARIO

Factories—
 WOODSTOCK & LISTOWEL

THE KARN-MORRIS

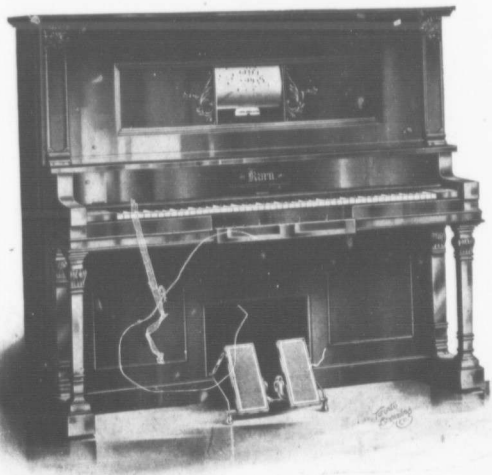
IDEA

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

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

¶ The most popular designs of Karn and Morris instruments will be on display at Canada's National Exhibition, Toronto, from August 29 to September 14, in the Manufacturers' Building.

The KARN-MORRIS Stand is always
 the Trade Rendezvous. Drop Around.



KARN PLAYER PIANO

Music Rendered on the Karn Player is Heard at Its Best

TO-DAY the player-piano is constantly narrowing the proportion of sales between the straight piano and the player.

Someone has said before long they will be running neck and neck.

There are, however, districts where the player in a home is a pretty scarce article. Such places are just where the Karn Player should be demonstrated frequently.

NO player will give people to understand what is within their reach in the realm of music more readily and effectively than the Karn Player.

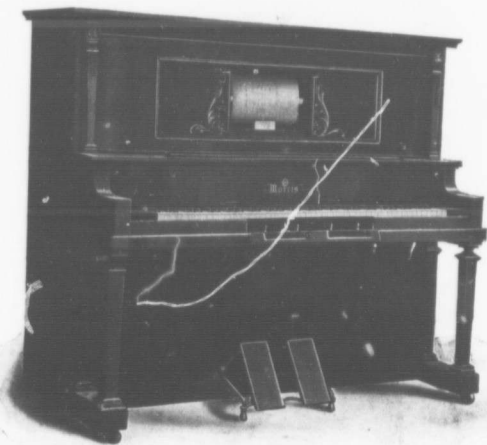
No other instrument is constructed more in accord with the laws of science. The Karn Player has all the latest controlling devices, is simple to operate, will stand the strain of a life-time and is a credit to the most lavishly furnished home.

The KARN-MORRIS Piano & Organ Co., Ltd.

Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL

KARN-MORRIS exhibit at the Canadian National Exhibition, Toronto, August 29 to September 14, in Manufacturers' Building.

OUR STAND IS THE TRADE REN-
DEZVOUS. DROP AROUND.



MORRIS PLAYER PIANO

Just as Truly as Electricity Revolutionized Industry

IT IS EQUALLY PATENT THAT THE PLAYER PIANO IS RE-MAKING THE MUSICAL SURROUNDINGS OF OUR CANADIAN PEOPLE

NO greater factor finds place in working out this process than the Morris Player, for it offers the ordinary home a truly great instrument which everyone may play—and play what they will—at a price easily within the financial reach of the average householder.

THE consistent demand that is rapidly growing is the best manifestation of the substantial and increasing popularity of Morris Players.

They are built on honor—sold on merit. Dealers all over Canada like the instrument, and they like the reception accorded Morris Players by the public.

The KARN-MORRIS Piano & Organ Co., Ltd.

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL

KARN-MORRIS exhibit at Canadian National Exhibition, Toronto, August 29 to September 14, in Manufacturers' Building.

OUR STAND IS THE TRADE RENDEZVOUS. DROP AROUND.



Karn Piano, Louis Design.

*When a party buys a
"Karn" piano, it's an
investment—not an ex-
pense.*

The KARN Piano has attained deserved popularity owing to the impossibility of producing a superior piano at any price.

KARN-MORRIS Exhibit at Canadian National Exhibition, Toronto, August 29 to September 14, in Manufacturers' Building.

Our stand is the trade rendezvous—Drop around,

THE
KARN-MORRIS Piano & Organ Co.
LIMITED

HEAD OFFICE
Woodstock, Ontario

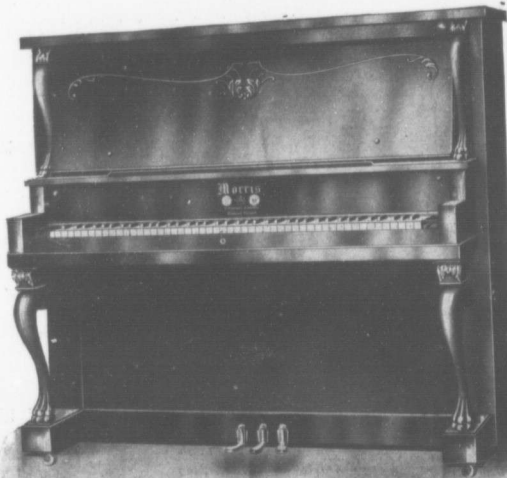
FACTORIES
Woodstock and Listowel

*The crowning
attribute of
piano value
is—Tone*


The MORRIS Piano offers an "A 1" instrument in every way, in the tone of which no desirable feature is lacking. The price is as moderate as many cheap grades.

KARN-MORRIS Exhibit at Canadian National Exhibition, Toronto, August 29 to September 14, in Manufacturers' Building.

*Our stand is the trade rendezvous.
Drop around.*



Morris Piano, Style Louis.



"I want the best Piano Hammers and Strings that money can buy—where quality is first, price secondary."


—The Manufacturer

"I want no 'comebacks' from inferior felt, mediocre wire or imperfect workmanship."

**—The Factory
Superintendent**

"I want hammers and strings in my pianos that can be used as good talking points when selling."

—The Retailer



"I want every part of my player piano to last and withstand the extra usage demanded of my player."

—The Consumer

Each one of these wants and more are thoroughly met by "Bohne" Hammers and Strings. The name Bohne guarantees it.

W. Bohne & Co.

516 Richmond St. West

Toronto

134th Street and Brook Ave., New York



C. F. GOEPEL & COMPANY

137 EAST 13 STREET

SUPPLIERS OF

NEW YORK

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE

SOLE AGENTS
U.S. & CANADA
FOR

Klinke's
GERMAN
Tuning Pins



SOLE AGENTS
U.S. & CANADA
FOR

Wagener's
GERMAN
Music Wire

Player Accessories.

Tracker Bars, Transmissions, Brass and Rubber Tubing, Rubber Matting for Pumper Pedals, Pumper and Player Pedals, all Special Hardware formed or cast, Leather Nuts, Push Buttons, Special Punchings cut from Cloth, Felt, Fibre, Paper, Pasteboard, and all character of Leather.

Send inquiries, accompanied by Samples, for Prices, stating Quantities required.

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

Felts, Cloths, Punchings

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

Imported French and German, also Domestic Bushing Cloth—Hammers.

Soft Yellow Poplar Veneers

FOR

CROSS BANDING

Write to

The Central Vener Co.

HUNTINGTON

200,000 feet daily.

W. Va.



D. M. Best & Co.

455 KING STREET WEST

TORONTO

CANADA



Mr. Dealer**Mr. Tuner****Mr. Repairman**

You should have our new price list of Piano Repair Materials, an abridged list, conveniently arranged for quick reference. Ask for circular No. 3195.

HAMMACHER, SCHLEMMER & COMPANY
PIANO MATERIALS AND TOOLS

NEW YORK, since 1848

4th AVENUE and 13th STREET

Julius Breckwoldt & Company

Manufacturers of

Piano Backs, Boards, Bridges, Bars, Trapelevers
and MouldingsSole Agents for Rudolf Giese Wire in Canada and United
States

J. BRECKWOLDT, Pres.

W. A. BRECKWOLDT, Sec.-Treas.

Factory and Office:

Saw Mills:

Dolgeville, N. Y.

Fulton Chain and Tupper Lake

"Superior" Piano Plates

MADE BY

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SUPERIOR FOUNDRY CO.

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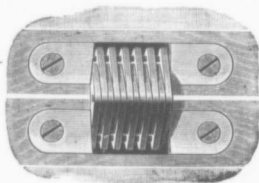
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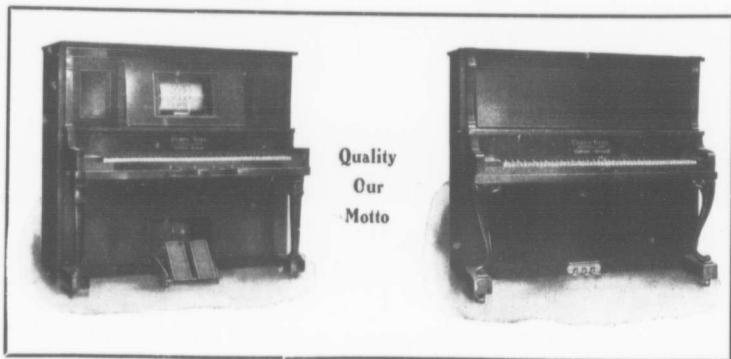
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you meet a brother piano man on the Toronto Streets
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The most frequent answer is—"up to the Higel
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(PATENTED)



"MADE IN CANADA"

THE OTTO HIGEL Improved Piano Action is the most modern on the market. It is a patented Continuous Metal Flange possessing many outstanding advantages.

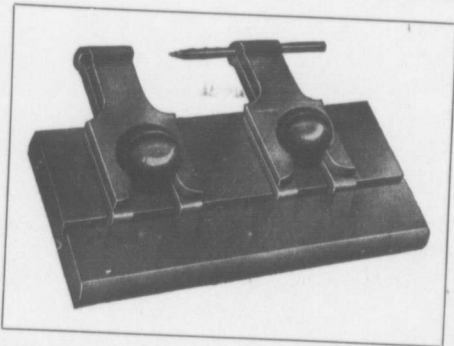
On the old style the tongues are integral with the bar and therefore no lateral or side adjustment is possible. These tongues frequently break off at the groove or screw hole, this necessitates the removal of the entire bar which is an expensive and troublesome operation.

The new flange entirely overcomes this as the tongues are composed of separate parts, and are adjustable laterally. This is of great importance as it permits of accurate spacing. These tongues or flanges are very strong and will not break, but if any should become damaged by accident they can be easily replaced without taking the bar from the action.

Another great advantage is that a Butt can be removed from the action without having to take the same out of the piano. The screw does not require

to be removed—only loosened enough to allow the bent part of the flange to pass the groove.

On the old style Flange, when a Butt has to be taken out, the action has to be removed from the piano, as the screws which clamp the plate on the centre pin enter from the rear of the Action. In most Actions the Damper Levers interfere with getting the screw-driver to the screws, in which case the Damper Lever has also to be taken off.



By far the most trouble with the old style of Flange is caused by the breaking of the plates and screws, which clamp the centre pins. This is entirely eliminated in our NEW PATENTED FLANGE. A large screw is employed which is capable of withstanding a far greater strain than is ever put on it.

The OTTO HIGEL Piano Actions are built throughout in our own factory. They are the choice of those who want the best.

The OTTO HIGEL CO., Limited
 KING and BATHURST STREETS
TORONTO **CANADA**



OTTO HIGEL Player Actions



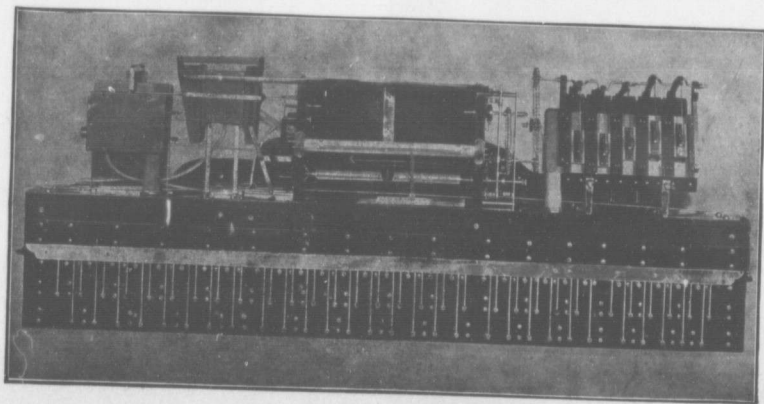
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Higel Player Features to Remember

THE CHOICE OF
THOSE WHO WANT
THE BEST. . . .

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- Easily operated and expressive pedalling.
- Five point motor of unsurpassed merit.
- Direct attack.
- Perfect control.
- Abundance of reserve power.
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- All parts made to an exact standard.
- Every part made under our own supervision in our own factory.





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Solo-Artist Records

Hand-Played Music for Player Pianos
"MADE IN CANADA"



All the Wealth of Player Piano Music

Is to be found for your customers in OTTO HIGEL "Solo-Artist Records," the Hand-Played Music for Player Pianos.

It is sold under contract to retail at established prices —no price-cutting to interfere with the retailer's profit.

They Keep You Right

SOLO-ARTIST RECORDS are so arranged that the tempo or time is cut in the record. Mechanical playing or wrong time is impossible. The operator cannot go wrong, and yet is not prevented from playing according to his own interpretation if he wishes.

SOLO-ARTIST RECORDS are the only hand-played music made in Canada, provided with side perforations which operate the Solodant or melody accenting device. There are also perforations to automatically operate the sustaining pedal.

A Special Use You Should Make of Solo-Artist Records

is in demonstrating the player piano. They will bring out all the capabilities of the instrument, and insure that favorable first impression so necessary to convince a "prospect." To give your customer that best service, through which you can get all the possibilities out of the player music department, you require **SOLO-ARTIST RECORDS**.

The OTTO HIGEL CO., Limited

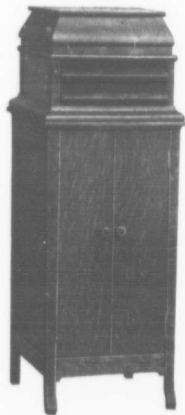
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A new cabinet in Mahogany to accommodate
A80 Edison Disc Phonograph
Made also in Oak to accommodate the
Edison B60
A large strong cabinet.
Trimmings all Nickel Plated
Gliders on feet.



No. 68 GOLDEN OAK
Top 17 x 17
*Suitable for Victor and Columbia
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The Doors and Panels Quartered Oak all
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Double Doors and Nickel Hinges.
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Gives smaller machines Cabinet effect.

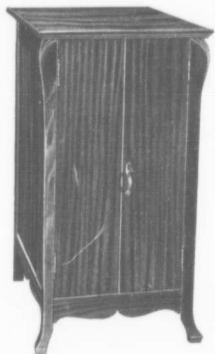


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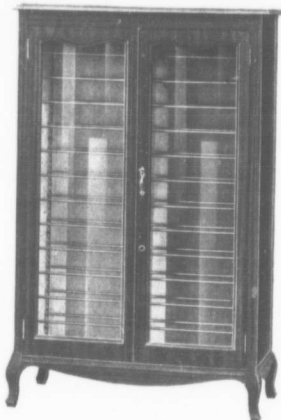
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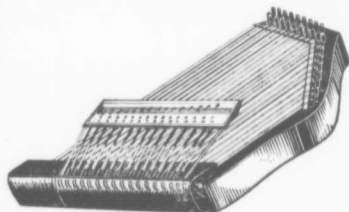
No. 69 Oak
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Top 18 x 22 1/2
A NEW CABINET
That will be a Leader
Doors and Panels all 9 ply
Mahogany or Oak.
Trimmings all Nickel Plated
to match machines.
Gliders on feet.
Suitable for any make of
machine.

No. 72 Mahogany
No. 73 Quartered Oak
Height 50 inches
Width 33 1/2 inches
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Fitted with our patent ad-
justable steel rail shelv-
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Doors can be fitted with
either clear glass, chipped
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Please state preference.
Holds from 200 to 250 rolls.



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The best selling little instrument
on the market.

Can be learned in fifteen minutes.

Anyone can play it.

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Big Profits.

Quick Sales.

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Trade \$4.55

Player Rolls

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88-Note Rolls

The Roll that sets the Standard
for satisfying discriminating
Music Lovers. Dealers have no
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Write for Catalogue and Prices.

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Straight Cut Player Rolls

Late Hits 60 days in advance of
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Prices and discounts of special
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Write us now for Catalogues.

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R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.

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Should There be a Maximum Allowance for Instruments Taken in Exchange?

A Vexing Problem Discussed From the Dealer's Standpoint.

SOMEWHERE in print it was noticed within the past month that a perusal of the assets and liabilities of any insolvent piano house would reveal among the stock on hand an amount covering the used instruments taken in exchange at greatly inflated values. Allowing for the usual exception to the rule, that seems quite a reasonable assertion to make.

But unfortunately the used piano and organ question is not a problem confined to insolvent firms. The growth of business in the past two or three years, and especially the rapid strides made by the player, has so increased the volume of exchange transactions that it is proving a veritable night-mare to some dealers and branch store managers. On the other hand there are salesmen who in their own line are good men, but who fail to realize the bad results entailed by their acceptance of orders where far too much value is allowed on the old piano or organ.

Such salesmen are so eager for business that they vie with each other, in seeing who can get the sale at a respectably high figure, but by giving the most for the old instrument. For this reason there is much educational work to be done among our salesmen.

A case is cited where a salesman made a \$550 piano sale, taking in part payment an old organ at \$35, which in reality was practically valueless, and on top of that generous treatment, also conceded his customer \$75 for an old grand piano, owned by one of the family, in the same deal. When "pulled up" for such a bargain, he pleaded the necessity of meeting a rival concern.

There are those—he it said to their credit—who stand up like men and explain to the customer's satisfaction that it is poor business to allow overmuch on the old instrument and tack the difference on the price of the new one being offered.

One firm claims that they always include used instruments taken in exchange in their inventories, at very low and consistent prices. Their method is to value used organs and old square pianos at zero when it comes to stocktaking, and used uprights at from \$25 to \$50. It is thus intended to assure the sale of these instruments showing a profit, after allowing for the overhead expenses in the repair shop. The firm in question states that its conservative policy is entirely satisfactory.

Expressing himself on this subject, an American manufacturer points out that there is a graded scale that typewriter dealers adhere to when valuing an old machine. If the machine is one year old a certain valuation is allowed, and if two years old a smaller figure, and so on. This manufacturer suggests the possibility of getting the numbers and dates of manufacture of their instruments from the manufacturers, and then distribute a list to dealers of what should be allowed on these according to age, in case of an exchange.

"As far as we are concerned," said a prominent retailer, "we have been in this business for the last twenty years, and can say from personal experience that second-hand pianos to-day will not bring the price that they formerly did, neither is there a ready sale in the last year for second-hand upright pianos as there has

been in the past. Some of the prices allowed for second-hand pianos by competitive dealers are absolutely ridiculous. It stands to reason that when a dealer allows a price for an old piano way above what he can get for it, he must necessarily inflate the price of the new instrument over its normal value. Such a condition of affairs is one wherein the honest merchant hardly knows what course to pursue because the people that own these pianos usually have an exaggerated idea of its true value. The consequence is that they will believe the man who offers them a big price for an old instrument and think that the honest merchant who offers a fair price is trying to cheat them. *If there were some way of letting the public know what the average upright piano is worth to a dealer so that the owner of an old piano would not place a false value on his instrument, it would certainly make the dealer's position an easier one, and it would be much fairer all around.*"

Reckless appraisal of exchanges is sure to exist as long as the valuations are placed by men who only figure that the gross price of the sale made is the only item. Such fellows, as one dealer puts it, "would as readily accept a \$50 bill and turn it in on a deal as \$100, if they could put it over the cashier."

The difficulty with these exchanges is not entirely with very old organs or old-fashioned grands, but with the increasing sales of expensive grands and players, some comparatively new pianos in excellent condition have to be dealt with.

The Journal learns of one firm who have overcome this difficulty in part by deciding that no salesman or manager decides the value of the "exchange." In each case an examination card is issued to their tuning and repair department, which dispatches an expert to make a thorough examination and description. The head of this firm says: "Perhaps the only exacting detail to which I give personal attention is to the appraisal of these instruments taken in exchange. Through a reasonable valuation upon each we can readily afford to lose an occasional sale to the competitor who allows salesmen or managers to offer \$50 or \$100 more for the pleasure of recording a sale without profit. Personally, I think that the financial head or backer of the business should set the value on exchanges by some method or other."

A piano man whose methods have been quoted in the American trade press, says his procedure is based on the one-price system under which each instrument is sold at its proper value. This price is a cash price from which no discount is made. "Therefore," he argues, "if we agree to accept anything else in lieu of cash the value of the thing accepted must be its cash value to us. If we agree to accept a second-hand piano it must be only at a value we would pay for it in cash, because in order to receive full cash value for the new instrument we must sell the old one taken in exchange at a price high enough to cover repairs and selling expense.

"It is easy to determine this value if we consider what the same instrument would cost us purchased new from the factory. This second-hand instrument taken in

exchange will sooner or later be resold, and it will then take the place of some new instrument which might have been sold instead. Therefore, it should return us a profit equal to that of a new piano selling at the same price. A new instrument needs no repairs, and with the ordinary selling expense will be priced to pay a certain profit over factory cost. If, then, the second-hand piano will be sold in place of a new one, it must be bought in the exchange at a price based on the cost of the new instrument, and one which will make it possible to sell it at a profit proportionate to that which a new piano would return if sold in its place. Clearly, then, the allowance made for the second-hand piano must be enough lower than the factory cost of a new instrument selling at the same

price to cover the cost of any repairs on the second-hand instrument.

"Those dealers who lack the moral conviction and business courage to mark their pianos in plain figures and sell at those fixed prices will no doubt continue to charge for their instruments more than they are worth in order to flatter and deceive customers by making excessive and in a sense dishonest allowances. This will make difficult the establishment of a just valuation on 'exchanges' because the public, influenced largely by arguments however spacious in proportion as the result seems to affect the pocketbook, will in many cases lend a willing ear to that dealer who appears to allow the biggest price for an old instrument."

Proper Selling the Secret of Collection Problem.

By Olin Bell before the Indiana Piano Merchants' Association.

A VERY learned man was once asked when a child's education should begin. He replied that it should begin about a hundred years before the child is born.

If I were asked when you should begin to look after a certain collection I would reply that you should begin several years before the sale is made.

The advertisements run by some dealers have the effect of creating the impression that the payments on the piano are of little consequence and that it is a matter of little importance whether they are made or not. This method of advertising not only creates this impression upon that class of purchasers who buy on monthly and weekly payments, but has a very bad effect on the salesman.

After reading day after day that pianos can be had for a month or more free, with free lessons, free tuning, free cartage, free legal advice, free coupons, and free tickets for a free show, is it any wonder that the customer becomes indignant when asked to actually pay for his piano. There is no doubt in my mind that these advertisements that are almost continually in the papers have a decidedly bad effect upon the collections.

I have had many people tell me, when being pressed for past due payments, that some competitors would sell them a piano on payments of \$1 per week, and that they were paying more than that on their piano and think that it ought to be amply sufficient.

At this particular point in the selling of an instrument there is a great opportunity for a salesman to impress upon his customer the fact that he is expected to make his payments absolutely according to the contract, and yet it is not necessary for him to frighten that customer away. Absolute candor with a customer creates confidence, and if the salesman will at this particular point explain to this prospective purchaser that the house is not indifferent to the matter of payments, but actually depends upon each and every payment, the very day it becomes due, but that in case of sickness, accident or death, if he will come in to the store and explain the situation to the man in charge of the collections, so that he will know the conditions, he can assure him that he will be treated with the consideration that good business judgment will permit, and of course that is all he could ask. By this method you have not given the customer to understand that any little old excuse will go, and yet he will feel that, in case he does meet with an accident that

he will receive proper consideration. Now, if the customer backs away from the proposition, feeling that your methods are too strict, make no effort to detain him, for he either knows that he cannot meet his payments or does not intend to meet them. In either case it is better to let your competitor have the sale and save the house the expense and the collection department the annoyance of trying to get the money. We act upon the theory that a collection well started is half paid.

The Proper Selling of Pianos.

Too much stress cannot be laid on the proper selling of pianos and the impression that is left with the customer in regard to his obligation. It is not fair to the collection department to have the salesman spoil the sale in the making and expect the collection department to make the sale after the salesman has spoiled the prospect.

It is generally understood that it is not good policy to have a salesman make collections. In a number of cases where I was convinced that the salesman had made promises that he was not authorized to make, I have insisted upon that salesman making the collections. This was done for the purpose of training the salesman, for usually in a case of this kind a sale is already spoiled, and in this way you can impress upon the salesman the fact that he spoiled this sale instead of actually making it, and instead of receiving a salary for his work, ought to be paying the house the damage that he has done to them.

You will observe that much I have had to say about collections is in regard to the way the sale is made. I believe too little attention is given to starting the installment customer right.

I consider it quite important that when a collection begins to drop behind that the collector makes it a point to find out what the real cause is that has made it drop behind. Perhaps first by a letter, assuming that there is no real cause and that we are surprised that the payments are not in. This reminder gives the customer a chance to come in and make his explanations. If he does not do this very soon, the collector should make it a point to find out if anything serious has happened in that household.

If the collector should find out that it is a matter of neglect, record should be made of it and the collections followed closely and strongly. If there has been prolonged sickness or death in the family, all conditions will have to be considered and the accounts handled ac-



New Scale Williams Style "BUNGALOW"
Height, 4 feet 4 inches

Specially built to suit small size modern drawing rooms

An active demand for a small size instrument of the highest grade is met by this handsome, up-to-date New Scale Williams "Bungalow" style, built in Old English and Fumed Oak.

The dimensions of this piano are held to a desirable minimum, permitting a 4-foot 4-inch perfect scale to be used.

Dealers will find this handsome instrument, with all the prestige of the New Scale Williams quality behind it, a ready seller where house space is limited. It gives all the musical possibilities of the larger instruments.

Your order for Fall trade should be sent in now.

The Williams Piano Co., Limited
Oshawa, Canada



Ennis Style 10—The most popular
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6359 Ennis Pianos sold since January, 1910

Since the Williams Piano Company secured control of the Ennis Piano and, by perfecting the Scale and instituting other improvements made it a quality instrument, the sales of this splendid-value piano have gone ahead by leaps and bounds through its wonderful profit-possibilities.

The Ennis Player-piano is conceded to be the highest type of perfection in medium priced players on the Canadian market. It is the easiest sold player on the market to-day.

The time is here and now when the Ennis agency is at a premium. There are over 200 Ennis agents throughout Canada, but here and there is some territory still unrepresented. If there is no Ennis dealer in your neighborhood we are ready to talk business with progressive dealers.

APPLY NOW FOR OPEN TERRITORY

Manufactured by

The Williams Piano Co., Limited
Oshawa, Canada

cordingly. In case short extensions are advisable, the collector should not miss the opportunity of impressing upon the customer that it was his place to have sent word and not have put the house to the expense of coming out to see what was wrong, and if he had shown consideration for the house no doubt the house would show more consideration for him.

Use of Follow-Up Letters.

We use a series of form letters in following up our collections, but while we have written these letters with a great deal of care, it is impossible to write a series that will fit all conditions, and it is necessary for the collector to acquaint himself with the customer's conditions and the real cause for the delayed payments in order to follow the collections intelligently. There is no doubt but what many sales have been spoiled from the fact that the collector had not taken pains to know of the exact conditions of the purchaser.

I have dealt more particularly upon the proper drawing up of the contract, because so much depends upon how a customer is started and the impression he has in regard to his responsibility and what is expected of him, and in so many cases the advertisements run by a house and the matter of handling the sale at the beginning is enough to spoil all prospects of making the collections after the person gets the piano.

Too often the salesman gets the impression that when he has drawn up a contract he has actually made a sale and that the collection department has made a mistake if they do not get the money. The real truth is that the salesman has simply succeeded in getting the contract by making a lot of promises and by creating the impression

that it is of so little consequence any way and that the customer can pay for the piano when he sees fit and leaving the entire sale to be made by the collection department. This method of selling, in a great many cases, spoils what would be a good sale by creating the dissatisfaction with the customer when he realizes these promises were made without authority.

Now in regard to following the collections. After the instrument has been delivered we consider it very important that the payments right from the start should be made promptly and not allowed to drag in the least. For that reason we send out a letter about five days after the piano has been delivered. This letter is a letter of thanks for their business, and yet the greater part of it is written for the sole purpose of impressing upon the customer the fact that these payments are expected to be made promptly according to the contract. We follow this by sending out notices a few days before the payments become due. After our customer has created the habit of making these payments, we drop these notices. If the next payment is not made on the date it matures, we send a letter to that customer reminding him of the fact. This is followed by a series of six letters that do not differ much from letters sent out by a number of other houses. We have tried to arrange these letters so that any one of them may follow any other one, although they are so written that if you want to be more persistent you can jump from the first letter to the fourth and then to the last. This is often desirable at the beginning of a sale if the customer does not start his payments when he should, as we consider this the most critical time in the handling of the collection.

The Development of the Specialty Shop.

By E. St. Elmo Lewis, Advertising Manager Burroughs Adding Machine Co.

IT seems to me that the attitude of the customer towards the retailer is quite as important to the manufacturer as to the retailer, for is it not a fact that the manufacturer can prosper only in proportion as the retailer prospers, and has it not come to be realized as a fundamental of retail philosophy that the retailer can prosper only in proportion as the customers prosper; I mean, the customer who saves time, temper and money by being a customer of the retailer? This is not a new thought, but it is a good idea occasionally to refurbish our old ideals and to drink again at the spring of ancient wisdom.

Therefore, I shall want to tell in a personal, yet offhand and friendly way, of the customer's attitude, and of the things he sees and hears from his side and your side of the counter.

A very good friend of mine is the head of a manufacturing concern in New York, which handles a specialty that has been selling at a fixed price among the retail jewelers, department stores, etc., of the world. Quite recently he has been very soberly reflecting upon the conditions in the retail business. In a recent letter to me he so completely covers the case and voices a growing sentiment in favor of the specialty shop which is distinguishing the trade in America, that I venture to quote it:

"The situation is that the manufacturer has to look out for and protect the little dealer in so far as giving

him a square deal goes. We are not paternalists. We do not intend to support the dealer that does not earn his own living, but we must join with him in seeing that he is not snuffed out by the unrighteous abuse of power by the big man.

"I cannot in this letter give you any comprehensive statement of my views, but I am sure that you have done as much thinking as I have on this subject, and no doubt understand it at least as well.

"I venture the prediction, however, that when we have real democracy in the country, that there will be a trend away from the big department store. It is an unnatural out-growth of our artificial conditions. We are going to come back to the smaller dealer who is a specialist in his line, who is an expert on things pertaining to his business; he selects from the great market the things particularly suited to the people in his locality. He will be an expert in window trimming, in advertising, in store arrangement, in accounting methods, in stock keeping, cost keeping, order systems, etc. The present advantage of the department store is that in our present state of civilization in business we have just reached the point where a few people have the great advantage of capital and relatively efficient systems of bookkeeping, cost keeping, selling expenses, etc.

"The department store is managed by a better business man to-day, and so it grows and attains great pro-

portions. In 50 years from now, when the same information has sifted through so that all the little business men have good systems, have good training in their particular lines, they will surpass the big store, because the big store is fundamentally inefficient in this, that the actual selling for which the store exists is done by authority delegated and re-delegated from the top down to the \$5.00 a week sales girl, to such an extent that these sales people who come in contact with the public are not interested in the business, they are not proficient, they are not expert, and they lack the personal instinct and the pride that the proprietor takes, and when to his natural self-interest is added the expert training to come, we will have a far more democratic condition, and business will be transacted in more equal units. Of course, ability is always going to count, and some will prosper above others, but we will not have the vastly disproportionate condition that we see now where by possessing capital and a little bit of organization some stores grow into immense proportions."

Will you note carefully what is emphasized—it is the human note, the personality of business.

I want to reinforce something my friend says, by testimony from Mr. Wattlely, vice-president of the United Cigar Stores Company, which is along the same line. He was asked whether the large chain stores, the

EVERY music dealer ought to walk into his store once a week with the eyes of a stranger. He will thus detect places, where his business could be strengthened, that would otherwise escape his notice.

department stores, etc., were not driving the small retail man out of business. Take heart, my friend of the retail specialty shop, you are going to stay in business just as long as you have any right to be in business, you are going to stay in business just as long as you can give the kind of service to the people that the people will pay for. You are not going to stay in business if you are going to try to meet the competition of the big store on the big store's price basis, the big store's lack of personality basis. The buyers will now pay more for personal service than they ever paid in the world's history. Mr. Wattlely says something that will bring joy to the heart of the small retailer:

"The failure, ordinarily, of the small—and often the very largest retail ventures, to appreciate the value of organization and the relative importance of the customer, is largely due to the lack of efficiency."

The lack of "appreciation of the relative importance of the customer"—did you get that? How many times do you think about the customer as a human being as well as a ledger-account, of his wishes, fads, needs, heart and mind qualities? How many hundred times do you hear "prices," "bargains," "quick turn-overs," "Great chance to get something cheap," talked in your store conference to one thought given to the customer's time and temper?

Let's keep our feet close to Mother Earth. How many times a year do you send trained investigators into your demand territories to make researches among your customers, to the times you send a buyer scouring the world to find things to sell?

You tell me that you "know what your customers

want by what they buy." You only know what they want in your store by what they get. Right there is the great fallacy. The retailer is studying the past as the only guide to the future. What should he have done? is a question he cannot answer.

The business that flowed through the store yesterday will never flow through it again. The mill does not turn with the water that is past. I say the time is here when merchants will have to be trade prophets instead of historians. They will study the trade outside the store that they don't get, the trade they don't understand, that they don't give service to, that they don't advertise to—that is the trade which is to make you big to-morrow. That which you have, you have because you are what you are. That which you have not is because you are not what you might be.

Mr. Wattlely further said: "The capable, efficient retail dealer has a most decided advantage in every respect, except, perhaps, in purchasing power, over a large chain of retail stores. The average of efficiency in a chain of stores must always be lower than that of a single store operated by a capable, live man (please notice that 'capable' and the 'live,' particularly), for the reason that the brains and force of the large organization man can't, possibly be in each and every store personally; his labors are disputed, his plans must be put into effect by other hands, and there is a loss of efficiency. The individual retailer is present in body. His hand executes what his brain conceives. . . . It is a frequent source of complaint that a large chain of stores drives the small man out of business. This is true only to the extent that an efficient man will always do better than an inefficient. A large, but inefficient chain of stores cannot drive out of business a small but efficient store.

. . . . In other words, success depends neither on bigness nor littleness, but on efficiency and the advantage is always with the individual rather than with the chain retailer."

Nail that above you desk to-morrow.

AN ATTACHMENT FOR TALKING MACHINES.

On September 27th, 1913, we published an article on an invention patented by Mr. M. B. Claussen for amplifying the reproductions of talking machine records, which invention consisted in inserting the steel reproducing needle through a specially formed celluloid disk. Simple as the invention is, the effect is remarkable. With a fine needle a volume of sound can be obtained which exceeds that produced by a coarse needle, with the additional result that all the delicate shades which only a fine needle can reproduce and which escape a coarse needle, are heard. Mr. Claussen has patented a modification which permits the use of the fiber needle. If anything, the effect of the celluloid disk is even more pronounced than with the steel needle. Those who use fiber needles know that they are superior to steel points because the scratching is reduced, the tone is purer, and the records are not worn so quickly. Mr. Claussen passes the fiber needle through a ball and socket joint in the center of the disk, so the needle can be adjusted to any angle. It is now possible with this invention to use the fiber needle with those records for which it is peculiarly adapted, with the assurance that the sound to be obtained is greatly amplified and a richness of quality obtained otherwise quite impossible.—*Scientific American*.

Course in Show Card Writing—Article 5.

Written and Illustrated for Canadian Music Trades Journal.

PLATES 19 and 20 are the upper and lower case of the Egyptian style of letters, similar to those shown in plate 7 in the first lesson. The difference is that the letters in plates 19 and 20 are "spurred." That means that the ends of the various stems are flared or made a little wider than the stem proper. This gives a letter

a more finished look and greatly improves its appearance. The "spurring" is not hard to do, as one side can be done with the brush at the top when beginning the stroke and the bottom when finishing the stroke. The other two must be done separately. Plates 21 and 22 are suitable styles for small brush or pen work.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z 1 2 !

Plate 19.—Upper case, Spurred Egyptian.

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Plate 20.—Lower case, Spurred Egyptian.

A B C D E F G H I
J K L M N O P Q R S
T U V W X Y Z & ?

Plate 21.—Upper case, pen or small brush style.

a b c d e f g h i j k l m n
o p q r s t u v w x y z

Plate 22.—Lower case, pen or small brush style.

They should be used on cards where much reading matter appears and the small letters should not be over half an inch high on a full size 22-inch by 28-inch card.

The object in shading letters is to make them stand out in relief, or to give them a "raised" appearance. It adds very materially to the attractiveness of card or sign. Without shading the letters appear thin or flat. It is very easy to accomplish when the principle is understood.

There is a mistaken idea that letter-shading is effected by an imaginary light, the same as mechanical and

other classes of drawing. In those cases it is assumed that the light falls upon the object from the upper left hand corner of the material being worked on. Therefore, all portions of the drawing on which the imaginary light strikes must be made in lighter shade, tint or color. In mechanical drawings, all lines on which the light falls are made lighter (thinner) than those on the opposite side. But in shading letters, the object, as stated above, is to give them the appearance of being raised, and the light has nothing to do with it. One good way to get the correct idea in shade effect is to imagine you are looking at letters cut from an inch board.

Hammer Felt.

Written for Canadian Music Trades Journal.

THERE is no one item among the many component parts of the modern piano which has given rise to more controversy and competition than the hammers. Continuous rims, built-up bridges, special systems of ribbing, aliquots and agraffes all have their advocates, but the differences of opinion as to their merits pale into insignificance compared to the hammer question. About this same question there are as many varieties of misinformation current as there are false rumors during a political or military campaign. Yet after all it is a comparatively simple matter, only comparatively, however.

Naturally the prime requisite in making hammer felts is the wool. It must be cut from a live sheep as "pulled" wool, so called, which is taken from the hide of a dead sheep is absolutely unusable for felts of any kind. It is "dead" and cannot be revived. Even after the proper clips of wool have been thoroughly cleansed of all grease and foreign matter, it is "dead" to a certain extent, and the "life" can and must be revived by blasts of cold air. The basic wool is merino, which has a long silky fibre, and the main supply comes from the merinos and cross-breeds of Australia and the Cape of Good Hope. But this same stock, being of such a soft character, cannot be used alone in any grade of hammerfelt, and must be mixed with hardening wools, which impart the necessary firmness to the sheets. It is in this stage that the skill of the felt maker is most severely tested, as the mixture must be proportioned correctly according to the grade of hammerfelt required. The machinery for making these felts by reason of the tapering necessary in the finished form of the sheets, and the properly distributed touch or degree of hardness in the different sections of the sheets, is expensive as the very limited demand requires their being built to order. All the machine processes are in the main similar. The strands must be thoroughly worked together while wet, by the ordinary felting process, and then additionally hardened in the treble sections. Short stock, cotton, shoddy, whitening, sizing or any adulterant of any description cannot be used in making hammerfelts, it must be long staple wool, thoroughly felted and nothing else. Bleaching by sulphur has been discarded for years past, and the "sandy" or "gritty" tone once complained of has long since disappeared. The particles of sulphur adhering were the cause of this.

When it comes to making up the sheets into hammers eternal vigilance is the price of success. It is a

truism among hammer coverers that a good hammer maker can sometimes overcome moderate inequalities in a sheet, while a poor workman can ruin an otherwise splendid sheet of stock. All scales must have hard, pointed treble hammers to produce the necessary vibrations. The tenor part of the piano scale being its weakest point, some piano makers prefer what is known as the "German taper," which increases the size of the tenor hammers (at the expense of the bass), and overcome the weakness by this means, while other makers do not find that their scales require it, and use what is known as the "straight taper." Rock hard bass hammers are a crime and an economic waste; a good spring touch being what they should have.

Underfelts are now commonly used, as they merely add size and weight to the hammer, at less expense, without changing in one iota the tone quality. No glue must be permitted to get on the points, either between the felts or on the mouldings. The use of single covered hammers is to-day almost obsolete, and will soon be so in reality. While mouldings are still used of mahogany and walnut, it is entirely for effect, as in fact they are inferior in strength and cannot stand the heavy pressure of the covering machines. Birch mouldings are the standard of to-day and should be fairly pointed all through the scale, but not so sharp as to cut the felt, as with any wear at all all hammers have a tendency to flatten on the points, increasing the striking point and reducing the quality and volume of tone. The wiring was devised to give greater security to the gluing, which under climatic conditions might weaken.

Tone-regulating is still, and probably always will be, an important detail of factory work, but it can be, and often is overdone. Primarily it was intended to even up the hammers and never can be entirely eliminated, but hammer makers to-day are striving to give the trade hammers which will require a minimum of tone-regulating, to the greater durability of the hammer and the finished piano. It is a *sine qua non* that if the felt maker is striving to have his fibres effectively interlocked, and the tone regulator is striving to pull them apart again, there should be a middle ground reducing this to a minimum. This is an economic question which is being forced to the front and cannot be overlooked. Costs are being watched with more intentness to-day than ever before.

It is a strong but safe assertion that better piano hammers are in use to-day than ever before, and the

reputable and famous hammer felt manufacturers have brought this about by absolutely standardizing their products as to weight, touch and shape. It has taken years of slow, steady work and study to do this, but nothing valuable is ever accomplished in any other way.

EDUCATING A SALESMAN.

By A. P. Willis.

HOW many of your salesmen can state clearly what are the best-designed and best manufactured parts of your piano?

How many of your salesmen can tell intelligently to a prospect the many ways in which your factory aims at obtaining accuracy in construction of the instrument in order to give the best wearing of parts, which also means that these parts remain quiet after continued use because they are made accurately?

How many of your salesmen can state fluently and convincingly to a buyer what special machines the factory has installed in order to make production on a basis of accuracy possible?

How many of your salesmen know enough of those instruments that are your biggest selling rivals to intelligently give reasons to an intending buyer as to why your goods are actually better than the rival instrument?

How many of your salesmen can tell truthfully the reasons why the player you are selling is worth \$100, or perhaps \$200 more than another make that looks in appearance similar to yours, and apparently has been demonstrated to give an equal performance to your instrument?

Let every piano dealer handling a force of one or a dozen salesmen ask himself these questions. Let him turn the spotlight on his own business. Let him ask himself why he is not selling as many pianos as some other dealer?

Let every piano salesman handling a force of salesmen actually ask his salesmen these questions. Let him start a sales kindergarten. Get down to real selling business.

The day of the player piano proposition is at hand when the public is brushed up in the purchase of these instruments. The public is reading about the construction, about the action, about the 88 note, etc., etc., and the salesman, who will make good, must be primed to the minute with this information. He must have it at ready command when called upon. He must know his instrument when brought face to face with the buyer who wants such information. He must not then have to go to some other salesman to ask the question and get the facts.

The salesman who will finish high up is the one who will not be found wanting when the facts as asked for above and similar ones are requested by the dealers.

The psychological salesman is comparable to a general commanding the various divisions of any army in an engagement. The general may have 100,000 men at his disposal, but he does not throw them all into engagement at once. He brings detachments into the conflict as needed, as occasion demands. But the 100,000 breeds confidence.

So with the salesman; his knowledge of accuracy in manufacture, his knowledge of good materials, his knowledge of superior design, his knowledge of good

production methods all breed confidence, yet he may win his sale without having to bring a single one of them into the foreground; but if driven to the extremity he has one and all at his disposal, and it but remains with him to marshal them into action, as the circumstances demand, and as he is able to analyze the mental state of the buyer.



IN THE HAMILTON, ONT., RETAIL DISTRICT.

1. James Street, West Side.
2. King Street, North Side.

3. King Street, South Side.
4. Corner King and James Sts.

PATHESCOPE OF CANADA, LTD., INCORPORATED

With a capital stock of 2,500 shares, at \$100 each, and head office in Montreal, there has been incorporated the Pathéscope of Canada, Ltd. The provisional directors are Joseph Adélard Brodeur, Joseph Elzéar Barnard, Philias Laplante, Théophile Albert Brodeur and Anna Robichaud, all of the City and District of Montreal.

Simplified Factory Costing.

By H. A. Mourant, A.C.A. A Paper Read Before the Piano Manufacturers of Great Britain.

THERE is no doubt that in order to obtain satisfactory results from any attempt at accurate costing, the details of the system must be written up daily, or at very short intervals, and the stock records proved more frequently than once a year at stocktaking, but as the extra expense involved proves to be a great difficulty to all but the largest firms, it is desired that some suggestions may be given by means of which any maker notwithstanding the absence of a complete costing system, may be able to ascertain the reason for an unexpected and otherwise unexplainable deficit disclosed by the manufacturing account at stocktaking, and it is with this object in view that this paper has been written, for it rarely happens that the maker is surprised by a surplus. Should such a happy state be disclosed, the tendency is to accept it complacently, and not to trouble further, though actually it may be as false as a deficit might have been.

Compared with builders, engineers, and others, the piano manufacturer should have but little difficulty in drawing up an approximately accurate estimate of the cost of each of his models, which, as a rule are not numerous, or, if numerous, are but variations based on a limited number of backs. The component parts are well known, therefore these estimates can be so drawn up that, by their means, not only the total estimated cost of the instrument at every stage of its construction, such as the back, the back when bellied, marked off, strung, etc., would be shown, but the total cost of the parts and of each individual part, such as the top door, ends, lock boards, etc., and further it should be possible to analyze the cost of each stage or part into wages, timber, veneer, glue, or any other item included in the cost. If this be done, it is of great assistance in pricing unfinished instruments or parts at stocktaking, and is necessary for the carrying out of the system now put forward. It is regrettable that, as a rule, these estimates are written (frequently in pencil) in books which are quite unworthy of the important matter they contain, and more suitable books should be obtained, in which, if desired, the wording common to the estimates of all models could be printed (with a spare line or two in each section dealing with a stage of the construction), and the necessary money columns ruled. When one of these estimates has been completed, and the theoretical cost of the model arrived at, the estimate should be analyzed under suitable headings, for instance:

Headings of Analysis.—Timber, veneer, bellywood and barstuff, frame, covered strings and wire, action, keys, hammers, desk, screws, glue, varnish and polishing materials, small stores, wages directly chargeable, wages not directly chargeable, on cost; and if desired, small stores may be sub-divided.

The importance of the question of oncost cannot be unduly emphasized, for instances have been known of indirect wages, such as those paid to foremen, factory hands, stokers, porters, etc., having been omitted from the cost, this error having arisen through the whole of the wages, both direct and indirect, having been charged in one sum in the manufacturing account. On the other hand, some firms err on the other side by add-

ing a proportion of the distribution expenses which should not enter into factory cost, otherwise the profit on unsold instruments is taken before it is earned. The items to be included in the oncost, and the method of apportioning that oncost, i.e., by an average sum per instrument, or by a percentage on direct wages, or in direct wages plus materials, are frequent subjects of heated argument. No fixed rule can be laid down, but the manufacturer, in consultation with his accountant, would have no difficulty in deciding the course to be adopted.

Sales.—As instruments are delivered to the warehouse, or charged to customers through the Sold day book, an entry should be made in a suitably ruled "Summary of Output Book," in which a column is provided for each of the headings decided upon, giving the number and style of the instrument, the estimated cost in a total column, and each item of the cost, as shown by the analysis, in its appropriate column. By this means the estimated cost of the output of the year, also the total included therein for each heading of the analysis may be obtained. This book may be written up throughout the year.

Purchases.—In the same way as the output is analyzed, so must the materials purchased be dealt with, but a columnar purchase Day book is not a convenient means of making the analysis, owing to the limited amount of information which could later be obtained therefrom. A better method is to use a Stores Purchased book, in which a section is given to each of the headings decided upon. The date of each invoice, the name of the supplier, the number and price of the articles, and the invoice total are to be entered in the appropriate section. When duly written up and agreed with the total purchases, the summary will provide the total expended under each of the selected headings. This work also may be done throughout the year.

Wages.—An analysis of the wages should be made, so that the total wages paid for the period may be split up into (1) wages directly chargeable, (2) wages not directly chargeable, (3) wages for chargeable repairs, and (4) wages on repairs not chargeable, lost time, etc. Wages under heading (2) should be subdivided into (a) mill hands, (b) tuners, (c) foremen, porters, packers, etc.

Such an analysis will be found most useful should the deficit on the manufacturing account be found to be on the wages item, and, moreover, is necessary in order to arrive at the sums to be included in the cost estimates for the various services rendered. As the expenditure on the factory hands is incurred principally, if not solely, in connection with the backs and parts, and that on the tuners only when the instrument is approaching completion, it is not correct to apportion the whole of these wages over the different stages by charging a percentage on the piecework wages or on the piecework wages plus the materials; otherwise, on taking backs into stock, the valuation would include some portion of the tuners' wages and other similar anomalies would arise.

Stock.—It is presumed that unissued stores are kept

in that part of the factory set aside for that purpose and under the control of the storekeeper, so that when the Stock Book proper is written up it may be possible to group all similar articles—actions, say, being found together on one page or pages of the Stock Book. It is then possible to ascertain the amount included in the total stock under each of the headings decided upon. Stores which have been issued should be included in the valuation of the unfinished instrument for which they have been issued. Unfinished instruments and parts should be written up in a separate stock book ruled to agree with the Summary of Output Book, each item being dissected over the selected headings. The cost estimates, if properly set out, will readily furnish the necessary information at each stage of the construction. This applies to the closing as well as to the opening stocks on hand.

If these analyses have been properly carried out, then, whether there be a surplus or a deficit to be explained, it is possible at stocktaking to apply the following test to each of the headings used the dissections, viz.:

To the opening Stock of Actions in Stores of, say,	\$500 00
and in finished and unfinished instruments in stock of, say	750 00
Add the purchases during the period as shown by the Stores Purchased Book ..	10,000 00
	\$11,250 00
Deduct the value of actions included in Instrument sold, as per Summary of Output Book	9,750 00
Leaving a theoretical Stock of	\$1,500 00
On reference to the Stores Stock Book actions may be found to have been taken at	\$620 00
To which must be added the value of actions included in finished and unfinished instruments in stock, viz.	750 00
Or a total of	\$1,350 00

On inquiry having been made, it may be found that an invoice for a case of actions has been received and entered in the Stores Purchased Book, though the goods have not been received through delay in transit, or, alternatively, the case may have been overlooked at stocktaking. On the other hand, through the delay in making the inquiry, the shortage may never be explained, but may lead to more effective control in the Stores Department.

Having tested the various headings employed in the analysis and located the discrepancy, it may be found that the Timber Account is the cause of the trouble. As timber and its attendant mill charges appear to be the source of most of the difficulties of piano costing, provision should be made for a section of the Stores Purchased Book to be given to each of, say, spruce, white-wood, worst-planks, beech, mahogany, etc., though to

be of use this will entail a similar dissection of the output and the opening and closing stocks, the necessary information being again obtained from the cost estimates. There is no doubt that the greater ease with which this important and difficult item can thus be dealt with renders the extra work a great advantage.

The above brief outline of an alternative to a complete costing system in theory appears to be extremely simple, but, alas! 'tis but the dream of a theorist. When starting any cost system in any factory, difficulties strew one's path "thick as autumnal leaves that strow the brooks in Vallombrosa," and still more so is this the fact when an attempt is made to explain a discrepancy in a manufacturing account for a past period. Then you may find that the cost estimates have not been drawn to show the cost at each stage, or even that measurements have not been taken in sufficient detail, thus making it necessary to recost the backs and the various parts. Again, it may be found that it is not the custom to employ contractors, nor to pay all the men at piece-work rates, so that working foremen, paid by time, may not have wages-books, rendering it difficult, if not impossible, to ascertain how much of their work is chargeable directly to specific instruments and how much to supervision or to repairs, either chargeable or not chargeable. The Stock Books usually have to be rewritten, so that finished and unfinished instruments, and parts, may be distinguished from the general mass of stores, which again have to be dissected into the various classes decided upon.

Though these suggestions are, at best, but palliatives of an evil after the evil has happened, they are on the



Workmen leaving one of Hamilton's Factories.

lines adopted by a number of firms who go sufficiently into their manufacturing accounts to be conscious of a discrepancy between the theoretical and the actual results. Many firms raise trading accounts only, and though the amount of gross profit shown thereby, and the percentage it bears to the sales, form useful guides, they do not disclose the fact—if such be the case—that certain models are being sold at too cheap a rate (at the expense of others) or that the sale of others is being impeded by too high a price being demanded for them; whereas such information should be readily available where a costing system is employed, and it is difficult to conceive how a piano factory can be properly managed—or, in these days of competition, a successful business can be carried on—without such a system.

Probably no piano man will disagree with the statement that "every knock is a boost," and that knocking the other fellow is usually more injurious to the knocker.

Face to Face With the Player Customer.

By Alexander McDonald—Suggestions for the Most Effective Presentation of the Player Piano—Importance of Proper Pumping and Pedalling—From *Player Piano Journal*.

AS a rule, I find it best to have a little talk with the prospect before starting to demonstrate. A great many salesmen grab a roll and start to play the first thing, but my experience shows that it is better to have a little talk with the customer first, so the first thing to do is to comfortably seat him. This is most important. Under no circumstances allow the customer to stand. You can't sell a player in five minutes, unless it is at a special sale, and you don't want to tire your man out so that he will not listen to all you have to say, and if you know your subject, there is no end to what you can say that will be interesting. The customer, being seated, I take a seat on a player bench, but facing him. I then ask him the direct question if he is at all familiar with players, and what particular instrument, if any. I tell him frankly that my purpose is to explain the difference between my player and the one he is familiar with. By this means I can usually find out what competitive instrument he has looked at or expects to see. This information is invaluable, as it gives a clue to what points have been driven home to him by the competing salesman.

During this conversation, which I make as leisurely as possible, I have also made an effort to find out something about the customer's musical tastes, and whether he plays a musical instrument; also what his ideas are as to the kind of pleasure he expects to get from his player—that is, he may want it to play dance music, accompaniments, duets or what not. In other words, I try to establish the point of appeal that the player makes to him.

By this time I have gotten on a friendly footing with the customer, and I have gained some measure of his confidence by being frank and straightforward in my answers to any questions he may have asked. This is important in player selling. If questions are asked about any particular feature of your own instrument or about your competitor's he ready with a frank, straightforward answer and you will immediately establish a feeling of confidence. For this reason, and others equally urgent, it is necessary for the successful player salesman to be as familiar with competitive instruments as his own.

All this conversation may take anywhere from ten to thirty minutes, and so far no move has been made for a demonstration. Two things, however, have been accomplished—I have obtained a full line of information on which to base my story, and in talking about what I am going to do with the player I have worked up a spirit of anticipation. In other words, I have set the stage for the work I am to do. This preliminary talk will largely determine whether you get the sale or not, and for this reason it should be carefully handled, and plenty of time taken to get all the desired information, and to put over every idea you want to impress upon the customer.

It is of the utmost importance that the salesman be perfectly at home in front of the player. What I mean by this is that he must be able to put in the roll, drop the pedals, open the keyboard, etc., with perfect

familiarity, and not like the salesman who was trying to show a player and who did not know how to get the pedals out. Finally he got down on his knees looking for a button or a lever to pull on. It is easy to imagine the effect of ignorance of this kind on the customer's mind.

Show the Player Closed First.

This brings to mind another point. Always have the players you are going to show closed. Let the first glimpse that the customer gets of the instrument be as a conventional piano. The first thing to open is the fall-board, to still carry out the idea that it is a conventional piano, in no way interfered with by the player. Not enough stress is laid on this point overlooking the fact that many buyers want to use the instrument for manual playing as well. I think it is most important, therefore, to emphasize this fact. If you play by hand, play a piece at this point to show that it is to all intents and purposes a straight piano. It is a question that will be in the customer's mind all the time you are demonstrating the player, and it is best to anticipate and answer it.

Then open the roll-box and turn down the key-slip, calling attention to the expression devices, and how cleverly they are concealed. Then pull out the player pedals, emphasizing how well they are concealed, and the ease with which they are raised and lowered. If your player has any special devices for operating the pedals, call attention to that fact, and explain how it works.

The general consensus of opinion among player salesmen is that it is better to open the demonstration with familiar airs, well-known old-time ballads, for instance. These are easiest to play and easiest to put expression into. There is one thing sure, avoid a long roll, like the Overtures and Rhapsodies, unless the customer insists upon your playing them. Demonstration is for the purpose of showing what the player will do. That is what the customer wants, not merely to be entertained with your virtuosity, and you can easily tire him out by too much demonstration. As you demonstrate, explain what the different devices are for; the tempo lever and its function, the expression buttons, etc. Also be particular to show what can be accomplished by way of emphasis and control through the player pedals, explaining that through these pedals you produce the same result, so far as dynamics are concerned, and experience the same pleasure as the pianist does through finger contact with the keys.

Make your demonstration as simple as possible. All swaying of the body or nervous movements of the hands an imitation of the idiosyncrasies of pianists should be carefully avoided. Remember, the more difficult you make it appear the more you exalt yourself as a demonstrator, but in exactly the same ratio you make it appear the harder for the novice, and the one point that is necessary is to impress the idea of simplicity and ease.

If your player has a tracking device and automatic sustaining pedal, explain what they are, and what they do, as well as any other features of the player.

Proper Pumping and How to Do It.

The question of the pumping or pedaling arises at this point. So many salesmen fail to get the knack of pumping. If you will pump your pedals with the tempo at Zero until you feel a slight resistance, and then keep that resistance there by an easy stroke, you will always have power without great physical exertion. Plant the feet squarely on the pedals, and let the movement be entirely at the ankle joint, no knee movement, and pumping any good player is very easy. Of course, when you want to emphasize a note, you can do so by a quick pressure on the pedals just as the note crosses the opening in the tracker-bar. A little study of this pumping idea will enable you to get marvelous effects without perceptible effort.

It is a good plan to show how softly you can play and have each note speak clearly and distinctly. Once having mastered the pedaling with a little practice you will be able to play with a degree of softness that will rival the most delicate efforts of the skilled finger performer. It is an important point to make to the customer, especially a person of refined taste.

It is also a good idea to carefully explain the different types of rolls, the standard and hand-played. Give the customer a clear idea of what the difference is between them.

What you are leading up to all the time is to get the customer himself down to the instrument. For this purpose hand-played rolls are best, because they require no device manipulation, and because good results are sure at the first trial.

Of course, the object is to make the sale, and at any point where the customer seems convinced stop talking about the instrument and go into the details of the sale, price, terms, exchange, etc. Very often the salesman talks himself out of a player sale. He is so afraid the customer will not understand all about the player that he passes the closing point without knowing it. Here a man must use his experience as a piano salesman to guide him.

There is one point that I want to especially make. When the player was first brought out it was customary for the demonstrator to set the tempo at a given point, say 70, and pump through the piece. Of course, this is very mechanical. Then it was discovered that the tempo lever could be used, not only for changes in time, but to aid in the production of various other effects, such as jumping bridges between notes, etc. This is all right if done properly, but there is a disposition among salesmen to keep the tempo lever continuously in motion without any definite purpose, the result being to confuse the customer and to make that which is simple to appear difficult.

The Scientific Basis of Piano Tuning

By H. Keatley Moore, B.A., Mus. Bac. A Lecture
before the Piano Tuners' Association of Great Britain.

ALTHOUGH a knowledge of the scientific facts underlying tuning will not make a tuner—for nothing but hard work and a proper apprenticeship will do that—yet if a man *can* tune, such a knowledge will make him tune better. Besides, I am sure you will admit that tuning—delightful and enthralling occupation that it is, as I hasten to add—occasionally becomes—shall we say—monotonous, and you will find it rendered less monotonous, in fact, you will find it made deeply interesting by a knowledge of the true tuning, of which you are presenting an exceedingly clever makeshift.

If we start with physics or with history, along either road we shall quickly come to that real difficulty in our modern tuning which has taken you all some years of practice to surmount.

First, then, what is sound? Like that famous friend of Mrs. Gamp, the invisible Mrs. Harris, "there ain't no such a person." Sound is the result of waves of air beating on the drum of the ear, which causes a vibration that the ear translates into sound; but the air may be full of waves, and yet all is silence till there is an ear to translate those waves into sound.

The air-waves of sound are, like the ether-waves of light, waves of spherical form, waves in all directions, waves, that is, in the middle of the medium itself, and not like water-waves, which are only on the surface of the medium. But just as the water does not really move right away when the water-waves roll forward, but only swings up and down, so the air does not move right away in sound-waves, but only swings to and fro for quite a small distance. Irregular waves give us noise; they are like a crowd hurrying along a street with long

steps, short steps, quick steps, slow steps—every man getting in the other man's way. Regular periodic waves give us musical sound; they are like a regiment marching along the same street—all moving in step, and each man assisting the other by his regularity. And we can easily measure and count the steps of the soldiers, moreover, just as we can measure and count the waves of musical sound.

The waves of air which give us sound may be likened to an onion, the source of sound being at the centre, and the coats of the onion representing shells or spheres of compression and rarefaction. Think of sound starting, as, for instance, when I clap my hands and suddenly shake the air. Let us consider a particle of air next the sound-source, just starting off with the shock I gave it. It is driven eastwards, let us suppose, pushing the particles in front of it closer together, like men in a crowd. Presently the impulse is exhausted by their resistance, and the crowd reconstrates. But as our particle returns to the centre from the east, the particle originally opposite to it, and which was driven westward, returns also, and for the same reason; so that these two do meet, each with some of its own crowd returning behind it, and there is for the moment a football serum, or scientifically a sphere of compression. Then they fly apart, of course, and the centre of the onion becomes a sphere of rarefaction. Could we stain the air, and see it with a patent sound-microscope, we should see the shells of our sound-onions alternately dark and light, and we should see the dark shell turn into a light shell, and the light shell turn into a dark shell, as the particles rushed together or drew apart in their oscillations.

One swing out and one swing back brings our particle of air to the place it started from, and this we call a vibration. Five hundred and twenty-two such vibrations per second gives the tone of this fork I hold, and which in 1896 we agreed to call pitch C. These vibrations are the number per second given by an organ pipe about a foot long. If I place my hands together, then start my wave, and drive them each a foot in opposite directions, and then bring them together for the "serum," I represent the size of the wave, which is, as you see, about 2 ft. in length from out to out. What happens to the two central particles we have been considering happens to all the other particles, and the "serum" of compression passes ever away from the centre at the rate of 1,100 ft. a second—faster in warm weather, slower in cold. Not the air, you notice, but the wave.

Anything that will set the air in vibration 522 waves to the second gives this note. Taps of a drum, drops of falling water, beats of an insect's wing, waves made out of the flutter of blowing against the edge of a pipe (as a flute or organ pipe), trills of the lips as in blowing a trumpet, vibrations of a stretched membrane (as in the singing voice). The number of waves per second gives the pitch. The instrument does not matter.

And vice versa, if we have a measure like this tuning-fork, we can use it to count vibrations with. I found the other day on the South Downs that the wasp was flying with 380 beats of his wings per second, and the blue-bottle not quite so fast—at 350, while the heavy, fat old bumblebee only got up to 330.

The waves being thus produced, how do we turn them into sound in that wondrous brain of ours which we none of us really understand? The outer ear is called from its shape the concha, or shell, and its office is to collect the waves of the air and conduct them to the drum.

The drum of the ear vibrates to these waves, and passes them on by a series of marvellously beautiful hinged bones—magnifying their power as they go, by leverage—to the inner drum of the ear, which is a membrane closing the inner ear. This inner ear is packed securely away in a curious set of cavities carved out of a dense mass of bone which you can feel behind the concha. This inner ear is filled with fluid, and consists of two parts. One of them is composed of three semi-circular canals, all at right angles to each other, and serves by the pressure of the water against the wall of one or another canal to tell from which direction the sound comes. They also enable us to balance the skull properly for the same reason.

The other part is the musical part, and consists of a membrane of about an inch long called the basilar membrane, broadening out from about 1.500th in. at the inner drum to about 1.50th in. at the top—i.e., of triangular shape. This membrane is coiled round $2\frac{1}{2}$ times in a cavity of the bone so exactly like a snail-shell that it is called the cochlea, which is the Latin for "snail." Beneath the basilar membrane is part of the auditory nerve, and this pierces the membrane, at the same time branching out into thousands of delicate fibres, while on top of the basilar membrane, and touching the delicate fibrils of the auditory nerve, stand 4,500 delicate structures of arched form called Corti's arches,

from the Marchese Corti, who discovered them in 1851. Each of these arches is sensitive to a certain rate of vibrations; then, if they are equally divided amongst musical tones, they would give about 50 to a semitone—that is, at the pitch of my fork (where each semitone increases by 42 vibrations or so)—much more than one arch to every increase by a single number. I mean that the arches are closer than the numbers 520, 521, 522, etc. Now, several arches would be set vibrating by my fork, but the 522-per-second arch would vibrate most strongly, and would give that pitch to the brain. The great thing is to observe that several arches would be set into varying degrees of vibration by any given note. This point I want you to remember, because I refer to it later.

Now, let us turn to history, as our music comes from the ancient Greeks. Their musical scale was a little thing of four notes—a tetra chord—made up of a semitone followed by two tones, the whole tetra chord covering the interval of a fourth, as thus: E F G A, the keynote being at the top. They always read their music downwards—opposite to ourselves.

Now, a very great man of science called Pythagoras, about the year 550 B.C. (24½ centuries ago), was concerned about the tuning of the tetra chord, and he has left us the first tuning system on record in history. He was an exact person.

Pythagoras found out the lengths of the strings of a note and its octave to be as 1 to 2:

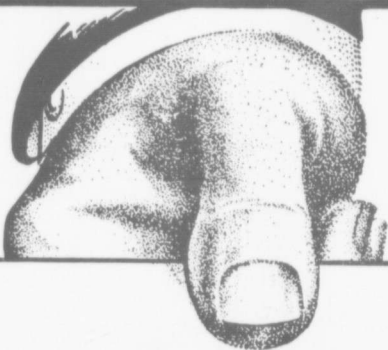
	1	2;
or, of course,	2	4;

and he found that if he divided the octave, 2: 3 gave him a fifth, and 3: 4 gave him a fourth. Then he tuned his tetra chord—the outside notes of it, E, A. Now, how to tune the G and F? He took a true fifth down from A to D, and a true fourth up from D to G, and thus he got a note G which was in the ratio 9: 8 to A. For a fifth down ($3/2$) and a fourth up ($3/4$) gives $9/8$. To add ratios, please remember we always multiply them. Then he did the same thing again (G down to C, and C up to F), and here is where he went wrong, for the F that he got was $9/8$ to the G, and therefore $9/8 \times 9/8 = 81/64$, to the A. It should have been 10/9, not 9/8, and then we should have had a major third from A to F; for $9/8 \times 10/9 = 90/72 = 5/4$ or 80/64; and so Pythagoras's third of 81/64 was too big by 81/80, and the "semitone" or limma (Greek for "remnant") of $256/243$, left between F and E, was too small by the same amount. As melody, this did not matter much, but it spoilt the Greeks for harmony, and as you hear, if we add the fifth to it, it is horrible.

I always wonder that Pythagoras, having got the two first octaves of harmonic tones, did not go on to the third and fourth. We should then certainly have had harmony 5½ centuries before Christ, instead of about twice as many centuries after Christ. For let us continue our division of the octave:

1				2
2		3		4
4	5	6	(7)	8
8	10	12	(14)	16
9	(11)	(13)		15

(Continued in September issue).



Canada's Biggest Piano Value
**The Sherlock-Manning
 20th Century**

Large, airy, well lighted, well ventilated, modernly equipped and thoroughly organized factories, have all been factors in making the SHERLOCK-MANNING the ideal piano for the dealer who is looking for a money maker.

Visit the **SHERLOCK-MANNING Pavilion**

AT

TORONTO EXHIBITION, AUG. 29. to SEPT. 14.

North-East Corner Manufacturers' Building.

LONDON, SEPT. 11. to SEPT 19.

HALIFAX, N.S. ST. JOHN, N.B. CHARLOTTETOWN, P.E.I.

Sorry all Musical Instrument men interested in making money could not visit our factories for an hour and see for themselves the money-saving, labor-reducing equipment illustrated on the seven succeeding pages. The reproductions have been made from actual photographs.

THE

SHERLOCK - MANNING PIANO & ORGAN CO.

LONDON (No Street address necessary.) CANADA



Canada's Biggest Piano Value

The Sherlock - Manning 20th Century



No. 1. MACHINE ROOM

In the Sherlock-Manning Case Room is found the same high standard of efficiency as characterizes the other departments.

Two specially adapted Belt Sanders are used to economize on the cost of production and at the same time produce superior quality of work. A man could not turn out as even a surface as does the special sander and the machine does five times the quantity.

Just another practical demonstration of how The SHERLOCK-MANNING up-to-date equipment and modern organization combine to assist the dealer in buying a strictly high grade piano at a reasonable price.

The Dealer buys The SHERLOCK-MANNING right, receives absolute quality and is able to sell to his customers at an honest price and yet make a good margin.

In order to make good our claim that the Sherlock-Manning is Canada's Biggest Piano Value to Dealer and Customer alike it was imperative that the first inside operation should be right, so we set about organizing *A Modern Machine Room, Illustration No. 1.* Note the modern machines used. Instead of the old style time-absorbing machines are found—

Automatic and Self Operating Machines,

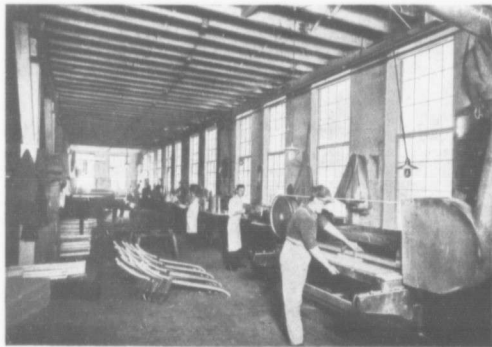
Self Feed Rip Saws,

Continuous Feed Jointers

AND

Three Especially Adapted Belt Sanders.

The Self Feed Rip Saw was the first of its kind to go into a piano factory.



No. 2. CASE ROOM

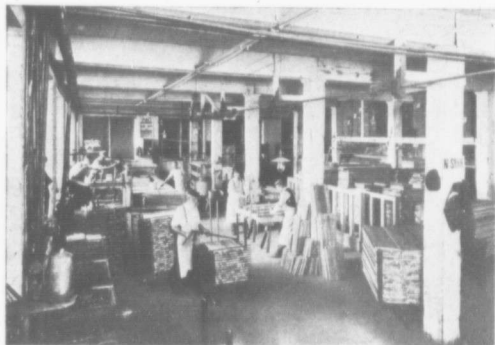
The SHERLOCK - MANNING Piano & Organ Co.

LONDON

CANADA



Canada's Biggest Piano Value The Sherlock - Manning 20th Century



No. 3. GLUING AND VENEERING

The Sherlock - Manning Gluing and Veneering Department

Illustration No. 3

is a most important department. Few realize how much depends upon the glue—the quality of it and the method of application.

The Back is held together by glue and is called upon to support tons of tension.

The Glue used exclusively in The SHERLOCK - MANNING Factories is imported from Germany.

The same quality of glue has been used for fifteen years at the rate of about a ton a month.

The Glue is prepared in special heaters and these are equipped with the very latest attachments for denoting proper amount of cooking and even temperature.

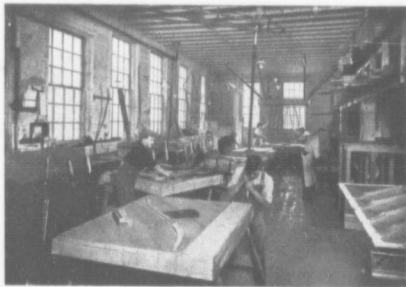
The SHERLOCK-MANNING is Not Neglected in This Department

The Belling Department

is where the sounding board is accurately and scientifically crowned. The Crown on the sounding board is sustained by ribs on the back. The ribs being made from Quarter Cut Southern Spruce.

In this illustration is shown another highly specialized machine, a Radial Flexible Arm Boring Machine.

Not a big machine, so far as size is concerned, but a regular giant to work, in fact willingness on the part of the operator is the only limit to its capacity.



No. 4. BELLING DEPARTMENT.

The SHERLOCK - MANNING Piano & Organ Co.

LONDON

CANADA



Canada's Biggest Piano Value The Sherlock - Manning 20th Century



No. 5. CHIPPING AND STRINGING.

In the Chipping and Stringing Department

Illustration No. 5—is to be found another of the secrets of the Sherlock-Manning success.

The famous German Poehlmann Wire Strings used exclusively.

Authorities recognize this as the best grade obtainable. This is merely continuing our policy of using nothing but the best in the Construction of the Sherlock-Manning.

Honestly and conscientiously built of perfect materials by expert mechanics.

The SHERLOCK-MANNING has Rightly Earned the Title

Canada's Biggest Piano Value

The Action Regulating Department

Illustration No. 6—is where the piano receives some of the fine touches. In this department experts go over their work so carefully that the finished product leaves nothing to be desired by the artists, who later manipulate the keys and coax the sweet music from a Sherlock-Manning.

The Sherlock-Manning 20th Century Action is conceded to be one of the smoothest and lightest working actions on the market today.



No. 6. ACTION REGULATING.

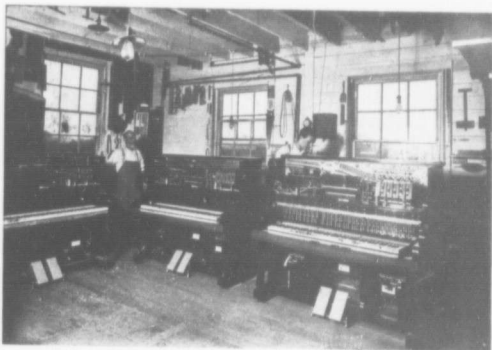
The SHERLOCK - MANNING Piano & Organ Co.

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Canada's Biggest Piano Value The Sherlock - Manning 20th Century



No. 7. PLAYER DEPARTMENT.

The Player Department

Illustration No. 7—is one of the most important departments in the factories. This Department gives every evidence of the carrying out to the letter our policy "**Best of Materials only for the Sherlock-Manning.**" The piano proper is up to the Sherlock-Manning standard, latest Double Repeating Action Brass Flange, Poehlmann Wire Strings and Weickert Felt Hammers.

**Into This High Quality Piano Goes
the Best Player Attachment
That Time and Money
Can Produce.**

The Sherlock-Manning Player is not made merely to sell, it is built for service.

We have not aimed to produce the cheapest player on the market, but we have tried to give our representatives and their customers honest value.

To what extent we have been successful is best evidenced by the **increased volume of Player business** we have received since September, 1913.

The Filling and Staining Department

Illustration No. 8 is a very necessary department, while it is true at first glance this part of the work may appear to be more or less of a secondary consideration, still it is not so regarded in the Sherlock-Manning Factories.

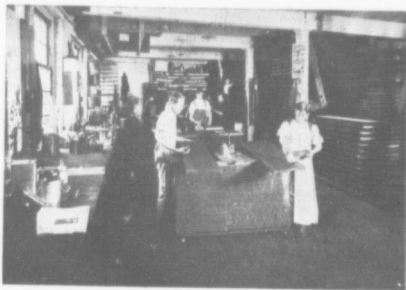
Realizing that, although nothing but genuine veneers are used, it is necessary in order to obtain

a brilliant and lasting finish

to prepare the foundation with great care we have taken pains with such an apparently trivial operation as the filling and staining.

The best proof we can offer as to the correctness of our theory is the instrument itself.

**SEE THEM AT THE
EXHIBITION**



No. 8. FILLING AND STAINING.

The SHERLOCK - MANNING Piano & Organ Co.

LONDON

CANADA



Canada's Biggest Piano Value

The Sherlock - Manning 20th Century



No. 9. ACTION AND KEY SETTING.

The Action and Key Setting, No. 9.

One quality of action used in all sizes—the best.

The same high standard in the dainty 4⁵/₈ ft. 4 in. as in the striking Louis design 4 ft. 8 in.

This spells friends for the dealers.



No. 10. FLY FINISHING AND TUNING.

Fly Finishing and Tuning, No. 10.

In this department is where some of the real work is done. In this department are **men who have worked at the piano trade from ten to twenty-five years**, their apprenticeships having been completed in some of the best factories in Canada.



No. 11. VARNISH DEPARTMENT.

The Varnish Department, No. 11.

Any man who has been engaged in the piano business will appreciate the fact that we use the **best quality of varnish that can be bought**, and our money seems to have the same buying power as the other fellows'.

It would seem impossible for anyone to produce a higher finish or a more lasting one.

No. 12. RUBBING AND POLISHING.

Rubbing and Polishing, No. 12.

In this department is found more labor-saving, cost-reducing machinery. Notice in foreground a large rubbing machine. This machine has been on the market only a few years. It has proved so successful that a still more highly specialized machine was recently invented:

a **rubbing machine operated by compressed air**; the last word in a piano rubbing device. This machine is also found in the Sherlock Manning factories.

Visit Our Pavilion at Toronto.

The SHERLOCK - MANNING Piano & Organ Co.

LONDON

CANADA



Canada's Biggest Piano Value
The Sherlock - Manning 20th Century



No. 13. View of a portion of Piano Department showing the long lines of Pianos allowed to stand for seasoning.

Illustration No. 13 shows a portion of our piano department and may prove interesting to musical instrument men who have not yet visited the Sherlock-Manning factories.

The long lines of pianos just ready for the finishing touches are allowed to stand for seasoning and from these

We Are Able to Make a Choice Selection and Quick Shipment

The carrying of such a large well-seasoned stock has enabled this company to reach the

**Present output of twenty-five pianos weekly
 and always have a good reserve stock.**

The dealer who has not arranged for the Sherlock-Manning Agency is letting the other fellow get some of the money he might have, and the dealer who is not keeping a sample of the different models where they may be seen and tested is leaving a big loop-hole for his competitor.

If you were going to invest from \$250.00 to \$350.00 you would want to see the article.

Your customers desire the same privilege.

It means more sales to show the SHERLOCK-MANNING Line on your floor.

See the new models at the Exhibition or write at once for catalogue and territory.

The SHERLOCK - MANNING Piano & Organ Co.

LONDON

CANADA



Canada's Biggest Piano Value

The Sherlock - Manning 20th Century

Illustration No. 14 shows the Sherlock-Manning Packing Room where the Piano arrives when ready for shipment to any of our 300 representatives.

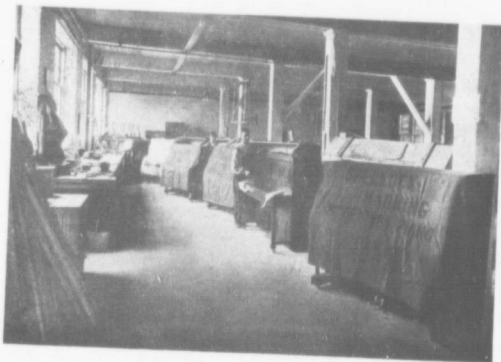
One of the advantages of handling the Sherlock-Manning line is that you not only receive a piano from one of the most thoroughly organized and modernly equipped factories in Canada at the right price but

YOU RECEIVE RECORD DELIVERY.

London is Western Ontario's distributing centre.

152 Freight Trains Daily, G.T.R., C.P.R., P.M.R., L. & P.S.R.
A private siding connects the Sherlock-Manning Factories with all these roads.

Pianos loaded right at the shipping room door, delivered promptly to any point in Canada.



No. 14. PACKING ROOM.

The Sherlock-Manning 20th Century Players and Pianos place the dealer on the road to more profits, turn owners into enthusiasts and put the spark of life into dead trade.

With a line of Sherlock-Manning Pianos a dealer is equipped to meet and beat the keenest competition and make a good round profit.

Every day you let pass without the agency for this money-making line puts you just one more day behind some Three Hundred Live Dealers now enjoying the advantages of easy selling and quick substantial profits that go hand in hand with the Sherlock-Manning Agency.

We will have several new designs and finishes at Toronto Exhibition. Come in and see these. Our Pavilion is situated at the North End Corner of the Manufacturers' Building. It will place you under no obligation and you may pick up a money maker.

The SHERLOCK - MANNING Piano & Organ Co.

LONDON (No Street Address necessary) CANADA

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Issued Monthly

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VOL. XV.

TORONTO, AUGUST, 1914.

No. 3

When a Statement is True It's Worth Repeating.

EVERY August for at least four years back, as well as at other intervals, the Journal has sought to impress the advisability of ordering in good time. There are those who may think the conditions which have existed during the summer make it unnecessary to take the precaution of ordering early. But that is a grave mistake. It is always a bad policy to leave a thing until the last minute.

Perhaps nowhere is that better impressed than at a railway station. Just observe the next time you have occasion to go to the station, particularly in cities, how many people going for their train at the last minute are seen whooping along, with a strained expression on their faces, over-heated, tired—yes, and out of temper. They likely stand in the crowded cars, if indeed some do not miss the train altogether.

Whether it be pianos, organs, players, talking machines, records, sheet music, cabinets, or any other kind of goods, it always pays to place your order early.

Fact Hunger.

AS children, our first demand is for nourishment; our second for facts. All through life we go about searching for information.

We make a new acquaintance; but before we will accept him as a friend or invite him to our home we ask for facts about him. We visit a foreign land; and from the moment we step across its border we are asking questions—searching for facts.

We are asked to buy a piano, organ, player piano, talking machine, record or songs; isn't it instinctive with us to ask at once: "Who makes this new article?" "How is it made? what goes into it?" "Is it worth the price charged for it?" Facts—we are simply hungry for them.

Strange, isn't it, that we should so often have to search for them? Odd, that some manufacturers still withhold the facts about their product. Not always because they are facts to be ashamed of—for there are many worthy articles yet unadvertised. But it will not be so much longer. The fact-hunger of the human race is becoming keener and keener. The more facts we get, the keener our relish for more of them. Soon it will be impossible to sell a man or a woman anything until everything has been told about the goods that can be told through advertising.

Turning Over Stock. Cash Discounts.

ADDRESSING the recent Toronto Convention of the Associated Advertising Clubs of the World, Mr. Harvey R. Young spoke on some of the small retailer's problems. Among other things he said: Every stock should be turned at retail from three to twelve times a year (according to the stability of the merchandise). In specifying retail price, it means if the merchant has an average stock through the season of \$10,000 at retail selling price, then he should do, if his stock calls for a four-time a year turn, a \$40,000 business.

The large, successful retailer figures how often he can turn his stock and buys carefully as sales require. This has put him where he is to-day, while the reverse has kept down the smaller retailer.

I once heard a successful merchant say in giving instructions to his buyers: "I much prefer to see ten invoices of \$100 each come in than one of \$500."

Injudicious retailers are "hangers-on" of out-of-date styles or poor sellers, hoping eventually to get the original sale price, while the successful retailers, big and small, act quickly in turning stock, thereby getting the cash with which to purchase what the trade is demanding.

Another big financial error many small retailers make is their failure to take cash discounts. Very few realize what a high price they pay for the privilege of taking full time on their invoices. For instance, 1 per cent, in 10 days on a 30-day bill, means 18 per cent, per annum. Example: Invoice \$1,000, 30 days net, 1 per cent, for cash in 10 days. If the merchant pays in 10 days, he receives \$10 cash discount, which, in effect, is the interest the wholesale house pays him for the use of \$1,000 for the 20 days unexpired time. This is at the rate of 18 per cent, per annum. Proof: The interest on \$1,000 for 20 days, at 18 per cent, is \$10.

The value of discounting one's bills does not lie only in the amount thus saved, though this is considerable in view of the fact that the discount rate is so much above the banker's rate for money that it would be a good investment to discount even if the money had to be borrowed for the purpose. The prestige which comes with gaining a reputation as the firms who discount their bills is worth a great deal. The manufacturer and wholesaler generally save their special offerings for the gilt-edge accounts of this kind.

With the Buyer and Seller of Sheet Music.

Winnipeg Dealer's Letter—Lack of Sheet Music Department's
Publicity General—Keeping to Good Music—Songs and the Theatre.

VISIT one of our public library reading rooms and glance over the daily and weekly newspapers on file, and a most lamentable fact makes itself apparent. It would seem that sheet and book music is not for sale in Canada. True it is that occasionally one sees a departmental store devoting a portion of their large space to music. Once in a great while two or three lines appear in a music store ad to the effect that "this store is headquarters for all the latest music."

But the fact remains that from Sydney on the Atlantic seaboard, to Victoria on Vancouver Island, little if any attempt is made by the trade as a whole to direct general public attention to sheet music. Someone says it wouldn't pay, because the retail price of a sheet of music is so trivial compared with a piano, talking machine, or even a talking machine record. Well, does it pay to advertise chewing gum at one cent a stick? Does it pay to spend good money advertising shaving soap? Does it pay to advertise pencils, or ink, or collars, or ties, or baking powder, or shoe polish, or breakfast foods, or cigars, or any other article where the unit purchase is less than a sheet of music?

Don't sit back and say music is a luxury and you can't make people increase their purchases. Music is a necessity. Let that idea take root in the thought of the trade, and well directed local advertising cannot help but assist—granted, of course, it is backed by an up-to-date service and a representative stock.

Letter From Manitoba Dealer.

THE Editor is in receipt of the following letter from Mr. Fred. H. Wray, the Winnipeg sheet music dealer:

Dear Music Trades:

The July number of the Journal to hand, and I think it is the most interesting number yet issued, to the sheet music dealers, and as an old timer in the music business I would like to add a few remarks to help on with your good work, viz., "Putting the Music Business on a Proper Paying Basis." What the trade wants is a standard selling price to everybody, and at a profit.

I have been trying for a number of years to establish a one price system, and this year have started in earnest, by sending out a printed list of the prices charged for standard editions, such as Peters, Schirmer, Wood, Augener, etc., and think it is going to pay. The big dealers in New York have tried and find it works well. This saves all dispute, and besides allows us to be honest with the pupil as well as the teacher. I cannot see why a teacher should get any better discount than the pupil, as the teacher is making a living out of teaching and we are trying to make ours out of the music business.

A few years ago we looked to our reprint trade to cover us on what we lost on the standard editions, and in this way made a little out of our trade. This is now taken away from us on account of the British law, so we will have to raise our prices to offset the reprints. If we could all agree to some arrangement of discounts it would be better all around and I would like to hear from some others on this subject.

I am enclosing you a copy of my little price list and although it may not agree with some, I am sure it will

at least get a few dealers to give us their opinion, and that is what is wanted.

Another subject I would like discussed, that is the taking of new issues to get the discount. This to my mind is not fair to the small dealers, who have no way of disposing of the large quantity issued. I know of one jobber who sends out their new music to all prominent teachers free, and insist on our taking their novelties to get their best rates, and charge us for what they give away to our customers. I ask, is this fair?

It is time we got together and thrashed out this problem, and if we have another meeting let us have jobbers as well as retail dealers at the meeting, and understand each other.

Trusting I have not taken up too much of your valuable space, and hoping this will cause others to express their opinion, I am. Yours truly,

F. H. WRAY.

The price list above referred to is:

NOTICE.

On and after June 1st the prices of Schirmer, Wood, Peters and Augener Edition will be

Retail	Our Price
\$0.25	\$0.20
.30	.20
.35	.25
.40	.30
.50	.35
.60	.40
.75	.50
.90	.60
1.00	.65
1.25	.85
1.50	1.00
2.00	1.35

WRAY'S MUSIC STORE,

247 Notre Dame Ave., Winnipeg.

Another idea employed by Mr. Wray is to get prompt payment from churches and choral societies. He has found the majority of them take the discount. The goods are charged out net, and this stamp is put on all invoices: "Anthems and part songs subject to 20 per cent. discount if paid within 30 days from date of invoice."

Weeding Them Out.

NO welcome to Canada should be extended the worthless song, even though it be sung and advertised and pushed. To be regretted is the introduction of that class of song in which both words and music are absolutely without merit, though it has been forced on the market and a certain temporary and transient demand worked up. Opinions may differ in placing a commercial value upon music. Tastes are as varied as the temperaments of people. But there are songs about which there are no two opinions among the majority of dealers, and those which will clog the market are to be avoided. The Journal has counselled the guarding against over-production upon the part of publishers as a body, and in the same spirit advises the maintenance of a high standard on the sheet music counter.

How Would This Affect the Trend in Sheet Music Sales?

CLOSE relationship exists between the sale of music and the theatre. Live dealers are all well aware of the fact. This being true, trade interest attaches to the argument advanced by Martin Harvey in the University Magazine, when he ventures the statement that conditions in Canada are ripe for the foundation of national theatres. The quotation from Mr. Harvey's article, which follows, indicates that the consummation of his idea would result in a greater promotion of British music in Canada and Canadian music in Britain.

True it is that Canada does not produce large quantities of music, comparatively speaking, as yet, but when one looks into the matter it bulks up more largely than one would think. Moreover, it will grow. Then on the other hand, great and increasing quantities of British music is entering Canada. This will also grow.

Martin Harvey's idea would tend to bring about closer relations between Britain and Canada in the sheet music industry. He closes his article with this paragraph: "I look forward to the obvious outcome of national theatres in Canada and at home, namely, the periodical exchange of the companies performing at the various theatres. The permanent company associated with the national theatre in England will visit the great centres of Canada, as Canada will send the companies which grow up in its national theatres to visit us. The foundation of a chain of national theatres throughout the English-speaking world would do more to tighten the bonds of Empire than all the utilitarian and political schemes put together. It will form a common ground of association for British people, removed far above party question, in an atmosphere of art and culture. The patriotic man who will lead the way in such a movement will achieve a guerdon of renown, and earn the gratitude of his fellow-Britons more surely by this means than any other. He will be creating a new and indestructible link with the motherland which no question of political or local expediency will weaken."

Four Questions to Answer.

DOES sheet music get a reasonable share of your window space? Are you filling your window with music or are you trimming it? Would anyone taking your local paper know from it that you are constantly getting the newest songs and instrumental music from the world's markets? The methods employed last fall and winter are not good enough for this fall and winter. Methods, like people, must progress or die. Have you decided to advance?

HISTORY AND PRESENT POSITION OF CANADA'S COPYRIGHT LAW.

A MASTERLY treatment of this subject by John H. Moss, K.C., of Toronto, appeared in the last issue of the University Magazine, a quarterly publication issued by a committee of eminent men for McGill, Toronto and Dalhousie Universities. The contributions to this quarterly are of a distinctly high order, and the 18-page article by Mr. Moss, above referred to, is most instructive to any members of the sheet music trade interesting themselves in the Canadian copyright situation, and is well worth their careful perusal.

By way of introduction the writer notes that the passage of the British Copyright Act of 1911 attracted little, if any, public attention in Canada. It was practically unnoticed by the press, and its importance is today unappreciated by many, even of those genuinely interested in studying the public questions of our own times. Yet this statute marks an epoch in our constitutional development as a self-governing dominion of the British Empire.

"By this enactment Great Britain adopted for herself the recommendations of the Berlin Convention of the powers, and modified and simplified her domestic law so as to bring it into harmony with the law of the other countries adhering to the Convention. At the same time, she left the law then prevailing in the self-governing dominions unchanged, accorded to those dominions freedom to come within or stay without the Convention as they should deem best, and formally abandoned the control previously exercised over colonial legislation upon this subject, while holding out the strongest inducements to the self-governing dominions to follow her lead and to adopt, with or without modification, the law she had herself chosen.

"Canada has not yet decided what use it will make of the liberty thus achieved. Action of some kind must soon be taken. The law at present operative in Canada is, as will be shown, in an absurdly anomalous and chaotic condition, and calls for correction."

Pointing out that copyright has never had any political significance in a party sense, and that it may be discussed in a wholly uncontroverted spirit, Mr. Moss refers briefly to the outstanding features of the Imperial Act of 1842, saying: "that it contains an express provision that it shall extend to the United Kingdom of Great Britain and Ireland, and to every part of the British Dominions. It thus, by its very terms, came into force in Canada as soon as it was passed. The endurance of the term of copyright was fixed at the natural life of the author plus seven years, or forty-two years from publication, whichever should be the longer.

"Another section of the Act prohibited importation into the British dominions of foreign reprints of works first published in the United Kingdom. For many years there was much doubt as to whether a book first published in one of the colonies would be protected throughout the British possessions, and it was unanimously held by the House of Lords in 1868, that, in order to acquire copyright under the Act of 1842, the work must be first published in the United Kingdom, and that publication in one of the colonies was not sufficient under the language of the Act.

"This opinion caused great dissatisfaction in Canada and the other colonies and in India, as it either destroyed or rendered worthless all copyright property in the numerous works since 1842 which had been first published there. This grievance was finally removed by the International Copyright Act of 1886, which placed works first produced in a British possession on practically the same footing as a work first produced in the United Kingdom.

"Still louder complaints arose from Canada in respect of another phase of the copyright situation introduced by the Act of 1842. Owing to Canada's proximity to the United States, where at that time the British

author enjoyed no copyright protection and where consequently cheap reprints of British works were freely published, our public had been in the habit of obtaining their supply of current British literature in a cheap form from the United States.

"The section of the Act which prohibited the importation of foreign reprints stopped the flow of this supply into Canada, while the British publisher declined to issue cheap editions for use in the colonies for fear they would find their way back to Great Britain and there compete with the more expensive editions."

Coming to the Foreign Reprints Act Mr. Moss says: "This situation resulted in a very peculiar and, as it proved, very successful experiment in legislation by the imperial parliament. In 1847 it passed the Foreign Reprints Act, which enabled the Crown by order-in-council to suspend the prohibition against importation into a colony in case the Crown should be satisfied that the local legislative authority had passed legislation adequate to secure to British authors reasonable protection within such colony.

"Canada accordingly introduced sections into its Customs Act providing for the collection by the customs authorities of an *ad valorem* duty of twelve and a half per cent, on British copyright works, which duty was to be paid over to the owner of the copyright; and thereupon in December, 1850, an imperial order-in-council was passed suspending the prohibition on the importation of foreign reprints, and the cheap American editions once more made their appearance.

"Unfortunately the machinery for the collection of the duty for the benefit of the author and publisher broke down completely. The colonial customs authorities had no interest in seeing to its collection, and in practice little or nothing was realized by the proprietor of the copyright from this source, so that ultimately the author and publisher ceased to concern themselves with the matter and to all intents and purposes abandoned the Canadian market to the American publisher without any return.

"We now come to the passing of the British North America Act, followed shortly by the Canadian Copyright Act of 1875. Before entering upon a discussion of these statutes and this case, let us summarize briefly the position of the law as above outlined.

"Copyright in Canada was governed exclusively by imperial legislation under the Act of 1842, and the Foreign Reprints Act of 1847. The British author, by publication in the United Kingdom, obtained copyright throughout the British dominions, and consequently in Canada. Publication in Canada, however, conferred no copyright anywhere. The copyright obtained theoretically by publication in the United Kingdom was in practice worthless, owing to the right of importation of foreign reprints given by the Act of 1847 and the failure of the customs authorities to collect the duties imposed by Canadian parliament to meet the requirements of that Act.

"The Canadian market was thus in the hands of the American publishers, to the exclusion both of the British author and of the Canadian publisher. It must be borne in mind, as already indicated, that at this period a British author or publisher was absolutely without redress as against an American publisher who reprinted and issued his work in America, the United States hav-

ing persistently refused to become parties to any treaty providing for reciprocal copyright protection."

The passing of the B. N. A. Act is thus taken up by Mr. Moss: "Under these conditions the British North America Act was passed in 1867, and it will be remembered that by Section 91, the Dominion parliament was given power to make laws for the peace, order, and good government of Canada in relation to all matters not exclusively assigned to the provincial legislatures, and it was specially declared that the exclusive legislative authority of the parliament of Canada should extend to all matters coming within some twenty-nine enumerated classes of subjects, of which No. 23 was 'Copyright.'

"In pursuance of the authority thus conferred, the Dominion parliament, in 1875, passed the Canadian Copyright Act. This statute was modelled on the American copyright legislation, both in regard to the term of copyright granted and the conditions upon which it was made dependent. The term for which copyright was to endure was twenty-eight years, with the right of renewal under certain conditions for a further period of fourteen years. In order to obtain copyright, the author was required to print and publish in Canada, and was required to make entry of the copyright at the Department of Agriculture, and to print notice of such entry on the title-page or frontispiece of the book. A prohibition was also enacted against the importation of foreign reprints of works copyrighted under this statute, and the right of confiscation of infringing copies was conferred. It should be noted that entry at Ottawa is a condition precedent to the existence of copyright, and in this respect differs from the registration at Stationers' Hall under the Imperial Act of 1842, which is only a necessary preliminary to an action at law.

"The provisions requiring printing in Canada should also be specially observed. This requirement, borrowed from the United States legislation, forms no proper part of a copyright law, which is intended for the protection of authors. It is in reality a species of protection introduced for the benefit of the book manufacturers' industry.

"After the passing of the Canadian Act of 1875, it seems to have been assumed by Canadian publishers, or some of them, that this Act virtually repealed the Imperial Act of 1842 so far as Canada was concerned, and that consequently Canadian publishers were free to publish English copyright books in Canada without regard to any claims on the part of the proprietors of the British copyright.

"This idea, however, was dissipated by the decision in the leading constitutional case of *Smiles vs. Belford*.

"An injunction was granted, and the defendant appealed to the Court of Appeal, where the case was very fully considered. It was contended by the appellants that the effect of the Canadian Act of 1875 taken in conjunction with the Imperial Act authorizing its approval by Her Majesty, was to repeal, so far as Canada was concerned, the Imperial Act of 1842, and that consequently no copyright could exist in Canada unless the requirements of the Canadian Act had been complied with; but the court held that the Canadian Act had no such effect, and that the plaintiff had copyright throughout the British Empire under the Imperial Act of 1842 by virtue of his publication in England, and that consequently reprinting and publishing in Canada could be

stopped, although importation of foreign reprints under the Foreign Reprints Act could not be prevented unless the Canadian Act had been complied with.

"This decision caused great dissatisfaction among the Canadian publishing interests. They complained that they were damaged, on the one hand, by authors belonging to the United States publishing in Great Britain, and thus securing a copyright in Canada; and, on the other hand, by British authors making arrangements with United States publishers whereby the latter secured the Canadian as well as the United States market, the consequence being that Canada was flooded with cheap American reprints, to the great detriment of the printing and publishing trades.

"In 1889, the Dominion parliament, in an effort to remedy these grievances, passed an Act to amend the Copyright Act of 1875. The effect of this amendment, if it had become law, would have been to confine copyright in Canada to works first printed and published or produced in Canada, or to works, which, if first printed, published, or reproduced elsewhere, should be reprinted and republished or reproduced in Canada within one month after printing or production elsewhere.

"The passing of this Act, which was conceived in the interests rather of Canadian printers and publishers than of either authors or the reading public, gave rise to a serious controversy between Canada and the mother country.

"This dispute was finally set at rest in the year 1900, when a compromise was effected, and the assent of the Crown was given to a dominion statute amending the Copyright Act of 1875. This amendment rendered it possible for the owner of a copyright in a work first published in any part of the British dominions other than Canada, to grant a license to reproduce editions of such work for sale in Canada only. In the event of such a license being given, the minister of agriculture was authorized to prohibit the importation into Canada of copies of the work published elsewhere. This enactment rendered it possible for a Canadian publisher to contract for the Canadian rights in an English work without fear of competition by importation of the home or American editions.

"This Act did not, of course, touch imperial copyright and left it quite optional with the British author whether he should authorize a special Canadian edition to be printed in Canada. If he did not choose to do so, the Act did not affect his rights at all, and he might still obtain protection against the publication of any unauthorized edition.

"In the meantime, in the year 1891, the United States had passed what was known as the Chace Act, the effect of which was to enable British authors to obtain copyright in the United States on condition that they printed and published there, Great Britain having by a ruling of her Crown officers admitted the right of American authors to obtain copyright under the Acts of 1842 and 1886 by publication in the British Empire. Canada has, however, refused to permit United States authors to obtain Canadian copyright under the local Act, unless such authors have previously obtained British copyright.

"It will be remembered that under provisions of the Canadian legislation passed pursuant to the Foreign

Reprints Act, the Canadian customs authorities were supposed to collect an *ad valorem* duty for the benefit of the British author, but the collection of this duty had in practice been neglected, and, finally, in the year 1895, these provisions were repealed and directions were issued, by the customs authorities in Canada to cease to collect these duties."

Our conflicting laws are now shown up. Mr. Moss continues: "We have the extraordinary position that there are two separate and distinct copyright laws in force in the Dominion. First, the imperial copyright law under the Acts of 1842 and 1846, by virtue of which copyright is acquired by publication anywhere in the British Empire, and in aid of which the assistance of our Canadian courts can be invoked. Secondly, a copyright law of a local character under the Dominion Act of 1875 as amended, which confers copyright in Canada only, and in order to obtain which printing and publication must take place in Canada, and entry must be made at the Department of Agriculture. The only practical advantage which the local copyright possesses over the imperial is that it enables the proprietor to invoke the aid of the customs authorities to stop the importation of piratical reprints in the customs house. This assistance is not granted by the Canadian customs authorities to the proprietor of imperial copyright who is left to seek his remedy through the courts.

"In consequence, in 1885 an attempt was made by several of the great powers to secure uniformity throughout their dominions, and a conference was held at Berne, with the result that a draft convention was finally agreed to by the various powers. The conference then adjourned and reassembled in 1887, when the convention known as the Berne Convention was signed. The signature of Great Britain was affixed on September 5th, 1887, and on November 28th of the same year an order-in-council was issued giving full effect to the Convention throughout the British dominions.

"Canada consequently became, as part of the British dominions, bound by the Convention, and has remained subject to it ever since. The Berne Convention was modified in the year 1896 by what is known as the Additional Act of Paris, 1896, and was revised and enlarged in 1908 by what is known as the Berlin Revised Convention. The fundamental principle of the Berne Convention was that authors of any of the countries of the union or their representatives should enjoy in the other countries the rights which the respective laws of such other countries granted to natives, except that the term of protection was not to exceed that granted in the country of origin. The outstanding feature of the Berlin Revised Convention is that the signatory powers agreed to legislate to provide a uniform term for the duration of copyright throughout the countries comprised in the union, and in other respects to promote uniformity of law. The term contemplated is much longer than the British term formerly existing and gives copyright for the life of the author and a period of fifty years after his death, subject to certain minor restrictions. These international conventions possess great interest, both in their bearing upon the subject of international law and also in connection with the development of our relations to the British Empire.

(To be continued in Sept. issue).

From Behind the Small Goods Counter.

An Argument for Adopting Instalment Principles in Retailing Small Goods—Other Topics.

AUGMENTING musical merchandise sales by a direct instalment-plan-offer to the public is one of the most important subjects before the Canadian small goods trade to-day. Of course it is inferred in any views here expressed that a wise use is made of granting instalment terms.

The talking machine business is a good example to study. There can be no doubt that the rapid strides it has made are due in no small measure to the corporate use of the cash payment-down and so much a month until the instrument is paid for. In view of the way this plan has worked out, would not the small goods departments stand to gain by an open policy of a similar nature? Many of the largest Canadian and United States dealers are already doing the bulk of their small instrument retailing on the instalment plan. Others are doing some trade that way where they have to, but the purchasing public do not know that they can procure a violin, cornet, flute, trombone or any similar instrument on the instalment plan.

A traveller informed the Journal that by far the greater part of the cream of the small goods sales in British Columbia were secured on the instalment plan. In Toronto a certain musician is making regular payments on a \$900 fiddle.

The Two Benefits.

JUST where this idea expressed in the preceding paragraph would help the small goods dealers is judged by one man to be twofold. First, he says there is an enormous loss in actual sales occasioned by purchasers choosing the lower priced grades of hand and orchestral instruments, where they really want better goods, which could be sold them were the instalment plan put forward.

Secondly, it is always a matter of regret that in cities the small goods trade is so much cut into by dealers in second-hand goods, and pawnbrokers, who are no more interested in the welfare of musical merchandise retailing than the dog is in watching the cow chew its cud. The party referred to expresses the belief that nothing would drive that portion of the small goods trade to the music store, as would the general introduction of selling musical merchandise on the instalment plan.

Purchases of Strings and Rosin Do Not End There.

JUST as piano dealers secure many good prospects through their tuning and repair departments, so should the small goods counters in our music stores profit by securing good sales from contact with persons who only drop in to rectify their string troubles, or to buy some rosin.

Not long since a young man entered a certain store and said to the fellow behind the counter: "My G 'cello string breaks so frequently that I fear I am not using the instrument properly. Should I loosen the strings when not playing? The last string broke inside of two weeks on a cold night. Should I have a special rosin for my 'cello? The violin rosin does not seem to last as it should."

The salesman being an orchestra man himself, ex-

plained that: "Strings are very sensitive to any unusual degree of humidity and are also quickly affected by sudden changes in temperature. You should make an effort to keep your 'cello in an even, normal temperature. It is not a good plan to loosen the strings at any time. You will find it best to keep them tuned to international pitch, A=435. The majority of 'cellists use a regular grade of violin rosin. If the hairs in your bow are much worn by use, or if they are of poor quality, they will not hold the rosin well, and consequently it will wear off quickly."

This reply established confidence in the mind of the caller, and after a further conversation, in a more or less general way about orchestral instruments, he left, but to return frequently for purchases of one kind and another. After the first few supplies he bought he began recommending this store to others. It even ended in gaining for this local store two customers who had been in the habit of patronizing a mail order house. Do not undervalue the man who only mentions strings and rosin.

Drums for Orchestra Work.

QUESTIONING an experienced drummer as to what size drums are best suited to ordinary orchestral work, the enquirer received this reply: "Snare drums $4\frac{1}{4}$ x 14 inches and $5\frac{1}{2}$ x 15 inches are, in my estimation, the best sizes for orchestral work under fifteen pieces. I have had very good success with 7 x 14 inch drums lately for larger orchestras."

Drummers in orchestras are much more important members than they used to be, and small goods dealers should keep them in mind not only for drum sales, but for auxiliary instruments too.

The Pitch of the Clarinet and Other Instruments.

WHILE in a music store one evening recently the Journal representative joined a group of young men who had dropped in to hear some of the new records tried over on the talking machine. Later on the conversation turned to bands and orchestras. One chap asked a very simple question and, surprising as it may seem, the salesman could not explain it to the group. The question was: "What is the reason for the different pitches in the instruments used in bands and orchestras? Pianos are said to be in C, clarinets and cornets in B flat and E flat—why is that?"

Not alone by way of answer to this question, but also for the other information it contains for salesmen who wish to become posted on all the instruments handled in the small goods department, the Journal here quotes Rudolph Toll, clarinet instructor at the New England Conservatory of Music, who also conducts the clarinetists' column in *Jacobs' Orchestra Monthly*:

Just as we have differently pitched human voices; i. e., soprano, alto, tenor and bass, so also do we have corresponding pitches in the different instruments, as the violin, viola 'cello and bass. The same is true of the wood-wind and brass instruments, and is the means of a great variety of tone color.

While the music for the clarinet is written in the treble or G clef (the same as the violin), the deeper

toned instruments (such as the viola, 'cello and bass, and the corresponding instruments of the wood-wind and brass) use different clefs, and for the simple reason that it simplifies writing and reading the music.

Clarinets, with the exception of the one in C, are transposing instruments for the reason that they do not sound the notes which are written. The A clarinet is pitched a minor third lower than the violin or piano, and must sound the note C in the third space, to correspond with the A, second space, of the violin. The B flat clarinet is pitched a tone lower than the violin and must sound the B (natural), third line, to the A of the violin. The cause of the different pitches lies in the difference in size and bore of the clarinets, and each has its particular tonal qualities. The clarinet in C is more or less shrill and very penetrating; the B flat is brilliant and beautiful, while the clarinet in A, being the larger of the three, is more mellow.

Another great advantage afforded by the use of the A and B flat clarinets is the avoidance of often playing in remote keys. Thus, when the violin is playing in keys with sharps, the clarinet generally uses the A instrument, and when playing in keys with flats, the B flat instrument is found the most convenient. This advantage in the changing of instruments, with the consequent avoidance of a too frequent use of an excessive number of accidentals. This whole subject of transposition and the different key voicings of instruments is very puzzling to pupils. Therefore, let me repeat that since the A clarinet is, in itself, pitched a minor third lower than the violin, the key signature must necessarily be a minor third higher; and the B flat clarinet being pitched a tone lower than the violin, naturally places the key signature for that clarinet a tone higher.

I have touched only upon the principally used orchestral clarinets, but will mention the fact that, while the E flat clarinet is occasionally used in the large orchestras, it fills a more important part in military bands, where it is mostly used. Formerly, there were in use the A, B flat, C, D, E flat, F, G and A flat clarinets. At the present time, however, practically everything is written for, and played upon, the A and B flat clarinets. Some of the modern composers are even dwindling it down to one—the B flat clarinet, entirely ignoring the technical difficulties, as well as sacrificing the special tonal qualities of the A clarinet.

The Trombone Under Review.

CONCISE and interesting is this outline of the trombone and its uses, which appeared in the *Metronome* recently: Among the brass instruments in use none exceeds the trombone in regard to beauty and majesty of tone. The peculiar character of the trombone is derived from the method by which a complete chromatic scale has been evolved from the open notes of a simple tube by means of the so-called slide. Both in the orchestra and band of practically any size, the trombone has a definite place of its own. The tonal power of the instruments makes one sufficient for a small orchestra, while three are invariably used in symphony orchestras.

The two chief groups of brass instruments are the trumpets and horn classes, the greater length of tubing being in the one class cylindrical and in the other conical, with corresponding differences of tone quality. Differentiating in more detail, trombones are distinguished from trumpets by having a greater fullness of

tone in the middle and lower registers, the "tessitura" of trumpets lying higher than of trombones of the same length and fundamental pitch. For instance, the trumpet in E flat differs in calibration but very slightly from the E flat alto trombone, but the difference in character is that between a soprano and an alto voice. This difference is chiefly due to the larger mouthpieces used on trombones, by means of which the lower notes are more easily produced, with a certain dignity and solemnity of tone which stands contrasted with the brilliancy of the trumpet. This difference, however, is merely one of degree, and is not obtrusive, therefore the trombone, when instruments are grouped in families, is properly regarded as natural bass of the trumpet.

The trombone is a very simple instrument, consisting essentially for about two-thirds of its length of cylindrical tubing, the remaining third being occupied by the gradual expansion of the bell. It might be regarded as perfect were it not that the great advantage obtained by the slide is to some extent interfered with by the fact that the outer or moving slide is necessarily rather larger than the inner one over which it works. In consequence of this difference of diameter, certain notes are apt to "break" and require humming. The mouth-piece is usually cup-shaped, but sometimes more conical, and is held steadily to the player's lips by the left hand, which, chiefly, bears the weight of the instrument, the right hand controlling the movement of the slide, and aiding in the balance. For the shorter shifts the movement should be almost entirely from the wrist, but the longer ones require more or less extension of the arm. For the bass trombone the full reach of the arm is insufficient, however, and is increased by means of a jointed handle. On the contra-bass instrument the whole slide is sometimes doubled and by this means the "shifts" are reduced in length to those proper to the tenor trombone. By the introduction of the slide, it is obvious that the trombone, alone of all the wind-family, has the modulative power of stringed instruments. Its notes are not fixed, but made by ear and judgment. It is competent to produce at will a major or minor tone, or any one of the three different semitones. The three trombones, therefore, with the trumpet, their natural treble, form the only complete enharmonic wind quartet in the orchestra.

The parallel between the trombone and the violin family may be carried even farther without loss of correctness; for whereas the latter have seven "shifts," the trombone has seven "positions." These may be easily described as successive elongations of the sounding tube, each of which produces its own harmonic series. The even positions may be said in a general way to be each a semitone lower than the last. The first is with the slide entirely undrawn. But in the hands of a good player, the length of slide used for each successive position is not the same. The reasons for the variable length of the positions lie too deep in the theory of the scale for our present purpose. They are also, to a certain extent, due to unavoidable imperfections of manufacture, which cause it, for constructive reasons, to vary considerably from a true mathematical figure. But a judicious player, with a sensitive ear, has the remedy in his own power; and the mechanism as well as the mental sensation of trombone playing, when thoroughly learned, more nearly approaches that of good voice production than does that of any other instrument.

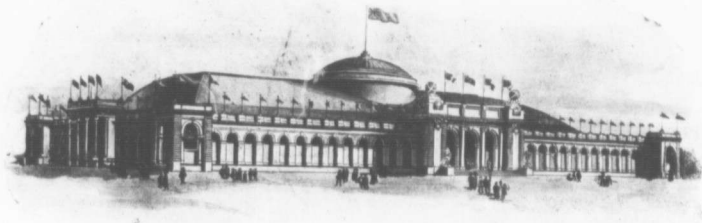
DOMINION

PIANOS PLAYERS ORGANS

will be exhibited as usual at the

Canadian National Exhibition Toronto, Aug. 29th to Sept. 14th

"The Old Reliable" display will be more interesting than ever before. Every instrument will be from regular stock and not merely a sample made up especially for Exhibition purposes.



Manufacturers Building where Dominion Instruments will be on Display.

The "Dominion" Music Pavilion

is the first to the left of the main entrance of the building pictured above. Make the "Dominion" Pavilion your headquarters. Meet your friends and customers there.

THE
Dominion Organ & Piano Co.
LIMITED

Bowmanville, - - - Canada

The Music Trade in Hamilton

City Sales Very Slow—Country Business Maintained Fairly Well—Local Banker Expects Improvement Shortly.

NO two opinions prevail in the reports upon musical instrument trade in Hamilton. All dealers agree that business is extremely quiet, the most encouraging comment being that "things are a little slow, but even when judged by the standard of July expectations," with the numbers of people spending vacations at Burlington Beach so near Hamilton, at the different summer resorts on Lake Erie, in Muskoka and more distant places, the talking machine's popularity as a holiday companion has helped several dealers in both machine and record sales. In spite of this, however, even the talking machine trade has been disappointing to many.

The reasons expressed for these conditions is that Hamilton, being an industrial centre—now having over 400 factories—the general business conditions prevailing hit a manufacturing city hard. The country trade, of which most Hamilton retailers get a goodly share, seems to maintain almost its normal level.

The "Ambitious City" is the proud possessor of a splendid market, where her citizens buy direct from the farmers. The day the Journal man was in Hamilton, a Friday, the farmers were coming in from 4 to 6 p.m., and later to stay all night on the market, thereby being in readiness for Saturday. In some cases where a man sold out his load of produce, he would have a second wagon come in at daybreak and take his place. Now that the fruit season is on, the Journal understands this procedure takes place three times a week. Hamilton's market is what a market is intended to be.

In conversation with a local bank manager the Journal was told that general industrial conditions were expected to brighten in the fall, and a considerable improvement to make itself felt during the coming year.

Mr. F. Lunn, the genial Gerhard Heintzman man, is out for more bowling trophies, but intends to forgo this pursuit long enough to pay a visit to the Edison phonograph factory at Orange, N.J., in the near future.

Mr. Stanley Addison, manager of the Carey Piano & Music Co., finds actual sales and near-sales slow; yet he believes in having the situation well in hand, so that upon the first signs of returning trade activity, there will be no time lost in settling down to real work.

Mr. Webb, manager of the talking machine department at the Mason & Risch local branch, had holidays the last two weeks of July, spending one week in Muskoka and the other in Toronto.

Mr. Thomas Anderson, the Gourlay, Winter & Leeming representative here, made his periodical trip to headquarters in Toronto last week. Mr. Anderson is one of those who is sticking to the ship in spite of little doing.

Messrs. H. H. Mason, general manager, and N. H. Conley, wholesale manager of Mason & Risch, Ltd., Toronto, were recent visitors at the Hamilton branch.

Mr. Louis Eager, manager of the Nordheimer branch, is spending the week-ends at Port Maitland, on Lake Erie.

Mr. R. P. Newbigging, head of the Newbigging

Cabinet Co., Ltd., who was in Toronto on business a few days ago, intimated that a musical treat was in store for visitors to the Toronto Exhibition August 29 to September 14, as a result of the management securing Creator's Band, which musical organization he had heard and enjoyed immensely.

For the past seven months or so J. Fasken McDonald has had his retail salesrooms upstairs at his old address, 54 James St. North, the former piano store on the ground floor being utilized by a tailoring firm. It is



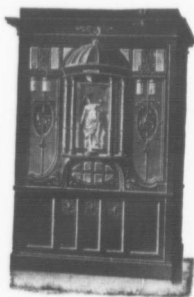
Scenes at Hamilton's Market, where consumers buy direct from the Farmers.

understood that this arrangement is only temporary, Mr. McDonald's intention being to secure new premises with adequate room and window display facilities.

Mr. Adam Blatz, of Nordheimer's local sales staff, is one of the trade's agriculturalist-music men. While within twelve minutes' walk of the centre of the city, he enjoys the many advantages of the suburban resident. Mr. Blatz has many interesting views with regard to the resultant tendencies of the present period of trade depression, one of which is that the average person is now

When at the Toronto Exhibition
 Be Sure to See and Hear
THE HUPFELD PHONOLISZT-VIOLINA
 and the
HUPFELD AUTOMATIC ORCHESTRION

Free recitals each afternoon and evening
 during the Fair in the Dairy Building



**ORCHESTRION
 HELIOS 1B 37**

ORCHESTRION HELIOS 1B 37 is one of the most attractive in the Hupfeld line. It has oak cabinet with projecting temple and lighted figure. Special side carving, bevelled mirror and two pair of sconces.

EQUIPMENT---Overstrung Piano, soft and forte pedals, crescendo and decrescendo, all expression is obtained through the pneumatic Piano Player, and not direct from the hammer rests. Wonderful Mandolin effect. Flute register. Violins, Flutes and Cello with crescendo and decrescendo chimes. Beating instruments consisting of Bass Drum, Cymbals, small Concert Drum, soft and forte. The Violin and Flute register can be made to play independently, thus adding to the charm of the effect. If desired the Xylophone can be added to the equipment.

MEASUREMENTS—Height about 9ft.;
 Width about 6 ft.; Depth about 3 ft. 10 in.



THE PHONOLISZT-VIOLINA

Wholesale Only

THE PHONOLISZT-VIOLINA has three violins and 88-note player-piano, played automatically. It makes possible the most human-like music, the four instruments synchronizing in a manner impossible by hand. The player-piano may be operated separately or played manually.

No other instrument makes possible so large and varied a repertoire of the world's finest music.

Canadian critics who have heard

the Phonoliszt-Violina marvel at the wonderfully life-like playing and the ease with which the instrument is handled. It is equipped with either alternating or direct current motor. Used in private homes in Europe, South America, Asia, United States and Egypt.

Manufactured by

LUDWIG HUPFELD CO., LIMITED - - - Leipzig, Germany

Sole Canadian Representatives

I. MONTAGNES & CO. - - - TORONTO

Office, Ryrie Building, Yonge and Shuter Streets

Importers of all Lines of Musical Instruments and Musical Merchandise

We Are Direct Importers of
MUSICAL AND ALL **MUSICAL**
MERCHANDISE KINDS OF **INSTRUMENTS**
In the Small Goods Line

YOU
will be visiting
The TORONTO
EXHIBITION

some time during the two weeks between Aug. 29th and Sept. 14th.

Make your Exhibition expenses by inspecting our line. Not only will we save you money, but supply your requirements with a quality of goods that will never make your customer regret his or her purchase.

Whether you are ready to order or not, come and look our line over. It will pay you. Keep in mind that we import direct from the factories, having many exclusive agencies in

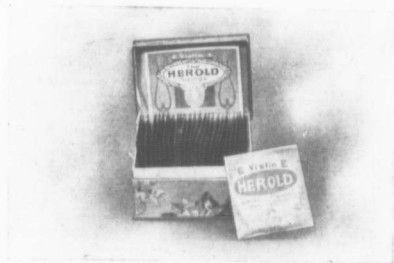
STRINGS of all kinds.

PHONOGRAPH NEEDLES.

VIOLINS from the factory of Herman Todt, Markneukirschen.

BRASS GOODS from the factory of F. X. Huller, Graslitz.

HARMONICAS---"My Pride" and the Hohner line.



THE HEROLD STRINGS—Mild and clear pure tone.



CLOISTER STRINGS—Noted for purity of tone and perfection in the fifths.

PHONOGRAPH NEEDLES are a good profitable accessory for the dealer. Don't neglect your needle trade. The needle buyer may want some records and if you can't supply the needles you may not get a chance on the records.

WE IMPORT NEEDLES IN MILLIONS. They are of the best German make and our prices will interest you. We supply in packages or boxes—the kind that make you money and please your customers.

WRITE FOR SAMPLE CARD.

I. MONTAGNES & CO. . . . TORONTO

Office, Ryrie Building, Yonge and Shuter Streets

Wholesale Distributors Hohner Harmonicas and Accordions

buying cheaper grades of small household necessities, and purchasing such foodstuffs as olives, figs, tea, etc., in bulk, instead of the packaged brands as formerly, when every cent of expenditure was not so closely watched as it is now.

The Calgary Trade News

SUMMED up in brief, the Calgary situation appears to be that of quiet business and the expectancy of better things to come, as is characteristic of the optimistic Westerner.

Mason & Risch, Limited, report sales and collections fair considering the present situation, due to the immense amount of oil stock gambling on the part of the citizens. Should a well or two be "brought in" the atmosphere will clear appreciably. Manager G. D. Venini is enjoying an extended trip to Europe, and will visit Naples and Rome in his journeyings. During his absence western general manager, J. G. Whiteacre, is in charge. Mr. Eben Woolman, who has been in charge of the talking machine department, will shortly take charge at Moosejaw, Sask. Mr. Woolman has long been connected with the talking machine business, having for some years been previously connected with the Alberta Piano Company in a like capacity, and has earned the reputation of being a bright and enthusiastic salesman. His successor in Calgary will be Miss Bradley, from the Mason & Risch branch at Vancouver. This firm pay great attention to their show window display, at present featuring the Metrostyle arrangement of their player pianos by means of a framed chart, with automatic mechanical arrangement, illustrating the playing of a music roll, which is attracting attention.

Gerhard Heintzman piano parlors exhibit in their two large show windows a very fine example of a Gerhard Heintzman player piano in Louis design mahogany, satin finished case, also a concert grand piano of the same make. Some good sales have been effected recently, but on the whole business is quiet in both piano and Victrola departments.

Messrs. Hardy & Hunt, who specialize in Steinway & Sons, Nordheimer, Haines Bros. and Sherlock-Manning products, consider business very fair, notwithstanding the tightness of the money market, and fall prospects are bright. A lovely example of the piano builder's art was prominently displayed in the window—a Steinway & Sons Vertegrand, in satin finished mahogany.

"Ye Olde Firme" Heintzman & Co., Limited, have recently sold several pianos to the new C. P. R. hotel, the "Palliser," in addition to selling a player piano and radio to several of the oil barons. On the whole, there is little to complain of for this season of the year, and fall prospects are bright.

C. Kinniburgh & Co. are now settled in their new home on Centre Street, two doors north of the old store. The new building is a one storey solid brick structure, with large, well lighted windows, and plenty of floor space for the display of Karn-Morris players and pianos, for which this firm is representative. Business was represented as quiet and collections slow, with hopeful signs for improvement in the fall.

The Doherty Piano & Organ Co. have nothing to complain of considering present conditions and season of the year said Mr. Leigh. "Sales and collections have

been fair, but we have nothing startling to report."

The premises occupied by this firm have two distinct entrances, with show windows facing on 6th Avenue and First Street West, in the Sherman Grand Theatre Block.

Mr. Geo. W. Masters, local manager of the Alberta Piano & Organ Co., stated that business in the piano department was very quiet, the talking machine and sheet music departments doing but a fair business. The present slump being mainly due to the fact that the public had invested very heavily in oil stocks, and until another well would develop oil there would be little improvement. The Bell piano, as well as the Masters piano, Antonola players and Bell organs are handled by this well known house.

The Alexander-Kay Piano Co. have just gotten off to a good start in their new premises on 8th Avenue West, having removed from their former stand, Ninth Avenue, on May first. The lines handled by this firm consist of New Scale Williams players and pianos, Ennis & Co. pianos, as well as the Edison diamond disc machines, with which they are experiencing success. In addition, they also handle small goods to a limited extent. The main wareroom is arranged to give them considerably larger floor space than in their former premises, the offices being in the rear. The basement contains a recital hall, with a seating capacity of 150; also a well lighted tuning and repair shop. Both the members of this young firm are well and favorably known to the trade, and are quite popular. Mr. J. Harry Alexander received his early training in the factory of the Dominion Piano & Organ Co., Bowmanville, Ont., where he acted as tuner. Nearly twelve years was subsequently spent in the employ of Gourlay, Winter & Leeming, for whom he pioneered Western Canada, and was superintendent of agencies in the West from 1904 to 1910 for the same firm. In addition to being a practical all-round piano man, Mr. Alexander is a vocalist of no mean ability, and prominent in musical circles.

Mr. Gordon S. Kay acquired his experience as a tuner with the well known eastern house of Willis & Co., Montreal, afterwards joining the Calgary staff of Heintzman & Co., where he was employed as tuner and salesman for five years. Both partners are young, fat and good natured, and have the goodwill and esteem of their competitors.

The Willis Piano Co. have just received a fresh carload of Willis and Knabe pianos and players in anticipation of a good fall trade, but at present find business exceedingly dull.

Gourlay, Winter & Leeming, in their new front addition, have greatly improved the appearance of their showrooms. Their frontage of some forty feet is of solid brick construction, with two of the finest show windows in the city. The interior is handsomely finished throughout, and they now have one of the finest showrooms in Calgary. Manager A. P. Howells reports business as being very quiet, but fall prospects are very favorable. Mr. Syd. G. Carve has returned from a brief sojourn at Regina, and is once again actively engaged in assisting Mr. Howells in singing the praises of the Gourlay pianos.

The music department of the Hudson's Bay Company occupies a space of 21,728 square feet on the fifth floor, the piano section taking up the major portion of this large allotment. Through the courtesy of Mrs. N.

Jay, buyer of the music department for the big store, we were shown throughout this important portion of the building, as well as the sheet music section, of which a complete line of standard and popular music is carried. On or about the first of September a complete line of small goods will be added. In addition to handling the "Donolda" and "Hudsonia"—pianos made for them—the house carries the "Clickering" pianos and electric player piano, Stoddard-Appio and Auxetophone. Several sound proof rooms are used on this floor for de-

evidence. This old and wide awake firm evidently strongly believe in window advertising, their tasteful display of cabinet machines and accessories appearing extremely tempting to the prospective buyer.

Booth & Joiner, who handle a full line of sheet music and small goods, as well as conducting a repair department, report business as being stagnant, and place the cause on oil stock speculation.

F. E. Osborne, who does quite a business in talking machines, also reports business as quiet at present.



Alexander-Kay Exhibit at Calgary Exhibition. Gentleman close to rail holding book is Mr. J. Harry Alexander and next figure closest to him is Mr. Gordon S. Kay.

monstrating purposes. The phonograph department is considered an important and successful adjunct to the business. Mrs. Jay, who has spent a lifetime in the music trade, having had great experience in England as well as Canada, stated that she was in the East on a purchasing trip November 3rd last, and on December 6th the department was open and equipped for business. Mrs. Jay added that sales and collections were very satisfactory for this season of the year.

R. S. Williams & Sons Co., Limited, report a quiet month, manager Clarin was away on the road and Mr. Chas. E. Nicholson had just returned from a pleasant trip to the principal American cities, feeling renewed in health.

Young & Kennedy stated that sales in Edison and Columbia talking machines were not very encouraging at present, but indications for a good fall trade were in

Our Musical Instrument Sales to Australia Decreasing.

AUSTRALIA'S imports from Canada during 1913 included \$5,800 worth of organs, \$3,900 of pianos, and \$235 worth of parts.

The total value of the imports from Canada in 1913 were \$10,000, or \$7,500 less than in 1912, and \$8,000 less than in 1911.

Our Latest Import Figures.

FOR the twelve months ended April last, Canada's imports in musical instruments were \$2,155,700, as against \$2,088,600 in 1913.

The former total is largely comprised of \$118,400 from Great Britain and \$1,793,200 from the United States.

When the "Half-Gods" Go

Inventions so far-reaching as sound reproduction are accepted on the instant, joyfully—no matter what the quality. But once the appetite for novelty is appeased, comes insistence on improvement.

To-day, your customers demand something *better* in a phonograph than metallic reproduction of merely *part* of the sound—your customers want *all* of the sound and they want it to be *true music*.

Edison Diamond Disc Phonographs

are the "Gods" before whom the "Half-Gods" must go. Edison Phonographs are the only phonographs made which can satisfy your customers' demands for *true music*.

The new Disc registers minute sound waves never before recorded—the Diamond point reproduces them with a mellow sweetness, a clarity and a *true musical quality* which no phonograph ever before gave forth to charm the ear.

And when your customer has decided to buy an Edison Phonograph you have such a variety in types, designs and prices that you *never* lose a sale.

Investigate the *full* Edison Line. The great musical volume of the famous blue Amberol Cylinder Records makes staunch friends even in this day of the new Diamond Disc. Drop your jobber a line to-day.


Thomas A. Edison
INCORPORATED

103 LAKESIDE AVENUE

Orange, N.J.

Current Subjects in the Talking Machine Trade.

YOUR credit department is either one of your most expert salesmen or a serious drag upon your business. This was an affirmation made at the recent annual banquet of the National Association of Talking Machine Jobbers at Atlantic City.

Enlarging upon this vital question, the speaker, Mr. Louis F. Geissler, put forward several principles that touch the Canadian jobbers and retailers closely, from which the following are especially worthy of emphasis:

"I would not for a moment create the impression—I would not dare to talk on this subject if I thought to create an atmosphere of ultra-conservatism. I plead for extensions of credit, with judgment; for a credit that can safely be extended, not meaning to coldbloodedly extend or restrict credit on a mercantile report—I mean to suggest most careful personal investigation of your debtors by your credit man.

"The fact is, our business lends itself peculiarly to extensive credits and more especially on the part of those who are dealing in talking machines exclusively—practically, those dealers must fail in business to cause you loss and this is not a frequent occurrence and will not be unless they fail to exercise proper business judgment and precaution by limiting their credits and enforcing their collections.

"You are not doing the overambitious young merchant a kindness by encouraging him to go too far beyond his capital or immediate good prospects for business; you would be spoiling your customers and you would soon have them in an unhealthy and hopeless condition, harassed by a financial condition that detracts from their efficiency as a salesman.

"In those of you who retail largely, there lurks a germ which I fear—I refer more especially to the piano and instalment houses. I know just how easy it is for a concern, habituated to piano instalments, to attempt or incline to apply piano reasoning and financing to the talking machine business. I beg of you to see that your talking machine department stands on its own feet; that the small percentages of piano payments are not applied to your talking machine department—it is not necessary; your customers do not expect it, and, in some cases, it will quickly consume your capital, and stop healthy progress if you persist in it. If each of you would make up your mind to let the "other fellow" have the undesirable business, the undesirable business would disappear. I was once told by a senior partner that "There are plenty of good people in this world to sell goods to without going after lame ducks." This is absolutely true.

"You all have had experience with piano salesmen who seem to be totally unfit to talk to anybody that can afford to pay over \$6 a month on a piano and who always meet with the utmost success in reducing a \$20 a month prospect to a \$10 a month payment and then exult over their doubtful success. You all know that there are peddlers by the thousand who could never think higher than 25 cents a week payment on a rug or a clock—don't employ that kind.

Our company does not propose to finance that kind of a distributor and the distributor should not, and cannot (if the prescribed credit terms are conscientiously com-

plied with) carry that kind of a dealer. Your aim and ours must be to so conduct our business as to conduce to the longevity thereof—to reiterate—"Safety First."

Believes Fixing Resale Price Contention is Sound—But Legislative and Public Sentiment Against It.

CONGRESSMAN Walter I. McCoy gave those present at the banquet of the National Association of Talking Machine Jobbers above referred to, an interesting talk on the much-discussed subject of Price Maintenance. The frank manner in which the question was publicly discussed just as he believes it stands to-day, makes his remarks of more than ordinary interest to the talking machine trade of the Dominion.

In part Mr. McCoy said: The court, as you know, has in several cases passed upon the question adversely to the right to control resale prices. Your contention is that under certain circumstances and surrounded by proper safeguards the fixing of resale prices, especially if it is accompanied by standardization of prices, is an economically sound proposition which, put into operation, will in the end and on the whole result to the benefit of the consumer, and so far as I am concerned I believe that your contention is sound. I do not propose to elaborate the arguments which to my mind lead to this conclusion.

I have been satisfied by those arguments that many of those who indulge in price cutting do so solely for their own selfish purposes; that they have not the slightest desire to serve the public by giving them good value at a low price; that in using standard and largely advertised goods as leaders at cut prices they are morally, if not legally, taking another man's property for their own benefit without any return for its use; that in the long run the net result of these unfair methods will be to deprive the community of its power to purchase some standard articles bearing a good reputation at any price at all, and in many other instances to put communities, especially small ones, to great inconvenience through their inability to have such articles at hand where they can easily be purchased, thereby forcing them to do business with non-resident dealers. I believe that many other evils result from these unfair practices, but, as I say, you know them better than I do.

Is there any ground for hope that the Supreme Court, in view of these considerations, may change its view as to price fixing? Very little, I should say, notwithstanding that, as I have stated, it has apparently left to itself by its opinions on the Sherman act the power largely to guide a development of the law as though there were no statute; and, of course, courts have been known to reverse their previous decisions.

It is strange that it is possible for a man to part with the good will of his business and to agree legally not to compete with the purchaser of it while, on the other hand, a man may not sell the product of his business, but may not protect the good will of it by making a reasonable contract as to that product—the man who is going out of business may protect another, but the man who stays in business may not protect himself though injuring no one.

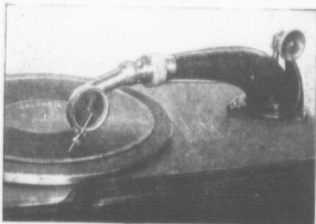
If I am right you are left to legislation for your

(Continued on page 79).

Eight easy sellers—

WRITE FOR THE NEW DESCRIPTIVE FOLDERS—

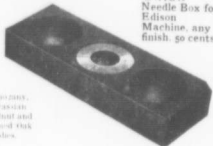
Union TALKING MACHINE Specialties



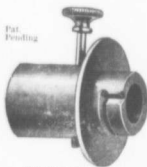
Pat. No. 726472

UNION No. 1, for Edison Machines.
Gold Plated, \$2.50
Nickel or oxidized, \$2.00

UNION Needle Box for Edison Machine, any finish, 50 cents



Materials: Chrome, Walnut and Fumed oak finishes.



Pat. Pending

UNION Modifier for Columbia Machines

UNION No. 3, or Columbia Machines.
Gold Plated, \$3.00
Nickel, oxidized, \$2.00



Union Specialties double the range of your customers' machines.

UNION No. 1 enables owners of Edison Disc Machines to play Victor, Columbia and other similar records on an Edison. It adjusts instantly and easily without alterations.

UNION No. 2 plays Edison records on a Victor. UNION No. 3 plays Edison records on a Columbia.

UNION Modifiers enable the owner of any machine to get exactly the tone desired, using a loud needle. UNION Modifiers are a big aid in selling new machines.

The UNION Sound Box is a new advance in tone-reproduction designed to eliminate scratching.

NEW ILLUSTRATED FOLDERS IN COLOR

Write for your copies to-day and see for yourself how these handsome folders with full illustrations will interest your customers and make profits for you.

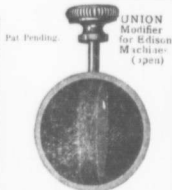
The Union Specialty & Plating Co.
409 Prospect Ave., N.W., Cleveland, Ohio, U.S.A.

DISTRIBUTORS

W. Doherty Piano & Organ Co., Limited,
Calgary, Alberta, and 324 Donald Street, Winnipeg
Fletcher Brothers, Limited,
633 Granville Street, Vancouver, B.C.
Gerhard Heintzman, Limited,
41-43 Queen Street West, Toronto, Canada.
Layton Brothers,
550 St. Catherine Street West, Montreal, Canada.
C. Robatille,
320 Rue St. Joseph, Quebec.

NOTICE

U.S. list prices quoted here.
Duty extra in Canada.

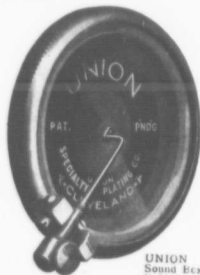


Pat. Pending.

UNION Modifier for Edison Machines (open)

USUAL DISCOUNT TO DEALERS.

Pat. Pending



UNION Sound Box Gold plated \$4.00
Nickel, or oxidized \$4.00

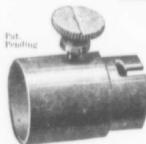


¹/₂ Actual size
Pat. No. 726472,
others pending.

UNION No. 1 (shown in use with UNION Sound Box in upper left-hand corner.)

Gold Plated \$1.00
Nickel or oxidized \$1.00

UNION Modifier for Victor Machines



Pat. Pending

UNION No. 2, for Victor Machines
Gold Plated, \$3.00
Nickel, oxidized, \$2.00

Pat. Pending



Read this—

"Our Columbia Agency and your ever-present help has meant all the difference between former failure and present success in the handling of our business. We more than appreciate what you have done for us, and we hope at some future time to be able to reciprocate."

The above letter reflects the tenor of many letters from Columbia Dealers whom we have helped build up good businesses.

These letters probably explain why it is that we are the largest distributors of Columbia Grafonolas and Records in Canada.

The keynote of our policy is to look after our dealers' interests first, last and all the time. That our dealers appreciate it is evidenced by the amazing and successful growth of our business. To-day, we carry a larger stock of Columbia Machines and Records than any other distributor in Canada.

We have most up-to-date facilities for prompt handling of orders, nearly all orders being shipped the day they are received.

We realize that in the success of our dealers lies our own success, and our fourteen years' experience enables us to anticipate our dealers' wants and adopt most satisfactory methods of filling them.

We thank Columbia Dealers throughout Ontario for their loyal and hearty support. It will be our constant endeavour to deserve this support even more in the future than in the past.

Any piano or music store owner who would like to know what good profits are to be made in the proper handling of a Columbia agency should write to us for particulars. We certainly have an interesting proposition to make to the right parties.

We've moved into new offices since last year, so look us up during Exhibition time. Have your mail addressed in our care. Stenographers will be on hand to take dictation and do letters for you.



MUSIC SUPPLY CO.

36 Wellington Street East

TORONTO

ONTARIO

An Open Letter to Music Stores in General

**The Music Store
is the logical place
for Columbia
Grafonolas
and Columbia
Double-Disc
Records**

The talking machine business is a straight, clean-cut proposition. It is a cumulative business. A family buys only one piano in a lifetime and that sale consummated, the dealer has made all the profit he can make out of that customer. The sale of a Columbia Grafonola, on the other hand, is only the opening wedge. After the sale of the instrument there is the steady purchase of records at a good profit to the dealer.

While you may not be able to sell a piano every day, you would have to have a very poor location indeed not to be able to sell an average of at least one Columbia Grafonola a day, as well as a number of easy selling, good profit-yielding Columbia Records.

In every large city, there are specialty stores that make big profits out of selling nothing but Columbia Grafonolas and Columbia Records; whereas, the logical man to make the profit out of this trade is the music dealer.

Surely, therefore, if these specialty men find it worth their while to pay *big rents* and finance large stores and attractive parlors out of the profits on Columbia product, it will doubly pay music dealers who can dovetail the Columbia agency into their regular organization with little or no extra expense.

A properly worked Columbia agency has been the means of putting many and many a piano dealer on "Easy Street" as far as meeting his current expenses is concerned. In one of Toronto's biggest and best known piano stores, the talking machine department pays *all* expenses. Piano sales represent so much velvet. Read the reason on the next page.



COLUMBIA GRAPHOPHONE COMPANY

365 Spadina Avenue

TORONTO

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:

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ONTARIO

An Open Letter to Piano Stores in Particular

We, and our jobbers all over the country, are continually helping piano dealers to build up a steady and *quick-repeating* trade in Columbia Grafonolas and Columbia Records.

Right now, we are prepared to grant agencies in territories where we are not as yet actively represented. We solicit applications at once from music dealers who are prepared to take up and conscientiously work a Columbia agency.

We offer to Columbia dealers—

The goods the public want at prices the public can afford to pay.

A standard product at fixed prices, rigorously maintained.

A quick and frequent turnover.

Absolute protection for the business which the dealer builds up.

Clever, aggressive and complete co-operation.

A systematic, carefully thought out, business-pulling advertising and selling campaign **OVER THE DEALER'S OWN NAME.**

Reference to dealers of all enquiries and prospects from his vicinity.

A free and constant supply of literature, catalogues, window display matter, etc., calculated to increase the business of the dealer.

Personal assistance in the closing of sales.

In brief, a Columbia dealer who wants to take advantage of it, can draw upon the whole of our Canadian and United States selling organizations for advice and assistance in building up a good local business.

We have an interesting and profitable proposition to make to a few good progressive music and piano dealers. Write us for particulars and copy of "Music Money" booklet, a book every merchant ought to read.

**The Piano Store
is where the People
naturally look for
Columbia
Grafonolas
and Columbia
Double-Disc
Records**



COLUMBIA GRAPHOPHONE COMPANY

365 Spadina Avenue

TORONTO

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ONTARIO

Quick and Complete Service for Dealers in the West

To-day we are really equipped to give exceptional service to Western Columbia dealers.

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. You not only get your order on time, but you get the order shipped complete.

We say right here and now that there are big things in store for Columbia dealers this fall. Between now and Christmas there will be a development of the Columbia business the like of which has never been known before. The dealer who gets in line now will be the one to reap the greatest profit.

We've got the goods.

We've got the facilities to handle them.

And we are advertising over the dealer's own name.

With our head office in Winnipeg and our branch in Vancouver we are able to give the best and most economical service in the West.

Altogether we are backing up Western Columbia dealers more vigorously and with greater co-operation than ever before.

So if you want to connect up YOUR store with the most profitable Talking Machine line in Canada, write to us for particulars of our Columbia Exclusive Agency Proposition.

We are open to appoint live responsible agents where we are not actively represented.



THE WESTERN FANCY GOODS CO.

168 Market Street East
WINNIPEG, MAN.

562 Beatty Street
VANCOUVER, B.C.

Mr. McCoy ON FIXING RESALE PRICES.*(Continued from page 73).*

remedy, and it will probably have to be legislation like the Stevens bill directly establishing your right to fix prices, for it is not likely that any bill creating a trade commission will for the present at least give you relief, though the bill entitled "Act to Create a Federal Trade Commission" proposes to make unfair competition unlawful. The Sherman law will still be in your way.

You have before you a hard task and you might better admit it, however clear to your minds is the justice of your contention. Legislative sentiment is against you to-day, I feel certain, and so perhaps is public sentiment—at any rate, the majority of members of Congress whom I have talked to have that belief. If public sentiment is against you you will have to change it. If, in addition to that fact, Congressional sentiment is hostile, you will have to demonstrate to Congress through the public as well as by hearing that none of "the evils which led to the public outcry against monopolies and the final denial of the power to make them" are likely to result from legalized price fixing. Those evils are stated by the Supreme Court as appears from one of my previous quotations, to be (1) injury to the public; (2) limitation of production; (3) deterioration in quality, demonstrate not only that none of these evils come from price fixing, but show affirmatively that the very opposite is the case and you will succeed especially if you can demonstrate further that if you are not given the right which you seek, the practice of retail distribution as now prevailing may be seriously curtailed if not wiped out and a retail monopoly established in its stead.

As I read the Stevens bill, which undertakes to give you the right which you want to have, it successfully guards against the evils which were enumerated in the Standard Oil case, for it gives you nothing if you have any monopoly or control of the market for articles belonging to the same general class of merchandise as that in which you are dealing; or if you have even so much as an "understanding" with a competitor in regard to prices, and it is the possibility that such understandings can be more easily arrived at if you have the power to fix prices, which is used as one of the strongest arguments against your contentions. The provision in the bill for a standard and publicly announced price will go a long way, I believe, in bringing public sentiment to your side of the proposition.

It has occurred to me to suggest that maybe you will have to accept a provision which will provide that the prices fixed for any article shall be reasonable. Of course, the objection which is immediately raised to such a proposition is that it will lead to uncertainty and litigation, but the fear of unreasonable prices is one of the things that have stood in your way so far as Congress is concerned, and, in fact, is the very fear which leads to the enactment of the Sherman law, namely, that under monopoly or partial monopoly prices are raised to an unreasonable height.

Stock Records for the Middle Classes.

LUNCHON hour is a mighty interesting part of the day for members of the Journal staff, because then men talk and argue so that there usually is good copy to be picked up. The other day one of the Journal men was eating with three retailers who diverged from politics, the

Hindu situation in British Columbia, and from the European war dispatches, to swap views on the methods of the large departmental stores vs. those of the specialty shops.

The three agreed that the most successful merchandising methods to-day were those that aimed at building up a connection, not with the exclusive sets of society, nor not with the extremely cheap class of trade, but with the large middle classes. One man well up in the employ of a large retail house said, "We want the average man and the average woman. The very high-class trade and the bargain-hunters may deal wherever they like."

It would seem that every store must decide upon what class of trade it intends to cater to, and then buy accordingly. In this respect a talking machine dealer who is not in a position to stock a complete catalogue of records is in the same boat with the landlord of a boarding house at a summer resort. If he caters to the young folks who want to dance and sing and play until 2 a.m. every night, he is not going to have many guests returning season after season for a complete rest. On the other hand, if the house gets a reputation as a place for a good quiet, restful holiday, there won't be many youths and maidens patronizing that resort for a "good time."

The advice of the three retailers above referred to was to buy for the average classes and let the balance of your demand take care of itself.



A new cabinet just brought out by Newbigging Cabinet Co., Ltd., Hamilton, for the Edison 860 type. It is mission finish and known as No. 74 design.

Special Fields for Enterprise.

GUIDED by the counsel in the foregoing paragraph, perhaps the majority of talking machine departments would prosper. Yet adherence to the market to be found in the middle classes disregards the taking advantage of special opportunities, which yield good returns.

Take the foreign record trade for instance. It is self-evident that this business has only been scratched over on the surface, and even the scratches are not deep. How many dealers are doing anything worth speaking of to apprise the foreigners around them of the records avail-

Special Announcement TO THE Dealers of Canada

OUR new sapphire jewel needle is absolutely perfect, it costs us considerably more to make, and we are obliged to advance the price to all, the slight advance is a justifiable one; won't you therefore return any of our old needles to your distributors for full credit and be charged a difference in exchange at the rate of \$15.00 per dozen. Thus you see the needles will cost 25c. more each and you will obtain 50c. more for them (for they will be retailed at \$2.00 instead of \$1.50 as formerly) and give your customers an article that will positively delight them.

SINCE the jewel in our old needle was the only weak point, we have overcome that by using a sapphire jewel (instead of a ruby or garnet) which is known to be the second hardest stone mined (the diamond of course is the exception). Now if any of your customers have our old needles that are not satisfactory they may return them direct to us for the new one, at no additional cost to them, nor to you, this applies to needles that have been sold only.

THE following are our distributors for the different provinces, please write them to-day, for the season is soon on. You should have this little Jewel in stock for indeed it is a jewel.

Permanent Phonograph DISC NEEDLE
COMPANY, INC.
1128 N. WINCHESTER AVENUE
CHICAGO, ILL.

Canadian Distributors

THE MUSIC SUPPLY CO.
36 Wellington St. E. Toronto, Ontario
For Ontario and the Maritime Provinces.

**THE WESTERN FANCY GOODS
CO., Limited**
562 Beatty Street Vancouver, B.C.
For British Columbia.

**THE WESTERN FANCY GOODS
CO., Limited.**
168-170 Market St. E. Winnipeg, Man.
For Manitoba.

DOHERTY PIANO CO.
324 Donald St. Winnipeg, Man.
For Manitoba.

DOHERTY PIANO CO.
Calgary, Alberta. For Alberta.

CHILD & GOWER
Regina, Saskatchewan. For Saskatchewan.

**THE NATIONAL TALKING MA-
CHINE CO.**
Bannatyne Ave. and King St. Winnipeg, Man.
For Alberta and Saskatchewan.

able in their particular language? The banks and express companies are not negligent in announcing the rates for the purchase of money-orders in the native language of the Jews, Chinese, etc.

The Journal knows a manufacturer who claims his best factory employee is a foreigner earning \$4 a day. The latter owns a house and has money in the bank. He used to play the violin, but often after a hard day's work is too tired to take up his fiddle. Could you imagine a ripper prospect? He has never had any talking machine salesman put up any proposition to him, and it is doubtful if he knows he could procure records in his own tongue. Also there are many ordinary records that he could and would appreciate.

Past Record Sales Not Always a Guide.

MUCH has appeared in these columns of late regarding the necessity of talking machine salesmen studying the individual customer's taste in records. Time spent in doing that is time exceedingly well spent. But it must be borne in mind that because your card index shows Tom Smith has bought a certain class of record for months back, it does not guarantee that Tom likes that music and will continue buying the same grade of music for all time.

Taste improves. Generally speaking, the longer one owns a talking machine the more readily does he buy the better records.

Old Customers Become New Ones.

NOT only do tastes improve in records, but in machines also. Too seldom do dealers consider owners of the cheaper types of machines good prospects for the more expensive models.

A man who carries three good insurance policies of \$1,000 each is generally an easier mark for an insurance agent than a new man. The better player a violinist becomes the more does he want a real good fiddle. The young fellow starts in a town band with a cheap cornet, but as he improves and the music grows on him he wants a silver mounted instrument which, when he gets it, becomes a real treasure.

For this reason the talking machine department should keep in touch with every purchaser, even of the cheapest models, with a view to replacing that machine later by a better one. For this same reason salesmen should carefully guide customers in their selection of records, so as to maintain a keen interest in the home in the talking machine.

Cabinets for Old Customers as Well as New.

ANOTHER way in which old customers become new ones is through selling them a talking machine cabinet. Never were cabinets for disc and cylinder records as saleable merchandise as they are to-day. A cabinet is a creditable addition to the furnishings of a home in looks, in convenience and in value received, for a comparatively small investment.

Aside from this, a liberal stock of cabinets in the music store is a good investment for talking machine display purposes. It is seldom one sees a show window given up to a cabinet display. Isn't that a mistake?

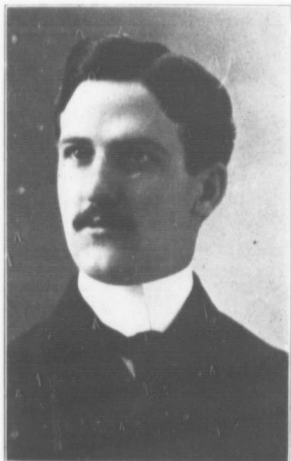
The Effect of the High Priced Types.

TIMID dealers, it has been suggested, are afraid to stock up with the higher priced talking machines, feeling that none of their customers would invest so

much money in a machine, knowing that a really good instrument could be purchased for less money.

A successful talking machine man has pointed out the error of taking such a stand. He states his experience goes to show that the very presence in the store of the most expensive types causes the buyer to invest more money than he otherwise would.

This dealer evidently works on the principle that many people figure on buying an average article rather than either the dearest or the cheapest. Thus the sight and examination of more costly models causes them to decide in their own minds that the mid-way instrument is a grade or two higher than they had originally considered.



Mr. A. B. Pollock, head of the Pollock Manufacturing Co., Ltd., Berlin, Ont.

Talking Machine in Education.

A SIGN of the times was the interest shown in sound reproducing instruments from an educational standpoint by the National Educational Association of the United States. At the annual convention of this body in Minneapolis and St. Paul, some twelve thousand teachers received demonstrations of the sound reproducer as an educator.

The United States Commissioner of Education, while refusing to talk officially, has admitted that his department has given considerable study to the talking machine for educational purposes.

The above facts are not here stated to show advanced enterprise in the United States, but to emphasize a use for the talking machine that represents a large and permanent market.

It remains for some enterprising Canadian dealer or distributor to enlist the interest of educationists at county and provincial conventions.

What is Your 1st Payment Policy?

SECRETARY A. E. Yont, of the Massachusetts Home Furnishers' Association, is quite convinced of the importance of the initial payment in an instalment sale.

He says failure to observe proper safeguards in this respect has cost dealers heavily. Dealing further with this question Mr. Yout thus explains his position: "The instalment business differs radically from any other line of credits. The ordinary method of investigating a purchaser seeking credit is to find out the financial responsibility, and the dealer depends almost entirely on his investigation on this point. In the instalment business, however, the question to be investigated is not so much the financial responsibility as the moral responsibility. Theoretically, the goods themselves are security. As a matter of fact, however, no dealer would sell a customer if he had the slightest expectation of being compelled to depend on the goods themselves to satisfy the claim. The fact that he can retake the goods under the lease is a moral inducement to the lessee to fulfil the terms of his or her agreement, and this is the peculiar feature of the instalment business. When this moral responsibility is lacking the instalment system is defective. Now let us



Mr. Arthur Blight the well-known Toronto Baritone, who is now an Edison artist as reported in the last issue of the Journal.

see what brings about the moral obligation. There is little question but that this is governed largely on the first down payment.

"This payment constitutes what may be called the investment of the lessee. Suppose the purchaser obtains goods to the value of \$300 and pays \$30 down. This is on a 10 per cent. basis and some dealers are willing to do this. The purchaser has invested \$30 as against \$270 belonging to the dealer. Perhaps one or two payments are made and then there is a default. Possibly the purchaser obtains a situation some distance away. The cost of moving the goods would be as much as his investment and the question arises as to whether it is worth while for him to keep the goods.

"In many cases he will voluntarily give them up and it is easy to see that the dealer has suffered a heavy loss. It is the general experience of the trade that two-thirds of the cases where goods are taken back are due to the fact that the first down payment was too small. If this lessee had been compelled to pay at least 20 per cent. to 25 per cent. down, as most of the reputable dealers require, he would probably have kept the goods. Such an occurrence is not uncommon and the dealer who suffers has only himself to blame.

"There have been a number of discussions among the councils of the association as to the uniform first payment. It is the general feeling among not only the representative dealers but among heads of philanthropic organizations that the first payment should not be too

small. It is liable to bring on lax business methods on the part of the lessee and induce him to assume a larger burden than he can carry. Selling goods is easy, but collecting is a fine art."

Selling the Local Musician.

A DEALER recently telling about some of his business encounters, related with great satisfaction how he sold a talking machine to the leading musical authority in his town. Early in his experience with his talking machine department, he realized that upon a sale to this particular musician hinged several other sales to the better homes.

For some time the dealer's efforts met with no encouragement until it finally occurred to him that he was using the wrong arguments on the town's musical authority. He changed his tactics and began in a series of letters to draw attention to the class of artists not only willing, but anxious to perpetuate their voices by means of the disc or cylinder.

It was not to be expected that the response would be immediate, but by carefully selecting his ammunition, as he did, a favorable impression was inevitable. Any circular or special piece of literature that the manufacturers issued relating to the topmost artists making talking machine records, was judiciously forwarded to the local musician.

Finally the latter deigned to visit the dealer. He listened to a few records but only grunted. A chance remark, however, divulged the name of his favorite musician. The rest was easy, and the result was most pleasing to both the dealer and his customer.

Judging Public Taste for Records.

AT this advanced stage of the talking machine trade's development the selecting of the new records to come out each month is no sinecure. With machines in multitudes of homes, owned by people of such diversified likes and dislikes, the talking machine record firms have similar difficulties to those faced by music publishers, viz., judging that variable and fluctuating something known as public taste.

In this connection interest attaches to the remarks made recently by G. C. Jell, chairman of the Columbia Co.'s record committee, from which the following are taken: "The desire of the many for music that appeals to them must have the right of way over the desire of the comparative few whose interest is bound up in the academic forms—in the music of the intellect as distinguished from the music of the emotions, and, in short, such various forms of 'classical' music as the average man understands to be music which he cannot understand, a statement with which he generally dismisses the subject. In the record business, as in many other situations in life, there is safety in numbers.

"The talking machine and the sound record, like all other commodities of universal import and utility, must appeal primarily, mainly and all the time to the average man, to say nothing of the average woman, and the average man is neither a musical sharp nor altogether a musical dunce. He is, as a rule, not especially interested in majors and minors, tonics and dominants; the chord of the diminished seventh may fairly shriek at him and he knows it not. He does know, however, that certain kinds of music give him pleasure. Through the medium of his emotions they appeal to him and cause the quick-

ening impulse that everyone feels when strongly moved. He may recall songs that he learned at his mother's knee thirty, forty or fifty years ago—the simple tuneful airs that were played on the piano in his boyhood evenings at home—the ballads of his sweetheart days.

"Briefly, what he understands as music to be sought for and enjoyed is melody—frank, free, unrostrated, singable, understandable melody, to which his pulse or his feet can keep time and on which his mind, wearied perhaps with many business affairs, can linger with satisfaction and comfort. Of the classics he accepts such as by their nature he can easily digest, and the more he can be made to hear of them the stronger and more avid his digestion becomes. But he is a brave man who would set before him in recorded form the complex tonalities of the 'moderns' in anything but homeopathic doses. Outside of the jingles of the day, it is the melody that has stood the test of time that perennially interests and delights him.

"And, after all, is he so very far wrong? Though my personal taste may not quite always coincide, I candidly admit my sympathy with his point of view. Proverbially and every other way life is short enough, and in the average sane, normal life there is a very great deal beside music to be thought of. When the time for music comes, in such a life, music is a matter of melody and the simpler harmonies, and who can say that it should not be?

"To a great extent familiarity is the keynote in an appeal to public musical taste, and though to the professional musician the song that he sings for years on end, or a composition that he plays a thousand times over, may become trite, commonplace and banal, as a matter of fact, it may be and probably is nothing of the sort.

"Nevertheless, it is by opening up new avenues of musical appreciation that real progress is made, and such must be our object to every degree that business expediency will permit, and by inducing, however gradually, a permanent taste for what is truly great and enduring we build an asset for ourselves that grows with the years and makes for continuous advancement and prosperity. As before stated, it is in the end largely a matter of familiarity. Conceive to make a man listen to anything four or five times and almost invariably he will grow to like it if it is good. He may even come to tolerate it if it is bad, though not for long. To this end the classics that are nearest the heart of a majority of true music lovers must be drawn upon with more or less frequency."

THE MODERN DANCES.

By Robert Shaw.

IN view of the widespread criticism concerning the modern dance, may I be permitted to say a few words.

If we bar dancing from the world, we bar one of the supreme human expressions of happiness, and exultation.

The tiny child skips for joy, and prances to the music of the hand organ, long before it knows the difference between happiness and sorrow.

In time of festival, in many countries, dancing is the keynote of the gathering.

The attempt to start a moral campaign against all modern dancing, is destructive, rather than constructive,—unless we offer something better in its place—unless we go forward to new dances, that appeal to the moral sense, as well as the eye.

All work and no play dulls both Jack and Jill.

When young working men and women dance, they fling off all morbid introspection, they become alert, alive, full of zest, and of life.

For the moment they forget all grey, and sordid influences—therefore I claim the best course, in the interest of morals, is to encourage dancing, as a healthful exercise, and as a fitting recreation.

I believe that only a small portion of boys and girls who go to public dances dance vulgar steps. Some of them perhaps impulsively, but chiefly because they do not know any better.

They want to dance, they want the pleasure and the excitement,—and they take it, as it comes to them, the bad with the good.

It is the duty, of the exponents of the "Modern Dances," to eliminate the bad, and encourage the good.

Surely, there cannot be as great moral danger in dancing, as in sitting, huddled together close, in the darkness of a sensational, moving picture show.

Surely, there cannot be as great moral danger in dancing, as in following, with feverish interest, the suggestive sex-problem drama.

Nor from my point of view, is there as much harm in dancing, as in sitting home, in some dreary little hall bedroom, beneath the flaring gas, reading the latest erotic novel, or the story which paints vice, in alluring colors, under the guise of describing life as it really is.

The Maxixe and the Tango, are only two of the modern dances.

In the One Step, the man must hold his partner loosely, if he does the pretty measure, where he steps to one side of her as they dip.

In the Hesitation, the steps require that the man and the woman be slightly apart.

The Turkey Trot, the Bunny Hug, the Grizzly Bear were dances that richly deserved much of the abuse they received.

But they have all died a natural death, because more attractive dances were offered in their place.

This then is the mission of the modern dance.

In this way will all objectional features be thrust aside, as the staid and more graceful steps are danced.

A child of the tenement would be delighted, if put into a beautiful, clean, and airy play room.

So will be the men and women, of all ages, when we show them how to dance the modern dances gracefully and modestly.

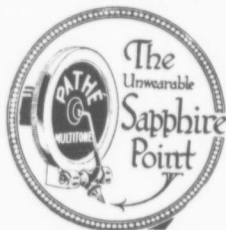
The lure of the rhythm, the sense of flinging aside the weariness of the working day, is as strong in the heart of the girl behind the counter, as in that of the girl in the private ball-room.

The man who labors in the humbler callings, is as interested in his girl friend, and as anxious to dance with her, as the young man in what we call "society."

And what is more, I do not, and will not believe, that all those young people, the fathers and mothers of tomorrow, who are working and striving to earn honest livings, and to rise in the world, connect their moments of recreation with suggestive ideas and unworthy ideals.

INTRODUCING The Pathephone

THE "MULTITONE"



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



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

THE "UNIVERSAL"



Adaptable to all Talking Machines

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

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

No More Needles to Change

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

Reproduction of the Human Voice

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

Over 20,000 Selections

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

Write to-day for full information,
and complete Catalogues

WHOLESALE DISTRIBUTORS—

For Ontario—

Messrs. **THE GLENDON PIANO CO.,**

Ryrie Building, Yonge and Shuter Sts.

TORONTO, CANADA

For Western Provinces—

Mr. **J. W. POISSON,**

Messrs. The Canada Bond & Debenture Assn.

301 Lindsay Buildings.

WINNIPEG, CANADA

For Quebec—

J. A. HURTEAU & CO., LTD.,

316 St. Catherine St. E.,

MONTREAL.

To them dancing means a stretching of the mental muscles, as well as those which are physical. It means something different from the dull daily round; it is almost as natural as the desire for food and sleep.

The forbidding of the "modern dances" in public centres is dangerous. It sets that alluring sign "Forbidden fruit" upon what, otherwise, would arouse no prurient curiosity.

It is not difficult to find the explanation of some of the undesirable dancing.

Your young people attend at our theatres, dancing exhibitions, in modern light opera and in vaudeville sketches which are (so the programme tells them) modern ball-room dances.

The man on the stage flings his partner about with an Apache wildness; she clutches him around the neck, and is swung off her feet. They spin swiftly, or undulate slowly across the stage, and the programme calls it a "Tango."

Your young people go away and talk of those "ball-room dances." They try the steps; they are novel and often difficult, and they arouse their interest.

The result is that we find scores of young people, dancing, under the name of "One Step," or "Tango," the eccentric dances, thus exaggerated, and elaborated, to excite the jaded audiences of a roof garden or a music hall.

Modern dancing has come to stay, whatever may be the current opinion.

The modern dances are not vulgar, on the contrary they embody grace and refinement.

Real dancing is not a species of gymnastic contortions, nor holdenish romping, though we have recently seen both, in the ball-rooms, and on the stage.

The tendency of the moment is strongly in the direction of the slow and graceful dances, of which the Minuet was the first.

To be truly graceful in dancing presupposes a certain stateliness, a dignity of movement, that has charm, rather than gymnastic skill behind it.

Shuffles, and twists, and wriggles, and jumps are no longer words to be used in connection with dancing.

The exercise gained through the new dances is just as great, the benefit just as lasting, and the pleasures much more, than it was in former dances.

Dancing should be the poetry of motion; the steps are mere incidents.

What is important is, that the dancer should be so attuned to the music, that he merely expressed the themes of the composer.

He is, as it were, a poetical architect, who builds with his body, the graceful formations (which delight the eye), and express what the music breathes forth in its harmonies.

Stately dances are easier, in some respects, and really prettier, than rapid ones.

The slower the steps, the more intricate the measures, and the more subtly dignified the tempo of the music, the wider range one has for painting "songs without words," and the more gracefully one can use one's body.

There will, I suppose, always be a certain element among the younger set, who like to romp on the floor, as if it were a kindergarten play-room, but this element now-a-days is small.

People have altered the idea, that only youth and dancing, are synonymous.

The gray-haired matron, and the sedate man of affairs, are seen dancing as often now as the younger generation.

That in itself proves that dancing has attained a new value, for it offers something as grateful to the old, and middle-aged, as the young.

Moreover, I do not believe that our present dances are the last word.

I think the shifting season will find us dancing variations, not only of the slow waltz and the Oxford Minuet, but, that the dances of to-morrow will be a modified form of Sir Roger de Coverley, and the Minuet, itself.

At any rate, I think we will go back through the range of the stately steps, and will probably adopt the old rule, that the man should touch only his partner's fingertips, as they tread the measures of the dance.

In all the reconstruction the Tango will play its part. Also the Maxixe and the One Step and the Hesitation Waltz, and all the dances of to-day.

All of these are full of graceful steps, and all of them have essential qualities, that are like a flaxen thread, upon which we shall string our pearls of new dances.

NEW RECORDS

Advance lists
for September



EDISON RECORDS FOR SEPTEMBER.

CONCERT LIST—\$1.00.

- 28197 *Trovatore*—Miscere (Verdi) Anna Case, Paul Althome and Male Chorus
Soprano and tenor, orchestra accomp.
28198 *Martha*—None so sure (M'grippa) (Florio) Paul Althome
Tenor, orchestra accomp.
28199 *Pescatori di Perle*—Mi par d'udir ancora (Bizet) Aristodemo Giorgini
Tenor in Italian

REGULAR LIST—65c.

- 2385 *Acrophane Dip*—Waltz Hesitation (Arthur Pryor) National Promenade Band
For dancing
2386 *Mary, You're a Little Bit Old Fashioned* (Marshall) Walter Van Brunt
Tenor, orchestra accomp.
2387 *Recessional* (Kipling—de Koven) Edison Mixed Quartet
Saxord, orchestra accomp.
2388 *The Rose of the Mountain Trail* (Wood Obligato by Clementine de Vere) (Brennan) Vernon Archibald
Baritone, orchestra accomp.
2389 *Grande Valse de Concert* (Matten) Edison Concert Band
Reel only
2390 *Everybody Loves My Girl* (Ayer) Irving Kaufman
Tenor, orchestra accomp.
2391 *If They'd Only Move Old Ireland Over Here* (Frank Gillette) Edward M. Favor and Chorus
Tenor, orchestra accomp.
2392 *All on Account of You* (Solman) Irving Gillette
Tenor, orchestra accomp.
2393 *Hearts and Flowers* (Tobani) Venetian Instrumental Quartet
2394 *'Twas in September*—The Beauty Shop (Hein) Ada Jones and Billy Murray
Conversational duet, orchestra accomp.
2395 *When You Play in the Game of Love* (Piantadosi) Manuel Roman
Tenor, orchestra accomp.
2396 *The Blue Jay and the Thrush* (Belmont) Harlan and Belmont
Singing and whistling, orchestra accomp.
2397 *This is the Life*—Medley—Turkey Trot National Promenade Band
For dancing
2398 *In the Palace of Dreams* (Friedman) Helen Clark and Emory E. Rudolph
Contralto and tenor, orchestra accomp.
2399 *Kentucky Babe* (Gibbel) Manhattan Quartet
Male voices, orchestra accomp.
2400 *Lorena* (Webster) Metropolitan Quartet
Mixed voices, orchestra accomp.
2401 *The Dorothy Three-Step* (Lampe) National Promenade Band
For dancing
2402 *Over the Alpine Mountains* (Fischer) Albert H. Campbell and Irving Gillette
Tenor duet, orchestra accomp.
2403 *The Wanderer* (Schubert) Frederic Martin
Basso, orchestra accomp.
2404 *Something Seems Tingle-tingle—High Jinks* (Prinz) Walter Van Brunt
Tenor, orchestra accomp.

- 2405 Humoreske (Dvorak) Samuel Gardner
Violin solo, piano accomp.
2406 He'll Push It Along (Abrahams) Edward Meeker
Comic song, orchestra accomp.
2407 Castle House Ring One-Step (Europe) National Promenade Band
For dancing
2408 Mootching Along (Muir) Arthur Collins and Byron G. Harlan
Orchestra accomp.
2409 Bedtime at the Zoo (Monckton) Ada Jones
Comic song, orchestra accomp.
2410 By the Dear Old River Rhine (Morse)
Albert H. Campbell and Irving Gillette
Tenors, orchestra accomp.

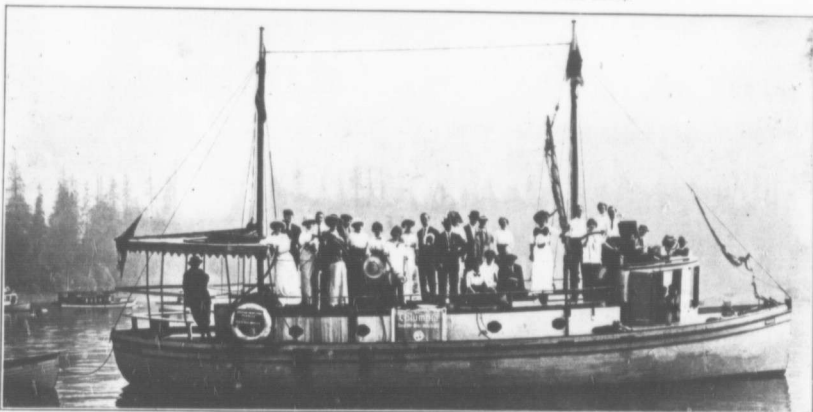


COLUMBIA RECORDS FOR SEPTEMBER

- SYMPHONY DISC RECORDS—\$2.00.**
A1555 Down in the Forest (Ronald), Maggie Teyte, soprano. In English, with orchestra.
Believe Me if All Those Endearing Young Charms (Moore), Maggie Teyte, soprano. In English, with orchestra.
SYMPHONY DISC RECORDS—\$1.50.
A5577 La Forza del Destino (Verdi) In This Solemn Hour' Morgan Kingstoun, tenor, and Louis Kreidler, baritone. In English, with orchestra.
Samson and Delilah (Saint-Saens), Samson's Prayer, Morgan Kingstoun, tenor. In English, with orchestra.
TWO GREAT COLORATURA ARIAS BY BERNICE DE PASQUALI—\$2.00.
A5580 O Dolce Concerto (Mozart Dramet), Bernice de Pasquali, soprano. In Italian, with orchestra.

- Dance Hits (Recording Supervised by G. Hepburn Wilson).**
A5579 Brazilian Dreams (Dixon), Maxine, Prince's Band, Too Much Ginger (Daly), One-step, Prince's Band.
A5581 Mona Lisa (Platzman), Hesitation Waltz, Prince's Band, Rose of the Mountain Trail (Caddigan and Brennan), One-step, Prince's Band.
A5582 By the Beautiful Sea (Carroll), One-step, Prince's Band.
A5583 Jungle Jambouree (Smith), One-step, Albert and Monroe Jockers, violin and piano duet.
Dorothy Walker (Rosenbeck), Albert and Monroe Jockers, violin and piano duet.
A5584 Cecile (McKee), Hesitation Waltz, Prince's Band.
On with the Bunch (Smith), Hesitation Waltz, Prince's Band.

- 10-INCH DOUBLE-DISC RECORDS—85c.**
A1557 You're Here and I'm Here (Kern), Ed. Morton, baritone, Orchestra accomp.
The Walls, Walls Man (Bennett), Peerless Quartet, Orchestra accomp.
A1562 If I Had You (Berlin), Henry Burr, tenor, Orchestra accomp.
When Did You Write to Mother Last? (Harris), Henry Burr, tenor, Orchestra accomp.
A1563 All He Does is Follow Them Around (Abrahams), William Halley, baritone, Orchestra accomp.
By the Beautiful Sea (Carroll), Ada Jones, soprano, and Billy Watkins, tenor, Orchestra accomp.
A1564 Don't Go Away (Ferber), Peerless Quartet, Orchestra accomp.
Some Day You'll Know Who Loves You (Bennett), Elda Morris, contralto, Orchestra accomp.
A1565 They're on Their Way to Mexico (Berlin), William Halley, baritone, Orchestra accomp.
He Was Always Fooling Around (Jerome and Greenberg), William Halley, baritone, Orchestra accomp.
10-INCH DOUBLE-DISC BLUE LABEL RECORDS—\$1.00.
A1561 Just for To-night (Cobb), Clara Mosier, contralto, and Peerless Quartet, Orchestra accomp.
Rose of the Glen (Costello and Hoff), Mabel Romain, counter-tenor, Orchestra accomp.



The staff of Fletcher Bros., Ltd., "snapped" on their Dominion Day outing.

VANCOUVER PIANO HOUSE STAFF MERRY-MAKING.

Fletcher Bros. Employees Cruise Among Islands.

The illustration on this page shows the Vancouver staff of Fletcher Bros., Ltd., on a Dominion Day outing, which included a fifty-mile sail among the islands close to Vancouver. As the currents are treacherous and the reefs many in these picturesque channels, considerable nautical ability was necessary to handle the craft. This was no great problem to this party, however, as the staff comprises everything from a shoemaker to a ball expert, and in Mr. Lewtans, manager of the graphophone department, was discovered a very competent skipper.

It will be noticed that the business instincts of the pleasure party could not be entirely eliminated, even on July 1st, hence the "Gerhard Heintzman" and "Columbia" placards. These were seen by many picnic and yachting parties met with during the day, which proved a most delightful and beneficial outing.

- Rigolotta (Verdi), "Caro Nome" (Hearts Name), Bernice de Pasquali, soprano. In Italian, with orchestra.
A5578 Humoreske (Dvorak), Edna Teyte, violinist.
10-INCH BLUE-LABEL DOUBLE-DISC RECORD—\$1.00.
A1558 Exhortation (A Negro Sermon) (Cook), Reed Miller, tenor, Orchestra accomp.
Uncle Rome (Homer), Frank Oreston, bass, Orchestra accomp.
10-INCH DOUBLE-DISC RECORDS—85c.
A1544 Hello, Bill (Fik Song) (Heister), Peerless Quartet, Orchestra accomp.
A1545 Auld Lang Syne, Prince's Band.
A1546 Imitations of the Mocking Bird, Sherman Sherry Powell, whistling.
Listen to the Mocking Bird (Winner), Joe Belmont, whistling, Orchestra accomp.
A1556 Threads of Gold (Fill d' Oro) (Bungionanni), Berkes Bela Orchestra.
Valve Conversation (Maxstatt), Berkes Bela Orchestra.
A1559 Medley of Sea Chanties (Smith), Peerless Quartet, Orchestra accomp.
Medley of Reels, Jigs and Hornpipes (Arr. by Smith), Walter Biedermann, violinist, Orchestra accomp.
A1560 Autumn Dreams (Valve Brillante) (Zimmerman), Leo Zimmerman, trombone, Band accomp.
Thinking Star Polka (Smith), Marshall Lafsky, piccolo, and Howard Kopp, xylophone, Orchestra accomp.
10-INCH DOUBLE-DISC RECORDS—\$1.25.
A5578 Unlucky Mose, Billy Golden and Joe Hughes, Vaudeville Sketch.
I've Gwine Back to Arkansas, Billy Golden and Joe Hughes, Vaudeville Sketch.
85718 Viol. Mazurka, from the "Wildflower Suite" (Hager), Prince's Band.
Golden Bird Troup, from the "Wildflower Suite" (Hager), Prince's Band.

We are Wholesale Distributors

FOR ONTARIO and MARITIME PROVINCES

— of —

PHONOLA

DISC TALKING MACHINE

Also FONOTIPIA

ODEON

AND

JUMBO

RECORDS

Finest and best Records in existence, embracing those by McCormack, Kubelick, Emmy Destin, Slezak, Grenadier Guards Band, and many others. Send for catalogue.

Read the next Two Pages,

: : then talk with us : :

WHALEY, ROYCE & CO., LTD.

YONGE STREET

TORONTO

CANADA

Ask Us to Send You Full Particulars of the Phonola Proposition

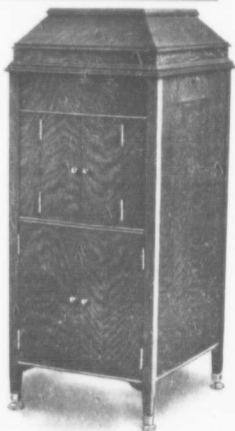
It Will Interest You

THE PHONOLA MOTOR

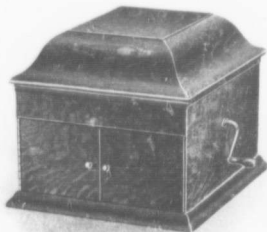
is of the latest improved design, "direct spiral drive with worm-gear governor." Only two wheels perform the transmission of power from the spring to the main-shaft and there to the governor. Both wormgear spindles are milled, hardened, ground and polished. The power of the spring is consumed in reproducing the record and not in the production of noise. Noise in a motor means consumption of power. The best material and workmanship are used in the manufacture of these motors. They run absolutely noiselessly, govern perfectly and if handled with care due a good piece of machinery will never get out of order.



"DUKE"



"PRINCESS"



"A"



"CROWN PRINCE"



"D"



"B"



"C"

THE POLLOCK MFG. CO., Limited
BERLIN - - CANADA

FOR DISTRIBUTORS SEE OPPOSITE PAGE.

THE PHONOLA PLUS OUR RECORD PROPOSITION

Gives the retailer the unbeatable, unapproachable opportunity in the talking machine world of Canada.



FONOTIPIA

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

Bonci 11 inch records at \$2.50 with operatic selections by him on both sides give some idea of real record value. You get this in the Fonotopia line. Fonotopia catalogue shows superior recordings of such eminent artists as Bonci, De Lucia, Garbin, Gilion, Grassi, Zenatello, Amato, Coradetti, Sammarco, Didur, Hidalgo, Russ, Kubelik, and many other soloists, also the Orchestra of La Scala Opera of Milan, Italy.



ODEON

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

These like the Fonotopia have a continental reputation for big recording quality, and for the standing of the artists. Show your customers John McCormack and Leo Slezak records at \$2.00, selections on both sides. There is an interesting list of Odeon talent. See the catalogue. There is music by the Irish Guards, The Scala, London Palace, Imperial Infantry Guards and Beecham's Infantry Orchestra.

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



JUMBO

Double-Side 10 inch, 85 cents.

Popular records at popular prices. These are the popular recordings of our series, and their popularity is permanent, not the kind that dies in a month. Besides Solos, Duets Trios, Quartettes, and selections of the H.M. King's Band there are cornet, concertina, banjo, piccolo, cello, whistling and other solos; and of course there is the correct dance music.

THE POLLOCK MFG. CO., Limited

Manufacturers of the PHONOLA

BERLIN

CANADA

WHOLESALE DISTRIBUTORS

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

MUSICAL INSTRUMENTS

and



of every description.

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"Imperial"

"Ideal"

"Sterling"

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MANDOLINS

BANJOS

HARMONICAS

VIOLINS

STRINGS

"Imperial"

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FAMOUS "Imperial" ROSIN

SHEET MUSIC AND BOOKS

Publishers of the Famous

"Imperial" Edition of

50 cent music books

"Elementary Classics"

"Famous Classics"

"Melodious Recreations"

"Primary Classics"

"First Pieces in Easy Keys"

Also

"Mammoth Instrumental Folio"

"Empire Song Folio"

120 Scotch Songs

"Read's Easy Tutor"

"Church and Home Sacred Songs"

"Bellak Methods"

We can supply anything anytime, at lowest prices, in music or musical instruments.

PHONOLAS and RECORDS
Fonotia
 Odeon
 Jumbo

We are distributors for Ontario and Maritime Provinces

While in Toronto for the Exhibition

You cannot do better than make your headquarters our office---237 Yonge Street---It's centrally located---handy to the other places you want to call at. Anything that we can do to add to your enjoyment will be a pleasure.

Look Out For Them

When you are visiting the Toronto Exhibition you will find a case of Whaley-Royce Band and other instruments in the Manufacturers' Building. A few minutes' inspection of them will convince a dealer of their superiority.

Western Dealer Service

Warehouse:- Donald and Princess Sts., Winnipeg

A feature of the Whaley-Royce service is the branch warehouse maintained at Winnipeg. With a complete stock at that central point the dealers in Western Canada have the advantage of prompt shipments and a saving of time in securing goods.

WHALEY-ROYCE & CO.

LIMITED

Toronto and Winnipeg

\$663,650,000.

The last Government Bank report shows the combined savings bank balances of the Canadian people to be over \$663,650,000.

WHAT the condition of trade has been for the past six or twelve months does not concern the business man now as much as what it is going to be. Many would pay a good price for an accurate reading of the future, which of course, is impossible. In the meantime the music trades of Canada have been faring remarkably well in comparison with other industries.

Though music is as necessary to the welfare of mankind as is raiment and shelter, pianos are still catalogued by many amongst the luxuries, and for that reason the sale of them is immediately effected by the first inking of a money scarcity or a fit of economy.

That the music industries have stood up so well under a period of a general business contraction is the logical result of the nature of the business. Pianos are marketed as a speciality, they are sold to the people—not bought by the people as is jewelry, furniture, footwear, clothing, etc. Selling organizations are maintained in busy times and dull, consequently any possible business is secured, though admittedly under much greater tension than ordinarily.

Again under a period of household economy, resulting from real or fancied stringency in the cash supply, there is a tendency to stay more at home and save the money that would otherwise be spent on travel, pleasure excursions or attendance at amusement resorts. It is only natural that under such circumstances families turn to music, whether via the piano, the player, the talking machine or other musical instruments. This effect may not be particularly conspicuous, but it is there to the general benefit of the industries.

Inquiry amongst men in the music trades who have experienced other periods of depression, brings out a strong expression of optimism tempered with an inclination to continue on a conservative basis.

"What is a piano manufacturer to do under the circumstances?" has been asked. "Stock up to the limit of his resources," is the frequent advice. "For, if the fall trade brings a rush of orders there will be a shortage of goods. On the other hand if there is no rush of orders the finished goods will not depreciate." Attention to collections is of course emphasized.

Business is not affected by a decrease in the country's natural wealth, for that natural wealth has increased. There is, however, an epidemic of economy even among those who are financially benefited when a falling off in demand causes cut prices in so many commodities. If it were not so serious it would be amusing to hear reasons so frequently advanced by men with fixed salaries for deferring a purchase. For example, a Toronto policeman said, "well, I won't buy this fall, it's going to be a hard winter." Yet he could not be convinced that the prospects attached no risk to his salary. A high school principal recently notified of an increased salary commencing in September, was heard to give the same thoughtless argument in defence of his decision not to purchase a talking machine he had been looking at. Pessimism of an individual, community or nation, sufficiently indulged in, will eventually bring about conditions justifying pessimism, but fortunately the music trades of Canada is composed of optimists.

If all retailers carefully sized up their prospects and what business they are justified in expecting as a

result of the crops being harvested, there would be a big immediate influx of orders to the manufacturers. The Ontario dealer whose trade is among the farmers, has no reason to worry. The buying power of his constituency has increased. The dealer depending upon the success of an industrial centre is in a different position. Many householders have decreased earnings by reason of short time or no work, and yet the total savings bank deposits of the country have increased to the enormous sum of \$663,650,000. These figures should be comforting to the business man who would try to read the future.

Scarcity of Salesmen.

WHAT is the reason that men, of the calibre that the nature of the piano business demands in retailing, are so difficult to secure? One salesmanager who always emphasized the problem of salesmen as his supreme business difficulty, is disposed to blame the shortsightedness of young men, who are content to drift along at fifteen or twenty dollars per week, instead of earning two or three times as much selling pianos. He enlarges upon the attractiveness of the work and the very creditable grade of salesmanship required to make a success of the business.

Still another dealer, who candidly admits that the salesman problem has him fairly beaten, does not blame the young man. He puts the onus squarely upon the retail dealer as a class; perhaps not as much on the retailer as he is now, but as he was.

"My conclusions," said he, "are the result of observation, and of conversations with bright young men who would be a credit to the piano business if they could be persuaded to connect with it. I have endeavored to enlist men from furniture stores, from shoe stores, cigar stores and jewelry shops, but the net result is a strong conviction that the methods employed in retailing pianos are the real reason of the scarcity of clean cut, capable salesmen.

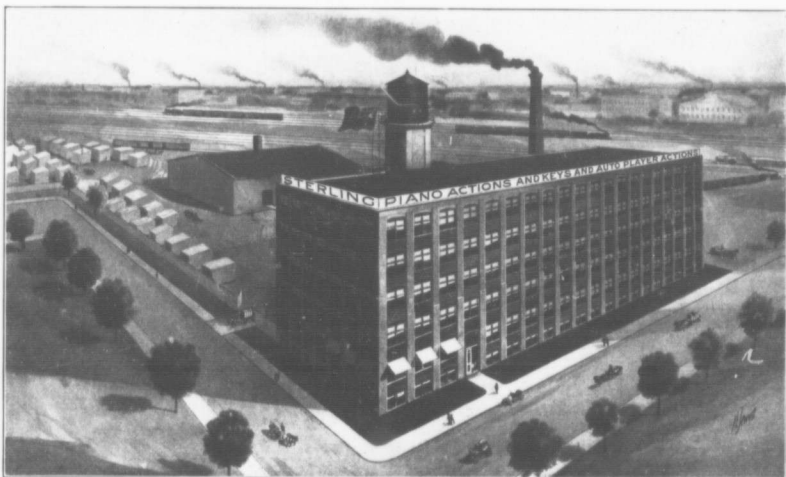
"I know of young salesmen that I believe would do well in the piano business, but who are deterred by a preconceived antipathy to this class of business by reason of its past record, and by reason of the sliding scale of prices method of retailing.

Opportunities in Piano Retailing.

THAT the piano and player trade offers opportunities for young men who have in them the capabilities to make good, excelled by no other calling, has frequently been urged in these columns. Manufacturers in no other line will go as far as the piano manufacturer in extending assistance to the man who is capable and has ambition, honesty and persistence, but may lack cash capital. He extends selling assistance that few other manufacturers will grant retailers in disposing of their wares. It is not argued that his motives are philanthropic. They may be entirely selfish and the result of conditions that make unusual credits necessary to secure proper retail channels through which to market his goods.

Whether it is because of past or present odium attached to piano retailing methods, the fact remains that in the home circle, when an occupation is being planned for the boy, the retailing of pianos seldom or never receives even the most remote consideration, unless the boy in question may perchance be the son of a successful piano man.

The average piano selling staff will probably include more men who entered the business after attaining their



VISIT THE STERLING FACTORY AT EXHIBITION TIME

and let us demonstrate to you the qualities of our **Piano Actions, Piano Keys and Player Piano Actions.** We extend a cordial welcome to manufacturers, dealers, tuners and repair men.



The diagram shows the location of the Sterling Factory from the Exhibition Grounds—about ten minutes' walk, or cars run up Dufferin Street every few minutes.

From downtown take the Queen Street car to first stop west of subway, then walk north one block.

**STERLING ACTIONS & KEYS
LIMITED**

TORONTO - - CANADA

majority than almost any other industry of as long establishment. The point is that they are not, except in isolated cases, trained up from boyhood, as in other mercantile lines. What is the reason?

Young Applicants Scarce.

WHAT applies to the piano business in relation to scarcity of desirable young recruits, applies also to the other branches of the industry. One employer in discussing this particular phase of the business, deplored the lack of applicants for positions in his line. "In fact we have no applicants," said he, "we have to go out with the drag net." It is easy to see that having to hunt for boys and coax them into the business does not bring the most desirable material for the future of the business.

Men in the business,—employers and employees,—must realize the seriousness of their occupation, and by themselves regarding it as it should be regarded, impress their customers and the people at large, that in the music trade they are serving in a legitimate and necessary calling.

At one time the sewing machine agent who canvassed the country trade was the standard by which other liars were measured. Organ agents and later piano men, were catalogued under the same heading by the public. In too many cases the reputation was earned, but it does not follow that because twenty-five years ago any kind of sharp practice was resorted to in piano selling, that straight, clean methods will not bring success in this year of grace.

By their own mental attitude toward their business, by their bearing in public, by their building business on a foundation of honesty and sincerity, the present generation of music dealers can so impress the public that they will themselves benefit from the public confidence and commendation established.

Directing Americans to Canadian Market.

AT least one far reaching effect of the recent convention of advertising men in Toronto is to direct attention of American manufacturers to this market. The following by Seth Brown in "Standard Advertising," fairly reflects the attitude of those desirous of fostering in Canada a market for products from United States factories.

"One cannot but be struck by the wonderful vitality and appearance of reserve strength shown by the Canadian people. I refer not only to their mental characteristics but to the force that pervades all conditions. Especially is this the case in trade. They seem as if they could go through a dozen financial crises and come out smiling at the end. Their commerce appears stable and with endless resources behind it. They look as if they will pay for what they burn but that they will not buy until they are sure they can pay. This, as we all know, is the best basis for good, sound trade.

"As a market for American goods Canada seems to me to offer opportunities that are much overlooked by American manufacturers. Here you have nearly seven and a half millions of people, thrifty, honest and ambitious right at your own door who are, every one of them, prospective customers for United States goods. Most of them have had the same training as Americans both foreign and domestic. A large number are Americans. Does it not seem reasonable that they should be

logical buyers of American goods? The tariff does not stand in the way for the proximity of the market and other conditions wipe out any disadvantage that may seem to exist."

Going After Ideas.

IT has been remarked that at the recent convention of music trade-retailers and manufacturers in New York only one manufacturing house in Canada was represented. The absence of Canadians may have other significance than a mere lack of interest or indifference to an opportunity to mingle with others in a similar business from all parts of the United States.

The progressive retailer and the progressive manufacturer is always abroad for new ideas—not only ideas to put into use, but ideas to put into disuse. That Canadian dealers and manufacturers should have flocked to New York during the recent convention, is not within this publication's province to say, but the fact remains that their almost unanimous absence was noticeable.

The British Music Trade Exposition in London, which it has been proposed to make a definite annual event, is another opportunity to mingle where one would expect to absorb new information.

The future success of the piano trade in Canada depends upon a knowledge of what is going on in the industry in other countries, and what manufacturers in England, in Germany, in France and in the United States are doing, and how they are doing it, as well as upon a thorough knowledge of home conditions.

The aggressiveness and progressiveness of those in the music trades of Canada is always a subject of favorable comment, but one of the evidences of enterprise that has not been overdone is travelling, either at home or abroad.

Re Stencil Pianos.

THE Winnipeg Piano Co. offer the suggestion that if leading dealers had their local papers publish, at least once a month an advertisement similar to one they are running every week, the stencil piano evil would soon be done away with. The advertisement, 2 columns, five inches deep, is entitled, in display type, "Stencil Pianos or Thump Boxes," the wording being as follows:

"Every prospective buyer of a piano should learn to know the difference between a stencil piano and a standard make of piano.

"A stencil is a piano that has a name on it other than that of the manufacturer.

"Up to twenty years or so ago scarcely any pianos were made below a certain cost of manufacture.

"Since then, partly impelled by the eternal cry for 'cheap things,' partly urged on by greed, a class of manufacturers, trusting in the ignorance of the public, have entered the market with instruments that are not pianos at all, and that are so worthless that even in the trade itself they are known as 'thump boxes' or stencil pianos.

"Such instruments are a fraud and a deception. If they were sold at less than cost they would still be an imposition on the public. There is no value to them whatever."

Following the above the Winnipeg Piano Co. emphasize that they deal only in recognized standard pianos, and give the names of their various lines.

The Story of a Policy---And Its Results

About a dozen years ago a certain musical instrument house in this country decided something was

such chaos, but this firm decided it was the only salvation of the industry and so set out to establish a policy along these lines.



MANY SILENT SALESMEN---This is one of the most complete and artistic displays of musical merchandise on the continent.

radically wrong with the Small Goods business in Canada and so set about to find out just what it was and determine the proper remedy.

Investigation showed credit conditions in a state of demoralization—overdue and bad accounts were the rule rather than the exception; distributors were selling direct to customers right under their dealers' noses; service was a myth; complaints were either ignored or dismissed and confidence was something to be dreamed of but never encountered.

It was indeed a radical step to right-about-face on these customs and blaze a trail of service, confidence and integrity through

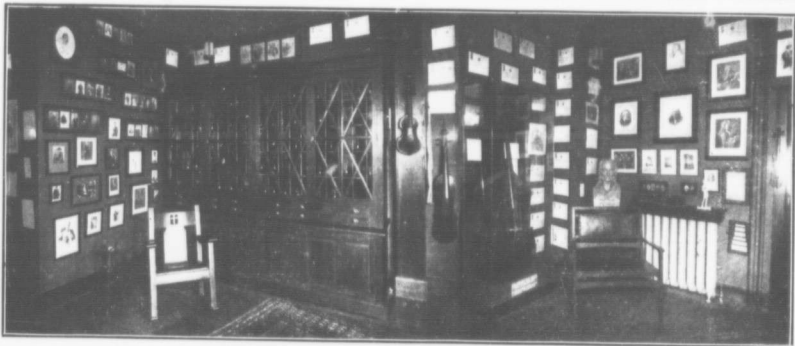
As mentioned, that was over twelve years ago. Through all these years this firm has adhered rigidly to



THE COMMODIOUS PHONOGRAPH DEPARTMENT---Ten private rooms in addition to the main showroom.

these policies. It is interesting to note the results. At the time this step was taken they were but a small factor in the Small Goods

They decided not to sell goods direct to the public where the customer could be satisfactorily served by a local dealer; they firmly revised their collection system to a reasonable basis; they established a broad policy of "Service" to customers first, last and always; in fact they practically reversed the order of things throughout the trade.



A VIEW OF THE OLD VIOLIN DEPARTMENT--Rare Old Fiddles valued from \$30 to \$10,000 are included in this priceless collection of Mr. Williams. Many of these Violins are sold through dealers who are in touch with their local Violinists.

industry in Canada. To-day they are the largest concern of this kind in this country; have established branches and warehouses in three other cities; have erected a ten-story, concrete "Home of Music" in Toronto and promise to continue expanding indefinitely.

They carry a stock at Toronto of about \$250,000.00, requiring a 500 page catalogue to list the goods for their dealers, of whom they have over 2000.

So much for the firm. How have the dealers fared under this policy? The answer is that practically every Small Goods dealer in Canada has satisfactory business connections with this house. They have found that "Service" and "Confidence" are the life-blood of commerce and their progress under the new regime has been steady, healthy and consistent. This is best evidenced by the many letters from dealers themselves which reach this firm daily.

And finally the public. They have been

educated and encouraged in their musical tastes by a steady campaign of publicity which has created new business, most of which passes through local dealers. In addition to the dealers' assurance they have the broad guarantee of this firm behind them. Here again do we see the effect of confidence and service.

Such is the effect of a definite, logical.



LOOKING DOWN THE MAIN FLOOR--Cases and shelves adorned with countless articles in striking array.

policy, unflinchingly adhered to. The firm? The R. S. Williams & Sons' Co., Limited, of Winnipeg, Calgary, Montreal and Toronto.

Re Player Piano Rolls.

ACCORDING to the decision of the association of music dealers formed in Toronto in March, a uniform system of retailing player rolls should become effective next month. Apropos of this move is the radical reform of a San Francisco firm in connection with player music. Sherman, Clay & Co. of that city have announced that henceforth they will give no free music rolls with player pianos, regardless of what policy or lack of policy other dealers may have in this connection.

The firm referred to above have had three months' experience with their reform, and are reported as having stated that not one sale has been lost through this decision to sell player music and not give it away.

Too Much Argument.

THE following story may be hoary with age, but it illustrates a point so well as to be excusable here.

A piano "prospect" dropped into a retail store and encountered a salesman who nearly talked him out again. Before going in the "prospect" fortified himself with a

those in the trade who immediately attribute the condition to key workmanship or material.

The latest case brought to the Journal's attention concerned the piano of a Toronto resident, who had recently removed from the United States. His piano, purchased a year or two before his removal, was, of course, of American make. Shortly after removing to Toronto he had occasion to complain to the retailer who sold the instrument. The retailer in turn complained to the manufacturer of the piano who diagnosed the source of trouble as being the unfinished underside of the piano stool, and incidentally the repair was made at his expense.

The explanation is that the finger tips of the person or persons playing the piano frequently came in contact with the under side of the stool top, which being stained and not finished, stained the fingers and the fingers in turn gradually discolored the ivory on the keys. In this particular case some of the keys required entirely new ivory so deeply had the coloring impregnated the ivory.



Varnishing department at the Pratte piano factory, Montreal.

good big life-sized chew of tobacco. He listened patiently to the arguments, offered no resistance, but began edging to the door.

The salesman hung on, and just as the "prospect" got the door opened made one final stab. "Now, can't I send this piano up and let you try it at your home?" said he.

The "prospect" stood in the doorway and vigorously spat across the sidewalk. Thus releasing his organs of speech, he said to the piano man, "dammit I've been trying to tell you that for half an hour."

Keys Turning Pink.

PIANO and organ keys turning pink or absorbing some other foreign tint is not an indication of faulty ivory or workmanship. Beautiful white ivory turning color is no new complaint, and yet there are

HIS IMPRESSION OF CANADIAN CONDITIONS.

Upon returning from a few weeks' rest at his summer home at Niagara-on-the-Lake, Canada, Mr. William Riggs, of the Mason & Hamlin Co., New York, is reported to have said, "Canadian fall business in all mercantile lines would be satisfactory. Conditions in Canada are practically the same as in this country. Business is slow at the present time, although the banks have plenty of money on hand but without any inclination to place it in circulation. The most encouraging feature of the Canadian business outlook is the fact that this year is what is popularly termed an 'apple year,' as this 1914 crop promises to be a record breaker."

On August 18, 19, 20, Charlottetown, P.E.I. is having a Confederation Jubilee celebration, for which occasion a strong programme has been arranged.

Montreal Letter

THAT there is a more optimistic spirit in the musical industry is undeniable. While the months of 1914 that have passed have not brought the prosperity to piano men that the first half of 1913 did, there is leif in the trade now that a comfortable increase will be shown for the late summer and early fall months. Autumn is being looked forward to on all sides, for in that time the greatest increases will have to be shown, if the industry is to make any advances at all.

President A. P. Willis, of Willis & Co., has just recently returned from his usual summer visit to the firm's various branches in the Maritime Provinces.

A new arrangement of "O Canada" has been made by G. A. Grant-Schaefer, the Canadian composer. Mr. Grant-Schaefer has not altered Lavallee's melody, but so harmonized it that his setting is especially practical for full choir or quartet.

W. H. Leach is spending some time at his summer residence, Beaver Cottage, Las D'Isles.

J. H. Mulhollin expresses buoyancy in regard to better trade in the near future, in the meantime he claims to be satisfied with the amount of business moving for Evans Bros.

C. W. Lindsay is visiting his favorite seaside resort, Rye Beach, N.H., where he has been going for a number of years.

J. H. Hempstead of Steinway fame, is spending his holidays as usual on "Canadian Soil" at Hudson Heights, Que.

J. W. Shaw and Co. appear greatly elated over the success of their new location, and said that the month of July to date, had far exceeded the same month of last year in the number of Gerhard Heintzman and Shaw instruments sold. The businesslike air of the cheerful premises verified this firm's prediction of a big fall business.

The usual harvest of summer repairs, tunings and rentals is apparent at the salesrooms of J. A. Hurteau & Co., Ltd., and the number of New Scale and Emnis instruments rolling out constitutes a respectable total.

Gervais & Whiteside, local representatives for Kamm-Morris instruments, remarked that although business up to the present has been variable, they are finding a growing demand for these goods, which have made warm friends, who have been pleased to recommend them.

"Without weeping any salt tears, we must confess that business is somewhat quiet. The affluent local residents already have fled from the weather distributed in Montreal. This has had some influence on trade conditions, and has somewhat tempered the demand for Mendelssohn instruments," said Foisy Freres.

An interview with Hurteau, Williams & Co., Ltd., justifies the opinion that summer dullness with them was practically nil as the demand for New Scale Williams pianos continues unabated.

At the C. W. Lindsay, Ltd., warerooms a healthy tone exists. This old established house have nothing to complain of in the way of want of orders, and are looking forward to a material and substantial increase for fall selling, in the call for Nordheimer and other lines featured.

Layton Bros. are highly pleased with, not only the spirit of progressiveness which has developed in their

business, but the undeniable signs of good sales which they find locally. An additional cause for satisfaction with this firm is the number of cash sales for Mason & Kisch goods, embracing practically all models of this make.

The Canadian Graphophone Co. are finding business a shade slow, but like the rest of their brethren in the trade are not complaining, but are living in hopes of increased sales later on in the season.

THE PRATTE FACTORY AND THE PRATTE PIANO.

The Pratte piano factory at Montreal, one of the oldest established businesses of its kind in Canada, was selected by the "Canadian Woodworker" for an illustrated description of "Up-to-date Woodworking in a Piano Factory."

"The products of the Pratte factory at 2502 St. Lawrence Boulevard," says the above publication, "are not large in quantity. They are not intended for the masses, but for those who desire a high-grade article. A specialty is made of producing pianos for teachers and musicians, and these instruments have been used by some of the world-famous artists.

"The business was started in 1875 by Mr. L. E. N. Pratte, a man of artistic temperament and of great business ability. Later on he associated with him his two brothers, Evariste and Antonio. Mr. Antonio Pratte, the actual proprietor of the business, was the mechanical member of the firm. At the termination of his musical studies he spent several years in the foremost Canadian and American piano factories, studying the best methods of construction. He is the inventor of the Pratte Piano. The firm make a feature of pianos in special woods with designs of cases furnished by customers or themselves. From the time the order is received it takes from six to seven months to complete a Pratte piano. Special cases are now being finished in mahogany, crotch, Creussian walnut, French walnut, burl, rosewood with inlaid brass and mother-of-pearl.

"The factory consists of three storeys and is unusually well lighted, having windows on all four sides. The front part of the ground floor contains offices and a number of stock pianos, and at the rear is the case-making and sounding board department. The first floor is devoted to the action department, and the second floor to the varnishing."

SHEET MUSIC DEALERS' NATIONAL ASSOCIATION WANTED.

Aiming at forming a National Sheet Music Dealers' Association, Mr. R. W. Heffelfinger, a Los Angeles sheet music department manager, has issued a call to the dealers in his line throughout the United States to a convention in New York August 24, at the Hotel Breslin. The movement appears to have a representative endorsement of U. S. dealers.

SALESMAN.

Would change position. Presently engaged travelling Western Ontario. Can sell wholesale and retail. Good connection, and can furnish references. Would consider managership. Box 48, Canadian Music Trades Journal, 56-58 Agnes Street, Toronto.

TRADE GOSSIP FROM WINNIPEG.

Annual Exhibition Created Little Enthusiasm—Trade Slow—Collections Indifferent.

LOCAL reports differ as to collections, some of the dealers complaining of an uncomfortable scarcity of funds while others report payments coming in surprisingly well. Summer sales in pianos have been slow, and even the talking machine business has shown a disposition to lag. The Exhibition aroused no particular enthusiasm and did not bring as many buyers as in former years. The Winnipeg Piano Co. had the only piano display at the exhibition.

A terrific rainstorm on the opening day of the Fair not only caused the exhibitors great discomfort, but damaged some of the exhibits. In fact one exhibitor found it necessary to remove his shoes and stockings to wade to his stand. The lack of proper buildings for the housing of exhibits was more pronounced than ever.



Messrs. O. Wagner, Winnipeg, and J. A. Croden, Toronto, of R. S. Williams & Sons Co., Ltd. "snapped" at Niagara Falls.

Mr. J. F. Sherlock, of Sherlock-Manning piano fame, passed through Winnipeg on his way to headquarters in London from a tour of the West. Mr. Sherlock was accompanied by Mrs. Sherlock.

The Winnipeg Piano Co. are suing a local storage company for a piano withheld by them for payment of customer's storage charges, and as in Manitoba, it has always been held that the lien comes first, irrespective of rent or storage, etc., and they have always recovered pianos in this way and in the past satisfied the storage company's own lawyer as to the preferred position of the lien, they accepted the storage company's challenge to make it a test case, and the whole trade, to their credit be it said, are behind the Winnipeg Piano Company in their fight.

James Irwin, of The Tucker Piano Co.'s phonograph dept., is at present enjoying his vacation.

Wray's Music Store, 237 Notre Dame, welcomed a number of their out of town customers during Exhibition.

Miss Etta Coddon, of Wray's Music Store, is at present spending her vacation at International Falls, Minn.

Mr. E. R. Rhaneuf, band master of the Regina Boy Scout Band, was in the city with his band during exhibition week.

Mr. G. A. Dodds of Grenfell, was in the city during exhibition week on his way home from an eastern trip.

The R. S. Williams & Sons' Co. did not have an exhibit at the fair, but special arrangements were made to look after callers at their warehouses. Quite a number of dealers visited them and arranged for their fall requirements. The immediate requirements of most music dealers are small, but prospects for fall are good, and business is expected to regain at least its normal condition during the fall.

The Fowler Piano Co. report business as very quiet for the month of July, in fact the slackest they have seen this year. They expect to see a slight improvement toward the latter part of August, although they do not anticipate a large fall business. Mr. Fowler reports collections as slow.

Mr. W. C. Heaton, representing the Braubach Piano Company of New York, was a caller at the Fowler Piano Co.'s store during the week of July 14th.

Mr. M. B. Ferguson, of the firm of Bayley & Ferguson, London, Eng., was in town during the early part of July.

Mr. Chas. F. Crandall, who until recently was with Messrs. Cross, Goulding & Skinner, has joined the staff of Mason & Risch, Ltd.

The Karn-Morris Piano Co. exhibited at the Brandon Fair, at which they had great success last year. Mr. Merrill has no complaints in regard to either business or collections, as both are fairly good for this time of the year.

Mr. Merrill, Western manager of the Karn-Morris Piano Co., intends spending his vacation at Lake Dauphin during month of August.

The Doherty Piano Co. welcomed a few of their wholesale customers during the Exhibition, and received several piano orders.

Balsou Bros. dealers in Edison phonographs, held a demonstration of these machines at the Exhibition. The space devoted to this demonstration was called Edison Hall and had a seating capacity for 25. The manager, Mr. Fitch, is very well satisfied with results, as he had the opportunity of demonstrating the Edison disc machine to a great many people who had never heard it.

The Tucker Piano Co. report the sale of a Steinway grand, which Mr. Tucker sold to Mr. W. A. Cameron, wholesale grocer, Kenora. Mr. N. J. Lindsay of this firm has just returned from a successful business trip to Dauphin. Mr. W. Hemphill, of the Tucker Piano Co., was feeling happy, having just closed two Nordheimer piano sales.

VALUABLE FOR REPAIR PURPOSES.

This is the time of the year that the wide-awakes gather in the shacks repairing pianos. A great many pianos have yellow keys and there is always extra money to be made by whitening the yellow ivories, and a large number of repairmen are using Caplan's Patent Ivory Polish, made by the Caplan Mfg. Co., 49 Sherman Avenue, Jersey City, N.J.

This polish, rubbed on yellow keys, whitens them instantly. No work at all. A sample of "Caplan's Patent Ivory Polish" will be mailed for 50 cents. This is sufficient to whiten two full sets. If a larger sample is desired, the dollar size may be secured, which will whiten five or six sets.



INVITATION

To the Retail Piano Trade of Canada

Gentlemen :

It is the desire of the firm of Willis & Co., Ltd, that every retail piano dealer in Canada shall accept this as a personal and a very cordial invitation to visit the Willis Music Pavilion at the Canadian National Exhibition, Toronto, Aug. 29th to Sept. 14th.

Our President, Mr. A. P. Willis, accompanied by Mr. Robt. A. Willis, Vice.-Pres., F. G. Sharpe, director, L. J. Burrows and R. H. Rutherford will be in attendance with this our first exhibit at the Canadian National Exhibition to personally extend greetings, and to demonstrate the Willis line to those who may desire a better acquaintance with this high grade make.

In the Willis Music Pavilion will also be shown several examples of the celebrated Knabe instruments, for which there are still some available local agencies that may be arranged in connection with the Willis line.

Even though you may not be immediately interested in the Willis and Knabe proposition we hope this will not keep any music dealer in Canada from visiting us at the Fair.

Very cordially yours,

WILLIS & CO., LIMITED
MONTREAL





THE WILLIS PIANO

The renown of Willis Instruments extends from the Atlantic to the Pacific. Theirs 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.



We are the sole representatives in Canada of the celebrated Knabe grand and upright pianos. Where unrepresented, Willis dealers can secure the agency of this world's leader. Arrange to talk this over with us at the Canadian National Exhibition.

WILLIS & CO., LIMITED

Factories: ST. THERESE

Offices: 580 ST. CATHERINE ST.

MONTREAL

CANADA





THE WILLIS PLAYER

The same rich sweet singing tone that gives the Willis piano such a striking individuality has a counterpart in the Willis Player as well as the art designs and beauty of case finish.

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.

Several designs of the Willis Players will be in the Willis Music Pavilion at the Canadian National Exhibition, Toronto.



WILLIS & CO., LIMITED

Factories: ST. THERESE

Head Offices: 580 ST. CATHERINE ST.

MONTREAL . . . CANADA





The WILLIS Factories



Located so near to Montreal as to be in fact and in usage a suburb of that metropolitan centre is St. Therese, a busy and prosperous town of 2500 inhabitants, the wage earners among whom are for the most part skilled artisans.

The Willis Factories, the largest and best equipped in Canada, are the dominating industry among the industries attracted to St. Therese, because of splendid shipping facilities, plentiful supply of labor, and the proximity of the Quebec forests, so fertile in valuable timber.

The Willis Factories, now with a capacity of 4000 instruments per year, have been thrice enlarged by us, the last addition completed in 1913 being of 43000 square feet of floor-space, giving a total of 77000. The factories and equipment are in conformity with the Willis ideals of manufacture, which have won for Willis instruments immediate acknowledgement in the ranks of the highest grade instruments.

The comfort and safety of the Willis workmen has ever been kept in mind to the end that the art-craftsmen engaged in Willis production shall have bright, airy and sanitary surroundings, without which the high grade of workmanship demanded by Willis standards is impossible.

Having always in mind that the home of Willis Players and Pianos has every known machine to facilitate construction regardless of cost, and that the army of employees is made up of selected and picked men working under the continual and insistent watchfulness of expert supervision, the Willis dealer is fortified against any possible competitive argument.

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Those Eyes of Blue	<i>Cyril Bateman</i>
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SHIPMENT OF NOVELTIES REACHES CANADA.

When the Journal man dropped into the Anglo-Canadian Music Co.'s headquarters the other day, he could hardly get through to manager John Hanna's office for stacks of new music that had just been unpacked after its journey across the Atlantic. These novelties are published by the various British houses represented in Canada by Mr. Hanna. The Journal has gone over only a portion of these novelties, among which were the following, in addition to others which will be reviewed in these columns from time to time:

"Were I a Mighty Monarch," words H. M. Paul, music Noel Johnson; "When God Shall Please," words Fred G. Bowles, music C. Finucane Draper; "How Shall I Know," words G. Hubi-Newcombe, music Russell Phillips; "The Lord is Full of Compassion and Mercy," words from 103rd Psalm, music Arthur W. Marchant; and "When I Survey the Wondrous Cross," words Dr. Watts, music R. G. Thompson, Mus. Bae.

The "Choir" series of organ voluntaries, for both pipe and reed organs; also the "Choir" series of copyright sacred songs, including such as "My Heavenly Friend," and "The High Eternal," by Leonard Parker; "Thou Didst Leave Thy Throne," by James T. Lightwood; "I Heard the Voice of Jesus Say," and "The Glorious Land," by Ivan Williams.

Prominent among the Enoch & Sons song publications are "Love is Divine" and "Rise Beautiful Dawn," by Jack Thompson, composer of the celebrated "Come Sing to Me"; also "Chimes" and "I Love Your Voice," by Elsa Maxwell; "Pluck This Little Flower," by Lamdon Ronald.

"Hammond's Comprehensive Series" of books for piano and small orchestra, suitable for moving picture-houses, restaurants, etc. Each book contains twelve varied classical and modern pieces (Melodies, Slow Movements, Quick Movements, Marches and Dances) of first-rate excellence, specially arranged for the following instrumentation: 1st Violin, 2nd Violin, Cello and Bass, Flute, Clarinet, Cornet, Trombone, Drum and Piano; the twelve parts for each instrument being bound together (i.e., all the twelve 1st violin parts are in one book, all the twelve 2nd violin parts are in one book, and so on throughout all the instruments enumerated above.

"Cyril Scott's Album of Songs," published for the four voices.

An addition to the growing quantity of music composed especially for children in "The Donkey-Ride" and 20 other songs by Leigh Kingsmill in one volume, known as Kingsmill's Ballads Vol. 1.

Four albums of piano pieces in attractive covers: Albert Renaud's, containing "Mennet in D," "Gavotte in A," "Danse Villageoise in G"; Ch. Goddard's with "Danse D' Etoiles" valse, "Ballet des Papillons," "An Hameau" Idylle, "L'Angelus" meditation; Meyer-Hellmann's, containing "Dusehka" valse, "Romance," "Les Papillons" valse; Vodorinski's, containing "Canzonette," "Scherzette," "Bluette," "Violette," "Valsette" and "Coquette."

"Carissima," by Edward Elgar, in piano solo, piano and violin, piano and cello, organ, full or small orchestra.

For piano—"Air De Danse," by Eugen Janowski, op. 19; "Papillons D'or," by Denis Dupre; Rickman's group of short sketches, op. 64, containing "A Song of

Springtide," "Evening Rest," "A Little Caprice," "A Cheerful Song," "On the March," and "A Plaintive Melody."

Wagner's "Prelude—Parsifal," arranged for violin and piano, by Henry Tollust.

"Evensong," by Easthope Martin, arranged for piano, violin and piano, organ, full orchestra and septette.

Six piano numbers by Geza Horvath, No. 1, of which is "Cortege Des Elfes."

"LIEDER IN ENGLISH" ANNOUNCED IN CANADA.

An announcement of more than ordinary importance is made elsewhere in this issue, by Metzler & Co., Ltd., London, Eng., regarding their "Lieder in English," of which the first sixteen volumes are now ready. These are marked at 50 cents each, and Thematic lists may be obtained from the Anglo-Canadian Music Co., Toronto. The 16 volumes are by the great Schubert, Schumann and Brahms, with English words by Hermann Klein, and marks for interpretation by Emil Kreuz.

The object of this edition of Metzler's mastersongs is thus cited:

1. To provide the artist or student with a selection from the choicest vocal masterpieces of the great composers, each bearing—in addition to all the original indications—such interpretative signs, marks of expression, variations of tempo, etc., as are either hallowed by tradition or in accord with the readings adopted by the most famous Lieder-singers.

2. To encourage the singing of these beautiful songs by English-speaking vocalists, professional or amateur, in their own language and that of the audiences before whom they appear; for which purpose it has been thought advisable to furnish each song with a new English version, written not only so as to preserve the notation and rhythm of the original, but with some reasonable regard for its sense and meaning, and above all, in smooth, flowing, "singable" English verse.

The fulfilment of the first of these objects should help to secure an invariably intelligent and correct rendering. By the aid of the second it is hoped to foster an increasing pride in the use of our glorious language, clearly and properly pronounced, as a means for augmenting the love and the popularity of songs which have long since achieved immortality.

A perusal of any of these 16 volumes, or even the booklet containing the thematic lists, reveals the great importance of the works included. Some volumes are prepared for soprano voice, others for tenor, contralto and baritone or bass, so that the wants of any of the voice ranges may be met.

In reviewing a series of this particular kind it is unsatisfactory to single out certain numbers for special mention, but dealers would do well to investigate Metzler's Lieder in English, and see for themselves which volumes would, if indeed not all of the sixteen, would be readily saleable on their recommendation.

MR. ROBERTS IN LONDON.

The Journal has received word of the safe arrival in London, England, of Mr. William J. Roberts, of Chappell's Toronto branch. Mr. Roberts, accompanied by his wife, left Canada on July 9, on the Empress of Britain.

Containing twenty-four of the most popular songs of the day.

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CONTENTS

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It's Nice to Get Up in the Mornin'.....Harry Lauder
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Where Does Daddy Go When He Goes Out?
Billy Williams
Oh, I Do Love You, My Orange Girl
Miss Betty Barclay and a Baritone
Hold Your Hand Out, Naughty Boy.....Miss Florrie Forde
Keep Quite Close to the Railings.....Walter Williams
Toddling Home.....Chas. R. Whittle
Nursery Rhymes in Ragtime.....Barclay Gammon
Jerry-Jeremiah
Miss Clarice Mayne and Miss Florrie Forde
Whoops! Let's Do It Again.....Gas Harris
In the Valley of Golden Dreams.....Miss Gertie Gitana

That Ragtime, Dinner-Time Band.....The Two Bobs
King of the Maniac Band ("Keep Smiling" Revue)
Robert Hale
Stammering Sam.....Harry Bedford
A Prairie Life for Me.....Billy Merson
I Shall Get in Such a Row When Martha Knows
Jack Pleasants
I Parted My Hair in the Middle.....George Formby
The Matrimonial Handicap.....Whit Cusliffe
I've Got My Eye On You.....Miss Clarice Mayne and "That"
She Pushed Me Into the Parlor.....Ernie Mayne
Wine, Woman and Song ("8d. a Mile" Revue)
Hugh E. Wright
'Tis a Faded Picture.....Frank Cass
The Music Hall Shakespeare.....Harry Fragson

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HOUSE OF CHAPPELL

To Sheet Music Dealers

The following songs of recent publication have been re-ordered throughout Canada, and we would recommend them to, and invite all Dealers to specially look over the numbers during the "off time" with a view to stocking for next Fall business.

Liza Lehmann
"Oh, bother!" sang the thrush"
Guy d'Hardelot
"Roses of Forgiveness"
Teresa del Riego
"The Reason"
"Sink, Sink, Red Sun"
Florence Aylward
"The Call of Life"
"Morning—and You!"
"Three"
Dorothy Forster
"Dearest, I bring you daffodils"
"I heard a sweet song"
"Were I some star"
"A Psalm of Love"
Eric Coates
"All mine own"
"The Grenadier"

Hermann Lohr
"Little grey home in the West"
"Wonderful garden of dreams"
"The Little Girl Next Door"
"The Port of 'Au Revoir'"
"There's a hill by the sea"
"Where my caravan has rested"
Leslie Elliott
"The Summertime Moon"
"O Lonely Pines"
"The Whisperin' Wheat"
Kennedy Russell
"The Barber of Turin"
Laxton Eyre
"Till Then"
Sivori Levey
"He Met Her on the Stairs"
Charles Willeby
"A Heap of Rose-Leaves"

Paul A. Rubens
"I Love the Moon"
Haydn Wood
"God make thee mine"
"The Dewdrop and the Sun"
"A Song of Hope"
"Fairy Waters"
H. Lyall Phillips
"Colinette"
Herbert H. Nelson
"Wolf of the Bowman"
Alfred Harris
"Afy hidden rose"
Graham Peel
"In Summertime on Bredon"
Sheridan Gordon
"A Fat L'il" Feller Wid His
Mammy's Eyes"

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ANNUAL DANCE ALBUM OUT.

The annual dance album (No. 159), for the current year, issued by Chappell & Co., Ltd., is out. This book contains: "The Quaker Girl" valse, "The Sunshine Girl" lancers, "The Pelican's Parade" one-step, "Reve Jeunesse" valse, "The Porcupine Patrol" one-step, "Kiki" valse, "Cock-a-Hoop" two-step, "Sunshade Sun" one-step, "The Peacock Polka" two-step, and "Gracious Dance" from "Dorothy."

Violin (or mandolin) and cornet parts are obtainable.

PIANO SOLOS FOR TEACHERS AND PUPILS.

Teaching material will be an important class of merchandise in the music store at the re-opening of the music teacher's activities in September. In anticipation of this Evans & Co., of 24 Castle St., Oxford St., London W., England, are featuring piano solos by Victor Aimard, with English or continental fingering. These are: Abiedilid, Air de Ballet, Caprice Des Fees, Chant D'Avril, Chanson Pathetique, Dance Negré, Humoresque, Hungarian Dance, Impromptu in A Minor, La Rose Du Soir, Morgenellend, Marionette Dance, Polichinelle, Ronde Capriccio. Also six miniatures musicales by Aimard, with continental fingering only.

WITHIN RANGE OF THE AVERAGE SINGER.

It is just possible that some salesmen in recommending to customers "For You Alone" (words P. J. O'Reilly, music Henry Geddl), draw attention to the fact that it was the first song sung in English by Caruso, and then leave it at that, with this result—the customer thinks it too difficult for ordinary parlor use. Such a conclusion is a mistake, as "For You Alone" is a splendid parlor song, readily learned by just the average singer, as is also "The Garden I Love" (words H. S. Reed, music Godfrey Nutting), an excellent song for home use.

TWO NEW DOROTHY FORSTER SONGS.

Among the newest issues of Cary & Co., London, Eng., are "A Wild, Wild Rose" and "Come—for it's June," both by Dorothy Forster, who in private life is Mrs. Leo J. Cary, proprietor of Cary & Co. These two songs have already caught on wonderfully well in England. They were heard and appreciated at the music trades convention at Bournemouth, and have also been recorded in talking machine records.

The Hawley edition of popular pianoforte classics, which contains at least 100 numbers in the series, is reported to be gaining in sales every week.

Another feature of the Cary & Co. organization is their orchestral and band department, under the management of the well-known musical director, Mr. S. Von Leer.

JOYCE AND GODIN WALTZES.

Last issue reference was made to several numbers in both dance music and songs featured by Ascherberg, Hawpwood & Crew, Ltd., of 16 Mortimer St., London W., England. Aside from those there is a goodly list of dance successes in waltz form, by Archibald Joyce and by Felix Godin. The numbers by Joyce are: "Entrancing," "Maiden's Blush," "Always Gay," "A Thousand Kisses," "Charming," "Dreaming," "Love and Life in Holland," "Passing of Salome."

Those by Godin are: "Voulez-Vous," "Valse d'Avril," "Valse Mai," "Valse Juillet," "Valse Octobre," "Valse Novembre," "Valse Decembre."

Besides the songs mentioned last issue attention is drawn to "Down Away at Appledove," Clifford Courtenay; "Mate o' Mine," Percy Elliott; "The Bachelor Ship," David Richards; "So You Want to be a Soldier Little Man?" H. Trotter; "Moirn of My Heart," Bothwell Thompson; "Picture in My Heart," H. Lane Wilson; and "My Heart Still Clings to You," Albert W. Kettleby.

NEW MUSIC

Copyrights entered at Ottawa

28966. "Chow Chow." One or Two Step or Tango. By F. H. Loney.
28967. "Sunburst." Reverie Serenade. By Harry J. Lincoln.
28971. "Central Rag." Song. Words and Music by Milton Clark.
28975. "Aunt Priscilla's Wedding Day." Song. Words and Music by Milton Clark.
28976. "Wonder Where My Lovin' Man Has Gone." Song. Words by Earl C. Jones. Music by Richard L. Whiting and Chas. L. Cooke.
28977. "When the Ragtime Army Goes Away to War." Song. Words and Music by A. Seymour Brown.
28978. "Le Diner Danzant." (The Dinner Dance). Valse Hésitation. Pour Piano. By Benj. L. Shook.
28979. "In the Garden of Memories." Song. Words and Music by E. J. Seymour.
28982. "The Two Sisters." Waltz. By Alfred Shaw, Alfred Shaw, Vancouver.
28985. "When Memory Smiles." Song. Words by Cecil E. Selwyn. Music by Arthur A. Penn.
28987. "The Music Men." March—Two Step—One Step. By Geo. H. Finzell.
28988. "Yum! Yum! Yum! Yum!" Song. Words and Music by A. Seymour Brown.
28989. "That Bohemian Rag." Song. Words by Jean C. Havez. Music by Gus Edwards and Louis Silver.
29000. "The Song of Esmeralda." Song. Words by Jean C. Havez. Music by Carlos de Mesquita. Arranged by Ribe Danmark.
29008. "Swing Song." (For Violin, with Piano Accompaniment). By Roberta Geddes Harvey, Whaley, Royce & Company, Limited, Toronto.
29018. "Marche Georges-Etienne Cartier." Arr. Jos. Gariepy, Prof. Jos. Gariepy, Montreal.
29022. "Brazilian Max Cheese." Song. Words by Muriel Window. Music by Ernesto Szareth.
29023. "The Mason Whiffing Tango." (El Choclo). Tango Argentine. By A. G. Villoldo. Arranged by Ribe Danmark.
29024. "Le Beau Monde." Waltzes. By Samuel T. Campbell.
29025. "Le Baiser." For Piano. By Eddy.
29026. "Honduras." Spanish March. By Avolos.
29031. "Almanac." By Lorenzo Legatti.
29032. "Society Maxixe." By Walter Pulitzer.
29033. "The Flag that Waved at Baltimore." Words by Edith C. Watts. Music by Jean C. Havez.
29034. "The Vampire." Lyric by Earl Jones & Gene Buck. Music by Bert A. Williams.
29035. "The Warmest Baby in the Town." Words and Music by J. Leubrie Hill.
29036. "Two in one." By Leonard Moross and Norman Monforte.
29037. "When It's Night Time Down in Burgundy." Words by Alfred Bryan. Music by Herman Faber.
29038. "The Havioli Rag." By Frank Lucanese and Chas. Lucetti.
29039. "I'm Cured." Lyric by Jean C. Havez. Music by Bert Williams.
29040. "It's a Very Easy Thing to Put a Ring upon a Finger." Words by Joe Young. Music by Bert Grant.
29051. "Rest of the Weary" (Anthem). Words by J. S. B. Monseil. Music by Bertha Louise Tamblin. Anglo-Canadian Music Publishers' Association, Limited.
29052. "Light at Evening Time" (Anthem). Words by Rev. R. H. Robinson. Music by Edward W. Miller. Anglo-Canadian Music Publishers' Association, Limited.
29053. "The Son of God Goes Forth to War" (Anthem). Words by Reginald Heber. Music by Charles E. Wheeler. F.C.G.O. Anglo-Canadian Music Publishers' Association, Limited.
29054. "Lead Kindly Light" (Male Quartet or Chorus). Words by Cardinal Newman. Music by Ernest R. Bowles. Anglo-Canadian Music Publishers' Association, Limited.
29055. "Frolic of the Waves" (Polka de Concert). By Harry J. Lincoln.
29056. "Palace of Peace." (March Two Step). By C. M. Van derpool.
29059. "O'ho! La Lune." Paroles d'Emile Silvert. Musique d'Henri Miro. J. E. Belair, Montreal. Que.
29060. "That Wonderful Bengosa Strain." Words by William Jerome. Music by Abner Greenberg.
29061. "I'd Like to be on an Island with You." Lyric by Alfred Bryan. Music by Jack Wells and Albert Gumble.
29063. "O Canada." Air by Lavalle. Harmony by G. Taggart. George Taggart, Vancouver, B.C.
29066. "Requiesce in Pace." Hely on Empress of Ireland Disaster." Words by Miss A. G. Eneyman. Music by George Taggart. George Taggart, Vancouver, B.C.

RENEWAL OF COPYRIGHT.

2788. "The Chorister." Words by F. E. Weatherly. Music by Arthur Sullivan. Anglo-Canadian Music Publishers' Association, Limited.

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W. MORLEY & CO'S DEBUT.

On another page of this August issue a prominent British publishing firm make their trade bow in their initial announcement to Canadian dealers. This is W. Morley & Co., of 25 Great Marlborough St., London W., England, whose catalogue is worthy of a place in the dealer's consideration in placing orders for his fall and winter music stock.

Cyril Bateman's great success, "Those Eyes of Blue," directs attention to his other number featured by W. Morley & Co. in this issue, viz: "Life, Love and You." Among this firm's other songs are five important ones in keys to suit all voices: "Giver of Life," Edith Fortescue; "Beyond," Ed. St. Quentin; "The Keys of Heaven," H. W. Greaves; "The Stormfiend," J. L. Roskel; and "The Children's Home," F. H. Cowen.

Either English or continental fingering may be had in these piano pieces recommended by Morley & Co.: "Cornflowers," "Sparkling Diamonds" and "Apple Blossoms," all by Leona Lacoste; "Rosalind" and "Yvette," by Bryceson Trehanne; "The Millwheel," Cyril Lansdell, and "White Heather," Paul Silvano.

LARGE CATALOGUE TO CHOOSE FROM.

From their extensive catalogue, which is an important one for all connected with our sheet music departments, the following works are recommended by Joseph Williams Ltd., the publishers of 32 Great Portland St., London, W., England: "Twenty Good Ships," words Gunby Hadath, music Lionel Elliott; "A Mexican Love Song," words Henry S. Sutton, music Charles A. Trew; "The Butterfly and the Rose," words translated from Heine by Alma Strettell, music Richard Walthew; and "Moonshine," words R. Brighten Salisbury, music George Buchanan, sung by the "Quaints" at the Scala Theatre, London.

The Journal is also in receipt of some easy piano music in sheet form from the house of Joseph Williams, Ltd., intended for beginners. These are: "Daffodils," by Alec Rowley; "Six Little Pieces for Little Hands," Alfred H. Earnshaw—"In the Hayfield," "Gavotte," "Playtime," "Waltz," "Melody," and "March"; and another series of "Six Easy Pieces," by Frank Jephson—"On the Hillside," "The Tin Soldier," "Minnet," "The Irish Piper," "A Country Dance," and "Harlequin."

The third group of piano music for children is "Six Pieces for Children" in the Berners edition, by F. Swinstead, containing "Gavotte," "Jack Frost," "A Story," "Valse," "Dirge," and "Happy Song."

Two books which the firm of Joseph Williams, Ltd., are calling attention to are: "Melodies and Tests for Sight-singing and Musical Dictation," by F. C. Field Hyde, and "Bravura Double Stopping," Book VIII., of modern violin school, by William Henley, Op. 51.

LYRICAL PIANO MUSIC.

A splendid little selling help has been issued by the House of Chappell, Toronto, containing the words and music of the first three or four lines of ten recommended piano numbers. These are "The Moon of Omar," by Clarence Lucas, a reverie (op. 52), dedicated to W. O. Forsyth, Toronto; "Day Dreams" Idyll, Clarence Lucas; "La Vie D'une Rose," Melodie, Olga Rudd; "Je Pense a Toi" Romance, Liza Lehmann; "Concert Study

in F," Sydney Rosenbloom; "Sketch," Martinus Sieveking; "Under Green Leaves," Hammock Song, G. F. Kendall; "Aveu" Romance, Carlo Albanesi; "Alba" Romance, Carlo Albanesi; "Charmeuse," Valse Intermezzo, Robert Coningsby Clarke.

In piano music the publishing firm of Chappell & Co. are also offering several albums, the new ones being:

1. "Cobweb Castle," by Liza Lehmann, containing six sketches—"In the Owl's Turret," "A Legend," "Fly Away Ladybird," "Evensong," "By the Sundial," and "My Lady's Jester."

2. Graham Peel's "Valse Piquantes, Nos. 1-4."

3. "Six Preludes," by Sydney Rosenbloom—No. 1 in B Major; No. 2 in D Major; No. 3 in D flat Major; No. 4 in B Minor; No. 5 in G sharp Minor; No. 6 in G Minor.

4. "Three Light Pieces," by Percy E. Fletcher—"Lully Lull" (Danse Caractéristique), "Fifinette" (Intermezzo-Gavotte), "Folie Bergere" (Intermezzo-Marche).

5. "In Days of Old" (suite of three dances), by Meredith Ball—"Morris Dance," "Danse Caractéristique" (My Lady Barbara), "The Satyr's Revel."

6. "Dances Miniatures De Ballet," by John Ansell.

7. "Fairy Suite of Three Dances," by Reginald K. Benyon—"Elf Dance," "Gnome Dance," "Sprite Dance."

8. "Walzer-Poesien" (Waltz Poesies), by Willibald Richter.

VALUE OF POPULAR SONGS.

There is available for Canadian dealers the 33rd annual song album issued by Francis, Day & Hunter, of 142 Charing Cross Rd., London, W.C., England. This folio contains such popular songs as:

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It's Nice to Get Up in the Mornin' Harry Lauder
Where Does Daddy Go When He Goes Out? Billy Williams
Oh, I Do Love You, My Orange Girl,

Miss Betty Barclay and a Baritone
Hold Your Hand Out, Naughty Boy Miss Florrie Forde
Keep Quite Close to the Railings Walter Williams
Toddling Home Chas. R. Whittle
Nursery Rhymes in Ragtime Barclay Gammon
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Stammering Sam Harry Bedford
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The Matrimonial Handicap Whit Cudliffe
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Monthly and you will have
the Winners.

"Once When My Heart"

Words and Music by
Daisy McGeoch

Apply **ANGLO-CANADIAN MUSIC CO.**
144 Victoria Street, - - Toronto

LEONARD & CO., - - LONDON

KERR'S POPULAR VIOLIN SERIES

- Kerr's First Collection of Merry Melodies for Violin.** Book I.
447 Airs..... 35c
Contains Reels and Strathspeys, Irish Reels and Jigs, Highland Airs and Quicksteps, Country Dances, Hornpipes, etc., etc.
- Kerr's Second Collection of Merry Melodies for Violin.** Book II.
Contents similar to Book I, but different airs..... 35c
445 Airs..... 1.50
- Kerr's Collection of Pretty Tunes of all Nations.** Book III.
300 Mps..... 35c
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Containing of Quadrilles, Lancers, Waltzes, Polkas, Mazurkas, Schottisches, Galops, etc. etc..... 35c
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50 Scottish, English and Irish Songs and Airs as Duets. Invaluable for those wishing to develop their sight-reading ability..... 35c
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14 Easy Solos on National Airs, in First Position.
- Pleyel's Duets for Two Violins.** Book VII. Edited by Carl Volti..... 35c
- Kerr's Collection of Latest Dance Music.** Book VIII..... 35c
Including: My Polly, Ever True, etc.
- Kerr's Collection of Reels and Strathspeys.** Book IX..... 25c
This book corresponds with Kerr's Famed Pimoforte Collection.
- Kerr's Third Collection of Merry Melodies for Violin.** Book X.
445 Airs..... 35c
Contents similar in character to Books I and II.
- Kerr's Fourth Collection of Merry Melodies for Violin.** Book XI.
444 Airs..... 35c
Contents similar to Books I, II, and X.
- Kerr's Popular Tunes of all Nations.** Book XII. 374 Airs..... 35c
Contains Popular Copyright Songs, Waltzes, Cake Walks, Sousa's Marches, Folk Songs, etc. etc.
A sample copy of any of these books will be sent to Canadian dealers on receipt of trade card and 15c.
Booklet entitled: "Kerr's Popular Publications," and containing contents pages of above books, forwarded Post Free on application to

JAMES S. KERR

314 Faisley Road - - Glasgow, Scotland

YOUR ROUTE TO FALL AND WINTER
ACTIVITY IS

The Vitaphone Retail Proposition

VITAPHONE

Not Living and Breathing—
but the same.

The Commercial value of the Vitaphone is in its life-like tone, and the absence of scratching by the needle. The Vitaphone means a life-long sound. It faithfully renders the soft vibrations of the violin, the sweet cadence of the cello, the full melody of the orchestra and band, and every voice modulation of the great artists. These results are accomplished with exclusive Vitaphone features.

Vitaphone Records will complete the Line

Our first double disc records are nearing completion. Every one is a gem. Musically and commercially they will please you. The appearance of Vitaphone Records completes the all-round Vitaphone retailing proposition.

TYPE No. 135 COMING

With finished back, equipped with albums, to retail at \$1.35. The greatest value the retail talking machine trade has ever had a chance to take up.

PLAYS ALL DISC RECORDS

Neither time, tools, nor ingenuity are required to change from one kind of record to the other—simply alter the position of the diaphragm spring, place the needle or jewel in the needle arm—and the operation is complete.

STATIONARY SOUND BOX

Rigidly fixed to supporting frame, made of few and simple parts, permitting use of tension spring to maintain the necessary pressure to hold the stylus in the groove of the record.

REPRODUCING DEVICE

The Vitaphone reproducing device (illustrated on Page 4 of this insert) with solid wood vibrating arm, has the indefinable quality of allowing only the musical tones to pass to the diaphragm. The Vitaphone plays every make of disc record, sharp and clear, without surface noise or nasal twang.

THE WOOD ARM

No other material is so resonant as properly treated wood. Like the violin it improves with age.

LOOK CAREFULLY OVER THE
THREE PAGES WHICH FOLLOW

Canadian Vitaphone Company, Ltd.

101-105 CARLAW AVENUE

TORONTO

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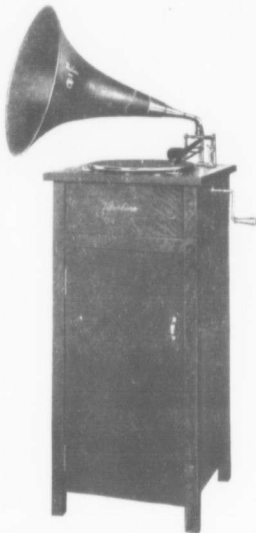
CANADA



Vitaphone Type No. 25 Retail Price \$25.00

The Cabinet finished in oak, highly polished. Size 13 $\frac{1}{2}$ inches long, 13 $\frac{1}{4}$ inches wide, and 6 $\frac{1}{2}$ inches high.

Equipped with Vitaphone Solid Wood Horn, 16 inch bell. Plays both needle or sapphire records.



Vitaphone Type No. 50 Retail Price \$50.00

Special Outfit (Weathered Oak) \$50.00, with No. 7 wood horn, finished to match, making the complete instrument more artistic and adding the superior tonal qualities of the wood horn.

Double Spring drive motor that can be wound when playing. Plays either needle or sapphire records. 2 ft. 6 inches high, 16 inches long and 16 inches wide.

Vitaphone Type No. 28 Retail Price \$28.00

(Not illustrated.)

Size 16 in. x 16 in. x 12 $\frac{1}{2}$ in.

Beautifully finished golden oak. Motor can be wound while playing. Plays any make of disc record. Used with or without horn.

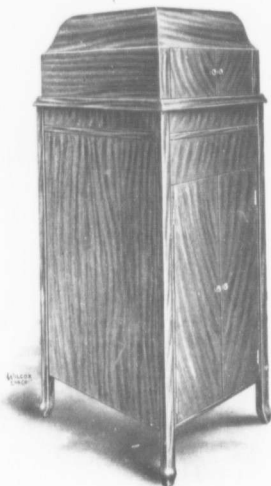
Equipped with Baby "Music Master" Horn \$10 extra.

Vitaphone Type No. 33. Retail Price \$33.00.

(Not illustrated.)

Size 16 in. x 16 in. x 12 $\frac{1}{2}$ in.

Mahogany, Golden and Fumed Oak. Double spring motor that can be wound while playing. Plays both needle and sapphire records.

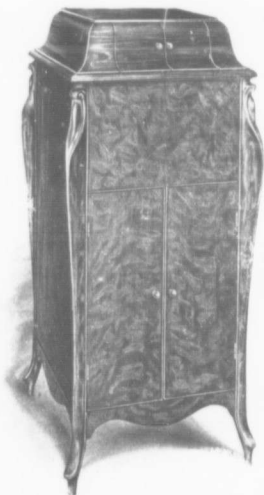


Vitaphone Type No. 110 Retail Price \$110.00

Mahogany, mission, golden or fumed oak. Triple Spring motor that can be wound while playing, and interchangeable diaphragm connection from amplifier to horn. Plays either needle or sapphire records. Beautifully finished and polished.

Vitaphone Type No. 120, Retail Price \$120, is same as Type No. 110, but equipped with five 10 in. and five 12 in. record albums.

CANADIAN VITAPHONE COMPANY, LTD., 101-105 Carlaw Ave., TORONTO, CAN.



Vitaphone Grand Type No. 135 Retail Price \$135

Mahogany or quartered oak, choice of golden, early English, weathered, fumed, antique gunmetal or Flemish. Interchangeable diaphragm connection. Plays either needle or sapphire records. Triple spring motor that can be wound while playing. Equipped with six record albums. Beautifully finished in every respect.



Vitaphone Type No. 40 Retail Price \$40.00

Mahogany, Mission, Golden and Fumed Oak. Double Spring Motor that can be wound while playing, and interchangeable diaphragm connection from amplifier to horn. Plays either needle or sapphire records. Beautifully finished and polished.



VITAPHONE NEEDLES

30 cents per box, packed in boxes of 300 needles each.
\$4.00 per box, packed in boxes of 1,000 needles each

From now on, whether you want
Machines, Records or Needles,
ORDER VITAPHONE

Canadian Vitaphone Company, Ltd.

101-105 CARLAW AVENUE

TORONTO

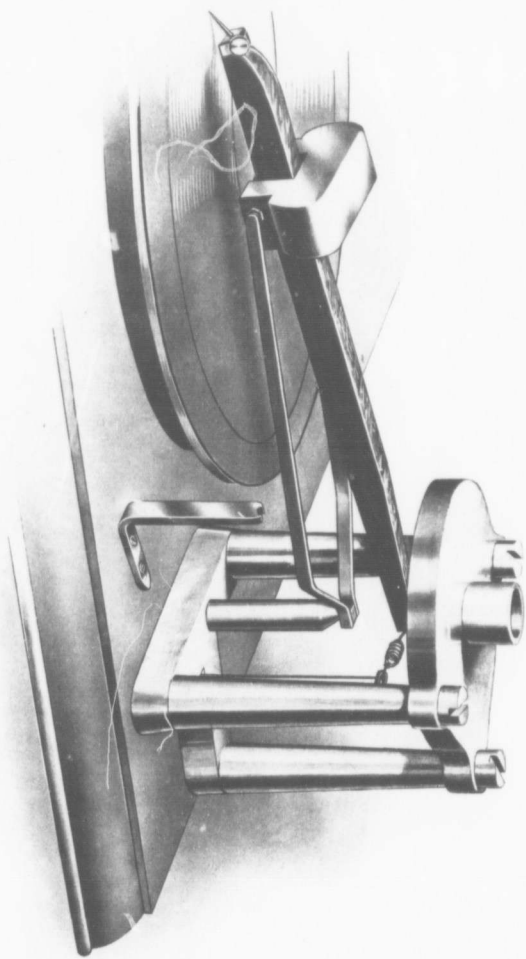
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CANADA



THE "VITAPHONE REPRODUCER" Patented in Canada and other countries.

CANADIAN VITAPHONE COMPANY, LTD.
101-105 CARLAW AVE. (Note New Address) TORONTO

REGINA PIANO MAN VISITS EAST.**Captain Child Pleased with Outlook.**

Captain W. Allan Child, of Child & Gower, the well known music house of Regina, has returned home from his semi-annual visit to the east. Messrs. Child & Gower have the representation for Saskatchewan of Steinway and Nordheimer pianos, and have also an extensive trade in Columbia Grafonolas and records. They recently removed to new retail salesrooms, as reported in these columns, which give them a glass frontage of 120 feet on two streets. The advertising value of their location is highly prized by Mr. Child. The windows are brightly illuminated every night until 10.30.

While in the east Captain Child, who was on business and pleasure combined, received most optimistic reports from his partner, Mr. Gower. The latter wrote him that crops in every direction from Regina had never looked better, and that their prospects for trade this fall were very encouraging.

Compared with other years, Captain Child stated that their business showed a decrease this year, but was a most satisfactory one in view of conditions. Regina, he considered the most favored city in the west, and the least disturbed by the present financial and commercial depression.

During his stay in the east Captain Child spent a vacation in "The Highlands of Ontario," where he was a guest at the Royal Muskoka, returning home from Toronto via London, his old home, and Sarnia, where he boarded the boat for Fort William.

PATHE LINES IN CANADA.

As will be seen from their announcement in this issue Pathe Freres, of London and Paris, have invaded the Canadian market. As a result of the visit of their special representative, Mr. Frank J. Bowers, wholesale agencies to take care of this market have been opened up.

Mr. M. J. Glendon, proprietor of the Glendon Piano Co., Toronto, and who recently discontinued his retail piano warehouses, has secured the wholesale Pathe agency for Ontario. He has opened up sample rooms in the new Ryrie Building, at Yonge and Shuter Streets. He has received a shipment of 2,500 Pathe records with 3,000 more on the way. Although he has made no announcement to the trade, inquiries for local agencies received indicate the reputation of the Pathe lines already established.

Geo. H. Suckling Married.

Mr. Geo. H. Suckling, until recently in business in Edmonton, has many friends in the trade who will join in the best of good wishes on the occasion of his recent marriage. Mr. Suckling was united in wedlock with Mrs. Davison, an estimable Peterboro lady, of social distinction in that city, a lady of charming presence and skilled in the game of golf.

Mr. and Mrs. Suckling departed for St. Andrew's, N.B., with the purpose of staying there a month before spending a year in Europe. The breaking out of war may, however, disarrange the latter plan.

WILLIS LINE AT THE EXHIBITION.

The newest exhibit among the piano and player displays at the Canadian National Exhibition this year will be that of Willis & Co., Ltd., Montreal, who will show a full line of Willis pianos and players. They have secured the large space occupied for the last two years by The Otto Higel Co., who will this year receive trade visitors at their own factory at King and Bathurst Streets.

Mr. A. P. Willis, president of Willis & Co., Ltd., Montreal, and who is also head of the Willis Piano Co., Ltd., St. Therese, where the Willis factory is located, just recently returned from an extended tour of the Maritime Provinces. This visit of inspection is made annually by Mr. Willis, who is a close observer of trade conditions, and naturally absorbs a great deal of information. Mr. Willis has planned to visit Toronto during the Exhibition, and will personally meet Willis agents. His staff at the Fair will consist of Messrs. Burrows, who is known to many Ontario dealers, Mr. R. S. Rutherford, Mr. Robt. A. Willis, vice-president, and Mr. F. G. Sharpe, director of Willis & Co., Ltd.

As in former years the Newcombe Piano Co. extend to the trade a cordial welcome to their "Rest Room" in connection with their exhibit at the Toronto Fair. Among the lines that they will show this year their new 72 player will be conspicuous. This is an instrument of pleasing proportions, and small enough for small rooms or apartments.

W. BOHNE IN EUROPE.

Friends of Mr. W. Bohne, piano hammer and string manufacturer of Toronto, who with his family is in Europe, are speculating as to his present whereabouts. Mr. Bohne purposed visiting Germany and Belgium, in addition to the other European countries affected, but up to the time of going to press no word has been received of him since the outbreak of hostilities. According to the itinerary of the Cook's tour which he was taking, he should have been in Switzerland when war was declared. Mr. H. J. Wharin, who is in charge of the business of W. Bohne & Co., has been unable to get in touch with Mr. Bohne, nor has the Cook's agency been able to get in touch with their Canadian party.

WHALEY, ROYCE & CO. DISTRIBUTE PHONOLA TALKING MACHINES AND FONOTIPIA RECORDS.

Of interest in talking machine trade circles is the announcement that Whaley, Royce & Co., Ltd., Toronto, are now wholesale distributors of the Phonola talking machine and Fonotipia, Odeon and Jumbo records in Ontario and the Maritime Provinces.

These records are of European manufacture, and their distribution in Canada was this year arranged for by the Pollock Mfg. Co., of Berlin, Ont., who are manufacturers of the Phonola. Whaley, Royce & Co. are arranging to carry a complete stock of records and Phonolas at their warehouses in Toronto.

In Western Canada the same lines will be wholesaled by the National Talking Machine Co., Ltd., of Winnipeg, which firm is headed by Mr. Procktor, formerly of the Western Fancy Goods Co. Mr. A. B. Pollock, head of the Pollock Mfg. Co., Ltd., is calling on the western trade.

Mr. Piano Manufacturer:

Buy Your Cases and Know What They Cost

☐ When you purchase piano cases at a contract price you know to a cent their cost. You are not laboring under the uncertainty of a doubtful cost figuring system which so often puts into other hands what should be your profit.

☐ Buy your cases and extend your sales with capital otherwise tied up in lumber, dry kilns and mill plant.

☐ We are piano case specialists and can submit designs or work from your own drawings. Our equipment is as good as money and machinery engineers can make it. Every machine in our plant came direct to us---every machine a new machine.

Piano Benches

☐ One of our best side lines is *Piano Benches*, all styles and all kinds of woods.

☐ Prices and designs will be gladly submitted on application.

To the Talking Machine Trade

☐ We also have an important announcement for the talking machine trade from our Cabinet Department. We are prepared to take care of any orders in this branch, and are already making deliveries of talking machine cabinets.

Factory

Length, 250 feet
Width, 50 feet.
2 stories high.

Boiler and Engine House

40 feet by 70 feet.

Dry Kilns

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

BRANTFORD PIANO CASE CO., Limited
BRANTFORD **CANADA**

M. S. PHELPS
President and General Manager

DEATH OF PROMINENT VENEER MANUFACTURER.

There died in Huntingdon, W. Va., on Saturday, July 12th last, one of the finest characters in the South, William Sciber, president of The Central Veneer Co., of that city. Suffering from an incurable disease, and in great agony, he passed away. Every one who knew him revered the man, and those whose only knowledge of him was through business correspondence, respected him. His motto had always been "Quality Before Everything Else." The result of this policy was, that at the time of his death he was head of what is claimed to be the largest veneer plant in the world, covering four acres of ground, and with a capacity of a car load per day.

Deceased was for nine years the mayor of his city, a director in the Central Banking Company, and a stockholder in the American Bank and Trust Co.

Of a kindly, generous disposition, scrupulously honorable, his place will be hard to fill. Knowing that the end was coming, Mr. Sciber arranged for the continuance of the business, which will in the future be conducted on the lines he observed through life, with Chas. J. Sciber as president.

GROWING ORDERS FOR PLAYER MUSIC OF MEDIUM CLASSICAL CLASS.

Between what is commonly known as the popular hits and the real classical numbers is a class of music which might be termed medium classical, and for such music various player roll departments report a steadily growing demand.

There are numerous pieces of this kind available. From his catalogue of Themostyle rolls, H. H. Fitch, Canadian manager of the Universal Music Co., recommends the following particularly:

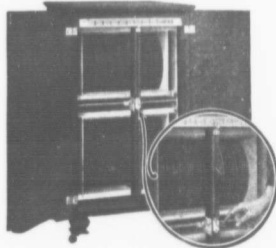
- 41031 Bubbling Spring, Rive-King.
- 41432 Campanella La, Paganini.
- 41241 Coquette Mazurka, Laregla.
- 41070 Fifth Nocturne, Leybach.
- 41116 Kammenoi-Ostrow, op. 10, No. 22, Rubinstein.
- 41423 Kiss Waltz (Il Bacio), Arditi.
- 41150 Murmuring Zephyrs, Jensen.
- 41159 Norma La, Bellini.
- 41174 Palka de Concert, Bartlett.
- 41197 Second Mazurk, Op. 54, Godard.
- 41209 Sounds from the Vienna Woods Waltzes, Strauss.
- 41221 Two Skylarks, Jeschetzky.
- 41225 Valse Caprice, Newland.
- 41434 Whispering Wind, Wollenhaupt.

THE GODERICH ORGAN CO.

In the last issue of the Journal reference was made to the Goderich Organ Co., Ltd., being the chief industry of the wheel shaped town. This firm was established in 1889, and it will be remembered that during the absence of the president, Mr. Alex. Saunders, with the Canadian Manufacturers' Association excursion in the west in 1910, the factory was partially destroyed by fire. The management at once set to work to rebuild larger than ever, and this work was completed in 1911. Though not comparing with the record of 1910 to 1913, this year's trade has kept up surprisingly well with the firm, enabling them to run through the slack season ten hours a day for five days in the week, with a full permanent staff.

The factory, which is prominently located, has 70,000 feet of floor space, and the equipment includes six finishing rooms, hydraulic press, modern glue heaters, and veneer glue machine in the glue room. There are three large dry kilns, and in the yards there is always a supply of selected lumber from one to two years old.

Besides the manufacture of organs, the firm specialize in Anglo-American cabinets for talking machine-records, music cabinets, piano benches and stools. The feature of the Anglo-American cabinets which are patented, is the method of removing the records as re-



The Anglo-American Record Cabinet.

quired, by simply pressing a lever after sliding the indicator to the number of the record wanted. Among the chapel organs are several new designs.

The Goderich Organ Co. are also extensive manufacturers and exporters of woodwork for bathroom fittings.

In the management of the business Mr. Alex. Saunders is ably assisted by his two sons, Mr. Chas. K. and Frank, secretary and assistant manager, respectively.

THE TWO NEW COLUMBIA TYPES.

The Columbia Graphophone Company have just brought out two new models, the "Comet" and the "Patricia," which should prove specially attractive.

The "Comet," at \$20.00 is the first machine listed by the company to sell at that figure. The cabinet measuring 12 $\frac{1}{2}$ x 11 $\frac{1}{2}$ x 7 inches, is fitted with the



The Comet



The Patricia

famous Columbia control shutters. The tapering tone arm, No. 7 reproducer and perfectly adjusted concealed sound chamber, combine in producing a wonderful tone and volume.

The "Patricia" at \$78.00 is really a small Grafonola Leader. The proportions are perfect, and the model presents a most attractive appearance. The price, which is revolutionary in Canada, for a complete upright cabinet instrument, should ensure a very strong demand.

Lord of Life, and God of Nations

A patriotic hymn. Music by C. M. Passmore of Bell Music & Piano Co., Toronto, also Organist and Choirmaster of Dovercourt Rd. Presbyterian Church, Toronto. Words by Mrs. Passmore.

1. Lord of life, and God of nations,
By whose pow'r Kings rise or fall,
Hear Thy people's supplications,
On Thy Holy Name we call;
To Thy throne our pray'rs we bring,
Bless and save our gracious King.
2. Thou, whose law is love, direct him,
Ruling o'er dominions wide,
From all harm and fear protect him,
May Thy counsels be his guide;
From our loyal hearts we sing,
Bless and save our gracious King.
3. Thine the Kingdom, Lord of Heaven,
Thou shalt rule from sea to sea.
To our sovereign, grace be given,
Kingly-wise to follow Thee;
So from vast domains shall ring
Bless and save our gracious King.

HORSE SENSE.

By Elbert Hubbard.

If you work for a man, in heaven's name, work for him.

If he pays wages that supply you your bread and butter, work for him, speak well of him, think well of him, stand by him, and stand by the institution he represents. I think if I worked for a man, I would work for him. I would not work for him a part of his time, but all of his time. I would give an undivided service or none.

If put to the pinch, an ounce of loyalty is worth a pound of cleverness.

If you must vilify, condemn and eternally disparage, why, resign your position, and when you are outside, Damn to your heart's content. But, I pray you, so long as you are a part of an institution, do not condemn it. Not that you will injure the institution—not that—but when you disparage the concern of which you are a part, you disparage yourself.

And don't forget—"I forgot"—won't do in business.

HER CRUEL FATE.

She never sings the old, old songs
She shrieked in days of yore;
She never thumps the keyboard now
Until her thumbs are sore,
Alas! upon the latest grand,
She never more will play,
She failed with the instalments, and
They've taken it away.

—*Musical Weekly.*

AS GOOD AS THE BEST MORE READILY SALEABLE THAN MOST

PPRICE aside, the Wright Piano on its merits is second to none. It has always been the aim of the Wright Piano Co. to produce the finest possible instrument.

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

Those who are not already familiar with the merits of Wright Pianos should waste no time in at least writing for prices and catalogue.

WRIGHT PIANO CO., LTD.

STRATHROY

ONTARIO

WESTERN COLUMBIA WHOLESALERS HOLD BUSINESS CONFERENCE.

Western Fancy Goods Organization Hold Three Day Conference.

During the Winnipeg Exhibition a three days' conference was held by the selling organization of Western Fancy Goods Co., who are wholesale general agents for the Columbia line in Western Canada. Mr. Robert Shaw, the genial manager of this department, who was responsible for the conference, presided. Mr. F. S. Parlee, president, and Mr. W. S. Arnold, credit manager of the company attended a number of the sessions.

The Alberta and British Columbia organization was represented by J. E. Williams. W. H. Freeland represented Saskatchewan and D. K. McCrae was the Manitoba delegate. The reports of these gentlemen were all along the line of success and optimism.

On the last day of the conference an interesting sales demonstration was a feature of the programme. Mr. Freeland was delegated to sell a Grafonola grand to Mr. Williams. Both these gentlemen are veterans in selling, and both intimately acquainted with the strong and weak points of opposition lines, consequently the contest was full of interest to the finish. In opposing the purchase Mr. Williams offered about all the reasons that have ever been advanced to a Columbia salesman, showing that he was well fitted for the demonstration. On the other hand, Mr. Freeland's versatility and experience enabled him to readily meet all arguments presented.

It should be explained that the demonstration was of a retail sale, Mr. Freeland assuming the part of an ordinary salesman from a retail store, while Mr. Williams represented what is generally called indexed as a "good prospect," being fair minded, of musical dis-

crimination, as Mr. Williams is, and open to conviction.

After some persuasion the "prospect" agreed to visit the warehouses and hear the Grafonola. This point won by the salesman was enthusiastically applauded. In the salesrooms there followed a hot contest in the nature of "Blue Label" records versus — records. Mr. Freeland demonstrated that an equal investment of money in Columbia records would give the purchaser a much wider and more comprehensive musical library than if put into any other class of records. He pointed out that there were but five outstanding tenor singers in the world, four of whom were in the Columbia list of artists. He also emphasized that the great operatic singers of note, under engagement in European and American grand opera, were in the Columbia list, at a price for two selections that is charged for one selection of others.

One point brought up by the "prospect" and that is frequently advanced by the "prospects" of retailers, has to do with the difference in United States retail prices and Canadian prices of machines. The claim was advanced that the highest grade pianos are sold for the same prices in Canada as in the United States, and the "prospect" wanted to know why the difference in Canadian and American prices of Grafonolas.

The deal was finally consummated, however, and amid much applause from the audience Mr. Freeland converted his "prospect" into a customer.

The closing item of this Western conference was a talk by Mr. Shaw on "The making of a Columbia record." He explained why the 30 cent demonstration record, by inducing "comparative tests," had resulted in so enormously increasing the Columbia record business.

Amongst "Promotion Schemes," Mr. Shaw showed



The illustration shows the waiting room at the corner of King & Bathurst Streets, Toronto, erected by the Otto Hugel Co., Ltd. for the convenience of passengers changing from one car to another. The traffic at this corner is very heavy and many people have reason to appreciate this protection from inclement weather provided with the compliments of the Otto Hugel Co., Ltd.

the selling letter which he had prepared to have multiplied on retailers' own stationery, and urged the men to get their customers to use this co-operation of the Columbia "Sales Promotion Department."

Mr. Shaw also outlined the significance of the movement in favor of the modern dance to the record trade, and that dealers should take every advantage of the manufacturers' assistance and co-operation in this respect.

He contended that unless a retailer either originated his own selling campaign or co-operated with that of the wholesaler, he would be better handling opposition goods. He urged that "salesmen be made first and sales after." The dealer who would be successful, he said, "must create opportunities," and he told of one agent who had placed nearly 1,000 in a Manitoba town of less than 200 population through giving entertainments at country school houses, or wherever an attentive audience could be secured.



Illustration of the proposed new Nordheimer building at Yonge and Albert Sts., Toronto.

MR. SEYLER HOME FROM WEST.

After an interesting and enjoyable trip through to Canada's western coast, Mr. A. J. Seyler, the popular manager of Nordheimer's sheet music department at Toronto headquarters, has returned home. He was at the coast during the "Hindu Difficultly," and secured a snapshot of the Komata Maru, the boat on which these Sikhs sailed to Canada. Before the Journal saw Mr. Seyler, the boys at the Nordheimer warehouses

jokingly remarked that he had learned in Calgary to spell "Oil" properly, which report Mr. Seyler confirmed personally.

Regarding crops at different points, Mr. Seyler was given to understand that the total yield would fall short of what was anticipated earlier in the season.

NEW VITAPHONE RECORDS.

- | | | |
|-------|---|---|
| 10092 | Land of the Maple March, introducing Maple Leaf Forever, | Vitaphone Military Band |
| | A Song of Canada | Andra Sarto, Baritone |
| 10093 | Rule Britannia | Vitaphone Military Band |
| | Believe Me if all Those Endearing Young Charms, | George Alexander, Baritone |
| 10096 | Medley of Seyler Hits | Vitaphone Band |
| | He's a Devil in His Own Home Town, | Ed. Marton, Baritone |
| 10010 | A Soldier's Dream of Old Home Songs | Vitaphone Band |
| 10013 | Lead Kindly Light | Maple Leaf Male Quartette |
| | Flash of Fire (El Fogonazo) Tango | CITY Band |
| 10014 | When You and I Were Young Maggie, Archie Anderson, Baritone | |
| | Bring On March | Maple Leaf Band |
| | Here Comes My Daddy Now, | |
| 10019 | Minute Man March | Collins and Harlan, Baritone and Tenor |
| | Mother o' Mine | Vernon Archibald, Baritone |
| 10026 | Nearer, My God to Thee | Maple Leaf Orchestra, with Brass Quartet |
| 10028 | Beautiful Isle of Somewhere | Harold Jarvis, Tenor |
| | Medley of Romick Hits | Vitaphone Orchestra |
| 10033 | Silver Threads Among the Gold | Henry Burr, Tenor |
| | Un Pen d'Amour (A Little Love, a Little Kiss) | Vitaphone Orchestra |
| 10043 | Peg o' My Heart | Henry Burr, Tenor |
| | O Canada | Maple Leaf Mixed Quartet |
| | Love's Lottery—Sweet Thoughts of Home, | |
| 10047 | Reuben Haskins's Ride on a Cyclone Auto, Len Spencer, Talking | Wm. H. Thompson, Baritone |
| | Comin' Thro' the Rye | Geo. Schweinfest, Piccolo |
| 10053 | Uncle Josh and Aunt Nancy Go to Home Keeping | |
| | Mr. and Mrs. Cal. Stewart Laughing Story and Quartet Chorus | |
| | I Love a Lassie | Sandy Shaw, Comic Scotch Song |
| 10058 | Oh in the Still Night | Stehl, Lufsky and Surth, Violin, Flute and Harp |
| | You Broke My Heart to Pass the Time Away, Henry Burr, Guitar | |
| 10064 | Kennerton Koffer Klarsch | Osman Dudley Trio, Banjo-Mandolin and Harp Guitar |
| | Bonnie Sweet Bessie | Merle Tiltston, Contralto |
| 10066 | Adieu Fidelis | |
| | Thus, Mills and Chas. A. Prince, Chimes with Organ | |
| 10069 | Sweet Spirit Hear My Prayer, Mrs. A. Stewart Holt, Contralto | |
| | Safe in the Arms of Jesus | Chimes |
| 10070 | The Better Land | Carrie Horwin, Contralto |
| | Hornpipe Selections | Peter Weyer, accordion |
| | Sweet Genevieve | Merle Tiltston, Contralto |
| 10073 | The Return | Pietro Diere, Accordion |
| | Cavalleria Rusticana, Intermezzo | Violin Solo |
| 10074 | When the Midnight Choo Choo Leaves for Alabama | Pietro Diere, Accordion |
| | Jigs and Reels | Walter Biederman, Violin |
| 10078 | Suiter | Vess L. Osman, Banjo |
| | Where the Silvery Colorado Winds Its Way | |
| | Whomsoever-Waltz | J. M. Myers, Baritone |
| 10085 | Under the Double Eagle March | Guido Guiddi, Whistling |
| | Trammer | Maple Leaf Band |
| 10087 | The Rosary | Victor Surin, Cello |
| 10089 | Norma—Theme and Variations | Merle Tiltston, Contralto |
| 10107 | 'Tis but a Little Faded Flower, Mrs. A. Stewart Holt, Contralto | |
| | A Barnyard Serenade | Len Spencer and Alf. Hall, Talking |
| 10115 | Why is the Ocean so Near the Shore | Ada Jones, Soprano |
| | Don't Blame it All on Broadway | Vitaphone Quartet |
| | If I Had Someone at Home Like You | Eloja Morris, Soprano |
| 10130 | I'll Go with You to the End of the World and Then to the World Beyond | Maple Leaf Male Quartet |
| | Till the Sands of the Desert Grow Cold | Frank Crockett, Bass |
| 10131 | When the Bell is Called Up Yonder | Vitaphone Quartet |
| | Rocked in the Cradle of the Deep | William M. McDonald, Bass |
| 10137 | Swiss Boy The | Emma and Rappano, Cornet Duet |
| | Ten Thousand Times Ten Thousand | Chimes of Trinity Church, New York |
| 10138 | Canadian Airs, Medley No. 1 | Vitaphone Military Band |
| | Canadian Airs, Medley No. 2 | Vitaphone Military Band |

The Williams Piano Co., Ltd., of Oshawa, looked a July order for fifty-five pianos to one dealer, which they consider is excellent evidence that a good selling organization is the best remedy for hard times.

C. W. Kelly & Son of Guelph, have just come into possession of a Bell organ, which may really be called a work of art. It was made for the Centennial Exposition, Philadelphia, in 1876, and for which a medal was received. They have been exhibiting it in the window of their music store. The design is a handsome one, elaborate carvings of a high order playing an important part, and reflect great credit on designer and carver. The British coat of arms, carved in high relief in the upper front, being especially noticeable, and few people in passing could resist the temptation to stop and look at this handsome instrument.

TO INCREASE OUTPUT 40%.

With the object of increasing their output by 40%, The L. J. Barwood Company of Stoneham, Mass., are contemplating an addition to their plant. This supply firm, who are manufacturers of leather, felt and fibre specialties for the music trades, were established in 1900. Their piano and player piano punchings are illustrated on another page in this issue, on which will also be found the respective price quotations.

TRADE NEWS.

Mr. Neil Johnson, of Nordheimer's Toronto sheet music department, has been holidaying at Lake Scugog.

Mr. Chas. Passmore, of Toronto, secretary of the Canadian Music Dealers' Association, was a recent visitor to Hamilton.

Mr. L. Bonneau, of J. J. Bonneau Co., veneer manufacturers of New York, was among recent lumber trade visitors to Canada.

Mr. John Wesley, of the Mendelssohn Piano Co., Toronto, is back at his desk after an enjoyable fortnight's vacation at Preston Springs.

Mr. W. H. Tovell, the well known piano merchant and small goods dealer of St. Mary's, was among the list of July trade visitors in Toronto.

Mr. A. G. Farquharson, Canadian manager Columbia Graphophone Co., with headquarters at Toronto, visited Montreal recently in the interests of his firm.

On the freight steamer "Willowhead," which unloaded at Montreal, and was later reported captured by the enemy, was a shipment of piano action felts for Carl Zeidler, Toronto, the well known commission merchant.

Three carloads of pianos shipped by the Williams Piano Company, from their factory at Oshawa, to the coast last month, shows that business prospects in the west are looking somewhat brighter.

Mr. J. W. Woodham, general manager Foster-Armstrong Co., Ltd., is back at his desk after a well earned holiday. Mr. Woodham is arranging for an unusually fine display of Haines Bros. lines at the Exhibition.

Mr. F. R. Austen is opening up in the music trade business in North Battleford, Sask., with Gerhard Heintzman pianos, Vitaphones and small goods. Mr. Austen, a native of Toronto, is an organist of much ability.

Referring to trade conditions Mr. Frank Stanley, Toronto, stated that their sales for July this year were so far in advance of July, 1914, as to make the total for the six months ahead of last year for the same period.

Mr. Chas. R. Lenke, one of the proprietors of the Music Supply Co., Toronto, and Mr. B. L. Hyatt, traveller for the same firm, are in Europe. At the time of writing the Journal learns no information regarding their movements has reached Toronto.

On another page appears an advance list of Vitaphone records, the complete catalogue of which will be ready for distribution in the near future. With their records ready for the market, the Vitaphone proposition will be much strengthened.

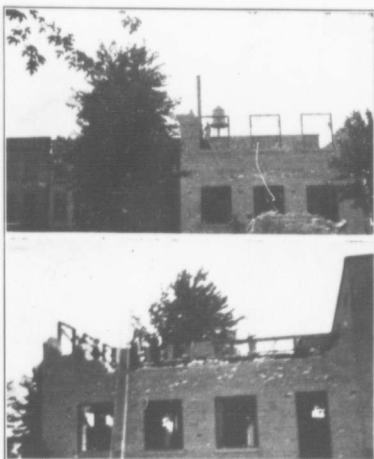
Mr. George Foisy, of Foisy Freres, Montreal, wholesale distributors of Columbia lines, is convalescent after a very serious illness. Negotiations have been completed

whereby the business of this firm will be considerably enlarged, both in the wholesale and retail departments.

Mr. Herman Heintzman, of Heintzman & Co., Toronto, is anxiously waiting word from his wife and daughters who are in Europe. Just where they are he has been unable to ascertain, nor does he know to what inconvenience they may be put in view of the monetary conditions.

For the past eight years Mr. Gerhard Heintzman of Toronto has spent the summer in Germany. Feeling unusually well this year he decided to remain in Canada and now, in view of the European war, he is congratulating himself on his good fortune at being at home instead of isolated from friends and business.

Mr. J. M. Douglass, of the Canadian Vitaphone Co., Ltd., is now at the company's headquarters at Toronto, in the capacity of assistant manager. Mr. Douglass, before coming east to take up his new duties, made a tour of the country from Winnipeg to Victoria in Vitaphone



Two views of the new addition under way at the Sherlock-Manning factory, London, Ont.

interests, and opened up a pleasing number of new accounts. The special features of the Vitaphone, he stated, appealed to experienced talking machine dealers.

Frank Stanley, Toronto, who is looking forward to an early removal from 14 Temperance Street to the new Yonge Street store, recently purchased by him, reports that his first six months of 1914 actually showed a greater profit than for the same period of 1913. "Owing to an increase in retail trade," said he, "our total sales only declined \$2,000 for the six months, but leaving a larger net profit." In wholesale trade he reports a decided improvement.

Mr. Francis, of the Francis Smith agency at Port Arthur, Ont., who have the Gourelay and Gourelay-Angelus lines in that territory, was a midsummer trade visitor to the east. Mr. Francis, who visits Toronto a couple of times each year, was looking forward to a

heavy movement of grain, which would naturally give local trade a big impetus. Mr. Francis is an enthusiastic Gourlay exponent, and spent some time at the Gourlay, Winter & Leeming warehouses discussing selling points.

Mr. L. C. McChesney, manager of the advertising department of Thos. A. Edison, Inc., recently visited Montreal and Toronto in connection with the fall and winter advertising campaign of Edison lines. While in Toronto Mr. McChesney was looked after by Mr. R. S. Williams and H. G. Stanton, president and vice-president, respectively, of the R. S. Williams & Sons' Co. A motor trip around Toronto gave Mr. McChesney some conception of the extent of this city and the beauty of the residential sections.

OFFERING VIOLIN MUSIC.


James S. Kerr, music publisher of Glasgow, Scotland, is featuring to dealers in this issue his popular collec-

tions of violin music, the majority of which books are priced at 35 cents. Any Canadian dealer may secure sample copies at 15 cents each, by forwarding that amount with his trade card.

ALSO ISSUE DRAMATIC WORKS.

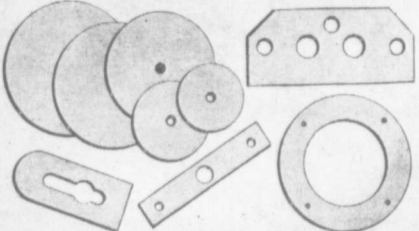
The many members of the music trades who actively interest themselves in musical and dramatic performances of an amateur character will be interested in the dramatic works published by Joseph Williams, Ltd., of 32 Great Portland St., London W., England, the well known music publishers. These works include such as one, two and three act plays without vocal numbers, "The Pied Piper of Hamelin," a cantata for ladies' voices, "Brer Rabbit and Mr. Fox," a musical frolic, comic operas and operettas for both male and female characters.

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We bid you welcome!

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