
CANADIAN MUSIC TRADES JOURNAL

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Berliner Gram-o-phone Company Limited

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A Victrola Department will re-awaken
the interest of your old customers and bring you
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BERLINER GRAM-O-PHONE CO., LIMITED

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Pianos and Players
From

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The
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STYLE "D"

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HERE is where the Martin-Orme line comes in, with the "Violiform System," an exclusive Martin-Orme feature in piano and player construction. It is a logical application of acoustic principles, which is one of the several ideas employed that bring out a pure, melodious singing tone entirely untainted by harsh or metallic suggestion that characterizes unskillfully made instruments.

Martin-Orme Players are all in tone and case design that the pianos are, with a player action equipment that is second to none on the market.

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MARTIN-ORME

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"Never Suffer by Comparison"

Here's the Thing in a Nutshell

Merit Begets Confidence,
Confidence Begets Enthusiasm,
Then
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It is selling good pianos and players, instruments in which you have faith, ones that will give people pleasure and service for every Dollar expended — that gives the whole game a gist and satisfaction.

Since 1870, Newcombe Pianos have been singled out for their

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SEVENTEEN years ago a gentleman, prominent in Canadian public life and influential in his own home town, purchased a Karn piano from a firm who for years have staked their reputation and business success on the Karn-Morris lines. A few weeks ago the same gentleman wishing to purchase a new instrument for his beautiful new residence went to the same retail house and bought the same make as he had years before—A Karn

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speak its own message?**

It simply means the first piano has stood the test of time in tone, in appearance, and in power of endurance, with the result that the purchaser was fully satisfied.

**Karn Players are all that
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In the history of Autopneumatic Musical Instrument Industry no make of automatic piano has so quickly gained and maintained an enviable name as a piano adhering solely to the highest standard of manufacture as has the **Peerless**.

It is an incontestable fact that the **Peerless** was the first successful automatic or coin-operated piano made, and we all know that experience, combined with progressive ability, is of the utmost importance in reaching a high degree of success.

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Supplied in Dark Wax Finished Oak. Scenic Panels.

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It is replete with up-to-date features.

It has a Tone which appeals at once to the trained ear.

Its Touch is so light it is less tiring to the pianist.

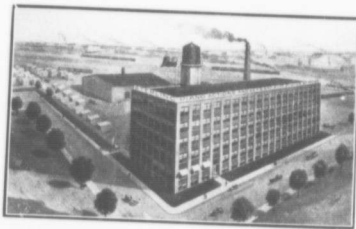
In general, the quality of the Piano is such that we had no hesitancy in extending the term of our Guarantee from five years to ten.

The live Dealer considers it good policy to push the BELL, because it brings more sales.

**The Bell Piano & Organ
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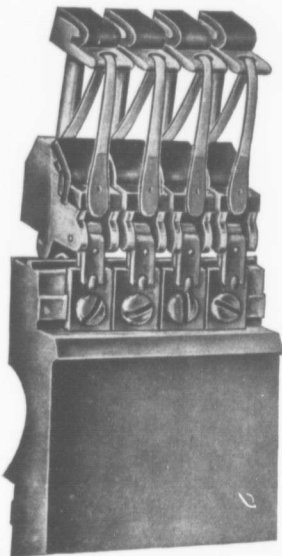
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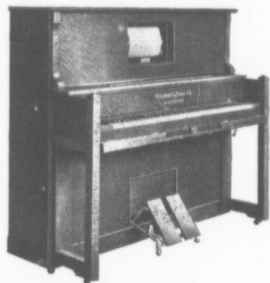
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4 ft. 3 1/2 in.

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EASY TO SELL—No Trouble With Them When Sold—
Made By Acknowledged Organ Experts.

The Thomas Organ & Piano Co. St. Georges de Windsor,
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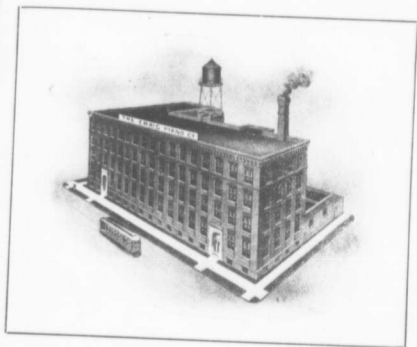
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I bought a Thomas Organ from one of your agents
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The Thomas Organ & Piano Co., Woodstock Ont. Togo, Saskatchewan.
Gentlemen:- The Thomas Organ arrived safely after a ride of many miles over rough roads.
We may say it is a gem and we are certainly proud of it. We think your organs are unsur-
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music. There are many different makes of organs in our neigh-
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Yours truly,
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THE CRAIG PIANO Factory is
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—the kind that appeal to people
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Considered artistically and com-
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endorsement of both the trade and
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Craig instruments on the floor of
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value, dollar for dollar, for their cost.

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The Practical Way in Which the Music Dealers of
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From Another Dealer. Not
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"Include in freight shipment one each new
rolls as marked by you; also ship freight
each month from one to three of the best
numbers, not including classics."

Any desired information regarding "Universal"
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request. From our standpoint to co-operate is
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ARE THE STANDARD OF CANADA

If you wish to represent a piano which will strengthen your prestige and assist you in securing the patronage of the best citizens in your district, secure the agency for the Nordheimer.

The universal recognition of Nordheimer "Human Touch" Player Pianos and Nordheimer "Quality Tone" Pianos as superior to all others is extremely gratifying to the builders.

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the world's gold medalists for fine felts.

The best European and American makes carried in stock.

We Are Manufacturing High Grade Piano Strings

We have added this department, equipped with the best machines that can be purchased. We are starting off with a complete plant in charge of a thoroughly experienced string maker and are now in a position to fill orders for high grade strings.

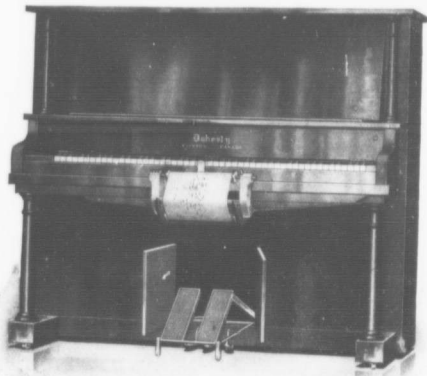
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The Doherty Attachable Player Action



PLAYS THE KEYS The Natural Hand Touch

can be successfully produced only by a Piano Player which operates the keys. This is the distinctive characteristic of the

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The above cut illustrates the Doherty "Metropolitan Design," the smallest Piano made in Canada, fitted complete with a Doherty Player Action—Player open ready for use. Any Doherty design can be supplied with Player Action installed: A Perfect Player Piano.

Dealers:—

We have opened an entirely new field for business. You can now deal with well-to-do owners of Pianos, transforming their "Silent Pianos," making them "Player Pianos," regardless of size, make, or scale.

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Dear Sirs,—

The player action installed in our piano a short time ago, we are glad to say has come up to our expectations.

We are much pleased with the simplicity of the player action, and the instrument as a whole is very satisfactory.

We also might say that you need not hesitate to recommend the Doherty player action, and would be pleased to advise any one should they wish me personally.

Yours Respectfully
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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.

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

Soft Yellow Poplar Veneers

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Write to

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Retail Price, \$40

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The demand today is for an indestructible record with a smooth playing surface. A record free from knocks and gratings. A record that will not break or wear.



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U. S. Everlasting Records meet these conditions in every particular, and are the only records fulfilling this demand.

The construction of U. S. Everlasting records is indestructible throughout—not partially. Dropping them to the floor does no harm. They will not break in handling. They are true to name—everlasting.

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\$60 retail.

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More in demand to-day than ever

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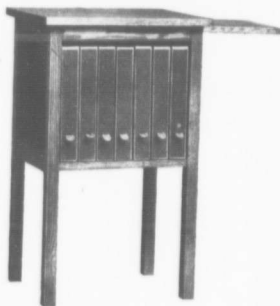
Top 20 x 24½



No. 48 Golden Oak. No. 49 Mahogany
No. 50 Mission.

A very popular, useful article at a moderate price. Top large enough to hold any machine; the door when open forms a support to rest records on, and the shelf will hold Albums or Player Roll Boxes.

Top 18 x 20½



No. 51 Golden Oak. No. 52 Mahogany
No. 53 Mission.

These Tables sell well with or without Albums. The top is large enough to accommodate all the medium priced machines, and the price appeals to a large number of people.

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Newbigging Cabinet Co., Limited, Hamilton, Canada
Specialists in Phonograph Record and Player Roll Cabinets

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Height 36 in., Width 26 in.



No. 30 Solid Mahogany.
No. 31 Birch, Mahogany Veneered Doors.

Capacity 100 boxes.
Fitted with our patent adjustable steel rod shelving.
No lost room.

Player Roll Cabinets

The People Want
Them
We Make
THE BEST

Send for
CATALOGUE

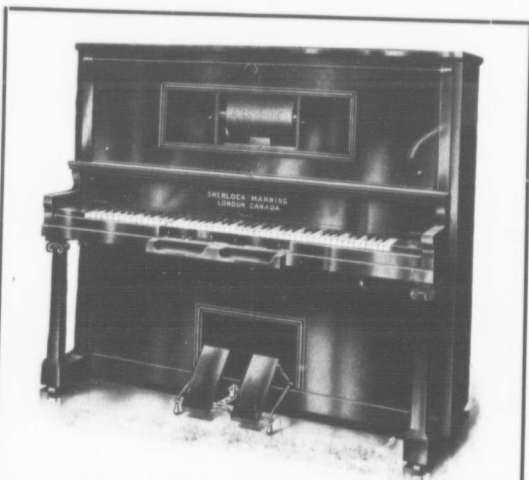
PLAYER ROLL CABINET
Height 40 in., Width 26 in.



No. 45 Quarter Oak, No. 46 Solid Mahogany
No. 47 Early English.

A Cabinet to grace any room. Capacity about 125 boxes. Fitted with our adjustable steel rod shelving, can be had in the Newbigging line only.

**How A Western Dealer
Advertises Sherlock-Manning
20th Century Players**



**Sherlock-Manning
20th Century Player-Piano**

is just exactly what it is represented to be, embodying as it does all the many good points that have gone to make the piano the most popular musical instrument of the day, and further—

IT CONTAINS GOOD POINTS FOUND IN NO OTHER PIANO

The Cremona Sound-Board

—found only in the Sherlock-Manning—gives a sweet, pure tone that words cannot adequately describe.

We want you to come in and hear this piano and judge for yourself the tones it produces regardless of whether you have any desire to buy a piano. It is a pleasure to show these pianos and we will be glad to have you call.

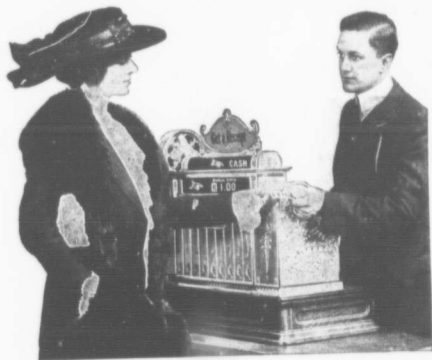
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**The Sherlock-Manning
Piano and Organ Co.
London - Canada**

The Merchant Gets His Money

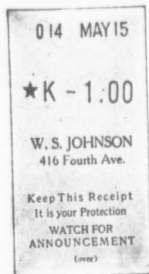


When the Customer Gets a Receipt.

The "Get a Receipt" plan compels the giving of a correctly printed receipt to the customer, which means that there are corresponding and unchangeable records inside the register for the merchant and the clerk.

The customer's printed receipt, the clerk's receipt on the sales-strip, and the merchant's receipt on the adding wheels, are all made by the same operation of the register and therefore must be the same.

The Customer's Receipt



This receipt, which goes to the customer, is printed with the register.

The Merchant's Receipt

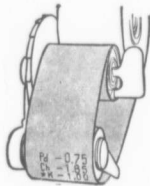


These are the adding wheels which must show the same record as the receipt. They are the merchant's receipt for a correct unchangeable record.

National Cash Registers range in price from \$30 to \$900.

Write for complete information about the "Get a Receipt" plan.

The Clerk's Receipt



The sales-strip, which must show the same record as the customer's receipt and the adding wheels, is the clerk's receipt for having handled the transaction correctly.

The National Cash Register Company

285 Yonge Street, Toronto

Canadian Factory, Toronto

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The J. P. Seeburg Piano Co., of Chicago, U. S. A. was the originator of the Art Style, Illumined Glass Paneled Case as applied to Electric Coin Controlled Pianos.

Seeburg instruments first made the Electric Coin Controlled Piano suitable for piano merchants to handle. You can show Seeburg instruments right alongside of your regular pianos and they really add to the beauty of the display.

Seeburg instruments are simple, compact and do not get out of order — "Made right in the first place they do not have to "be made right" after they are in the hands of the owners."



Seeburg Orchestrions are just the instruments for "going after" and "landing" the moving picture theatres in your vicinity.

Write us for our new catalogue describing Seeburg Orchestrions and Electric Coin Controlled Pianos and presenting handsome illustrations in color of the various styles.

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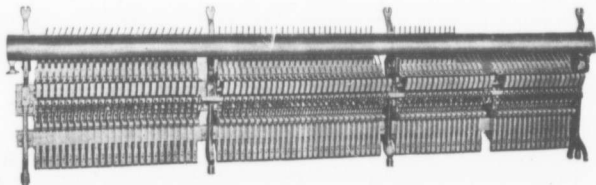
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*49154	And the Green Grass Grew all Around..... H. Von Tilzer 88 note only.	90	59150	"Lent and Easter" Hymns.....	1 20
*39148	A Slippery Place.....P. H. Hacker Comic Rag March. 88 note only.	70	44180	March of the Dwarfs.....Greig Op. 54, No. 3. (Zug der Zwerge.) 88 note only.	90
*49153	At the Yiddisher Ball.....H. Piani	90	62978	Merry Widow, The.....F. Lehlar Potpourri. Roll 1.	1 50
49152	Black and White.....G. Botsford Ragtime Two-Step. 88 note only.	90	62979	Merry Widow, The.....F. Lehlar Potpourri. Roll 2.	1 50
62524	Bohemian Girl.....Balfe Potpourri. 88 note only.	1 50	63036	Merry Widow Waltz, The.....Lehlar 88 note only.	1 50
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34113	Cherry Ripe.....C. E. Horn Songs of England.	70	73692	One Spring Morning.....Nevin	15
33570	Comfort Ye, My People, Messiah...Handel	70	*39159	On the Mississippi.....Carrol & Fields March and Two-Step. 88 note only.	70
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*59160	Imperial Medley Rolls..... Selection No. 9.	1 20	49156	Some Boy.....D. Stamper	90
			53867	Songes D'Automne.....A. Joyce Valse.	1 20
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			*69161	Choo-Choo.....Airt. by Wm. Hartman Novelty Two-step. 88 note only.	1 50

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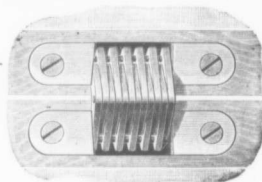
SUCCESSORS TO
A. E. COATES & CO.

Manufacturers
of
**High Grade
Piano
Strings**

Toronto - Canada

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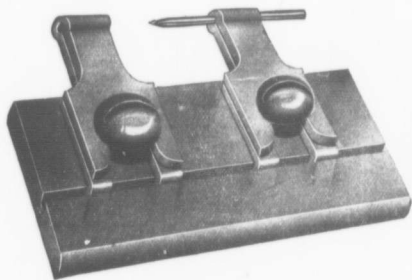
When you don't see the hinges on a
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SOSS
Invisible Hinges
Most Players Have Soss Hinges

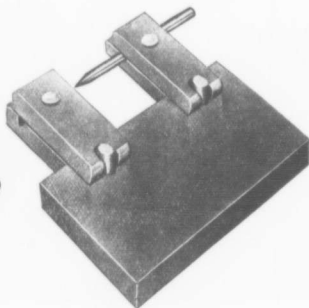
Because Soss Hinges help sales. Have some
manual pianos made up with Soss Hinges and
note results.

The SOSS INVISIBLE HINGE CO., Ltd.
104 Bathurst St. Toronto, Can.

In Piano Action Flanges An Important Improvement



THE NEW STYLE



THE OLD STYLE

Our new Patented Adjustable Continuous Metal Flange has many advantages over the old style continuous Flange. On the old style, the tongues are integral with the bar and therefore no lateral or side adjustment is possible. These tongues frequently break at the groove or screwhole, 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 value of this improvement cannot be overestimated as it means the saving of a large expense bill to the Dealer and Consumer.

We have specially equipped our factory for the production of this new Flange in large quantities.

THE OTTO HIGEL CO., Limited

King and Bathurst Streets

TORONTO

CANADA

Your Pianos
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Every step
in their
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They cost a
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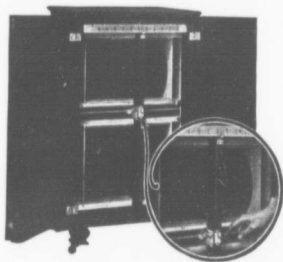
The Anglo American Disc
Record Cabinet.

The finest cabinet work, match-
ing the finest machine.
Records always on hand.
Prevents rubbing.
Any record produced instantly.
Every dealer invited to write
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Office and Works at
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Style 20, Interior View.



Style 30, Interior View

PIETRO VARENI
NEAPOLI ANNO 1910
® Pietro Vareni



VARENI VIOLINS

No. 61—

Trade Price \$8

Retail " \$25

No. 62

Trade Price \$15

Retail " \$35

No. 23—

Trade Price \$20

Retail " \$45

Over 100%
to 300%
Profit!

This is the Violin that you have heard about — the nationally advertised Vareni. The best moderate priced Violin made. The keynote of an advertising campaign that is swelling the business of Williams' dealers. Are you one? If not ask for our trade catalogue.

A Gold Mine!

The new Edison Disc Phonograph is sweeping everything before it. Although as yet there is a scarcity of machines and only a limited supply of records, a great many instruments have been sold. People who possess other talking machines are disposing of them, that they may secure the wonderful new Edison Disc. This is not an exaggeration. It is an actual fact, easily proven.

The Edison Disc

Is destined to become the greatest selling talking machine on the market. It is going to make a lot of money for dealers handling it. It is receiving tremendous publicity, and when there are sufficient machines and records for complete distribution, the regular advertising will be nationwide.

It will mean a great deal to you to become an Edison Dealer, but as these dealerships are restricted and limited, your territory may be already taken up. If not, it soon will be, so if you are interested in this line, write us immediately regarding an Edison Dealership in your territory and we will send full particulars.

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

Winnipeg

Calgary

Montreal

Toronto

CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

\$1.00 per year in Canada; 5s. in Great Britain; \$2.00 in other countries

PUBLISHED BY

Fullerton Publishing Co.
56-58 Agnes St. - Toronto, Canada
TELEPHONE MAIN 3580

John A. Fullerton, - Proprietor
Residence phone North 2243

Harvey A. Jones - Associate Editor
Residence phone North 6438

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VOL. XIII.

TORONTO, APRIL, 1913.

No. 11.

Orchestrions and Electric Pianos.

It is never good business to wait until one is in immediate need of any article before becoming informed concerning it. For this reason it would seem that the present month is none too early for dealers to decide upon whether or not they are going to make any endeavor to place during the coming weeks automatic orchestrions, pianos that are coin operated or coin controlled, or instruments of that class. Such sales are not new experiences for some music houses. Certain members of the trade are giving thought to planning a campaign, the objective point in which will be the proprietors of restaurants, moving picture theatres, ice-cream parlors, hotels, drug and candy stores, and businesses of a similar nature. While the field for these instruments offers opportunities all the year around, there are many reasons why a music dealer can appeal to possible purchasers with the object of delivery for use during summer trade, when the patronage of public resorts is at its best.

It has been pointed out to the Journal that in situations where there is no necessity for the mind to keep guard over the actions, the first impulse is unhesitatingly acted upon. For example, when a man hears music his first impulse is to draw near. The fact that a proprietor of a business can conveniently have that music emanating from his store, if of course a lever used by the dealer by way of convincing the former that the installation of an electrically operated piano can be used to get people into the habit of going into his place of business—thus by proper treatment gaining a regular customer. Upon many occasions, were it not for the expense involved, an orchestra of at least three or four pieces would be desired, and to meet such needs, several different styles of orchestrions are equipped to make possible many effects, such as solo mandolin, or violin or cello, with piano accompaniment, or a combination for the whole.

One dealer in a Western province told the editor of this Journal that after making a sale of two electric orchestrions, he became interested in the field for such sales, and with his characteristic alertness, he visited the headquarters of a firm manufacturing these instruments, where he looked over, with interest, their various styles and grades, and also the nature of their special music emanating from his store, is of course a lever used bulletins.

Thought He Made a Profit.

ONE afternoon a Journal representative happened into a piano warehouse just as a customer concluded the purchase of an instrument. The price was \$225 cash, though the dealer admitted this was a very sorry cut from the regular selling price of \$350. A chance to get back at competitors, who were blamed for continually cutting prices, was the chief satisfaction afforded in the sale.

The customer, it seems, had been interviewed at different times by various salesmen, and had finally made an offer of \$225 cash, which was accepted by the dealer in question. "Oh, well," concluded the dealer, "I made \$35 on the sale, and that wasn't so bad." On being asked the cost of the instrument, he replied that with the freight paid it cost \$190. Further, asked as to his cost of selling pianos, the dealer did not know, but he knew his total expenses for the previous year, and the number of pianos he sold. Up to the end of the previous month his average selling cost amounted to \$62 per instrument, and as there was no radical change to record during the month the sale referred to was made, it was reasonable to infer that the selling cost would be the same as for the previous month. Looking at it this way the dealer was surprised and somewhat chagrined to learn that he actually lost \$27 on the transaction.

The piano he sold had to bear its share of rent, insurance, unpacking, delivering, advertising, salary of proprietor and salaries of staff, travelling expenses, livery, and the numerous incidentals that made the cost mount up to \$62.00. Would not passing up this sale have been more profitable satisfaction than paying \$27.00 to keep a customer from some other dealer? Besides this, how is he going to reconcile the "cut" with other "prospects," who will, of course, hear about it?

Increased Cost of Selling.

ONE of the largest contributing forces to the increase in the cost of retailing pianos is the small amount of the monthly instalments on which they are sold. As the payments decrease in size, the selling cost of the piano increases. A \$300 sale at \$5 down and \$5 per month means book-keeping and collecting for five years, if the payments are all promptly made, which they are not. Instead of receiving \$60 per year plus interest, the re-

tailer will find that such transactions average about \$45 per year, or less, including instalments and interest. Because of sickness, loss of employment, death in the family, moving and dozens of other reasons, payments are not always promptly met. This all adds to the cost, so that dealers who complain of the increase in cost of doing business should seriously consider this feature.

Larger Payments on Player Sales.

INTERVIEWED regarding the conditions under which player rolls are being marketed, a retailer who is making his player department pay, stated that he would be more interested in a move to discontinue the absurdly small payments on which player pianos are being sold. With a cash payment of ten per cent. as the very lowest minimum, he was able to show that it is necessary to get at least \$15.00 per month on a high grade instrument. The added risk of a player sale over a piano sale requires that the payments be larger, and if a standard of \$15.00 were fixed, the cheaper players could then command at least \$12.00 per month, below which he considered it unwise business. Larger instalments on player sales, he considered an item of sufficient importance to bring the trade together in any centre.

Speaking of player sales suggests that there are salesmen who quiver at the price they are expected to get. From \$650 to \$850 they consider a figure that will scare off the average "prospect," notwithstanding that players are being sold every day, and automobile cash sales from a thousand up to seven thousand dollars, are transactions that no longer create comment. The highest priced player on the market does not represent the profit that the price at first thought suggests. Many of these players are sold to people who have a piano in excellent condition, and for which a high allowance must be made. There are, unfortunately, other considerations, too numerous to mention, such as free rolls, use of library, attending to complaints resulting from injudicious use of the instrument, or lack of knowledge of its care. Salesmen must get themselves to realize all the conditions and contingencies that enter into the player sale before concluding that the price represents an undue profit.

Successful Retailing.

THE question of price is not so much a factor in retailing as is quality, this being clearly demonstrated in recent years by an increased demand for higher priced goods in all lines, backed by fair dealing and the knowledge on the part of the buyer that the reputation of the house stood behind the goods sold at a fair price, which was absolutely fixed," said Mr. Frank R. Dolbeer, salesmanager of Thos. A. Edison, Inc., in an article on "Common Sense and Salesmanship."

"Too much stress cannot be laid upon the 'one price to all' plan, which was inaugurated a few years ago in marketing the goods of several well-known manufacturers, who have been highly successful in not only creating an enormous demand for their product, based on high class goods at a fair price, but still enabling both jobber and dealer to obtain a satisfactory margin of profit. Some years ago the writer, while visiting one of the larger jobbing cities, was brought in upon an accidental gathering of piano men, to express his opinion as to the virtues of the one-price system, which was freely

given, immediately being followed by a statement made by one of the party, whose standing in the trade commanded respect, to this effect: 'Gentlemen, we in the piano trade should follow the lead of the manufacturers of talking machines and maintain prices on our goods, thereby obtaining the confidence of the public by selling pianos at fixed prices,' and it has been gratifying to note the trend in that direction, backed by the appeal of some of the publishers of trade papers. It is absolutely certain that any step which leads to the fixing of a fair market price on any goods manufactured has a beneficial effect on the buying public, and makes it possible to obtain better representation."

Mr. Dolbeer's summing up, which refers with equal force to the selling of pianos or talking machines, is to the effect that there is unlimited success if one would consider:

- 1st. The proper location.
- 2nd. Extreme care and thought to be given to the store fittings, being governed largely by a desire to enter to the comfort and ease of customers, not overlooking the necessity for facilitating service and avoiding all unnecessary delays.
- 3rd. A most careful selection of the line to be handled.
- 4th. A well drilled selling force, whose familiarity with the line will make quick sales possible by the aid of suggestion and a full understanding of the customer's needs.
- 5th. The utmost courtesy on the part of all employees, thus insuring the customer against the possibility of mistakes or misunderstandings which lose trade.
- 6th. Distinctive advertising, the quantity to be based upon a fair percentage of sales, increasing and decreasing from time to time, governed by local conditions.
- 7th. A decided effort on the part of all concerned to make a satisfied patron of the house at all reasonable costs and giving him the benefit of the doubt in all cases brought up for adjustment.

None of the above rules contain the wisdom of a Solomon, but they are based upon common sense, being offered at their face value as business getters, and with the full knowledge that if given a fair trial they will produce the desired result.

Piano Men and Advertising.

A PERUSAL of the advertising columns of the daily and weekly newspapers of this country, shows that piano dealers are in the aggregate poor advertisers. There are thousands of dollars spent in advertising, but for the most part by the manufacturers, and a comparatively small number of the larger retailers. It is the enterprise of these that has made the piano business what it is, and apparently it is upon the advertising efforts of the manufacturers that the great majority of dealers throughout the country are getting their business. The average local piano man is like so many other merchants who will say, "Oh yes, I believe in advertising for certain lines," by which is meant for all other lines but his own.

Too much is expected of advertising. The man starting in business knows that no matter how conscientious are his efforts, it takes time to build up a business,



JOHN McCORMACK

The undisputed peer of lyric tenors, now on his Canadian Concert Tour, has chosen for his private and concert use the

New Scale
Williams Piano

"One of the World's Great Pianos"

Thus the judgment of another great singer, confirms the approval already accorded this instrument by the world's master musicians.

The Williams Piano Company, Limited
OSHAWA



and yet he will not even think that it does not pay to call on a man time after time, until he finally sells him. If after a year, or even five years he finally lands a "prospect," he does not consider the time he spent in fruitless calls wasted. But the same dealer will tell you that money spent in advertising is wasted if it fails to sell goods, or bring an inquiry, but there is such a thing as building up a name for reliability, stability, and quality of goods that is a greater asset than cash. One of Canada's largest and most intelligent piano advertisers has always in mind the building up of a name by establishing confidence. Dealers in smaller places should have the same idea. The cost is not great, and whether the money invested brings direct returns or not, there are the indirect advantages that follow the existence of the local paper, whether daily or weekly. The small dealer, as well as the large one, needs to advertise, and should advertise all the time.

Talking Machines Well Advertised.

IF any argument were needed in support of the efficiency of advertising, it would be only necessary to point to the talking machine industry. Of course there is merit, as the advertising could not have accomplished what it did, but if there had been ten times the merit, the talking machine business without advertising, would never have reached the position it occupies to-day. The good judgment of the men behind the industry is evidenced in the continuance of still more advertising, even though the demand has for many months been far in excess of the supply. Every dollar spent in advertising tends not only to increase the present demand, but to fix upon the minds of future buyers the names and trade marks being advertised.

Because a factory capacity has been reached is not a good reason for discontinuing to advertise. On the contrary, the percentage of total sales appropriated for advertising would represent a larger amount, and perhaps by the time the factory capacity has been increased, the wisdom of keeping up the advertising will be appreciated. To drop advertising, even temporarily, is to undo much of the good work that has been previously done at great cost, and there never was or never will be a time when "everyone knows our line."

The systematic and carefully studied advertising campaign of talking machine firms has simplified the small retailer's work in this connection, but does not relieve him of the necessity of doing his part. He may be handling a line that the people in his community know about, but they don't know he is handling it. Then it is his business to tell them. Again one would think every sane adult in Canada would know about talking machines and what they will do, but it is not necessary to go outside of Toronto, or any other large city, to find ignorance that one might think could exist only where newspapers and magazines do not go. The inference is that no matter how much advertising is done, there is always somebody still to be interested.

Every Season Talking Machine Season.

BECAUSE the spring season is here, there are a lot of people getting ready to take it easy, or as if they were thinking "Oh, well, it's about the time things usually slack off," and they accordingly "slack off." It is a fact that some business men have not realized that the dividing line between seasons is becoming less

marked every year. Originally talking machine business was essentially a fall and winter business, but to prove that it is now just as essentially a spring and summer business, needs no far-fetched arguments. The business done last year, and its increase over the previous year for the spring and summer months, is the most effective argument.

The nature of the merchandise makes it a good summer line. People are not less fond of music in summer, but as there are no concerts, they cannot attend them, and the desire to be out of doors would probably prevent large audiences, even if there were any. The piano is rather unwieldy to transport, even to the summer cottage of those people fortunate enough to own a summer cottage, and it is out of the question to take a piano camping. The talking machine and a selection of records can go anywhere, however. It can be moved out on the verandah or lawn of the stay-at-homes. It is found on hundreds of yachts, large and small, and even in canoes. It can be hauled back in the woods where camping parties delight to go, and altogether is such a utilitarian proposition, that it lends itself admirably to summer business, and there is something wrong where the trade of the dealer drops off. This "something wrong" is no doubt suspended effort.

A Salesman's Idea.

A SALESMAN TELLS, with considerable satisfaction of closing a sale that was one of the least encouraging prospects he had ever listed in his card index. "I met him at a whist party," said he, referring to the "prospect." "Somebody had told me that he was a bachelor, had a home of his own, was in good circumstances and was fond of music, but had no musical instrument. I got well enough acquainted with him to invite myself to call on him at some indefinite date in the future, so the next week I called, not in a social way, but on business. The emphatic and decided way he turned down my suggestion that he should have a talking machine, or my offer to bring one up on trial, made me give him up. When I got home I crossed his name off my list and proceeded to forget him, until I met him on the street one day. He appeared friendly, so I put him back on my list. Well, to make a long story short, I finally got him to come into the store, and now he owns an outfit. The particular thing that I learned was the man that turns me down the hardest is often the best 'prospect,' for the reason that he turns everyone else down the same way, and they are likely to give him up, and I have him all to myself."

Changing the Needle.

NOTWITHSTANDING all the warnings, coaxing and urging about changing the needle, there are hundreds of people that believe it to be only a ruse to extract more money from them. Because they cannot see damage to the record and that they hear none on first using a needle the second time, they conclude there is nothing in the advice and keep on wearing and tearing their records until they have lost a great deal of their original charm of tone. Retailers and their salesmen scarcely think seriously of this particular point, unless specially asked, as they have become so accustomed to removing the needle on each playing of a record. The motions of replacing a needle are as natural as stopping the machine when a record is played. Talking machine

owners prematurely wearing out their records is not good business for the dealer. It does not cause them to purchase more records, but it does cause them to get less service, so that from the standpoint of serving their customers, retailers and their salesmen should always take pains to impress upon purchasers the necessity of changing the needle.

Records and Sound Reproduction.

A MAN to sell talking machines and records does not need to be able to write a technical essay on the manufacture of these goods, and yet he should become possessed of all possible information in order that he may so discuss the article with a prospective purchaser, as to gain that person's confidence. For this reason, information such as the following, which is given by a writer in the *Player Piano Journal*, is of interest: "Many people know that the original records are taken from wax, and that from that wax matrices are made, and from the matrices are stamped the records, double disc and others, that are bought across the counter. Consider for a moment the principal element we have to deal with, namely, sound. Generally speaking, sound is created by frictional rubbings, or a blow of some kind, the results of which are made manifest by certain vibrations, which disturb the air and set up a wave movement, not dissimilar to the ripples caused by dropping a stone in a bucket of water, the air acting as a medium of travel for the sound so created, different sounds being represented by the difference in the number of vibrations per second, with a resulting difference in the form of the sound wave.

Sounds are audible from about 30 vibrations per second, but, in music, sounds are used for about seven octaves only, that is, from forty vibrations per second to a little over four thousand per second, and it is this range of vibration in sound that we have to contend with in the process of recording. The little needle-arm on a reproducer, therefore, is called upon to make anywhere from forty to four thousand vibrations, or blows, on the diaphragm every second, and to jump from perhaps forty to four thousand, in the thousandth part of a second, and we can well wonder at the possibility of its being able to do so.

Two most important things in making talking machine products, therefore, are the reproducer and the record. And the record is the more important. What is a record? It is a disc with a spiral groove commencing at the outer edge and running towards the center, which groove represents a sound recording of some kind. The spiral was engraved by the point of the reproducer on the original wax. That reproducer point vibrated as the wax disc was rotated under it by the diaphragm, which, in turn, was vibrated by the sound waves from the instrument or voice recorded. A record which will play about four minutes has, in the total length of this groove, about four hundred and eighty thousand waves or vibrations; therefore, in playing a record once through the needle is made to oscillate against the wall of this groove something like four hundred and eighty thousand times, which, in turn, is delivered to the diaphragm of the reproducer.

The depth of this groove is three one-thousandths of an inch, while the thickness of the wall between the spirals is on an average four one-thousandths of an

inch, from which we can see that a tremendous amount of energy is required from an infinitesimal amount of material. A matter of great consequence is the selection of materials to do it with, as this terrific vibratory bombardment must have a material that will have great wearing qualities and run with a minimum friction, that is, as free from scratching due to the mechanical slide of the needle as possible. It must be material that is impervious to moisture, otherwise the records will warp, blister or crack on their surfaces, or show up other imperfections which would ruin them as reproducing media.

Thanks to countless experiments and the surmounting of difficulties in the chemical problems that seemed insuperable, the proper material has been secured—a composition impervious to climatic conditions, strong and hard enough to stand the wear, and possessed of a surface of such smoothness as reduces audible friction to the minimum."

Abusing Approval Privileges.

REASONS are never wanting why competitors in any line of business should be on friendly terms. New reasons have developed why talking machine dealers in any centre should be on such a footing that they can meet each other and sanely discuss points of mutual interest. In Toronto, for example, and the same will doubtless apply to other centres, competition has developed to a point that there is a danger of overdoing the credit extended to customers, or the approval privileges in the matter of record purchases. One dealer stated that he considered the time was not far off when the talking machine departments would require their own association, in order to protect each other against the "dead-beats." For example, he tells of a well-to-do customer telephoning for a list of children's records, from which purchases might be made. These were duly delivered, but all of them returned the next day, with the statement that none were suitable. Coincidentally the society columns of the next day's papers described a children's party held at this customer's home. Other customers have a habit of securing a dozen or so records on approval, keeping them a week or more, and returning all or all but one or two. Such business is unprofitable, but the trouble is that the one dealer who shuts down on such customers, will no doubt cure them, but will send them to a competing house. An understanding now among the retailers, that the approval terms should be enforced, would prevent much future trouble.

Sell Good Records.

GOING over various phases of the talking machine business with one who is making a success of it, he said to the *Journal*, "if you want to give your subscribers good advice, tell them to push high grade records. I mean by that," he continued, "it's not good business to load customers up with a lot of vaudeville stunts that they will tire of. The trouble is so many new owners of talking machines want to be amused rather than entertained, and they are so tickled the first time they hear some comic song, that they buy it. They buy a lot of them, if they are not steered right, and go home and sit up half the night playing them over. Somehow they are not quite so funny at the second playing, and by the time they are played over for a

neighbor, a brother-in-law, an uncle, a married daughter, and sundry other visitors, the owner begins to call them names—the records I mean, not the people. But if he gets some grand opera, or if he is not musically educated, some good standard airs that have stood the test of years, he will never grow weary of them. This point should be made clear to the new talking-machine buyer. He doesn't know, and he depends on us to help him select his records. It's good business to keep him interested, and I would rather sell a man fewer high class records than a lot of cheap ones. With the good records he will be a far better influence in his circle of friends than if he gets a lot of comedy that's going to pall on him before the first month is out."

Musical Instrument Trade in Trinidad.

By Mr. Edgar Tripp, Canadian Commercial Agent.

THE musical instrument trade in Trinidad differs little from that in other parts of the world. The majority of saleable goods required are of average quality and price. There is a very limited market for articles of a superior kind, chiefly due to the fact that the native colored element of the island, although naturally musical are unable to pay for better class instruments. Every kind of instrument, with the exception of brass band instruments, is in demand.

Owing to the heat and humidity of the climate, the action and interior of pianos should be of solid wood, mahogany being the most favored. Veneered cases do not wear as a rule and are unsuitable. A highly polished finish with lines of gilt and carving as embellishment is desirable. Too much gilt, on the other hand, does not appeal to the eyes of the people. The back should be enclosed with wire gauze, the hand holes covered inside with enamel cups—this for protection from insects, principally mice and roaches.

The sizes most favored are those not more than 4 ft. 3 in. in height, or exceeding 5 ft. in width and in depth 2 ft. 2 in. All spaces or openings whereby insects can enter into the case work should be guarded against. The pedals should be rendered mouse and insect proof. In addition to the ordinary glueing, every joint in the instrument must be screwed, and screws should be fitted with cups to allow of long glass globes, commonly known as "mosquito shades."

The action and interior strings should either be silver or copper plated, brass strings should be copper spun, not iron. Iron frames should reach the top of the wrest plank; brass pin plate is desirable when the plank is an open one. Hammer felts must be rendered poisoned from the shank to beyond the pinning. All leather and felts used in the action, in addition to being glued, must be tied or pinned. Action centres should be made very easy, as the humidity causes the flanges and bushes to swell. Loop springs are preferable to notch springs. Keys are better made of good pine, covered with one single piece of celluloid pinned both ends. Black notes should be screwed from underneath. Key bushings should be pinned.

Circulars have been issued by the secretary of the Edmonton Retail Merchants' Association, to the local trade unions asking that some effective measures be taken to prevent the circulation of worthless cheques, many of which are now being paid to tradesmen.

CONCERNING MAHOGANY.

By James A. Weale, Liverpool, Eng.

Piano merchants who wish to become informed so as to talk intelligently with the public on subjects such as "The Cost of a Piano," will appreciate the article on mahogany, which is here given in part, and for which we are indebted to the Grand Rapids Furniture Record.

MAHOGANY easily holds the field as the premier furniture and fancy wood. In this respect, it may be said to possess an incomparable combination of properties, and may be employed with confidence for almost any ordinary purpose. It varies much in texture, color and utility, according to the district where it is produced, and each district exhibits consistent features peculiarly its own. Botanically, mahogany belongs to the Meliaceae, an extensive order distributed throughout the tropics. It may be divided into four tribes, of which the following are well known and representative:

1. *Meliaceae*, the Eastern Margosa tree.
2. *Trichilicaceae*, the crabwood of Demerara.
3. *Swietenia*, the mahogany from San Domingo.
4. *Cedrelaceae*, the cedar employed for cigar boxes.

Original Source of Supply.

The original source of supply appears to have been the West Indian Islands, and the story of its introduction to commerce is romantic. Its merits were readily established, and the demand has since been steadily progressive. The export from the West Indian Islands has been gradually declining for some years, owing to the accessible cuttings becoming worked out. That from San Domingo is the most highly esteemed, but the logs seen to-day are mostly of small size and badly made. Nevertheless, they command the highest relative price. The timber from Cuba is slightly inferior in value to the San Domingo, but these two kinds may be said to stand forth before all other kinds, eminent and distinct. To be precise, the West Indian mahogany is the only species entitled to the name, being the true *Swietenia Mahogani* of Linnaeus.

Several kinds of mahogany are exported from the mainland of Central America. These seem to be species of *Cedrela*, but their identity has not been authoritatively determined. That from Honduras is the most valued, whilst that shipped from Tabasco comes next. The timber from these points is held in high estimation, and for ship-building and high class cabinet work are constantly specified. The logs are generally of moderate to large size, well squared, with a texture mild, yet firm. The color is rich and naturally darkens on exposure to light. What few shipments that come to hand are readily absorbed into consumption.

African Mahogany.

So great has become the demand for mahogany that the opening of new fields of production had been found imperative, and the greater part of the world's supply is now drawn from West Africa. As a source of timber supply, West Africa offers an invitation to enterprise unexampled in the history of the hardwood trade, and the import of mahogany, although already of huge proportions, may still be said to be in the embryo stage. Twenty years ago, African mahogany was practically unknown. In 1895, Liverpool imported 3,500,000 feet; in 1900, 14,000,000 feet; in 1906, 21,000,000 feet, and it

is estimated that in 1912 will be no less than 40,000,000 feet. The surprising feature is that even this enormous quantity is quite insufficient for a demand that appears insatiable, and prices to-day have reached a level never before attained. The competition for the wood in the auction-rooms is incredible to one who has never witnessed it, and the logs are no sooner in the brokers' yards than they are sent away again. One may indicate with confidence that if the supply were twice as great, it would have no effect upon the values. When this statement is considered with the fact that mahogany shipment is highly profitable, it may appear an economic anomaly. In most industries, the prevalence of large profits stimulate production. Not so with West Africa. It is a difficult country, and no shipper could possibly double his output in a season. The conditions are vastly different to those obtaining in the temperate zone, yet the difficulties are not insurmountable when understood. That fortunes have been lost in West Africa cannot be denied, but timidity and ignorance are very largely responsible. The core of the matter is that it is no country for a principle himself to live in, and men with knowledge and judgment who can be depended upon are difficult to find. West Africa has a bad name. A century ago it was christened the "white man's grave," and its evil reputation still clings, though without equal justification. It is no paradise; but, generally speaking, life is no more precarious than in any other tropical country. A man is simply required to modify his habits in sympathy with the climate. Medical and sanitary science, during the past few years, have worked wonders, and residence to-day is attended with tolerable comfort. The lot of the lumberman in West Africa is more to be envied than that of his fellow in Canada, and when this becomes more readily recognized, we shall see the country entering upon a new era of progress.

Cost of Getting Out the Logs.

There are two other factors that retard the development of mahogany. No need to mention the climate. That will always be present. Firstly, the scarcity of labor; and, secondly, the lack of mechanical appliances for the extraction of the timber. In very few instances is the labor at hand on the spot. The routine of the indigenous nigger is his daily feed of "fu fu" and his sleep. The word work conjures no idea in his mind, and labor is regarded as the chief function of the softer sex. Shippers have to import the "boys" mostly from the Kroo coast. A gang of from fifty to seventy is hired by contract under the supervision of a "headman." The rate of pay is from fifty to seventy cents per diem each, food found, and free transport at the beginning and end of the season. When the venue of operations is settled, the trees are felled and squared by men accustomed to the work. Haulage from the stump to floating point is about three logs per day, costing, say, about \$12 per log. That average log will contain about 600 board feet, so that extraction under favorable conditions is about 2 cents per board foot. To the shipping point may be anything from ten to fifty miles, but as the floating is done when the rivers are in flood, this expense is very small. It is certain that with the assistance of suitable mechanical appliances the cost of getting the logs could be almost cut in two. At present, when the log is squared, it is simply hauled out by sheer

brute force. With the exception of the occasional use of a tree branch as a lever the native has no idea of anything but muscle. Various devices have been suggested, but without avail. The "boys" will use them when the white overlooked is watching, but as soon as his back is turned they come back to their own primitive methods. Imagine sixty niggers hauling a five-ton log, clamoring with an indescribable jargon, falling over one another, happy one moment and quarreling the next, urged on by the "headman" in his methor tongue and the white with language of the most ultra Tabasco variety. Surely timber can be brought out of the bush simpler than this.

The cost of getting out these logs runs from \$6 to \$9 per ton of 2,240 pounds. It does not appear to be regulated by mileage, as the rate from the more remote points is usually the cheapest. It is regulated by the ship owner, who considers many other products, their volume and availability. Practically the cost of mahogany to the quay in Liverpool or London may be said to be in the region of 6 cents per board foot. It may vary slightly either way, according to the difficulties of the district from which the logs are derived.

One Source of Profit.

A considerable avenue of profit comes to the shipper from figured logs. These cost no more to bring to market than logs of the cheapest class. A figured log may bring at public auction up to \$3 and \$4 per board foot. Such is like a nugget of gold to the fortunate finder, while the plain, mediocre logs will at least command the cost of their acquisition. Right along the line we also have to consider that the waste in the preparation of mahogany is almost criminal. This is a point of supreme importance. A round tree containing 300 cubic feet should yield a square log of, say, 200 cubic feet. The native, however, by reason of his wasteful methods, seldom produces one of more than 150 cubic feet. This log is sent to Liverpool, where the broker's mahogany rule still further reduces it to 100 cubic feet. So that for 300 cubic feet given by nature to the shipper, he is only paid for a third that quantity.

The Quantity Available.

Regarding the quantity of mahogany available in West Africa, no competent idea can be formed. A survey taken by the writer of an average tract of forest showed about 300 to the square mile and each tree would yield, on an average, three logs. An estimate of 1,000 logs per square mile would be on the conservative side in the best districts. The entire forest belt may be regarded as capable of producing no less than 400,000,000 board feet, a quantity so prodigious as to amply provide for the most exacting calls for many generations to come. The forest also abounds with many other timber trees of unquestionable utility. So far, none of these have been exploited, as shippers have devoted themselves entirely to mahogany. To sum the matter up, the resources of West Africa are almost inexhaustible, its potentialities inconceivable, and its future beyond doubt.

The Liverpool Auctions.

All classes of mahogany are sold in Liverpool by public auction. There are three large brokers who have practically the whole of the trade. Although competing with each other, there is the best of feeling between

them, and each firm has the highest reputation for integrity. Every merchant feels safe in their hands, and the broker's card of measurement is unchallengeable evidence of accuracy and good faith. The monthly auction sale in Liverpool is the greatest institution in the trade, and its tendency to promote good feeling between merchant and merchant cannot be over-estimated. The sale is prosecuted with the utmost expedition. Every buyer has his catalogue marked with his valuation, and bidding is usually of the most spirited description. The common rate of progress is about 200 lots per hour. The logs are sold by what is called "broker's measure." This represents the survival of an ancient British custom. At the time mahogany was first imported, it was understood that in all classes of timber the seller should allow the buyer a hand's breadth in every yard (four and one-half inches) to compensate him for loss in conversion. With other timbers, this has long fallen into desuetude, but with mahogany it still obtains. A broker's rule, which is thirty-six inches long, is graduated to read only thirty-one and one-half inches. This is applied to both sides of the log, but not to the length. The average advantage by the card is about thirty per cent. of the caliper content, but compared with the actual content, regard must be taken of waney edges. Roughly speaking, with broker's measure, the buyer gets just about as many board feet out of a log as he pays for; certainly not less—possibly up to five per cent. more. Allowance made by the brokers for defects may bring the ultimate advantage up to ten per cent. more. The prices paid for every lot are published in London, a protection to the American buyer.

THE ADVENT OF THE PIANO.

By Felix Borowski in the Etude.

IT will be interesting to survey the inventive accomplishments of men who were the first to give to the world certain instruments that are the foundation of modern music. The most widely played are undoubtedly the piano and the violin. The piano is, so to speak, a mushroom among instruments, for its growth does not extend beyond a period of about two hundred years. There were, it is true, keyboard instruments resembling it whose history stretched back into the centuries, but as a vehicle of sound, the tone of which is produced by strings being struck by hammers, and not plucked with plectra as in the earlier instruments, the piano did not find existence before the first decade of the eighteenth century.

There can be little doubt as to the identity of the inventor of the piano. He was Bartolommeo di Francesco Cristofori, a harpsichord maker, who, born in 1655 at Padua, was, in 1687, induced by Prince Ferdinand dei Medici to transfer his labors from Padua to Florence. It was in 1711 that the first account of Cristofori's invention of the piano appeared. Cristofori called the instrument Piano e Forte, for the reason that the ability of the performer to play loudly or softly was controlled by touch; but other manufacturers soon rushed into the field, and it was not long before Cristofori's claim to the inventorship of the piano was disputed. His right to it is, however, now generally conceded.

MUSICAL INSTRUMENTS IN AUSTRALIA.

By G. B. Killmaster, Newcastle, in his Consular Reports.

The people of Australia are a music-loving people, some musical instrument, particularly a piano or organ, being found in nearly every home.

The pianos most in favor are the German, English, and American, in the order named. The American instruments compose only about 5 per cent. of the total. There is no prejudice against them, and it is said they would find a readier sale if they were as good instruments in tone, appearance, etc., as the German pianos, and were sold at as low a price. German pianos sell at retail for \$250 to \$600, and wholesale for \$165 to \$300. They are generally purchased by dealers for one-third cash and the balance on consignment, and are usually sold on the time-payment plan, with payments of \$5 to \$12.50 per month.

The piano warehouses here are branch establishments, the chief houses being located in Sydney and Melbourne, where all the importing is done, and the supplies being forwarded here as required. No piano parts are imported here, but a firm in Sydney imports German parts and assembles them there.

Uprights of 4 feet 4 inches to 4 feet 6 inches high are the most popular style on this market. Rosewood, natural mahogany, and walnut finishes are preferred to the black woods. Cost is an important consideration in the sales, and as long as the mechanism is good, not so much attention is paid to the case. The heat and moisture materially affect pianos here.

The market for organs appears to be good, those with solid wood cases of burr walnut and dull finish and medium and chapel styles being preferred. They are advertised and sold much the same as pianos, wholesale prices running from \$70 to \$200, and retail prices from \$100 to \$400.

A large number of talking machines have been sold here lately, with a correspondingly large number of records. Some of these instruments are Austrian made, and are of very good quality.

Popular selections on cylinder records are preferred. A considerable number of machines with concealed sounding horns are in use and seem to be popular, but the probable market for high-grade machines is not large.

ORGAN AND PIANO EXPORTS.

According to an unvised statement Canada exported organs to the value of \$21,750 for the month of December last, as against \$28,054 for the month of December, 1911. For the nine months ended Dec., 1912, the exports of organs manufactured in Canada amounted to \$134,552, as against \$165,296 for the same period of 1911.

For the month of December, 1912, Canada exported pianos to the value of \$4,481, as against \$3,789 for December of 1911. For the nine months ended Dec., 1912, pianos manufactured in Canada, to the value of \$46,992, were exported, as against \$42,431 for the same period of 1911.

Piano Men Want Sound Basis for Player Music

Letters Come From Every Province—Variety of Statements Made by the Trade.

SMALL initial payments, long drawn out instalments and elastic prices so familiar in the piano trade, are sufficient to justify the conclusion that the business embraces a large proportion of men lacking in business sagacity. When the player piano came it was thought a savior of the trade had arrived but, unfortunately, in spite of the anxiety of the public to buy player pianos, methods that have so long robbed retailers of much legitimate profit in piano and organ retailing crept into player selling. The fear of competition seems to have generated the idea that absurd concessions should be made to player piano purchasers, either in the shape of cut prices, free rolls, or rolls at ridiculous prices.

of the perforated roll trade, both from the standpoint of a department of profit and its effect on the player trade, is worthy of an earnest effort of leaders in the trade to get it back to a business basis. As pointed out in these columns on different occasions, retailers in large centres in the United States, who started on these problems two or three years in advance of their Canadian confreres, are now realizing what blunders they have made, and are regretting the effects.

Many Canadian dealers show no particular interest in the roll, because of the small quantities handled, failing to appreciate the rapid development of player piano



Poor Old Perforated Roll.

The perforated roll is as essential to the success and prosperity of the player piano trade as gasoline is to the automobile industry, but prices of automobiles are not being cut because of the cost of "gas." It has been said that the makers of cameras could afford to give these away without price by reason of the train of profit started in the sale of supplies. But they do nothing of the kind. Both cameras and supplies are sold on their merits, at regular, uncut prices. It is left for the piano trade to invent and introduce plans and methods whereby its members give to the public a large share of legitimate profit, and also give to the public an impression of the trade and those engaged in it, that, to say the least, is not desirable.

The level to which the perforated roll trade has been forced is a serious question in its present status, but even more serious in its future effects. The importance

of the perforated roll trade during the past three years, and which will be proportionately greater during the ensuing years.

The Journal's inquiries among retailers have shown that the condition of the player roll trade has received much thought and is a live topic. It was thought that at the general meeting of the Canadian Piano & Organ Manufacturers' Association, reported in this issue, a recommendation of the executive committee of that body on the subject, would have received consideration, but the question was not taken up.

Reference was made in the March issue of the Journal to the Music Trade Association of Detroit, taking hold of this particular question, and a number of readers have inquired as to how the perforated roll is handled there. Several of the Detroit dealers have given a synopsis of their experience, from which the following excerpts are quoted.

"Artistouch"

"Forster Artistouch Expression Control"

The device which makes a
Player Piano sound like the
hand playing of an artist.

Make an appeal to the musical sense
of your customers. They will appreciate
the "Artistouch" and it will
make more sales because your customer
will play much better with it
than without. Ask for it in your next
order for players.

Can be had to install on your
present stock if you wish it.

Any further information will be gladly
given by the manufacturers, Otto Higel Co.,
Cor. King and Bathurst Sts., Toronto, or

THE INVENTOR

J. Leslie Forster

680 King St. West

TORONTO - - CANADA

Some Detroit Experiences.

One dealer explained that when the player business first came to the front, their plan was to establish a library from which the patron could choose twenty-four rolls a month, or two hundred and eighty-eight in a year, for twenty dollars, the rolls remaining the property of the retailer, and an old one turned in for each new one taken out. Later the library was discarded and rolls were sold at a dollar each, with the privilege of exchanging good rolls for new ones at ten cents each. Both plans resulted in an accumulation of dead stock, for most of the patrons would select popular numbers, keeping them until they survived their modishness, then return them. Of course no one else would want them and they could not be sold. The revenues from these plans were small.

Another dealer telling that his firm had discarded the library said: "The roll proposition is the most important one the merchants have to deal with, and it is handled in about the worst possible way. There should be a profit in it. No business whatever should be conducted without a profit, even if it is only an adjunct, for it will be a drain on the principal business. Our plan is to give twenty dollars' worth of rolls with a new player and ten dollars' worth with a second-hand player, and grant no exchanges. Whatever a customer wants after that, he must buy, just as he would buy records for a talking machine. In our talking machine department the sale of records is one of the chief sources of profit and player rolls are such a close parallel that there is absolutely no reason why they shouldn't be handled in the same manner."

Another dealer whose views did not coincide with those quoted above held that the investment in rolls is of small proportion to that in the players and believed in charging enough for a player to cover the incidental loss that might be incurred on rolls. He thought that liberal treatment of patrons in the matter of rolls tends to popularize the player, which, of course, is to the interest of the dealer, for it will make new prospects and eventually new sales. If liberal treatment with rolls induces a purchaser to boost the house, new sales will come there. "The principle is the same as that which is followed by nearly all dealers, in tuning a piano free for the customer started right. If a customer has easy access to new rolls, he uses his player more, gets more pleasure out of it, and tells all his friends what a great thing it is. If he gets tired of his rolls and cannot afford the expense of new ones, then the player lapses into disuse and he quits boosting it. The incidental loss on exchanging rolls looks to me like a good investment."

1. Is it in the best interests of either player piano or music roll trade that rolls be given free with each instrument sold? If so, what should be the maximum quantity?
2. Is it good business, or is it necessary to retail perforated music rolls at less than list prices?
3. Is the circulating or rental library of music rolls a good proposition for the music dealer's business?
4. Can you suggest any plan whereby the unprofitable and unsatisfactory features of the music roll business could be removed?

In the March issue of the Journal letters were published in reply to the above questions, giving the views of the J. M. Greene Music Co., Peterboro, and Mr. G. L. Stanwood, of Winnipeg, Western manager W. Doherty Piano & Organ Co. In addition to these numerous other letters have been received, including the following, and it is the hope of the Journal's management that any reader with an opinion on the subject will send it along for publication.

J. J. H. McLean, Ltd., Winnipeg.

Your letter re perforated rolls to hand and contents noted. We have much pleasure in giving our opinion on the four questions stated therein as follows:—

- (1). No. A charge should be made for the rolls.
- (2). No. The confidence and good will of the public is more readily gained by retailing at a uniform price.
- (3). No. The depreciation in the library of music rolls is much more rapid than it is with purchaser of the rolls.
- (4). If a fair and uniform charge is made for all rolls, whether initial orders or otherwise, and no exchange granted, the unprofitable and unsatisfactory features of the music roll business would be at once removed. The public are willing to pay a fair price for music rolls until the dealer, who is over anxious for trade, advertises music rolls at cost and less than cost, then they come to the conclusion that there is great profit in the music roll business and that they have been—to use a popular saying—"stung" for the rolls they have purchased. We trust that the above may be of some assistance to you in raising the music roll trade to a higher plane.

C. W. Lindsay, Ltd., Ottawa.

First.—We are decidedly opposed to giving free rolls with player pianos, and we have not done so in any instance during the past year, at which time we took a stand regarding free rolls and free library. We would consider it poor salesmanship that would require the giving of music rolls free in closing a sale.

Second.—We do not deem it necessary to sell new rolls at less than the regular prices, as we have a large Circulating Library, and occasionally have a sale of used rolls at a given price per dozen.

Third.—We have found a Circulating Library satisfactory, but it requires careful handling. We do not send out an rolls on approval.

Fourth.—As a means of putting the music roll department on a profitable basis as far as possible, the above items, we think, cover the situation. Where a large stock of from 8,000 to 10,000 rolls or over, is carried, we think it is important to have a capable person in charge, who is thoroughly conversant with the different composers, in order to be able to keep the stock properly assorted and intelligently handle the trade.

We would be hearty in sympathy with any move that would eliminate the tendency to use the music roll department in the sale of player pianos, without profit to the department itself.

Winnipeg Piano Co., Winnipeg.

Re player rolls, we think that about the best plan to adopt, especially if general, would be to sell the player at say \$650.00 of \$675.00, with rolls (\$25.00 worth); in this way they would start off with a library of 25 or 30 rolls, and would not need to buy but an odd one now and again, which they would not find a hardship. However, if you want them to pay down \$50.00 on the player in addition to another \$15.00 or \$25.00 for rolls, it makes it very much harder; if the batch of rolls was added to the price of the player it simplifies the matter a great deal.

At present we are giving 12 rolls with every player, and figure that the price includes the cost of same, as the player is of no use without some rolls.

In our talking machine business, we add a certain number of records to the machine, say \$40.00 without records, and \$50.00 with records, payable \$8.00 down, and \$6.00 per month, and any further records desired are purchased from time to time, but the customer is not called upon to purchase a substantial number to start off with, in addition to putting down a payment on the machine.

The rental of rolls is not a good proposition to the dealer

directly, although it is very attractive to the customer, and probably makes player sales easier; certainly the dealer loses money on the rental proposition itself.

As regards selling rolls at less than list price, we sell very few, practically 99 per cent. of our customers prefer to rent them.

If the manufacturers would take some decided stand along the lines of our suggestion, namely, to include \$25.00 worth of rolls with each player, the price being arranged accordingly, we would be willing to agree to same, and would thereby be enabled to alter the system adopted with our customers. We would like to hear other suggestions.

W. G. F. Scythes & Co., Regina.

(1). We think it is in the best interest of the player trade to give a certain number of rolls with each instrument, and it has been our custom to give each customer ten rolls. We find that the customers very often leave the choice of the rolls to us, and then we can average the price so that we are not called upon to give ten of the highest priced rolls.

(2). We do not consider that it is good business, nor is it necessary to retail perforated rolls at less than the list prices.

(3). In our estimation the circulating or rental library of music rolls is not a good proposition for the music dealer's business. We have known two or three concerns who have tried this and after a certain length of time they found themselves loaded up with a lot of shop worn rolls, which they had to sell at a sacrifice, and the proceeds received from the rental of the music was not more than enough to pay for the maintenance of the department.

(4). Our idea in regard to making the music roll end of our business profitable and satisfactory is to sell the rolls on the straight purchase basis at the list price, and in this district of the country we have no difficulty in doing so.

William Thomson, Vancouver.

Firstly. I believe that it is quite legitimate and to the best interest of the trade to give a limited number of rolls with every player. Of course, the trouble is the difficulty of striking the happy medium of the right quantity to give. In my opinion one dozen rolls is a perfectly fair number to give, both in the interest of the customer and the dealer.

Secondly. I think that it is very bad business indeed to retail music rolls at less than list price. Of course, in every town there is some individual who does harm to himself and the trade in general by cutting prices on articles where there is no necessity for doing so. To cope with this evil it would be necessary for the majority of the dealers to co-operate, and as you already know, co-operation in the pianoforte trade, so far as the dealers are concerned, has been time and time again proved unsuccessful, due in most cases to petty and ridiculous jealousies.

Thirdly. I have never had any personal experience in the circulating or rental library system, but from what I have read and gathered from dealers who have had experience in these libraries, the general trend of opinion is largely against them, for many reasons too numerous to mention.

Fourthly. The only suggestions that I can make to better the unprofitable and unsatisfactory features of the business are that it be absolutely on a cash basis, that there be no rolls returned or exchanged once they leave the store, that there be absolutely no discounts given off the list prices.

Fletcher Bros., Ltd., Vancouver.

We think every city has its different conditions to contend with and we believe that all the pertinent questions asked by you might safely be answered in the negative, unless possibly the fourth question regarding a profitable or satisfactory plan whereby the unsatisfactory conditions of the music roll trade could be removed. To this question we would reply that if no rolls were given and one price maintained by all concerned, and the libraries were eliminated, there is no reason why there should be any difficulty in handling music rolls. Like others our music roll department has been handled for the benefit of the players, but we intend handling this on the one price in the catalogue, and making customers purchase the rolls with the pianos. We have concluded this is about the only satisfactory way to make that department stand on its own legs. We are satisfied other firms' experience will prove satisfactory, if their departments are handled likewise.

PIANO SALESMEN WANTED.

Wanted at once two first class salesmen to represent Mason & Risch, Steinway and Dominion pianos, in splendid territory, including Niagara district. Excellent positions to live men of good appearance. Applications strictly confidential. Address the manager, E. J. Wilson, 91 St. Paul St., St. Catharines, Ont.

WANTED.

Man to take charge of tuning and repair department of one of the large Western Piano Stores. Must be experienced in all branches of the work. Apply giving references and salary required, Box 1262 Canadian Music Trades Journal, Toronto.

MANAGER WANTED.

For a retail piano and player piano store in Montreal. Write in strict confidence, giving full particulars of experience, and salary desired. Apply Box 1749 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

TO ORGAN MANUFACTURERS.

An important British Firm with unlimited capital is open to negotiate for the Sole Agency of Canadian High Grade Organs for the British Isles. Minimum output 400 per annum. Apply first instance Box 12720, Haddons' Advertising Agency, Salisbury Square, Fleet Street, London, England.

FOR SALE.

My book on Tuning, Regulating, Repairing, etc., the text book of my Tuning School, \$5.00; my own, most practical Temperament, easy, infallible, \$1.00; also formula for best Moth Powder, odorless, great seller, \$1.00. Alex. Scheinert, 2849 N. 11th St., Philadelphia, Pa.

PATENT NOTICE.

Canadian Patent No. 116,986, Dated March 2nd, 1909, Controlling Devices for Musical Instrument Mechanisms, owned by The Cable Company, Chicago, U.S.A. The manufacture of the invention has been commenced, and the invention is for sale or use, at a reasonable price. John H. Hendry, Hamilton, Canada.

PATENT NOTICE.

Canadian Patent No. 121,668, Dated March 29th, 1910, Mechanism for Holding and Driving Music Carrying Rolls for Mechanical Musical Instruments, owned by The Cable Company, Chicago, U.S.A. The manufacture of the invention has been commenced, and the invention is for sale or use, at a reasonable price. John H. Hendry, Hamilton, Ont.

PATENT NOTICE.

Canadian Patent No. 124,739, dated March 29th, 1910, Pneumatic Musical Instruments, owned by Paul Brown Klugh, Chicago, U.S.A. The manufacture of the invention has been commenced, and the invention is for sale or use, at a reasonable price. John H. Hendry, Hamilton, Ont.

Manufacturers! Dealers! Tuners!
Yellow Ivory Keys Made White as Snow

"Caplan's Patent Ivory Polish" will do it. Samples 50 cts. and \$1 (dollar size will whitens four sets of piano keys). For further particulars write to

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LOUIS DESIGN

MANUFACTURERS HAVE GENERAL MEETING. EXHIBITION PLANS CHIEF BUSINESS.

At a general meeting of the Canadian Piano & Organ Manufacturers' Association, held at the National Club, Toronto, on the evening of April 1st, a recommendation of the executive committee concerning improvements to the music pavilions at the Canadian National Exhibition was adopted. Work will be proceeded with as soon as practicable, according to plans and specifications submitted by Mr. George W. Gounlock, architect of Toronto, so that when music trade visitors attend the 1913 Exhibition at Toronto they will not recognize the stands that the piano men have been occupying for the past ten years.

The accompanying reproductions from the architect's working plans will give an idea of the improvements that it has been decided to make. As stated, a colonnade will

to pierce the outer walls below the floor line, filling in the opening with a grille, and running a vent into the room.

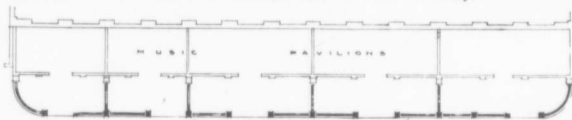
At the meeting was also discussed the advisability of the C. P. & O. M. A. renewing for another ten year period its agreement with the Exhibition Association for the use of the spaces occupied.

In the absence of Mr. F. Bull, of Oshawa, president of the association, who sent word that he was indisposed, Mr. W. N. Manning occupied the chair. Those present and the firms represented were:—

Bell Piano & Organ Co., Ltd., Guelph, Mr. David Allan.

Doherty W. Piano & Organ Co., Ltd., Clinton, Mr. D. S. Cluff.

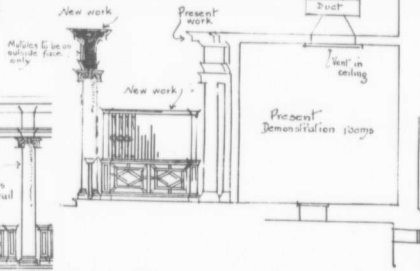
Gourlay, Winter & Leeming, Toronto, Mr. R. S. Gourlay.



This illustration shows floor plan of music pavilions as they now are. The only protection at the front of each stand is a brass hand rail, and a brass rail is the only division between the stands.



This illustration shows the front elevation of the colonnade that is to be built out to the front of the stands. The opening is directly in front of the entrance to the sound proof room at the rear.



This sectional view shows the dividing screen that is to be built between the various stands. From the floor line to the top of the spindle work is 6 feet.

Improvements to be made to Music Pavilions at Canadian National Exhibition, Toronto

From Plans Prepared by George W. Gounlock, Architect, Toronto.

be built out to the edge of the present platform, conforming to the architecture of the building. The space below the rail, which will replace the present brass hand rail, will be filled in with ornamental work. There will be screen work partitions separating the various stands, to a height of six feet. As will be seen from the cross section plan the scheme of the ornamental work in the front will be carried between the stands and a spindle screening constructed above the rail.

A proposition to ventilate the inner or sound-proof demonstration rooms is also under consideration. The plans of a consulting engineer, received by the Secretary of the C. P. & O. M. A. since the meeting of April 1st, provides for ventilation by means of a large feed pipe running along to the tops of the rooms, with a vent opening into each room. The interested exhibitors will have an opportunity of passing on this scheme. Another suggestion, re ventilating these demonstration rooms, is

Mason & Risch, Ltd., Toronto, Mr. A. A. Beemer.
Merrick, James G., Toronto, Secretary.
Newcombe Piano Co., Ltd., Toronto, Mr. T. J. Howard.
Nordheimer Piano & Music Co., Ltd., Toronto,
Messrs. L. Gassard and Victor Nordheimer.
Sherlock-Manning Piano & Organ Co., London, Mr. W. N. Manning.
Stanley, Frank, Toronto.
Wormwith Piano Co., Ltd., Kingston, Mr. G. Y. Chown.

It is said that an enthusiastic Columbia dealer used this extract from "Judge" to good advantage:

The harp that once through Tara's halls
Sent forth its thrilling tone,
Neglected hangs on Tara's walls—
They've got a graphophone.



Gourlay Efficiency

¶ The Gourlay Piano is 100% efficient. The Gourlay Piano yields 100% in tonal resonance.

¶ Its action is the acme of responsiveness. It approaches the ideal in beauty—richness—and loveliness of tone.

¶ The methods and materials of which the Gourlay is made—the skillful and painstaking methods of manufacture—create a sum total that admits of no criticism.

¶ When you decide to buy a piano—examine the Gourlay. You will find it has won its place among the world's greatest pianos by sheer virtue of principle, material and workmanship.

¶ It has gained the support of recognized authorities on tonal characteristics, and has unqualifiedly substantiated our claims to excellence in its daily use in thousands of Canadian homes.

¶ The purchase of a piano involves a comparatively large expenditure. Therefore its selection demands serious consideration. Any "inefficient" piano no matter how cheap—is an ill-advised investment.

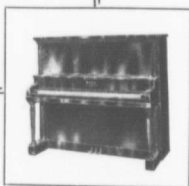
¶ Give the selection of your piano great thought. Be sure the piano you purchase is worth the money you pay for it—musically and intrinsically. If you do this—your final choice will be a Gourlay.

Gourlay Winter & Leeming

188 Yonge St.

Toronto

Canada



TRADE DOINGS IN WINNIPEG.

LOCAL reports are to the effect that there is a slight improvement in the money situation, though still a lack of freedom in circulation that is making the work of piano salesmen difficult. Any legitimate restrictions that are put on real estate speculating by the condition of the money market, will not be regretted by tradesmen.

The Mason & Risch fire mystery of a year ago is cleared up. On March 5, 1912, just as Mason & Risch, Ltd., were about to remove their Winnipeg branch to Portage Ave., and were advertising a removal sale, the premises and several thousand dollars worth of pianos were destroyed by fire. The cause of the fire, which appeared to have originated outside of the building, remained a mystery until just recently, when James Doods, sentenced to fifteen years in the penitentiary for incendiarism, confessed to having started this fire. In his confession Doods states that this was the only fire planned a long time in advance. He picked the rear of the building as the most suitable for his purpose and, as was shown at the time, the fire started from the outside. According to the Winnipeg Free Press of March 29, 1913, Doods made the statement, on being sentenced, that he did not start 200 fires in Winnipeg, as alleged, only 98.

Among recent visitors to Winnipeg in the music trade were: Both the members of the firm of Burch & Bowen, who are enjoying their share in the piano trade. They are also making progress with the musical goods and phonographs.

Chas. A. Dempsey while in the city visited the warehouses of the R. S. Williams & Sons Co., and was quite interested in the new Edison line. He claims that business although a little quiet in his locality, the Edison phonographs and records seem to be in big demand.

Geo. J. Ellett enjoyed a few days' stay in Winnipeg, and during that time he took pleasure in visiting many of the firms with whom he is doing business, and he reports that trade seems to be on the improve.

L. H. Rawlings spent a few days in the city, and while business in his locality is somewhat quieter than it has been for some little time, there is every reason to believe that trade will right itself as soon as spring opens up.

On page 51 of this issue reference is made to the establishing of a new jobbing centre for "His Master's Voice" products. The Western Gram-o-phone Co., whose mission it is to give factory service in Victor and Berliner lines, have a warehouse at 171 James Street, from where they are supplying the trade of the three Prairie Provinces. Mr. J. M. Douglas, formerly of Toronto, is manager.

Mr. P. W. Jones, late of the Mason & Risch Regina branch, has joined the staff of the Winnipeg branch, and will have charge of the Victor talking machine and music roll department. Mr. Jones has been with the Mason & Risch Co. in different branches for the last five years, and has had a wide experience in these lines.

Mr. Henry H. Mason, general manager Mason & Risch, Ltd., Toronto, recently spent a week in Winnipeg. While Mr. Mason was in town, a banquet was held at the Grange Hotel for the members of the staff, at which a very enjoyable evening was spent.

Mr. Fitch, manager of Babson Bros., and family, intend spending the month of April visiting various points at the coast. Mr. Fitch reports business to be very good in Edison lines.

Mr. Ross, of the J. J. H. McLean Co., is at present spending his holidays in Florida.

Mr. Frank Smith, Western manager of Whaley, Royce & Co., is calling on his customers in the Western territory.

Mr. E. C. Seythes, Western manager Williams Piano Co., left for a month's visit to the East. Mr. Seythes will visit the factory while away.

Mr. H. H. Main has been appointed manager of the talking machine department of Messrs. Cross, Goulding & Skinner. This firm have opened up a new perforated roll department under the management of Miss Hislop.

The R. S. Williams & Sons Co. were busy during the first week of April with their annual inventory, the 31st of March being the end of their business year. Mr. O. Wagner, local manager, has just returned from Victoria, where he has been enjoying a six months' rest, which he was compelled to take, owing to ill-health. He now assumes his regular duties. Those who know him will be pleased to know that his health will permit of him again resuming his duties.

Mr. E. C. Thornton, of Woodstock, Ont., general manager of the Karn-Morris Piano Co., recently paid a visit to the Western branch on his way to the coast. Mr. Thornton stopped off for a few days on his way back east. Business with the Karn-Morris Piano Co. is reported good. Collections are coming in more freely.

Mr. Norman Lindsay, of the Lindsay Piano Co., reports spring trade to be opening up nicely. They have a good stock on hand, and are ready for their customers.

A pleasant surprise was sprung on H. Y. Claxton, who has been manager, pro tem, for the R. S. Williams & Sons Co. local branch, during the absence of Mr. O. Wagner, who recently returned. Before returning to Toronto Mr. Claxton was presented by the staff, with a handsome leather cigar case, embossed with his initials. Mr. Claxton was very much surprised, but acknowledged the presentation in his genial way.

Mr. J. A. Tupper, recently in business for himself at Duluth, has joined the staff of the Mason & Risch Piano Co., with headquarters at Brandon.

Mr. J. G. Whiteacre, western manager of Mason & Risch, Ltd., is at present in town. He leaves for the West shortly, accompanied by Mr. Biggs as far as Saskatoon.

Messrs. J. R. Tucker Piano & Music Co., Ltd., are busily engaged in getting settled in their new headquarters on the corner of Main and Graham Streets. Mr. Tucker will have handsome quarters when in shape. He also intends to have separate Steinway and Nordheimer piano rooms.

The Doherty Piano Co. have just closed their business year. Mr. Stanwood announces a good year's business. Mr. J. De Angeli, late representative of the Edison Phonograph Co., has joined the staff of the Doherty Piano Co. Mr. De Angeli will have charge of the talking machine department. Monthly recitals will be given in this department. Concerning their first recital, the local press said, "The first of a series of musical recitals was held at the warehouses of the Doherty Piano Company, on

Donald Street. The recital was attended by over two hundred invited guests, and the entire programme was received with delight. The solos by Mrs. DeAngeli were beautifully rendered and received well merited applause. The selections on the Victrola and the new Edison disc phonograph were delightfully rendered."

The Winnipeg Piano Co. reports a slight improvement in the selling situation, and hope that from now on things will continue to be good. Collections are rather disappointing, but now that improved weather is making everyone feel better, no doubt business will generally get better throughout the West. They had the pleasure of a visit this week from Mr. and Mrs. Willis, of Montreal, on their way to the coast, when they were very pleased to hear of the new Fort Garry Hotel, the finest in the West, having bought a nice Knabe from the Winnipeg Piano Co., for their drawing room.

The member of the Winnipeg Piano Co.'s staff who suffered such a painful collapse the other day, when he saw the pedals of the Gourlay-Angelus raising themselves, and disappearing into the piano, has now recovered, and is about as usual.

The first Columbia grand received by the Winnipeg Piano Co. is now on hand, and is the object and admiration of everyone viewing it. It is beautifully fitted up, with the latest devices for holding records, the price and tone also resemble a grand piano. "Records have reached such a state of perfection now-a-days," state this firm, "that one can even obtain a full church service with all the responses, chants, etc., the only thing lacking being the collection."

Mason & Risch, Ltd., are now settled in their new quarters at 274 Portage Ave., they having taken the two floors of the former Y.M.C.A. building next door to the store recently occupied by them, and converted them into most handsome and suitable warehouses. On main floor there are two large piano parlors, with three small piano salesrooms opening off the second main parlor. The manager's office, main office and office for manager of the Victrola department are all located on this floor. The decorations are very artistic, the main parlor being decorated in mahogany and gold. This parlor will be devoted to grand pianos exclusively. The second main parlor is finished in panels of buff and tan borders, with white enamel woodwork. This is devoted to new uprights. The three small parlors are finished in old gold and silver, with panelling of French grey. On the second floor are the music roll department, two piano parlors, exchange departments for used instruments, four sound proof Victrola salesrooms, and the music roll department. The Victrola rooms are connected by a hall running the length of the four rooms, also a window in the centre of each, which enables a salesman to wait on two customers at once. The two main parlors are connected by a stairway finished in white enamel and mahogany. A handsome carpet extends from main entrance to the manager's office in the rear of second main parlor. The electric lighting of main parlor is by four large, semi-direct alba bowls, suspended by Verde antique brass hangers, containing three lights in each bowl. Brown velvet curtains and lambrequin, edged in gold, with monogram M. & R. and large palms each side of stairway, complete the furnishing of these most artistic piano rooms.

TRADE REPORTS FROM LONDON.

LONDON music dealers continue to appreciate the advantages of their local associations, which was referred to at length in a previous issue of the Journal. The standardizing of prices for rentals, tunings, cartage, packing, etc., has not only made these items more profitable, but is getting the public impressed with the fact that the music houses are no longer to be pitted against each other for low priced, and to the dealer, unprofitable service. Their schedule of rentals, shown in these columns in the February issue, created much interest among dealers in other centres, where a revised schedule of rental prices is just as necessary.

Mr. Wm. McPhillips, who has the Gerhard Heintzman agency and an extensive Edison phonograph department, reports that trade has been good in all lines since the beginning of the year. Their sheet music trade is also an important factor, and is conducted with a full sense of the possibilities of the line when handled in a business-like way.

J. E. Keenleyside & Son find an increasing demand for Karn-Morris lines. Prospects for spring business look very bright. Trade in Columbia goods and sheet music has been good.

Mr. J. J. Callaghan reports continued increase in the demand for Martin-Orme pianos and players. He has recently added the Columbia line of graphophones and grafonolas. Mr. Callaghan also purchased some of the Williams Piano Co. stock here, that firm having decided to close their London branch. The store has been taken over by a local jeweler.

Mr. E. S. Crawford, local manager of Heintzman & Co., who also has an important Victrola department, reports that spring trade has opened out better than was anticipated, and that the only difficulty seems to be to get sufficient stock.

Mr. Windsor, of the Nordheimer Piano & Music Co., Ltd., reports business as splendid, especially in St. Thomas and London stores. As the business year ends with March 31st, the staff has been busy taking stock, etc. They have no doubt that results will show 1912 to be the banner year for the house of Nordheimer in London and vicinity.

Mr. Gray, manager of Mason & Risch, Limited, reports business for the month of March one of the best since he took charge of the London branch one year ago. His staff has been increased materially in order to cover the outside territory now under the control of this branch. The Victor business, which this firm push extensively, has been exceptionally good, as have also been the collections. N. H. Conley, wholesale manager of Mason & Risch, Ltd., spent a couple of days in London this week, inspecting their local branch.

When seen, the Sherlock-Manning Piano Company reported business very satisfactory. The Company states that not only are they busy in the wholesale department, but that their retail trade has far exceeded their expectations, and that this branch of the business has certainly proved a profitable one. Shortly after 7 a.m. on the morning of April 3, during a heavy electrical storm, the Sherlock-Manning plant was touched lightly by lightning. No serious damage resulted, however, and this did not interfere in any way with the output of the plant.

TRADE GOSSIP FROM CALGARY.

An Important Music Trade Centre.
Money Tight, but Dealers Optimistic.
Talking Machine Trade Growing.

THE Alberta Piano & Organ Company's warerooms have recently undergone alterations of a character tending to give added facilities for the handling of their stock of Bell pianos and Autonola players. Mr. George W. Masters, the energetic manager, declares that business for the past several months has been exceptionally good, and many Bell pianos and players have been placed in Alberta homes. They report good business in their gramophone department, with a number of recent sales of cabinet machines. Their sheet music and small goods department is also receiving a fair share of trade.

The Doherty Piano & Organ Co. warerooms are in the new Loughheed Block, on 1st St. West. Manager Frank Jost was absent when the Journal correspondent called, but his assistant, Mr. A. L. Leigh, informed the writer that while business was not alarmingly brisk, it was very fair for this time of year, and the country trade in particular was much better than expected. These warerooms are admirably lighted, and have entrances on both 6th Avenue and 1st Street West. A godly array of pianos and organs is on view—one in particular which attracted attention, was a style Louis Cirassian walnut, in wax finish, and was certainly a creditable piece of case work.

The Alexander-Kay Co. are the latest of the new concerns to enter into the ranks of local piano competition. The above firm have secured quarters in the Grain Exchange Block, and will represent the New Scale Williams player pianos, and New Scale Williams pianos. The members of the firm are well known to the trade. Mr. J. Harry Alexander having for many years been connected with the firm of Gourlay, Winter and Leeming, both in the east and in Calgary, where he acted as local manager for some time. Mr. Gordon S. Kay was formerly in the employ of Willis & Co. of Montreal, as tuner, and for about five years was engaged by the local branch of Heintzman & Co., as tuner and salesman.

The Gerhard Heintzman representative, Mr. C. B. Clark, when interviewed regarding trade conditions, tersely stated that business was nothing to "write home about," but was as good as could reasonably be expected, considering the season; he added that spring prospects were bright. The warerooms occupy a large space on the ground floor of the "Beveridge" Block, and have plenty of window space and light. The hardwood floors are waxed and spotlessly clean, and the appointments very artistically arranged. An attractive stock of grands and player pianos is carried, and includes several fine examples of art case work in Cirassian walnut, whose beauty is in keeping with the dainty surroundings.

Gourlay, Winter & Leeming report, through manager A. P. Howells, business as being quiet, but not exceptionally so, considering weather and other conditions. The warerooms contain several fine examples of art work in Bechstein grands and Gourlay-Angelus players in San Domingo mahogany, figured walnut and fumed oak. Prospects are good for summer trade, and the firm expect to show a big increase in sales for 1913. They have an active selling force, and every member enthusiastic over

the tonal qualities and beautiful casework that have given Gourlay instruments their position and prestige.

Mr. D. J. McCutcheon, who has the local Heintzman agency, has recently had his salesrooms on Eighth Ave. West, re-decorated, and in other ways brightened up and improved. Owing to the piano business requiring all the available space, Mr. McCutcheon has closed out his small goods and sheet music department. He anticipates a much larger business than for last year, and has made preparations to that end.

Hardy & Hunt, the local Nordheimer and Steinway representatives, are now well settled in their new premises on 1st Street West, directly facing the new "Sherman Grand," and a little south of the Doherty Piano & Organ Co.'s store. The new warerooms are bright and cheerful in appearance, being finished in white and green. The floor space leaves ample room for a good display in the main warehouse, while the offices occupy a portion of the Mezzanine floor, the remainder of which is occupied by the Victrola Department, in which they report an increasing demand for the better class of records. At the rear of the main floor there are rooms set apart for the display of player pianos and



Interior view of Mason & Risch, Ltd., showrooms at Calgary.

player rolls, as well as a repair shop and tuning room. Mr. Fred Hardy, who is now greatly improved in health, stated that sales were fairly good for the present time, and prospects bright when spring sets in, and before leaving, drew the writer's attention to several handsome Nordheimer and Steinway instruments—the pièce de résistance being a Colonial designed Steinway grand (miniature) in satin finish.

Mr. C. Kinniburgh, of C. Kinniburgh & Co., reports business quiet, but prospects good for the future. Especially is this expected as regards country trade, in which Mr. Kinniburgh specializes. Mr. Kinniburgh, who is a veteran piano dealer in Calgary, expressed himself as in favor of bringing the various dealers together in a scheme for mutual protection in the matter of tracing lost instruments and other important matters.

Mason & Risch, Ltd. who are now settled in their new home at 507 8th Ave. West, have probably the largest and best equipped warehouse in Calgary. On entering the building you first pass through a commodious show room, equipped with salesmen's desks, and

Get a flying start now.
Don't mark time. Keep pace
with the rapid strides of the

EDISON PHONOGRAPH

To-day, more than ever, the entire Edison line looms up as a big selling and profitable feature of your business. The introduction of such innovations as

The Blue Amberol

—the clearest, finest, strongest record made—is whooping up Edison enthusiasm everywhere by its record sales.

Edison outfits satisfy every pocketbook. Just a little initiative on your part and you'll put this business across quicker than you ever expected you could.

But don't delay. A letter to an Edison jobber to-day may mean a lot of money to you.

THOMAS A. EDISON, Inc., 103 LAKESIDE AVENUE

ORANGE, N.J.

in which a passenger elevator connects with the remainder of the building. Passing on are the general offices and private office of the manager, Mr. G. D. Venini. In the rear are a series of tastefully arranged rooms for the display of grands, players and music rolls, and further towards the rear are the organ rooms and repair shop.

In the basement entrance "His Master's Voice" signs are in evidence, and three large rooms, with seats and counters are to be seen, where the patrons of Victrolas and records are attended to. These three rooms have a passage behind, with folding doors, connecting with each room, behind which were displayed a vast number of records in numerical order. One salesman can thus attend to the wants of the patrons in all three rooms at the same time.

There is also a big wareroom on this floor, which contains the surplus stock, a freight elevator and a generous sized shipping room. Mr. Venini reports an increase of 60 per cent. in business over the same period last year.

R. J. Timmins & Co., who handle the Martin-Orme product, report a quiet business for January and February, but spring prospects appear to be fair. Mr. Timmins says Martin-Orme pianos and players are increasing in favor, and the increase in sales have been steady. They are also well satisfied with the progress of their talking machine department, and state that the demand for Victrolas is growing rapidly.

Willis & Co., through their manager, Mr. Howe, report several good deals lately, including a grand and a Willis Auto player piano, to Mr. Hextall, of Bowness, one of Calgary's prominent citizens. Mr. Howe is satisfied with business, considering present conditions, and appeared hopeful of the future. This firm are doing quite an encouraging talking machine trade, and have made several good Victrola sales recently to well known Calgaryans.

The R. S. Williams & Sons Co., Limited, through their hard working branch manager, Mr. Charles Clarin, state that while sales are heavy, money is tight throughout the province. Mr. Clarin is a dyed-in-the-wool Edison enthusiast, and says the branch is taxed to its utmost to fulfill the ever increasing demands for Edison machines and records, more especially the Blue Amberol Indestructibles. Mr. Clarin's family have recently arrived from the east to make their home here.

E. N. Kennedy, of Young & Kennedy, 8th Avenue West, reports business in sheet music and small goods quiet, but not any more so than could be reasonably expected. This house does considerable business in the talking machine line, being distributors of Columbia lines, having been long established in this branch of the trade. Mr. Percy A. Fitzsimmons, the energetic salesman who has charge of the department, stated business was very satisfactory, and that Edison Blue Amberol Indestructibles were selling fast, as well as Columbia machines and records.

Mr. A. E. Pearson reports Edison sales encouraging, and the phonograph department of his 8th Avenue store is having a fair share of the machine and record business. He is an enthusiastic Edison dealer.

Booth & Joiner is the firm name under which two of Calgary's most popular and best known musicians have embarked in the small goods sheet music and repair

business recently. Mr. L. E. Booth has had fifteen years experience in the music profession, his usual instrument is the double bass, but he is also quite proficient as a violinist, and in addition is a skillful repairer of small instruments. Mr. Orrin D. Joiner has had a professional experience of about the same duration, and is leader of the 103rd Regiment Band. Having purchased the stock and fixtures of Mr. D. J. McCutcheon, the Heintzman & Co. representative, they are off to a good start in their new premises, 30 Herald Block.

While walking on 9th Ave. on the morning of March 25, Mr. Charles Clarin, local manager of the R. S. Williams & Sons Co., Ltd., collapsed, and was taken to the hospital in an unconscious condition, suffering from a severe heart attack. At the time of writing he is progressing favorably, and is expected to be out again soon.



Interior view of Showrooms of Hardy & Hunt, Calgary

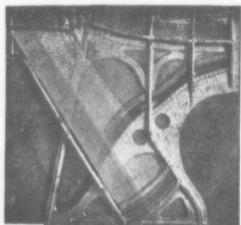
THE MUSIC SUPPLY CO.

The Music Supply Co., of Toronto, who are the Ontario distributors of Columbia lines, celebrated the first day of April by stocktaking, March 31 being the end of their second year in business. They report that Columbia trade in Ontario increased by 105 per cent. over the previous year, and both partners of this firm, Messrs. Sabine and Leake, are enthusiastic as to the outlook. They recently shipped a new stock to the Baldwin-Robinson Co., Ltd., of St. Thomas, whose premises were visited by a disastrous fire some time ago. The Columbia goods destroyed included a sample Colonial Regent, which just arrived in time to be destroyed.

The Music Supply Co. report the arrival of a large new stock of Columbia-Rena records, which includes a number of evangelistic records by the late General Booth of the Salvation Army. The firm are also featuring record albums of British make.

Mr. Wm. H. Froeland, recently manager of the Mason & Risch Victrola department, is now with the Music Supply Co.

The turners' examinations held by the Music Trades Association of Great Britain, will be in various centres, commencing in London during the week beginning April 14. The next will be at Birmingham, starting during the week of May 5. The secretary is W. T. Pent, 100 Sheen Road, Richmond, Surrey.



View of the "Patent Tone Purifier" a feature of

WILLIS PIANOS

VERY few people buy a piano or a player piano without a critical investigation of several different makes. They frequently rely upon their confidence in the house with whom they are dealing as to the quality of the different parts in the instrument's construction, but they demand a tone and case of design and appearance that suits their own taste. They, themselves must be the judges.

Just here is the strong point of the Willis line for the Dealer. It is very apparent to prospective purchasers that any one of the Willis styles is rich and dainty in case: superb and sweet in tone.

The Name
WILLIS
represents

Canada's Leaders.



THE various styles of pianos and players marketed by the House of Willis are every one of them the product of a factory of the most modern type, with every known equipment worth while for the making of instruments that are

Acknowledged Leaders
in
The World of Music

WHILE made in various styles and sizes, to meet the requirements of individual tastes, and governed in price by these variations, the KNABE PIANO is made in but one grade—the Best.

We have the sole selling rights for this celebrated line in Canada.



WILLIS & COMPANY, Limited

Head Offices
580 St. Catherine St. West
Montreal, P.Q.



Factories
St. Therese
Que.

MONTREAL LETTER.

A NEW company which will be known as the Stafford Music and Song Company, composed of a number of well known Hull business men, is in progress of formation. The new company is being formed for the purpose of exploiting a number of songs and musical numbers which have been composed by Messrs. Chas. Wiltshire and Stafford Green, well known in musical circles in Hull and Ottawa. The latter, in conjunction with Mr. E. B. Eddy, of the Northern Music Co., have just published a beautiful ballad entitled the Firelight Glow, which is now on the market, and has been favorably commented upon locally.

C. A. McNee has been selected as president of a newly-organized concern, formed by a number of the milk producers of Ontario and Quebec, to supply and distribute milk products in Montreal, with a capitalization of \$300,000, and which will be known as the Consolidated Milk Co., Ltd.

Gervais & Whiteside have succeeded in working up a splendid trade for Karn-Morris pianos, and are exceptionally well pleased with the large number of prospects for early materialization.

These are lively days at the warerooms of Layton Bros., where every department is in full swing, and the Mason & Risch product is meeting with ready sales. This house state that a great deal of investigation is done by purchasers in need of player pianos, who are particular as to tone and action. "We consider ourselves most fortunate in handling such popular selling lines as the Mason & Risch and Aeolian," they state.

J. W. Shaw & Co. are featuring as heretofore with excellent success, the Gerbard Heintzman line. This Canadian-made product is very popular in Montreal and elsewhere, and this firm state that the outlook for spring business was never better.

J. A. Mulhollin has decided to stay where he is instead of removing his warerooms, as he first thought of. Speaking of Evans Bros. players and uprights, he stated that it was not a case of being able to sell the goods, but getting prompt delivery to fill orders was the trouble.

The Leach Piano Co., Ltd., are busy preparatory to removing to their new warerooms, St. Catherine St. West. "The fine weather has had the effect of moving a goodly number of Gourlay and Bell instruments," said this house, "and we anticipate a heavy spring business in these goods." The head of this house, Mr. W. H. Leach, is already planning how he will annex the President's cup of the Caledonia Curling Club. W. H. is "some curler."

Willis & Co., Ltd., report that repeat orders are coming in with gratifying frequency from every dealer with whom Willis goods have been placed.

C. W. Lindsay, Ltd., report that the individuality of the Martin-Orme line is one of the prominent factors in pushing this line. Nordheimer and Heintzman instruments featured, are selling with much regularity these days.

Foisy Freres remarked that March business to date had been a record one, with a larger percentage of cash business than usual, notwithstanding the cry of money "being tight." Mendelssohn instruments were responsible for the large volume of business transacted.

J. A. Hurteau & Co., Ltd., are still doing business at

the old stand, 316 St. Catherine St. East, and report trade better than ever in the various goods handled.

The Canadian Graphophone Co. are producing a large volume of business in Columbia talking machines and records, and are looking forward to a continuance of the same.

Hurteau Williams & Co., Ltd., will on May 1st remove their Ottawa warerooms to the new Jackson Booth Building, Sparks St., and in the meantime a removal sale of pianos and player pianos is being conducted.

Business at the beautiful new salesrooms of Berliner Gramophone Co. indicate that Montreal citizens have developed a real taste for the best they can buy in high class instruments and records. The faith of the Berliner firm has not been misplaced, their showrooms being frequently visited by Montreal citizens, who realize the position of the Victrola as a musical instrument, and who have the ability to buy. The numerous concerts in this city by favorite artists, has had the effect of increasing the demand for Red Seal Records.

At the Berliner factory every effort is being made to keep up with the demands of jobbers in all parts of the country, their wants being substantially greater than for the same period of last year. Large shipments have been made recently to Western Gramophone Co., of Winnipeg, the newest distributors of Victor and Berliner lines.

Mr. Charles Lavallee, the well known band instrument and small goods dealer of Montreal, was a recent visitor to New York. Mr. Lavallee also handles the Gratz lines of New York. In local musical circles Mr. Lavallee is well known, he being president of the Musicians' Protective Association of this city and of the Musicians' International Club.

WORMWITH ANNUAL MEETING.

The annual meeting of the shareholders of the Wormwith Piano Company, Limited, was held at the head office, Kingston, on Tuesday, March 2th, at 10 a.m. Satisfactory reports on the year's business were presented, and the old board of directors was re-elected.

At a subsequent meeting of the directors, the following officers were elected:—

George Y. Chown, President.

H. W. Richardson, Vice-President.

W. H. Wormwith, Manager.

H. Breathwaite, Superintendent.

Lena Elmer, Secretary.

The company report that prospects for the coming year are exceptionally bright, especially in view of the increased demand for players. Business for each month is considerably ahead of the corresponding month of the previous year.

Mr. E. S. Fisher has joined the selling force of Whaley, Royce & Co., Ltd., for whom he is now on the road. Mr. Fisher is an experienced man and enthusiastic over the various lines handled by the Whaley, Royce house.

"I like to enter a store by being invited in by attractive window displays," said a customer. "I seldom choose a store by the windows and I very seldom find that they misrepresent the quality of the store."

\$1600.00 piano sales in one week due to Columbia



Last October the piano store of F. G. Smith, Brooklyn, N. Y., started the sale of Columbia product. Last week *alone* the piano sales of F. G. Smith were increased something like \$1600 00, all of these sales being made to owners of Columbia instruments and whose presence in the store was due solely to the fact that they were there buying Columbia Double-Disc Records.

All of which bears out our statement in Columbia "Music Money" book which runs substantially like this:

"A very large proportion of the most progressive and prosperous piano houses have well-established Columbia Graphophone, Grafonola and Record Departments. They are finding them a double success. They do not detract from the piano department. On the contrary, *they serve as liberal feeders to it.*"

Write you for that book.

Columbia Graphophone Company

363, 365, 367, Sorauren Ave., Toronto, Canada

Creators of the Talking Machine Industry. Pioneers and Leaders in the Talking Machine Art. Owners of the Fundamental Patents. Largest Manufacturers of Talking Machines in the World. Write for "Music Money," a free book you ought to have.

PIANOS IN NIAGARA FALLS.

A new, splendidly equipped home furnishing store, which features pianos, has just been opened on Ontario Avenue, near Queen St., in the very heart of Niagara Falls, Ont., by Messrs. M. H. Buckley & Co. The building has an imposing front of buff-colored pressed brick, with cut stone sills, lintels and base. Two large en-



View of M. H. Buckley & Co's. store front at Niagara Falls. This furniture store features pianos.

trances are flanked by plate windows and ornamental glass fanlights. Throughout, the building is finished in golden oak, and the oaken columns in the main show room give the place a massive yet a rich appearance. The store is well lighted, the ground floor being practically a series of glass plates along the whole front, and the floor above has eight windows let in the street elevation, which in the daytime allows a flood of sunlight into the display room. Mr. Buckley believes in advertising, using his local papers pretty extensively, and he has as well a number of illustrated signs about the city and the roads leading to Niagara Falls advertising the house of "Buckley, the home furnisher."

Mr. H. Buckley, president of the company, though born in Philadelphia, has been a resident of Niagara Falls since 1865, moving there with his parents when only eight years old to the town then known as Clinton. He started in business in 1885, making picture frames, later on enlarging his field by opening a furniture store, the second store in that line in his town. He is to-day the oldest merchant in any line of business in point of service in Niagara Falls. Mr. Buckley has associated with him his eldest son, Ernest, who is growing up with the business and is assuming its management. The lines featured in the piano department are Bell instruments.

WHAT IS IN VOGUE IN PIANOS.

In its annual spring styles number, which each year is published just prior to Easter, the Toronto News gave prominence to the following by Addison A. Pegg, of the Nordheimer Piano Co., and which will interest readers of Canadian Music Trades Journal:

"In recent years there has been a very marked tendency in the piano trade towards the small instrument. This has been brought about largely by the demand for a piano to suit the requirements of the modern drawing room or apartment. Formerly the value of a piano was determined almost entirely by its size, thus the larger the instrument and the more elaborately it was carved the more costly, but of late years quality is demanded

rather than size, and the more simple the design the better it appeals to refined taste. This is as it should be for a piano is selected, or should be selected, first, on account of the tone quality, and not according to the volume of noise (which is about all that can be said of some pianos) that the instrument will give forth.

"The next point to consider is the resonance or singing tone throughout the whole register. Some instruments may be particularly nice in the bass and not in the treble, or vice versa, while others may be good in both bass and treble, and be deficient in the middle register. The drawing of the scale, as it is called, to produce that same singing tone, without any perceptible break whatever throughout the bass, middle and treble register is what every manufacturer of high-grade pianos strives for, and the necessary care and detail in connection therewith, accounts for the difference in cost of a cheap piano and a high-grade one. It is a somewhat difficult proposition for a manufacturer of high-grade instruments to satisfactorily explain to those who are not musically inclined wherein lies the difference in price between a commercial and an artistic piano, for to a certain extent they all appear the same, even the cheaper ones may have special "talking points" about the bridge, rest plank, pins, plate, action and whatnot, but all this goes for naught if the tone is not there, it naturally follows that if the tone is everything that can be desired, the construction must of necessity be good.

"Every piano manufacturer, like those of other lines of goods, has a clientele to which he particularly caters, and you are not likely to find a maker of high grade instruments who caters to the finest class of trade lending his name to an instrument of inferior make. In common with other articles, the cheap piano is usually elaborately carved and decorated, while the truly artistic production is characterized by plain straight lines of case, and in most instances finished in the satin or dull finish, which latter is not only more artistic, but more durable as well."



M. H. Buckley & Co's. store, Niagara Falls, showing the piano department.

NEW MUSIC HOUSE.

"Harmony Hall Piano Co." is the name and style of a new firm in the music trades in Victoria, B.C. Messrs. Charles Dodd and W. Arthur Willis announce that they have purchased from Mr. George H. Suckling the stock, good will and connection of the business conducted by him at 735 Fort Street, where they are con-



The Best Known
TRADE MARK
in the World.

MORE PEOPLE know about the Victor-Victrola than any other sound reproducing instrument. They know that the leading artists sing and play exclusively for the Victor Company, and this knowledge naturally affects the purchase of records. Hence the ever increasing demand for Victor Records and Victor Goods.

Are you keeping in mind that Spring Time is just as much Gramophone time as any other season of the year? No home is too good for a Victrola. There is a style and price to suit every taste, and every pocketbook.

SERVICE

is the one word that embraces everything this house constantly aims to give its customers. Without service, careful and efficient, the best goods in the world can be unsatisfactory.

WATCH THE MONTHLY LIST OF NEW RECORDS.

We are headquarters for needles, record albums, record cabinets, and all supplies and repair parts.

His Master's Voice Gramophone Co.

(Canada's Largest Exclusive Distributors of Victor and Berliner Lines)

208 Adelaide St. West,

Toronto

tinuing with the Steinway and Nordheimer piano agencies, and are also handling Victor Victrolas and records.

Mr. Dodd, who has been in the West for the past two years, was for ten years in Halifax, actively engaged in marketing Nordheimer lines. Mr. Willis was for 24 years with Willis & Co., Ltd., of Montreal, having commenced with that firm when a boy. Messrs. Dodd and Willis have many friends in the trade who wish their new venture every success. The business they have purchased was established by Mr. Suckling, who over a year ago removed to Victoria, with the idea of permanently residing there, but returned to Edmonton, where he has been doing a successful business for some years.

A COMPLETE ORGANIZATION.

One of the most prominent concerns in the musical instrument industry of the United States is the J. P. Seeburg Piano Co. of Chicago, Ill. This firm specializes in Seeburg orchestrons and electric, coin-controlled pianos, which are widely known, and in which the makers claim the special features are durability of construction, musical effectiveness and artistic appearance. The Seeburg Company, who state that they are the originators of the art style, as applied to electric, coin-controlled instruments, are pleased with the attention that has been attracted from connoisseurs of decorative art to their attractive case designs, artistic illuminated glass panels and handsome lamps. Mr. Seeburg, head of the business, is described as an experienced man in all branches of piano manufacture, who has surrounded himself with a corps of experts, including the inventor of the pneumatic player action and motion mechanism incorporated in the Seeburg instruments.

Mr. Seeburg expresses a willingness to suggest effective selling campaigns for the piano merchant, and to answer personally any enquiries regarding his product.

DISPOSING OF SECOND HAND PIANOS.

A New Plan Suggested in the Player Piano Journal.

Any plan that will help to make second-hand pianos more marketable is certainly of interest to the whole trade. A large house hit on the idea of offering them especially for summer homes; the novel part being that the instruments were painted a restful green with stool to match, the idea being to make the appearance of the pianos part of the color scheme of the summer cottage. Displayed in the window these instruments, by reason of their color, attract a great deal of attention and find a ready market among those who have summer homes. This idea only serves to illustrate the point that there are outlets for goods and new ways to sell them if you will only study them out. That is the true art of merchandising.

WESTERN GRAM-O-PHONE CO.

"His Master's Voice" products are now being distributed in Manitoba, Saskatchewan and Alberta, by Western Gram-o-phone Co., which firm got under way on March 1st, and is located at 171 James St., Winnipeg. This firm will supply the wants of dealers formerly supplied by Clark Bros. & Co., Ltd., of Winnipeg,

and E. C. Corbeau of Regina, which firms have discontinued wholesaling Victor and Berliner lines.

Mr. W. R. Fosdick, manager of His Master's Gramophone Co., Toronto, spent a couple of months in Winnipeg organizing Western Gram-o-phone Co., and which firm will be under the management of Mr. J. M. Douglas, formerly with His Master's Voice Gramophone Co., of Toronto. Associated with him will be Mr. Thos. Noble of Montreal, as accountant. Mr. C. Shuttleworth and Mr. H. O. Shuttleworth, formerly with E. C. Corbeau of Regina, will be the road salesmen of the new firm.

An important feature of the service it is proposed to give the Western trade is the repair department on the premises, under the capable management of Mr. Joe Symons, who has had twelve years experience.

The management is very much elated over the results of the first month's business, the figures being beyond their most sanguine expectations. Mr. Fosdick considers the business possibilities of the Victor line in the West to be enormous, and considers the success of the Western Gramophone Co. assured, by reason of the factory service it is proposed to give by carrying a complete stock of instruments and records.

JUST OFF THE PRESS.

"Famous Classics" is the name of a new 80-page music book, in convenient size, published by Whaley, Royce & Co., Ltd., Toronto, and now on the market. It is another member of the family of Imperial Edition books, retailing at a half dollar. This collection is to replace to some extent the former books of classics which the Whaley, Royce firm have withdrawn from the market. The publishers state that the large advance sales are indicative of the market there is for such a work. They also report the keeping up of an excellent demand for "Melodious Recreations," "Primary Classics," and "First Pieces in Easy Keys."

At the coming annual convention of the Music Trades Association of Great Britain, among the topics announced for discussion are: "The desirability of placing orders for pianos during the summer months"; "Fictitious names on pianos"; "The report of the committee on musical pitch"; "Factory costing"; "The state aid of music" and "Music in public schools." The convention will be held at Buxton, the dates being May 22 to 27.

NOTICE

This Company controls Canadian Patents Nos. 103,332 and 55,078 covering fundamental features of disc talking machines and disc sound records, and will institute proceedings against all parties making or selling without license, machines or records covered by these patents.

This Company has registered the word "Gram-o-phone" as a trade mark, as applied to the sale of sound reproducing machines, their parts, and accessories.

BERLINER GRAMOPHONE CO., Limited
MONTREAL



Columbia-Rena Records are popular.

Are you featuring them?

The largest consignment ever shipped from the Old Country has just arrived—new attractive catalog is ready—let us send you samples.

Our April Message

OUR April message to you is to ask yourself if you can unearth one solitary business reason why you can't or shouldn't sell your share of the thousands of Columbia records that will be sold in the next few months.

Last year more dealers sold more Columbia product than ever before in the history of the Company—60% more than in 1911. In Ontario the increase was 105%. Any dealer able to look through an open window can see that the demand for Columbia product is healthy, natural and dependable, and that Columbia dealers are putting away an extra amount of dollars for a rainy day.

People who know Columbia product insist on having Columbia goods, because of their real merit. And they are going to continue to ask more and more. They are asking for records by our exclusive artists. They want records by our artists, and there are no substitutes. In just the same manner they will want Bonci records and Ysaye records.

Is there any reason under the sun why YOU shouldn't get this business?

The Music Supply Co.

Sole Ontario Distributors of all Columbia
Products and Columbia-Rena Records.

88 Wellington Street West
TORONTO

NEW RECORDS

Advance lists
for May

VICTOR RECORDS FOR MAY.

Manufactured by

BERLINER GRAMOPHONE CO., LTD. MONTREAL.

10-INCH D. S.—90c.

- 17142 My Maryland March (Migrant) Sousa's Band
Gen. Mixup. U. S. A.—March (Allen) Pryor's Band
17293 Mobile Minstrels Victor Minstrel Co.
"Down Where the Band is Playing" (Porter) Victor Minstrel Co.
"Honey Youse Ma Lady Love" (Mann) Victor Minstrel Co.
Picks'n Cotton (Worrell) Banjo Acc. by Van Eps)
17296 Why Did You Make Me Care? (Magnius) (Solman) Collins-Harlan
Moon (Ford Atkinson) Henry Burr
17297 Rose of Yesterday (from "The Man with Three Wives") Campbell-Burr
Leridge-Patter-Lehar) Golden Hughes
I'd Like to Have a Little Girl Like You (from "All for the
Ladies") (Blossom-Holby) Harry Macdonough
17298 And the World's All Wrong Again (from "The Girl at the
Gate") (Hough-Jerome) Walter Van Brunt
When I Waltz With You (Bryan-Gambler) Helen Clark
17299 Over the Little (Bradford Phelps) Trinity Choir
Whiter Than Snow (Nielson-Fischer) Trinity Choir
17300 At the Levason Revival Day (McCarroll-Mierisch-Smith) Collins-Harlan
The Darktown Editors Golden Hughes
17301 Absence (Teschemacher-Nichols) Allan Turner
Ritournelle (Chaminade) Allan Turner
17308 Florida Rag—Characteristic (Lowrey) (two banjos and piano) Van Eps Trio
La Raquettee (Le Grand Succes Parisien (Cherrie) Wm. H. Reitz
17309 Asleep in the Deep (Lamb-Petrie) Wilfred Glenn
Rocked in the Cradle of the Deep (Spicker-Knight) Wilfred Glenn
17310 The Blue and the Gray (Finch) Harry E. Humphrey
Sleep, Noble Hearts (A Memorial Song) (Mendelssohn) Trinity Choir
17313 Some Boy (Buck Stamper) Ada Jones
Smookey Gokains (Frevin-Bellini) Billy Murray
17314 Masked Ball—Finale (Verdi) Vassella's Italian Band
Huguenots—Grand Selection (Meyerbeer) Pryor's Band
17315 At the Hay's Ball (Bullwartz-Schells) Peerless Quartet
Bobbin' Up and Down (Esrom-Morde) Peerless Quartet

- 17316 At Uncle Tom's Cabin Door (Basha-Cowan) Wm. J. Halley
Kentucky Days (Mahoney-Wentz) Billy Murray
17317 When I Met You Last Night in Dreamland (Whitson-Williams) Chas. W. Harrison
When Irish Eyes are Smiling ("The Isle of Dreams") (Gleut-
Graff) Harry Macdonough
17318 My Yellow Jacket Girl (from "Honeymoon Express" at Winter
Garden) (Atteridge) Al Johnson
The Spaniard that Blighted my Life (from "Honeymoon Ex-
press" at Winter Garden) (Morson) Al Johnson
17319 Humming Bag (Turkey Trot) (Lenzberg) Victor Military Band
Sunshine Girl Tango (Argentine Dance from "The Sunshine
girl") (Hibson) Victor Military Band
17320 Daddy Has a Sweetheart and Mother is her Name (Buck
Stamper) Edna Brown
These Ragtime Melodies (Hodgkins) Peerless Quartet

12-INCH D. S.—\$1.50.

- 35278 Firely Waltzes (from Comedy Opera "The Firefly") (Primi) Victor Concert Orchestra
When a Maid Comes a Knocking at Your Heart (from Comedy
Opera "The Firefly") (Hauerback-Primi) Olive Kline
35285 Danny Doever (Kipling-Danmoeck) Percy Hemus
The Paper's Drive (Niel-Hamer) Percy Hemus
35292 Eva Waltzes (On Mattices from the operetta "Eva" (Lehar)
(for dancing) Victor Dance Orchestra
Sands of the Desert Medley Waltz (Ball) Victor Military Band

12-INCH S. S.—\$1.25.

- 31881 Gems from Mikado. No. a Chorus: "Gentlemen of Japan";
Chorus: "A Song of the Sea"; Chorus: "Three Little Maids
from School"; Solo: "Moon Song"; Duet and Chorus: "Em-
peror of Japan"; Solo and Chorus: "My Object All Sublime";
—Finale (Gilbert-Sullivan) Victor Light Opera Company

10-INCH P. L.—90c.

- 60097 Faust—Trio from "Prison Scene" (In English) (Gounod) Victor Opera Trio
Trixie from Dixie (Lauder) Harry Lauder
60098 Aida—Matria mia (My Native Land) (Verdi) Lacy Isabella Marsh
60099 Spring Song (Fruhlinglied) (Wolf) Agnes Kimball

10-INCH RED SEAL—\$1.25.

- 64306 A Perfect Day (Carrie-Jacobs-Bond) (Cello obligato by Rosarie
Bourdon) Evan Williams
64317 Within the Garden of My Heart (Roberts-Scott) Harry Lauder
64319 Berceuse (Townsend) (Piano accomp. by George Mackernack) Fritz Kreisler

12-INCH P. L.—\$1.50.

- 70067 Gitanna—Caprice (Hasselmann) Ada Sassoli
70095 Trixie from Dixie (Lauder) Harry Lauder

CANADIAN MUSIC TRADES JOURNAL

70096 She's the Lass for Me (Lauder) Harry Lauder

12-INCH RED SEAL—\$2.00.

74324 Hejre Kati—Scene de la Gardia (Hubay) (Piano accomp. by Geo. Falkenstein) Maud Powell

10-INCH VICTROLA—\$2.50.

87132 Abide With Me (Lyte-Monk) Alma Clark-Lucie-Lucie (Honor Fall)
87134 Der Liebe Augustin—Der Himmelhagel-voller Geison (Leo Geraldine Farrar
87135 Manon—Dumna non vidi mai (Sever Did I Behold) (Pianissimo) (In Italian) (Accomp. by Victor Orchestra and harp. by Mme. A. Regis-Rossini) Enrico Caruso

12-INCH VICTROLA—\$3.50.

88421 Romeo and Juliet—Ange Adorable (Lovely Angel) Geraldine Farrar-Edmond Clément
88423 Grande Valse Louise Tetrazzini
88424 What Joy to Watch Geraldine Farrar
88425 Agnus Dei (Lamb of God) Gattana Sognamiglio, Enrico Caruso

10-INCH D. S.—90c.

17302 Washington Post March (Souza) Sousa's Band
17303 El Captain March (Souza) Sousa's Band
17304 Maple Leaf Forerunner—Patriotic Song of Canada (Alton Turner Canadian National Airs Medley March No. 1—13th Royal Regt. Montreal Norfolk Rifles (Mountain Rose); 2nd Regiment, "Queen's Own" Rifles of Canada (The Buffs); 10th Regiment Royal Grenadiers) (British Grenadiers) Sousa's Band
17305 In the Evening by the Moonlight Hayden Quartet
17307 Massa's in de Cold Ground (Foster) Marguerite Dunlop
17307 My Gal from "Rule" Duet Collins-Barban
17310 Down on Uncle Jasper's Farm Foster-Barban
17311 Cavalleria Rusticana—Intermezzo Victor Concert Orchestra
17312 Tales of Hoffman—Barcarolle Victor Concert Orchestra
17312 By and By You Will Forget Me Elsie Baker-Frederick Wheeler
17312 When the Twilight Comes to Kiss the Rose Good-Night Elsie Baker-Frederick Wheeler

12-INCH D. S.—\$1.50.

35286 Stars and Stripes Forever March Sousa's Band
Under the Double Eagle Sousa's Band
35288 Creoleban Polka Arthur Wytomski
Reminiscences of All Nations—"Die Wacht am Rhein," "St. Patrick's Day," "Caracollas," "The American Folk Melody," and "Yankee Doodle" Pryor's Band
35289 Blue Danube Waltz Sousa's Band
Southern Roses Waltzes Sousa's Band
35290 Casey at the Bat (Thayer) (Recitation) De Wolf Hopper
Man Who Fanned Casey Bell

SCOTTISH SELECTIONS.

10-INCH DOUBLE-SIDED—90c. for two selections.

120109 Sandy Boy Arthur Aldridge
120109 Sunshine the Heart Arthur Aldridge
120103 Red Ladder Arthur Aldridge
120104 Bonnie Clock Face J. C. Scatter
120104 Star o' Bonnie Burns J. C. Scatter
Hurrab for the Highlands J. B. MacKlaine
120105 The Old Plaid Shawl J. H. Scotland
The Rattlin' Striding J. H. Scotland
120139 Robin Adair Hayden Quartet
Soldier's Farewell John Young
12061 Jack o' Hazelrood John Young
Sots Who Hae Wi' Wallace Bled Reinald Werrenrath

10-INCH PURPLE LABEL—90c.

100049 Wot's the good of Hanyfink? Igite

12-INCH PURPLE LABEL—\$1.50.

110013 Our Little Nipper Igite
110014 Light as a Kitten Julian Edwards
110015 Wot var do ee iv ay? Julian Edwards
110016 Future Mrs. Awkins Chevalier
110017 My Old Dutch Igite

10-INCH DOUBLE-SIDED—90c. for two Selections.

120088 The Windmill (Nelson) Peter Dawson
The Farmer's Pride (Russell) Peter Dawson
120111 Don't Stick it out Like That Will Terry
Would You Like to Save my Life? Phil Ray
120112 A Little Suit of Blue Will Terry
Tommy Lad Frank Williams
120119 Beloved, It is Monday Arthur Gray
When Summer Tells Autumn Good-bye Arthur Gray
120121 A la Mitraille Home Guards Band
Popular Melodies Home Guards Band
120123 Love's Golden Treasury Arthur Gray
Fanny Arthur Gray
120124 Always be as careful as you can Florrie Forde
Is Everybody Happy? Florrie Forde

12-INCH DOUBLE-SIDED—\$1.50.

130032 Episodes in a Soldier's Life (Part I.)—Black Diamonds Band
Episodes in a Soldier's Life (Part II.)—Black Diamonds Band

NEW EDISON RECORDS.



BLUE AMBEROL GRAND OPERA LIST—\$1.00 each in Canada.

28158 Cavalleria Rusticana—Stelliana (Lips like crimson berries) (Masagni) Riccardo Martin
Tenor solo in Italian, orchestra accomp.

28159 La Traviata—Addio del passato (Farewell to the bright visions) (Verdi) Adeline Agostinelli
Soprano solo in Italian, orchestra accomp.

28160 Pascariotti di Perle—Aria (Romanza) (Bizet) Giovanni Palese
Baritone solo in Italian, orchestra accomp.

28161 Celeste Aida (Heavenly Aida)—Aida (Verdi) Florencio Constantino
Tenor solo in Italian, orchestra accomp.

28162 Sema della pazzia (Mad scene) (Puccini)—Larcia di Lamemour (Donizetti) Selma Kurz
Soprano solo in Italian, orchestra accomp.

BLUE AMBEROL CONCERT LIST—\$1.00 each in Canada.

28155 Lost, Proscribed—Martha (Flotow) Charles Hackett and Thomas Chalmers
Tenor and baritone, orchestra accomp.

28156 (a) The Flowers That We Love (Cremieux); (b) Mariette (Conquin) Armand Vessey and His Hungarian Orchestra
28157 O. Rest in the Lord—Elijah (Mendelssohn) Christine Miller
Contralto solo, orchestra accomp.

BLUE AMBEROL REGULAR—65 cents each in Canada.

1711 Manhattan Beach and El Capitán Marches (Souza) Sousa's Band
1712 Ducky School Days Golden and Hughes
Vaudeville sketch

1713 The Vacant Chair (G. F. Root) Elizabeth Spencer and Chorus
Soprano, orchestra accomp.

1714 Uncle Josh Keeps House Cal Stewart
Talking

1715 I Will Sing of My Redeemer James McGranahan) Edison Mixed Quartet
Sacred, Organ accomp.

1716 Medley of Country Dances E. A. Jaudas
Violin solo, orchestra accomp.

1717 Sympathy—The Freely Goodly Friend) Charlotte Kirwan and Harvey Hindemeyer
Soprano and tenor, orchestra accomp.

1718 Oh! What a Beautiful Dream (Joe Cooper) Walter Van Brunt and Chorus
Tenor solo, orchestra accomp.

1719 When the Midnight Choo-Choo Leaves for Alabama' (Berlin) Collins and Harlan
Coon duet, orchestra accomp.

1720 Wearing of the Green Marie Narelle
Soprano, orchestra accomp.

1721 O. Little Mother of Mine (George B. Novis) Frank Croston and Chorus
Baritone solo, orchestra accomp.

1722 Hungarian Dances—G Minor and D Major (Johannes Brahms) The Tollfreen Trio
Violin, cello and piano

1723 The Hymns of the Old Church Choir (Alfred Solman) Edison Mixed Quartet
Edison Mixed Quartet

1724 Let Me Like a Soldier Fall—Maritana (Waltz) Charles Hackett and Chorus
Tenor solo, orchestra accomp.

1725 Flanagan's Irish Jubilee Steeve Porter & Co.
Vaudeville sketch

1726 Annie Laurie (Scott-Himmelsreich) Ferdinand Himmelsreich
Piano solo with variations

1727 Deep Down in My Heart (Tom Kelly) Joseph Parsons
Bass solo, orchestra accomp.

1728 The Two Beggars (H. Lane Wilson) Anthony (Young) and Harrison (Wheeler)
Tenor and baritone, orchestra accomp.

1729 Ride of the Thuringia Hussars (Wm. H. Sautelmann) United States Marine Band
Xylophone, orchestra accomp.

1730 William Tell Fantasia (Rossini) Victor for Columbia
Victor for Columbia

1732 Laughing Lye (H. Christine) New York Military Band
1733 Underneath the Cotton Moon (Geo. W. Meyer) Billy Murray and Chorus
Coon song, orchestra accomp.

1734 Here's to Love—The Sunshine Girl (Paul A. Rubens) Elizabeth Spencer
Mezzo-soprano, orchestra accomp.

1735 Georgin Land (Harry Carroll) Walter Van Brunt and Chorus
Coon song, orchestra accomp.

1736 My Little Persian Rose (Arnold Friedland) C. C. Harrison
Tenor solo, orchestra accomp.

1737 That Old Girl of Mine (Ezbert Van Alstyne) James F. Harrison (Frederick J. Wheeler) and Chorus
Baritone solo, orchestra accomp.

1738 When I Lost You (Irving Berlin) Irving Gillette
Tenor solo, orchestra accomp.



COLUMBIA RECORDS FOR MAY.

SYMPHONY DISC RECORDS.

12-INCH DOUBLE SIDED—\$3.00.

A5449 La Boheme (Puccini). Che gelida manina (How cold your hands!) In Italian, with orchestra.
L'Blair d'Amore (Donizetti). Una furtiva lagrima (A furtive tear). In Italian, with orchestra.

A1286 Rigoletto (Verdi). "Quota o nolla" (Almost the fair throng). In Italian. Orchestra accomp.

Rigoletto (Verdi). "La donna è mobile" (Woman is fickle). In Italian. Orchestra accomp.

A1287 Louisa Miller (Verdi). "Quando le sere al placido" (When peaceful was the night). In Italian. Orchestra accomp.

La Favorita (Donizetti). "Una vergine in angoli di Dio" (A vision of beauty appearing). In Italian. Orchestra accomp.

Piano Solos by Friedheim. 12-INCH DOUBLE DISC—\$1.50.

A5458 Scherzo in B Flat Minor, Part I. (Chopin).
Scherzo in B Flat Minor, Part II. (Chopin).

**SHEET
AND
BOOK
MUSIC**

is sold in large quantities all over Canada. Dealers who are desirous of getting their full share of that trade would do well to keep a representative stock of our publications. They bring good prices. Our standard works are called for.

We are constantly in receipt of New songs as sung by the leading English vocalists. Catalogues sent on request and music sent on approval on receipt of satisfactory references.

**Anglo-Canadian Music Publishers'
Association, Limited**
(Ashdown's Music Store)

144 Victoria St. - - - Toronto

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- Medley of Characteristic Folk-Songs, Part II. How Can I Leave Thee? (Giovanni); Punicul, Punicula (Italian); All Thro' the Night (Welsh); La Paloma (Spanish); Dixie (American). Columbia Light Opera Company. Orchestra accomp.

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- A1289 Nobody (Williams). Bert Williams, Baritone. Orchestra accomp.
- My Landlady (Williams). Bert Williams, Baritone. Orchestra accomp.
- A1288 When I Lost You (Berlin). Manuel Romain, Counter-Tenor. Orchestra accomp.
- When Sally In Our Alley Sings Those Old-Time Songs To Me (Osborn). Mannel Romain, Counter-Tenor. Orchestra accomp.

10-INCH DOUBLE-DISC RECORDS—85c. Each.

- A1293 On the Mississippi (Carroll and Filds). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.
- Underneath the Cotton Moon (Meyer). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.
- A1296 Down on Uncle Jasper's Farm (Von Tilzer). Byron G. Harlan, Tenor, and Steve Porter, Baritone. Orchestra accomp.
- Low Bridge—Everybody Down (Allen). Peerless Quartet. Orchestra accomp.
- A1297 I'm Goin' Back to Memphis, Tennessee (Richards). Byron G. Harlan, Tenor, and Arthur Collins, Baritone. Orchestra accomp.
- All Night Long (Brooks). Ada Jones, Soprano, and Peerless Quartet. Orchestra accomp.
- A1298 Billy, Bounce Your Baby Doll (Fischer). Ada Jones, Soprano, and Walter Van Brunt, Tenor. Orchestra accomp.

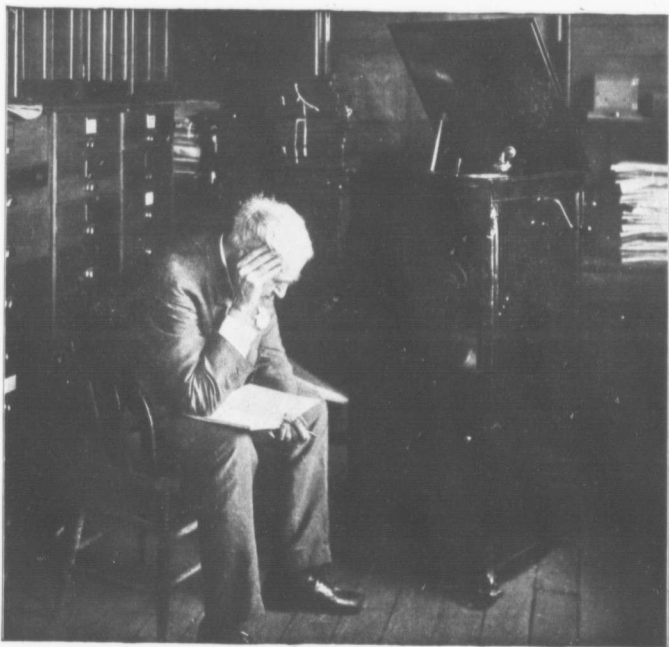
- Bobbin' Up and Down (Morse). Peerless Quartet. Orchestra accomp.
- A1294 Whipped Cream (Wenrich). Fred Van Eps, Banjo Solo. Orchestra accomp.
- Everybody's Doing it Now (Berlin). Guido Deira, Accordion solo.
- A1295 Children's Symphony (Haydn). Prince's Orchestra.
- Children's Toy March (Turrie). Prince's Band.
- A1292 Another Rag—A Razy Rag (Introducing the Washington Waddle) (Morse). Prince's Band.
- The Ghost of the Violin (Snyder). Prince's Band.
- A1290 Scenes pittoresques Suite (Massenet) March. Prince's Orchestra.
- Les Millions d'Arlequin (Drigo) No. 3, Reconciliation. Prince's Orchestra.

12-INCH DOUBLE-DISC RECORDS—\$1.25 Each.

- A5459 Turkey-Trot Dance Medley, Part I. Introducing: "Bobbin' Up and Down" and "Mexico." Dance music. Prince's Band.
- Turkey-Trot Dance Medley, Part II. Introducing: "Hitchy Koo," "Waiting for the Robert E. Lee," and "Ragtime Cowboy Joe." Dance music. Prince's Band.
- A5460 Tango Bonita (Smith). Dance music. Prince's Band.
- Tango Sonoria (Smith). Dance music. Prince's Band.
- A5457 Dream of the Ancient Red Man, from Edward S. Curtis's Indian Picture-Opera, "A Vanishing Race." Prince's Orchestra.
- Signal Fire to Mountain God, and Song of the Wolf, from Edward S. Curtis's Indian Picture-Opera, "A Vanishing Race." Prince's Orchestra.

10-INCH DOUBLE-DISC RECORDS—85c. Each.

- A1303 Last Night Was the End of the World (H. Von Tilzer). Henry Burr, Tenor. Orchestra accomp.
- Then I'll Stop Loving You (Goodwin, McCarthy and Plantadosi). Henry Burr, Tenor, and Edgar Stoddard, Baritone. Orchestra accomp.
- A1301 Good Night, Nurse (Gray and Walker). Walker Van Brunt, Tenor. Orchestra accomp.
- Good Bye, Boys (H. Von Tilzer). Peerless Quartet. Orchestra accomp.
- A1302 In My Haven (Berlin). Walter Van Brunt, Tenor. Orchestra accomp.
- Tejito (Morse). Peerless Quartet. Orchestra accomp.
- A1300 You're a Great Big Blue-Eyed Baby (Brown). Peerless Quartet. Orchestra accomp.
- I Want to Go Home (Gilbert and Muir). Peerless Quartet. Orchestra accomp.



The most recent photograph of Mr. Edison listening to his new disc records

WHY NOT NOW.

By Thomas Anderson, Hamilton.

This open letter to the trade upon certain phases of the sheet and book music business, is written by a retailer himself, and is worthy of the attention of every man interested either directly or indirectly. The Journal invites dealers to write and take part in a helpful discussion of the situation as they view it.

WAS there ever a time in the history of the music trade in Canada, when the necessity of the formation of an association to protect their interests was more apparent than at the present time?

Some months ago, when in Toronto, I was asked by one of the foremost members of the trade to take up this matter, but I have always thought it was up to some of the more experienced members of the trade to start the ball rolling. The excuse was usually given that the initiative should be taken by a retail dealer, and that this was the case in England, where there has come much good from such an association.

As there has not been a start made in the matter I beg the thoughtful co-operation of those interested in the sincere, though feeble presentation of this important matter.

One of the most important questions which the music dealer has to face at the present time, is the Copyright Law. We are hearing on all sides that certain numbers of which we have been selling the reprint editions for years, are claimed by so and so, and books which have been steady sellers have been discontinued, as they contain certain copyrights. Ask any of the well posted men of the music trade if he is positive as to the claims of a disputed copyright, the usual answer is, "I am not certain, but do not wish to test the matter in court, and therefore we have dropped the reprint edition." But this is not to my mind the most serious aspect of the question. We have to deal with the customer who stands on the other side of the counter and demands books and sheet music in certain editions which they prefer, and they politely tell you that they can procure them from the other side themselves. One of the most prominent dealers and importers of music in Canada lately stated that he believed half the music used in Canada was imported by schools and teachers, and did not pass through the hands of any Canadian dealer.

In the face of these conditions I think it would not be amiss for the dealers to get together and do something to protect their interests from conditions which should not be. Other bodies of business men have associations to consider ways and means for the betterment of their particular business.

Another phase of the copyright question is that the Government gives the music dealer no protection. Not so the book trade literature. Every part of entry is furnished with a list of copyright books, and each book which comes in either by mail, express or freight, is examined, to protect the British or Canadian publisher. This also protects the local retail dealer, for if a would-be purchaser wants a book, he then must buy the correct edition, and will therefore go to the book store to secure it.

The Customs officials know nothing as to music copyrights, have no list supplied, and only collect duty on

the invoice value of the music. In this way there are hundreds of dollars lost every year to the music trade in Canada because cheap editions and other reprints of copyrights are imported by teachers, who have absolutely no trouble at the Custom House.

I would like to explain that if this letter does not cover the ground which it should, it is only to open up a discussion which should have been taken up before and by some of the men who have been in the music business for years.

As the Canadian Music Trades Journal is always ready to print anything which tends to uplift the trade, I think we should hear from some of the prominent men in the business as to the formation of an association between now and July and get something done at once to protect our interests.

NEW MUSIC

Where the Publisher's name and address are not given in the following list, the information may be obtained by writing Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

NEW MUSIC.

26816. "Oh, You Mamma's Boy." Words by Dave Oppenheim. Music by Joe Cooper.
26817. "The Trail of the Lonesome Pine." Words by Ballard MacDonald. Music by Harry Carroll.
26818. "Down Old Harmony Way." Words by Dave Oppenheim. Music by Joe Cooper.
26819. "Who is on the Lord's Side." Words by F. R. Havergal. Music by Mrs. J. E. Bear. J. E. Bear, Havlock, Ont.
26820. "Please Take Me to the Ball Again." Words by Henry I. Creamer. Music by Will H. Voderly.
26821. "La Belle Montrealeise." Julien Daoust, Montreal, Que.
26822. "Kuddles and Kisses." By Gus Edwards.
26823. "Way of the World." Synoposed Waltzes. By Will B. Morrison. Whaley, Royce & Company, Limited, Toronto, Ont.
26824. "In the Fire-Light's Glow." Words by E. B. Eddy. Music by Chas. Willshire and Stafford Green. Northern Music Co., Ottawa, Ont.
26825. "The Ottawa Rag." By Geo. E. Lynn. Northern Music Co., Ottawa, Ont. 7th March, 1913.
26826. "You Can't Stop Me From Loving You." Lyric by Gerber & Murphy. Music by Henry L. Marshall.
26827. "The Apple Tree and the Humble Bee." Words and music by Irving Berlin.
26828. "The Flower Garden Ball." Words by Wm. Jerome. Music by Jean Schwartz.
26829. "Ragtime Craze." Words by Henry S. Creamer. Music by Will H. Voderly.
26830. "Waiting." (Meditation). By Chas. A. Wuerfel. Whaley, Royce & Co., Toronto.
26831. "The Original Texas Tommy Dance." (King Chanticleer). By Nat. D. Ayer.
26832. "Apsara Rag." By Dave Harris.
26833. "The Shamrock." Waltz. By Alice M. Steeds. Whaley, Royce & Co., Limited, Toronto, Ont.
1499. "Indian Love Dance." John Paul and Charles H. Reichert.
1500. "Le Doux Caprice." Feerie Musicale on 4 Actes et 20 Tableaux. Paroles de Arthur Tremblay. Musique de Emile Nurnberger.
1501. "Le Doux Caprice." Feerie Musicale on 4 Actes et 20 Tableaux. Paroles de Arthur Tremblay. Musique de Emile Nurnberger.
1502. "Push, Push." John Paul and Charles H. Reichert.
26874. "In the Shadow of the Dear Old Blarney Stone." Words by Jean C. Havez. Music by Ted. S. Barron.
26875. "Let Me see Your Rainbow Smile." Words by Jean Havez. Music by Ted. S. Barron.
26876. "Too Many Girls Are Making Eyes At Me." Words and Music by Samuel D. Watts, Jr., Samuel D. Watts, Jr., Macleod, Alberta.
26882. "Won't You Be My Dearest?" Words by J. Brandon Walsh. Music by Charles Strieght.
26883. "I'm Looking for a Dovey Lovin' Man." Words by Billy Lynott. Music by Jos. J. Geisler.
26884. "Marching Hymn of the Girl Guides and The Boy Scouts." Words and Music by Catharine Nina Merritt, U.E.L. Catharine Nina Merritt, Toronto.
26892. "The Princeton Freshman March." Words and Music by Merrie Hamber Bergen.
26899. "Two-Lip Salve." Words by Bert Kalmar. Music by Harry Puck.
26900. "Over the Garden Wall." Words by Bert Kalmar. Music by Harry Puck.
26901. "In June." Words by Gus Kahn. Music by Egbert Van Alstyne.
26902. "Heroes of the Balkans." March and Two-Step. By Chas. L. Cooke.
26907. "On the Road to Montreal." Words by Max See. Music by A. E. J. McCreary. Page Printing & Binding Company, Sherbrooke, Que.
26912. "Um Pom Toodle I-Ay." Words by Wm. Jerome. Music by Jean Schwartz.
26914. "Sunshine and Roses." Words by Gus Kahn. Music by Egbert Van Alstyne.

26915. "If I Could Only Make You Care." Words by J. E. Dempsey. Music by Johann S. Schmidt.
 26916. "Come Up Tonight." Words by Bert Kalmar. Music by Harry Puck.
 26917. "Everybody Snap Your Fingers With Me." Words by Bert Kalmar. Music by Harry Puck.
 26918. "Portal of Dreams." Waltzes. By F. H. Losey. Op. 329.
 26920. "The Tempest." March Two-Step. By Harry J. Lincoln.
 26921. "Rose Tints." Moroccan Characteristic. By Jesse M. Winn.
 26922. "Showers of Spring." Grand Polka de Concert. By Harry J. Lincoln.
 26923. "Atlantic Breakers." March and Two-Step. By Ernest J. Schuster.
 26926. "Hell On Missouri." Words by Ballard McDonald. Music by Harry Carroll.

STRONG TREND TOWARD PIANO INSURANCE
Manifested Throughout the Trade—Interesting Letter from
Fulton Music Co. to A. G. Hancock, Manager Piano
Underwriters' Agency of Baltimore, Who
Has Specialized on This Work.

Here is a letter from a representative piano house in New England that shows the trend towards the new movement in piano insurance, which is, to use every caution when instalment sales are closed so there will be no loss to the dealer in case of fire and the piano is destroyed. The letter is as follows:

Waterbury, Conn., Feb. 20, 1913

"A. G. Hancock, Baltimore, Md.:

"Dear Sir: We have your favor of the 14th inst., and we are going to follow your suggestion and insure all the pianos sold by us on and after March 1, the premiums being made collectable in thirty days. Should the same not be paid by then, we will cancel the same and return the original stub to you.

Very truly yours,

"THE FULTON MUSIC CO."

"(Signed) A. P. McCoy, Secretary."

The A. G. Hancock to whom the letter is addressed is manager of the Piano Underwriters' Agency of Baltimore, Md., a company that specializes in the insurance of pianos. Its trade-mark is the grand piano in flames. Every form of insurance is issued, even to liability of the buyer being unable to keep his payments, whether through sickness or accident. With a policy of the Piano Underwriters' Agency the dealer is assured of another sale, in case the instrument is burned, whereas, if the customer insures it (and in most cases he delays it till too late), the dealer does not secure any more than just the one sale. The expense is so small that most of the dealers prefer to be protected by some of the several forms of the Piano Underwriters' Agency policies.

But to get back to the letter of the Fulton Music Co. This letter was sent, taking the proposition of the Piano Underwriters' Agency, whereby it is agreed that all instruments sold on instalments would be covered by their contract, the entry being made out at the time the sale is transacted, with the small premium being charged to the purchaser. In the event that the premium cannot be collected within thirty days, the entry can be returned to the Baltimore office of the Piano Underwriters' Agency, when it will be canceled and no charge made to the dealer.

Mr. Hancock created this fair proposition and additional value to the piano merchants so that the dealer could protect himself on each and every sale. So generous is it that not only are the policyholders accepting it, but it has been the means of securing a number of new clients. This method actually saves all disputes in case of a loss, looks out for both the purchaser's and dealer's interests, and the customer pays for the premium.

Since this new plan went into effect, it is learned that over 90 per cent. of the customers take advantage of the policy and have paid the premium. Mr. Hancock will be glad to tell any dealer just what this new plan is and how the cost of it may be paid by the piano buyer, as well as details on the other forms of piano policies issued by the Piano Underwriters' Agency, Baltimore, Md.

One of the best advertisements for any insurance company is its promptness in paying its claims. The Piano Underwriters' Association prides itself upon promptness, and takes the same interest in paying a claim as it does in issuing policies. Many of the leading retail houses in the country have shown their appreciation of the Piano Underwriters' Association prompt payment service by testimonial letters. (Advt.)

SKILLED LABOR SCARCE IN ENGLAND.

At the annual dinner of the British Pianoforte Manufacturers' Association at the Hotel Cecil, London, on March 12, the president, Mr. John Wood, in his address said:—Business during the last year has been good, if not somewhat of a record, and would doubtless have been greater still had it not been for labor troubles, which affected the coal supply early in 1912. During the latter part of 1912 dealers could not get supplies, so crowded up with orders were each and every manufacturer. It was then we could not but feel that quite 500 men could have advantageously been given employment. The scarcity of skilled labor in our trade is one of the serious problems we have to consider, and our Council are of opinion that nothing will assist us better than by the encouragement of Indentured Training of Apprentices, and by the spread of Technical Schools that will take up and teach the details of our trades. We are yet hopeful that the County Council will assist us in the latter detail. I do not know whether the Municipal Reformers or the Progressives are the most likely party to assist us in this, but we ought again to remind them of their previous inquiry respecting our trade."

Mr. Wood also made reference to the Music Trade Exhibition being held under the control of the above association in the Olympia, from Sept. 6 to 20, and which is exclusively for instruments of British manufacture. Attractions are being organized to induce the public to attend.

THE ST. JOHNSVILLE PLANT.

As one travels over the line of the New York Central between New York and Buffalo and passes through the town of St. Johnsville, resting in one of the beauty spots of the Mohawk Valley, an impressive sight is the view of the plant of the Peerless Piano Player Co. (F. Engelhardt & Sons, proprietors). The Engelhardts are credited with beginning things right by installing the most modern equipment in the various departments of their plant and making frequent additions as time and labor-saving improvements in any of the machinery connected with the manufacture of various parts of automatic pianos and orchestrons made their appearance.

Then, under the capable direction of Frederick Engelhardt, the work of the company, the work of the various departments was so systemized, the cost of materials and labor and the actual selling cost figured down to such a nicety that the exact standing of the company in the matter of equipment, stock and outstanding accounts as compared with the liabilities, is available at the close of each day. The Engelhardt firm is continually anticipating the wants of their clientele, both in instruments and rolls.

Mr. H. W. Wade is a talking machine man who saw possibilities of building up a good retail trade in that line in the Eastern part of Toronto, where he is located at 935 Queen St. East, near Logan Ave. This store, where Columbia and Edison machines and records are displayed, is neatly kept, the record stock being filed in suitable shelving. A portion of the floor space at the rear is elevated so as to add to the effectiveness of the display of the cabinet machines placed there. Mr. Wade reports business with him to be very fair indeed.

TRADE NEWS.

The "Standard" of Cornwall says: "The town of Arnprior has a new music store, which is managed by Mr. Frank Sparrow. Mr. Sparrow ought to be able to make things fly."

Mr. G. L. Funnell, manager of the London, England factory of the Columbia Graphophone Co. was a recent visitor to the company's Canadian headquarters in Toronto.

Mr. Wm. Freeland, formerly manager of the Mason & Risch Victrola department in Toronto, is now with The Music Supply Co., Ontario distributors of Columbia Graphophone Co.'s lines.

Mr. Frederick Harris, head of the music publishing house bearing his name, is at present in England on a six weeks' business trip. In his absence Mr. G. Armand is in charge at the Toronto office.

The Adams Furniture Co., Toronto, who some time ago added the Columbia line, have enlarged their talking machine department. They have now three demonstration rooms.

The Journal's mail from Hamilton during the past week contained envelopes on which was a three-colored stamp announcing the "Centennial Industrial Exposition," to be held in Hamilton from August 11th to 16th next.

Mr. J. J. Callaghan, of London, who has the Western Ontario representation of Martin-Orme pianos and players, has added the Columbia line. Mr. G. R. Bedford of Exeter, is also a new dealer on the Columbia list.

Messrs. N. H. Phinney & Co., Ltd., who have six stores in Nova Scotia, and whose Halifax branch is in its new quarters at 80 Barrington St., announce that they have secured the provincial agency for Karn pipe organs, Karn pianos and players, and Morris pianos and players.

Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., Toronto, accompanied by his family, is a visitor at Atlantic City, where Mr. Easson will enjoy a well earned vacation, the return of Mr. Higel, president of the firm, making it possible for him to be absent for three or four weeks.

The sad death is announced of Mr. John T. Hannam, a piano and organ tuner for C. W. Kelly of Guelph. The deceased had gone to St. George's Anglican Church to make some repairs to the pipe organ, and that night was found by the caretaker, apparently strangled to

death in the organ mechanism. The late Mr. Hannam was 32 years of age, a former resident of Galt, but for the past seven or eight years had lived in Guelph.

Mr. Henry C. Brown, advertising manager of the Victor Talking Machine Co., who is an enthusiastic hunter of big game, has turned author by contributing an account of his last trip into the wilds of New Brunswick, to the March issue of "Field and Stream." When it comes to "Moose," where could you beat Canada?

The Universal Music Co. expresses satisfaction at having secured the services of Felix Arndt, a famous player and composer, to compose, arrange and play for their rolls. They state that Felix Arndt's arrangements of popular music are unique in dash and brilliancy, and emphasize his ability as an interpreter of rag-time rhythm.

Alterations and improvements to the salesrooms of the Bell Piano Co. at Toronto, and referred to in a previous issue of the Journal, have been completed. There is now a series of individual piano and player demonstrating rooms, artistically and appropriately decorated, with a large display room, into which visitors step from the elevator. There is also a separate room for player rolls.

An excavation on the lot next to the building of His Master's Voice Gramophone Co. at 208 Adelaide Street West, Toronto, caused a portion of their east wall to fall out, allowing the floor of the sample room to drop. The goods in the sample room were destroyed, but no record stock was injured. The damage occurred a couple of days prior to the terrific windstorm that swept Ontario and did so much damage on March 21.

A Canadian who made good in the United States piano trade died recently, in the person of Mr. F. G. Jones, president of the Schiller Piano Co. of Oregon, Ill. The late Mr. Jones was born in Cobourg, Ont., in 1847. He attended school in Port Hope afterwards, living in Lindsay until 1865, when he went to seek a home in the United States. The business will continue in the charge of his sons George H., Edgar B., and Cyrus F.

Among recent callers at the office of this Journal was Mr. M. G. Beatty, of Alliston, Ont. Mr. Beatty carries on a general store business in that town, and although a young man, has been connected with the piano business long enough to become familiar with the trade topics both here and in the United States. Mr. Beatty confesses that he takes more interest in pianos than in groceries and dry goods.

PIANO MATERIALS AND TOOLS

FOR MANUFACTURERS, REPAIRERS, TUNERS AND DEALERS
CORRESPONDENCE INVITED

HAMMACHER, SCHLEMMER & CO.

4th Avenue and 13th Street

NEW YORK, SINCE 1848

Word is received that the roof of Hay Co.'s factory at Woodstock, caught fire on the morning of April 8, but that the loss is not large.

The 99th Regiment Band, with headquarters at Brandon, Man., have engaged Prof. Wm. Williams of Portage la Prairie as permanent instructor.

Mr. J. A. McDonald, Halifax, N.S., through whose efforts the organization of the firm of Amherst Pianos, Ltd., was effected, visited Toronto during the second week in April.

Mr. A. G. Farquharson, general manager of the Columbia Graphophone Co., recently visited the Maritime Provinces in the interests of his firm, going as far as Halifax.

Mr. John Raper, of the John Raper Piano Co., Ottawa, returned recently from a visit to Atlantic City and New York. Mr. Raper is reported by a New York trade paper correspondent to have stated that player pianos are taking hold in Canada even better than they are in the United States.

Mr. Fred Killer, secretary-treasurer Gerhardt Heintzman, Ltd., is among the Canadian visitors to the West Indies. Mr. Killer has been for months suffering from severe attacks of sciatica, and is visiting the south in the hope that his health may be benefited by the change.

Mr. E. C. Seythes, Western director of Williams Piano Co., Ltd., was among April trade visitors to Toronto and Oshawa. While admitting the tightness of money in the West, Mr. Seythes is not in the least disturbed over the future of the West.

In connection with the appearance at Massey Hall, Toronto, of Mr. John McCormack, the celebrated lyric tenor, the Williams Piano Co. have used some striking advertisements to announce that he will use the New Scale Williams piano.

The Williams Piano Co., Ltd., are planning an extensive artistic advertising campaign, and to that end their advertising manager, Mr. H. P. Bull, has located his office at 119 Wellington Street West, Toronto, in the premises of J. J. Gibbons, Ltd., who are placing their advertising.

"Nothing to report," stated Mr. J. M. Loose, head of J. M. Loose & Sons, Ltd., when called on by the Journal, "other than that trade is moving along quite satisfactorily." Regarding the new factory that they will build, Mr. Loose stated it was too early to make any statement, as they had ample time to mature plans.

Mr. F. T. Quirk, general manager of Sterling Actions & Keys, Ltd., and of Auto Pneumatic Action Co., reports very satisfactory business so far this year, in every department. Their player business continues to show an increased interest in player pianos, and a greater use of them by the Canadian public.

Mr. Walter Beare, of Beare & Son, the London, Eng. violin firm, whose Toronto branch is at 117 King St. West, is expected to sail for Canada on the 21st of this month. It is just about a year ago since Mr. Beare spent some time in this country, going through the Western Provinces.

Gerhardt Heintzman, Ltd., which firm, as already stated, have added the Edison agency, are now featuring these lines at both their Toronto and Hamilton salesrooms. They and their customers are anxiously waiting the appearance of Edison disc records in sufficient quantities to supply their needs.

Mr. Wm. Long, Toronto, whose warerooms are at 264-266 Queen Street West, has opened up a department for the repair of pianos, player pianos and organs. It is the purpose of this department, which is advertised in the daily papers, to make repairs either at the homes of patrons or at the warerooms.

Mr. J. W. Woodham, manager of the Foster-Armstrong Co., Ltd., has just returned to his office in Toronto, from a tour of the Maritime Provinces, having visited the leading points in the east. He reports a very fair trade, and states that conditions in older Canada look very favorable for important industrial development.

Mr. Louis Ajello, of the Ajello Piano Co., Vancouver, in referring to pianos of various countries, said, "With the high grade upright piano the Canadian leads the world. This is no idle statement or feeling towards Canadian goods, but from actual comparison." Mr. Ajello is a practical piano man, having learned piano building in the factory of G. Ajello & Sons, London, Eng.

Bell's Victrola department has developed from a very small size to one containing every record in the Victor catalogue, and as many Victrolas as they can get, has now eight demonstration rooms. Mr. Whetzel, manager of this department, is proud of its growth, which is also gratifying to Mr. H. E. Wimperly, manager of the Bell branch in Toronto. The sheet music and small goods department under Mr. Percy Passmore, is located on the ground floor.

The Newcombe Piano Co. have issued a folder showing the various styles of Newcombe instruments. The newest of these is their Newcombe-Knabe scale, studio design. This is only four feet four inches high, and with perfectly plain case. It promptly took with Newcombe agents on its first appearance. Mr. C. W. Scott, secretary-treasurer of the above firm, is back at his duties much benefited by a vacation in Florida. The salt water bathing at St. Augustine, where a number of Canadians spent a part of the winter, was particularly enjoyable.

Learning of his proposed trip to Europe, Frank Stanley's factory and office staffs made handsome presentations to himself and Mrs. Stanley. The latter was made the recipient of a beautiful steamer rug, while to Mr. Stanley they presented a magnificent pair of French field glasses. The gifts are greatly appreciated, not only as an evidence of the good feeling existing, but because of their value and appropriateness. Mr. and Mrs. Stanley leave Toronto on April 19, sailing from New York on the Mauretania the following week. They expect to be away until August.

Mr. Otto Higel, head of the Otto Higel Co., Ltd., who, as stated in the last issue of the Journal would reach Toronto in time for Easter, lost no time in getting back to business, after an absence of four months. Since his return many members of the trade have taken occasion to extend him a welcome back to the activities of business. Mr. Higel is even more enthusiastic than ever as to the future of the player trade, and expects that this year's output of pianos will include a greater proportion of players than in any previous year. Mr. Ralph Higel, Mr. Higel's only son, who was with him during his entire illness, returned with his father, and will again take up his duties in the business.

PRESENTATION TO PIANO MAN.

After thirty years' faithful and efficient service as choirmaster and organist of Holy Trinity Church, Mr. A. R. Blackburn, of A. R. Blackburn & Sons, Toronto, recently resigned from that dual office. The growing demands of the business established a couple of years ago made it impracticable for him to continue the choir work, in which he was so greatly interested.

The congregation of the church showed its appreciation of Mr. Blackburn's work by presenting him with a handsome gold watch and chain, while the choir presented him with a valuable diamond pin.

It had been planned to surprise Mr. Blackburn at the Easter vestry meeting, but he did not attend, as was his custom, so it was arranged to tender him a dinner and make the presentation. This was attended by the church wardens, pastwardens, representatives to Synod and others.

Naturally Mr. Blackburn values these remembrances very highly, as he does a silver service presented by the same choir on the occasion of his wedding many years ago. While regretting the giving up of the choir work, Mr. Blackburn stated that it was necessary on account of the growth of his firm's business.

AN ENTHUSIASTIC VICTOR MAN.



Mr. W. M. Knapp

Mr. W. M. Knapp is now in charge of the Victrola parlors of Henitzman & Co., Toronto, having succeeded Mr. V. C. Kenchie. Mr. Knapp, who has been actively identified with the Victor line for the past five years, secured his first experience when the Toronto Gramophone Co. conducted a retail store on Yonge street. Mr. Knapp afterwards went to Montreal, where he has been in the Berliner Gramophone Co.'s retail store on St. Catherine Street, for the past three years, having charge of the floor. This position he resigned to come to Toronto. Mr. Knapp is a thorough Victor enthusiast, well experienced, and has a realization of the possibilities of the line gained from actual experience and observation.

"What you know to-day may be obsolete to-morrow—and then where are you—unless you keep learning?"

FRANK STANLEY BUYS FACTORY. J. M. LOOSE & SONS, LTD., WILL BUILD.

A Toronto real estate transaction of interest to readers of the Journal is the purchase by Mr. Frank Stanley of the J. M. Loose & Sons building on Carlaw Ave., in the east end of the city. As announced some time ago Mr. Stanley had proposed building an addition to his present factory on De Grassi St., and for which he had plans prepared. Learning of the premises taken over by J. M. Loose & Sons, Ltd., key and action manufacturers, when that firm bought out Piano Action & Supply Co. being on the market, Mr. Stanley decided, rather than build, to purchase this factory and occupy it on the expiration of the lease, which has some time to run.

When asked about the transaction by the Journal representative, Mr. Loose, head of the firm of J. M. Loose & Sons, Ltd., stated that they purposed erecting a plant adapted to the special requirements of their business, and equipping it according to the particular needs of their line.

The factory in question is located in an important industrial section on the east side of Carlaw Ave., just south of Gerard Street. The lot has a frontage of 150 feet, and a depth of 400 feet. It is of concrete, and was said to be the first building in Canada constructed on the mushroom principle. Two-thirds of the wall area is of glass. The power plant is in a separate building, and the dry kiln is also located to the south of the main factory.

When possession of the building is secured, Mr. Stanley purposes disposing of his present factory and the adjacent land, now that the future output of Stanley pianos and player pianos has been provided for.

BERLINER GRAMOPHONE CO. WIN IMPORTANT SUIT.

Berliner Patents Again Sustained by Court.

An important legal decision has recently been won by the Berliner Gramophone Co., Ltd., in the Exchequer Court of Canada, in the matter of suits for infringement of patents, brought by the Company against one, Gaston Labelle, on account of the latter, as alleged, having imported and sold and exposed for sale at his place of business, No. 392 St. Catherine Street East, Montreal, certain disc talking machine records, known as "Favorite" records.

Mr. Justice Audette very severely reprimanded the defendant, and in addition to compelling him to apologize to the Court, granted an order calling for the immediate destruction of the infringing records, and compelling the defendant to pay the entire costs of the case.

The defendant had been a persistent offender in this respect for some time past, according to Berliner Gramophone Co., who state that it was only after he had repeatedly ignored their friendly warnings that recourse was had to the Court. They finally placed the matter in the hands of their solicitors, Messrs. Blake, Lake, Anglin & Cassels, of Toronto, and action was commenced in the Exchequer Court of Canada for damages and injunction.

After the usual legal delays the following judgment was handed down on February 25th, 1913, in the Exchequer Court, by the Honorable Mr. Justice Audette:

"1.—This Court doth declare that the Letters

Patent of Canada, sued on in this action, and being numbered 55078 and 55079, are valid and are in full force and effect as between the parties hereto.

"2.—And this Court doth further declare that the Defendant has infringed said Letters Patent of Canada No. 55078 and 55079 by the use and sale of disc talking machine sound records, known as 'Favorite' records, as set out in the statement of claim.

"3.—And this Court doth order and adjudge that the Defendant, his servant, agents and workmen be and they are perpetually enjoined and restrained from further infringing the said Canadian Letters Patent, No. 55078 and No. 55079, and from using and selling the inventions therein described or any colorable imitation thereof.

"4.—And this Court doth order and adjudge that the Defendants do forthwith deliver up the Plaintiff or in the presence of the Plaintiff or its agents, destroy or otherwise render unfit for use all disc talking machine sound records in his possession embodying the said inventions or either of them, and particularly all said records known as 'Favorite' records.

"5.—And this Court doth further order and adjudge that the defendant pay to the plaintiff the cost of this action forthwith after taxation thereof.

By the Court,
(Signed) CHARLES MORSE,
Registrar."

Berliner Gramophone Co. state that "A certified copy of the above judgment was duly served upon the Defendant, and he was called upon to forthwith deliver to them all infringing records in his possession as above stated.

"No response being forthcoming, representatives of the Berliner Gramophone Co. called at the Defendant's place of business and made legal demand for the delivery of or destruction of the infringing records. This was refused by the Defendant. Furthermore, the Plaintiff's company secured evidence to the effect that the Defendant continued to sell the infringing records, even after served with copy of the judgment noted above.

"This constituted gross contempt of Court, and on Monday, March 31st, Defendant was arrested by a Sheriff's officer and taken before the Honorable Mr. Justice Audette, who on that day was sitting in the Local Division of the Exchequer Court in Montreal.

"The Honorable Justice, after listening to arguments from Counsel on both sides, stated that he was well acquainted with the details of the case and had perused all the affidavits covering service, demand, etc., submitted by the Plaintiff. The Honorable Justice further stated that the Defendant had committed Contempt of Court, and that it was entirely within his power to impose a jail sentence. He was not disposed, however to take these severe measures and if the Defendant was willing to apologize to the Court, and further, would immediately destroy, in the presence of an agent of the Plaintiff, the infringing records previously mentioned, and further, immediately pay the full amount of the Plaintiff's costs, he was disposed to act leniently in the matter.

"The Defendant thereupon took the stand, humbly apologized for the offence and said that he would at once comply with the order instructing him to destroy the records in question. The Defendant was then turned over to the custody of a sheriff's officer, who was instructed to see that the terms of the order were carried out to the letter.

"The representative of the Plaintiff accompanied the Defendant, the Sheriff's Officer and Counsel to the Defendant's place of business, where the infringing records were broken up and where the Defendant paid to the Sheriff's Officer a considerable sum of money, sufficient to cover the legal costs."

WINNIPEG FIRM ADD VICTOR LINE.

Mr. W. R. Fosdick, manager of His Master's Voice Gramophone Co., has returned to his office in Toronto, having completed the organization of Western Gramophone Co., referred to on another page.

The J. J. McLean Co., Ltd., of Winnipeg, are opening up Victrola parlors on April 15. Their store is well adapted for display purposes, being on a corner, with 70 feet of glass front. The new department will be located on the mezzanine floor, with a special staff, and with their characteristic enterprise, this firm are sparing no expense or labor to make the department a success from the beginning.

SUFFERED HEAVY LOSS—BUT OPTIMISTIC.

In the regrettable disaster that recently visited points in Ohio and West Virginia, great loss has been suffered by the Central Veneer Co. of Huntington, W. Va. Just as the last form of the issue goes to press the following message is received, which though brief, explains the situation:—"We are repairing and rebuilding all damaged buildings, and will be able to supply the trade within the next three weeks. Our plant will be refitted and in a much better condition than before. The mill will be operated 24 hours per day, as soon as we get started. Our loss has been very heavy, but with our grit and knowledge will soon rise above the losses."

COLUMBIA NEW ADDRESS.

The head offices for Columbia Graphophone Co. in Canada, are now located at 363-5-7 Sorauren Ave., Toronto, having been removed on April 1st from the McKinnon Bldg. where they have been for the past couple of years. The Columbia factory will also be located at the above address, and the plant is being removed from the old factory on Adelaide Street. At their new premises, the Columbia management will have their factory and offices under one roof, in a modern, well lighted building, where they have the additional floor space so much required. The building was originally built for a piano factory by the now defunct York County Loan Co., and a quantity of Liszt pianos were made in 1905, prior to the collapse of the loan company. The location is close to the corner of Dundas Street, and is reached by the Dundas Street car line.

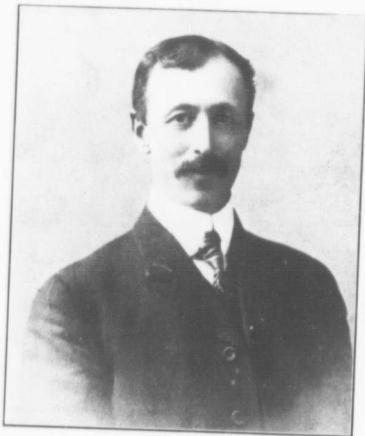
A customer telephoned a sheet music house and enquired if they had "Rubenstein's Melody in F." "Yes we have it," replied the clerk. "What key is it in?" countered the customer, much to the sheet music man's amusement.

PLANS OUT FOR AMHERST FACTORY.

General Manager Visits Supply Houses.

Mr. J. A. McDonald, president and general manager of the newly organized firm of Amherst Pianos, Ltd., of Amherst, N.S., visited Toronto and other Ontario points in the interests of this firm. Mr. McDonald, who has sold out the J. A. McDonald Piano & Music Co., of Halifax to the new organization, is well known to the music trades of Canada and the United States.

He has entered the manufacturing field with characteristic enterprise, and the personnel of his firm includes prominent and wealthy citizens of the east. The company is capitalized at \$500,000, half preferred and half common stock, all of which, Mr. McDonald states, is fully paid up.



Mr. J. A. McDonald

Plans are now out for the erection of a factory, which it is expected will be in operation in July. The capacity will be sufficient to produce 50 instruments per week. The site comprises about three and one-half acres, the company having purchased the athletic grounds in Amherst.

Mr. Geo. T. Davis, formerly superintendent and part

owner of the Davis Case & Back Co., of Cortlandt, N.Y., has been appointed factory superintendent, and Mr. McDonald states that the factory executive will include some of the best piano men in the country.

The J. A. McDonald Piano & Music Co., will be continued as formerly, having the selling end of the new firm. Mr. McDonald is very enthusiastic as to the possibilities of Amherst Pianos, Ltd., and emphasizes the importance of Amherst as an advantageous location for such a plant as they purpose building. The abundance of wood working labor and the proximity to the source of white spruce, pine, birch, iron and coal, he mentioned among local advantages. He is an enthusiastic booster for the Maritime Provinces, which he states are now attracting much enterprise and all the capital necessary to utilize the great natural resources of the extreme east.

CLOSE SUPERVISION NEEDED.

If the opinions expressed from time to time to representatives of this Journal are any criterion, there will be many retailers carrying sheet music departments, who will look upon with favor any movement started to prohibit the importation by the general public of music that is not legal to sell over the counter in Canadian stores. The article by Mr. Anderson of Hamilton, appearing in another column of this issue, points out the necessity of closer supervision of the ports of entry by the customs officials, and carries the suggestion that each port should be provided with official lists of copyrights, so that an intelligent inspection of all music coming in may be made.

BUY "MADE-IN-CANADA" GOODS.

The Daily Gleaner, Fredericton, N.B., advising its readers to "buy Canadian-made goods," gives the following concise and convincing reasons for patronizing home industries:

"It will mean the employment of many additional thousands of men and women in the factories of Canada.

"It will mean greater activity and more independence in the industrial life of the country.

"It will mean new factories for the cities and towns of Canada.

"It will mean a more profitable home market than the present one for the farmers of Canada.

"It will result in further inspiring the confidence of British investors in the stability of the business of Canada."

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with the Aliquot System incorporated in their Tonal Development—stand as the most Powerful and Convincing illustration of Modern Progressive Manufacturing Methods, supported by nearly Half a Century of Experience, and actuated solely and always by an inherited Idealism as to quality and Mercantile Policy, which knows no compromise.



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