

# CANADIAN MUSIC TRADES JOURNAL

## Give Preference to Art Finish Piano and Player Piano Cases

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It is more serviceable.

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It is less liable to turn blue in color.

It shows finger marks to a less degree.

Blemishes or bruises can be more easily removed.

It harmonizes with the furniture in the best homes.

It is more refined in appearance and is more fashionable.

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When you sell a Columbia Grafonola you've just got that customer started.

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"For beauty of tone, durability and high-grade workmanship it equals anything in Canada. We would especially recommend it to institutions like ours where a thoroughly reliable instrument is needed."

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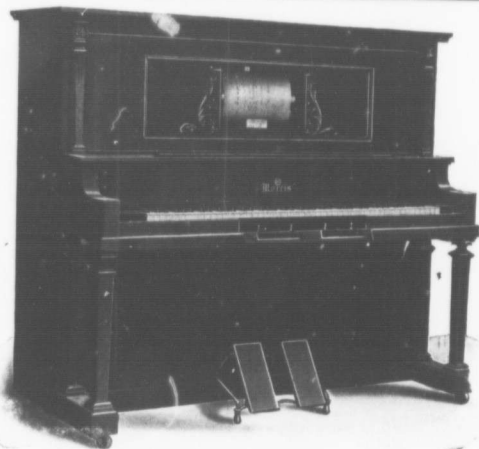
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Players

**MORRIS**  
Pianos  
Players

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The Karn  
Agency  
helps the  
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The Morris  
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and the Universal "Melody" Roll will cost you no more than the ordinary roll

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With the new type cutting of the Universal Melody Rolls the accentuation of the melody is made so simple and easy that even a child can accomplish it. Each melody perforation stands out clearly and distinctly from the surrounding notes so that whatever devices are provided on the player piano for accenting melody, these devices are made infinitely more effective and satisfactory than ever before.

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

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<p style="text-align: center;"><b>Illustrated Window Display Cards</b></p> <p>in three colors and hangers, featuring Universal "Melody" Rolls available for Dealers' use.</p>	301495	Ardra Waltzes	Frank Witmark	\$1.00
	301497	Awhopper, One-Step Medley	Arr. by H. A. Wade	1.75
	301527	Broadway 1915, Fox Trot Medley	Arr. by H. A. Wade	1.50
	301499	Clover Club, Fox Trot	Felix Arndt	.75
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	301515	Morning Exercises, Fox Trot	Irving Berlin	.75
	301483	Sister Susie's Sewing Shirts for Soldiers	Weston & Darewski	.75
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	301409	Your King and Country Want You	Paul A. Rubens	1.00

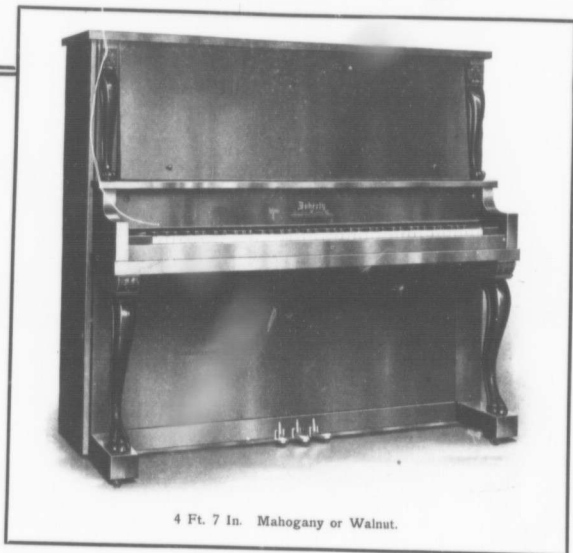
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4 Ft. 7 In. Mahogany or Walnut.

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Stanley Pianos have been established 18 years, long enough to prove their durability, and the growth of our Toronto retail trade demonstrates how highly satisfactory they are, so that you can feel assured that Stanley Pianos will back up your strongest claims.

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**Stanley  
Pianos**  
Established  
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Style 65



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**E**VANS BROS.' accomplishments in tone production form one of the chief reasons for the success of pianos of that make. The case-work, finish and piano parts are all of superior grade—but **TONE** is pre-eminent in Evans Bros.' instruments.

**Evans Bros.** Piano and Manufacturing Co., Ltd.  
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Canada  
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HIGEL  
PLAYER  
RECORDS**



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ON THE

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

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Plays Like the Natural Hand

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*The result of progress  
through three-quarters  
of a century.*

**A**NYTHING of genuine artistic merit does not spring into existence with a bound.

The Nordheimer Instruments of to-day are evidence of the sure foundation upon which the business was established seventy-five years ago.

It requires knowledge and skill, coupled with patient persistent effort, to achieve the desired result, and it is for this reason that the Nordheimer player piano stands supreme in Canada to-day.

*Made in four designs.  
Write for catalogue.*

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Style 54 D.M.

## KEEP GOING

Don't let nervousness about war conditions overcome your good common sense. Keep moving. Don't sit down and mope and decide that the country is going to the dogs; that hard times are here and there is no business to be done. Our crops are larger this year and prices received for them higher. Our country is all right. It is producing more than during the time of our biggest prosperity.

So get busy, it is your duty to your country to keep things moving as usual. There is prosperity for us all if we keep going. This is the time for courage and action.

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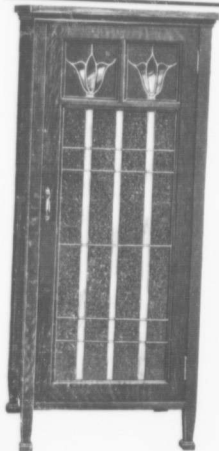
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the other fellows

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- EDISON
- COLUMBIA
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PLAYER-ROLL CABINETS  
AT VARIOUS PRICES

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No. 68 Golden Oak, suitable for Columbia and Victor Machines.



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# THE NEW EDISON DIAMOND-DISC PHONOGRAPH IS THE COMING INSTRUMENT!

People are buying the Edison Phonograph to-day because they can foresee the inevitable supremacy of this wonderful instrument. Like the 88 note player piano, it is surely destined to become the *standard* Phonograph, for, with its indestructible records, producing a rich, natural tone, it is supreme beyond compare.

Remember that most people purchase a Phonograph but *once*. They want the one that is coming—not going. They want the one that will be the best, *always*.

In his new diamond disc, Mr. Edison has achieved a tone—a perfection of reproduction never before possible. He is *years ahead* of the business. That is where *you* want to be. And with the New Edison you have *everything* that others have and much that others have *not*.

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## No Needles To Change

Although we urge that you sell Edison Instruments on *tone*, the fact that the Edison Diamond Reproducing Point requires *no changing* and *never* wears out and that the records are indestructible and play longer are *real* advantages. You can readily appreciate that. No bother, no fuss; simple, quick and *perfect* action.

The Edison Recording process that secures the *true* tones, the indestructible records that *hold* the tone, and the smooth diamond point that *brings out* the tone in all its *original* beauty, is a combination that gives you "real music at last."

To those sufficiently interested we will give full particulars of an Edison Dealership. Write.

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**R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.**

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## 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

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VOL. XV.

TORONTO, FEBRUARY, 1915.

No. 9

### ENDORING THE ART FINISH.

Dealers Being Circularized.

IT is now a safe prediction that all the firms making exhibits of pianos and players at the Canadian National Exhibition in Toronto this year will show only art finished cases. The recommendation made at the annual meeting of the Canadian Piano and Organ Manufacturer's Association, held in Toronto in December last, was transmitted to all the interested firms by the secretary, Mr. James G. Merrick.

The letters received in reply to his communication acent this recommendation to show only cases in the art finish, indicate a unanimous acquiescence in the proposal. Some of the firms in writing to Mr. Merrick, have enlarged upon the advantages of the art finish over the bright finish, and the success of serious efforts to feature it, especially with discriminating buyers, who recognize the good taste and refined appearance of the satin finish as applied to pianos as well as to furniture, jewelry and high class interior finishing.

As a result of a general agitation to encourage retailers and the public to discriminate in favor of the more chaste finish being revived, the manufacturers have circularized their dealers with a view to enlisting their support and influence in bringing the art finish more prominently before the public.

The art finish has been endorsed and recommended by the piano and organ manufacturers' associations of both Canada and the United States, on a basis of practicability and durability. The following points of merit are observed:

It shows finger marks to a far less degree.

It is far less liable to turn blue in color.

It is far less liable to checking.

Blemishes or bruises can be more easily eradicated.

It conforms more closely with the furniture in the homes of the best people to-day.

The Canadian Piano and Organ Manufacturers' Association is on record as unanimously endorsing the art finish. At a general meeting, held in Toronto in April, 1910, a resolution passed in Detroit by the National Association of Piano Dealers of America, was quoted as being in accord with the sentiments of the Canadian manufacturers. This resolution said:

"In view of the fact that checking of varnish has heretofore been a source of great annoyance to

the manufacturer, dealer and purchaser, be it resolved, that this Convention recommend that manufacturers and dealers promote in every way possible the sale of pianos finished in art or dull finish."

At the meeting of the Canadian manufacturers referred to it was unanimously decided to adopt a standard clause in the guarantee form to the effect that varnish is not covered by the guarantee.

### Emphasize the Art Finish.

THOSE manufacturers who have circularized their retailers, as a part of the campaign to popularize art finish cases, are receiving gratifying assurances of support. The man who comes in direct contact with the buying public is the greatest influence in educating the public to an appreciation of this more refined and more durable finish. The retailer or the salesman who wins the confidence of a "prospect" to the extent of making a customer, will meet with very little resistance to his recommendation in the matter of finish.

Among readers of the Journal who have referred to this subject, one retailer writes:

"Was very pleased to note in a recent issue of the Journal, the stand that has been taken by the Canadian Piano and Organ Manufacturers' Association re art finish pianos. In my opinion a fair comparison of these two finishes would be synonymous to two well dressed salesmen with equal personality, the one wearing a celluloid collar, while the other wore a well laundered one."

### A Lesson From the Furniture Trade.

FURNITURE manufacturers of Canada have just concluded exhibitions of their wares in Toronto, Stratford and Berlin. These have become annual events whereat the retailers can see samples of the finished products, instead of buying from photographs.

From the piano man's standpoint it is interesting to note the preponderance of the art finish in the high grade goods. This is not pointed out with the idea that the furniture trade of this country is in any sense in advance of the piano industries, for it is not, as a glance at the importations of the relative trades show. Some three million dollars' worth of furniture have been brought in in one year.

It has been easier to introduce the art finish in the

furniture trade. For one reason there is less resistance to overcome in selling furniture. People come into the stores and buy, whereas piano men go out to their prospects and sell—quite a different proposition. Now that the art finish is the recognized standard of good taste for furniture, the piano man is provided with a source of strength in the moral support of this fact. If the best furniture and the best interior finishing of homes is in art finish, what reason is there that pianos and player cases should be a glistening, polished exception!

**A Manufacturer's Letter.**

**A** RECIPIENT of a letter re the art finish sent to their retailers, agents and salesmen, by the Williams Piano Co., drew the Journal's attention to the contents thereof, with favorable comment. The letter is here reproduced:

"We enclose herein a circular put out by the Canadian Piano Manufacturers' Association respecting the finish on pianos. Will you please read it carefully and let us have your opinion on it? There is not any doubt about the durability of art finish over the bright finish.

"All big furniture manufacturers both in this country and other countries have been aware of the advisability of finishing their product in art finish in preference to the bright finish for some time. You no doubt are also aware of the fact that there is no varnish maker in existence who will guarantee varnish against checking. There are other cases, on the other hand, where for no apparent reason whatever the varnish appears to check.

"The art finish removes to a great degree this trouble, and if big furniture houses are bringing through their product in the art finish, there is no reason why pianos should not be brought through in the same way, and as you will see by looking over the circular, the American Piano Manufacturers have taken the matter in hand and are dealing with it, and the Canadian Piano Manufacturers' Association have followed suit.

"It seems to us in view of this, therefore, that it would be a good plan for every Canadian piano dealer to instruct his salesmen to talk art finish, and to endeavor in every way possible to educate the public to the preference for art finish or dull finish as it is sometimes called, over the bright finish.

"All advanced movements are not made without good reason, and there is every good reason in the world why the piano manufacturers and the piano merchants and retailers throughout Canada should pull together to impress upon the buying public the value to them of their pianos being in art finish rather than the bright finish. This circular is being sent out by all Canadian piano manufacturers, and you have the satisfaction of knowing that in helping to forward this movement your competitor is right in line with you.

"Awaiting your reply, and trusting that we may have your co-operation in this move for the betterment of all."

**Everyone Should Say "Art" Finish.**

**W**HILE the Canadian Piano and Organ Manufacturers' Association uses the word "art" in describing the finish that it is desired to popularize a resolution adopting that word or some other word would be in order. With all the trade concentrating on one word it is less confusing to the public, and is more quickly impressed upon the public mind.

In replying to the letter quoted in the preceding article a dealer brings up the question as to whether this finish that is being featured is to be known as "art," "dull," or "satin" finish. His letter reads in part as follows:

"The point is this, that if anything is to be gained by this propaganda, it will only be accomplished by the manufacturers, dealers and the salesmen using one and the same term whenever and wherever possible. Where this is not done, it is only going to result in confusion as to the finish, and the advertising value of art finish very largely diminished."

**The Cash Discount.**

**T**HE abuse of selling terms has caused the National Association of Credit Men to make the following enunciation, which is quite pertinent to this country:

"A man cannot put himself in the position of taking what he has not earned without having himself unpleasantly criticized—no more can a concern or corporation.

"The cash discount is a premium for the payment of an account within the time given or agreed upon and when not earned cannot justly be taken. Taking an unearned discount is equivalent to making a short payment, and short payments cannot be justified upon any ground by him who cares for his credit and reputation.

"The disregard of trade terms is one of the big costly abuses of commerce. It points to an absence of that fine sense of honesty which every right-thinking business man recognizes the necessity of developing.

"Punctilious observance of sales terms is one of the best evidences of business integrity and good faith."

**The Retailer's Duty.**

**I**S the average retailer doing his duty in the "dip" in trade that the music industries are contending with? Is he accepting his share of responsibility in keeping the wheels of the industry in motion, or does he admit any such responsibility?

Some retailers have shown a broad-gauged outlook and have maintained a splendid serenity under unprecedented conditions. They know they will again participate in a stretch of prosperity and are not wavering. On the other hand, there are dealers who have developed a degree of what they think is commendable conservatism, but which is actually that state of mind impolitely but very expressively described as "cold feet."

In successful merchandising the necessity for caution is never absent. When decreased business is impossible to prevent, some curtailment in outlay and investment may be necessary, but surely financially responsible dealers, whose normal stock may be a dozen instruments, are not justified in adopting a policy of selling only from catalogue and delivering from the factory, because

## The World's Greatest Artists Use and Endorse it

When artists like Carreno, McCormack, Bonci, Clara Butt, Kennerley Rumford, Harry Lauder, Friedheim, Melda, Scharwenka, Parlow, Olitzka, Elman, Nielsen Rappold, Ysaye, Marchesi, Slezak, Homer, Bispham, Kubelik, Sembrich, de Pachman, and others, have all written us, voluntarily, expressing themselves in the highest terms as pleased with the New Scale Williams Grand, it may be accepted without reserve that we have an instrument that ranks with the world's VERY BEST.

## The New Scale Williams Grand

"Made in Canada"

### The Proud Embodiment of Canadian Skill and Genius.

The highest ideal in the piano-maker's Art undoubtedly is the production of a perfect Grand. That the Williams Piano Co. have more than excelled in this aim is emphatically attested by many of the greatest musicians of the age, in connection with concert tours in Canada at which the New Scale Williams Grand was exclusively used.



The prestige of years of fine advertising as well as the highest possible quality stands behind the Williams complete line of Pianos and Player Pianos. NOW is the best time to correspond about the New Scale agency in your vicinity. Send for our new handsome illustrated and biographical catalogue "Art and the Critic."

**The WILLIAMS PIANO CO. Limited, Manufacturers, Oshawa, Can.**

the country is at war on another continent. It is easy to understand why business people should have become panicky last August. They were face to face with an unprecedented situation, but those in the piano business at least are probably no worse off than if there had been no war.

A cessation of selling effort has contributed to the reduction in volume of business. Admittedly the securing of desirable business has been and is more difficult than for years. The effect in some quarters seems to be a feeling of no-business-to-get-anyway, then why advertise, keep on salesmen or keep up normal efforts to say nothing of putting abnormal efforts into execution?

It is noticeable that the most favorable trade reports are from sections where advertising has been kept up and where in other ways, as nearly as possible, normal efforts have been maintained in going after business.

#### Should Unreliable Men Be Engaged and Retained as Salesmen?"

**R**EGRETTABLE as it is to admit it, there are yet men engaged in the piano business so devoid of scruple that they seem to deliberately transact the business connected with their sales in a manner diametrically opposed to honorable and upright principles. It is to be hoped that cases are rare such as a subscriber outlines to the Journal, and which is recorded below. Considering the nature of the piano business and the efforts made to raise the standard, the departures from honest and straightforward dealings are doubly noticeable and doubly condemnable.

The case cited by the subscriber, and the facts of which are vouched for by a responsible house, are as follows:

"A young man was engaged as salesman in an Ontario town, and up to this time, his employers had never asked their customers to see the copies of the agreements left them by a salesman, but since then, the firm always send their customers an exact copy of the agreement as given them by the salesmen, and write them at the same time. This is to avoid a repetition of this misrepresentation.

"This particular contract read as follows: 'This certifies that I have received this day of (the dealer's name) in good order and condition, one (name of piano) Louis style, 88-note player piano, for which I agree to pay \$625.00, and my second-hand organ, and ( ) stock, value, \$225.00. (This stock was from a manufacturing concern, which was at that time in liquidation, and considered by stockholders to be worthless). The balance of the contract to be paid at \$100.00 per year, at 6 per cent.' The contract is dated June 4, 1910, and the customer has paid \$400.00 in cash.

"The balance on the piano firm's books, is of course, \$225.00 and interest, and upon notifying the customer of the next payment of \$100.00, which the firm considered was right, the customer asked for an explanation of why any further payments were asked of him. This was the first intimation that anything was wrong in the contract. Upon investigating the piano firm found out that the supposed copy of agreement with the customer read entirely different from the contract the customer signed, in that the \$225.00 for ( )

stock and organ, was to be deducted from the \$625.00, leaving only \$400.00 to pay, and this, without interest. In addition to this, the customer was given a statement by the agent, stating the balance of the account as \$300.00, as \$100.00 in cash was paid at the time the sale was made, and signed by the agent as representing the firm.

"This you will see has all come out since the investigation of the account, and you will readily see the position it has placed the piano firm in, and yet this same man is employed to-day by one of the largest dealers in Canada.

"This is only one instance that this firm had difficulty with sales made by this agent, and were not known until renewals came due or statements sent for interest, etc.

"We say, such men as this should be booted body, bones and breeches from the piano trade, and every dealer in pianos in Canada should be advised through the Retailers' Association, who this man is, and warning them."

#### Crafty Contract Ties Dealer After it Terminates. Dealer Makes Over Life Insurance to Manufacturer. German Piano Trading in Australia.

**T**HE "Pianomaker" of London contends that some of the Australian firms are controlled by German piano manufacturers, and a copy of a contract furnished that paper by an Australian house strengthens this contention.

The following interesting light on trading in Australia is reprinted from the "Pianomaker."

"The first clause of the agreement provides that the dealer shall take a stated number of pianos per month, the invoice price including freight charges, import duty, and landing charges at Australian ports. . . . Payment for these instruments is spread over a period by the payment of £1 per instrument per month. Interest at the rate of 10 per cent, is charged to the dealer on the monthly balance, an arrangement that should work to the advantage of the German agents. These agreements are made with dealers who sell pianos on the instalment system, and who have not sufficient capital themselves to finance the business. Should, however, the dealer make a cash sale, he agrees to pay to the firm a sum somewhat in excess of the inclusive invoice price, such payment to be made within a month of the date of sale. And if a deposit of more than £1 is made to the dealer, he is bound to remit 75 per cent. of such deposit.

"In looking at Clause 10 of the agreement the nature of the document turns itself into a hire-purchase agreement, not as between dealer and purchaser, but between manufacturer and dealer. By the terms of that clause all instruments, unless paid for by cash, are to remain the property of the German firm until all payments under the agreement have been made by the dealer, and as security for his indebtedness the dealer assigns to the firm all instalment or hire agreements covering instruments supplied by the firm. Each agreement is returned to the dealer whenever he has liquidated his indebtedness.

"The dealer has also to insure all instruments at 20 to 25 per cent, above cost, has to pay the premiums, and make over the policies to the Teutons. He has also to



insure his life for a considerable amount, and likewise endorse the policy to the Germans. Furthermore, in consideration of the 'generous' treatment made by the German firm, the dealer agrees to take a similar number of instruments per month for an equal period to that of the agreement.

There is no time limit mentioned in clause of the agreement, and we suppose, therefore, it could be terminated by notice on either side. Supposing that the agreement lasted for two years, then for two years subsequent to the termination the dealer would be bound to take a similar number of instruments as he did under the agreement. If he took four pianos a month under the agreement, he would be compelled to take 96 pianos during the two years subsequent to the date of termination of the agreement. If the agreement lasted more than two years, the dealer's subsequent contingent liability for pianos would be correspondingly increased.

"The deletion of all reference to a time limit is a very wily move on the part of the Germans. In the event of the dealer becoming bankrupt, or being under circumstances which compel him to sell his business, the German firm, according to a clause of the agreement, takes possession of the hire agreements and collects all instalments due. Any balance above its claim will be handed over to the dealer's trustee or representative."

**The Sort of Piano Wanted in South Africa.**

PREVIOUS issues of the Journal have given figures of the South African musical instrument trade. That market's requirements in organs have been cited in detail. This paragraph presents the piano situation, as outlined in a report received from the United States Consul at Port Elizabeth, South Africa: The principal demand is for medium-sized pianos, 50 to 51 inches high and 25 to 26 inches deep, retailing there for \$175 to \$300. They are what the general trade is accustomed to, and no others seem to attract. Of course, other pianos are sold, even expensive grand pianos, but the bulk of trade is in small instruments. Most of the pianos have candlesticks attached to the front, but in cities and larger towns, where electricity has been installed, these are not essential. It is advisable, however, to be prepared to include them if desired. One feature in favor of the small piano which appeals strongly to the importer, is the saving in freight. The small upright mentioned above can be transported considerably cheaper than the ordinary upright, and freight to South Africa is an important item with such bulky articles as pianos. The duty is 15 per cent. *ad valorem*, with a 3 per cent. preferential in favor of British products. Plain oak, walnut, or mahogany cases, with very little carving, are preferred. German and English pianos generally have easy action keyboards. A good instrument can be bought here for about \$300. Instalment sales are quite common, and exporters, after securing a reliable agent, should be prepared to sanction such sales. The climate is excessively humid near the coast and construction material should be thoroughly seasoned.

Nearly 75 per cent. of South Africa's musical instrument imports are pianos and players.

**The New Australian Tariff.**

NEW customs tariff rates have become operative in Australia. In addition to the table of new roles in which the Journal readers are interested, published be-

low along with the old rates, it is worth noting that in the statement of Hon. Frank G. Tudor, Australian minister of trade and customs, in introducing the new tariff, he said: "On grand pianos there has been an increase of £1—from £14 to £15—against the foreigner, and the alternative *ad valorem* rate has been increased by 5 per cent. The duty on upright pianos has been increased by £1 against Great Britain and by £2 against the foreigner, with several decreases in the *ad valorem* rate."

**Australian Rates of Duty on Musical Instrument Imports from Canada.**

Musical Instruments, n.e.c.	Old rate	New rate
pianos, and other attachments or articles, n.e.c. for rendering music by mechanical process; and metronomes and the like	20%	25%
Organs, pipe	20%	25%
Metal pipes for pipe organs	Free	5%
Pianos and player pianos—		
(a) Grand	£14 each or 25% which-40% which-ever is higher	£15 each or 25% which-40% which-ever is higher
(b) Upright	£17 each or 25% which-40% which-ever is higher	£18 each or 25% which-40% which-ever is higher
(c) Parts thereof, n.e.c., under Departmental by laws	20%	25%
Musical instruments, parts of, and accessories—		
Actions in separate parts; strings; felts and felting; hammers and ivories; handles and hinges for pianos; violin mutes and chin rests; holders for attaching to acoustic and similar records for rendering music by mechanical process	Free	5%
Military band and orchestral musical instruments—		
Bassoons; baritones, bombardons; bugles; clarinettes; cornets; euphoniums; cor. anglais (wood); cymbals; cor. tenor (bass); contra bassoon (bass); double basses; drums; double basses; euphoniums; flutes; flcs; horns; horns; sax. flugel; french, koing tenor and wood; mutes; saxophones; trombones; trumpets; tubas; triangles; violins and viola; metalloids; bagpipes; flageolets, not being toys	Free	5%

**Australian Importations of Pianos.**

	1911		1912		1913	
	No.	Value	No.	Value	No.	Value
Grands	176	\$57,995	169	\$53,975	162	\$59,595
Uprights	19,548	2,308,970	20,856	2,611,195	14,575	1,872,460

**The Exchange Problem.**

ARGUMENTS in proof of the satisfaction it would be to retail pianos altogether on a one-price basis are easily available, but when confronted with the exchange problem, sound less practicable and more theoretical. The old instrument to be taken in exchange is the stumbling block to the retailer's calculations in many a piano transaction. The old instrument is the real foundation on which many sales are made, nevertheless it doubles the liability of the dealer or his salesman to fail in making that sale. In addition to convincing the customer of his need of the new instrument and of the price being right, he must convince him that the allowance for the old instrument is equitable. The danger of an excessive allowance is never absent, and the excessive allowance is as much the product of anxiety to force a sale as it is of competition.

The dissatisfaction in handling the exchange is not always due to the exchange itself, but may be the result of the manner in which this piece of merchandising is handled. One successful dealer in Ontario showed how he made a good profit on exchanges, by never allowing more than would permit him to re-sell at a fair margin. "By appealing to a man's own judgment or reason,"

said this dealer, "you can easily show him that no dealer can afford to allow him for his old instrument the amount he usually expects."

The other day a salesman announced with great complacency the sale of a new instrument for \$450. His manager found that he allowed \$150 on an old instrument, and he proceeded with an analysis of the transaction that jarred the salesman's complacency. The old piano would not bring more than the amount allowed for it, even after tuning, polishing, repairing and the dealer paid the freight to his warehouse. The salesman put against the \$450 and the \$150 the invoice price of the former which, for obvious reasons is not given here, the cost of selling both instruments, which with this firm figured at 16 per cent., the freight on the old piano and the cost of repairing, etc., and his net result was a profit of \$192, providing all collections were made. The reader can decide for himself whether \$192 on a sale of \$600 was sufficient margin, and he may find on analyzing some of his own similar transactions that the net result will be less pleasing than on first consideration.

#### Contrasting Piano and Motor Car Selling.

IT has become a habit among men in the piano trade to contrast the apparent sane business methods employed in automobile retailing with the familiar evils of their own line. With some makes of motor cars the selling policy is all that the piano man could wish for his own business, such as fixed price, no exchanges, large cash payment and short terms. The following incident refers to quite an everyday transaction in motor car retailing:

A business man had used his car for two seasons and decided he would "trade it in." In reply to his proposition the retailer of the make he was satisfied with, by reputation and experience, said, "No, our selling policy will not allow us to take your car in exchange, but we'll get you a cash buyer, and then you can apply the money on your purchase of a new car." This was agreeable and an appraisal of the car resulted in a valuation of \$900. The car was run to the dealer's garage, cleaned and polished and inspected by a competent mechanic. A cash buyer was secured within a week. The vendor at once signed an order for a new car, the nine hundred dollars remaining with the dealer, who made no charge, being satisfied to let the profit on the sale of the new car remunerate him for any effort in disposing of the old machine.

#### How Second-Hand Fords are Sold.

THE retail buyer of a Ford automobile cannot turn in his old car, if he happens to have one, in part payment. According to the company's policy they cannot accept it. But they will undertake to sell it for him, on the understanding that an order for a new car will be placed. This refers to the Ford Motor Co.'s own branches, not to the independent retailers.

The old car is appraised, and the cash price wanted being equitable, the car, with particulars, is listed in the second-hand call book. A salesman who is given or gets a prospect for a second-hand car naturally tries to sell a new one. Failing this, he personally examines the second-hand cars offered. He decides on the one offering good value to his "prospect," and will probably succeed

in selling. If the price listed cannot be secured, the best offer is submitted. On a sale being completed, the owner of the old car takes his money, pays a fifty dollar deposit on signing the order for the new car, and pays the balance on taking delivery of the car, and that means before it goes out of the company's building. He also pays for a tank full of gasoline and every little extra he gets. There are no equivalents for free tunings, six months dating or music lessons.

Looking at it from the outside this is ideal merchandising and while, under present conditions, is only an ideal that the piano man may covet, it would be interesting to know if such methods in piano retailing are impossible, and why.

#### Cultivating Good Will.

A SALESMAN in a Toronto warehouse recently secured an order for a piano, an organ being taken in exchange. The selection of the instrument remained in abeyance for a day or two, but the organ was immediately brought to the warehouses. Instead of the customer coming to select his piano, he wrote the firm a frank confession of financial inability to meet the obligation undertaken. The head of the firm handed the letter over to the salesman, who insisted that the customer should be held to the contract. His chief, however, considered the letter an honest one, and suitably replied, suggesting that the contract remain open, with the amount of allowance on the organ remaining to his credit. To this the customer replied, agreeing to forfeit the organ if he could be released from an undertaking that worried him because of his inability to meet it.

The customer's letters and inquiries made convinced the head of the firm that this correspondent was the kind of man to appreciate generous treatment. He therefore wrote him a courteous letter, telling him he would be released from the contract, and that his organ would be returned to him. Now the question is, will the good will thus created be of greater value to the piano house than would the sale made by forcing the "prospect" to carry out his contract, even if that were possible? In any event the action of the head of the house is more satisfying to himself than if he used the club of law on a man whose desire for a piano overlapped his judgment the day he signed the order.

#### Doubling Cash Value for Exchange Allowance.

WHAT would you say to this? A Western house submits their plan of valuing pianos taken in exchange as allowing for the old instrument twice the amount they would give for it in cash. Thus upon that basis, if an old upright it worth \$40 to you in cash outlay, it is worth \$80 in trade for a player. If you would give \$100 cash for a fairly good used piano, it would be valued at \$200 for exchange, and so on.

#### Selling Out of Class Adds to Difficulty of Exchange Transactions.

COMPARATIVELY new pianos are now sometimes to be valued as exchanges in player sales. The retail prices of various makes vary so much that in consequence often cheaper grades, perhaps very cheap imported instruments, are sold much above their class. The descending to practices of that nature in the desire for quick profits, like chickens come home to roost when the

cheap piano or the stencil has to be valued as an exchange. The party who has paid the inflated price is very likely to be antagonized by any offer that can be made within reason.

#### The Player from a Conservative Viewpoint.

PERHAPS a good example of how the player piano has worked out in the business of the more conservative dealer is recorded in the trade press in the case of a New England dealer, who says: "I have been a little pessimistic as regards the player piano for two reasons. First, its more rapid depreciation in value over the plain piano, with a consequent greater element of risk to the dealer, and second, we have found a larger percentage of come-backs, which we attribute to the fact that more customers are led to purchase player pianos, not by good, sound judgment, but because they become enthusiasts for the time being and, as in the case of an automobile, purchase without counting the cost." This gentleman, however, has done a good trade in players, and sees a healthy growth ahead. His player business in 1914 was 15% of his piano business, which proportion he expects to advance to 20% during 1915, though he purposes to maintain his rigid standard of cash payment and terms.

#### 65% of His 1914 Trade Was Players.

WHERE there is no vision there is no progress, runs an old saying. The undermentioned dealer's statement is certainly hopeful, and his results for the past four years indicate why he has great expectations for the player piano. He remarks: "I look forward to the time that the plain upright piano will be like the old time square piano; why should it not, when it cannot be operated without the modern device so as to give its owner the musical results expected of a piano? Why should the average parent lay out hundreds of dollars for a musical education when there is no talent in the family to deserve the expense? The following record is taken from our books and speaks for itself: 1911, 25 per cent. was player piano business; 1912, 37 per cent. was player business; 1913, 50 per cent. was player business; 1914, 65 per cent. was player business."

#### Looking After Players During Life of Guarantee Necessitates Keeping Up Terms.

LOOKING forward to advances in the proportion of players sold in the piano trade, there are some points that should be borne in mind when attempting to force player sales. Two of these are outlined by a piano man, as a result of his own experiences.

"Owing to the guarantee given with the player, that necessitates looking after them continually during the period, for customers seem to think as long as they have a guarantee from a house they are privileged to have a man look over their instrument on the slightest provocation," said this retailer. "These things should be considered in selling player pianos, and therefore the margin of profit should be much higher than in selling the regular piano, as the expense in attending to it afterwards is much greater. When it comes to selling player pianos in the country, unless the house has a representative there who understands looking after the instrument, customers who buy player pianos on time and live a long distance away are very apt to write in and give as an excuse for not making their payments promptly that

the instrument is not working satisfactorily. During the life of a contract of this kind it may be necessary to send a player man several times to look after the instrument, and the result is the profit on the sale is considerably lessened in the expense of looking after it.

"Most of the trouble with player piano sales is that the instrument appeals to the masses, and very often are sold to people who can ill afford to pay for them," continued he. "To-day the piano dealer should cater to the upper class, who have money and can well afford them. On investigation you will find that only about one person in ten really knows the possibilities of the player piano, and it is up to the dealers to educate them and get them for customers."

#### Saving the Envelope.

THERE are occasions when possession of the envelope in which a document, order, financial statement or mere letter has been received is as desirable in the same ratio that it is impossible, the envelope having passed into oblivion via the waste basket. Not for itself is the envelope wanted, but for the dates postmarked thereon. These dates have been known to be just the necessary evidence to prevent loss or settle disputes.

The credit man believes in preserving the envelopes in which financial statements of the firm's customers are received, so that if future events warrant it, action can be taken for using the mails to defraud. The ease of the vendor is also considerably strengthened in the case of a vendor disputing the sending of an order, if the envelope which carried it through the mails is available.

In several ways the humble envelope may have a high value, and though no business house wants to provide storage for all the envelopes that reach it, certain of them may well be worth space in the letter files.

#### To Play or Not to Play.

THE manager of the music department in a department store, discussing the personal equation in salesmen, said: "In the piano department, where piano players surely have a better chance to oversell those who do not play, the non-players sell the greatest number of pianos; in fact, the three leading salesmen on our floor, the men who land the keenest customers, cannot play a note.

"The man who plays like a virtuoso has such an oversupply of that so-called artistic temperament that he makes a poor salesman, for, a man of moods, he has not the sticking qualities of the other fellow; he tires quickly, easily takes 'no' for an answer and falls by the wayside.

Chicago music dealers propose to attack cut prices in music rolls for player pianos, and adopt a minimum discount. The success of the Toronto dealers in revising the selling prices of rolls has been pointed out to the Chicago trade.

A player piano school has been opened in Chicago in connection with the Carter Harrison Technical High School. The course is one of ten weeks, two evenings per week, free to all persons engaged in the musical instrument industries. The object of the school is to give practical instruction in player piano mechanism. Local piano and player manufacturers are supplying materials.

N.L. 1

# NIGHT LETTER

**The Great North Western Telegraph Company of Canada.**  
**CABLE SERVICE TO ALL THE WORLD.**



**TERMS AND CONDITIONS.**

All NIGHT LETTERS are received by this Company for transmission, subject to the terms and conditions printed on their Blank Form No. 2, which terms and conditions have been agreed to by the sender of the following NIGHT LETTER.

This is an unrepeated NIGHT LETTER and is delivered by request of the sender under these conditions.

**E. A. LASH, President.**

**HEAD OFFICE: TORONTO.**

**GEO. D. FERRY, General Manager.**

b3ny bf 56 NL

CP. New York Jan 18-15.

1351

Bell Piano Co.

Toronto Ont

Dear Sirs on my last visit to Toronto I used for my personal practice a Bell piano. I was so delighted with it that I have decided to use it for my two forthcoming concerts in Toronto and I hope you will kindly supply me with a Bell concert grand for these two dates. Yours sincerely,

Mark Hambourg.

246 am.

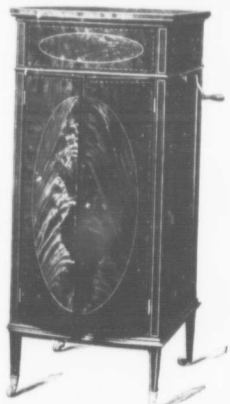
*The Bell Piano is known and used the world over.*



MARK HAMBOURG

*Recitals, Massey Hall, Feb. 11th and March 18th.*

# Here's an Opportunity for You



The "TOSCA"

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

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

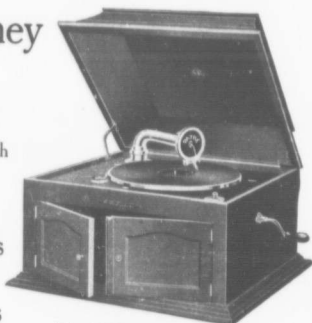
**SPECIFICATION:**  
Solid Polished Mahogany Cabinet. Silent running Double Spring, Swiss-nickled Motor playing about 15 minutes. Accurate Speed Indicator. 12-in Turn-table. Pathe Multitone Sound Box, with unwearable Sapphire. Height 42 ins., width 18½ ins., depth 19½ ins., weight 60 lbs.

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

## to Make Money

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

Good profit—increased  
prestige—good returns.



The "NEW ORPHEUS"

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

**SPECIFICATION:**  
Polished Solid Cabinet, Mahogany or Oak, English make, with hinged lid and doors. Silent running New Pathe Multitone Sound Box. Extra strong Sapphire. Accurate Speed Indicator. 12-in. Turn-table. Height 14½ ins., width 21 ins., depth 12 ins., weight 34 lbs.

## The Pathe Multitone



A child can use it. The tone can be easily adjusted to the capacity of a flat, a house or concert room.

**No Needles Required.**

## Adaptable to All Sound Reproducing Machines

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

Wholesale distributors for Ontario

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

For Western Provinces

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

For Quebec

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

For Maritime Provinces

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

# Talking Machines

**Public School Supervisor of Music Endorses Talking Machines.**

**M**AKING her annual report as supervisor of music in the public schools of Reading, Pa., Miss L. I. McGowan said: "The use of talking machines in the schools makes it possible to bring to the hearing of all children the quickening power, the culture and enjoyment of the really great music of the world. The place of the talking machine as a valuable adjunct in school work is already conceded, since it has become an integral part of the work of the schools in scores of cities throughout the country. It is no longer an experiment, a hope or a possibility, but has proven to be indispensable in carrying out the modern idea of democratic education in art for all children." More than one dozen of the public schools of that city use talking machines in teaching music.

**One at a Time is Good Fishing.**

**A**T least one salesman is a strong advocate of pushing one record at a time. He found that the mailing of lists to talking machine owners was not responsible for enough direct results to suit his purpose. So he fol-

lowed up his monthly lists with circular letters, each dealing with one specific record. The selection of these was of course governed by local conditions, but he was amply rewarded for the extra cost and effort of getting one particular record going at a time. This is just another case of specialization applied.

**After the Sale.**

**Y**OU sell a talking machine then what? Of course the customer's name is put on the mailing list and he receives the monthly supplements and an occasional catalogue. But do you make it your business to inspect the machine occasionally? Not that you expect it to get out of order or cease to give pleasure and satisfaction, but with the idea of increasing good will. At certain seasons it costs but little to drop in and have a look at the machine in the home. It impresses the customer with the fact that there is good service behind his purchase, and that his machine will not be allowed to get out of shape. It fixes a relationship between dealer and customer, particularly as there is no attempt to make further sales other than that on a so-called "inspection" call the dealer or his representative always has a few of the very latest records with him. The customer usually wants some of these, but is invariably left to make the suggestion himself or herself.

One dealer in a large city states that he could not afford to use the daily papers for advertising. He would be paying for a great deal of circulation of no value to him, he thinks, but by his "inspection" system he secures direct record sales and new customers that more than offset the cost or trouble of making these calls. His



AND WHEN HE FALLS HE FALLS HARD.—From New York Tribune.

# A SPECIAL FOR CANADA

## COLUMBIA RECORD A5629



DAVID BISPHAM  
America's foremost Baritone

The Visit to Canada of

**MISS MAGGIE TEYTE**  
(Exclusive Columbia Artist)  
famous English soprano, has given a great impetus to the sale of her records.

**MAGGIE TEYTE RECORDS**

P502	Your King and Country Want You The Homes They Leave Behind	\$1.25
A1471	A Resolve An Open Secret	2.00
A1472	Little Grey Home in the West When Love is Kind	2.00
A1555	Down in the Forest Believe Me if all Those Endearing Young Charms	2.00

### DAVID BISPHAM SINGS

#### "Its A Long, Long Way To Tipperary"

This is a real masterpiece for vigor and dash. To say that David Bispham, America's foremost baritone, sings it is enough. His magnificent voice, his distinct enunciation, his sympathies and his temperament make his rendering of this famous war song the best yet offered. To demonstrate A5629 is to sell it.

#### On the Other Side

is another song that every Canadian home should have and it also is recorded by David Bispham. This is

#### "THE TWO GRENADIERS"

COLUMBIA RECORD A5629 at \$1.50 is the greatest record value ever offered.

#### Your Customers Will All Want

"Tangled Tunes" on two 10-inch records, R2423 and R2424. This is one of the biggest scoops of the season for Columbia dealers. Over a hundred merry melodies in medley form. It is irresistible. The tunes are classical, operatic and popular ones. They are strung together in amusing sequence in a clever arrangement by Albert W. Keteibey. By all means order R2423 and R2424. "Tangled Tunes" is a hit.

## MUSIC SUPPLY COMPANY

36 Wellington St. East

TORONTO

CANADA

The largest wholesalers of Columbia Products in Canada.



customers feel that they are still of interest to the dealer, though not a "prospect" for other machines, and feeling kindly disposed toward him are good boosters for him.

#### Troubles in Record Ordering.

"THERE is no task assigned the distributor in his duties in behalf of his dealers that is so onerous, so irksome, as that of ordering records from the factory," says Benj. Switky in the Talking Machine World. "There is no other work that is so difficult or so unsatisfactory in its performance. In ordering records, particularly the monthly records, there is never that feeling that the task is well and accurately done.

"Unlike all other departments of the business, there is never the satisfaction of knowing that time and experience bring knowledge and perfection.

"After nine years of record ordering I to-day feel that I would like to thrust the job upon someone else—someone whom I could rail at for his incompetence, or even discharge as a penalty for colossal blundering.

"But to assign to someone else the task of ordering seems almost equivalent to handing that individual my purse and saying to him: 'There, go and spend my money like a drunken sailor.

"Every distributor aspires to rank first in the estimation and the preference of his dealers. If successful in his aspiration, it means a maximum of both prestige and profit.

"But, unfortunately, prestige and profit, although they may run in parallel lines, seldom travel at uniform speed. Quite the contrary. One is bound to outdistance the other.

"To simplify this statement I must ask you to follow an extreme illustration: If a jobber were to lay in a tremendous supply of every selection in the catalog (presuming that capital and manufacturing conditions permitted), and likewise ordered heavily of every number on the monthly advance sheets, he would be sure of attaining the maximum of prestige. That jobber would unquestionably 'put it over' on all the other fellows. But he could not at the same time expect to realize the maximum of profit. By no means. The profit would not travel as fast as the prestige.

"While the jobber would make big profits on the big quantities sold, yet these profits would be whittled down and greatly offset by the losses tied up in excessive surplus stock.

"The average profit in a record sold is equal to one-quarter of the money tied up in one unsaleable record. In other words if I sell 100 records I make \$10, and if I get stuck with 100 records I tie up \$40 capital. To carry the figuring just one step further, one must sell 400 records to make enough profit to enable him to cover the loss of capital tied up in 100 unsaleable records.

"If a jobber's record business were to be carried on in this four to one ratio for any considerable length of time, it would require all his machine profits to cover running expenses.

"The prestige would be big—but, where's the profit?

"Yet one or two blunders in picking the winners from a monthly list has often caused me to waste the profit on the sale of that list. And I dare say that others can say the same.

"'Why didn't you stock in earlier and heavier,' is

a question frequently put by the dealer to his jobber. 'If you see a good seller on the new list why don't you plunge on it?'

"Yes, why? The answer is, Because.

"1. Because we are in business for profit first and prestige second.

"2. Because of manufacturing limitations. Ordering is not producing.

"3. Because a newer and better and possibly cheaper rendition of the same selection may be issued next month or the month after, which would supersede or curtail the sale of the earlier one.

"4. Because the catalogue is so superfluously big that it would be shameful extravagance of capital to invest in a six months' supply. We must look to the manufacturer to make quicker and more complete shipments, so as to enable more frequent turn-over of record stock.

"5. Because no man can predict the life of a popular song. One may order 1,500 of a certain selection, dispose of 800 the first two weeks, sell 400 more within the next two months, and the remaining 300 may last the balance of the year.

"6. Because public taste is an uncertain quantity. The veriest trash may unexpectedly become the rage within two weeks and a clever song or a beautiful sentimental ballad may fall flat as a pancake.

"7. Because a song that is in popular demand for three or four months may fail to sell when finally issued because it comes too late.

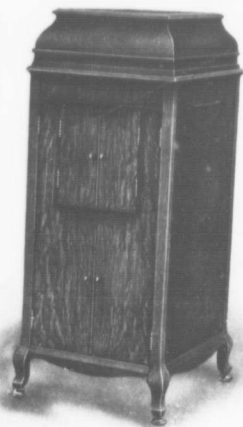
"8. Because a selection may prove a tremendous hit on the stage, due to the personality of the artist, together with the background and environment, yet it may prove a failure on the record.

"9. Because the music publishers and theatrical managers fail to let us into their plans. If they would only tell us how much money and time they propose spending to develop a demand we might be better able to pick the winners.

"10. Because the monthly lists are so lengthy that the jobber feels the burden of the monthly investment and figures on a reorder (the delivery of which is very undependable).

"11. Because the dealer shirks his share of the burden. Most dealers either leave it to their jobber to make up the monthly order for them, or at most give a sample order so meaningless that it fails to serve as a guide for the jobber in making up his own order to the factory. It is quite customary for the dealer to order two each of the best sellers on his monthly advance orders and then call for twenty-five of a selection a day or two after the records go on sale. In other words, with a possible aggregate demand of 200 records of a certain selection, as judged by the advance lists, the distributor is expected to be able to fill orders for perhaps 2,000 within forty-eight hours after the selection is put on sale. With nothing tangible as a guide in making up his factory order, the jobber must either plunge on several selections so as to hit the right one, or the dealer's orders must be filled short until a duplicate shipment can be secured from the factory. Quite often the demand for a selection does not go much beyond the first sample orders."

## GET THE PHONOLA AGENCY



### The "CROWN PRINCE"

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



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

All the most famous European artists are listed in our catalogue. These records are the smoothest running made. They are recorded and manufactured so carefully as to eliminate all scratch.

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

## BECAUSE

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

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

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

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

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

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

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

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

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

FONOTIPIA, ODEON and JUMBO.

## The POLLOCK MFG. CO.

BERLIN

LIMITED

CANADA

WHOLESALE DISTRIBUTORS

WHALEY, ROYCE & CO., Ltd., Toronto

For Ontario and Maritime Provinces

The NATIONAL TALKING MACHINE CO., Ltd., Winnipeg

For Western Canada.

## TWO NEW ARTISTS HEARD IN EDISON FEBRUARY RECORDS.

Marie Morrisey and Frederic Martin.

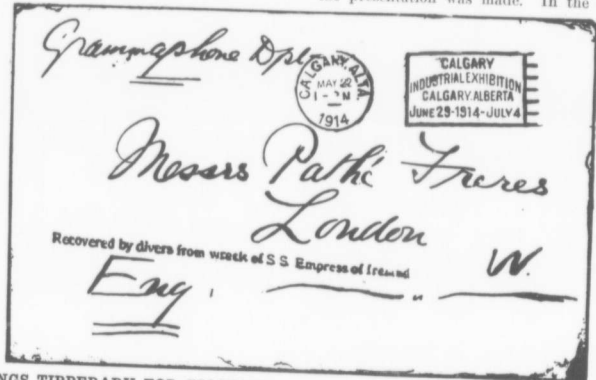
The brilliant young contralto Marie Morrisey, makes her debut on Edison records this month. Madame Morrisey is a pupil of Dudley Buck, under whom she studied for years. She sings with equal facility in Italian, French and English, while her repertoire is a surprisingly extended one. For seven years Madame Morrisey has been leading contralto of the St. Mark's Methodist Episcopal Church of Brooklyn. She has sung with such important organizations as the Rubinstein Club and the Enterpe Club, of New York, the Arion Society of Brooklyn, and the Brooklyn Apollo Club.

Frederic Martin is one of the most popular of concert and oratorio basses, and has appeared with numerous musical societies throughout the United States. He has also toured with the leading symphony orchestras of New York, Chicago and Boston. For the past nine years he has held the position of basso in the quartet of the famous and exclusive Fifth Avenue Presbyterian Church, New York.

mond Disc list. Concerning them a well-known critic says: "A particularly satisfactory instrument on the sound-reproducing machine is the flute. The flute taken in conjunction with the human voice is often an ideal combination. Anna Case has an admirable record in 'Thou Brilliant Bird,' in which the flute joins in with a beautiful obligato. The value of a small combination of instruments is also noticeable in Anna Case's 'Depuis le jour,' from Charpentier's 'Louise,' Here both the flute and violoncello have grateful parts to play. These Case records serve to display the singer's unique gifts as a soprano."

## NAVY PRESENTED WITH GRAFONOLAS. ORDER FROM SERBIA.

Captain H. R. Crooke, the officers and men of H.M.S. "Caroline," were recently presented with two Columbia gramofones and six albums of records by the members of Liverpool and District Phonograph Society. The Captain, officers and about 35 of the ship's company were guests of the society for an evening when the presentation was made. In the course of his re-



This is a reproduction of an envelope containing a remittance from Calgary, addressed to Pathe Freres, London, Eng. It went down with the "Empress of Ireland" in the St. Lawrence, and has been recovered by the divers. As will be noticed the stamp has been washed off, but the letter reached Pathe Freres safely.

## BISPHAM SINGS TIPPERARY FOR COLUMBIA RECORD.

There are many Canadian admirers of David Bispham, the well known baritone, who will be glad to learn of his interpretation of Tipperary being put in record form. By a special arrangement Columbia record A5629 has been recorded for Canada only. In voice and temperament Bispham is peculiarly fitted to sing this famous war song with the dash and vigor that makes it so acceptable.

On the reverse side is "The Two Grenadiers," not so popularly known as "It's a Long, Long Way to Tipperary," but withal a well known and appealing piece. David Bispham sings this also. The record is a 12-inch, retailing at \$1.50.

## ANNA CASE NOW EXCLUSIVE EDISON ARTIST.

The announcement is officially made that Miss Anna Case, the prima donna of the Metropolitan Opera Company of New York, has entered into an exclusive contract with Thomas A. Edison, Inc., to record her voice. Two records by this artist already appear in the Dia-

marks the president paid a great tribute to the British Navy.

The Phono Record states that the Columbia Co. have been honored with instructions to supply Grafonolas to His Highness Prince Paul of Serbia, at Nish, and also to the British Military Attache, General Army Headquarters, Serbia. It was apparently not expected that there would be the slightest difficulty in conveying the instruments to their destinations.

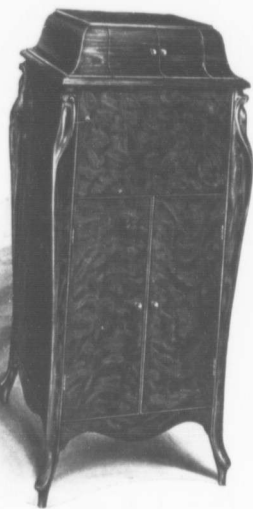
## WANTED TO EXCHANGE A BEAR.

In the course of a year's business a piano house may have a variety of commodities offered in exchange for goods purchased, but seldom is it considered that the piano man is interested in zoology. Quite recently a stranger dropped into the Hamilton store of the Nordheimer Piano & Music Co. Approaching Mr. Lee, he requested to be shown the talking machines. After a half hour's talk and demonstration he decided on a machine, and Mr. Lee considered the deal closed. The condition as announced was a rather upsetting one, however. This was that a big female bear be taken in ex-

This illustrates  
our newest style

# Vitaphone

"Grand" \$135



Vitaphone Grand Type No. 135.  
Retail Price \$135.  
Other Styles from \$18.00 up.

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

## Sweetest Toned Talking Machine

ever produced and it is also

**Made in Canada.**

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

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

This new type comes in Mahogany, and Quartered Oak, choice of Golden, Weathered or Fumed. Beautifully finished and polished.

Plays any make of disc records.

Triple spring motor that can be wound while playing.

Equipped with six record albums.

Instrument and Record Catalogues on request.

Very liberal discount to dealers.

Dealers wanted in all unrepresented Cities and Towns.

**CANADIAN VITAPHONE CO., LIMITED**

Corner Carlaw and Eastern Avenues

TORONTO

CANADA

change. The customer stated that he had the animal in captivity on his farm in Lambton County. Needless to say the exchange was not made, though it was suggested that the beast's hide might be a useful article during the cold snap, if made up for the ladies of the staff.

**TANGLED TUNES.**

In records R2423 and R2424 the Columbia Graphophone Co. offer a copyrighted presentation entitled "Tangled Tunes." This is an arrangement of over a hundred melodies strung together in harmonious and amusing sequence. There are classical, operatic and standard selections. The arrangement is by Albert W. Ketelby.

In addition to being entertaining records to listen to, they furnish the purchaser with a novel and interesting task of testing their knowledge of music. The tunes are listed in alphabetical order and not as they are recorded, and a dozen of them have been omitted from the printed list.

**GRAPHOPHONE MAN IN THE MILITIA**



Mr. Bert L. Hyam in uniform.

When Mr. Bert L. Hyam, formerly a representative of Music Supply Co., Toronto, the Ontario distributors of Columbia products, went to England on his vacation last summer, he had no idea of the sudden change to be made in his occupation. He was in England when war broke out and at once enlisted. The accompanying reproduction is from a picture postcard recently received by Music Supply Co. from him. Mr. Hyam joined the Army Service Corps, and is now with the First Mounted Division, Bury St. Edmunds, Suffolk.

In a letter to his former employers Mr. Hyam said: "After two months in the Army Service Corps I was promoted to Lance Corporal; a few weeks ago I was promoted again to Staff Sergeant, (equivalent to Color Sergeant). In a short time I expect to go to the front, and

will send you a card from there, unless I am guarding a German prison from the inside. That we shall lick Germany hollow, there is not the slightest doubt, and the war will be over by August, and terms dictated to Prussia."

**NEW RECORDS**

**JUMBO RECORD SUGGESTIONS FOR MARCH.**  
10-INCH DOUBLE-DISC RECORDS—85c.

- 912 Our Little Kiddie. (Williams and Godfrey). By Billy Williams, comedian.
- When Mother Backed the Winner of the Derby (Williams and Godfrey). By Billy Williams, comedian.
- 1175 What If You Mean You Lost Your Dog? (Allen and Daly). By Walter Drew, comedian.
- By Keep Quite Close to the Railings. (Edgar and Darowski). By Walter Drew, comedian.
- 1128 La Colomba Tango, comedian.
- Ladybird Tango.
- 1141 The Joy Ride-Lady Waltz. By Band of the Royal Brigade.
- The Joy Ride Lady Two-Step. By Band of the Royal Brigade.
- 1143 Asha (Lottor). By International Symphony Orchestra.
- Dainty Dorian. (Kenneth). By International Symphony Orchestra.
- 1169 Pastoume Plains. By International Symphony Orchestra.
- Pantomime Plains.

**ODEON RECORD SUGGESTIONS FOR MARCH.**  
10-INCH DOUBLE-DISC RECORDS—90c.

- 9810 "Smoking Girl." Selection Part 3. (Rubins).
- "Princess Carriera." Selection 2. (Len. Fall).
- 11-INCH DOUBLE-DISC RECORDS—\$1.00.
- Band of H.M. Grenadier Guards, conducted by Lt. A. Williams.
- 014 "Stradella." Overture. (Lubow).
- "Masaniello." Overture. (Lubow).
- 035a "Bohemian Girl." Overture. (Hofbach).
- "Hoffman's Tales." Barcarole. (Hofbach).
- Mendelssohn's Incidental Music to "A Midsummer Night's Dream."
- 0641 Overture, Part 1.
- Overture, Part 2.
- 0642 Overture, Part 3.
- Overture, Part 4.
- 0643 Scherzo, Part 1.
- Scherzo, Part 2.
- 0644 Nocturne (Horn Solo, by Mr. F. W. Salkeld).
- Wedding March.
- 0216 Come Back to Erin (Caribell). By John McCormack, tenor.
- Killarney (Hulfe). By John McCormack, tenor.
- 0303 "Magnon." In Her Simplicity. (Thomas). By John McCormack, tenor.
- "Maritana." There is a Flower that Bloometh. (Wallace). By John McCormack, tenor.

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

- N44 The Shiren Isle of Erin (Roeckel). By John McCormack, tenor.
- My Dark Gleanings (Alice Needham). By John McCormack, tenor.
- N361 Post and Peasant. Overture, Part 1. By Odeon String Orchestra.
- Post and Peasant. Overture, Part 2. By Odeon String Orchestra.

**FONTOPITA RECORD SUGGESTIONS FOR MARCH.**  
11-INCH DOUBLE-SIDED RECORDS—\$2.50.

- 92513 La Gioconda (Ponchielli) Barcarola di Barnaba—Pesceator affonda l'isca. (Fisher Boy, Thy Hair be Throwing).
- 92514 Dinarah (Meyerbeer) Romanza di Hood—sei vendicata assai (Thou art Avenged). Trio. Both by Pasquale Amato, Baritone (Thou orchestra accomp).
- 92603 Pagliacci (Leoncavallo) Arioso di Canio—Vesti la giubba (On with the Play).
- 92604 Pagliacci (Leoncavallo) Cantabile di Canio—No, pagliaccio non sono (No, Panchelino, no More). Both by Giovanni Zenatello, tenor, with orchestra accomp.
- 92102 Andrea Chener (Giordano) Improviso—"Un di all'azzurro spazio (Once over the Azure Fields).
- 92103 Fedra (Giordano) Arioso di Loris—Amor ti vieta (My Love Forbids), both by Alessandro Bonci, tenor, piano accomp.

**EDISON BLUE AMBEROL RECORDS FOR FEBRUARY.**

- REGULAR LIST—65 cents each in Canada.**
- 2511 Rose of Italy (Lyons and Young).....Walter Van Brunt and Chorus
  - 2512 Last Rose of Summer—(Irving Berlin).....Elizabeth Spencer and Chorus
  - 2513 He's a Rag Picker (Arving Berlin).....Elizabeth Spencer and Chorus
  - 2514 Dodo Daved!—Fox Trot (Ernest Dunbar).....Peerless Quartet
  - 2515 In Siam—Wars of the World (N.Y. Hippodrome) (Mannell Klein).....National Promenade Band
  - 2516 For You (Laurence H. Montague).....Billy Murray and Chorus
  - 2517 Love Moon—Chin-Chin (Ivan Caryll).....Helen Clark and Vernon Archibald
  - 2518 Amazonia—Polka Bresillienne (P. J. de O. Pinto).....Elizabeth Spencer and Walter Van Brunt
  - 2519 Last Night When You Said Good-Bye (Irving M. Morrissey).....National Promenade Band
  - 2520 It is Enough—Elijah (Mendelssohn).....Marie Morrissey
  - 2521 Violet—Chin-Chin (Ivan Caryll).....Emory B. Randolph and Chorus
  - 2522 Dear Old Songs of Long Ago (D. Erwin Force).....Mary Carson and Chorus
  - 2523 Le Noni-Noni (Joan Schwartz).....Emory B. Randolph and Chorus
  - 2524 Oh Promise Me—Robin Hood (De Koven).....National Promenade Band
  - 2525 Faniell-Faniella (L. Denza).....Anton Weiss
  - .....Charles W. Harrison and Chorus

- 2526 Grandfather's Clock (Henry Clay Work)  
Helen Clark, Walter Van Brunt and Chorus
- 2527 Rienzi Overture (Wagner) ..... Edison Concert Band
- 2528 As You Please—One Step (Leopold Landau) ..... Billy Murray
- 2529 Tannhauser March (Wagner) ..... Edison Concert Band
- 2530 Sister Susie's Sewing Shirts for Soldiers (Herman E. Dareswski)
- 2531 Echoes from the Movies (Frosini) ..... P. J. Frosini
- 2532 Roll On, Beautiful World, Here I Come (R. H. Ball), Arthur Crane
- 2533 Skating Trot—One Step (Leonardo Sigliani), For dancing
- 2534 Sally in Our Alley ..... National Promenade Band
- 2535 One Wonderful Night (Clarence M. Jones), Knickerbocker Quartet  
Marie Kaiser and Emory B. Randolph

### COLUMBIA RECORDS FOR MARCH.

- 12-10" SYMPHONY DOUBLE-DISC RECORD—\$1.50.
- A5641 The Rosary (Novini), Margarete Matzenauer, mezzo-soprano. In English, with orchestra.
- Still: Nacht, Heilige Nacht (Silest Night, Hallowed Night) (Gruher), Margarete Matzenauer, mezzo-soprano. In German, with orchestra.
- 10-10" SYMPHONY DOUBLE-DISC RECORDS—\$1.00.
- A1673 Oh, Come with Me in the Summer Night (Van der Stucken), Edward Johnson, tenor. In English, with orchestra.
- 10-10" SYMPHONY DOUBLE-DISC RECORDS—\$1.00.
- A5630 Parsifal (Wagner), "Soltanto un arma val'" (There is but one way), Edward Johnson, tenor. In Italian, with orchestra.
- Parsifal (Wagner), "Il Santo Graal" (The Holy Grail), Edward Johnson, tenor. In Italian, with orchestra.
- A5640 Orfeo (Gluck), "Che faro senza Euridice" (I have lost my Euridice), Eleonora de Cisneros, mezzo-soprano. In Italian, with orchestra.
- La Gioconda (Ponchielli), "Voce di Donna e d'Angelo" (Voice of Angel or Mortal), Eleonora de Cisneros, mezzo-soprano. In Italian, with orchestra.

### 10-10" BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.

- A1659 To Alma Mater (Ward), Wellesley College Glee Club.
- A1670 America the Beautiful (Hamilton), Wellesley College Glee Club.
- A1676 Sing of the Rocks and Shore (Collins), Wellesley College Glee Club.
- Crow Song (Kelllogg), Wellesley College Glee Club.
- A1671 Sister Susie's Sewing Shirts for Soldiers (Dareswski), Al Johnson, baritone, Orchestra accomp.
- When the Grown Up Ladies Get Like Babies (Abrahams), Al Johnson, baritone, Orchestra accomp.
- A1678 Answer (Robyn), Reed Miller, tenor, Orchestra accomp.
- Blue Abolition Mountains (Adams), Grace Kerns, soprano, Orchestra accomp.
- 10-10" BLUE-LABEL DOUBLE-DISC RECORDS—\$1.50.
- A5636 Hunting Tower (Ward), Eleonora de Cisneros, mezzo-soprano, and Harry McCluskey, tenor, Orchestra accomp.
- Land of the Swallows (Massini), Mildred Potter, contralto, and John Barnes, tenor, Orchestra accomp.
- A5637 Minuet (Padewski), Manolita Funes, pianist.
- Hungarian Dance No. 6 (Brahms), Manolita Funes, pianist.
- A5638 Kol Nidrei (Bruch), Part I. Leo Schulz, 'cellist, Orchestra accomp.
- Kol Nidrei (Bruch), Part II. Leo Schulz, 'cellist, Orchestra accomp.
- A5639 Chin Chin (Caryl), Vocal Gems, Columbia Light Opera Company, Orchestra accomp.
- The Only Girl (Helen), Vocal Gems, Columbia Light Opera Company, Orchestra accomp.
- 10-10" DOUBLE-DISC RECORDS—85c.
- A1669 Mississippi Barbecue (Reed), George O'Connor, tenor, Orchestra accomp.
- Alabama Jamboree (A. Von Tilzer), George O'Connor, tenor, Orchestra accomp.
- A1672 Arrival of the British Troops in France, Part I. Descriptive Sketch.
- Arrival of the British Troops in France, Part II. Descriptive Sketch.
- A1674 Imperial Chimes (Partridge), Columbia Band.
- Church Parade (The Lovers), Columbia Band.
- A1675 Wearing of the Green, William Thomas, tenor, Orchestra Accomp.
- Daughters of Erin (Ain—"Garrywen"), Herbert Stuart, baritone, Orchestra accomp.
- A1677 La Paloma (Vradler), Prince's Orchestra.
- Trailing Arbutus (The Lovers), Prince's Orchestra.
- A1679 Killarney, Last Rose of Summer and Irish Whiskey, Mackenzie Murdoch, violinist.
- Annie Laurie and Prince Charlie's Favorite, Mackenzie Murdoch, violinist.

### 12-10" DOUBLE-DISC RECORDS—\$1.25.

- Recorded under the supervision of G. Heppner Wilson.
- A5651 Pigeon Walk (Monart), Fox-trot, Prince's Band.
- Rockaway Hunt (Jerome), Fox-trot, Prince's Band.
- A5652 Watch Your Step (Berlin), "Synopated Walk," Fox-trot, Prince's Band.
- Kentucky Home (Plattmann), Fox-trot, Prince's Band.
- A5653 Suzi (Porochk), "Ticking Love Taps," One-step, Prince's Band.
- Sister Susie's Sewing Shirts for Soldiers (Dareswski), One-step, Prince's Band.
- A5654 Chin Chin (Caryl), "Good-bye Girls, I'm Through," One-step, Prince's Band.
- Chin Chin (Caryl), Waltz, Prince's Band.
- A5655 Millicent Waltz (McKee), Prince's Band.
- A5642 Love's Memories (Heinzman), Waltz, Prince's Orchestra.
- Les Millions d'Arlequin (Drigo), "Valse Boston," Joann Sawyer's Persian Garden Orchestra.
- When You're a Long, Long Way from Home (Meyer), One-step, Joann Sawyer's Persian Garden Orchestra.
- 10-10" DOUBLE-DISC RECORD—\$1.00.
- A1681 Everything Reminds Me of that Old Sweetheart of Mine (Harriman), Lyric Trio—Will Oakland, Henry Burr and Albert Campbell, Orchestra accomp.

- In My Dream of You (Wenrich), George Ballard, tenor, Orchestra accomp.
- 10-10" DOUBLE-DISC RECORDS—85c.
- A1683 When You Were a Tulp and I Were a Big Red Rose (Wenrich), Columbia Stellar Male Quartet, Orchestra accomp.
- Sweet Kentucky Lady (Hirsch), Frank Coumb, tenor, and Ernest Aldwell, baritone, Orchestra accomp.
- A1682 The Violin My Great Grand Daddy Made (Erdman), Henry Sautrey, baritone, Orchestra accomp.
- Over the Hills to Mary (Wells), James Reed, tenor, and James F. Harrison, baritone, Orchestra accomp.
- A1681 When You're a Long, Long Way from Home (Meyer), Henry Burr, tenor, Orchestra accomp.
- My Daddy Long Legs (Grant), Peerless Quartet, Orchestra accomp.
- A1675 On the 3:15 (Marshall), Arthur Collins, baritone, and Byron G. Harlan, tenor, Orchestra accomp.
- Ruff Johnson's Harmony Band (Brooks and Abrahams), Arthur Collins, baritone, and Byron G. Harlan, tenor, Orchestra accomp.
- A1680 Winter Nights (Schwartz), Peerless Quartet, Orchestra accomp.
- He'd Keep on Saying Goodnight (Bruer), Ada Jones, soprano, and Will C. Robbins, tenor, Orchestra accomp.

### COLUMBIA RENA RECORDS.

- Manufactured in Canada by Columbia Graphophone Co.
- 10-10" DOUBLE-DISC RECORDS—85c.
- R2227 Three Woodland Dances—No. 1, "Dance of the Dryads," (H. E. Haines), Southport Corporation Military Band.
- Three Woodland Dances—No. 2, "Serenade," (H. E. Haines), Southport Corporation Military Band.
- R2278 Three Woodland Dances—No. 3, "Fams in the Forest," (H. E. Haines), Southport Corporation Military Band.
- Berence de "Joelynn," (Angels Guard Thee), (B. Godard), Southport Corporation Military Band.
- R2929 There's a Life in the Old Dog Yet, (Williams & Godfrey), Billy Williams, Laughing Comedian, with Orchestra.
- I'll Have to Ask My Mother if She'll Let Me, (Williams & Godfrey), Billy Williams, Laughing Comedian, with Orchestra.
- R2930 Wonderful Rose of Love, (A. J. Mills and Bennett Scott), Sidney Eden, Tenor, with Orchestra.
- Make Me the King of Your Heart, (Trever and Dareswski), Sidney Eden, Tenor, with Orchestra.
- R2934 Hullo! (S. W. Foss), Dramatic Recital by Bransby Williams.
- The Student, Dramatic Recital by Bransby Williams.
- 12-10" DOUBLE-DISC RECORD—\$1.25.
- R484 In the Chimney Corner, (F. H. Cowen), Miss Carrie Herwin, Contralto, with Orchestra.
- The Gleaner's Slumber Song, (R. H. Walthew), Miss Carrie Herwin, Contralto, with Orchestra.

### YOUR KING AND COUNTRY WANT YOU.

The singing of "Your King and Country Want You," by Miss Maggie Teyte at Massey Hall, Toronto, which was the soloist at the National Chorus concert, added a material impetus to the demand for Columbia record number P502, sung by herself for the Columbia Company. This record was specially priced at \$1.25, and each record sold carries a contribution to the Patriotic Fund. Other Columbia records by Miss Teyte in ten inch double-disc, retailing at two dollars, are:

A1490 L'Heure Exquise (The Enchanted Hour) in French, with Orchestra.

Mifawer (Foster) in English, with Orchestra.

A1471 Obstinata (A Resolve), (De Fontanilles) in English, with Orchestra.

An Open Secret (Woodman) in English, with Orchestra.

A1472 Little Grey Homs in the West (Lohr) in English, with Orchestra.

When Love is Kind (Old English) in English, with Orchestra.

A1555 Believe Me if all Those Endearing Young Charms (Moore) Maggie Teyte, soprano, in English, with Orchestra.

Down in the Forest (Ronald) Maggie Teyte, soprano, in English, with Orchestra.

### BELGIAN MAKER OF VIOLIN RECORDS ESCAPED FROM OSTEND.

Eugene Ysaye, the famous Belgian violinist, whose talking machine records are well known, is recuperating at Tunbridge Wells, reports "music" of London, having suffered hardships after the invading Germans had occupied Ostend. Early in the summer Ysaye took up his residence in Ostend, with his family. When the Germans were established in Ostend he left his home, experiencing a terrible journey to England. He and a few friends managed to get a small fishing boat to take them from Knocke to Dunkirk, the sailors fearing mines and risk of capture. The Ysaye family eventually reached Folkestone. M. Ysaye was only able to bring away a very few belongings, including his priceless violins. The violinists two sons are both in the Belgian Army, and one has been wounded.

**PIANO MANUFACTURER BEREAVED.**

Mrs. Armand Heintzman Deceased.

Heartfelt sympathy is extended to Mr. Armand Heintzman, vice-president Gerhard Heintzman, Ltd., Toronto, by a wide circle of business and personal friends on the death of his wife, which occurred at their home, 48 Jackes Ave., on Jan. 25. Deceased, who was only in her 34th year, was a daughter of Mr. Daniel Kennedy, one of Toronto's older and better known citizens. She was a gifted and accomplished musician, and before her marriage had an established reputation as a vocalist. Besides her husband, who is the only son of Mr. Gerhard Heintzman, the deceased lady leaves four children. Mr. Kennedy of Young & Kennedy, Ltd., of Calgary, is a brother.

The funeral services, at which there was a large attendance of relatives and friends of the families of both Mr. Heintzman and the deceased lady, were held at St. Basil's Church, and the remains were laid to rest at Mount Hope Cemetery.

Two carriages were necessary to carry the floral wreaths and emblems, which bore silent testimony to the esteem in which the late Mrs. Heintzman was held. The chief mourners included, besides the bereaved husband, his father, Mr. Gerhard Heintzman, Mr. Daniel Kennedy, father of deceased, Mr. Fred Killer, secretary-treasurer of Gerhard Heintzman, Ltd., and Mr. Kennedy of Young & Kennedy, Ltd., Calgary.

Among the members of the trade who indicated by their presence their sympathy for Mr. Heintzman in his bereavement, were Mr. Otto Higel, Mr. Henry Durke, proprietor Mendelsson Piano Co., Mr. J. E. Hoare, of Goumlay, Winter & Leeming, Mr. W. Bohne, Mr. R. H. Easson, vice-president and Mr. H. A. Smith, secretary-treasurer of the Otto Higel Co., Mr. H. J. Wharin of W. Bohne & Co.

**SIXTY-SIX YEARS OLD.**

The R. S. Williams & Sons Co., Ltd., Toronto, have just attained to the good old age of 66 years. The occasion was noted by an anniversary announcement in the daily press. Occasion was taken to emphasize that music is a necessity, and the advertising manager said:

"The music industry as a whole has withstood the effect of the war as well as most necessities, and better than many.

"These facts show that while man, or a home, may dispense with music entirely, even as he may with many other necessities, he suffers for it. And while other necessities contribute to our physical welfare, music builds and strengthens our mental and spiritual condition. And who shall say that such mental food is not equally as necessary to progress as is physical food for sustenance."

**BELLEVILLE DEALER SUFFERS LOSS BY FIRE IN NEARBY STORE.**

As a result of the \$25,000 blaze at Belleville, Ont., early in the morning of January 27, Mr. W. B. Riggs, the well-known piano dealer of 231 Front St., suffered a loss of \$500 from water and smoke. This amount was covered by insurance. The fire is said to have originated in a shoe-shine parlor operated by a Greek.

Mr. John A. Sabine of the Music Supply Co., Toronto, who has been in poor health for some time as a result of overwork, is recuperating at Battle Creek.

**FORT WILLIAM MANAGER VISITS HEAD-QUARTERS.**

Mr. E. E. Nugent, manager of the Ft. William branch of Heintzman & Co., made his annual visit to headquarters at Toronto during January. Mr. Nugent, who has resided in Fort William for the past nine years and considers it the most important spot on the map, stated to the Journal that business firms in his city had participated in the universal slump. Earlier in the year, he stated, collections were slow, but picked up perceptibly in November and December. The citizens of his city are now looking forward to the opening of navigation, when many of the men now unemployed will be back at work again.

**R. S. WILLIAMS CO. REPRESENTATIVE VISITS BRITISH AND FRENCH FACTORIES.**

Mr. John J. Dinsmore, wholesale manager of the small goods department of the R. S. Williams & Sons Co., Ltd., Toronto, is back at his desk from a two months' absence in England. He also visited Glasgow and Paris. Mr. Dinsmore's mission was to investigate the British and French sources of supply of such lines as his firm might be interested in. Like others who have approached the English makers of certain lines in the musical merchandise trade, Mr. Dinsmore noted an indifference to the special requirements of the Canadian demand, the feeling being that the goods as now made, packaged, shipped and sold, giving satisfaction elsewhere, should be suitable also in Canada.

The manufacturers of band instruments, bugles and drums, Mr. Dinsmore found working overtime on Government orders. The minute scrutiny to which these goods are subjected by the Government inspectors, and the thoroughness of the workmanship in the factories greatly impressed him.

Mr. Dinsmore's visit tended to emphasize the difficulties in securing lines to correspond in quality and appearance with those they have been supplying, but he was successful in arranging for a number of important agencies.

**NEW PLAYER MUSIC FOR FEBRUARY.**

In addition to the new list of "Melody Rolls" announced on another page, the Universal Music Co. have brought out these player piano numbers as the February additions to their already large catalogue:

THEMO-ART—Hand Played.	
41794 For Every Smile You Gave Me.....	L. Bennett \$1 50
41796 Largo.....	George F. Handel 1 50
41798 Lost Chord, Op. 2, Caharp Minor.....	Arthur Sullivan 1 50
41802 Rhapsodie Hongroise, No. 2, Caharp Minor.....	Franz Liszt 2 25
41804 Rhapsodie Hongroise, No. 12, Key E.....	Franz Liszt 2 25
THEMO-STYLÉ—Accented.	
42093 Bubi, Fox Trot.....	Walter Kollo \$1 00
42095 Debutante Selection.....	Victor Herbert 1 75
42097 Impromptu, Op. 28, No. 3.....	Hugo Reinhold 1 50
42099 Intermezzo, Op. 117, No. 2, B flat minor.....	Johannes Brahms 1 00
42103 Sonata, Op. 28.....	Ludwig van Beethoven 1 00
42105 Tarentelle, Op. 43, A flat.....	Frederic Chopin 1 50
42107 Hungarian Rhapsody, Op. 53, No. 2.....	Franz Liszt 2 25
42109 Arabesque, No. 1, Key E.....	Claude Achille Debussy 1 25
42113 Beta Militaire Schottische.....	J. C. Capron 1 25
42115 Polish National Dance, Op. 9, No. 2.....	Navor Scharwenka 1 25

"For the first time since I came into my present store, 30 years ago, my stock is entirely depleted," said Mr. W. K. Elliott to the Journal recently. He explained that trade before and after Christmas was better than he anticipated earlier in the season, when he was overcautions in ordering. "Being convenient to the factories, I shall soon have a complete stock on my floors," concluded Mr. Elliott.

**A Man is Judged by the Company  
he keeps—a Piano by Its Looks,  
Its Tone, Its Makers.**



Made in Canada



The Crest  
of Quality

Made in Canada



The Crest  
of Quality

## A Glance at the Willis Piano

### —ITS LOOKS

The WILLIS PIANO wins admiration by the beauty of outward appearance—in proportions, in the figure of the wood, and in the rich finish of each style.

### —ITS TONE

Outward appearance counts for nought in a piano unless it be indicative of a lasting and pleasing tone. WILLIS tone always pleases whether the instrument be just from the factory or fifteen years old.

### —ITS MAKERS

The name WILLIS & CO., Limited, is a guarantee par excellence to both Dealer and Consumer. It stands for integrity, generous treatment, and piano experience. It means complete satisfaction to yourself and the person to whom you sell. It pays to be the WILLIS Agent.

# WILLIS & CO. LTD.

Head Offices  
580 St. Catherine St. W.  
MONTREAL

Factories  
ST. THERESE  
Que.



## Montreal Letter

THE death of Mrs. Lindsay, wife of Mr. C. W. Lindsay, president of C. W. Lindsay, Limited, took place Sunday, January 17, at their residence, "Kallorama," 56 Westmont Boulevard, and will come as a great shock to a very large circle of friends and acquaintances. The death was sudden, as, although Mrs. Lindsay had been suffering for about ten days from heart trouble, her family and friends expected her to recover, and the blow has come with great severity to them, and especially to the husband, who in his affliction depended so much on his wife's aid. Mrs. Lindsay was a great worker in philanthropic movements, and the bereaved husband, in referring to her death and her connection with the various organizations, said, "she worked too hard." Mrs. Lindsay was vice-president of the Brehmer Rest at Ste. Agathe, a director of the Mackay Institute and a member of many other organizations working to ameliorate the lot of mankind. She is survived by her mother, Mrs. Stoneham, of Montreal, and her husband. The funeral was of a private nature.

German music proved too much for the loyal feelings of a number of people at a concert given by the St. Cecilia Choral Society in the Windsor Hall. There was a fair sized audience, but when the choir sang Richard Strauss' "Heimkehr" in the language of the enemy, some people left the hall, and later on when other German compositions were played and sung, more of the audience left. The incident served to illustrate the intensity of feeling aroused by Germany in her warfare against Britain.

Information has been received from London by W. H. Leach, president of the Leach Piano Company, Limited, that second Lieutenant, James Leach, a relative, has been awarded the Victoria Cross for conspicuous bravery near Festubert on October 29. After a trench occupied by his men had been captured and efforts to retake it had been unsuccessful, Lieutenant Leach, with Sergt. John Hogan, voluntarily decided to recapture the position and worked their way toward it with great bravery and killed eight, wounded two, and captured sixteen of the enemy. Hogan was also awarded the Victoria Cross. Second Lieutenant Leach is only 20 years of age, and is the son of the color sergeant in the King's Royal Lanciers. He went abroad as a corporal of the Northampton Regiment, and he was soon promoted to the rank of sergeant, and a few weeks ago received a commission and an appointment to the Second Manchesters.

Mr. C. Culross, the local Martin-Orme dealer, is giving splendid representation to this line, and has of late closed some choice business to prominent citizens, especially in players. Mr. Culross is recognized as one of the ablest piano demonstrators and salesmen in Canada. Eight to ten styles of pianos and players are always on display, including models B, E and 27 De Luxe in different finishes and woods. One gratifying sale by Mr. Culross was a style B player piano sold to a prominent citizen after he investigated all makes. Other buyers have likewise been impressed with this make, as Mr. Culross's order book shows. A steady conservative cash business is being worked up, and with Martin-Orme instruments Mr. Culross is confident of a bright future for these lines locally. The writer was shown a player in fumed oak, Colonial design, which contained an ex-

ceedingly responsive action, and embodying other features of direct lever control, exclusive with the Martin-Orme player.

Gervais & Whiteside, the local Karn-Morris dealers, contend that the piano is among the necessities of the day. They note with satisfaction the large orders being placed in Canada by the British and French Government, which will greatly benefit cotton, footwear and clothing industries in Montreal, providing workpeople with the means of purchasing necessities.

Major Wm. Dunlop of the Thomas Organ Co., Woodstock, called on the local trade in the interests of his firm, with his usual good success.

Mr. E. C. Scythes, well known to the trade, was among January trade visitors to this centre.

Mr. C. R. Coleman, manager of R. S. Williams & Sons Co. local branch, is certain that the present run of business will keep up, and he is confident that the retailers are fairly on their way to big business. The opinion in retail circles is that the public will respond just as readily this year in the demand for musical merchandising.

Mr. George Donelle of the Mozart Piano Co., Ltd., Toronto, was among recent trade visitors to Montreal. While here he visited the Motor Show.

Mr. C. W. Lindsay has generously offered to present a piano to the Royal Edward Institute.

Within the past four months, three of the trusted employees of Layton Bros. have passed away, in the persons of George Brown, Joseph St. John and H. Raves.

Edouard Gosselin was found guilty by Judge Bazin in the Court of Special Sessions, of having set fire to his house at 222 Boyer Street. It appears that he had placed a mattress on the piano and set fire to it. He told one of the firemen that he tried to destroy the piano because his wife wished to make a present of it to a niece.

Willis & Co.'s reports for January show that the month's business was greater than for the first month of last year. The factory at St. Therese has continued operations in spite of conditions, and the company is well pleased with results to date. While exercising the caution that is characteristic of the head of this firm they are disposed to consider prospects with optimism.

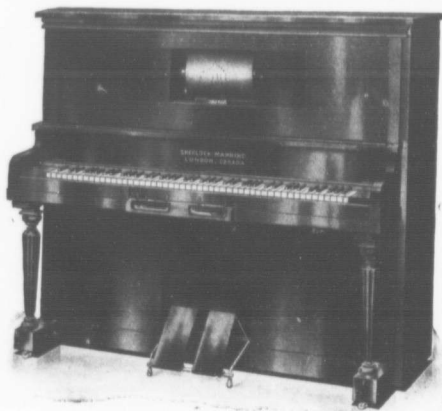
Newcombe pianos and players featured by Willis & Co. have a long list of users and admirers in Montreal, which list is being regularly added to.

The Hurteau-Williams Co. conducted a "Discount Publicity Sale" in January. In addition to the discounts on piano and player prices the company gave purchasers a receipt in full for the first payment, which they waived.

J. A. Hurteau & Co., Ltd., report splendid business to date, with the Pathe talking machine and records, for which line they are provincial distributors. Their sales to date, they report, eclipse the results of the corresponding period of any year since handling these lines. Mr. Hurteau recently visited Quebec City and signed up the Paquet Co., Ltd., Quebec's largest departmental store, for a largely increased order for Pathe lines.

At the premises of the Canadian Graphophone Co., at 202 St. Catherine Street East, wholesalers and retailers of Columbia lines, lack of business is unknown. Courteous treatment, well selected stock, efficient ser-

## An Attractive Business Getting Sherlock-Manning 20th Century Player Piano



Style 120, 88 Note. 4 ft. 6 in. Case. Mahogany.

Here is shown one of the neatest, and withal the most complete model of player piano on the market to-day.

It appeals to the dealer for reasonableness of price. It appeals to the buyer for the same reason, and because it contains every feature of the highest grade player money can buy.

### The Sherlock-Manning 20th Century Player Piano *CANADA'S BIGGEST PIANO VALUE*

The case is dainty in design, with full length music desk; fall board folds and turns back; sliding top and bottom panel; nickel-plated throughout.

It is equipped with the latest model player mechanism, and our dealers are using it to their profit for demonstrating purposes.

When this splendid instrument is in the warerooms, a dealer never wants for a musician to demonstrate.

It helps sell all your stock and sells itself at the same time.

The most economical instrument you can buy.

Now is the time to prepare to make 1915 the most profitable year in your career, and this is just the instrument that will assist.

Full particulars regarding territory, prices, etc., gladly furnished.

**The Sherlock-Manning Piano Company**  
London - - - Canada

vice, Columbia quality and Columbia advertising are the elements contributing to this firm's success.

Business is on a good level with the house of Layton Bros., who represent that in spite of general conditions buyers are most desirous of acquiring the better and more expensive types of players and pianos in Mason & Risch and Sherlock-Manning makes. Thomas organs are keeping well to the fore, while splendid activity is particularly noticeable in the call for Edison phonographs and Columbia graphophones.

The receipts for the month of January with C. W. Lindsay, Ltd., showed a perceptible gain over the same month of last year, and this firm report that since the opening of 1915 they have been enjoying steady business in the disposals of Nordheimer and Lindsay instruments.

Business with the Leach Piano Company has been rather quiet. This is, however, but a reaction which always follows the holiday trade. Collections continue to pick up, piecemeal fashion.

The month of January, passed quietly with J. H. Mulhollin, the Evans Bros. representatives. A general mellowing up for 1915 trade is apparent with this firm.

H. C. Wilson & Sons Co., Ltd., of Sherbrooke, are featuring a special sale of used and second-hand pianos and organs.

The Canadian Graphophone Co. are handling the collections of the estate of the late George H. Poisy.

C. W. Lindsay, Ltd., expect to take possession of their new and palatial warehouses in Quebec City the latter part of March, or early in April.

An interview with A. E. Moreland, manager of J. W. Shaw & Co., tells us that the New Year has started out in fine shape, and that Gerhard Heintzman and Shaw pianos are living up to their usual popularity.

### Winnipeg Letter

REPORTS vary as to whether trade is better or not, but on the whole there is in the atmosphere a feeling that business has improved a little. The piano men continue to realize their advantage over various other lines where the selling policy is simply one of waiting in the store until customers come to buy. The piano men having selling organizations at work, are always getting some business, even under adverse conditions.

The collection departments of the various houses report receipts equal to those under normal conditions. A careful weeding process inaugurated many months ago, has eliminated the doubtful accounts, and those householders still in a position to make payments are doing so more promptly. They are not being sidetracked by real estate propositions, and living expenses, including rent, have been reduced somewhat.

Mr. C. N. Maywood, formerly with the Fowler Piano Co., has joined the selling staff of Cross, Goulding & Skinner, Ltd.

Mr. Alex. Renwick, piano salesman on the staff of the Winnipeg Piano Co., left recently to spend the winter in Atlanta.

Mr. F. S. Smith, western manager of Whaley, Royce & Co., Ltd., has been confined to his home suffering from a severe cold, but is again at his desk.

Mr. Biggs, western manager of Mason & Risch, Ltd.,

recently returned from a visit to the firm's western branches in Saskatchewan. Mr. Biggs found the weather extremely cold, 46 degrees below zero. This did not affect country collections, as they were said to be very satisfactory.

The Doherty Piano Co. are working hard, and report that business is coming their way. December, they stated, was quite satisfactory, with January nearly up to the December mark. Collections are reported good considering conditions.

Mr. J. R. Tucker, of the Tucker Piano Co., visited Toronto during the latter part of January. In a conversation with Mr. Hemphill re business conditions, he said trade was about as good as one could expect, under the circumstances.

Messrs. Fowler Piano Co. report business not so brisk since the first of the New Year, and collections rather slow. Mr. Fowler has enlarged his store capacity to



Mr. Fred. H. Wray, Winnipeg, who is going to the front with the 2nd Canadian Contingent.

nearly double its original size, by renting the store formerly occupied by Clark & Hughes, and connecting the two places, making one spacious, beautiful store, with an entrance opening on Carlton St. and another on Portage Ave.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, Ltd., is decidedly optimistic, and reports a material increase in business during the last few months, sales showing a decided increase over the previous year's business. Collections also are on the increase each month, showing better results.

The many friends of Mr. Joek Smith of the Winnipeg Piano Co., are glad to see him out again. He has so far recovered in health to be at the warehouses nearly every day. Mr. Grashy reports January business as being all that they could expect, with collections being well maintained. When the war broke out this firm had five Bechstein grand pianos on their floors, but the last of these has just been disposed of. The Mason & Hamlin, of which the Winnipeg Piano Co. have the agency, is being featured. In the Columbia Grafonola department some exceptional sales are reported. One of these included a Grafonola grand, the price of which is \$650.

Mr. Fred. H. Wray, proprietor of Wray's Music

Store, as stated in the last issue, has enlisted in the second contingent. In a letter to his customers Mr. Wray says: "I am taking this opportunity to tell you that I have enlisted in the second contingent, which leaves for the front very shortly, and I am leaving my business in the hands of a very competent staff, who, having been with me for a number of years, will be quite capable of looking after your interests as well as mine, while I am absent. We cannot all show our patriotism by going to the front, and those of us who do will depend on our friends to make "business as usual."

#### EDWIN C. SCYTHES "WATCHED."

As already announced in the Journal, Mr. E. C. Scythes has severed his connection with the Williams Piano Co., Ltd., and has joined the House of Nordheimer. On Saturday, February 6 he visited the Williams headquarters at Oshawa to say "an revoir" to his old colleagues, and to gather together some of his own personal papers.

The directors of the Williams Piano Co. took advantage of the opportunity "to bring him on the carpet and hand him something." The "something" happened to be a token of their regard for him in the shape of a beautiful Swiss repeating watch, fittingly inscribed as follows:

To  
Edwin C. Scythes  
from

the Directors of The Williams Piano Co., Ltd.

This watch is presented as a token of admiration and esteem for their old colleague, and as an earnest of their sincere wish that his life may be long and happy, and that he may prosper in whatever field of endeavor fortune may lead him.

February 1, 1915. Oshawa, Ontario.

It came as a surprise to "Teddy," as, according to his own statement, he was figuring principally on a letter of recommendation, but Mr. F. W. Bull in making the presentation said, now that he was in possession of his new position he thought probably they could safely omit the letter of recommendation and give him something which might amuse him during his idle moments, if he was ever fortunate enough to find any idle moments from now on.

In presenting the repeater, Mr. F. W. Bull took occasion to remark that the watch would be particularly apropos; that on account of it striking the hour and the quarter hour and the minutes, it should be particularly valuable to the recipient, as he in his new position would probably find that he would have to begin work much earlier, possibly at four or five o'clock each morning, and he could always tell when to get up by reaching under his pillow and pressing the necessary lever on the watch to give him his time.

On the whole, however, the occasion was one of a great deal of seriousness, intermingled with a little levity, and the president, Mr. Fred Bull, spoke very feelingly of the severance of the ties of old associates, and what it meant to all the directors, and particularly to himself. He knew, however, that every man had his own destiny to work out, and he could only be true to himself by following those paths of endeavor wherein he might feel that it was possible for him to get the best

out of himself. Mr. Scythes had been with him since the reorganization of the present company, and regardless of the fact that he knew that the separation meant a bigger field and sphere of influence for Mr. Scythes, the wrench at parting was there just the same, and it was hard to find adequate words to express the feeling of regret at his leaving.

Mr. Scythes, in accepting the token of good-will and fellowship, also spoke very feelingly of the severance of the connection and what it meant for him to pull away from his old associates and colleagues in striking out for something bigger for himself. In a short address he dwelt upon the high ideals which he has always stood for in business, and in which it had been his pleasure to have the co-operation of his colleagues. He took advantage of this opportunity to say that it would be his part in taking up more responsible duties in the growing manufacturing field, to endeavor at all times to so conduct himself that the relationship between piano manufacturers might be cemented, if possible, more closely than ever. Knowing him as they do, the directors all felt that these were no idle words, and the piano manufacturing field would be all the better if it had more men of those high ideals at the head of large industries within it, for after all, as Mr. Scythes very aptly put it, "the great portion of a business man's life is spent in business, and if it cannot be made pleasant, then there is not much satisfaction in being in business."

#### EMPLOYEES OF WRIGHT PIANO CO., STRATHROY, ENTERTAINED AT MANAGER'S HOME.

A splendid example of the right spirit existing between manufacturer and employees was in evidence at the social evening given a few evenings ago by Mr. E. J. Wright, manager of the Wright Piano Co., Ltd., Strathroy. Upon this occasion Mr. and Mrs. Wright opened their home to the entire office and factory staff. A most enjoyable evening was spent in games, music and story-telling. A dainty lunch was served at eleven o'clock, when toasts were proposed and responded to by different members of the staff.

In reply to the toast tendered the host, Mr. Wright, known to a wide circle of piano dealers and trade friends as "Ernie," said: "This is a colony of expert craftsmen and mechanics, working harmoniously, making every effort, straining every point regardless of self sacrifice, to build the finest piano possible, an end that is being realized and proven by the rapidly growing prestige of our piano. I might say that I am not in a position to state definitely the earnings of the business as our financial year does not terminate until the end of the month, but from my observation this will prove the banner year of our history, credit for which I place upon you men as a body, and I take this opportunity of thanking you all for your support." Mr. Wright particularly mentioned in his remarks the ability of Mr. P. M. Devine, factory superintendent; Mr. J. E. King, foreman finisher; Mr. T. Burgoes, foreman of the sounding board department; Mr. G. A. Wensley, foreman of the case making department; Mr. G. G. Purdy, foreman of the tuning department, and Mr. J. C. Down, manager of the retail business. He regretted the absence of Mr. Douthwright, superintendent of agencies and Mr. B. J. Walker, western traveller.

# Merchandise and Sheet Music

## 10 per cent. of Selling Expenses Overlooked.

**STRANGE** as it may seem there are still sheet music men who do not know their cost of doing business. Only a few weeks ago a man who figured his selling costs in sheet music at 18% submitted his annual statement to a friend who is an auditor, and found that actually it was nearer 30% than 25%. This is a point upon which no dealer should rest until he has exact information. Approximations are worthless.

### Three Excuses, but Not One Reason.

**WERE** it not for the gravity of the situation when a dealer does not know his exact cost of doing business, the reasons given by some for the neglect of figuring out this important information, would prove humorous in the extreme. One party said: "I am satisfied to make a living, meet my bills each month and have enough extra to go to a ball game and the show once in a while." "But," he added, "I think my cost is about 22%, because I've heard it said that is the average figure in my line of business. Another said, "I don't know much about accounting, and my business won't stand the expense of an audit." A third man said, "It's nothing to worry about. I've no person to account to but myself." Needless to say each of these had an "excuse," but no "reason."

### A Backbone Stiffener.

**THERE** is no sheet music man who cannot know what it costs him to do business. There is no sheet music man who can afford to not know what it costs him to do business. It is a mistake to deceive oneself by thinking this subject is too complicated a one. When a dealer knows the cost of his goods laid down in his store, plus the cost of doing business, he will retail at a figure allowing for a reasonable net profit, because that is what he is in business for. To know exactly this delivery cost, plus the cost to sell, is the best backbone stiffener a man can have in business.

### Cash Discounts and Invoice Price.

**CASH** discounts should not be deducted from invoice price before applying the cost of doing business; to do this would cause the dealer to lose the cash discount—provided he add the same net profit. If the dealer's expense account includes all the real expense of his business, then interest is charged in this account for all money invested and all money borrowed, and it is this money that enables the dealer to secure the cash discounts. The fact that the dealer creates an expense to secure money to take his discounts is proof that the cash discount should protect this expense, and the dealer who deducts the cash discount before applying the cost of doing business loses the discount.

## The Right and Wrong Methods.

**BY** contrast the Boston Credit Men's Association show the right method of figuring in these examples:

### THE RIGHT WAY.

Example:  
Expense of doing business is..... 25 per cent.  
(Figured on gross sales, i. e., selling price).  
It is desired to make a profit of..... 10 per cent.  
(Must be figured on selling price).  
Find the Selling Price.

Solution:

Selling price—  100 per cent. .... equals ..... 35 per cent. .... equals .....  65 per cent. (of selling price) equals ..... Cost. Divide \$2.00 will be 35 per cent. of selling price.	Expense Profit Cost	Rent Light Heat Wages Advertising Insurance Freight Express	Delivery Charges Telephone  Int. on Capital Invested Depreciation of Stock  Bad Debts. Extraordinary Expense Selling Price Profit
---	---------------------------	--	--

Answer:  
Selling Price should be made ..... \$3.08

Expense .....	25 per cent. of \$3.08 equals \$0.77		
Profit .....	10 per cent. of 3.08 equals .31		
Cost .....	65 per cent. of 3.08 equals 2.00		
Selling Price .....	100 per cent.	equals \$3.08	

### THE WRONG WAY.

Figuring it as 25 per cent. plus 10 per cent. .... or \$2.70  
which is less than Cost .....

### THAT'S WHY THEY FAIL.

### A Handy Table.

**BOTHERSOME** it is for a dealer to have to figure the percentage on selling price to a percentage on cost basis each time he wants to mark goods or ascertain if a certain line allows a sufficient amount of profit. The following table, which appeared in this Journal on a former occasion is worth keeping in a handy place:

To make 5	p.c. on selling price add	5.263 to cost
To make 6	p.c. on selling price add	6.383 to cost
To make 7	p.c. on selling price add	7.527 to cost
To make 8	p.c. on selling price add	8.696 to cost
To make 9	p.c. on selling price add	9.89 to cost
To make 10	p.c. on selling price add	11.11 to cost
To make 11	p.c. on selling price add	12.36 to cost
To make 12	p.c. on selling price add	13.63 to cost
To make 13	p.c. on selling price add	14.94 to cost
To make 14	p.c. on selling price add	16.27 to cost
To make 15	p.c. on selling price add	17.64 to cost
To make 16	p.c. on selling price add	19.04 to cost
To make 17	p.c. on selling price add	20.48 to cost
To make 18	p.c. on selling price add	21.95 to cost
To make 19	p.c. on selling price add	23.45 to cost
To make 20	p.c. on selling price add	25 to cost
To make 22	p.c. on selling price add	28 to cost
To make 24	p.c. on selling price add	32 to cost
To make 25	p.c. on selling price add	35 to cost
To make 28	p.c. on selling price add	33.33 to cost
To make 30	p.c. on selling price add	28.9 to cost
To make 33 1/3	p.c. on selling price add	42.85 to cost
To make 35	p.c. on selling price add	48.42 to cost
To make 40	p.c. on selling price add	53.84 to cost
To make 50	p.c. on selling price add	100 to cost

It should always be borne in mind that cost means the gross cost and not merely the invoice price. You must know the exact cost of your goods laid down in the store ready for sale, with express and other charges added. There is often a material difference between the invoice price and the actual cost of the goods which must be taken into consideration in figuring profits.

# ASCHERBERG HOPWOOD & CREW, LTD. January and February List

## SONGS

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

## DANCE AND PIANOFORTE

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

## PATRIOTIC SONGS

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

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OF ALL MUSIC SELLERS OR

16 MORTIMER ST., LONDON, ENG.

Canadian Agent, LEO FRIST, 134 W. 44th St., New York

# EVANS & CO'S

## NEW AND STANDARD SONGS

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

## (SACRED SONGS)

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

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

## Evans & Co.

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

## BUSINESS AS USUAL

## And you still want good songs

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

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

In Keys for All Voices.

## Gould & Co.

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

And of all Music Dealers. Write for complete lists.

## Patriotic 1s. Albums.

RED, WHITE AND BLUE SERIES

### National Songs OF THE ALLIES

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

### Patriotic Airs OF ALL NATIONS

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

### Kitchener March Album

FOR PIANO-SOLO

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

### Naval Song Album

(with Portrait of Lord Fisher)

Containing 16 songs arranged for voice and piano, or piano-solo

### The New Army Song Book

(with portrait of Field Marshal Sir John French)

Containing 15 Soldiers' Songs for Voice and Piano or Piano-solo

DEPT. F.

## JOSEPH WILLIAMS LIMITED

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

### WHAT IMPORTATION OF MUSIC VIA THE MONTHLY MAGAZINE MEANS TO THE CANADIAN TRADE.

*Imposes unjust handicap—Same principle would allow records, perforated rolls, etc., to come in as enclosures in magazines—A glance at the contents of the "music supplements," and how such papers themselves value the music as a selling point.*

ON pages 43 and 45 of the last issue, this Journal referred at some length to the loss of sales suffered by the sheet music trade of this country through American magazines containing large quantities of music being allowed to come in with the music duty free. The importance of this subject is so great that the matter should not drop.

One has only to stop and consider for a moment to realize the regular sales of sheet music over the counters of Canadian stores that are displaced by the circulation of the class of monthly magazines complained of in the last issue. Music teachers, scores of music pupils, and a large number of persons all over the Dominion who play the piano, subscribe or buy copies regularly of one of these papers—and largely for the music in it. If the music in each issue of these papers were valued at a fair figure and the regular duty collected thereon, it is quite safe to say that the Canadian trade would have a severe handicap removed—a handicap which is decidedly unfair.

This statement made in the last issue is repeated: That the American magazines with music supplements are good publications, is not for a moment denied. The merit of the music itself on the whole is freely admitted. Those who have been buying these papers containing music, have been getting excellent value for their money. But the point is music is music. All imported music should be dutiable, or all imported music should come in free. As our tariff calls for duty on music entering from the United States, music in magazines should not be allowed to escape from the regular charges.

As far as the principle involved is concerned, it would seem just as reasonable to allow these publications to enclose free from the regular duty, talking machine records, player piano rolls, music cabinets, metronomes, violins, flutes, cornets, drums or even pianos and pipe organs, if they could and desired so to do.

While dealer after dealer affirms that the American magazines in question are bought "for the music that is in them," it looks very much as if the papers themselves use the "music" as a "talking point." For example, on page 68 of the January Etude music teachers are given four reasons why all their pupils should take the Etude year in and year out. The third reason is:

"The Etude supplies the pupil with a rich abundance of needed music that few pupils could secure if forced to pay the retail price—\$75.00 value in music alone in one year . . . ."

Taking the January Etude as an average issue, it would perhaps be fair to assume that the \$75.00 valuation is arrived at by figuring 21 pieces of music in each of 12 issues, at 30 cents per piece—\$75.60.

A second example of how the papers themselves look upon the music between their covers, is the announcement in the Musician for December last:

### THE ORGANIST'S JOURNAL

THE LARGEST, BEST, MOST USEFUL AND MOST PRACTICAL ORGAN PERIODICAL

Each issue of The Organist's Journal contains sixteen pages of Pipe Organ Music, selected from the latest compositions of the leading English, French, German, and American Organ Composers. There are also many transcriptions from the scores of the world's greatest masters.

The music is edited in the most careful manner, special attention being given to the phrasing, pedal, marking, registration, etc., etc.

It is printed from specially engraved plates in the finest style of engraver's art. The lithographing is exceedingly clear, and the paper of the best quality.

None of the pieces are too difficult for the amateur or the organ student, while the professional organist will find an abundance of choice material exactly suited to his requirements.

There are 196 of the largest size music pages in 12 issues, with an average of about 80 pieces. This music cannot be bought in sheet form for a dozen times the cost of a year's subscription.

Subscription price \$3.00 a year. Sample copy 25c.

The Organist's Journal, The Musician—value \$4.50—both for one year \$3.75. Postage additional on Canadian and Foreign subscriptions.

For a third illustration of the use of the "music" as music to sell the magazine, there is this other announcement which appeared in the Metronome of New York, for January, that paper itself carrying a 16-page music supplement in the same issue:

### PIANO SOLOS

AT LESS THAN ONE CENT EACH.

Do you want to obtain some of the finest compositions published for Piano Solo at less than a cent a copy, then be sure to send for the January issue of the "Musical Observer," the music supplement of which contains twenty-one complete music compositions of the best grade, the kind for which you will pay from 25c. to a dollar a piece and be glad to get them even at that price.

For Pianists the "Musical Observer" is the most welcome visitor of all music monthlies. It not only keeps you well stocked with splendid music, but also keeps you posted on all worth while in the field of music, contains splendid technical articles on music and musicians and in addition there are a number of special feature articles in this issue which will make every one who is interested in music sit up and think.

Among the regular contributors are Walter Kramer, Louis C. Elson, Harriette Brower, Andor Pinter, Amy Fay, De Guehard, Peyser, Van Broekhoven, and a host of others.

Regular subscription price One Fifty a year, but even if you don't subscribe at once be sure to send fifteen cents in stamps for the January issue, the finest issue ever published of any musical monthly on earth.

It seems probable that the main feature of the musical Observer is the musical supplement, containing 21 complete compositions, for which the public are invited to send 15 cents in stamps. The Journal believes that such publications should enter Canada as a parcel of music through the postal customs office for the collection of duty.

Were any further quotations necessary, take the statement of The Musician of Boston itself. This extract is from an ad. in a pre-Christmas issue:

### THE BEST HOLIDAY GIFT

For Your Pupils or Musical Friends is A YEAR'S SUBSCRIPTION TO THE MUSICIAN \$1.50 per year, postpaid. Canadian postage, 25 cents.

No present is more appropriate or acceptable to the pupil, teacher, or lover of music than a subscription to this magazine. It brings them just the sort of music and reading matter they most desire, and serves as a monthly reminder of your friendship and good will.

## BELL BRAND HARMONICAS

"MADE IN AMERICA"

Have won a national reputation because of their remarkable and durable qualities. They are not the best merely because they are American made, and the only harmonicas made in the U.S., but they stand competition with the products of the world, embodying the very best musical qualities and workmanship.

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

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

### ANNOUNCEMENT

I. MONTAGNES & Co., Ryrie Building, Toronto, announce that they are again in a position to handle all orders for Musical Merchandise, having in stock supplies, formerly secured in Germany, from manufactories in England, Holland, France, Italy, Russia, United States, etc.

These lines arranged for include Bow-hair from Russia; Rosin from France, made by Gustave Bernardel, of Paris; Flageolets and Fifes from United States; Mandolins, Guitars, Violins, and all accessories.

I. MONTAGNES & Co. will put on the market a new line of high-class strings, the "Mountain" Brand, specially packaged and of the best manufacture. For the first time Metronomes will be made in Canada. These were formerly imported but I. MONTAGNES & Co. have now succeeded in manufacturing them in Canada. They will bear the brand "Mountain" - better than anything ever imported and price the same.

SEND FOR QUOTATIONS

**I. MONTAGNES & CO.** RYRIE BUILDING,  
YONGE & SHUTER STS. **TORONTO**



It seems clear that in the above statement the Musician puts its "music" first and reading matter second place. Not only do new subscribers receive the music contained in the various issues of the Musician, but in addition they are to get a book of 45 pieces free, as per the following offer:

**Free—A Great Music Book—Free.**  
"Something to Play."

15 pieces for the piano.

"Something to Play" is not for sale. It can be obtained only in connection with a subscription to "The Musician."

Should you purchase in sheet form the music contained in "Something to Play" it would cost, at teachers' prices, not less than \$11.00.

There are one hundred and four pages of music in the volume, printed from large-sized plates, representing an issue of nearly two hundred and fifty pages, ordinary sheet music size.

The selections, while light, are not of a trashy type. Pleasing music does not need to be cheap music. We have chosen compositions that are not only suitable for a popular repertoire, but will improve a player's skill and musical taste.

The technical requirements vary for the playing of the pieces. Six are quite easy, sixteen are easy, and twenty three are moderately difficult, such as the average player can use.

Twenty-one of the compositions are in various dance rhythms—four marches—eleven are character or descriptive pieces, ten have special value in promoting certain phases of technical skill, eight are in classical style. Some of the selections belong to more than one style.

Canadians who purchased the Etude for January, 1915, even at the single copy rate of 15 cents, obtained twenty-one pieces of music, viz: 15 piano numbers, 2 songs, 2 piano duets, 1 piano and violin selection and 1 organ composition. Just why that amount of music can be sent into Canada by the Philadelphia publishers between the covers of a monthly musical magazine, and retailed at 15 cents for the lot, is a point the Journal has been unable to fathom, unless it be simply that no objection was lodged with the proper authorities.

The music contained in the January Etude just mentioned is as follows: "Song of Yearning" (Reverie-nocturne), Stanley F. Widener; "Two Gems from Gluck—"Dance of the Spirits" from "Orpheus," and "March of the Priests," from "Alecste"; "Wandering Gipsies" Caprice, Pierre Renard; "On to Triumph," D. Spooner; "Gavotte Antique," Fini Henriques, op. 6, No. 2; "Mirror Dance," Albert W. Kotelby; "March of the Pioneers," E. R. Kroeger, op. 89; "Our Gallant Defenders," military march piano duet, Richard Ferber; "Hungarian Dance," piano duet, Fitz Kirchner, op. 284, No. 3; "Valse Sereade," Ed. Poldini; "Rippling Waters" Intermezzo, Bert R. Anthony; "An Indian Tale," Carl Loewe; "Gavotte" from "Iphigenia in Aulis," transcribed for Clara Schumann, by Johannes Brahms; "The Wind," Daniel Rowe; "Melody in A," Henry Parker, for piano and violin; "Cradle Song," organ number, Fr. Schubert; "I Have Lost My Eurydice," song, C. W. Gluck; "Song Without Words," Tschairowsky, op. 2, No. 3; "Whirlwind Gavotte," Eugenio Pirani; "Narinska," Danse Caprice, Frederic Emerson Farrar; "The Great Beyond," song, J. A. Wallace.

The Musician for December carried a straight music supplement of 32 pages of assorted numbers. These were: *Songs*—"Blest Be Thou, O Christ Eternal," Samuel Richards Gaines; "Matinata," F. Paolo Tosti;

"Russian Peasant's Lullaby," Robert Coverley; "A Wish," William Diehmont. *Piano Numbers*—"Snow-Birds," Charles Hueter; "Consolation," A. E. Warren; "The Dresden Shepherdess," Percy E. Fletcher; "Melodie," Paul Zilleher, op. 85, No. 2; "Clotilde," Cedric W. Lennont, op. 8, No. 2; "Happy Go Lucky," Arthur L. Brown; "Throwing Kisses" Mazurka, Carl Bohm, op. 327, No. 4; "The Return," Carl Heins, op. 190, No. 3; "Arlequinade," Louis Ganne. *Piano Duet*—"A Clear Track," Galop Henri Van Gael, op. 63, No. 6. *Organ Selection*—"Licheslied," Idylle, F. Flaxington Harker, op. 3, No. 1. *Piano and Violin Number*—"Valse in D Major," Chopin, op. 64, No. 1, translated by Karl Rissland.

Jacobs' Orchestra Monthly for January contains the following orchestra parts of "Swedish Fest March," by Albert Perfect, arranged by R. E. Hildreth, and "Mona Lisa" valse, by George L. Cobb; 1st Violin, 2nd Violin, Viola, Cello, Bass, Flute, 1st Clarinet, 2nd Clarinet, Oboe, Bassoon, Cornets in A, Horns in F, Trombone, Drums and Piano. This occupied 32 pages out of 104 in the issue. The music is on heavier paper than the reading matter, and can easily be extracted from the publication to be used by orchestra players. At the rate of two full orchestra numbers per year, the subscriber is getting 24 full orchestras for \$1.75, or 7 cents each.

"An extraordinary offer" has been made by The Dominant of New York. For 90 cents Canadians may get a six months' subscription to that paper, which incidentally is booked to include 2 orchestrations each month. "You get," they say, "two numbers each month for the orchestra; also departments for the violinist, . . ." Music first—reading matter afterwards. Should not that music be charged duty in the regular way?

Back issues of Jacobs' Orchestra Monthly were recently advertised. In what connection? As "containing orchestra music (for full and piano) as follows":

March Issue, 1914.	Cobb
After-Glow, A Tone Picture	Special Delivery. March and Two-step
Triumphal March from Aida	April Issue, 1914.
Fleur d'Amour. Hesitation Waltz	Verdi
Paprikana. One-step or Two-step	May Issue, 1914.
Mione. Waltz	June Issue, 1914.
Musidora. Idyl d'Amour	July Issue, 1914.
Step Level. March and Two-step	August Issue, 1914.
Dangozo. Brazilian Maxixe	September Issue, 1914.
Potato-Bug Parade. Two-step	October Issue, 1914.
Prices Per Issue, Postpaid, Payment with Order.	
Any Single Issue, 30c.	All Five Issues, 40c.
	Any 3 Issues, 25c.

Should not that music be charged duty in the regular way?

"At last a representative magazine for popular music—up-to-the-minute Fox Trots, Hesitations, Tangos, Rags, Marches, Maxixes, Reveries, in every issue," the Journal reads. The reference is to The Cadenza, "a monthly musical magazine for the musical home and the professional pianist." Published in Boston—Canadian price quotation \$1.25 per year. "Just to start something good and quick" they say, "we will send to any reader of . . . Monthly as a premium for a subscription to The Cadenza, provided the subscription is received before February 28, 1915, his or her choice of any four piano or vocal, or any three band or orchestra numbers from a selected list. Should not the music in The Cadenza be charged duty in the regular way?"

## HOUSE OF CHAPPELL

THE Patriotic and Recruiting Number now being assiduously demanded is the famously popular song:—

# "YOUR KING AND COUNTRY WANT YOU"

WORDS AND MUSIC

By PAUL A. RUBENS

Sung with immense success by MISS MAGGIE TEYTE at the Annual Concert of the National Chorus of Toronto, Massey Hall, January 19th, and on Columbia Disc Record P502.

We take pride in saying that the sale in Canada of this heart-appealing song has attained a big figure—Dealers are respectfully asked to watch their marked wrappers and to secure stock order while SPECIAL RATE is in vogue. Write for terms now.

CHAPPELL & Co., Limited

347 Yonge St., Toronto

And at LONDON - NEW YORK - MELBOURNE

## New and Popular Songs and Pieces

### SONGS

The Children's Home	<i>F. H. Cowen</i>
The Stormfend	<i>J. L. Koeckel</i>
The Keys of Heaven	<i>H. W. Geaves</i>
Beyond	<i>Ed. St. Quentin</i>
Giver of Life	<i>Edith Fortescue</i>
Life, Love and You	<i>Cyril Bateman</i>
Those Eyes of Blue	<i>Cyril Bateman</i>

In Keys to Suit all Voices.

### PIANO PIECES

Cornflowers	<i>Leona Lacoste</i>
Sparkling Diamonds	<i>Leona Lacoste</i>
Apple Blossoms	<i>Leona Lacoste</i>
The Millwheel	<i>Cyril Lansdell</i>
White Heather	<i>Paul Silvano</i>
Rosalind	<i>Bryceon Treharne</i>
Yvette	<i>Bryceon Treharne</i>

English or Continental Fingering.

Our whole Catalogue is printed in ENGLAND on ENGLISH PAPER by ENGLISHMEN.

To be obtained from your Music Warehouse or from

**W. Morley & Company**

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London,

∴

England

## Kerr's Collection of Reels and Strathspeys, etc. for the Pianoforte

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

### A FEW OF THE CONTENTS

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Jenny's Bawbee	JIGS
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Lady Mary Ramsay	The Campbells are Coming, The
Lach Earr	The Connaughtman's Rambles, The
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Marquis of Huntly's Highland	Hundred Pipers
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Miss Lyall	Irish Washerwoman, The
Miss Drummond of Perth	Lanagan's Ball
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## Letters to the Editor

From J. W. Shaw & Co., Montreal, Que.

We are quite in sympathy with your ideas regarding music publications coming into Canada as magazines, when they really matter.

It is almost impossible for a Canadian music dealer to make the business profitable; while the U. S. publishers can rob us of our customers by sending all the advertising matter they wish, direct to our customers under the guise of magazines free of duty. These magazines contain many times their value in (free) music; the object being to advertise other music at trade prices direct to the customer, and they even boldly offer Canadian copyright music at special prices. It happens very often that small packages come through the mails to private parties without being noticed as music. In such cases the customer gets it duty free.

We trust you will be able to bring to the notice of the Customs authorities, the facts complained of, and in so doing will much help the Canadian music trade.

From J. F. Fisher, Toronto.

Ament the article which appeared in the January issue of Canadian Music Trades Journal, bearing on the unjust competition resulting from music entering Canada free of duty, as music supplements to musical magazines. Noting your remark to the effect that you had yet to hear of one single reason why these magazines should enter free, I have ventured to conjecture what might be the claim of the different proprietors of these magazines, and have presumed the only "reason" to be "magazine." If this is the point to consider it is up to those who claim injustice to show wherein these musical magazines differ from the ordinary ones. The primary object of the proprietors of the musical magazines under discussion is undoubtedly a gigantic advertising scheme to feature their own self display advertising space only to other publishers. Did you ever read any instructive articles suggesting to teachers or pupils the use of any other publications than those of the proprietor? These musical magazines that have flooded Canada for many years are, in the opinion of many, unmistakably house organs the ostensible purpose of the proprietors being self-advertising. As such they should, if duty is not collectible in any other way, enter Canada as advertising matter subject to duty of fifteen cents per pound.

As a vast number of these magazines are imported simply for the music they contain, it would of course be better to levy duty on the music, but it would be a difficult matter to value the music supplements alone by figuring the ordinary retail price of each piece, as the value would have to be computed upon "a price as sold for home consumption in like quantity and condition" (see Customs Tariff). In regard to condition, these supplements are not sold separately, and again they are put up in cheap form. We, therefore, could not base a valuation on regular editions, and then if we wished to do so, as sometimes happens, an overture is included that is listed by publishers in a ten cent edition? Furthermore, inconsistencies it cannot be expected that Ottawa will each month notify the different ports throughout the Dominion respecting the value of each issue. The Customs Department might, with a view of facilitating collection of duty, levy so much for each page of music contained in musical magazines, if they cannot be classified as house organs (advertising matter).

Canadian music dealers have, apart from the copyright question, undoubtedly been subjected to very unfair competition in respect of this music, under magazine covers, entering free of duty, and as you suggest, they should most emphatically make a united and vigorous protest to Ottawa with a view of righting this matter.

You have oftentimes urged in your columns that the dealers create a progressive association (aggressive would not be amiss), as there are a number of matters of importance that need their attention collectively. The music dealers, large and

small, have for some time past lamented the lack of organization, but why don't they get together and ACT?

Allow me to tender my personal thanks for the energetic manner with which you have taken hold of matters so important and interesting on behalf of the sheet music trade.

From F. H. Wray, Winnipeg.

Your article in the January issue "re music entering Canada duty free in monthly magazines" was very appropriate to the times, and I for one think that the musical journals which contain music should be charged or taxed with duty as ordinary music is. These magazines are helping every day to ruin legitimate music dealers. They often contain some of the best copyrights, and in my opinion these magazines should be discouraged by the dealers. I tried routing off my subscriptions one year, but my competitors still handled them and I found my customers going elsewhere for their journals, and I was losing trade, so had to renew my subscriptions. But if the dealers only realized the amount of trade they lose through these musical journals they would cut them out entirely. The publishers are continually after our customers and offer them all kinds of inducements to get their trade, often selling them music at lower rates than the dealers get. Every time we sell one of these journals we are advertising these mail order houses to our customers.

We have an association, so let us get together and fight this evil. The owners of these copyrights do not make any effort to stop these copyrights from coming into Canada through these journals, but if we are caught selling a reprint they are not doing them and are after us; whereas these music journals are quite free.

I am delighted to see that Canadian Music Trades Journal has taken this matter up and, as I have said in my previous letters, the Journal is getting more interesting every month and we are bound to get good results; let us waken up some of the dead ones, and see if we cannot place the sheet music business in its proper place and stop this illegal and "cutting-one-another's-throats" business.

From W. H. McKechnie, McKechnie Music Co., Ottawa.

With reference to your article in the January issue of Canadian Music Trades Journal, I would say it regard to the sale of American musical journals in Canada, that we are quite in accord with the idea of prohibiting same in Canada, but as this would be impossible unless same contained Canadian copyright matter, (and they do not always contain same), the only way in which they could be stopped, would be for the holder of a copyright to make a test case, and have the matter brought to the attention of the Canadian Customs. As regards the matter of charging duty, there are so many Canadian subscriptions to at least one of the magazines in this country, that it would be a difficult matter for the postal authorities to catch these, however, if it could be done, it would put a stop to a great many.

We are to-day taking the matter up with the Customs Department here, and hope to get a ruling this week.

## CUSTOMS DEPARTMENT INVESTIGATING.

Just before going to press the Journal learns that February copies of perhaps the most important American musical magazine, containing "music supplements," has been detained at the Toronto port of entry for investigation. It is stated that the primary complaint is its containing two reprints of music protected by copyright in Canada. It is also understood the Customs Department is having brought to its attention the quantities of music trying to escape duty charges as magazine matter.

Amid the general popularity of fox trots, Ivan Caryll's "Chin Chin" fox trot, containing the hits "Good-bye Girls, I'm Through" and "Love Moon," is making good in more than the ordinary way. It is a Chappell publication.

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**MR. BROADHURST ENTERS FIRM AS PARTNER.**

Messrs. Enoch & Sons, the well known music publishers of Great Marlborough St., London, have taken into partnership Mr. A. V. Broadhurst, who has been connected with that firm for the past twenty years. The new member of the firm is a capable, progressive, courteous gentleman, and the announcement of this recognition of the worth of Mr. Broadhurst has been received with great pleasure by his many personal friends and business acquaintances in different parts of the Empire. It is only some three years ago since Mr. Broadhurst paid a visit to Canada.

**FOURTH PRODUCTION OF "THE QUAKER GIRL" IN CANADA.**

The fourth Canadian production of the brilliant English comedy success of three continents, "The Quaker Girl," was that at the Princess Theatre, Toronto, during the week of February 1. Mr. E. R. Parkhurst, music critic of the Toronto Globe, says: "Of the many musical comedies that have charmed Toronto audiences during recent years, it is doubtful if any has enjoyed a wider popularity than the story of 'The Quaker Girl,' told in jest and song." The music from this comedy has had an immense sale, not only on this continent and in Britain, but in Australia and France. The principal songs are "Come to the Ball," "Tony from America," "Take a Step," "A Quaker Girl," "Just as Father Used to Do," "Or Thereabout," and "A Bad Boy and a Good Girl." Chappell & Co. are publishers.

**IMPORTANT MOVE IN SHEET MUSIC CIRCLES.**

Late in January Mr. Charles M. Passmore, the well known Toronto sheet music man, resigned his position as manager of the sheet music and small goods department of the Bell Piano and Music Co., Ltd., to accept an appointment with Boosey & Co. Mr. Passmore, who was formerly in the music business with Mr. C. W. Kelly in Guelph, came to Toronto in August, 1911, to conduct the sheet music end of the Bell music store's trade, which is now one of the foremost in Canada. The Toronto branch of Boosey & Co., with which Mr. Passmore is now connected, was established in September last, through the instrumentality of Mr. Michael Keane, New York manager of the same firm. Boosey & Co. headquarters are in London, England, and their splendid catalogue is known to all experienced music men.

Mr. Passmore, in addition to his connection with the trade end of music, is a musician as well, with a wide experience as organist and choir conductor. His many friends wish him success in his new position.

**A. L. E. DAVIES WITH BELL PIANO CO.**

Mr. A. L. E. Davies on February first took over the management of the sheet music and small goods department of the Bell Piano & Organ Co.'s Toronto branch. Mr. Davies, who is well known to the trade, is thoroughly conversant with every phase of the sheet and book music business, having been identified with this line since boyhood. His experience covers publishing, wholesaling and retailing, and musically he has more than a local reputation as a vocalist. He has been an ardent supporter of the Mendelssohn Choir from its inception, and

his personal acquaintance includes a long list of amateur and professional musicians, who learn with pleasure of his being associated with the Bell Piano Co. As stated elsewhere, Mr. Passmore, former manager of the department now taken charge of by Mr. Davies, resigned to secure wholesale experience with Boosey & Co.'s Toronto branch.

**ALLEGED REPRINT ENTERING CANADA IN MUSICAL MAGAZINE CAUSES CONTROVERSY.**

Rumors have gone around concerning a controversy between G. Ricordi & Co., New York and Oliver Ditson & Co., Boston, over the appearance of a song, "Mattinata," by Tosti, in the December issue of *The Musician*, a monthly musical magazine, published by the latter firm, and it is stated that this is an infringement of G. Ricordi Co.'s copyright. The Journal is informed that the matter is under consideration to be settled without legal proceedings.

**DEALERS AND PUBLISHERS TO FRATERNIZE.**

The music publishers, big and little, the retailers and practically everyone who deals in sheet music in New York, have come together, and the result is the organization of the New York Music Publishers' and Dealers' Association, which was consummated quietly at a banquet at the Hotel Breslin on January 19. The object of the organization is mutual protection and the promotion of good fellowship and friendly feeling in the music trade. There will be regular meetings and a summer outing each year. The president of the new association said: "This organization is rather unique, on account of the fact that it is purely for social purposes and not to correct any of the so-called 'evils,' but rather to promote a friendly feeling and good-fellowship among its members. Through this medium many 'differences' will, no doubt, be automatically adjusted, and the great publishers and retailers will work together in closer harmony for the best interests of all branches of the art."

**MUSIC PUBLISHERS IN DAMAGE SUIT.**

A despatch from New York states that Boosey & Co. has brought suit against the Empire Music Co. of New York in the Federal District Court for damages to the amount of \$5,000, in addition to an injunction. The plaintiffs say that they are the owners of the copyright of the song, "I Hear You Calling Me," and that the defendant company is infringing their rights in publishing the song "Tennessee, I Hear You Calling."

**TIPPERARY ONE-STEP, FIVE SONGS, AND VOLUME I. LIZA LEHMAN'S TEACHING SONGS ANNOUNCED.**

The list of new music for the month issued by Chappell & Co., is as follows: "I Wonder if Love is a Dream" in F (C-F) and A-Flat (Dorothy Forster); "Your Heart" in F (C-D) A-Flat and B-Flat (Guy d'Hardelot); "The Stars that Light My Garden" in C (C-E) and E-Flat (Kennedy Russell); "Echoes" in B-Flat, C (B-F) and E-Flat (Liza Lehmann); "O Flower Divine" E-Flat, F (C-F), A-Flat (Haydn Wood); Book "Useful Teaching Songs" vol. I. Soprano (arranged by Liza Lehmann); "It's a Long, Long Way to Tipperary" One-step, Piano Solo (Judge and Williams).

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Motherland's a Calling - - By Gordon Temple  
Our Island Home - - Jack Trelawny  
The Women Who Stay at Home - - Jack Trelawny

His Majesty the King - - Edward St. Quentin  
Hail! King George - - Edward St. Quentin  
For King and Country - - W. H. Jude  
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## BRITAIN'S NAVAL SONG, "WE SWEEP THE SEAS."

Being from the pen of the famous author, Marie Corelli, music by the renowned composer, Sir Frederic Cowen, is in itself an auspicious start for Britain's new naval song. "We Sweep the Seas," just published by Enoch & Sons, London. It is also being recorded with orchestral accompaniment, on talking machine records. Referring to the stirring refrain, the London Daily Mail says: "This is a veritable watchword for the nation, as these lines undoubtedly express the country's highest aims:

Up with the country's flag!  
Wide be its folds unfurl'd!  
We sweep the seas—we keep the seas  
For the freedom of the world.

The last stanza is as follows:

We sweep the seas!  
We rule the restless foam—  
We struggle not for place or pelf,  
We fight for home!  
Loud let our shout of "victory!"  
Ring on the favoring breeze—  
Down with the foe ten fathoms deep!  
We sweep the seas!

## BELGIAN POEM BASIS OF NEW ELGAR WORK.

"The heart-broken cry of the patriot poet weeping for his ruined country and declaiming vengeance," to use the words of the London Daily News, has inspired Sir Edward Elgar to a remarkably clever piece of work in the production of "Carillon" (Chantons, Belges, Chantons), based upon the charming poem of Emile Cammaerts. This new composition has aroused storms of applause at its first performance in London, and in its Belgian setting deserves attention in this country. The "Carillon" was specially written by Sir Edward Elgar for "King Albert's Book," the gift book from the British Nation to the Belgian King. It is published by Elkin & Co. (Anglo-Canadian Music Co. agents in Canada).

## COLLECTION OF PIANO SKETCHES BY COMPOSER OF CANADIAN BIRTH AND OTHER NEW ISSUES OF BOOSEY &amp; CO.

A glance through the new music of the month by Boosey & Co., reveals a number of good additions to their already important catalogue. Made suitable for joint programming by contrast are the two new songs, "When You Pass" and "Springtime of Love" (Wilfrid Sanderson). "In Drowsy Dale" (Joan Trevalso) of the lullaby type, carries out in music the idea expressed in Caryl Battersby's words. "Reveille," from Herbert Oliver's Songs of a Vivandiere, is a song descriptive of early morning, daybreak and the war-time camp-life activities. It's spirit is indeed timely. "Ride on, Ride on, in Majesty" (Bevier Smith), is a sacred song primarily intended for Palm Sunday. Three other vocal numbers are "True Love Faileth Never" (Vernon Eville), "A Song of Faithfulness" (Frances Allitsen), and a vocal waltz, "April Morn," Robert Batten's popular song.

Vernon Eville has furnished another waltz in "Valse Fantastique" (Hesitation), which is being taken up by orchestra leaders and dancing teachers throughout the country. "Holiday Sketches," op. 61, is an album of melodic piano numbers by Clarence Lucas, a Canadian born near Niagara, who began his musical training in Montreal. Holiday sketches are within the powers of the average amateur pianist.

## NEW MUSIC

Copyrights entered at Ottawa

29770. "Oh! You Canadian Town." Words by Stanley K. Bennett, Music by N. Fraser Allan, Toronto, Ont.  
29772. "If I Were a Boy and You Were a Red, Red Rose." Words and Music by Shelton Brooks.  
29779. "Over Up Better Times Will Soon Be Here." Words by Joe Young and Edgar Leslie. Music by Maurice Abrahams.  
29783. "Down by the Erie Canal." Words and Music by Geo. M. Cohan. Whaley, Royce & Company, Limited, Toronto, Ont.  
29784. "Broadway Tipperary." Words and Music by Geo. M. Cohan. Whaley, Royce & Company, Limited, Toronto, Ont.  
29786. "Old Kaiser, Mind Your Eye." British War Song by Arthur Cantelon, Clinton, Ont.  
29790. "The Kaiser's Bluff." Words and Music by Harry Wright, Toronto, Ont.  
29791. "Canadians We Stand." Words by I. A. Sifton. Music by Albert Ham, Moose Jaw, Sask.  
29792. "National Songs of the Allies." Translations by J. A. S. Arrangements by T. Martin, E. Farquhar, North Claremont, Ont.  
29793. "When Jack Comes Back." Words and Music by Gordon Y. Thompson. Arranged by E. Farringer, Toronto, Ont.  
29794. "Song of the Allies." Words and Music by Harold James, J. Walsh, Toronto, Ont.  
29799. "Sackatchewan Good-Bye." Words by Charles Charrois. Music by Neil Mowt. Charles E. Daniels, San Francisco, Cal., U.S.A.  
29807. "I Wanted to Come to Broadway." Lyric and Music by Geo. M. Cohan.  
29808. "Pygmalion Roses." (Solo and Chorus.) Lyric and Music by Geo. M. Cohan.  
29809. "Hello Broadway!" Lyric and Music by Geo. M. Cohan.  
29811. "There's One California for Mine." Lyric by Alfred Bryan. Music by Herman Paley.  
29812. "Oh! What a Beautiful Baby." Words and Music by A. Seymour Brown.  
29813. "Let's Help Each Other Along." Lyric by A. Seymour Brown. Music by Albert Gumble.  
29814. "Oh, My!" (One Step). Lyric by E. Farquhar.  
29815. "Honey Moon Belle." Lyric by Jean Havez. Music by George Botford.  
29816. "Over the Hills to Mary." Lyric by Alfred Bryan. Music by Jack Wells.  
29818. "I Work Eight Hours, Sleep Eight Hours, that Leaves Eight Hours for Love." Words by Edgar Leslie and Bert Kalmar. Music by Ted Snyder.  
29819. "Les Allies." Grande Marche Heroique. Composee par Alexis Contant, Montreal, Que.  
29820. "Oh! Who Would Not be Irish." Words and Music by D'Arcy Hinds.  
29822. "Will the King be Proud of Canada." Canadian Military Song. Words by S. G. Smith. Music by Frank Eboral, Toronto, Ont.  
29827. "Come On, Ye Boys of Canada." Words and Music by Dora K. Kenyon, London, Ont.  
29828. "There's a Girl in Old Ontario." Words and Music by N. McLeod. Arr. by A. Watzmann. Nelson, McClelland, Canongate, Ont.  
29831. "Beans and Turnips." (Fox Trot). Composed by Cliff Hess and Fred Ahler.  
29832. "Don't Blame Me for What Happens in the Moonlight (Blame the Moon)." Words by Joe Coung. Music by Bert Grant.  
29834. "Lone Blooded." (A Laugh at the Kaiser). Words and Music by Winnifred B. Carden, Vancouver, B.C.  
29839. "December Morn." (Fox Trot). By Harry J. Lincoln, Lincoln.  
29840. "Blaze of Honor." (March Two Step). By Harry J. Lincoln.  
29841. "After Glow." (Reverie-Serenade). By Harry J. Lincoln.  
29842. "Le Saint-Laurent—La Croix, l'Épee, la Charrue." Paroles de J. B. Gagnon. Musique de Xavier Morier, Quebec, Que.  
29843. "Love's Kiss." (One Step). By Clarence Kummer.  
29844. "A Wonderful Thing." By Clarence Kummer.  
29845. "In the City of Brotherly Love." By A. Seymour Brown, Ronnie Cornack and Clarence Gaskill.  
29848. "Will My Boy Come Back?" Words and Music by S. G. Smith and Frank Eboral, Toronto.  
29849. "Hockaway Hunt." Fox Trot. By Milton Ager and Pete Wendling.  
29871. "My Flag." Words and Music by Geo. M. Cohan. Whaley, Royce & Co., Ltd., Toronto, Ont.  
29872. "My Miracle Man." Words and Music by Geo. M. Cohan. Whaley, Royce & Co., Ltd., Toronto, Ont.  
29874. "Watch Your Step." Solution by Irving Berlin.  
29876. "Knitting." Patriotic Song Written and Composed by Marie Bruce and Baron Aliotti.  
29877. "The Canadian Volunteer." Words and Music by Charlotte Bonnycastle, Campbellford, Ont.  
29879. "Take Me Back to Canada." Words and Music by O. F. Beck, Montreal, Que.  
29883. "All for the Love of a Girl." Words by Edgar Leslie and Joe Young. Music by Geo. W. Meyer.

## BROUGHT OUT BY ENOCH &amp; SONS.

Three new songs of a patriotic character, published by Enoch & Sons and introduced by Anglo-Canadian Music Co., are "Carry On" (Elsa Maxwell), "Courage" (Heuvel), and "Men that Fought at Minden."

Two other general songs recently announced are "Chimes" (Elsa Maxwell), and "Rise Beautiful Dawn" (Jack Thompson).

**ORDER FOR CHEAP VIOLINS FILLED IN JAPAN.**

It is understood that failing to get their usual shipment of cheap fiddles from Germany, an American house has made arrangements to secure similar violins from Japan. It is also said that the Japanese firm in question is proceeding to double its output on account of the new business they are getting.

**WE'RE FROM CANADA: OTHER SELECTIONS.**

A new Canadian march song is off to a good start in "We're from Canada," by Irene Humble. This is dedicated to the Canadian contingents, and has been sung with success by several prominent concert soloists.

"We'll Fight for the Grand Old Flag" song by Major F. E. Dixon, late of the Queen's Own Rifles of Canada; "Sons of the Empire" song by Chas. R. Palmer; and "The Royal Canadian" march by Arthur Wellesley, each with striking frontpieces in colors, are among the month's best sellers. All four are Whaley, Royce publications.

**SPECIAL MUSIC OF "TO-NIGHT'S THE NIGHT" AND "PAPA'S DARLING."**

On his return from a visit to New York, Mr. William J. Roberts, of Chappell & Co., commented upon the splendid reception given the music in "To-Night's the Night" and "Papa's Darling," the two musical comedies recently introduced to this continent. In the former three songs stand out: "The Only Way," "To-Night's the Night," and "Play Me that Tune," all by Paul A. Rubens. In the latter public taste has shown

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Abschied	Schumann	Melodie	Rheinberger
Barcarolle in G	Rubinstein	Melody of Love	Engelmann
Barcarolle	Gade	Moments Musicaux No. 3	Schubert
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Bridal Song	Jensen	Nocturno	Field
Canzonetta	Gade	Novellette	Gade
Canzonetta	Judasohn	Ondine	Rubinstein
Consolation	Liszt	Parfait Amour	Helm
Crepuscule, Le	Moviat	Pearl of the Sea	Merg
Chant du Soir	Ketterer	Polonaise	Spohr
Dozia	Ascher	Prelude No. 1	Bach
Dreams on the Ocean	Grieg	Radetzky March	Strauss
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Elegie	Judasohn	Romance in B Minor	Henselt
Elektra	Jensen	Romance in A Flat	Musart
En Troika	Tschaikowsky	Romance, Op. 44	Rubinstein
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Galatea	Jensen	Rosebud	Mayer
Grace	Mayer	Sailor's Dream	Pridham
Hour of Prayer	Lejebre-Wely	Scherzo	Judasohn
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Hungarian Dances No. 7	Brahms	Song of a Hero	Wallace
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Impromptu	Henselt	Still is the Night	Scarlati
Junge Tazzerin, Die	Mayer	Tempo di Ballo	Richard
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Magic Bells	Oesten	Wanderer, The	Wagner-Bendel
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Melancolie, La	Wallace		

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special partiality to "Sparkling Moselle," "Oh, This Love," and "Dolores," all by Ivan Caryll.

**"THE ADMIRAL'S BROOM" REVISED.**

Fred. E. Weatherly's words of the well-known Enoch & Sons' song, "The Admiral's Broom," have been altered. The first stanzas convey the same meaning as formerly, but the third one now reads:

And we still have a foe in the gray North Sea  
A swaggering foe to-day;  
But still we keep the mighty deep  
Whatever the foe may say. (twice)  
And this is the challenge we fling to him  
As our ships ride to and fro:  
"Come out fight in the open light,  
Come out like an honest foe" (twice)  
For there is still a whip at the mast,  
And it's strong and slay and sneak away.  
Though you ravage and long and fast,  
You'll have to fight at last!  
There still is a whip at the mast,  
And it's strong and long and fast,  
And dogs that bite and will not fight  
Shall be whipped to death at last!"

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To our many and respected clients: Please read an extract from a letter from England of Dec. last: "Even at the cost of losing some of our business over here, we shall send to you all the stock we can, whatever the cost may be to

us, so that you may, as far as possible, execute all orders received from the Catalog."

So reliable have Beare & Son's Strings become that we have recently trebled our sales. Do you carry our lines? If not send immediately for a Trade Catalog.



**"TIPPERARY"—THE SONG, THE PUBLISHER,  
THE COMPOSER.**

Mr. Feldman's name is very much before the public, being the publisher and owner of the copyright of "It's a Long, Long Way to Tipperary." This song, of all songs that have acquired vogue during the present war, is most phenomenal, as the words have nothing in them that refer to the war, neither is there anything particularly martial in the music; the words reflect simply a rollicking, inconsequent jocularly and wistfulness, there being no taint of vulgarity as sometimes found in music hall songs.

"Tipperary" has, within a very short time, commanded enormous sales in England, Canada, United States and the Commonwealth of Australia, and has easily overshadowed all big songs in the matter of



Mr. Bert Feldman, the publisher of the world famous song "It's a Long, Long Way to Tipperary."

popularity. "Tipperary" stands for "home," for "sweetheart," "wife" or "mother"; it is where the heart is, and the music is just sufficiently un-original to suggest these valued things it carries back,—right there! It is simple, and it has a swing.

Jack Judge and Harry Williams collaborated to write the words and music, but really the former is the principal author and composer. Although Mr. Judge was born at Birmingham, he is an unadulterated Irishman, his parents being natives of County Mayo.

The number was rejected by several publishers before it was brought to Mr. Feldman for acceptance, and was published in 1912. Soon after the song was on the

market, Mr. Feldman remarked to Mr. Judge, who was somewhat disappointed with the sales,—“Take my word for it, that not only Edinburgh, but all the world will one day ring with your song.”

A remarkable prophecy!—the sales have now passed a two million counting.

**TREATISE ON HARMONY BY T. KEIGHLEY,  
MUS. DOC., F.R.C.O.**

That just as public speakers must know the grammar of their language, so must young musicians learn the grammar of sounds, i.e., harmony, is the basis upon which T. Keighley, Mus. Doc., F.R.C.O., proceeds in the book he has recently issued on harmony. In this cloth bound book of over 160 pages, the harmonization of melodies and basses is taught on the method for many years used at the Royal Manchester School of Music. Its object is not to burden the pupil with a formidable list of rules at the outset, but to give each rule as it becomes necessary. Two chief features of the work are (1) explanations concerning the higher discords (9ths, 11ths and 13ths); (2) the chapter on applied harmony. The book is profusely illustrated (Bayley & Ferguson, Glasgow, 3s.)

For use in conjunction with this manual are five books of "Graded Harmony Questions and Exercises," to provide a systematic course of study in convenient form. The chief features of Books I. to IV. are: (1) Together with each question a space is prepared for the answer, saving time for both teacher and pupil. (2) The questions are carefully graded and lead the student to the essential features of each harmonic progression. (3) The exercises deal with the Harmonization of Melodies, Figured Basses and Unfigured Basses. Also general exercises are given. The exercises in Books I. to IV. are specially suitable for candidates preparing for all examinations which include a knowledge of Elementary Harmony.

The exercises in Book V. include Melodies for Voices, Melodies for Strings, Figured Basses, Unfigured Basses, Modulation Exercises, General Exercises, and First Lessons in Composition. Book V. is specially suitable for candidates preparing for all examinations dealing with Advanced Harmony. Bayley & Ferguson, Glasgow, 1s. each.

**NEW OFFERINGS FROM HOUSE OF JOSEPH  
WILLIAMS, LTD.**

The shilling album "National Songs of the Allies," announced in a previous issue of the Journal, is now issued by Joseph Williams, Ltd., London, for the American organ, the editing and arranging being the work of H. W. Richards, organist of Christ Church, Lancaster Gate, London.

Lord Fisher's portrait is reproduced on the red, white and blue front cover of the Joseph Williams "Naval Song Album." This contains fifteen songs, such as, "The Fighting Temeraire," "A Life on the Ocean Wave," "My Sailor Boy at Sea," harmonized and arranged by Arthur Grenville.

Nine Ridiculous Rhymes set to music by Dalhousie Young, form the album of "Dithering Ditties" just issued by this same house.

"Take the Lion's Muzzle off," is the title of a new patriotic song in the key of G, by J. W. Savage.

Five piano numbers are included in Tobias Matthay's second book of *Monothemes*. "By My Fireside," op. 25. This is a new addition to Joseph Williams' *Berners* edition.

A new number for violin and piano is "Pensee Joyeuse," op. 95, by Deszo Lederer.

### E. S. WILLIAMS COMMENCES MANUFACTURE OF VIOLIN CHIN REST INVENTED BY HIM After Three Years' Trial Being Made in Canada and United States.

As the result of a complaint by Kathleen Parlow, the celebrated violinist, Mr. R. S. Williams, head of the R. S. Williams & Sons Co., Ltd., Toronto, the latter has put on the market a new violin chin rest of his own invention. Four seasons ago Miss Parlow, in conversation with Mr. Williams, complained of a sore chin, caused by the constant use of the hard chin rest.

The sore chin, so frequently a complaint of violinists, gave Mr. Williams the idea of a soft rest, and his invention, as now on the market, is the result. He had a number of rests made up of soft india rubber and gave them to a few violinist friends to test them. After three years' trial the results were so pleasing that Mr. Williams decided to put them on the market in Canada and the United States.

They are now being manufactured in the latter country, and supplied the trade through the jobbers, who have taken hold of the new idea with a readiness that surprised the inventor, who was not quite prepared for an immediate reception of the child of his brain.

Among leading violinists from whom Mr. Williams has received personal letters congratulating him and endorsing the invention, are O. S. Seveck, Kathleen Parlow, Alfred De Seve, Karl Ondrick, Jan. Hambourg, Frank E. Blachford, Henri A. Weiler, Luigi von Kunits, Frank Converse Smith, Evelyn Street, Franz C. Bornschein, George A. Fox, Saul Brant, Albert Chamberland, Michael Matoff.

It is quite fitting that so acceptable an invention concerning the comfort of violinists should come from Mr. Williams, as he has always taken a keen interest in the progress of this class of musician, and that violin collecting is his hobby, is well known. His collections include rare specimens of almost unbelievable value.

Some of the points of superiority claimed for this new rest, which retails at \$1.25, are:

They guarantee the Williams' Violin Chin Rest to be made of virgin rubber, and that it will not harden with use.

Requires but slight pressure of the chin to hold the violin in position.

Is soft and flexible, will not chafe the most delicate skin.

Much lighter in weight than many chin rests now on the market.

The metal bars are much farther apart than on most chin rests, thereby distributing the pressure on the ribs of the violin, thus avoiding the chances of cracking or damaging the instrument.

The top of the chin rest is easily detached and can be replaced at a nominal figure.

Not so rigid as the old style rests, thus allowing freedom of motion.

Sets well up from the violin, thus avoiding the use of a pad in most cases.

Used and endorsed by many of the greatest violinists of the age.

### SETTING APART A WEEK TO FEATURE RUSSIAN MUSIC.

Reading the signs of the times indicates a rapidly growing appreciation of music of Russian and French origin. The solo pianist secured for the recent Mendelssohn Choir concerts was Miss Tina Lerner, a Russian. The choir itself, under Dr. Vogt, devoted considerable attention to both Russian and French music. Women's musical clubs in different parts of the Dominion are having "an Evening with the Russian Composers." Every facility is provided the general public to-day for reading about Russia and France, in which matters musical are by no means neglected. What would be the matter with the music dealers of any town combining to "make a set" on sales of music by Russian and French composers? When people are keeping posted on all matters pertaining to our allies in this great war, is a good time to set apart, say one week, and specialize on sales in Russian music, making the window displays, local ads and all selling helps assist in featuring sheet music, music books, player rolls and talking machine records by Russian composers. Then at another time do the same in French music. Material is not wanting. Methods of having most interesting and novel window displays in this connection are easily planned.

### ALBUMS OF RUSSIAN AND FRENCH MUSIC.

In Russian music Anglo-Canadian Music Co. have an "Album Russe," containing instrumental compositions by some eighteen different composers, an "Album of Tchaikowsky," and an "Album of Rubenstein."

Their "Album Francaise" is also of timely interest just now. It contains 12 pieces by such composers as Bizet, Gillet, Lack, Massenet, Wachs, Thome, Durand, etc. It is seldom one sees as strikingly neat cover designs as are used for each of the aforementioned dollar albums.

### RUSSIAN COMPOSITIONS FOR PLAYER OWNERS.

Having in mind the selection of a choice list of player music by Russian composers or arrangers, Mr. H. H. Fitch, Canadian manager of Universal Music Co., furnishes these numbers from his firm's catalogue:

Roll No.	Description	Price
85735	o Overture (1812). E flat.....	Tchaikowsky \$1 75
	Arranged by Edwin Evans.....	
80950	e Symphony, No. 6, Op. 74. B minor.....	Tchaikowsky 1 75
	(Pathetique). Fourth Movement: Adagio lamentoso.....	
82799	e Nocturne, Op. 19, No. 4. C sharp minor.....	Tchaikowsky 75
80949	e Symphony, No. 6, Op. 74. B minor.....	Tchaikowsky 1 75
	(Pathetique). First Movement: Adagio Allegro.....	
80957	e Symphony, No. 6, Op. 74. B minor.....	Tchaikowsky 1 75
	(Pathetique). Third Movement: Allegro molto vivace.....	
80955	e Symphony, No. 6, Op. 74. B minor.....	Tchaikowsky 1 75
	(Pathetique). Second Movement: Allegro.....	
80530	e Melodie in F.....	Rubinstein 1 00
80539	e Kammer-Ouverture, Op. 10, No. 22.....	Rubinstein 21 75
82419	e Minuet, No. 2.....	Paderewski 1 25
80629	e Minuet, Op. 14, No. 1.....	Paderewski 1 00
97135	e Prelude, Op. 23, No. 5. G minor.....	Rachmaninoff 75
80779	e Prelude, Op. 3, No. 2. C sharp minor.....	Rachmaninoff 75
80545	e Nocturne, Op. 9, No. 3. F flat.....	Chopin 75
80109	e Nocturne, Op. 27, No. 2. Key G.....	Chopin 1 25
80637	e Military March, Schubert. Arranged by Tausig.....	1 50

Mr. W. T. Darwin of Brantford, Ont., visited Toronto the first of the month, and took in one of the Mendelssohn Choir concerts.

**SAYS TRADE IS REVIVING.**

"There is no doubt that trade is reviving generally," said Frank Stanley, Toronto, when speaking of business conditions recently. Continuing he said: "I am delighted to report that January sales have exceeded January of last year by a comfortable increase, but this satisfactory condition is largely because our own Toronto retail trade continues to grow. We are slightly behind our general wholesale trade. I think the dealers should show more confidence, and go out after the business, as from all account, the smaller towns are not in such bad condition to do business as the larger places, which depend on factories."

**MORE SOLO ARTIST RECORDS.**

Each month brings important additions to the Otto Higel Co.'s list of hand-played music for player pianos. These records are provided with side perforations, which operate the solodant or accenting device. They are also provided with perforations which automatically operate the sustaining pedal of the piano.

With these advantages, and with the music so recorded that the most unskilled novice can play in correct time, the player music department justifies a greater interest on the part of the retailer. Upon this department depends the continued success of player retailing.

Below is given a list of the Otto Higel Co.'s Solo-Artist Records for February, as well as a list of their Solodant music rolls for the same month:

SOLO-ARTIST RECORDS.		
No.	Title and Composer	Price
501475	Maiden's Prayer (La Priere d'Vierge). Played by Jessie Carl	81 25
501475	Menuet, Op. 14, No. 1	1 25
501483	Rose of My Heart Played by Percy Bowater	75
501497	Say Not Farewell Transcription by Giovanni. Played by T. J. McArthur	1 75
501505	Star of the East Played by Jefferson B. Aulden	1 25
501534	Sweet Hour of Prayer W. B. Bradbury	1 00
SOLODANT MUSIC ROLLS.		
No.	Title and Composer	Price
011133	Don't Go Away One-Step	Feiber 80 75
011054	Iowa State March	A. F. Meldon 1 00
011163	Love Moon Waltz Song From "Chin-Chin"	Ivan Caryll 1 75
011175	Millicent Hesitation Waltz for Dancing	Frank McKee 1 25
011233	Poor Pauline One-Step	Raymond Walker 75
011253	"Sister Susie's Sewing Shirts for Soldiers" One-Step	H. E. Darewski 75
011063	Speed Kings, The, Op. 312 March and Two-Step	F. H. Losey 75
010954	Yalse Valcortie Played by T. J. McArthur	1 00
011243	We're From Canada Canadian March Song	Irene Humble 75
011143	When You Wore a Tulip and I Wore a Big, Red Rose One-Step	Wenisch 75

Below are advanced lists of Solo-Artist records and Solodant music rolls for March, as being issued by the Otto Higel Co.'s player music department. Dealers not receiving these bulletins regularly are invited to send in their names by the Otto Higel Co., Ltd., of Toronto.

SOLO-ARTIST RECORDS.		
No.	Title and Composer	Price
501544	Berence From "Jocelyn". Played by Percy Bowater	Godard 81 00
501555	Estelle	Eville 1 25
501525	Enchantment Waltzes Played by T. J. McArthur	Rolfe 1 25
501575	How Can I Leave Thee? Played by Jefferson B. Aulden	Schmidt 1 25
501364	O, Dry Those Tears Played by Percy Bowater	del Riego 1 00
501535	Sweet Repose Valse Lente. Played by the Composer	Waizman 1 25
SOLODANT MUSIC ROLLS.		
No.	Title and Composer	Price
011083	C. G. V. March, Op. 5	Voteller 80 75
011293	Chinatown, My Chinatown One-Step	Schwartz 75
011212	Frolisome Frolics Two-Step, Caprice	Meredith 50
011273	I Want to Go Back to Michigan One-Step	Berlin 75

011222	Lamb's March, The (Dedicated to 'The Lambs')	Sousa 50
011184	Otakl Ta-Tao or Chinese One-Step	Berezy 1 00
011033	Piano Lame Duck Waltz	Gourard 75
011194	Red, White and Blue One-Step	Hirsch 1 00
011263	When Jack Comes Back One-Step	Tompson 75
011243	When You're a Long, Long Way from Home	Meyer 75

**MARK HAMBOURG WIRES FOR BELL PIANO.**

Mark Hambourg, who came from New York to give a recital in Massey Hall, Toronto, on Feb. 11, intimated to the Bell Piano Co. by wire, that he desired a Bell piano to be placed at his disposal. He has arranged for the same instrument at his recital in the same place on March 18.

On page 26 of this issue is a reproduction of Mr. Hambourg's telegram to the Toronto branch of the Bell firm.

**THE HAMBOURGS USE BELL PIANOS.**

Boris Hambourg, the well known Russian cellist, supported by Kenneth Angus, tenor, and Madge Williamson, pianist, is now on a concert tour in Western Canada, which extends to March 4, having commenced on Jan. 27. Mr. Hambourg is a director of the Hambourg Conservatory of Music, Toronto, which institution uses Bell pianos exclusively.



Brockville, Ont., has among her aldermen for the present year Mr. Jerry Curtin, the well known piano dealer, whose election to that office was recently announced. The accompanying illustration shows Mr. Curtin "snapped" while in Clayton, N.Y., on a visit.

**CONVERTIBLE BENCH.**

Bench Number 30, by the Thomas Organ & Piano Co., of Woodstock, Ont., is especially designed to meet the demand for a convertible piano and player bench. This is so made that a simple movement elevates the seat to the required height for use as a player bench, and an equally simple movement converts it back to a piano bench. As a piano seat No. 30 is 21 inches high, and as a player bench 22 inches high in front, and 23 inches high at the back. It is obtainable in walnut, mahogany or oak finishes.

**GET THIS FOLDER.**

Five styles of Mendelssohn pianos and players are shown in an attractive little folder issued by the Mendelssohn Piano Co., of Toronto. Two 88-note players are shown, which are made in mahogany only.

The new style cottage piano is one of the five. This is in mahogany or walnut, and being only 4 feet 2½ inches high, is well adapted for use in small apartments, and in fact, is more appropriate in the average home than a larger instrument. Other styles shown are New Style 35, and New Style E. The Mendelssohn Piano Co.'s address is 110 Adelaide St. West.

**HARMONICAS NOT ALL MADE IN GERMANY.**

There is a more or less general impression that Germany is the only source of mouthorgan supply, and which supply has of course been cut off since August, as far as this country or Great Britain and her allies are concerned. There is one plant in the United States, which is now reaping to the full the commercial isolation of Germany.

The National Music String Co., of New Brunswick, N.J., are makers of the "Bell" brand harmonicas. Formerly they were unable to compete in the European markets, but now their goods are being demanded by buyers of the allied nations.

"Tommy Atkins" must have music, even in the trenches, and no instrument is so well adapted for use by the soldier as the familiar mouth organ. The buyers have therefore turned to the United States as producing the only harmonica they will play. Mr. W. McClellan reports that they have been flooded with orders from abroad, having in the past two months received orders from Great Britain alone amounting to over 1,500 gross.

Canadian retailers and jobbers will find the National Musical String Co. ready to give prompt attention to their wants in harmonicas. The National Musical String Co. have also an English branch, located at 11 and 12 Bridgewater, Barbican, London E.C.

**TRADE NEWS.**

Mr. D. J. McCutcheon, manager of the Heintzmann & Co. branch at Calgary, visited headquarters at Toronto recently.

Mr. H. G. Stanton, general manager of the R. S. Williams & Sons Co., Ltd., was among the month's trade visitors in New York.

Mr. Paul J. Stroup, manager of the Universal Music Co., New York, and who has many friends in the Canadian trade, has been serving as a juror in the United States District Court.

Mr. E. C. Thornton, general manager Karn-Morris Piano & Organ Co., Ltd., Woodstock, Ont., was among February out-of-town members of the trade visiting Toronto.

Mr. W. D. Stevenson of the Sherlock-Manning Piano Co., London, when seen by the Journal in Toronto recently, reported continued favorable conditions, with their plant still running full time.

Mr. H. Culverwell, manager of the sheet music and small goods departments of J. J. H. McLean Co., Winnipeg, passed through Toronto recently on his way to New York, having resigned his position in Winnipeg.

Mr. Eri Whaley, head of Whaley, Royce & Co., Ltd.,

Toronto, the well known wholesale musical instrument house and music publishers, was among the Toronto business men selected for service on the Grand Jury.

During the recent performances of "The Yellow Ticket" at the Princess Theatre, Toronto, Howard Russell sang the two popular patriotic songs, "We'll Never Let the Old Flag Fall," and "The Call of the Motherland."

At a recent patriotic concert in Dartmouth, N.S., much applause was evoked by the songs, "Heroes and Gentlemen" (Peskett), "Your King and Country Want You" (Paul Rubens), and "Land of Hope and Glory" (Elgar).

After a January tour of the eight Mason & Risch branches in Ontario, Mr. N. H. Conley was disposed to take a hopeful view of the outlook. He opined that sales more difficult to secure, simply meant greater effort to get them.

Mr. A. M. Barker, proprietor of the "Temple of Music" in Simcoe, Ont., who first opened his warehouses in 1874, after having travelled for nearly six years, states that during that time he has handled forty different makes of pianos.

A neat 4-page circular, devoted to three interesting new songs, "A Heap of Rose Leaves" (Charles Willeby), "Soul of Mine" (Ethel Barnes), and "Wake Up," from "A Calendar of Song" (Montague F. Phillips), is being distributed by Chappell & Co.

Leigh's "Only a Little Box of Soldiers," published by Leonard & Co., which was referred to at some length in a recent issue of the Journal, proves to be "catching on" nicely, it having been selected for appearance on several programmes lately.

At the Toronto warehouses of the Bell Piano & Organ Co., Ltd., the fiftieth anniversary of the firm is being celebrated with a special piano sale. Extra large advertising space in the daily papers brought the sale and instruments offered very effectively before the public.

Frank Stanley is making preparations to vacate his building at 14 Temperance Street, Toronto, and remove to the new place purchased by him last year on Yonge Street. He has delayed his removal until heating plant alterations could be more conveniently effected.

Mr. W. Thorpe, New York, president of the Canadian Vitaphone Co., Ltd., Toronto, visited that firm during the last week of January. Mr. Thorpe stated that his firm would have an interesting announcement to make to the trade in the near future.

In the show window of Thos. Claxton, Ltd., Toronto, hangs a window card that has attracted unusual attention. This is featuring the new Columbia record on which is Bispham's rendering of "It's a Long, Long Way to Tipperary." The card says "John McCormack refused to sing Tipperary because he hates it. David Bispham sings Tipperary because he loves it."

**FORD CAR FOR SALE.**

Five passenger 1914 model, run only 2,010 miles, in best of condition. Extras include cut-out, robe-rail, foot-rail, oil-gauge, dry cells, electric headlights. Is ready to be driven from owner's garage, located less than 50 miles from Toronto. \$500 buys it. For particulars address Canadian Music Trades Journal, 56-8 Agnes St., Toronto.

# The Gerhard Heintzman

BUILT IN CANADA FOR OVER HALF-A-CENTURY

**F**ROM the original GERHARD HEINTZMAN Factory, where the first eight pianos of the name were made, the plant has been enlarged and improved until now it has assumed proportions familiar to the trade.

It is a desirable policy for a dealer to so carefully choose his lines that after having sold his customer an instrument, no matter how much longer he or she might have searched among good makes, it would still have been impossible to improve upon the choice made.

Such a position is that in which every GERHARD HEINTZMAN dealer is placed as a result of his completing negotiations for the representation of that line in his community.

The same wonderful skill, the same fine materials and the same painstaking methods which have built the world-wide reputation of the **GERHARD HEINTZMAN** are maintaining it now.

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