

CANADIAN MUSIC TRADES JOURNAL

RESOLVED that this association expresses appreciation of the Canadian Music Trades Journal and its excellent work in advancing the interests of the music industries of Canada.

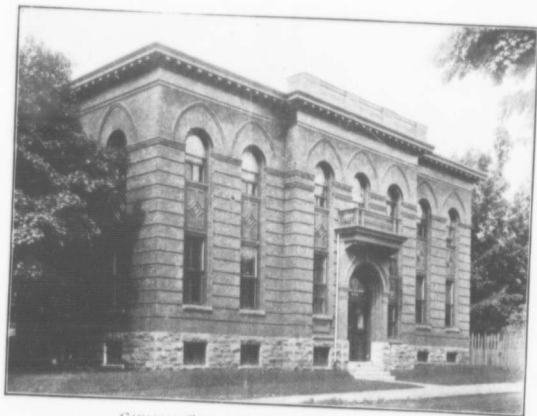
Unanimous resolution of the Canadian Piano and Organ Manufacturers' Association at annual convention, Toronto, Dec. 1, 1914.

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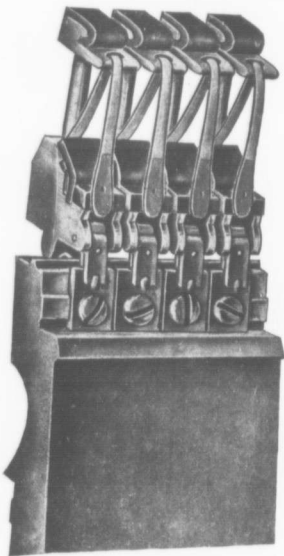
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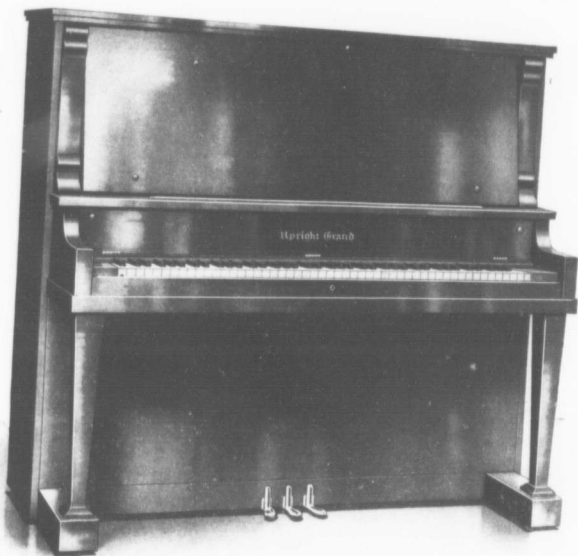
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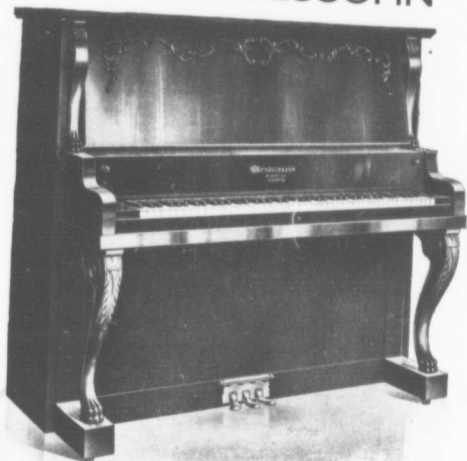
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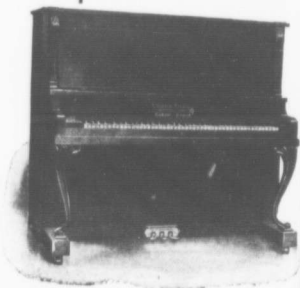
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42059	Parfum d'Amour. Hesitation Waltz	S. R. Henry	1.50
42063	The Red, White and Blue. March Song	Louis M. Hirsch	1.00
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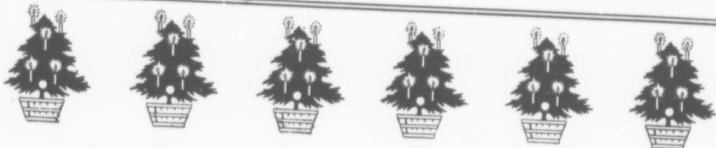
WE wish to thank our dealers and patrons who by their loyalty and co-operation have made any contribution to our past year's business. It is particularly gratifying to know that our efforts to build not only a high grade piano but an artistic instrument as well, is so much appreciated.

It is also reassuring to have made so manifest the fact that *Quality* in a piano is placed before size and volume.

Again we thank our many friends in the trade for their esteemed patronage and wish them the Season's Greetings.

The Nordheimer Piano & Music Co., Limited

TORONTO, CANADA, December, 1914



Father Time has checked off one more year and we have again come around to the time when we have that heartfelt feeling of good will toward all mankind.

We want to express to everyone connected with the musical industries our sincere good wishes for a Merry Xmas and a Happy and Prosperous New Year.

Christmas, 1914

THOMAS ORGAN
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Edison Has Battery For Submarine Use

New Cells Obviate Necessity of Inhaling Chlorine.

Special to The Mail and Empire.

West Orange, N.J., Oct. 22.—**TV** became known to-day that Thomas A. Edison has been working for nearly two years on a special storage battery to replace the lead ones now in use in the submarines. The present battery generates chlorine gas when its cells become flooded with salt water, resulting in the weakening of the lungs of members of the crew and making them easily subject to pneumonia for months after.

The battery was exhibited to-day to Government submarine and electrical men and their officers.

The new battery has been tested under all conditions and circumstances and has proved entirely satisfactory. The battery will be offered to the navies of the world.



EDISON SOLVES ACID NEED.

Wizard Deprived of Carbolite by War Makes His Own.

West Orange, N.J., Sept. 25.—Thomas A. Edison has overcome what threatened to be a serious problem as a result of the European war. Large quantities of carbolite acid are used in his works, which, when running on full time, employ six thousand men and women. This product was obtained entirely from England and Germany. It is impossible to get any from the latter country, while England hesitated to send a supply because the acid is used in many explosives.

Mr. Edison has overcome the difficulty by making his own acid in the Silver Lake Chemical works. It is said to be superior to the imported article and to effect a large saving.

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If you wish to share in this great, growing profitable business send for particulars about an Edison dealership. Look ahead a few years and see the future of the Edison with its exclusive features.



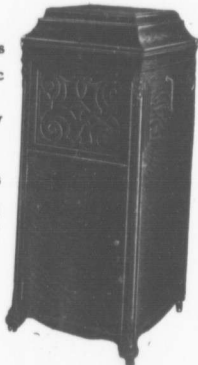
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CANADIAN MUSIC TRADES JOURNAL

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.

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VOL. XV.

TORONTO, DECEMBER, 1914.

No. 7

Commercial Opportunities in South America

Buenos Aires Importer Holds Out Encouragement for Canadian Firms. Advises Prompt Action.
Canadian Trade Commissioner Gives Suggestions for Canadian Exporters.

IN reply to the request of this Journal for information concerning trade opportunities for Canadian piano and organ manufacturers in his territory, Mr. Adolfo Apfelberger, importer and manufacturers' agent of Buenos Aires, forwards for publication the appended article. This was written by him for a United States publication, but is equally applicable to Canadian efforts to open up trade connections in the Argentine Republic.

Replying to the Journal's letter, Mr. Apfelberger stated that he had been paying all his attention to American and European firms, in which he was interested, but with the outbreak of the war in Europe he found it impossible to secure goods from the latter port. "This," he states, "naturally offers a good opportunity for your country to make an effort to enter this market. For the above reason, you will see that there would be plenty of scope here for such manufacturers prepared to do export business.

Continuing, Mr. Apfelberger, who remarks that now is the time for Canadian manufacturers to act promptly, says in his letter:

"This market is a desirable one, and it will be possible for your manufacturers, owing to the present position, to make considerable sales here in a short space of time; on the contrary in the normal situation they would need to make a considerable propaganda before being able to enter this market.

"I am sending you under separate cover some newspapers containing advertisements which will show you that I endeavor to do all possible for the good representation of the firms I am representing.

"I am open for a good line of pianos and player pianos, also cheap small grands to represent in South America."

Commercial Opportunities in South America.

By Adolfo Apfelberger, Buenos Aires.
Importer and Manufacturers' Agent.

I have received a large number of enquiries during the past week or two from my American correspondents, asking me to throw some light on the situation as it exists here on account of the European war, and also as to what possibilities and advantages this situation offers

to North American manufacturers of musical instruments. Although immediately after the declaration of war I fully discussed this matter with my correspondents, yet it may interest your readers to hear something about the matter.

My argument has always been that, even under normal conditions, the prospects of American manufacturers was extremely promising here, if they would make a decided effort to get their share of the country's trade. Unfortunately, however, this they have never seriously attempted to do. In fact, going back over the history of the North American's history in this country, he has really made a very poor show. He has reserved all his efforts for his own territory, the States, and now that the day has come he finds himself poorly equipped for export trade. He has, moreover, become the slave of "systems" to such an extent that he has completely lost all interest in the study of the psychological side of trade—a serious consideration in dealing abroad. He will not make any allowance for differences in character, methods, and customs abroad.

South America is quite differently constituted from the North, and if the American manufacturer insists on making a certain type of instrument to suit his own locality alone, he must not be surprised if he cannot do anything with that type here unless he is prepared to modify it to suit local taste. What is wanted here is an instrument that suits the locality, not to such a great extent from the point of view of price, as from that of taste. He must supply what is wanted, not what he himself wants.

Now surely this should not be such a hard task for the man who sets out to make a way for himself at this end. The North American product is quite as good, if not superior to the article which comes from other-parts, and which succeeds in making itself popular. It is at any rate a solid product, and there only remains, therefore, just the need for a little effort in making the case suit. Now this is a very important point. The population here certainly admire anything artistic, and if they can get something really artistic they will buy it. Price must naturally be reasonable, but, as I have said before, it is not the salient point.

Coming to the commercial side of the business, Americans are in the habit of adopting altogether wrong tactics for entering the market. They are prepared to spend large sums of money in ridiculous fashion in making propaganda, but when it comes to a small outlay for the exhibition of a sample, they are always too nervous to meet it. Millions of circulars, which are absolutely useless, and which give a very poor impression, are sent out by large numbers of firms, and these are treated with utter ridicule when received here.

As for the extent of the market, this is considerable, as the population, consisting chiefly of Spaniards, Italians, etc., makes musical instruments of some kind absolutely part and parcel of their everyday necessities, and the fact that there are thousands of cafes, biograph shows, and similar institutions in this country, also helps to give the musical instrument business some scope for development. Moreover, it is only within recent years that actual competition in this trade has developed here, and in consequence, until competition made itself felt, exaggerated prices for musical instruments reigned supreme. With the advent of competition, however, the more expensive type of instruments, especially pianos, have come within the reach of the average resident, and now that this point has been reached, there is a steady source of trade, and in consequence steady results.

However, what the American must constantly bear in mind in treating with this country is that aggressive business methods will never succeed in getting orders. Salesmen coming here from the North have at different times had rude shocks when they have "collapsed" on to a dealer, and find that when their entire stock of blazing description is exhausted they are just where they started, and that all they have succeeded in doing is to give the dealer a cheap laugh. Dealers here will not be "busted or bullied," and it is more of a system of doing trade through friendships, which take some time to form, than on the strength of fiery description of the article for sale. Moreover, circularizing, which is done to such a large extent by American firms, and which often has very comical results here, would never have the slightest effect on merchants here.

To sum up, therefore, there is sufficient scope here for American manufacturers interested in the production of all kinds of musical instruments even at normal times, what opportunities then are offered them at the present moment they can best imagine. But it is absolutely necessary for them to abandon the methods they have used up to the present for establishing themselves, and certainly must abandon their habits in the North when they enter this country.

There is one other item which should be added as interesting to North American houses sending salesmen here. A large movement has been set afoot by wholesalers, importers and manufacturers' agents here, who are compelled to pay heavy licenses to the Government, against salesmen coming in from any other country who do not pay their licenses, on account of the fact that anybody established in Buenos Aires, sending out a salesman to Rosario de Santa Fe, Cordoba, Hendoza, etc., etc., has to pay an extra license, which costs between \$400 and \$600 Argentine pesos yearly, whether he makes use of it or not for the whole year, and this has to be paid in advance.

The license in the city of Buenos Aires for a sales-

man is 500 pesos Argentine currency, or \$220 American currency, per year, and any salesman doing business without one is, on the first offence, liable to a fine amounting to twice the amount of his license, and on the second offence twice that sum, and makes himself in this instance liable to a term of imprisonment. Moreover, he must obtain this license before commencing business. This movement is being very closely followed, and I therefore warn any salesman coming into the country to take out his license.

Such firms, however, as are represented here by established manufacturers' agents have to pay no license if they send out salesmen, as the salesman works in the name of the agent. But then, manufacturers agents pay special licenses here, which are three times heavier than those of any dealer.

Suggestions for Canadian Exporters.

Through the courtesy of Mr. Harry Sykes, secretary of the Board of Trade of Woodstock, Ont., the Journal is enabled to publish for those of its readers interested in export trade the following suggestions supplied by the Canadian Commissioner at Buenos Aires:

1. Unless otherwise requested, quotations should be C.I.F. port of entry, and any other information that could be serviceable might be added. This is important, owing to the length of time required to exchange correspondence.
2. The postage on letters directed to South American countries is 5 cents.
3. A map of the world, showing the trade routes to South America should be carefully studied, and after that the map of the Continent.
4. All letters for foreign countries should be signed.
5. Avoid brusque letters. Some types of communications are greatly disliked by Latin American business men. Courtesy is highly important in all dealings.
6. It is impossible to take too much care with regard to packing and marking. New cases should be used, for which if necessary a charge can be made. Experiments might be conducted in various methods of packing, and the results subjected to severe tests.
7. Cable address and codes used should be printed on all letter paper.
8. B/L, Invoice, and Consular Certificate in connection with a shipment must be mailed as soon as possible, or accompany goods, in order to obviate delays in clearing same at this end. Documents for South American countries must be prepared with the most rigid care, as regulations governing imports are extremely exacting.
9. Questions must not be looked at entirely from the viewpoint of Canadians; an endeavor should be made to see the Latin American's side also.
10. Contracts, however small, ought to be fulfilled to the very letter, and a client's interests observed as the exporter's own.
11. Read the "Weekly Report" systematically, and file copies for future reference.
12. Lastly, do not neglect the smallest detail that will make for success, from the receipt of the order, until it is finally in the hands of the customer.

Getting the Public Interested.

In forwarding the suggestions above quoted, Mr. H. R. Poussette, Canadian Trade Commissioner at Buenos Aires, addressed a letter to the Board of Trade Secretaries in the more important centres in Canada

concerning export trade. He points out that "the Canadian market is prescribed in its purchasing power, but that the world is limitless, and affords to our manufacturers abundant opportunities to increase their output to a vast degree. Apply this to your own town, and picture to yourself the prosperity that would result if one or more of your industries could obtain a secure footing in the markets of the world. In the present crisis do you not think it would be of untold value? One might point to Brantford as a good example of what export trade can do for a small city.

"If the public could be induced to interest themselves in this question, their attitude would be quickly reflected in some vigorous action on the part of the manufacturers. There are a few who have succeeded splendidly in foreign trade, but there might be many.

"Foreign business cannot be obtained without the expenditure of money, and the Boards of Trade might perform a useful service in bringing together manufacturers of one town or of neighboring towns, to share the expense of sending a representative to foreign markets, where it is beyond the means of any one to do so singly. But the main thing is to interest the public, and now is the time, when Canada has such an opportunity as was undreamt of a year ago. Canadian municipalities have always been keen to attract new industries; let them be no less so to see their industries securing foreign trade, and the result may surprise them. But there should be no misconception; to compete in foreign markets requires intelligence beyond the ordinary, immense determination, organizing ability of a high order, and a faculty for attending closely to the smallest detail."

Difficult to Standardize "Exchange" Allowances.

LACK of judgment in valuing used pianos and organs as part payment in player sales, is unquestionably one of the most troublesome problems before the piano dealers of Canada to-day. As time advances and player sales increase, the difficulty will only become the more acute. It seems at present that the most good will come from a realization of the real gravity of the question and a widespread educational campaign among dealers and salesmen to "prevent," by a change of policy, at the root of the matter.

A piano man in Toronto said to the Journal: "Instruments in exchange can never be standardized until the prices of new pianos are standardized from coast to coast. The only absolute relief from present excessive allowances, which we dealers think we are forced to make by competition, is to refuse to accept any used instrument in part payment at all. The public is so educated away from that policy that to adopt it would be impossible. Therefore in my opinion each dealer must continue to be a law unto himself, but a general prolonged discussion will help a lot in showing everyone that from self-interest methods of valuing old pianos and organs offered in exchange must be overhauled."

Accepting Old Instrument Makes Two Distinct Transactions.

SPeAKING of this same difficulty a western salesman of experience makes these comments, and adds the practice carried out by his house: "If every retail house had not only the wide experience necessary to arrive at just valuations and the prestige to convince the

average customer that the figures offered are always fair, but also possessed an outlet for the ready disposal of such goods, then all would be well. But this happy condition does not exist everywhere, by any means. When I sell a player piano and take a straight piano, used, in trade as partial payment for the player, I am undertaking two transactions. I am selling a player piano and buying a second-hand straight piano. Plainly, then, until the second-hand piano which I have bought has been sold again, and at a profit, there is no complete sale. If anybody makes such sales, supposing that they are finished when the down payment on the player has been made, he is fooling himself. The piano taken in exchange must be re-sold at a profit before the transaction has been completed.

"Our own practice is simple. In the first place we are able to judge the value of a piano offered as part payment quite accurately. No such piano is ever figured on until it has been examined by our expert men, who report to us on its condition. This report forms the basis of our figures. But even that is not enough, for the moment that piano is received a definite and large percentage of the allowed valuation is charged off and the instrument inventoried at the lower figure. Not until the piano has been sold, therefore, at a figure commensurate with a profit on the transaction do we consider that we have closed the sale of the player piano. A house that has an outlet for its "exchanges" is much better off than the one that has nothing of this sort, or that cannot be sure of any method for disposing of these second-hand pianos. There is no doubt that to accumulate a stock of used pianos in a small business is bad, and the dealer must know that he can only come out right by making sure his valuations are not excessive."

Old Squares and Organs Not Worth Allowances Formerly Made.

PERTINENT indeed are the observations of Mr. O. C. Stone in an article which appeared some time since in Music Trade Review of New York. A portion of the article dealing with the problem of exchanges is here quoted: "The day of allowing \$50 to \$100 for old squares and \$25 to \$50 for old organs in part payment on new pianos is fast drawing to a close. It should, the pity is that the curtain should not have been rung down on the evil long ago. Shorn of all verbiage, the plain facts are that the piano dealer who continues to practice this discreditable method is doing one of three things; either

1. He is asking too much for his new instruments.
2. He is ignorant as to his selling cost, or
3. He is deliberately practicing a deception.

"Let us analyze this. Take the first proposition: The dealer who has his new goods priced right cannot afford to accept squares at \$50 to \$100 each in part payment. They are not worth it. Anything taken in exchange should, first of all, be salable, and if taken in trade at all, should be taken in at a price which will, when sold, show a profit. A square piano taken in exchange at \$50 will show an actual loss if sold at \$100 nineteen times out of twenty; the cost of repairs and handling the instrument are too great, even if a sale can be found for it. But the truth is, the square that comes in at \$50 in the big majority of cases is either never sold or else brings a price below what was originally allowed

for it. The dealer who has a \$300 piano to sell and who prices it at \$300, as it should be priced, has to get \$300 for it, either in cash or paper, or else lose money on the deal. My observation is that the dealer who actually makes \$30 net and gets it or collects it on a \$300 sale is running his business pretty satisfactorily. So when he takes in trade an instrument for which he allows, let us say, \$50, he takes a loss right then and there of \$20 on the deal. What the ultimate loss will be depends on what he finally gets for his \$50 exchange.

"The second proposition is responsible for this evil perhaps more than any other one cause. Dealers do not know what it costs them to conduct their business. They have not figured out the cost per unit or the cost of selling in its relation to the net amount of business transacted. If they did, many of their eyes would bulge out of their heads. They would be astounded at what a few dollars actual profit they make per sale or per unit. And they would be unwilling to dissipate those few dollars by investing them in valueless exchanges. I lay it down as a broad principle that the dealer is either ignorant of his selling cost, or he deliberately enters into a deception of his customer when he takes valueless instruments in trade. If his policy is to take exchanges, and he knows of the losses incident to it; in other words, if he knows what his selling costs are then he necessarily must price his new instruments sufficiently high to protect him from this loss."

Two Plans of Dealing with the Used Instrument Offered.

WITHIN the past year I have put this rule to the test in a piano department in a department store." Mr. Stone goes on to say, "When the department was opened we adopted a 'no exchange' policy. We have sold pianos cheap, and while 70 per cent. of our sales (counted by units) has been players, we could not be pulled into the exchange proposition. Just at this point I hear an investigator after the truth speak up and say, 'What do you do when you come across a prospect who has an old instrument to trade in, and competition has offered him a big price for it?' We tell that prospect plainly and firmly that we cannot take his old instrument in part payment. We tell him that if his consideration of our piano depends upon our taking his old instrument in trade that we may as well dismiss the subject right then and there. We tell him that our prices are low; that there has been no provision made for taking care of exchanges, and this we have no difficulty in showing him.

"Once in a while (one in fifty) we run across an arbitrary case which is hard to handle. The prospect blindly plunges ahead and insists that we take his instrument on the same terms that some other dealer has offered. This we refuse to do. We then make him two propositions: We tell him if he will set a reasonable price upon his old piano, a price he himself would be willing to pay were he the buyer instead of the seller, that when we deliver our new instrument to him we will bring his old instrument in and sell it for his account. If he takes to this proposition we insist that he sets a right price upon his old piano; a price that is at once reasonable and at which we can readily dispose of it. We then bring the piano in, put it in first class condition and sell it, charging him 15 per cent. for our services and

crediting his account with 85 per cent. of the proceeds of the sale. Of course, when a deal like this is put through we sell our new piano to him without any mention whatsoever of his old instrument. The sale of his old instrument is treated as a separate matter altogether. In this way the 15 per cent. received for handling the sale reimburses us and our profit on the whole transaction is thus kept intact.

"Our other proposition is to buy his old instrument outright; paying him the cash for it. On this proposition we buy the old instrument with the same care that we would exercise in buying new ones. We buy it with the view of making a profit. This proposition we hold in reserve until all other means have been tried and failed."

How Two Dealers Backed Up Their Valuations.

LET me give you a typical example of how this works out," concluded Mr. Stone. "We had a case of hard competition on a high grade player piano. The prospect had an upright piano nine years old in good condition to exchange. The deal finally settled down between ourselves and one other house, which offered the prospect \$150 in exchange for his second-hand upright. We declined to do business with him on that basis. Finally we told him we would buy his old piano from him, pay him cash for it, but would not think of giving him \$150 for it. We concluded by offering him \$55 for his old instrument, tendering it to him in money and telling him that if he accepted it he need not feel that he was under any obligation to buy our new instrument and that he was perfectly free to take our \$55 and use it in purchasing the other dealer's piano. At the same time we told him it might be a good idea for him to see if the other dealer would give him \$150 in cash, the same as he would in exchange and also leave him free to buy where he felt he could make the best bargain. This the other dealer of course could not and would not do, and we got the business. I cannot recall a single dealer who has made money out of exchanges."

Uses the Journal in Selling Pianos.

RETAILERS in telling of the use they make of the Canadian Music Trades Journal speak of the value of the advertisements of the manufacturers. One subscriber states that he always puts in his pocket the last copy of the Journal received when going to see a "prospect." Explaining his attachment to the Journal he said, "After I have talked up my piano, which to my mind is the greatest value in Canada, I pull out the Journal to let the 'prospect' see what the makers themselves say in their advertisement to the dealer. Then I turn over to the advertisement of the firm who make the action for the piano, and then to the advertisement of the hammer manufacturer. The arguments of these firms, which are not directed to the general public I find very helpful in backing up my statements and in establishing a bond of confidence between my 'prospect' and myself."

Other dealers have spoken similarly of the value of the Journal, but few have been so methodical and far seeing in the use of the manufacturers' advertisements as the dealer above quoted. Other dealers have told of carrying the Journal to show illustrations of lines that had not yet appeared in the catalogue.

Manufacturers Hold Annual Meeting

Attendance Poor. Heads of Several Houses Absent. Only Nine Firms Represented.

Art Finish of Cases Strongly Endorsed

Foreign Trade, Compensation Act, Exhibition Arrangements Among Matters Discussed.

David Allan, of Guelph, President-elect

Canadian Music Trades Journal Given Unanimous Vote of Thanks for Continuous Efforts to Further Trade Interests.

OF the twenty-three firms who are members of, or eligible for membership in the Canadian Piano and Organ Manufacturers' Association, only nine were represented at the annual meeting held at the National Club, Toronto, on the evening of December first. The poor attendance was freely commented upon, and the absence of the heads of important concerns was regretted from both social and business standpoints.

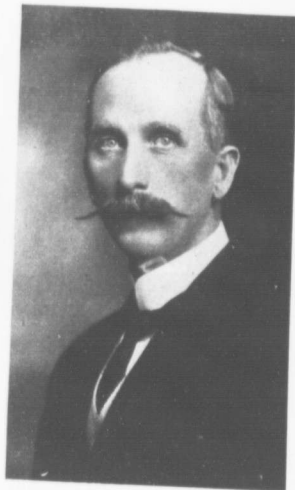
David Allan, Bell Piano & Organ Co., Ltd., Guelph; Henry H. Mason, Mason & Risch, Ltd., Toronto; W. N. Manning, Sherlock-Manning Piano & Organ Co., London; F. W. Bull, Williams Piano Co., Ltd., Oshawa; W. F. Pike, Heintzman & Co., Toronto; E. C. Thornton, Karn-Morris Piano & Organ Co., Ltd., Woodstock; A. A. Pegg, Nordheimer Piano Co., Ltd., Toronto; Harry Sykes, John Dunlop, Thomas Organ Co., Woodstock;



Harry Sykes, 2nd Vice-President.



David Allan, Guelph, the New President.



Henry Durke, Hon. President.

The interests of the industries always warrant a good attendance of responsible heads of firms at these annual meetings, and the advantages of meeting socially at least once in the year, are generally conceded. It is important that the Association should have the active co-operation of the head of every piano and organ manufacturer in Canada, not only because of the present interests of the trade, but always having in mind possible contingencies. The decision of a year ago to meet quarterly was, no doubt, well intentioned, but failed in the carrying out.

Members Present and Represented.

The slim attendance was not confined to members outside of Toronto, who proportionately made a better showing than the local firms. Those present and the firms represented, were as follows:

T. J. Howard, C. W. Scott, Newcombe Piano Co., Ltd., Toronto; James G. Merrick, Secretary.

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., Toronto, and retiring president of the Association, was unable to be present, as per telegram received by the secretary. Mr. Durke had gone to New York to meet a relative coming from England, and through the boat being delayed because of fog, he was unable to leave New York in time to reach Toronto for the meeting, much to the regret of all those present.

The President's Address.

In the absence of Mr. Durke, the retiring president, his address was read by the secretary. He referred to the unusual situation in the trade, that will make the year 1914 one to be remembered. "After many years of continuous and growing prosperity, the trade has,

since August, experienced a setback on account of the war conditions, which will require re-arrangement to meet the changes in economic conditions.

"During the past several years," said the president, "piano and organ manufacturers have had a ready sale for all instruments manufactured. We have now come to a time when it is necessary for us to sell our pianos and organs instead of our product selling itself."

He voiced a note of optimism in the belief that at the termination of the present war Canada will enter upon a period of prosperity, which should benefit the products of the piano and organ manufacturers, as much as any other industry.

"It is to the credit of the Canadian Piano and Organ Manufacturers' Association," continued the address, "that they have always considered first the excellence of their product. They have educated the people of Canada to expect pianos and organs of the highest grade. Foreign manufacturers will have considerable difficulty in overcoming the high standard already set, and which purchasers look for."

"Touching upon foreign trade, the president recommended that the association consider the possibility of securing for this industry its proportion of foreign business in such markets as might seem to be the most attractive.

Reference was made to the Workmen's compensation Act, passed by the Ontario Government since the last annual meeting. "This law," it was pointed out, "would exercise an important place in manufacturing conditions."

The exhibition agreement and freight charges which were discussed later in the meeting, were also alluded to by the president.

Faulty Ventilation of Exhibition Booths.

The various recommendations and suggestions in the president's address were taken up by the meeting. In connection with the faulty ventilation of the booths occupied by the piano and organ exhibitors at the Canadian National Exhibition each year, it was stated that notwithstanding assurances given the committee looking after this matter, there was no improvement when the 1914 Exhibition opened. The Exhibition Committee will continue to agitate with the Exhibition authorities to have the defect, which is a serious one, remedied.

Perforated Rolls for Players.

The action of the retail music houses of Toronto in adopting a uniform basis of retailing music for player pianos, was endorsed by the Association. On motion it was decided to circularize the retail trade throughout Canada, recommending an observance of the arrangement adopted by the Toronto retailers on September first of this year.

As reported in these columns on various occasions, the player roll trade in Toronto was in a very unsatisfactory and unprofitable condition. A meeting of the retailers was arranged by the Canadian Music Trades Journal in March last, and attended by every retail firm interested. The "Toronto Retail Piano Dealers' Association," was formed, and after holding a number of meetings a uniform basis of retailing player rolls was adopted.

It was agreed to retail autographed and hand played rolls at list prices. On the sale of other rolls it

was agreed to allow no greater discount than twenty per cent. from list prices.

The disposal of shop worn rolls, or rolls unsalable at regular prices, was arranged for by two special clearance sales, when a maximum discount of fifty per cent. from list prices may be allowed. Anything unsalable at this discount is not to be sold. The dates for the clearances are March 1 to 10, and September 1 to 10.

The Toronto retailers have also agreed that the maximum value of rolls to be given free with each player sale be \$10.00.

Advertising Novelties at the Exhibition.

The matter of distributing advertising novelties and souvenirs at the Exhibition in Toronto was brought up for consideration. This was owing to opinions expressed that it was detrimental not to be able to do so, as was the custom before agreeing to abolish the practice of handing out novelties.

The sentiment of the meeting was strongly in approval of the existing arrangement, and the agreement of 1906 was re-affirmed. It was also pointed out that the agreement with the Exhibition Association prevented the distribution of souvenirs.

Foreign Trade.

The discussion of foreign trade topics resulted in the decision that this was a matter for the attention of individual firms, and could not be handled by the association.

Ontario Workmen's Compensation Act.

The attention of the meeting was then directed to the Ontario Workmen's Compensation Act, which becomes operative on January first, 1915. The two points of interest were first, the classing of the piano and organ industries in their proper group, and, second, the provision for safety devices. The loss comes directly on the groups affected, and no factory will be permitted to be less efficient than any other factory.

Railway Cartage Changes.

During the year the railway cartage companies had brought forward two important changes concerning the handling of freight. They proposed to greatly increase the charges on shipments and returned empties. They proposed also to discontinue the present practice of billing charges forward.

The special committee of the association working in conjunction with the Transportation Committee of the Canadian Manufacturers' Association, made a vigorous protest. The result was that the protest against discontinuing billing charges forward was allowed. The change in the cartage charges, however, remained, with some slight reduction from the schedule first laid down by the cartage companies.

Art Finish of Cases.

A discussion concerning the advisability of featuring art finish on piano cases was commenced by one of the members, who emphasized its advantages to the consumer, retailer and manufacturer. It was shown that the general public is ready to accept the art finish if instruments so finished are presented to them.

It was decided to send on a recommendation that the exhibits at the Canadian National Exhibition of next year be confined entirely to instruments with the art finish. Each manufacturer will be communicated with concerning the proposition, and it is hoped that the pro-

posal will receive the approval of every firm making an exhibit, and that every effort will be made to feature the art finish in the salesrooms.

New Officers.

The slate of the Nominating Committee was passed without a dissenting voice, as follows:

Hon. Pres., Henry Durke, Toronto; President, David Allan, Guelph; 1st Vice-Pres., G. Y. Chown, Kingston; 2nd Vice-Pres., Harry Sykes, Woodstock; Treasurer, Fred. Koller, Toronto; Secretary, J. G. Merrick, Toronto; Executive Committee, R. S. Gourlay, Toronto, W. N. Manning, London, H. H. Mason, Toronto, A. Nordheimer, Toronto; Exhibition Committee, Henry Durke, Toronto, T. J. Howard, Toronto, J. E. Hoare, Toronto; Nomination Committee, C. H. Bender, Toronto, F. Bull, Oshawa, H. H. Mason, Toronto.

Grant to Belgian Relief Fund.

The association showed its practical sympathy with the people of Belgium by a grant of two hundred dollars to the fund being gotten up for their relief.

Vote of Thanks to Officers.

A unanimous vote of thanks was tendered the officers for their interest and efforts during the year. The association is fortunate in again having the services of Mr. James G. Merrick, whose ability and judgment and consistent interest in the welfare of the music industries have proven so valuable to the members of the association, who hold their secretary in the highest esteem.

The advancement of Mr. David Allan to the presidency is a most popular one. Mr. Allan, assistant manager of the Bell Piano and Organ Co., Ltd., whose head offices and factories are at Guelph, has for many years been an active member of the association and deeply interested in its welfare. In connection with the proposed changes by the railway cartage companies, Mr. Allan gave a great deal of time and effort, and for his labors in this connection deserves the thanks of the association.

Vote of Thanks to the Journal.

The business session of the meeting was preceded by a dinner, at which John A. Fullerton, of the Canadian Music Trades Journal, was a guest. On his asking permission to retire to keep "an engagement with the drill-sergeant," the secretary asked the attention of the meeting. He spoke of the continuous good work of the Canadian Music Trades Journal and its efforts to further the industries it represents in every honorable way. Mr. Merrick also emphasized the monetary loss to the publication by the reason of the Journal's policy to refuse foreign piano advertising, and of which he thought the Canadian manufacturers should take due cognizance.

A unanimous resolution of thanks to the publisher of the Journal, as outlined on the front cover of this Journal, was then passed.

In acknowledging this courtesy, Mr. Fullerton emphasized the desire of the Journal to serve the music industries of Canada, and expressed his appreciation of the loyalty of the manufacturers, who with but few exceptions, gave practical support to the efforts to provide the retailers of this country with a medium conveying useful information and trade news.

PIANO TUNING, AN OCCUPATION FOR THE BLIND, AND HOW TO MAKE IT ONE OF THE MOST SUCCESSFUL.

A paper read before the International Conference for the Blind, held recently in London, England.

By Philip E. Layton, Montreal.

(Continued from November issue.)

Now I come to the subject of repairs—the rock on which the careers of so many tuners have been wrecked. Few can tell whether a piano is in perfect tune, but everyone knows whether a note is sluggish, whether it jingles, whether the pedal squeaks or whether a hammer or string is broken.

If the tuner cannot do minor repairs or does not know how they are done, so as to direct others to do the work, he will be greatly handicapped, and I fail to see how he can possibly succeed. He ought to pass an examination for repairs, and I cannot urge too strongly upon our institutions the great necessity of well instructing their pupils along this line. The man who teaches repairs in a school should take a class regularly every week and deal with one special subject, illustrating the same. It is nonsense to say the average blind man cannot do the ordinary repairs of a piano. I know of a number of men without their sight, who, with seeing help, are able to do the most difficult repairs, such as putting in a new wrest-plank, putting on a new bridge, re-covering a set of hammers, or entirely re-stringing the instrument, etc.

Men who undertake to teach this work in the school must have confidence in the blind, and should not perpetually say, "He cannot do this," and "He cannot do that."

I am of the opinion that a capable blind man, who has an outdoor experience, and has a good mechanical ability, could with profit be employed one day a week to help impart this knowledge:

First, because he would have the confidence of the pupils.

Secondly, because he has faith in them, and can understand their difficulties, and therefore can teach the blind better than the average man with his sight.

"I see no reason why the average blind person cannot do the same ordinary repairs on pianos as a man with his sight."

Mr. Alleeck is a graduate of Henshaw's Institution for the Blind, and has a very large private tuning connection.

What I have said above equally applies to the repairing of player pianos—the introduction of which has greatly added to the difficulties of the piano tuner, hence the necessity that institutions should be most thorough in this department.

A young man with his sight from a neighboring piano establishment, who has received special training in the repairing of players, could with advantage be employed for an afternoon or an evening a week to help in this branch.

I recently received a letter from Mr. Edward Roberts, the blind instructor of the tuning department in the Columbus School for the Blind, Ohio, whom I consider to be one of the greatest authorities on tuning and repairing, in which he writes:

Dominion

"The Old Reliable"

Over 80,000
sold in
40 years

Made-in-Canada



Wishing all Agents and Friends of the
"Dominion" Pianos, Players and Or-
gans everywhere a Happy Christmas.
May the New Year Bring You Good
Luck, Good Health, and Good Business.



Clear, free and vibrant, the tone of the DOMINION PIANO is not equalled for sweetness, purity and permanence, except in the most expensive makes. Our patent arch plate frame, just like that used in "Grands" supports the entire playing mechanism. A piano with such distinguishing features would be preferred by critical players, even if sold in the ordinary way.

In selling the "DOMINION"—the piano for the whole family—you save your customer \$100 or more on every piano, by our economical selling methods whereby are eliminated costly showrooms, high-salaried "managers," gifts to artists, schools, etc., in exchange for testimonials. All these are selling expenses that add absolutely no value to the piano you buy, yet which you must charge for. We avoid them entirely.

Another perfection detail—the "loaded" strings in the bass, have the loaded wire brazed to the body wire. Thus the wires cannot loosen and "sing," causing tiny jinglings and unmelodious tone. Each "DOMINION" note in every octave is perfect in purity, sweetness and quality of tone.

80,000 enthusiastic "DOMINION" owners in all parts of the world—even in far-away Australia, South Africa, and England—have been attracted by this rare combination of a superb piano sold in a sensible cost-saving way. "DOMINIONS" are built to endure the stress of time and climate. A little investigation will pay you. Write for catalogues and prices.

Dominion

**PIANOS
ORGANS
PLAYERS
STOOLS
AND
BENCHES**

Dominion Organ & Piano Co.

LIMITED

Factory and Head Office
BOWMANVILLE, ONT.

"I would say that the repairing of player actions is within the reach of some blind tuners, and even beyond the reach of some seeing tuners who are destitute of mechanical ability, for it is with us, just as it is with all other men, the square peg is often placed in the round hole.

"In connection with my work I have made over many entire upright actions. For some time we have had two pianolas in our school; the one in the tuning department has been dissected and adjusted many times, for the benefit and advancement of our students, and still the instrument remains in perfect order. The three young men whom we graduate this year feel very well acquainted with it.

"On first sight a player action looks like a very complicated bit of machinery, and would frighten an inexperienced hand into insensibility, but a little careful study, with the skilful use of a screw-driver, will soon bring a mechanical mind to see its secrets, and when once seen, the student will marvel at its simplicity."

Advice to a Tuner.

Don't walk into a lady's drawing-room with muddy boots. Remember, this is her sanctum. Wipe your boots well on the mat at the door, and see your guide does the same.

Don't knock ornaments off the top of a piano, or off a table beside it.

Don't scratch the piano when taking the front or action out, or putting them in again. Hurt your hand rather than disfigure the instrument.

If you have a difficulty with the action do not be too proud to ask someone in the house to lend you the use of their eyesight. This is a thousand times better than making a serious blunder or botching up the work.

Don't worry and fret when you lose a customer. Remember, you cannot please everyone, and most of your customers have been taken from someone else.

Don't make an excuse and stay at home when the weather is bad. A wet day is a splendid opportunity for a good interview.

Don't be discouraged if business is not coming your way, but give yourself a good scolding if you have not made at least twenty-five calls that day to look up business.

Don't stay away from your church, concerts, entertainments, or parties simply because you have no one to take you. Be your own pilot, and when you meet with difficulties on the way, do not be afraid to ask for help. Remember, a seeing person is more pleased to help you across the street than you are to seek their assistance.

When help is proffered you on the street do not abruptly refuse it, otherwise you may so hurt a person's feelings that they may never offer to help a blind person again. Always be most courteous and thankful for every kindness you receive.

Don't expect seeing people to do everything for you and you do nothing for them.

Don't sit like a stuffed mummy when you are invited out to spend the evening. Sing, play, tell an anecdote, do something.

Don't sit down and wish you were an organist or had learned a trade, but rather be thankful and know that you have the very best profession in your hands a blind man can have, and one that lends itself to greater possibilities of making money and friends than any other.

The three P's are what you need, *Patience, Pluck, and Perseverance.*

Don't be afraid to get into a conversation with a fellow traveller. This may often lead to business. Be liberal in giving away your cards. Remember, you are sure to meet with opposition which sometimes is unscrupulous. You must always be advertising yourself one way or another.

Mr. J. L. Haworth, of Acerrington, one of the largest piano merchants in Lancashire, a pupil of the Royal Normal College, and one of its greatest successes, used to start out bag in hand, even when he had nothing to do, and walk briskly in a certain direction as though going to execute an order.

If you smoke, don't carry your ammunition in your pocket, and so make it necessary for a lady to ventilate a room after you have finished your work. Ladies will be your best friends, so it behoves you to study them in every possible way.

Don't get offended and angry when someone makes a complaint about your work; it may only be fancy on their part, which a little explanation will set right, but you must go and look at the instrument and rectify it, if wrong.

One of our leading piano tuners in Montreal had a complaint from a lady to the effect that he had ruined her piano. She stated that the tone was altogether too subdued. He then put all the unisons out a little. This made her perfectly satisfied. You must humor your customers. A little tact goes a great way.

In conclusion, be hopeful, be cheerful, be faithful to your opportunities, and remember that if you succeed you not only have helped yourself, but you have helped the great cause of the blind.

Causes of Poor Violin Tone.

WHISTLING, squeaking, harsh, wiry or nasal violin tone, according to Louis Eaton, of Jacob's Orchestra monthly, "may be attributed to one or several causes, but the chief source of trouble may be found in either careless or unscientific graduation. Then, again," he says, "the bass bar may not be suited to the instrument; a poorly fitted bridge will also have a bad effect upon the tone quality and, if it be too thin, will tend to destroy the rich, heavy, solid tone and resisting power it might otherwise possess. The soundpost will frequently fit too tightly, thereby entirely altering the tone quality and the freedom and ease of tone production. False strings are famously responsible for faulty tones, as well as poor intonation. A poor grade of rosin will promote trouble and, in fact, so will the best rosin, if the violinist does not exercise proper judgment in its application to the hair of the bow.

"Another troublesome factor is the failure of the player to exert the correct finger pressure upon the string, and, if he does not draw his bow at a fairly accurate right angle line across the string, the same undesirable effects may be in evidence. Small strings will greatly facilitate the successful production of harmonics, large strings being dull and unresponsive."

Mr. N. H. Conley, of Mason & Risch, Ltd., Toronto, was among the out-of-town guests at the St. Andrew's banquet at Trenton, Ont.



But be sure it is a Columbia, with
the exclusive Columbia feature
—The Tone Control Leaves.



A reproduction of one of the series of Christmas advertisements appearing in 175 newspapers in Ontario. These advertisements are bringing results for dealers.

*The largest wholesalers
of Columbia Products
in Canada.*

MUSIC SUPPLY COMPANY
TORONTO 36 Wellington St. East CANADA



Owners Appreciate Dealer's Interest.

SIGNIFICANT of talking machine development is the fact that at any little informal household gathering of friends there may be several owners of talking machines. The chances are, that if a dozen families are represented, one-quarter of them will have talking machines. Incidentally the other three-quarters represent prospective buyers. At such a gathering recently two or three drifted into a discussion of different stores in which they bought records. One man that evening had heard several new and desirable records that he did not know existed. His friends chaffed him on his being behind the times, but he pleaded that he had not much time to hunt through catalogues and supplements, and that when he called at the store of the retailer from whom he bought his machine, no suggestions were ever offered regarding records.

"Why don't you go to Blank's?" asked one. "They will always keep you up-to-date."

"I went there once," was the reply, "but they seemed to be sore because I didn't buy all the records they had in the place. Once was enough for me in that place."

The quiet member of the trio then spoke up and related some experiences. He had shopped around; got to places that wanted to overload him and got to places that didn't seem to give a hang whether he came or went. Finally his attention was directed to a small, unpretentious store in which the owner was salesman, book-keeper, buyer, and the one man always on the job. He took an interest in his customers. Didn't sell them anything they might ask for without helping along with suggestions. If he thought a customer would tire of a certain record he would say so and try to replace it with something better. The fact that the result of his suggestions sometimes caused his customers to buy four dollars' worth instead of five really caused his sales to swell.

Said the talking machine owner, concluding a recital of his experiences, "This chap won't overload you, and he won't work off things you will wish you hadn't bought. He gets to know your likes better than you do yourself, and here's his card."

Make Up a Christmas List.

THE one man that is, or should be, best qualified to suggest suitable Christmas records for his customers is the dealer himself. If this item of business has not had his attention there is not an hour to lose. If by a little inexpensive suggestion the dealer can get some more record business between now and the evening of December twenty-four, it is plainly his duty to get into action.

All talking machine owners want a few new records for Christmas. They want reasonable selections, and because they have too little time, energy or intelligence to go through the catalogue to make the selection, they

do without unless the dealer comes to their assistance. The dealer has the advantage of acquaintance with the catalogue, and he knows what he has on his own shelves that should be moving out.

Get out a list of seasonable records, and in attractively printed form send along copies of the list to your customers. A circular letter giving titles, numbers and prices, with short descriptions, would be a useful piece of literature to talking machine owners, for all of them do not find it convenient to visit the dealer's store, particularly when they are unable to name just the records they would like.

Outfit Should Be Paid for in Eight Months.

SELL him no more than he can pay for comfortably, is a rule emphasized by Mr. Marion Dorian, treasurer of the Columbia Graphophone Co. Mr. Dorian adds that "investigation results in information as to the prospect's income; how permanent it is and what demands are made upon it by his family. With this information in your possession you can determine what it is safe to sell him. Suppose a prospect receives a salary of \$20 per week and has a family of four. If he has been receiving this salary for some time and his reputation is good you are justified in assuming he can safely pay \$2 or \$3 per week. More than that is dangerous, because allowance must be made for possible sickness of some of his family, which will make greater than ordinary demands upon his income. Eight to twelve months is the period within which an outfit should be entirely paid for. Allowing for a \$2 a week payment spread over eight months a customer could in that time pay for an outfit costing \$64. That would be the limit which the wise dealer would sell him. Many dealers make the mistake of selling a customer double the amount he can pay for comfortably, with the result that the payments become harder as they multiply and each payment day the customer feels he is carrying a burden. Consequently his attitude becomes one of antagonism and he pays grudgingly, whereas if sold a bill he can pay for comfortably, he does it cheerfully."

The Instalment Agreement—Carry It Out.

GROWING out of the preceding paragraph, is the question of the making of an agreement with the purchaser upon the instalment basis. Upon that topic Mr. Dorian has this to say, which confirms opinions expressed in these columns: "Many customers who buy goods on the instalment plan are of limited business experience. A complicated instalment lease is to them an incomprehensible thing. Your lease should be as simple and clear-cut as is consistent with adequate protection. The terms of the contract should be made clear, and customer should accept them in all particulars. Salesmen should be prohibited from making verbal agreements with customer. If special terms are made these should be written into the contract itself. If this is not done disputes are apt to arise which are destructive of the mutual confidence which must exist to insure a continuance of patronage. The customer should be furnished a copy of the contract, so that he can refer to it at any time. In this way you gain the customer's confidence and he will not only give you his own future business, but induce his friends to do likewise.

"Terms should be as reasonable as you can afford, but once these have been agreed upon and accepted they should be enforced rigidly. There is no easier way to

SELL THE PHONOLA MADE IN CANADA DISC-TALKING MACHINE

If you value the goodwill of your customers and if you are in business for gain.



TYPE "D"

The lowest priced Phonola. Can be retailed at \$29.00

You sell the PHONOLA for less money and a better profit than any other sound-reproducing instrument made. Every PHONOLA buyer is a human advertisement for the PHONOLA.



The "Crown Prince"

The highest priced Phonola. Can be retailed at a good profit at \$160.00

- The PHONOLA motor is as silent as night.
- The PHONOLA music chamber is proportioned to give the best acoustics.
- The PHONOLA sound box is adjusted to reproduce all the original music.
- The PHONOLA designs and finish will get the customer on your side.
- The PHONOLA agency is an open contract proposition. It does not tie your hands.

The One Incomparable Record Offering Belongs to Phonola Dealers

Competitors acknowledge that the best needle disc records made are FONOTIPIA, ODEON and JUMBO.

We have the sole Canadian agency for these. Get the Catalogue—look over the artists' names, and the list of titles—then compare values.

THE POLLOCK MFG. CO.

LIMITED

Berlin,

Canada

WHOLESALE DISTRIBUTORS

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

spoil good customers than by giving the impression that terms are mere formalities. There is no surer way of getting a list of accounts in bad condition than by ignoring the regular date when an instalment is to be paid. If the customer has agreed to pay on Monday train him to make the payment on that day and not on some other day. If his payment is not made on Monday notify him immediately to bring in the payment or take it to your collector without further delay. The moment the first lapse occurs, get right after him and remind him that the goods were sold on definite and accepted terms, and that you expect him to perform his promise. If his payment has not been made by the close of business on Monday have the collector at his place of business or residence on Tuesday morning and you will save money."

Exclusive Line Contract in the Talking Machine Trade

A Subject of Much Interest. Is Being Confined to One Line in the Best Interests of the Retailer? No Precedent in the Piano Trade.

IN the November issue of Canadian Music Trades Journal was published an article relative to the exclusive line contract that has become so important a phase in the evolution of talking machine trade policy in Canada.

The article referred to, which was entitled, "Kaiserism in the Talking Machine Trade," "Exclusive Line Contract Much Discussed," and having other sub-heads, evidently met with the disapproval of at least one wholesale talking machine firm. This deduction we arrive at from the fact that the publishers of Canadian Music Trades Journal have been served with a writ for action at law to recover \$10,000 damages for alleged libel.

In this connection the Journal has to say that it has received no protests concerning the article referred to, or that the article or any part of it is untrue, or contains any misrepresentation. We might further state that the management of this Journal is always ready to correct any unfair or untruthful statement that may at any time be published in these columns, and which could only appear inadvertently, as the record of the Journal during the past ten years shows its desire at all times to be fair and truthful.

Regarding the contract that formed the basis of the article in question, however, and the clauses and meaning of which the Journal criticized in the interests of its subscribers, it may not be out of order for the Journal to affirm that the personnel of any talking machine firm had no bearing on the question. That the personnel of any firm might or might not be of any specified nationality, birth or extraction has nothing to do with the question under discussion.

The exclusive line contract in the talking machine trade has no parallel in the piano trade, so far as the Journal knows, nor has it any duplicate in any other civilized country, so far as the Journal knows.

For the sake of presenting more clearly to the readers of the Journal the subject under discussion, they are asked to consider the following hypothetical case:

A firm of piano manufacturers with the Canadian

agency of an imported line of pianos, which are claimed to be protected by innumerable patents, comes to the retailers of Canada with an agency proposition. They say to each prospective customer, whom we will take for granted is interested in the line and satisfied as to quality, price and demand:

"Now we want you to tie yourself exclusively to this piano. You must agree to handle no other piano.

"You must agree to a number of conditions, and you must be our policeman, that is, if you know of any other person, near or distant, who is infringing any clause of the contract we ask you to sign, you MUST notify us AT ONCE.

"You must agree that when we, the distributors, consider that you are not displaying the pianos properly, buying sufficient quantities, or for CAUSE OR OTHERWISE, at any time, the agency shall be taken from you.

"You must agree that the removal of the said agency does not permit you to sell the pianos remaining in your store, whether you have paid for them or not, at other than the prices specified.

"You also admit that by selling these remaining pianos you are infringing our patents, and may be proceeded against.

"You also agree to handle the piano WE SUPPLY YOU WITH, and we do not promise or agree that throughout the life of the contract we will supply you with the pianos you are now arranging for. We may not always have that agency, so you will take what we give you.

"You agree that when demonstrating this piano you will sit only upon a bench, chair or stool supplied by us.

"You agree that when demonstrating this piano you will use only sheet music supplied by us.

"You agree that we, the piano distributors, will be the sole judge as to whether you are observing all the conditions of the contract."

The foregoing are some of the clauses of the hypothetical piano agency contract. Mr. Dealer, would you sign it?

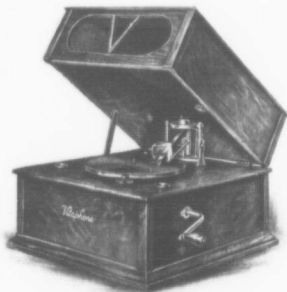
To revert to the talking machine business, and the exclusive line contract, that formed the basis of the article published in the November issue of the Journal, and now alleged to be libelous, our suggestion to the subscribers of this paper is that before signing this or any other talking machine contract, he should ask himself these questions, and if he can answer "yes" to all of them, go ahead and sign, and complain no more about irritating conditions of an exclusive agency contract.

"Am I satisfied that I do not want to handle any other line now, or do not want to be free to do so at any time during a period of years?

"Am I satisfied to grant to the firm, to whom I am paying money for merchandise, the power to decide whether I am carrying a representative stock, buying in sufficient quantities, or in all other ways observing the clauses of the agreement?

"Am I satisfied to enter into a contract to handle one line of goods regardless of what the public demands, and when other dealers, and competitors of mine, handle this line and other lines, too?

Three Winners for Live Dealers IN Talking Machines



Vitaphone Type No. 28. Retail Price \$28.00.

Size 16 in. x 16 in. x 12½ in.

Beautifully finished golden oak. Motor can be wound while playing. Plays any make of disc record. Used with or without horn.

Equipped with Baby "Music Master" Horn \$10 extra.

Made
in
Canada

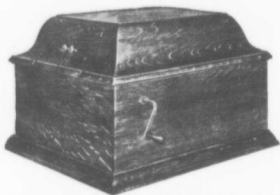


Vitaphone Type No. 33. Retail Price \$33.00.

Same style Cabinet as type No. 28.

Size 16 in. x 16 in. x 12½ in.

Mahogany. Double spring motor that can be wound while playing. Plays both needle and sapphire records. 12 in. Turntable.



Vitaphone Type No. 40. Retail Price \$40.00.

Mahogany, Mission, Golden and Fumed Oak. Double Spring Motor that can be wound while playing, and interchangeable diaphragm connection from amplifier to horn. Plays either needle or sapphire records. Beautifully finished and polished.

The first step to become a "Vitaphone Dealer" is to send a trial order for Instruments and records; Catalogues sent free on request.

Do It Now.

CANADIAN VITAPHONE CO., LIMITED

TORONTO **Corner Carlaw and Eastern Avenues** **CANADA**

WINNIPEG BRANCH, C. E. Fosdick, 36 Cumberland Block

"Am I satisfied to enter into a contract that makes no provision for the disposal of my stock at the end of the contract period, or at any time when the contract might be ended?"

"Am I satisfied to enter into a contract to exclusively handle a specified line for a definite period, without any guarantee from the other party to the contract that I will be supplied with that line during the life of the contract?"

"Am I satisfied to enter into a contract to handle exclusively a certain line of merchandise, and in the event of that line or agency being taken from me, or given up by me, I am in doubt as to whether I can handle some other line without being proceeded against by law?"

"Am I satisfied to enter into a contract to handle a certain line or brand of merchandise at specified discounts, and yet have to pay for certain articles supposed to be covered by the contract, a minimum price, which is higher than the list prices less my discounts would be?"

"Am I satisfied to sign a contract merely because I am told that 'all the others have signed it?'"

U. S. Courts Hold that Contract to be Binding Must be Equitable to Both Parties.

AN editorial in Music Trades of New York for November 21, says: "A recent decision by the Appellate Division of the Supreme Court is of interest, not only to the music publishers who were directly interested, but to business men generally. It appears that a well-known and reputable publishing house had made a contract with a talented composer, by which contract this composer undertook, for a term of five years, to give the exclusive right of publication of his compositions to the publishing house.

"After a time differences arose. The composer gave some of his compositions to another, and a rival publishing house. The first concern then brought suit against the second concern and against the composer, on the ground that the contract with the composer had been infringed. The Appellate Court held, unanimously, that the complainant publishing house could not maintain its position, for the reason that the contract was not an equitable one, inasmuch as while it bound the composer absolutely for a term of years to the publishing house, it did not bind the publishing house in a similar manner. That is to say, the publishing house were in a position where they could virtually suppress the composer either by not publishing his work at all, or by getting out simply a few copies of each of his compositions.

"The decision virtually rests on this proposition: That a contract must be equitable to both parties concerned in order to have any standing in the courts, and that, consequently, a person will not get relief from the courts if it can be shown that the contract in which he engaged was wholly one-sided in his favor."

Word is received by the Journal of the death of Mr. Alfred Henry Littleton, chairman of Novello & Co., the London music publishers. The late Mr. Littleton was born in London in 1845. His death occurred at Brighton on November 8.

NEW RECORDS

COLUMBIA RECORDS FOR JANUARY.

- 12-INCH SYMPHONY DOUBLE-DISC RECORDS
- A5612 Mary (Richardson), Bernice de Pasquali, soprano. In English, with orchestra. Swiss Echo Song (Eckert). Bernice de Pasquali, soprano. In English, with orchestra. **\$1.00.**
- A5610 Tannhauser (Wagner). "O Star of Eve." Charles W. Clark, baritone. In English, with orchestra. Heroldade (Massenet). "Vision Fugitive" (Florestan Vision). Charles W. Clark, baritone. In French, with orchestra. **\$1.00.**
- 10-INCH BLUE LABEL DOUBLE-DISC RECORDS—\$1.00.
- A1610 Aloha Oe (Lilikalalani). Toots Paka Hawaiian Company. Hawaiian Melody. Toots Paka Hawaiian Company.
- A1618 Lucia di Lammermoor (Donizetti). "Tomba degli avi miei" (Tomb of my ancestors). Manfredi Palveroni, tenor. In Italian, with orchestra. Traviata (Verdi). "Parigi o cara" (Far from the Parisian tenor). Ida Cantorini, soprano, and Angela Bondinelli, baritone. In Italian, with orchestra.
- A1621 Revival Day (Berlin). All the baritone. Orchestra accomp. Back to the Carolina You Love (Schwartz). Johnson, baritone. Orchestra accomp.
- A1622 A Perfect Day (Jacobs-Bond). Columbia Mixed Quartet. Oh Fair, Oh Sweet and Holy (Cantor). George Stahl, violin. Marshall E. Lofsky, flute, and Charles Schmetz, harp.
- 10-INCH DOUBLE-DISC RECORDS—85c.
- A1582 What a Friend Thou Art to Me (Main). Chautauqua Preachers' Glorious Things of Thee are Spoken (Townser). Chautauqua Preachers' Quartet.
- A1583 Why Did He Die? (Owen). Chautauqua Preachers' Quartet. I Want My Life to Tell (Lorenz). Chautauqua Preachers' Quartet.
- A1584 Let the Lower Lights Be Burning (Bliss). Chautauqua Preachers' Quartet. Softly Now the Light of Day (Gottschalk). Chautauqua Preachers' Quartet.
- A1585 Hold the Fort (Bliss). Chautauqua Preachers' Quartet. The Wayside Cross (Palmer). Chautauqua Preachers' Quartet.
- A1619 Still, Still with Thee (Garrish). Chautauqua Preachers' Quartet. Remember Me, Oh Mighty One (Kinkell). Chautauqua Preachers' Quartet.
- A1617 It Was a Loner and His Lass (German). Carrie Herwin, contralto, and George Baker, baritone. In English, with orchestra. Whisper and I Shall Hear (Piccolomini). Carrie Herwin, contralto, and George Baker, baritone. In English, with orchestra.
- A1619 Henry Eighth Suite (German). Morris Dance. Columbia Orchestra. Henry Eighth Suite (German). Shepherd's Dance. Columbia Orchestra.
- A1620 It's a Long, Long Way to Tipperary (Williams). Prince's Band. Red, White and Blue (Shaw). Prince's Band.
- A1623 Nineteen-Fifteen San Francisco (Jacoby). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accomp.
- A1631 I Love You, California (Frankenstein). Prince's Orchestra. Jaccanapes Polka. Alexander Prince, Concertina.
- A1625 When It's Night Time Down in Burgundy (Faley). Columbia Star Quartet. Orchestra accomp.
- The Dress My Mother Wore (Sunshine and Marshall). Charles W. Harrison, tenor, and Andrea Sartz, baritone. Orchestra accomp.
- A1624 Chinatown. My Chinatown (Schwartz). Grace Kerns, soprano, and John Barnes Wells, tenor. Orchestra accomp.
- Mrs. Sippi You're a Grand Old Girl (Aablyn). Columbia Stellar Quartet.
- A1626 Do the Fanny Fox Trot (Carroll and Carroll). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- Poor Pauline (Walker). Arthur Fields, baritone. Orchestra accomp.
- A1627 In the Garden (Lange). Ada Jones, soprano, and George W. Ballou, tenor. Orchestra accomp.
- It's a Very Easy Thing to Put a Ring Upon a Finger (Grant). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- A1628 He's a Raz Plicker (Berlin). Peerless Quartet. Orchestra accomp.
- Stay Down Where You Belong (Berlin). Arthur Fields, baritone. Orchestra accomp.
- A1630 In Siam (Klein). Henry Burr, tenor. Orchestra accomp.
- The Red, White and Blue (New Ballad) (Hirsch). Peerless Quartet. Orchestra accomp.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.
- A5611 Jewels of the Madonna (Wolf-Ferrari). Introduction to Act 2. Jewels of the Madonna (Wolf-Ferrari). Introduction to Act 3. Prince's Orchestra.
- A5614 Clummy Green. Golden and Hughes. "I Don't Care if You Never Come Back." "Push Dem Clouds Away." "Good-bye Manhattan Isle." Columbia Minstrels.
- DOUBLE-DISC RECORDS—\$1.25.
- January Dance Records. Recording Supervised by G. Hepburn Wilson, M.B.
- A5613 It's a Long, Long Way to Tipperary (Williams). One-step. Prince's Band. As You Please (Lamont). One-step. Van Eps Banjo Orchestra.

(Continued on page 34.)

EDISON PLANT AT WEST ORANGE DESTROYED BY FIRE.

Loss Estimated at \$7,000,000.

Edison Co. Will at Once Rebuild.

Just as the Journal goes to press the following Canadian Press despatch is received from West Orange, N.J., under date of December 9: Fire destroyed virtually the entire main plant of the Edison Company here to-night, causing damage estimated at nearly \$7,000,000, with insurance that it is expected will reduce the loss to approximately \$5,000,000.

An entire square block of modern reinforced concrete buildings, which were supposed to be fire-proof, was burned out by the flames. The only building saved in the block was the laboratory building, containing valuable scientific machinery under the immediate superintendence of the inventor, Thomas A. Edison.

It is estimated that about three thousand men and women will be temporarily thrown out of work because of the fire. In all about seven thousand persons were employed at the plant, but as the storage battery building across the street from the main plant was saved, with other buildings nearby, it will be possible to keep something more than half the force employed.

"Although I am more than sixty-seven years of age, I'll start all over again to-morrow," said Mr. Edison. "I am pretty well burned out to-night, but I will go right to work to reconstruct the plant."

In all eleven buildings in the main plant went down with the fire. The buildings destroyed included those occupied by the new Diamond Disc Company, the one occupied by the Kinophone Company, and the building which housed the Bates numbering machine, together with the primary Edison battery building, the talking machine building and the administration building.

DESCRIPTIVE RECORDS CONTAINS "ARRIVAL OF BRITISH TROOPS IN FRANCE.

What is expected to be a very rapid seller is Columbia record P23, a new addition to the patriotic series. The record occupies both sides of a 10-inch disc, the first half depicting the approach of the troopship to land, with soldiers singing and bands playing, the exchange of ebb, the welcoming shouts of "Vive les Anglais," the answering British cheers, an inspiring speech to the men and the "Fall in" as the boat draws alongside. The second part illustrates the disembarkation, the lowering of the gangway, the rousing chorus our soldiers have made their own for keeping step, and here recorded for the first time, followed by the marching-off of battalions of the Grenadiers, the Gordons, and the Irish in succession, good-hearted banter, and the entraining "for Berlin" (via "the Front"), the record coming to a brilliant conclusion with the departure of the train, amid hissing of steam, singing of "The King," and volleys of cheering.

It is interesting to learn that among those who took part in the making of this record were a number of British Territorials, and four Belgian refugees, who entered thoroughly into the spirit of the occasion and shouted their "Vive les Anglais" with an honesty of purpose that bespoke their sincerity. One Belgian was from Brussels, one from Liege and two from Louvain.

CANADIAN BAND MAKES RECORDS.

The Pollock Mfg. Co., Ltd., of Berlin, Ont., have received advice that the Odeon Co. have recorded a number of records by the band of the Sixth Battalion Light Infantry of Winnipeg. This is the only band to accompany the Canadian forces to England. The recordings of this band are therefore attended with universal interest. The records being prepared for the Canadian trade are: In Old Quebec, march; Salut au Drapeau, United Empire March, Tipperary March, Men of the North, Washington Grays.

The Pollock Mfg. Co. have the sole Canadian rights for Odeon records, which are also wholesaled by Whaley, Royce & Co., Ltd., in Ontario and the Maritime Provinces, and by the National Talking Machine Co. of Winnipeg, in the west.

COLUMBIA RECORDS—(Continued from page 33).

- 35613 College Medley No. I. One-step. Prince's Band.
College Medley, No. II. One-step. Prince's Band.
35616 Destiny Waltz (Haynes). Prince's Band.
Free and Easy (Berger). "Crestle Polka". Prince's Band.
35617 Morning Exercise (Berlin). Fox-trot. Prince's Band.
Love's Perfume (Parfium D'Amour) (Henry). Waltz-Hesitation.
Prince's Band.
85c.
31629 Soup to Nuts (Arnold). One-step. Van Eps Banjo Orchestra.
I Want to Go Back to Michigan (Berlin). Fox-trot. Van Eps Banjo Orchestra.

EDISON BLUE AMBEROL RECORDS FOR JANUARY.

65 CENTS.

- 2184 Dost Thou Know that Sweet Land? (Connais tu le pays)—Mignon Marie Morrissey
2185 The Boat with My True Love's Name Helen Clark and Vernon Archibald
2188 By the Setting of the Sun Walter Van Brunt
2189 Mendocino Fox Trot National Promenade Band
2190 I'm Goin' Back to Louisiana Billy Murray and Chorus
2191 When the Green Leaves Turn to Gold Walter Van Brunt
2192 Lu Lu—Fado National Promenade Band
2193 My Dream of Dreams—Pretty Mrs. Smith Marie Kaiser
2194 Fairest Rose Waltz Charles Daab
2195 Mrs. Sippi, You're a Grand Old Girl—Pretty Mrs. Smith Helen Clark and Billy Murray
2196 Girl from Utah—One-Step National Promenade Band
2197 When the Roses Bloom Emory B. Randolph, Elizabeth Spencer and Chorus
2198 Comfort Ye, My People—Messiah Reed Miller
2199 Ev'ry Valley Shall Be Exalted—Messiah Reed Miller
2200 Leave Me to Languish—Recitative and Aria from Rinaldo Adelaida Fischer
2201 California and You Billy Murray and Chorus
2202 Love's Melody Elizabeth Spencer and Emory B. Randolph
2203 Ta-Tao—One-Step National Promenade Band
2204 La Boheme Waltz Song Guido Galdini
2205 Valcan's Song T. Foster Why
2206 Weber's Last Thought—Fantasia for Cornet Gustav F. Heim
2207 I Want to Go Back to Michigan—Fox Trot Billy Murray and Chorus
2208 (a) Yesterday and Today; (b) Because Charles N. Granville
2209 Come Back to Me Mary Jordan and Chorus
2210 When the Ebb-Tide Flows Knickerbocker Quartet

NEW EDISON DIAMOND DISC RECORDS.

PRICE, \$1.25.

- Souvenir of Regrets—Sonnet (Paul Beaumont) Orchestra
50171 Brooklyn's Tale—Tone Picture (A. Jungmann) Orchestra
50189 The Dodo Duet—Fox Trot (Ernest Dunkel) For Dancing Band
Amazonia—Polka Bresillienne (P. J. de O. Pinto) For Dancing Band
50194 California and You (Harry Pack) Tenor Billy Murray and Chorus
He's a Rag Picker (Irving Berlin) Male Voices. Peerless Quartet
50165 I Love You (G. Schubert) Contralto and Baritone Helen Clark and Vernon Archibald
There's a Warm Spot in My Heart for Tennessee (Gohann C. Schmidt) Tenor and Baritone John Young and Frederick J. Wheeler
50182 The Music of Love—The Girl from Utah (Paul A. Rubens) Soprano and Tenor Marie Kaiser and Reed Miller
Only to You—The Girl from Utah (Paul A. Rubens) Contralto Helen Clark and Chorus
50185 When It's Night Time Down in Burgundy (Herman Paley) Contralto and Tenor Helen Clark and Walter Van Brunt
Meet Me 'neath the Persian Moon (Anatol Friedman) Tenor Walter Van Brunt and Chorus
50188 Love Moon—Chin-Chin (Ivan Caryl) Soprano and Tenor Elizabeth Spencer and Walter Van Brunt
Violet—Chin-Chin (Ivan Caryl) Soprano Mary Carson and Chorus

JOHN CROMELIN NOW COLUMBIA GENERAL MANAGER AT NEW YORK.

Mr. John A. Cromelin has been appointed to the general management of the Columbia Graphophone Co., with headquarters at New York, in succession to Mr. Lyle, resigned. Mr. Cromelin has had a long and varied experience in various parts of the world for the Columbia firm.

He entered the Columbia service at the bottom of the ladder, eighteen years ago, served as private secretary to the president, and later as assistant executive officer in the factory at Bridgeport. Thirteen years ago he was transferred to Europe, where he was employed in Paris and Berlin. He was St. Petersburg manager, and for the last four years European general manager. It is in this last named position that Mr. Cromelin's rare executive ability, backed by soundness of thinking and policy-planning, has found such profitable expression. He took the European helm after the panic of 1907, when business in Europe was being operated at a loss, developed it, and in a short time put it on a profitable and sound business basis. His problems were not alone sales-getting, but manufacturing; and the London factory to-day stands as a model of efficiency, both on account of the high quality of product it turns out and for the type of men who are the brains back of the product.

Mr. Cromelin impresses one with his pleasing personality, and further with the fact that he is an analytical thinker, quick to grasp the kernel of an intricate proposition, and quick to realize its possibilities in a broad way. Two principles which he has consistently followed in his successful European administration are interesting to note, as they serve as a prophetic sidelight on his probable operations on this side of the Atlantic. One is that in choosing business associates the rule should be "90% selection—10% supervision." The other: "The dealer, first, and foremost."

LIEUT. FARQUHARSON WOUNDED IN BRILLIANT CHARGE.

Mr. A. G. Farquharson, Canadian manager of the Columbia Graphophone Co., has received news that his brother, a lieutenant in the London Scottish, was severely wounded in the head during the famous charge on November 4th. The first notification was received by his father, Col. Farquharson, from the War Office. Subsequently a letter was received from a brother officer to the effect that Lieutenant Farquharson, "fell unconscious with a bullet wound in his head, whilst leading his men in a brilliant charge," and still later another letter was received by Col. Farquharson from one of his son's fellow officers, who said he had seen the lieutenant lying unconscious in a train on the way to some hospital. Since that time, however, despite every effort on the part of the wounded man's family, no further information had been obtained concerning his whereabouts. Mr. A. G. Farquharson himself, formerly held a commission in the Somerset Light Infantry and is now a member of the St. Andrew's Association Rifle Corps, Toronto. Four other brothers wear the King's uniform. One is an officer on H.M.S. Collingwood; another is a major in the War Office; a third, who took part in the defence of Antwerp, is a lieutenant-colonel of Marines. In 1893, the latter was on board the ill-fated flagship Victoria, which was run down in the Mediterranean by the Cam-

perdown, with a loss of 400 men, and for saving the life of the ship's paymaster, he received the Royal Humane Society's medal. Mr. Farquharson's fourth brother is a captain in the Indian Army.

JAMES P. BRADT REJOINS COLUMBIA CO.

Mr. James P. Bradt, formerly manager of the Columbia Graphophone Co.'s business in Canada, has rejoined that firm, and will fill an important position in the Columbia executive offices in New York. Mr. Bradt's return to the Columbia fold will be learned with pleasure by the many friends he made in the trade during his residence in Canada. When the Canadian business was put in charge of Mr. Bradt in 1909, it was, to say the least, in an unsatisfactory condition, but he soon had it on a profitable and permanent basis. His thorough knowledge of the Columbia products, long business experience and strong personality, soon won for him a good connection. Under his regime a branch factory was opened up, and which has since grown to such splendid proportions. Records prior to Mr. Bradt's advent were imported, but these are now all made in Canada.

Concerning Mr. Bradt's return to the Columbia firm a New York exchange says: "Mr. Bradt, who was formerly the manager of the old United Press in Baltimore, entered the service of the Columbia Company seventeen years ago. He was manager at Baltimore up to 1903, when he went to Berlin. His success in Germany was so pronounced that in 1906 he was made manager in London. Returning to America in 1908 he was made manager for Canada, with headquarters in Toronto. He has a competency and is regarded as the best talking machine man who has come into the business in the past twenty years. As a telegrapher, press association manager, and newspaper writer he won a name long years ago, and New York is lucky to have him among those of her citizens who write their names on the clouds and contribute their part toward making her the greatest commercial centre in the world."

NEW KINGSTON, ONT., PREMISES OPENED.

"Music Hall," the new music store of C. W. Lindsay, Ltd., 121 Princess St., Kingston, Ont., was opened to the public last month. These quarters were purchased by the Lindsay firm last spring, and have been remodelled by a new glass front, hardwood floors, white enamel decorations and new lighting. The first floor contains the office and piano showrooms, while on the second floor is a large piano showroom; also three sound proof talking machine rooms, all tastily decorated.

Local manager, M. S. Grace, has been receiving numerous congratulations on the result of his firm's investment in the new Kingston premises.

Vegetable wax, which is used in the manufacture of talking machine records is obtained from the leaves of the Carnauba palm, and is an important export product of Brazil. The wax shipped from Bahia is not produced in this immediate vicinity, but is brought from the interior, chiefly in the neighborhood of the San Francisco River. It is not prepared in large factories, but is worked on a small scale by individuals in the swampy lands where the palm grows, from whom it is then collected by middlemen and sent to the ports for shipment.



Heartiest Xmas Greetings

A Bright and Cheery Xmas to all Canadian Musical Instrument Dealers who have so nobly stood by the Sherlock-Manning in the year just passing.

May December 25th, 1914, be your happiest Xmas and 1915 the most prosperous of all New Years!

THE SHERLOCK-MANNING PIANO CO.

LONDON, CANADA

W. N. MANNING

J. F. SHERLOCK



Exclusive Phonograph Shop for Ottawa, will Give Public Choice of Makes

Arthur Mandy in Charge

Ground floor, main street warehouses for the exclusive sale of phonographs, have been opened up at 167 Sparks Street, Ottawa. The lines being featured here are Edison Diamond Disc and Edison Amberola Phonographs and Columbia Grafonolas with, of course, both Edison and Columbia records.

The new proposition, which will be known locally as "The Phonograph Shop," is under the management of Mr. Arthur Mandy, who resigned from the travelling staff of the R. S. Williams & Sons Co., to take this position.

The opening day was on the last Saturday in November, and to which Ottawa citizens had been extended an invitation to be present, through liberal newspaper advertising. The numbers visiting "The Phonograph Shop" on the opening day gave the management some idea of local appreciation of what is proposed in the way of public service. The store was tastily decorated, and Mr. Mandy, who is an excellent salesman and executive, and whose irresistible personality has won him hosts of friends in and out of the music trades, was untiring in his efforts to extend a sincere welcome to the visitors.

In explaining the policy of "The Phonograph Shop," Mr. Mandy said: "Our policy will be to give customers perfect satisfaction all the time, under all conditions. We have the right goods, there is no question about that, and we will try to make our service so excellent and our methods so impartially fair and above-board as to justify and hold the confidence of our patrons.

"Of course the big feature of our shop is that where other stores handle only one make, we handle all three of the world's great makes.

"We do not need to tell a man that 'this instrument' or 'that instrument' is superior, and none of our arguments or claims are actuated or inspired by the necessity of selling one particular instrument. We can let

But here, and here alone, you will be able to hear the different instruments side by side, at the same time, under the same conditions, and in most cases the same record, so that you will select according to your own personal preference. This selection will be genuine and lasting, being based on your decision, not the cleverness of a salesman.

"Moreover, we will have the only ground-floor show-rooms in the city. The time has come when phonographs cannot be a by-product or a secondary considera-



Mr. Arthur Mandy.

tion with a firm. To do justice to the instruments and the customers they must give their entire thought, attention and space to these goods. That is why these shops have been so successful in New York, Chicago and elsewhere, and that is why we feel 'The Phonograph Shop' here will meet with public approval."



The carload shipment of Edison Phonographs for the new Phonograph Shop at Ottawa. The duty on this one order was over \$1,700.

customers judge entirely for themselves and select according to their own personal preference. We feel that the big, exclusive feature of 'The Phonograph Shop' is going to be greatly appreciated.

"When you hear one instrument in one store, under certain conditions, and then hear another instrument in another store, at another time, under other conditions, no one can possibly make a fair comparison and so purchase largely on the arguments of the salesmen, which are necessarily focused on the instruments they handle.

"It's going to be a talking machine Christmas all-right," opined Mr. R. P. Newbigging, head of the cabinet firm of Hamilton, bearing his name. The Newbigging Cabinet Co. were surprised with November business, which showed a sudden activity in anticipation of holiday business.

NOTICE

The product of this Company is controlled and licensed under Canadian Patent No. 135295 and other patents issued and pending which fully covers and protects the basic Vitaphone principle of sound recording and reproducing; also the registered trade mark "Vitaphone," and we will institute legal proceedings against any person or persons infringing by making, selling or offering for sale without license, the product covered by these patents.

THE
CANADIAN VITAPHONE CO.
LIMITED



Made in Canada



The Crest
of Quality



The House of
Willis & Co., Limited
Montreal

Extends to

every man in the music industries of
Canada hearty wishes for a very
Merry Christmas and a prosperous
Nineteen Hundred and Fifteen.

Christmas
1914

New Year
1915



Made in Canada



The Crest
of Quality



Montreal Letter

THOUGH weather conditions have to some extent been a stimulant to retail trade, business in general is somewhat below normal and complaints, especially regarding collections, are frequently heard in the local trade. A perceptible improvement in general conditions is apparent, however, owing to the gradual resumption of industrial activity. The wheels in local industrial plants are beginning to move again, slowly perhaps, but gaining greater momentum from day to day. If indications do not fail they will soon be again as busy as ever, which means that the piano business also will soon feel the stimulus of greater and steadier employment and consequent larger income derived from it by the music loving public.

W. H. Leach, president of the Leach Piano Co., Ltd., has joined M.A.A.A. Division of the Home Guards, and has also joined the Revolver Club of this association. We therefore look to W. H. to uphold the honors of the local piano fraternity. Fred S. Leach, vice-president of the firm, like his father, is of a patriotic spirit, and has enlisted with the 24th Battalion, which expects to leave Montreal for the front soon. He was lately presented with a wrist watch from the members of the firm. William Lindsay Leach, sec.-treasurer, and another son of W. H. Leach, is in training with the McGill Corps, which is composed of graduates of McGill University. Mr. Leach recently graduated as Bachelor of Science. It is probable that, like his brother, he will see active duty at the front.

The advertising now being done in the local dailies by Willis & Co., Ltd., in the interests of Willis pianos and players is producing excellent results. The copy, which is big, is all attractive and of the business pulling sort, which at the same time is of good educational value to the possible purchaser.

W. J. Whiteside, of Gervais and Whiteside, Karn-Morris representatives, one of the well known dyed-in-the-wool optimists of the trade, stated that while the piano business is not what it should be, he nevertheless, believed that there would be a perceptible change of conditions for the better in the very near future, and along this thought his firm are building their hopes for the return of improved business, more cash sales, and larger initial deposits.

John Murphy Co., Ltd., the well known local departmental store, have opened up a sheet music department, where they will handle classic and popular music. Willie Eckstein, the pianist of the Strand Theatre, was on hand for the opening and a few days following.

Mr. S. P. Ross, accountant of the Quebec Bank Lennoxville, has accepted a position as bookkeeper with H. C. Wilson & Sons of Sherbrooke, Que.

Arthur L. Ashworth, a Montreatler, has written the words and music of a pretty waltz song, "If My Thoughts Were Golden," published by the Delmar Music Co., Ltd., of this city. The arrangement is the work of W. E. MacClymont, organist of the Imperial Theatre.

The word pessimism has not infested the realms of the Canadian Graphophone Co.'s showrooms and this firm, with their usual bull dog tenacity, are sticking closely to business, with the result that Mr. Depocas reports with satisfaction increases achieved by some new Columbia distributors only recently taking on the line.

Manager A. E. Moreland, of J. W. Shaw & Co., has many sterling arguments to prove his contention when he vouchsafes the argument that quality and reputation must go hand in hand in selling a piano. This firm report sales as fairly good in the disposal of Gerhard Heintzman and Shaw instruments.

Business with C. W. Lindsay, Ltd., is holding up excellently under present conditions, and there appears to be plenty of trade to go around. "As you know," said this house, "we are always doing a little something in the sale of Nordheimer and other lines featured."

Prosperity is beginning to flirt with us," said A. P. Willis, of Willis & Co., Ltd., when referring to the wholesaling of Willis product, and which he states is in splendid shape, and leads him to conclude that there is good business to be got to-day if it is gone after properly. Willis & Co. report the shipment of a Willis player piano to Harrogate, England, to the late Bishop of Quebec, The Right Rev. A. H. Dunn. A carload of Willis instruments went forward recently to Victoria, B.C. In Willis product styles "K," "P" and "A" are in particular demand amongst Willis agents.

Evans Bros. instruments are a line, according to J. H. Mulhollin, the local representative, for which the near-by "home consumption" is getting bigger; they are getting right around the home plate. When some live wires get to working then everyone gets busy.

Mason & Risch lines are going stronger than ever, according to the report of Layton Bros. The undisputed quality of this make is the predominant cause, they say. When closing sales this firm, like the rest of their brethren in the trade, are getting to be like the Pie-man in Mother Goose, who said to Simple Simon, "Show me first your money."

C. W. Lindsay, Ltd., recently held their opening piano and player recital at their salesrooms, with Antoine Naubert as soloist and accompanist.

At a well attended concert in Layton Bros.' recital hall, the new Edison Diamond Disc Phonograph, the Columbia Grafonola and the player piano were demonstrated. These were played individually and in combination. Messrs. Henry Hamlet and W. W. O'Hara played the accompaniments.

Mr. C. R. Coleman, manager of the local branch of the R. S. Williams & Sons Co., Ltd., insists that business will be pretty nearly as good this year as it has ever been before. He admits that the war put the quietus on business for a time, which was to be expected, but he sees no reason why this condition should be permanent. Business has been beyond his expectations.

"If there is such a thing as business depression extant, we went after it to kill it, but could not even find it," said Hurteau, Williams & Co., Ltd. This firm recently concluded its annual sale of new and used organs, pianos and player pianos, which was the biggest the firm has ever known. It exceeded previous records by a substantial margin, and it has convinced the directors that there is no such thing as hard times.

J. A. Hurteau & Co., Ltd., local distributors of Pathophones and Pathe records, were recently advised by Messrs. Pathe Freres that their factories in Paris and London have been reopened, and that they are again in a position to fill any orders. The Pathephone, as the trade knows, is a sapphire machine, and consequently there is no need to change. The records are in ten, eleven and fourteen inch sizes.

Mr. C. H. Bull has assumed the management of the Hurteau, Williams & Co. local branch. Mr. Bull comes from Ottawa, where a branch of this firm has been discontinued and the lease sold to the "Phonograph Shop." Referring to Mr. Bull's departure from Ottawa, the daily "Citizen" of that city said: "Friends and business acquaintances of Mr. C. H. Bull, managing director of the Ottawa branch of Hurteau, Williams & Company, will regret to learn of his departure for Montreal to take charge of the Hurteau, Williams and Company's large musical business in that city. During his connection with the Ottawa branch of the company, Mr. Bull won a wide circle of friends. He was an ever efficient employee, and his excellent business principles, together with his enterprise and ability, placed him in the high esteem of his employers and the heads of the larger business concerns of the city. Mr. Bull has a splendid knowledge of every branch of the business, and this undoubtedly will enable him to successfully and satisfactorily fill his new position as head of the important business in Montreal. Mr. Bull was prominent in the activities of the Glebe Presbyterian Church, having for a number of years been connected with the official board of that church. He was a member of the finance committee, which had charge of the plans for the erection of a new wing to the church, which was only recently completed. Especially in business circles will Mr. Bull's absence from the city be deeply felt; but he will have the best wishes of his large circle of friends, who feel that his excellent business training and experience will assist him in filling the more responsible position with the greatest degree of success."

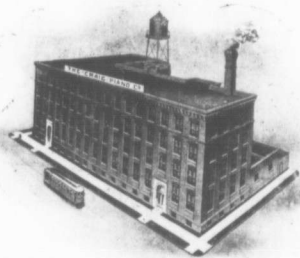
TRIBUTE PAID TO BELLEVILLE DEALER.

Speaking in high terms of his winning personality and brotherly soul, a recent issue of an American trade paper makes this extended reference to the career of Mr. W. B. Riggs, the Belleville musical instrument dealer. Mr. Riggs was born in Pittsburgh, Pa., in 1853. His boyhood was spent in the "Smoky City." He early evinced marked musical talent, and at the age of sixteen was the leader of a band, which position he held for four years. After a sojourn in Colorado, Mr. Riggs returned to Pennsylvania, to be married, soon afterward accepting a position as conductor of a band in Wisconsin.

In 1881 Mr. Riggs came to Canada, locating in Belleville, where he had accepted the position of conductor and instructor of the Fifteenth Regiment, A. L. I., Band, which he filled with increasing efficiency for twenty years, only relinquishing the post because of the pressure of his growing business.

In 1889 Mr. Riggs formerly entered the music business, and opened a spacious store and warerooms on Front street. The last twenty-six years has witnessed the steady growth of his business, until to-day the name of Riggs is known to practically every home in Belleville and the "Bay of Quinte."

Although a busy man, Mr. Riggs has entered heartily into the civic, social and religious life of Belleville. He has served in the City Council and is one of the most active officers of the Board of Trade; is president of the Cemetery Association and is vice-president of the Belleville Lawn-Bowling Association and of the Curling Club. He is a member of the Y. M. C. A. Board and choir leader of the Baptist Church.



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

The Craig Piano Co.
MONTREAL, - CANADA
ESTABLISHED 1856

Getting Together ON THE Craig Proposition

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

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

Winnipeg Dealers Agree Regarding Interest on Talking Machine Time Sales

Piano Business Fair. No Complaint About Collections

OCCASIONALLY a dealer is found with sufficient assurance to report that business is good. The majority say it is only fair, though Christmas demand is looked for to help matters. It is freely stated that more talking machines than pianos are being considered, and will be bought for Christmas presents this year. No complaint is heard concerning collections.

Mr. E. C. Thornton, general manager of the Karn-Morris Piano Co., of Woodstock and Listowel, paid his annual visit to the firm's western branch. Mr. Thornton was well pleased with the business the branch are getting under the present conditions. Money is reported as coming in freely from country customers.

Mr. H. H. Mason, Toronto, and Mr. Jas. G. Whiteacre, Vancouver, of Mason & Risch, Ltd., were two recent visitors to the firm's branch in this city.

Mr. J. R. Tucker, of the Tucker Piano Co., has just returned from a trip to Port Arthur. Mr. Tucker reports a slight improvement in piano and phonograph business.

Mr. E. C. Scythes, of the Williams Piano Co., spent a short time in the city recently. Mr. Scythes while here was busy looking after the shipment of his household effects, preparatory to his removal to Toronto or Oshawa, where he will make his home.

Mr. Bull, Western manager of the Williams Piano Co., Oshawa, reports business as being on an average with last year's sales. Mr. Bull has no complaints in regard to collections.

Miss Edmonds, of the J. J. H. McLean Piano Co. sheet music department, expects to leave shortly for a visit to her friends in England.

The Fowler Piano Co. report business as being slightly improved. Mr. Fowler recently sold a \$1,000.00 Knabe grand piano to Mr. J. P. Dumas, of St. Vital. Mr. G. Chapman, piano salesman, has joined the selling staff of Fowler & Co.

Winnipeg Piano Company report sales and collections as fair. They have just received the first orchestra piano, which they sold to the Wonderland Picture Theatre, and state this instrument has proved a most extraordinary attraction, completely dispensing with the services of the usual orchestra, and at a most reasonable price. Winnipeg Piano Company supplied concert grand pianos for the Conservatory Concert in the Royal Alexandra, the Warkin Mills Concert, the Patriotic Concert at the Walker Theatre quite recently.

Mr. Grassby is pleased to be able to report that Mr. Smith is now on the high road to recovery, and will be back to business again in a few days. Three grand pianos were among recent sales by this firm, who report that Columbia and Edison lines are going very nicely, especially in the larger styles.

This month has developed one good feature of the "Talker" trade in Winnipeg, namely an agreement between Winnipeg dealers in reference to time sales. Mr. Robert Shaw, of the Columbia wholesale service, succeeded in getting the trade together. Said he, "It is unfair to the man who has the cash to give him no advantage on the one who has not. He gets interest on his money in any other transaction, and why should we put

a premium on credit business simply because a man happens to want a Grafonola, an Amberola, or some other make. The only way, seeing that the manufacturers will take no action, is for the dealers to act together, and this they have decided to do in Winnipeg. From now on purchasers of "talkers" can get credit if they are worthy of it, but must pay interest on the time required to pay. This is a step in the right direction, and should be followed by a similar agreement in every large centre. There are many questions which become serious in centres where there are several dealers in one district handling the same line—these are for the factories to adjust—but here is a question that can only be disposed of by concerted action among dealers in competitive lines. Consequently, the only way to dispose of it is to follow the action of the Winnipeg dealers, and get together."

Mr. F. S. Jost, for several years manager of the Doherty Piano Co.'s branch at Calgary, has been transferred to the head office, where he has taken up his duties as secretary-treasurer of the company.

Mr. Shaw, of the Columbia wholesale, reports that the situation caused by the war has brought some very profitable business to the trade in the way of patriotic record sales. The prompt action of the Columbia Company in getting out "Tipperary" during the first month of the war, and now issuing a 12-inch and 10-inch "Tipperary" band and chorus, ending with the latest battle cry, "Are we downhearted? No!!" is much appreciated by that large and constantly increasing circle of live Columbia dealers. Mr. Shaw says, "There is no question about it, the Canadian Columbia management has put their dealers in a class by themselves on patriotic sales. The series of 21 special records is by long odds the best in the trade, and being "All British" artists, the songs have a snap and ring of genuineness about them that can only come of true patriotic feeling. Some things a good play actor can simulate, but patriotism is too big a thing, and can rarely be interpreted in song where the feeling itself does not come naturally. Your Yankee artists may rise to the heights in the interpreting of their national songs, but to listen to them sing "Tipperary," the question does not long remain in doubt that the Columbia artist is a Britisher, and feels he is voicing a national song in a time of national stress. The same spirit in all the Columbia patriotic songs is causing their enormous sales; and for presenting them with such an opportunity at this time, the Columbia dealers are grateful to that live wire, A. G. Farquharson, who himself, with four brothers in this war, is lending his aid in his own way in this Canada of ours."

CHRISTMAS PLAYER ROLLS.

In a pre-Christmas trade circular the Universal Music Co. has called attention to a special list of their leading rolls, including medley numbers, fox-trots, one-steps, hesitation waltzes and popular songs. The particular Christmas music referred to is: No. 87965, Adeste Fideles; No. 82177, Cantique de Noel; No. 87935, Coronation; No. 88115, Messiah; No. 84469, Oh! Tannebaum; No. 84797, Stille Nacht; No. 99165, Trinity Chimes; No. 82175, Silver Trumpets; No. 300203, Vesper Chimes; No. 90825, Favorite Hymns; No. 99415, Palm Branches; No. 87895, Abide With Me; No. 41758, Holy City; No. 300823, Christmas Hymns; No. 82169, Jerusalem; No. 301407, Christmas Carols.

PRIZE WINDOW DISPLAY COST 75 CENTS TO PRODUCE.

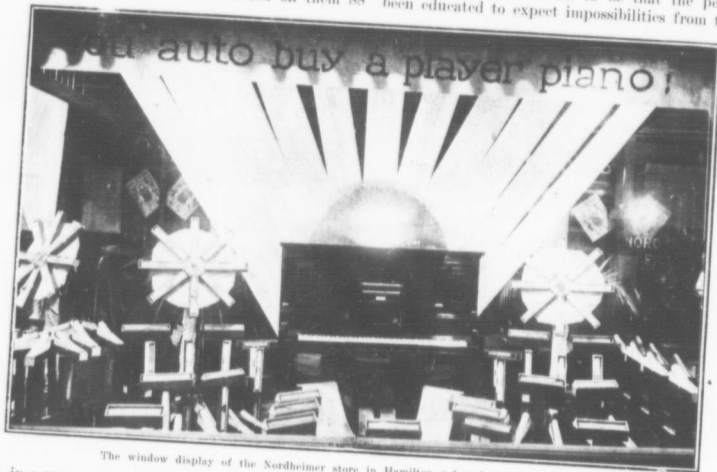
For dealers in cities of between 25,000 and 100,000 population the third prize in the Autopiano window contest has been awarded to the Nordheimer Piano & Music Co., Ltd., Hamilton, Ont. branch. The window dressing is the work of Mr. A. Lorne Lee, of the Hamilton staff, and is thus described: First of all, back of the player piano, we mounted a 12-foot stick of pine, 1 x 1/4 inch, curled into loop effect and covered with yellow tissue paper. Old 65 note rolls, not much value, we tacked to it and the ceiling, in the effect of a setting sun. We mounted a reflector with a large red tinted light to give the desired effect. The floor was covered with black paper and covered with player rolls, and as a carpet upon the same was mounted over two hundred rolls of all makes in artistic display.

The pin wheels on both sides are made of old stools and covered with player rolls and tacked on them 88

with strips of the player music itself, which the photograph is unable to show, hence a great deal of the effect, which was appealing to the eye, is here lost. The sign, "You auto buy a player piano" showed up much better in the window because the overhead lights were turned out and the lights in the pin wheels were the only lights left on, but in order to make the photograph we had to reverse this arrangement and turn on the overhead light and turn off the pin wheel light, which darkened the sign but made the pin wheel show up clearer.

SOLO-ARTIST RECORDS.

With all the advantages of the player pianos it must be admitted that the monotonous and expressionless operating of the instrument in many homes has not tended to increase the popularity of the player. Expressionless and indifferent playing of the piano might also militate against the instrument, but it has not done so. The difference seems to be that the people have been educated to expect impossibilities from the player



The window display of the Nordheimer store in Hamilton referred to on this page.

note rolls, in a way so as to not damage the same, and a large light mounted in the centre of same. The overhead sign is painted on an old roll, "You auto buy a player piano." At night the overhead lights are turned off and the lights in the pin wheels are turned on, giving a nice effect, and there being no lights back of this, gave the light behind the piano a beautiful effect of a setting sun showing its rays. The background is mounted with large palms, giving a beautiful effect. The photographer took a side view of same, making the sun's rays look out of position, but it is all from the centre.

Outside of time, this window cost 75c. to produce. Crowds looked upon this window every night. Sales of two players were traced to the result of the window, also a large number of rolls. The circle above the piano representing a setting sun, carried out in yellow tissue paper, with a large red light. This was most effective, also the position and arrangement of over two hundred rolls on the floor of the window, which was carpeted

piano. They have been taught that instruction or practice is unnecessary. This is a serious error. Both instruction and practice are necessary, but to a limited extent in comparison with manual playing.

The hand played record comes along as a valuable antidote for any disparagement of the player piano. With the hand played roll, the person unacquainted with piano playing, and for him the player piano is strongly featured by the makers, can play in correct time. He can do it without knowing how, and this is a great advancement.

The Otto Heigl Co. are strongly featuring their "Solo-Artist Records," which are all hand played, and advise demonstrations with these records. Their catalogue of "Solo-Artist Records" is being added to each month, and is now an important collection.

Mr. T. J. Anderson, the well known music dealer of Hamilton, has opened with a live Grafonola department, in which he is featuring the Columbia line.

WILL MOVE IN MARCH.

Frank Stanley, of Toronto, has arranged to vacate the premises owned and occupied by him at 14 Temperance Street, in March next. Having leased the building, he will remove to the new store purchased by him during the year on Yonge Street. Speaking of trade, Mr. Stanley stated that sales to date for 1914 are ahead of last year, though not up to the annual increase.

ORGAN NUMBER 429.

The Thomas Organ Co., of Woodstock, Ont., announce a new church organ "with a pipe tone." This is Number 429, and has already won the unstinted praise of Thomas agents. It is designed to fill the demand for a reed organ with a pipe tone. This one, which has the company's usual six year guarantee, has among other features Seribner Patent Qualifying Tubes. These consist of a series of tubes of wood, scientifically designed and constructed, through which the sound passes, qualifying the tone and giving that peculiar rich tone so much desired.

LEGARE, LIMITED, BUY PLANT.

J. H. Fortier, vice-president and general manager of P. T. Legare, Ltd., Quebec, well known to the music trades, is head of a new syndicate who have purchased the agricultural implement and stove works of A. Belanger, Montmagny. This factory was established about 50 years ago, and owing to advancing years the proprietor decided to dispose of his interests. The business had about 900 local agencies throughout Quebec, but its trade extended over the entire Dominion. The value of the plant, etc., is \$500,000.—E.E.

ARE WE DOWNHEARTED?

The London Advertiser has been paying some attention to conditions in manufacturing circles. Mr. W. N. Manning, of the Sherlock-Manning firm, was interviewed concerning the effect of war on piano and organ business, and was quoted as follows, referring to improved conditions: "It just means that the people are getting their confidence back. So they should. There is no reason why we in Canada should be adversely affected. The farmers were never richer than they are to-day. Here in Ontario, at least, there is a greater prosperity than ever before. People are beginning to realize that fact, and it is going a long way towards the re-establishment of normal conditions.

"We have been very busy in our factory here. We have been so right along, but for six weeks after the war broke out we were not so busy as usual. We kept our full staff on, but only worked eight hours a day. For the past six weeks, however, we have been working two or three nights a week to keep pace with the rush of business.

"From Sydney to Regina the orders are coming in. There is little doing west of Regina, but in the past two weeks there has been a wonderful improvement in the business throughout the west. From New Zealand, too, we are getting orders. Last week we got an order for a dozen instruments from there.

"It is rather a peculiar feature that the higher grade instruments are more in demand than the cheaper ones. We are turning out only high-grade ones in the factory, but the Canadian piano manufacturers generally are

finding that it is in the higher class goods that the business is best now.

"Speaking of our general business, I might say that up until the 1st of August we did the biggest business in the history of the firm. September dropped a little, but with one possible exception, November will be the biggest month we have ever had since the company was established here."

TRADE NEWS.

Frank Stanley, Toronto, was a recent trade visitor to Montreal.

The American Piano Supply Co., of New York, announce that they have the sole agency for Canada for the "American" tuning pins. These, they claim, are the only pins suitable for the North American manufacturer made outside of Germany.

Mr. Arthur Mandy, so well known to music dealers throughout Canada, more particularly east of Toronto, has resigned from the travelling force of the R. S. Williams & Sons Co., Ltd., Toronto. Mr. Mandy severs his connection with the house of Williams after many years of efficient service, to take the management of Phonograph Shop, Ltd., a new Ottawa venture referred to elsewhere in this issue.

Through the courtesy of Mr. T. J. Howard, manager Newcombe Piano Co., Ltd., Toronto, the volunteers in training at Exhibition Park in this city, are enabled to have piano accompaniments for their singing during recreation hours. Two Newcombe instruments have been placed at their disposal in different buildings, and this consideration for the men who have volunteered to fight in the Empire's battle is much appreciated by them.

The Journal's attention has been called to an error on page 19 of the November issue, in the "Table showing German exports in musical instrument trade to a few of the leading countries." The Canadian and United States figures were transposed, so that what were actually United States imports from Germany for 1913 were made to read as if they were the Canadian imports.

PIANOS LOST.

Tuners and carters look at the number of every piano you tune or move. If you find Mozart piano No. 14,104 in walnut case, forward particulars to Canadian Music Trade Journal, 58 Agnes Street Toronto, and receive reward. Also send particulars if you locate Columbia No. 714, for which a similar reward is offered.

AGENCIES WANTED IN SOUTH AMERICA.

I am open to accept the agency for a good line of pianos and player pianos, also cheap small grands, for South America. Adolfo Apfelberger, Importer and Manufacturers' Agent, Casilla De Correo 1970, Buenos Aires, Argentine Republic, South America.

PIANO SALESMAN WANTED.

First class piano salesman to look chiefly after wholesale trade, in the Eastern part of Canada. One who is also qualified to make some retail sales.

References will be treated strictly confidential. Apply box No. 77 Canadian Music Trades Journal.

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SONGS

Zaida (G Minor and Major) (A Minor and Major)	Reginald Somerville
Little Captain o' Plymouth (A flat & B flat)	David Richards
The Old Ingle Nook (C, D flat, E flat)	Albert W. Ketelbey
Love's Dawn (D, F, G)	Haydn Wood

DANCE AND PIANOFORTE

Ball Room Memories	Archibald Joyce
Tresor Felix Godin, Composer of Valse Septembre	The English Waltz King
Love's Remembrance	Stanley Howard
Mot d'Amour Intermezzo	Edward Elgar

PATRIOTIC

'Till the Boys Come Home (F and G)	Ivor Novello
The Day (E flat and F)	Geo. R. Sims, Guy d'Hardelot
Bombardier Jim (B flat and C)	Merlin Morgan
Prince of Wales' March	Archibald Joyce

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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. Sing by Caruso and
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"For All Eternity" - Angelo Mascheroni
The ever popular song.
Sing by Caruso and Adelina Patti.

"Love is Mine" - Clarence Gartner
Sing 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
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"Descriptive Pamphlet" forwarded on application.

The Music Trade will find the undermentioned Booklets a very great
convenience, and no scheme of music should be drawn up without their
help and guidance:—

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4. Teacher's List (of select Pianoforte Works, graded.)
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Merchandise and Sheet Music

HOW STRINGS ARE MADE.

Incorporated in Ed. Heron Allen's book "Violin Making—as it was and is," is a chapter devoted to "The Strings," from which is taken this interesting account of the preparation and manufacture of strings.

STRINGS for the violin and nearly all other string instruments are composed of the small intestines of sheep, and have been so composed since the time of the ancient Egyptians.

The best intestines are those of lambs which have lived on dry mountainous pastures, and they are at their best for the purposes of string making in the month of September, which is consequently the string-making month of the year. The intestine used is that one which is composed of duodenum, the jejunum and the ileum; it is composed of three membranes, the external and the mucous membranes, both of which are removed as usual, but which inclose between them a third, the muscular or fibrous membrane, which is used in the manufacture of violin strings. The intestines are brought direct from the butcher's whilst the carcasses are still warm, and they are detached by workmen, who are especially employed for the purpose, by whom they are at once stretched upon an incline plane and scraped with a knife blade to clean and empty them of all foreign substances, grease, etc. This must be done quickly and while the intestines are yet warm or the cooling matters would hopelessly color the intestines.

After this operation the intestines are tied up in bundles and placed in vessels to carry them to the manufactory, where they are tied in bundles of 10 and placed in cold water from 12 to 15 hours; this may be done in a running stream or in a vat of spring water, slightly corrected with carbonate of soda. After this they are immersed four or five hours in tepid running water. These soakings produce a slight fermentation, which aids the separation of the fibrous from the mucous and peritoneal membrane, which is done by women scraping the intestines with a split cane on a slightly inclined slab, down which a current of water continually runs. The internal membranes run off into a trough and are used as manure, the external are used for rackets, whips and other rougher articles composed of gut.

The fibrous membranes, separated in bundles of about 10, are now placed in stone jars to soak for three or four hours in potassa lye, or ammoniac solution, whose strength must be most carefully proportioned to the work to be done. At the end of this time they are carefully rubbed through a gutta percha glove on the first finger and the left thumb with a copper thimble on it. This operation is generally repeated at two hours' intervals three times during the day, after which repetitions they are put in a similar stone jar of solution of perman-

ganate of potassa. The fourth time this is repeated they are not replaced into the same solution, but are dipped into a weak solution of sulphuric acid. These operations are repeated for two or three days, morning and evening, always similarly increasing the strength of the solution used. The guts are now sufficiently cleaned to be sorted and, if necessary, split. They are sorted by experienced workmen into qualities, lengths, thicknesses and strengths, so that each may be devoted to its proper uses and tones.

As the guts, in their natural state, are not sufficiently uniform in diameter to obtain that cylindricity and parallelness that is the great aim of the string maker, they often require to be split into long threads by means of a knife specially prepared for the purpose, which threads are then placed in a jar with their thick and thin ends set alternately. The next operation is the spinning, which is performed on a frame about three times as long as a violin. It is done as follows: Two, three or more fibers (according to the string required to be made) are taken and set alternately; that is, the thick end of one opposite the thin end of another.

The usual number apportioned to the four strings of a violin are as follows: For the first or E string, 3-4 fine threads; for the second or A string, 3-4 strong ones; for the third or D, 6-7 strong ones. At one end of the frame is a little wheel, the centre or axle of which bears two hooks; at the other end of the frame are little fixed pegs. The guts selected are fixed to a peg which is set on one hook of the wheel and carried to the other end of the frame, twisted round a fixed peg, brought back to the other end and fixed to the other hook of the wheel by another peg; this wheel is rapidly revolved by a multiplying flywheel and the guts are twisted up into a fiddle string. The fingers being passed along in the meanwhile to prevent the formation of inequalities in its length. The pegs are then removed from the hooks and set into holes opposite the fixed pegs at the other end of the frame, and the work proceeds in the same way with a new bundle of guts from another fixed peg to the hooked wheel until the frame is full.

The strings are then sulphured to whiten them in a sulphuring chamber, into which the frames are placed, and flowers of sulphur ignited in the centre. The chamber is then hermetically sealed and left for the night, during which time the strings become bleached. They are next morning exposed to the air till nearly dry, when they are again moistened, twisted on the frame and replaced in the sulphur baths. This operation lasts from two to eight days, according to the size of the string being made.

The strings are then polished and rubbed to get rid of all grease. This is done whilst they are still on the frame by means of a set of hair cushions, which enveloping the strings by a lateral movement, submit them to a rapid and forcible friction, they being from time to time during the operation, moistened with a sponge soaked in an alkaline solution of potassa. The strings are then wiped to get rid of all impurities, moistened with pure water and replaced for the night in the sulphur bath, after which they are again twisted and dried.

When dry they are polished, but the E strings are frequently allowed to go without. The polishing is done by means of gutta percha cushions, by hand or machinery, olive oil and whitening being used. The strings are

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Messrs. Chappell & Co., Ltd., wish to draw all Dealers' attention to the following consistently 'called for' numbers:—

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"Your King and Country Want You"

Words and Music by Paul A. Rubens

Sung by Miss Maggie Teyte

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Kennedy Russell

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then carefully wiped and lightly moistened with olive oil and thoroughly dried. They are now cut from the frames and rolled into coils, then made into bundles, as we see them. A silk string is composed of filaments of silk twisted together and polished.

The G strings are wound by machinery. The E string is used for a G wound string.

ENGLAND'S DAUGHTER.

Under this title a song has been published, with music by G. Harold Brown, A.R.C.O., organist at St. Andrew's Church, Westmount, Montreal, and the words by R. L. Werry, a Montreal newspaper man. Mr. Werry, who is the publisher of the composition, states that one-half the profits of this song will be donated to patriotic and charitable funds.

WE ARE COMING, MOTHER ENGLAND.

Anglo-Canadian Music Co. has just issued this new patriotic song, with words and music by Raymond Moore. The words contain a splendid sentiment, which is exemplified by the lines: "And we chafe at the bonds that hold us, for we burn to fight for thee"; also "For we battle 'gainst oppression, and a tyrant's broken word. We are coming, mother England, aye a hundred thousand strong, our hearts aflame and loyal. . . . For the Union Jack (God bless it) must win and live for aye."

The music is easy to pick up, and will doubtless put "We are Coming, Mother England" in the successful class with Edward W. Miller's "The Call of the Motherland," which has become so popular that it has been issued in player roll form for player piano owners.



A view of the sheet music and small goods department in the store of the Geo. A. Fletcher Music Co., Nanaimo, B.C.

STATEMENT REGARDING BOSWORTH & CO., PUBLISHERS.

This public statement made in the British press by Mr. A. E. Bosworth, is of interest in Canada: "It is said among other things that 'Bosworth & Co. have closed up and gone back to Germany.' The inference of course is very obvious. I little thought when Sir Arthur Sullivan persuaded me to leave Chappell & Co., and go to Leipzig in 1889 to publish his operas, that I should be subjected to a low attack of this kind from my own countrymen in 1914. I am sole proprietor of Bosworth & Co., in the British Empire and outside of the Empire; my only partners are my sons, who are as English as I am, and who are both in the British Army, one as an officer at the front from Mons onwards, and the other a private in Kitchener's Army."

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 - Across the Channel (One Key) Dr. W. Prendergast
 - Angel's Kiss (One Key) Joseph Blank
 - Call of the Empire (One Key) Cecelia Symons
 - Fight for our Country's Glory (One Key) Dorothy Wieman
 - Soldier Lad (F and G) Joseph L. Boswell
 - Side by Side (One Key) Henry Clark

- INSTRUMENTAL**
- (Album) National Anthems of Allies and Patriotic Airs of Nations, Edward St. Quentin

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25c. **GREAT BRITAIN** **FRANCE**
RUSSIA **BELGIUM** **JAPAN** 25c.

The title page contains a beautifully engraved reproduction of the five flags in colors.

There is also incorporated in the book a most interesting page of notes on, and the histories of the five selections.

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THE SONG OF THE MOMENT.

"WE'RE ALL PLAIN CIVILIANS"

(England Wants YOU!)

Refrain: We're all plain Civilians,
 Taken from the Warehouse and the Banks;
 Raw recruits are we,
 Still, we mean to be
 Ready to fill up the gaps in the ranks,
 We're just plain Civilians,
 But comrades, staunch and true;

Show your heart's not in your boots,
 Come and join the new recruits,
 For England wants YOU!

Words by FODEN WILLIAMS
 Music by ERNEST HASTINGS

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The Call to Arms	By Jack Thompson
The Home Flag	By Harold Craxton
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Only a Little Box of Soldiers	Fred Leigh
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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 We'll Never Let The Old Flag Fall,
 (3rd Thousand)
 We are Coming Mother England (Just Issued)

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WE beg to extend to our numerous clientele the Season's Greetings and for 1915 a real Happy and Prosperous New Year.

While the war, with all its attendant worries and drawbacks, has been a source of trouble to us as well as to you, we are pleased to say that, through the untiring efforts of the firm at home, we have been able to supply practically every order sent in to us since War was declared. We are now most pleased to inform the trade that our stock is complete, and we are in a position to send by return almost every item in our catalogue.

Our special New Year's wish is:

May you be able to do
 in 1915 what we did
 in 1914—

Double Our Business



"FALL IN" A GREAT OFFICIAL RECRUITING SONG.

Recognizing the value of this song in encouraging enlistment, the war office in London has requested the managers of the variety theatres to include it in their programmes. It is being sung all over Britain by Mr. Kernerley Rinford, also Mr. Thorpe Bates and other popular singers are using it considerably. Already the Prince of Wales's Relief Fund, for the benefit of which it was published, by Enoch & Sons, in conjunction with the London Daily Chronicle, has received from the profits the sum of \$3,000, and it is expected that this amount will shortly reach \$5,000.

Not only has the above number been successfully introduced to Canadians by the Anglo-Canadian Music Co. in song form, but also as a march for piano, in choral series for mixed voices, and as a two-part song. As mentioned in these columns previously, the music in this piece is by Sir Frederic Cowen, and the very telling words, which are from the pen of Harold Begbie, are as follows:

FALL IN!

What will you lack, sonny, what will you lack
When the girls line up the street,
Shouting their love to the lads come back
From the foe they rushed to beat!
Will you send a strangled cheer to the sky
And grin "all your cheeks are red!"
But what will you lack when your mate goes by
With a girl who cuts you dead!

Where will you look, sonny, where will you look,
When your children yet to be
Clamor to learn of the part you took
In the war that kept men free!
Will you say it was naught to you if France
Stood up to her foe for hunkers red!
But where will you look when they give the glance
That tells you they know you finked!

How will you fare, sonny, how will you fare
In the far-off winter night
When you sit by the fire in an old man's chair
And your neighbors talk of the fight!
Will you sink away, as it were from a blow?
Your old head shamed and bent!
Or say—I was not with the first to go.
But I went, thank God, I went!

Why do they call, sonny, why do they call
For men who are brave and strong?
Is it naught to you if your country fall,
And Right is smashed by Wrong?
Is it football still and the picture show,
The pub and the betting odds,
When your brothers stand to the tyrant's blow
And Britain's call is God's?

APPROPRIATE MUSIC FROM JOSEPH WILLIAMS, LTD.

In red, white and blue covers are three good books: The "Kitchener March Album" of 33 pages; "National Songs of the Allies," harmonized and arranged by Arthur Grenville; and a 38-page book, "Patriotic Airs of All Nations." All three are marked at one shilling. Belonging to a similar class of music is an impromptu march, "Bellona," containing the national airs of the Allies, arranged for piano by Charles Tourville.

A decided success is reported with the analytical edition of Beethoven's Sonatas by Stewart MacPherson. Twenty-one numbers in this series are now published by the house of Joseph Williams, Ltd.

Other numbers issued by the same firm and received for review are "Polish Dance" for piano, by Frederic Mullen; "Solitude," song for medium or low voice, by Claude P. Landi; also over forty popular airs in the form of violin solos, with piano accompaniments, by Henry Farmer, William Henley and others. The latter include several national airs very appropriate for present programmes.

The Serbian National Anthem, "Rise, Ye Serbians," an unaccompanied number for male voices, has been arranged by W. G. Whittaker.

NEWS OF CHAPPELL PUBLICATIONS.

Manager Wm. J. Roberts, of Chappell Co.'s Toronto branch, is losing a member of his staff in the person of Mr. Horace Hillman, who has joined the Army Service Corps of Canada's Second Contingent. Before leaving Mr. Hillman was presented with a splendid set of military brushes by Mr. Roberts, Mr. Thompson and other members of the staff.

News has reached Canada that the following musicians, well known to the music trade of this country, have enlisted for service in the war: R. Coningsby Clarke, composer of many very successful songs, Hubert Eisdell, the composer who has sung at the Chappell ballad concerts in London, and Kennedy Rinford, who toured Canada not long since.

Word is received at Chappell headquarters in Toronto of the death of one of the firm's directors, Mr. Chinnery. In the early days Mr. Chinnery was well known in the athletic world as a heavyweight boxing champion.

Particularly seasonable are the three new Christmas songs just issued by Chappell & Co., viz: "The Baby Child of Mary," a lullaby from the Spanish music, by Amy E. Horrocks; "A Christmas Song," Mr. Wardle's carol in Charles Dickens' "Pickwick," with music by Sir Frederick Bridge, C.V.O.; and "A Christmas Fairy," by A. Herbert Brewer.

Three military songs issued by Chappell's are "A Ballad of the Ranks," Conan Doyle's words set to music by Maude Valerie White; "The Drummer Boy," by Edward German; and "Tis the Hour of Farewell," a modern folk-song, music by Liza Lehmann.

The two remaining of Chappell's new song issues are a Scotch one, "My Lassie," by Lily St. Oakland, and "I Remember," by Robert Coningsby Clarke.

A splendid valse number is H. M. Higgs' arrangement of three popular Hermann Lohr songs, under the title "Where My Caravan Has Rested," introducing that air, as also "I Wish I Were a Tiny Bird" and "The Port of An Revoir."

"The Song of Songs," by Moya, is now obtainable as a piano number, arranged by Clarence Lucas, and the instrumental piece bids fair to rival in sales the song itself.

At the two recent Chappell Ballad Concerts in Queen's Hall, London, the following novelties were successfully introduced: "Harvest" (Teresa del Riego), "Tis the Hour of Farewell" (Liza Lehmann), "Your Heart" (Guy d'Hardelot), "Marry Me, Nancy, Do" (Eric Coates), and "The Gunner" (Haydn Wood).

At several points dealers report a demand for "The Blue Dragons," by Kennedy Russell.

A second series has been commenced in Chappell's Vocal Library of part songs. The first four numbers of the 2nd series are these quartettes for female voices: "Perhaps" (Dorothy Forster); "Gray Days" (Noel Johnson) and "The Birth of the Moon" (Franco Leoni); "Beloved is the Moon" (Florence Alyward); and "Slave Song" (Teresa del Riego).

NEW MUSIC

Copyrights
entered at
Ottawa

29469. "Carina." By Dan Caslar.
29471. "On the Road to Loving Town." Words by Jean Hayes.
Music by Henry Lodge.
29478. "Canadians All." A Toast and March. Words by David
H. Waterbury. Music by A. Arnold Fox and R. A. March, St.
John, N.B.
29481. "You're Locked in My Heart." Words by Bert Kalmar
and Edgar Leslie. Music by Ted Snyder.
29482. "Oh! How He Can Sing an Irish Song." Words by Gus
Kahn. Music by Grace Lefroy and Jack Northworth.
29483. "Down in Waterloo." Words by Alfred Bryan. Music
by Albert Gumble and Jack Wells.
29484. "Come and Dream with Me in a Persian Garden." Words
and Music by Pietra Jan Brown.
29485. "I've Come to Take You Back Home." Words by
Andrew K. Allison. Music by Geo. Botsford.
29492. "England's Daughters." Words by Rich. L. Werry. Music
by G. Harold Brown, A. R. C. O., both of Montreal, Que.
29507. "Love's Good-bye." Words by John Daly Murphy. Music
by Neal McCoy.
29504. "Bonnie Glass Tangle." After A. Rosendo.
29505. "My Sorrine." Words and Music by Harry C. Williams.
29506. "Beans Arts." (Pigeon Walk) By Vance Lowry.
29507. "I'd Like to Rent a Flat for You." Words by M. E.
Rourke. Music by Frank H. Grey.
29508. "A Bandit Raftes L." Words by Harry A. Truax. Music
by Frank H. Grey.
29509. "I'm Proud to Be a Yankee." Words by Frank Tanne-
hill. Music by Frank H. Grey.
29511. "Britain's Call." Words by T. R. Gaines. Music by
Helena Lusher, T. R. Gaines, Montreal, Que.
29516. "There'll Be Anxious Faces Watching When the Troops
Come Marching Home." Words and Music by Frank C. Gavel, Toronto,
Ont.
29524. "I Can't Get a Girl." Words by Bert Kalmar and
Edgar Leslie. Music by Ted Snyder.
29526. "Wrap Me Up in a Blanket of Love." Words by Howard
Rogers. Music by John Schwartz.
29527. "When I Hear a Gun I'm Going to Run." (Back to
Tennessee). Words by Carter de Haven. Music by Carter de Haven
and Dave Stanger.
29528. "Moonlight on the Rhine." Words by Bert Kalmar and
Edgar Leslie. Music by Ted Snyder.
29529. "Is the Old Lane Lamp Still Burning." Music by Joe
Young. Music by Bert Grant.
29536. "The Small Town Sweetheart of a Small Town Girl."
Words by Gus Kahn. Music by R. A. Whiting.
29537. "Memories." By Claude B. Hall.
29538. "What Can a Stein be Made For." Words by N. E.
Rourke. Music by F. H. Grey.
29539. "Going South." Rag. By Will Riley and Palmer Jones.
29540. "Mary Pickford, the Darling of Them All." Words and
Music by E. E. Macnaughten.
29542. "It Was Just a Sprig of Heather." Words and Melody
by E. E. Macnaughten. Accompaniment by T. W. Ward, E. E. Mac-
naughten, Vancouver.
29543. "Ace of Diamonds." March Two-Step. By Abe Losh.
29544. "Circus Life." March Two-Step. By Harry J. Lincoln.
29545. "Hunting Leaves." Waltzes. By F. H. Lusey.
29546. "It's Going to be a Cold, Cold Winter." (But I'll Never
Freeze When You're Around). Words and Music by Edgar Leslie and
Low Brown.
29548. "The Story of Christ's Incarnation." Carol. Words by
Alan Sullivan. Music by Albert Ham, Anglo-Canadian Music Pub-
lishers' Association, Limited, London, Eng., and Toronto.
29550. "Keep the Old Flag Flying." Words by J. W. Stalker.
Music by John W. Stalker, Norwood, Man.
29553. "It's a Long, Long Road to Travel." Patriotic Song.
Words and Music by H. B. Cory, Trenton, Ont.
29563. "The Best Old Flag on Earth." Words and Music by
Charles F. Harrison, Vancouver, B.C.
29564. "We Are Coming, Mother England." Words and Music
by Raymond Moore, Anglo-Canadian Music Publishers' Association,
Limited, London, Eng., and Toronto.
29565. "My Daddy Long Legs." Words by E. Ray Goetz. Music
by Bert Grant.
29575. "A Baldwin Sloane Dance Folio." By A. Baldwin Sloane
and Irving Berlin.
29576. "Come to the Land of the Argentine." Words and Music
by Irving Berlin.
29577. "Simple Melody." Words and Music by Irving Berlin.
29578. "When I Discovered You." Words and Music by Irving
Berlin and E. Ray Goetz.
29579. "The Syncopated Walk." Words and Music by Irving
Berlin.
29580. "They Always Follow Me Around." Words and Music by
Irving Berlin.
29581. "Oh, How that Woman Could Cook." Words by Gus
Kahn. Music by Grace Le Boy.
29582. "No Place Like the U.S.A." Words and Music by Clare
Kummer.
29583. "Underneath the Old Oak Tree." Words by Richard A.
Whiting. Music by Chas. F. Navin.
29584. "Smash Up" Rag. By Gwendolen Stevenson.
29585. "Nesbit-Clifford." Polka Argentine. After Leoncio San-
torelli.
29586. "That's a Lovely Evening." Words by Gus Kahn. Music
by Grace Le Boy.

"Land of the Red Red Rose," by Sylvia Lynd, in
F and G, and a new edition of "Rauk and File," by
Herbert Bunning, also in F and G, are two new issues
announced by Enoch & Sons.

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Also:

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"Empire Song Folio"
"120 Scotch Songs"
"Read's Easy Tutor"
"Church and Home Sacred Songs"
"Bellak Methods"

WINNIPEG, MAN.

BEARE & SON MANAGER RECOVERING FROM SEVERE ILLNESS.

Mr. S. A. P. Clarke, Canadian manager of Beare & Son, the old established violin and musical merchandise house, has been down with a severe illness for some time, but at the time of going to press is making rapid progress toward recovery. Mr. Clarke was just ready to take a trip through to the western coast when he took ill.

In the enforced absence of the manager his duties are being efficiently performed by Miss Jessie Plaxton, who has an intimate knowledge of Beare & Son's Canadian business. The firm state that orders are coming in nicely, and that the close of 1914 will see their year's sales double the amount in 1913.

LETTER TO THE EDITOR.

Correspondent Wants Information Concerning Copyrights.

Editor Canadian Music Trades Journal, Toronto.

Dear Sir:—I wish to thank the correspondents who corrected my statement regarding the American copyright law. I am always ready to learn, and think if we had more letters like this, we would all be better off for the learning.

I would like to see a question column in our paper, where we could ask questions on trade subjects and get opinions from those who know.

I have a question I would like to ask, and thank you if you can get answered for me, viz: Why was it necessary to enter at Ottawa "It's a Long Way to Tipperary," when we are under the International Law (copyright, Number 29401). I notice in going through several of our back numbers that there are quite a few pieces entered at Ottawa, which I had the impression came under the International Law. In Feb., 1913 number, "Balancelle Mazurka," Paul Wachs; "Troisiece Mazurka," Godard; "2nd Mazurka," Godard, Dec., 1912; "Salut D'amour Mazurka," Elgar, Dec., 1912.

If you will ask some authority on this question and have it answered in next issue, I will be obliged. Thanking you for your information, and I might add, your paper is getting more interesting every issue. Wishing you and the trade compliments of the season. I am,

Yours truly,

FRED H. WRAY.

SERVING THEIR KING AND COUNTRY.

The Journal is in receipt of a "List of Honor," printed in red, white and blue, containing a list of 97 employees of Chappell & Co., Ltd., who are now serving their King and Country. This is only one of several evidences of the fine spirit manifested by the House of Chappell in the present crisis.

LET 'EM ALL COME—WE'RE READY.

Under this title Cary & Co. have issued a song, the spirit of which is aptly summed up in the title. The words and music are by Valentine. The field for this new issue has been well prepared by the huge success of "We're All Plain Civilians," about which the Daily Telegraph said: "Mr. Thorpe Bates aroused his audience at the Alhambra to great enthusiasm with Ernest Hastings' 'We're All Plain Civilians,' which is surely one of the best war inspired ballads." At least twenty-five well known singers are using this number all over Britain.

"THE DRUMMER OF THE 43RD" AND OTHERS.

Three good song publications (J. H. Larway), "The Drummer of the Forty-Third," "Our Island Home," and a story-song, "Keep Your Toys, Laddie Boy," are being featured by Anglo-Canadian Music Co. The first two mentioned are by Jack Trelawny, and the latter by Albert W. Kettleby. The story of "The Drummer of the Forty-Third" is told by Francis Barron in the words of the song. In brief it is this: "From rank to rank the whisper flew of Ulan squadrons booted and spurred, and the little drummer taller grew as he led the van of the 43rd." A grey old grenadier took the lad on his shoulders, and "Mid thick'ning smoke and falling shot, He drummed the broken columns by that came no more to Gravelotte. When arms were piled at close of day many alas! nor spoke nor stirred, one of them was a veteran grey and one was a lad of the Forty-Third."

IMPORTANT TEACHING SONG ALBUMS.

Arrangements have been concluded by the house of Chappell & Co., to bring out six albums of useful teaching songs, edited and compiled by the well known composer Liza Lehmann. Volume I, for sopranos, and Volume II, for mezzo-sopranos, are complete and on the market. Volume III, for contraltos, is on the press. The other albums for tenor, baritone and bass will be announced later.

NEW ASCHERBERG HOPWOOD & CREW LIST.

VOCAL.

Bombardier Jim (B flat and C)	Merlin Morgan
Day, The (E flat and F)	Guy d'Hardelt
Little Captain of Plymouth (A flat and B flat)	David Richards
Love's Dawn (D, F and G)	Baydn Wood
Madre England (And Save the King) (B flat)	Merlin Morgan
Old Duke-Sook (C, D and E flat)	A. W. Kettleby
'Till the Boys Come Home (F and G)	Four Novello

Two British War Songs—
Come if You Dare (B flat and A flat, low keys).
Henry Purcell (Arr. Bothwell Thomson)

Britons Strike Home (D flat and B, high keys).
Henry Purcell (Arr. Bothwell Thomson)

INSTRUMENTAL.

Elgar, Edward	(pf.) Mot d'Amour (Internazze)
Joyce, Archibald	(pf.) Prince of Wales' March

UNISON SCHOOL SONGS.

It is safe to say that never at any former period did music occupy such an important part in the work of Canadian schools as it does to-day. The movement should be still further encouraged by music dealers, as a direct and indirect assistance to their trade. Joseph Williams, Ltd., of London, have issued a series of Unison School Songs at attractive prices. Among the titles are noticed, "Be Prepared!" (the Boy Scout song), "Eyes in the Boat" (a song of the winning crew), "A Goodnight Song," "Only Dreaming," "Miss Poppy" and "Of the Moon."

THREE GOOD POPULAR ROLLS.

"An impetus has been given the sale of our roll No. 42039. 'When You Wore a Tulip and I Wore a Big Red Rose,'" said Canadian manager H. H. Fitch, of Universal Music Co., by its being recently sung at Shea's, Loew's and the Hippodrome. Another reported quick mover from the Universal November list, is No. 42037, "When You're a Long, Long Way from Home." Mr. Fitch is greatly pleased with No. 301403 in their December offerings, "Awhale Medley" one-step, introducing several good popular melodies.

THE STRENUOUS OR RULE-OF-THUMB TYPE OF MANAGEMENT.

Three Types of Management—The Strenuous Type Thinks Only in Dollars and Cents and Very Little About Men—This Type of Manager a Liability, Not an Asset.

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

It is important for us to recognize in the very beginning of any consideration of the question of costs, that a cost system does not unfold itself as a logical consequence of starting a business with a bookkeeping department. A cost department is an entirely different unit. A cost system is not based upon the pre-determined scheme of things which flow from one to another in an inevitable and logical sequence. A cost system is the reflection of a man's mind, of his manner of thought, of his education, of his sympathy, of his training and experience, of his ability to manage, to analyze, to synthesize, to co-ordinate, to harmonize, to grasp things in detail and in the large. We understand that cost keeping at its best is an efficient method of determining exactly what time, work, and material is put into the production of any marketable energy, commodity, or service.

All Are Manufacturers.

Do not make the mistake of thinking that manufacturing is limited to things that you can weigh on scales or measure with a foot rule. The electrical light company manufactures a product as well as the automobile manufacturer. The railroad company manufactures a product as well as the sugar refinery. The banker manufactures a product as well as the hat manufacturer. The department store manufactures a product, and so do the telephone company, the doctor, the lawyer, and the advertising manager.

The mere fact that in some of these a definite standard of measurement has not been obtained, does not preclude the idea that their work can and must be measured and its value approximated. Therefore, no man should adopt the attitude that they can't be measured. Some people think that advertising can't be measured. This is not because it can't be measured; it is because their education, their experience has not progressed far enough to give them the ability to measure it. The savage seeing the lightning in the sky would probably find it possible to image that the electric fluid could never be measured, but it is being measured. The main purpose of any cost keeping system is to find measures for many things that can be measured by the ordinary bookkeeping processes, or by the mere senses of careful foremen, and thereby arrive at standards of usefulness and value, and determine relative costs of production for guidance in forming policies.

If a cost system is a reflection of a man's mind, or of the minds of a number of men, it becomes very important to find out what kind of men they are.

There are three fundamental types of men in the world. There is the strenuous type, the systematic type and the efficient type. These types fall into divisions, determined by the methods they use and all of their mental and physical equipment. All these types are reflected in cost keeping systems. The strenuous man, for instance, is the hard working type. He may be called

the "sweat" type. His philosophy in life is embodied in "Do it now." He is a doer worker of muscular type. We have had thousands of them in our factories as managers. They are busy; busy-ness is business with them. They are the men who get down to the office at six o'clock in the morning and work until ten o'clock at night. They never think of the factory hygiene, of lighting, of plant planning, of functionalizing, of standards, of education. Their ideal is hard work.

They take literally the proposition that man must gain his livelihood by the sweat of his brow. When everybody worked that way, of course, strenuousness was the order of the day. It didn't make any difference—the world was on a sweat basis. Then the man who was the most strenuous made the most money in feeding a hungry market. It was a brute force—physical stamina—that won. One unskilled laborer was as good as any other unskilled laborer. But when skill came into competition with the man at the bench; when brains, forethought, planning and thinking came into competition with the strenuous manager, then came the demand for protection and the outcry against competition.

The purely strenuous type can be seen in a bookkeeper who works hard, who is loyal, but who fusses, and fiddles over things, but the rule-of-thumb or strenuous man is the type that believes if he lowers his cost each month or each year, he has gained highest efficiency. He maintains that his business is different from any other business. He thinks the only thing worth taking from anybody else is to steal a patent, or to steal a man who has shown that he can do more than anybody else.

The rule-of-thumb man says: "Each man is different"; that "you can't teach salesmen"; that this man who is doing things so successfully has an unusual faculty possessed by nobody else.

His apprentices "learn by doing" (the good and the bad things); he hasn't any school of workmen (they already know). A school for teaching salesmanship would make him laugh—and yet, he is buying his cash registers, his adding machines, his insurance policies and his loose-leaf devices, if he has any, from salesmen who have been taught in schools how to sell the product to just such a man as he.

Just the rule-of-thumb man never joins business organizations, except to be a good fellow; he never makes a research to find out new things—he calls it "high-brow theory." You can't tell the rule-of-thumb man anything, because you can't tell any man anything that he doesn't know.

The rule-of-thumb farmer plants by the almanac and reaps by the grace of God.

The rule-of-thumb mechanic has learned his good and bad methods by the side of an older mechanic, who learned his good and bad methods from another. Each loses a certain amount of efficiency in the process of learning. He doesn't study trigonometry or geometry. He doesn't care anything about such "high-brow stuff," but he is a loyal member of his organization and talks against capitalists "who don't do anything."

The "Anti-Laborer."

The rule-of-thumb employer cares nothing for co-operation. He sees nothing but competition. The only kind of organization he wants to belong to is an anti-union organization. He is an anti-laborer; he believes

that you have to use the big stick; that you have to drive men instead of leading them because, "Well, you see, that's the way it always has been done, and my father did it that way."

The rule-of-thumb banker, the rule-of-thumb retailer—all of them have ingrowing businesses because their education has never gone beyond the confines of their own particular experience. They can imitate, but they can't adapt.

They don't really think about their business—they only think about the dollars and cents. They don't think about men, but they think about machines. Their cost are necessarily nothing but approximations, more or less distant, of an ideal set by the men who have worked under different conditions of a more or less distant past.

In such a plant you see "Do it now" signs all over the place. In such places salaries are raised by the time clock and calendar. Such a manager has no methods of measuring men's efficiencies because he doesn't know what those efficiencies are.

His ideal of a cost system is a crude method by which the piece workers can be prevented from getting more than he thinks they are worth. He says no laborer is worth more than \$2 a day because that's all he has ever paid, and he is perfectly satisfied if a salesman increases his business 10 per cent. a year in his territory. If his competitors lower prices, he wonders where his competitors "steal" the raw material; "How long he can continue to lose money?" It never occurs to him that a man can beat him at his own game and make a fortune in the process.

He doesn't analyze his business and its possibilities to find out the real reason for his success or failure. He hasn't time. He is "too busy doing things."

In the hiring of people, his ideal is to "try them out—see what they can do." The try and fail method is a gospel to him. He solemnly asserts that "you can't tell what any man is able to do." That other concerns are foretelling and finding out what types of man are necessary for certain jobs; are pre-determining what man will fit the jobs and then getting the men to fit the jobs—is a joke to him.

Of course you can't tell him anything about it because he doesn't know anything about it. He doesn't know anything about the idea because he has never seen it work. If he did see it, he would probably dismiss it with "The employment manager was better than usual"; but as for finding law of principle in any course of action, he dismisses it with: "It is the man who is doing the work, and the man who is getting the results."

The rule-of-thumb manager prides himself upon "knowing his business." He never thinks of using outside counsel. If a man would suggest to this type of mind that there is a better way in which to grind a valve, his first question would be, "how many valves have you ground?" In other words, his attitude of mind is of the man looking in the mirror when he is looking for all the reason for success. It is a type of mind of which we have had entirely too many, and which competition and the efficiency of skilled minds, applied to skilled work, is gradually forcing out of American business. These rule-of-thumb managers act as the priests of old, adopting a precedent as a sacred flame which has passed from hand to hand, from generation

to generation, each keeping it inviolate, never changing it, until it becomes a sacred tradition before which youth, and skill, and brains, and power must bow in submission. The rule-of-thumb manager is always a liability and never an asset. He may be popular, he may have succeeded, he may be succeeding, but just inevitably as the sun rises, his day is done.

NEW MANAGER FOR MASON & RISCH BRANCH AT HAMILTON.

The Mason & Risch branch at Hamilton is now under the management of Mr. E. L. Brown, who will also have charge of the territory under the supervision of the Hamilton branch. Mr. Brown was for a number of years manager of Loud's Piano Store, of Niagara Falls, N.Y. In referring to his return to Canada, the Gazette of that city said: "Mr. Brown came to Niagara Falls seven years ago and he at once entered into the business life of the community with an enthusiasm that made his presence felt. He built up for his company a most successful piano business. He was one of the prime movers in the organization of the Niagara Falls Business Men's Association, and until his resignation recently, necessitated by his acceptance of the Hamilton position, was treasurer of that body. Mr. Brown was also one of the organizers of the Third Street Business Men's Association, the organization that brought about the decorative lighting of that business thoroughfare. In other ways he has also been active in the life of the community, and his departure will be deeply regretted by a wide circle of friends. His new position which carries with it a greatly increased salary, is a deserved recognition of ability in his particular line of business."

TRADE NEWS IN BRIEF.

Writing from London, Mr. F. T. Quirk, of Sterling Actions & Keys, Ltd., Toronto, who visited the English trade in the interests of his firm, remarked on the absence of evidences of the great European war. The piano factories, he stated, were doing a fair trade, as the entire German business was cut off.

There are many friends in the trade who will very much regret to learn of the sad loss of Mr. John A. Morris in the death of his little son, who was taken by diphtheria. Mr. Morris is with Carl Zeidler, the Toronto importer of piano supplies.

J. Faskin McDonald's new premises on King St., Hamilton, are being occupied by him, and the improved facilities make the handling of pre-Christmas trade much more satisfactory to himself and customers.

Mr. H. H. Mason, of Mason & Risch, Ltd., who recently visited his firm's branch at Winnipeg, was agreeably surprised with business conditions in that city. Whether because of grain being marketed or for other reasons, there was an amount of money in circulation surprising to the Easterner under existing conditions.

At a recent annual meeting of A. & F. Pears, Ltd., Sir T. A. Dewar said: "If you keep on advertising advertising will keep you. Advertising to business is what imagination is to poetry." This applies to the present. And it applies to more things than soap, if business men will only realize the fact, so admirably stated by one who spends millions of dollars yearly in advertising, and who knows that advertising pays.

THE ADJUSTMENT OF THE VIOLIN.

By Frank Waldo, Ph.D.

Musical merchandise salesmen will be interested in this article from the Musician, by way of introducing which the author says: "The importance of proper adjustment of a violin will be recognized when I state in all seriousness that probably not one violin player in a hundred has ever heard his own violin at its best."

THE complete adjustment, or rather readjustment, of a violin may be subdivided into three processes: In *simple adjustment*, which takes the violin just as it is and without opening it or making radical changes in the instrument as it stands, the movable parts are shifted until the best tone is obtained.

In repair adjustment, the violin is opened, cracks are glued up, a new bass bar inserted, perhaps a new neck is put on, and bridge, finger-board and sound post are fitted. Such varnishing as the repairs and new neck necessitate is done. The simple adjustment becomes part of this work. In *reconstruction adjustment* the thicknesses of the back and top are properly graduated by taking out wood where the parts are too thick or by adding patches where the parts are too thin. In many cases, also, a re-varnishing is considered necessary. Both the repair adjustment and the simple adjustment become part of this work.

In the present article the simple adjustment, which does not necessarily require the assistance of the violin repairer, will be discussed. We shall take it for granted that the violin has been purchased of a dealer or violin maker who delivers it in playing order. That is, a bridge cut down to the standard height and thickness has been fitted so that the feet of the bridge fit snugly on the top of the violin. A sound post of average diameter and of a length that will permit it to be easily shifted, by means of a sound post setter in its upright position in the interior of the violin, has been made from a thin rod of wood such as may be bought for this purpose. The tailpiece has been attached to the tail pin by the shortest loop of gut string that will permit the tailpiece to assume its normal position.

First Steps.

The violin should be first provided with a bridge of average or normal height, and a sound post of average size which will stand up in the violin when perpendicular and which can be moved quite easily when the strings are relaxed. The strings should be of medium size, No. 2 in the ordinary gauge. The sound post should be about three sixteenths of an inch behind the foot of the bridge.

The violin should now be tuned to the pitch at which it is to be used in playing.

If the tone is shrill and hard, the sound post is too tight and the end resting against the back should be pushed in towards the centre of the violin; but if the tone is too soft and lacks power and backbone, the sound post is too loose and the end resting against the back should be drawn outwards towards the edge of the violin to tighten the sound post.

If the tone is still found a little too hard in quality the feet of the bridge may be slipped forward (towards the end of the fingerboard) a trifle; but if the tone is too weak and diffuse then the feet of the bridge should be slipped backwards a little towards the sound post.

The Strings.

When, by means of these adjustments, the general tone of the violin has become such that it is not improved by the slight shifting backwards and forwards of the bridge and the tightening and loosening of the sound post, it is next in order to examine the bridge adjustments.

When the strings have been drawn up to pitch press the end of one finger downward on each string in succession at a point on the strings just above the end of the fingerboard. The force required to press the strings down about an eighth of an inch should be about the same for each string; in other words, the tension force should be practically the same for each string.

It takes considerable experience to know the amount of resistance that the strings should have to produce a good quality of tone. If the resistance is too much and the strings do not yield sufficiently to the pressure of the finger, the violin tone will be hard and stiff. If the resistance is not enough and the strings feel too flabby, then the tone will lack power and solidity.

It frequently happens that some of the strings show the right tension under the finger pressure; but other strings do not. The strings that do not feel right and sound right must be made right either by changing the size of the strings or by altering the bridge.

Increasing the thickness of the strings will increase the tension under the finger pressure; and decreasing the size of the strings will decrease the string tension. It is not wise, however, to make any one string abnormally relatively thicker or thinner than the other strings.

The Bridge.

Increasing the height of the bridge at the place where the string rests will increase the tension of the string under pressure of the finger. The bridge can readily be lowered under any string and the tension of the string lessened by taking off a little of the wood from the bridge just below the string. But if the bridge must be raised to increase the tension of a string, then the simplest way is to prepare a new bridge of the proper height.

The tone of the violin should be tested with the bow at very frequent intervals during these tests with the fingers, so that the tone changes corresponding to any alterations in the bridge or string may be noted.

A slight thinning or thickening of the upper edge of the bridge or of the whole bridge will make a great change in the violin tone, and the tone varies with the quality and age of the wood in the bridge.

A well fitted, properly proportioned bridge of the right kind of old wood is a most valuable adjunct to a violin, and should be carefully treasured. A suitable bridge cannot be obtained without the expenditure of a considerable amount of time, skill and patience. It is not merely a question of the payment of half a dollar or a dollar to a violin repairer to fit a new bridge, when a suitable bridge is lost or broken, so that care should be taken to keep the bridge nearly perpendicular on the violin to prevent its warping. And when the strings cut in too far on the edge of the bridge, the old bridge should be patched rather than have a new bridge made.

The Bass Bar.

In the proper adjustment of a violin bridge to its best position on the violin, the bridge should be moved

slightly sidewise (that is, towards the bass bar side and the sound post side) and the tone carefully tried with the bridge apparently off centre. It sometimes greatly improves the tone to bring the left foot of the bridge in some special position relative to the bass bar, which can be determined only by trial. Few violin repairers will take the trouble to put in a second bass bar when the first bar does not give the expected good results as regards tone; they just left the first bar go, and the violin is more or less of a disappointment. The shortcomings of the bass bar in the violin can be greatly mitigated by the experimental placing of the left foot of the bridge in the most advantageous position. The effect of various placements of the bridge as regards the bass bar is particularly noticeable on the G and D strings.

It must be taken into consideration, also, that sliding the bridge towards the left (G string side) increases the tension on the G and D strings and decreases the tension on the A and E strings.

Tilting the bridge a trifle backward from the perpendicular has a marked influence on the tone of the violin, making it more brilliant.

The Sound Post.

The adjustment of the sound post necessitates the use of a sound post setter, which may be purchased for twenty-five cents from a violin supply house.

In general, it is good advice for the violinist to avoid tampering with the sound post; but if he can persuade a friendly violin maker or repairer to explain the adjustment of the post and how to use the sound post setter without doing damage to the violin, there is no reason why the violinist cannot himself make the final adjustment of the sound post to meet the varying conditions of climate and use.

The greatest care must be exercised in moving the sound post when it has once been set up in position. The end of the post resting on the back of the violin may be moved slightly when the instrument is tuned up; but when the other end of the post resting against the top is to be moved, then the strings must be relaxed, otherwise moving the end of the sound post against the tender top of the violin would cut away the wood and cause damage.

The sound post should never be too tightly fixed between the top and back of the violin; and should be nearly perpendicularly placed. Drawing the lower end of the post outward towards the edge of the violin tightens the post and makes the tone more brilliant and hard. If the tone is too hard, especially on the E string, the end of the sound post touching the back must be pushed in towards the centre, very slightly. But if the tone is too hard on all strings the remedy is to move the sound post back a little from the bridge; which will necessitate relaxing the strings and moving the top of the sound post as well as the foot.

Some violins require a tightly placed sound post and other instruments require it looser. Likewise some violins require little readjustment of the sound post once it has been correctly placed, while in others the sound post must be readjusted with each change of season. The tone of the violin shows when such a readjustment of the sound post is necessary. The trouble with violins, which some players designate as "played out" or "tired out," will generally be found to be

remedied by adjusting the sound post. An invariable rule regarding the sound post is that it must be placed sufficiently tight in the instrument that it cannot be jarred so as to fall over when all the strings are relaxed.

The thickness of the sound post exerts a marked effect on the tone of a violin; and if a violin does not produce a satisfactory tone when all adjustments have been made, a thicker or thinner sound post should be tried.

The Tailpiece.

One final simple adjustment must be noticed, which usually receives no consideration, and that is, the length of the tailpiece and the loop of gut string that fastens it to the end pin. The lengthening of this gut tailpiece string will soften the tone of the violin, and shortening this string will harden the tone.

I recall an instance in which a particularly sympathetic tone was lost while the violin was in the hands of a repairer for a minor repair. It seemed impossible to locate the trouble, and new sound posts and bridges were tried without avail. At last I noticed that the tailpiece seemed nearer the end of the violin than formerly, and upon inquiry I found that the repairer had shortened the gut because it seemed too long. A longer piece of gut was put in and the violin gave out its old tone.

When a violin is in satisfactory adjustment it should not be meddled with; but plenty of time should be devoted to the first adjustment in order to make sure that the tone is at its best.

Washing the Violin Bow.

MANY violinists put off washing a bow as long as possible, because as a rule the operation is tedious and the results not satisfactory, says H. M. McConnell in "The Violinist." "I have never had good results in using soap, for no matter how well I would rinse the hair afterward there would always remain a slime, which would interfere with tone production.

"By long experimenting with various materials I found that the common Dutch Cleanser, put up in tin cans, is the quickest and most satisfactory article for the purpose and leaves the hair clean, white and perfectly dry.

"The best way to use it is to place the bow with the hair down on a kitchen table or a long, smooth board. Dip an old toothbrush first in water, then in some of the cleanser and rub vigorously. When hairs are clean, wipe off lather with a dry rag. Then repeat the brushing with clear water only, wiping the hairs several times with a dry cloth until all signs of the cleanser have been removed. Now loosen the frog (better take the screw out entirely) and hang the bow on the wall to dry. When thoroughly dry use plenty of rosin and your bow is as good as new."

Speaking of trade conditions, Mr. J. W. Alexander, president Dominion Organ and Piano Co., Ltd., of Bowmanville, Ont., stated that notwithstanding the depression incident to the war, they have been able to run their factory full staff part of the time, and in some departments all the time. "We have considerable orders for abroad," stated Mr. Alexander, "but the difficulty is to get transportation, as steamers have been taken from regular routes by the British Government.

BAND INSTRUMENTS AND MARTIAL MUSIC IN RUSSIA.

Russian military bands are big and impressive musical organizations. Within each is a brass band and an orchestra of string and wood instruments with, of course, the necessary touch of brass and sheepskin. The military music, they also adapt themselves to the periphery concert. The average Russian hears at a symphony orchestra, has from forty to fifty musicians, and orchestras of certain guard regiments contain sixty. There are more than one thousand Russian regiments, and there are in the army about 50,000 bandsmen. Then are bands, and if to these are added the twenty to forty musical pupils of a regimental orchestral school and the schools, the number of military musicians in the armed service of Russia amounts to the surprising total of approximately 100,000 men.

Russia takes a commendable pride in its military bands, and the musicians are all competent. The bands of the numerous musical conservatories maintained by the government, and each musical company has a conductor and his assistant, both being graduates of one of the national conservatories of music. The Russian *danya kammanda*, and they constitute an important factor in the life of the civil population, the government using them for the entertainment of the public, as well as Canada uses its military bands in the cities, that is, in providing free concerts for the people. Open air concerts are common in the parks of the larger towns and in winter free recitals are given in the barracks and public halls. On Sundays, fete days and national holidays band concerts and orchestral performances are usual in the well settled regions of vast Russia.

The Russian military band is considerably more than an army institution. The cost of maintaining so many bands is considerable, but the government considers them as a profitable investment. The Russian soldier has come to require music and he demands it, and these bands entertain the masses and the classes. These bands cater to the highest musical taste, and the average Russian in the cities knows when music is good, and he will have no other. The bands play the new and popular music by composers like Ivanoff, but on all bands programs you will see such names as Liszt, Schumann, Chopin, Tschai-kowsky, Gunka, Strauss and Debussy.

The army bands spreads its musical influence over Russia in another way. After passing through the regimental band school the bandsman serves three years. Then he passes out of the army, usually returning to his native village. The custom is for him to carry back into civil life with him the instrument he played in the government band. His musical training and accomplishment make of him in his home town a more prominent and important man than he otherwise would be. He often takes up the teaching of music, and almost invariably keeps up the practice of his art. Very likely he organizes a village band or orchestra, and into this comes amateur musicians and other military bandsmen

whose army service has expired. About 15,000 Russian army musicians annually leave the army and return home to their families.—Based on information given in *the Washington Star*.

NO CHANCE FOR PLAYER IMPORTATIONS.

A despatch in the New York "Music Trades" to the effect that Ernest DREWITZ, of the Ontario Government's colonization department, while in Chicago enlarged upon the possibilities in Canada for American player pianos, tended to convey a couple of erroneous impressions.

In the first place the Journal ascertained that Ernest DREWITZ is no longer in the employ of the Government, and was not on the occasion of his visit to Chicago.

In the second place, with Canadian piano factories doing about half of normal business, at what should be the busiest season of the year, and casting about for export markets to keep the wheels running, prospects for importing are not bright. Still further, the quality of the home product makes importations an almost negligible factor, as the import statistics show.

TRADE NEWS.

Mr. A. B. Pollock, head of the Pollock Mfg. Co., Ltd., of Berlin, manufacturers of the Phonola disc talking machine, was a recent trade visitor to Montreal. Mr. Pollock is well pleased with the demand for Phonolas and Odeon and Jumbo records.

Exportation of lumber of all kinds has been forbidden by the Russian Government, according to a recent despatch. The embargo specially mentions fir, cypress and talking machine cabinets.

Dealers handling musical merchandise often keep goods unpacked in their cellars and storage rooms for months, and then blame them for not selling well. About the only things that will sprout and add increment in a cellar are potatoes, onions and kindred vegetables. Display's the thing.

Through the courtesy of Mr. R. S. Williams, head of R. S. Williams & Sons Co., Ltd., Miss Vera Barstow Stradavari's violin, valued at \$10,000.

Writing to "Printers' Ink" in connection with an article on "How Advertisers are Meeting the Present Situation," Mr. Edward D. Easton, president of the Columbia Graphophone Co., of New York, said: "This is an easy time to lose sales. All you have to do is to float down the stream with the calamity shouters, agree that it is impossible to get business, and let things drift."

"It is the policy of our company at such a time to put on more pressure in every department of the selling organization.

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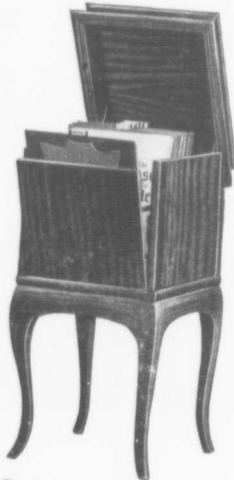
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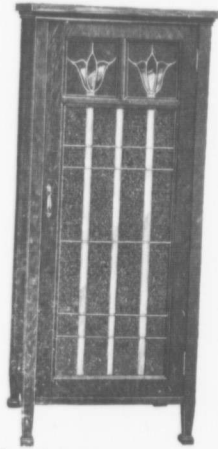


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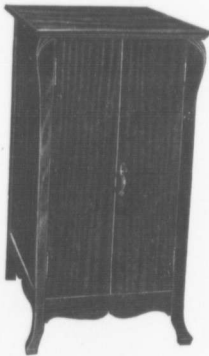
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