
CANADIAN MUSIC TRADES JOURNAL

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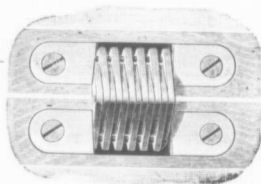
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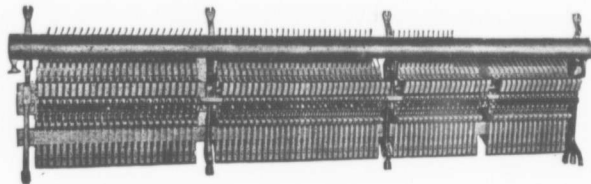


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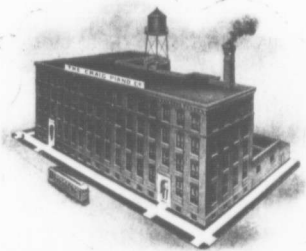
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G Mahogany, Walnut or Oak	4 ft. 6 in.
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C Mahogany	4 ft. 9 in.
C Louis Mahogany	4 ft. 9 in.
A Mahogany or Walnut	4 ft. 9 in.
A Louis Mahogany or Walnut	4 ft. 9 in.
B Louis Mahogany	4 ft. 9 in.

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	Height
G Mahogany or Oak	4 ft. 6 in.
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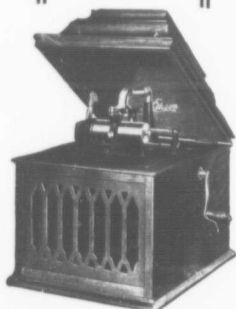
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Issued Monthly

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VOL. XV.

TORONTO, JULY, 1914.

No. 2

Want More Canadian Organs.

THE Journal's authority for the following statement regarding Canada's trade with South Africa in pianos and organs is Mr. W. J. Egan, Canadian Trade Commissioner at Cape Town:

	Total Imports.	From United States.	From Canada.
1909	£ 96,767	£ 7,052	£2,595
1910	140,220	8,770	3,268
1911	162,308	9,230	3,009
1912	182,946	11,232	2,884
1913	179,451	10,544	3,134

Canada's share of this trade is almost entirely in organs, and if manufacturers really desire to export, these figures could easily have been increased. Many inquiries have been made for Canadian organs. If organ manufacturers are satisfied to take orders from catalogues only, the trade will not grow. This, like every other line, must have representation if a fair share of this market is to be taken. Canadian packing is highly commended by South African dealers. The leaders in this trade are Germany, whose figures for 1913 reach £124,709, and the United Kingdom with £38,095.

Our Piano and Organ Trade With Cuba.

CANADA'S musical instrument trade with Cuba seems such that one would require a magnifying glass to distinguish if there is any. For the last year, for which figures are available, Canada exported to Cuba pianos valued at \$361 out of that country's total piano imports of \$148,800. In organs the same year Canada supplied \$61 worth of the \$2,500 sent to Cuba.

Their Opinion of Us.

DEALINGS between the United States piano manufacturers and the British colonies have been discussed in one of the American trade papers in articles purporting to be from the pen of E. M. Anderson, Director North American Manufacturers' Export Association.

Here is the opinion expressed of the Dominion of Canada: "In the Western Hemisphere Canada is the most important unit of the British Empire; but owing to its accessibility it has been pretty thoroughly exploited by American manufacturers and is considered more as a domestic than as a foreign market. It is by

far the best customer the United States has among the British Possessions, and it is certain that it is a market which will develop more and more. There is not much for the American manufacturer to learn about this market, and so, for the present, at least, those articles will treat upon it but lightly.

"In 1912 the exports of American pianos to Canada were valued at \$529,695, representing 2,430 instruments of an average value of \$218, or \$14 above the normal export price to the English Possessions. This notwithstanding considerable competition from the thirty-six piano factories in the Dominion which boast an annual production of 20,000 instruments."

Value of Trade Names.

A PROMINENT English manufacturer discussing the stencil question with special reference to the manner in which names famous in England have been stolen, made the following pertinent observation concerning the value of a name: "I do not believe there is any thinking member of either branch of the trade to dispute that there is genuine value in the agency of one of the great manufacturing houses. Further, I think that, as practical business men, we must agree that if there were no such names on the falls of pianos, a large section of the buying public—whose ear and touch have not had the full training of a musician—would not purchase the high-grade and well-known pianos that they do to-day, and that only the smaller proportion—the real musicians—would be willing to pay the price of the best musical instruments.

"The enormous development of the medium and cheap pianos has further made it desirable that dealers of repute should add their names prominently on the instruments they sell.

"The dealer who is established is known, and has a local reputation to keep up. As his success depends on his supplying real value for money, the fixing of his name on a piano is a guarantee to his customers of the worth of that article, and his good name would certainly suffer if he allowed it to be associated with indifferent instruments.

"What should be the aim of us all is to entirely stamp out of existence the boxes of strings which are doing such harm to the whole of our trade. These are the pianos that neither manufacturer nor dealer with a shred of sound reputation desires to see his name attached

to. They must have some name or designation on the fall, as custom requires it, and they would find no retail buyer without—the result is that a bogus name or stencil is invented.

"Should ever a known name (by that I mean a name known to the retail public) go, the dealers lose an asset, the value of the good will of the agency, and the manufacturers lose a home competitor whose very efforts in the past have stimulated them to better work."

Ringling Door Bells.

HAND in hand with the subjects touched upon in the preceding issues is the ringing of door bells. A successful Detroit retailer expresses his convictions on the subject as follows:—"I made up my mind when I first entered the piano business that it ought to be conducted like any other business. I never have drummed up trade by personal solicitation, or permitted my employees to do so. Instead I use a mailing list. Once in a while, if I happen to be passing the residence of a prospect I have known for some time, I stop and pass the time of day, but I never have accepted an invitation to come, nor have I talked piano to them. I make it a point to emphasize in all my publicity that we do not solicit, nor in any way use the agent system, and these little calls are more to demonstrate the truth of our claims than anything else. They call attention to the fact that we are on earth. Generally I tell them that I happened to be passing, and inquire if my last catalogue reached them all right, and perhaps ask if I may continue them on my mailing list and then make a polite salutation and depart. It calls attention to the fact that they need not fear if they intimate to us that they might want to buy a piano they would be harassed with agents. They appreciate it, and when they actually are ready to buy they come to our store in preference to going to one that perhaps has been sending agents to bother them.

"I have adopted mail publicity because I am not a good advertisement writer. I endeavor to use original publicity—something entirely different from what others use. In this way I compel attention, whereas the customary form letters and other means of mail publicity be cast aside unnoticed.

"These and the one-price system constitute my policy. It is unique in the piano world. I cannot see that it is salesmanship. It might be called individuality. Unobtrusiveness makes a big and favorable impression on people of high character and instincts, and it is the people of high instincts to whom the piano merchants must look for their best business."

Veneered Work Better Than Solid.

UNFORTUNATELY the word "vener" has so frequently been linked up with something deceptive that to many people it is synonymous with dishonest. Salesmen who are so frequently put on the defensive through the ignorance of the general public concerning veneers, will be interested in the following statement by the member of one of the largest veneer manufacturing firms in England. In conversation with a representative of "Music Trades Review" of London, Mr. Arthur Wright, of John Wright & Sons of that city, said: "If veneers of the right quality are used on the right groundwork with the right material, and done by the right workmen, I consider that veneered work is better

than solid. The solid wood is likely to warp or split. Here's my ideal of veneering: Veneer (upon suitable wood) with American Whitewood across the grain, then upon this lay the face veneer—this is done on both sides to make the 'pull' equal—and you've something far superior to a solid piece of wood. One hears the word 'veneering' used synonymously with deceit. To my mind veneering is a legitimate process. The mistake has been made by it having been done in an unsuitable manner, resulting in its practice falling into disrepute.

"Undoubtedly mahogany is the king of woods, and, as distinct from rosewood, it improves 'all the time.' It is not subject to changes of temperature, as many other woods. It does not contain oils or resins that exude under the polish, and another point is that it can be finished to almost any color without obscuring the grain of the wood."

He gives the names of the woods used as veneers in the piano trade, and their country or origin, as follows:—

Mahogany—West Indies, Honduras and West Coast of Africa.

Rosewood—Bouday and Brazil.

Walnut—Black Sea district.

Satinwood—India and West Indies.

Oak—Austria, United States and Japan.

Sycamore—Great Britain.

Bird's-eye Maple—United States.

Whitewood—United States.

Extending a Business.

SO enterprising was the merchant in a small and unimportant centre that he had soon a corner on all the trade. He concluded that he had reached the limit of his expansion possibilities. All the people that traded in the town traded with him, and so ambitious was he to keep on expanding that he concluded the only thing he could do was to move to a larger centre. He reasoned that he could thus reach more people.

He confided in a business acquaintance who pretty well understood the situation. "How far from your store do you go after business?" he asked the ambitious merchant. "About four miles north, and that is more than half way to the next town; three miles east, six miles west and five miles south is about the limit I can go."

"Why?" countered his adviser.

"Well, the people beyond the distances I have said go to the other towns."

"Exactly so," replied the adviser, "but that does not prevent your going after them. It is your prerogative to go clear to the next town and on to the next. When it pays to drive five miles away, why not drive ten? You can do as much business right from this little old store here as you can from the big one you are talking of moving to in the larger town. You can do it with less heartaches and headaches, too. Extend your mailing list. Get out a little catalogue and mail it with a letter to people all over the country. They will come to you if you go to them first."

The ambitious dealer took this and much more advice. He stayed in the little centre and extended his trade more than he had ever dreamed was possible, but he had to extend his plans to do it. He does not wait for business. He goes after it.

What the Player Piano Puts Within Reach of Every Owner.

"HAVING in mind those of us whose musical knowledge has never progressed beyond the elementary stage," says one champion of the untold possibilities of the modern player piano, "we can still study music, and study it in its broadest sense, through the medium of the player piano; not only can we play more works, and more difficult works, than ever come within the ken of the average amateur pianist, but, providing we have intelligence and imagination, we can enter into the spirit and significance of the music with a perception undimmed by technical difficulties. The artistic quality of our playing is dependent rather upon ourselves than upon the medium, for the modern player piano is a singularly susceptible instrument, possessing devices that respond in a way almost uncanny to the temperament of the performer. Some may quarrel with the means, but if the end be art—and surely good and accurate piano playing by any means is nearer to art than bad piano playing by hand—then what matter if the means be partly mechanical?"

"It is only recently that the educational advantages of the player piano have been fully recognized. The manufacturers, however, have rather shown a tendency to sacrifice this aspect of the player piano to the wider, and perhaps more popular, appeal that it makes as a source of recreation pure and simple.

"By an intelligent use of the player piano even one ignorant of musical theory quickly becomes conversant with what may be termed the architecture of music. As the music roll reels on, and one follows the composition phrase by phrase, the mind fakes to itself an analytical and critical quality—begins to appreciate the rhythmic and metrical features that give the complete work its balance and structural form. If one takes the trouble to render a music roll properly it is inevitable that during one's studies one is brought nearer to the composer's intentions and constructional methods than if the composition were merely heard.

"I do not think I am laying myself open to serious challenge when I say that amongst the many people who love music, but who have never closely studied it, there are many who have not the vaguest notion of the constructional difference between a fugue, a sonata, or a rondo. This would be impossible in the case of anyone who had ever played the various forms of music by means of music roll. This knowledge of form is of the utmost importance as an aid to musical appreciation; without it many of the most dramatic and interesting compositions leave one in a state of confusion as to their purpose and meaning. One is conscious, perhaps, of a certain underlying charm, but is unable to clearly distinguish its cause amongst strange harmonies and unfamiliar melodies. As an instance of the advantage of this analytical sense which the use of a player piano begets, take the rendition of a sonata by a practised performer on the player piano. After one has played several sonatas on the player piano, and in spite of the fact that one may never have opened a book on musical theory in one's life, one begins to realize that this type of composition follows a clearly outlined formula. The division between its several movements becomes clearly defined. One traces with interest the establishment of the themes in the first part; they become a distinct to the mind's vision as the

hero and heroine of a story, and we follow their course through the intrigues and mazes of fantasia in the second part until we reach the denouement or moral of the whole work in the third and final part. Once get into the habit of following musical construction in this manner, and our interest is sustained throughout the whole composition, and we unroll the music roll with the same sense of completeness that fills us when we close the covers of a well-constructed book.

"The development of taste in a player pianist who starts with no more advantages than a love for music is not, perhaps, so rapid as in one who already possesses some musical knowledge, but it is none the less certain. It follows along a course of natural selection, the trivial and the meretricious continually being displaced in favor of music which, although not making the same instant appeal to the untrained ear as the merely tuneful and jingling works, has qualities that increase and stimulate one's interest with every repetition."

Where the Player Becomes Most Appreciated.

LEADING on from these thoughts the party quoted in the foregoing paragraph points out how the player piano induces the owner to use the better music. He says: "It is for this reason that one soon finds the lighter form of music, with its persistent rhythm and sharply-defined melody, somewhat monotonous, and, like Alexander, sighs for fresh world to conquer. Delicately and timorously, then, one enters the realm of music that is known as 'classical'—a term which, perhaps, has struck terror in the heart. One is surprised to find that one 'rather likes it,' and begins to realize that the description 'classical' embraces much of the sweetest and most permanently attractive in music; from that day onward the true fascination of the player piano grips one. Previously it was the mere fascination of being able to play any music—now it becomes the fascination of both playing and understanding the best in music.

"One comes across owners of player pianos who have never realized the serious possibilities of the instrument; their artistic perception is not sufficiently acute to show them that the devices provided are capable of introducing sympathy and feeling into the music. When I have seen such people play a music roll of any composition which offers immense scope for expression, with a happy-go-lucky air of nonchalance and an utter disregard for all niceties of time and tone, I have felt a wild rush of resentment that an instrument so delicately susceptible as the modern player piano should be so abused."

To play the player piano properly, taste, musical instinct, and considerable practice are necessary; sufficient justification for the last will be found not only in the increased power and fluency of expression that results, but also in the vast fund of knowledge that is acquired in the process.

Change in the Trade.

Mr. George H. Suckling, of Edmonton, known so well to the piano and music trade throughout the Dominion, has retired after having devoted forty-four years to trade interests within the Dominion. Mr. Suckling has been succeeded in his Harmony Hall premises, Edmonton, by Messrs. Hardy & Hunt, of Calgary, who will continue to represent the interests of the Steinway and Nordheimer Pianos for Northern Alberta.

Course in Show Card Writing—Article 4.

Written for Canadian Music Trades Journal to follow up the three articles on this subject which appeared in previous issues.

THE alphabets shown in plates 15, 16, 17 and 18 are the Tuscan Block and Half Block. The Tuscan is suitable for feature words or lines, but is too hard to make to be of general use. The same may be said of the Half Block. The latter is an excellent style for



Fig. 6—Showing method of "cutting in."

"cutting in," which is a trade term known to card writers and sign writers, in which the work of lettering is exactly reversed from the ordinary way of painting letters. The background is painted, leaving the letters the color of the card. For certain classes of work, such as large letters, it is much easier to letter by this process. Fig. 6 will give a good idea of how the work is executed and how it will look when completed. First, rule straight lines at the top and bottom of the letters. This finishes the letters on the top and bottom sides. Then the outside vertical lines of the letters may be ruled in. Next the inside lines and the horizontal and other strokes of such letters as F, E, K, etc. The beveled corners may be done next. This completes the ruling in or "cutting in" of the letters. It will at once be seen why this particular style of letter is so well adapted to "cutting in." There are no curved lines, which permits of all the lines being ruled. It will be necessary in doing work this way to take great care that the letters are made wide enough in the stems. The letters, when the outlining is done, will appear larger than when the entire back-

ground is filled in. The word "designs" in one of the sample cards is made by this "cutting in" method, but is a fancy type.

Every card writer will find use for gold and aluminum paints or colors. These can be mixed as easily as other colors and are to be preferred to any you can buy. Buy a package of good bronze powder, also a package of aluminum. Do not use silver, as it will tarnish easily. Mix these separately with a little spirits. When well "cut," add mucilage of sufficient quantity to make it stick. Then after mixing, add enough water to make it work fluently. This is practically the same way as you mix the other colors. In mixing your own colors, use your own judgment in adding water. The colors should be sufficiently thin to flow easily, but should not show streaky. The beginner may experience some difficulty in getting the color to the right consistency to work well. He may also experience some difficulty in getting his brushes to work satisfactorily. Both of these obstacles will be overcome by practice and experience.

It may be well, however, to offer a few suggestions. If the color is too thick it will work sticky and not make a straight or clean edge. If it is too thin it will be thin and streaky. So experiment until you have it the right consistency to flow easily and cover evenly. After dipping the brush into the color, spread it out well, as shown in Fig. 2 in first lesson. This will get the brush to the proper "spread." Then work it back and forth on a piece of cardboard until it will stay out flat. Apply now to your lettering. Use sufficient pressure to keep the brush to the width of the stem of the letter you are working on. Do not work too slowly. A slow stroke is more liable to be uneven and unsteady. You will get better results with a stroke drawn quickly. Keep plenty of color in your brush, but not enough to make it hold together and not spread properly. Do not be afraid of spreading your brush too much. Beginners are liable to use their brushes too much like a pen or pencil. They will make fine or narrow strokes. Get away from this method as soon



Plate 15—Tuscan block, upper case.

as possible. There are occasions when it is well to make one side of a stem at a time, but even then it is well to make it with the brush well spread. See Fig. 3 in previous issue.

To return to the gold and aluminum paints—these are excellent for shading, and for borders and ornamentations, as they give a card a very attractive and artistic effect. It will be seen that these colors and all bronzes will show to best advantage on dark cards.

We suggest for those who are interested in this course of card writing, that each one should procure a scrap book and cut out the printed pages on which the lessons appear, and preserve them in the scrap book for future reference. The sample cards and alphabets will be found particularly helpful to refer to from time to time.



Sample of card made by "cutting in" method.

abcdefghijklmnopqrstuvwxyz
 o p q r s t u v w x y z

Plate 16—Tuscan block, lower case to match plate 15 on previous page.

ABCDEFGHI
 JKLMNOPQR
 STUVWXYZ?
 123456789

Plate 17—Half block, upper case.

abcdefghijklmnopqrstuvwxyz
 o p q r s t u v w x y z

Plate 18—Half block, lower case, to accompany alphabet plate 17.

PRESIDENT'S DAUGHTER MAKES RECORDS.

It is not generally known that Miss Margaret Woodrow Wilson, daughter of President Wilson of the U. S., is a talented vocalist. The discovery was made by the Columbia Graphophone Co., when they received instructions from Miss Wilson to make a number of records of her voice for private distribution among friends. So pleased was the recording department with the results, that the Columbia Company immediately

opened negotiations with Miss Wilson, resulting in an exclusive agreement to record her singing.

The railway train had just put in a tango playing machine.

"Are we running on Eastern or Central time?" asked a passenger.

"Neither," replied the conductor wearily; "rag time."

Around the Sheet Music Counter

Dealers in the Different Centres Should Meet to Discuss Retail Prices—Turning Capital Over Frequently—Over-Production to be Avoided—Other Topics.

A DISPOSITION on the part of all to help in getting our sheet and book music trade on the plane it should be mentioned in the last issue of the Journal as a target to aim at. In this movement perhaps no dealer is exactly dependent. Certainly no one is independent; but all are interdependent, as Kipling tells us:

"Now this is the Law of the Jungle, as old and as true as the sky;

And the wolf that shall keep it may prosper, but the wolf that shall break it must die.

As the Creeper that circles the tree-trunk, so the Law runneth forward and back;

For the strength of the Pack is the Wolf, and the strength of the Wolf is the Pack."

The last line is the point—that the strength of the pack is the wolf and the strength of the wolf is the pack. Let the Canadian trade take up the improvement of sheet music retailing intelligently and energetically both as individuals and as a group of dealers and things will happen.

"Canning" Petty Differences.

SHEET music dealers in many of our trading centres would accomplish something by getting together at a local meeting to talk things over. In fact a dinner wouldn't be a bad idea. It is surprising how the act of sitting around a table together promotes the spirit of good-will. After a meal with one's retail conferees you feel the other fellows aren't a bad lot after all.

This incident which illustrates the point nicely came to the Journal's attention the other day: There are a couple of merchants in a certain Canadian town who were keen competitors and cut prices freely. Each considered the other capable of performing any mean and unbusinesslike act. Consequently their relationship was most strained, and when passing scarcely noticed each other.

A traveling salesman, who was intimate with both, saw the ridiculousness of the situation and made up his mind to draw each of them into conversation about it. Carrying out his intention he found that each recognized the suicidal character of their present price-cutting practices, but that each hesitated to approach the other owing to his lack of confidence in him. The next time the traveler was in the town he invited the two merchants to take dinner with him. After dinner, as they smoked their cigars, he broached the subject of price-cutting and other trade evils and pointed out how, by recognizing the right of every man to carry on business and by each exercising a little confidence in the other, there was no reason why they should not be remedied.

Each of the merchants saw the point and each was soon confessing his sins of omission and commission with the traveler presiding as father confessor. No hard and fast agreement was drawn up as a result of the conference, but the two merchants decided to adopt the same method of arriving at costs and to add a moderate profit when fixing the selling price. Several

months have since gone by, and the desire is now to maintain prices rather than to slaughter them, for each merchant has discovered that the other fellow can, after all, be trusted.

Raising and Maintaining Prices Not to Be Considered a Radical Reform.

ON page 28 of the May issue of the Journal the question of fixed retail selling prices for sheet music in Britain was discussed and clauses in an agreement between dealers and publishers were quoted. Directly bearing on this is the observation of the managing director of an important British publishing house made while visiting Canada and the United States. He said: "One of the things that impresses me is the apparent lack of any organized attempt to remedy conditions, to bring about not only higher but more staple prices for sheet music. On the other side we have an association which takes in the great majority of both publishers and retailers, and through the medium of meetings and conferences a much better understanding has been brought about among the members of the trade as a whole.

"One of the chief accomplishments of the association has been the fixing and maintenance of prices, a result that has been proven most satisfactory through bringing the trade out of its former chaotic condition. The raising and maintenance of prices is not to be looked upon as a radical measure, but as a move forced upon the publishers and the dealers for their own protection. The general methods of handling music here differ very little from the system in England except in the matter of prices."

Turning Capital Over Frequently.

TO see that the capital invested in the sheet music department is turned over at least three times a year is the advice given by a speaker at the recent convention of the Music Trades Association of Great Britain. In the discussion which followed this speaker's address the question was asked—is this an idea on the speaker's part that the stock might be turned over three times a year, or is it a matter of his personal experience going on from year to year? The enquirer stated it was a magnificent idea if it could be realized.

The speaker replied that his personal experience was that he turned it over 4½ times. Last year he did that, and the year before he nearly did so. He believed in carrying as little stock as possible. His argument was that music was not worth anything until it was sold, and it was only as a going concern that they valued it—at a very low price.

Over-Production a Danger.

COULD the Journal have the ear of the music publishers it would say in looking to Canada's future as a sheet and book music market avoid over-production. In countries older than Canada where the attention of all publishers has been focused upon matters musical an evil has crept into trade circles in the form of over-production. This is largely the result of lack

of co-operation among publishers as a body. To build to the best advantage all publishers interested in Canada should unite in keeping out of the Dominion that wrong known to the craft as over-production.

Make Them Help.

ARE the music dealers of Canada being helped all they might be by the programmes rendered by the different bands and orchestras? Very difficult indeed is it to give that question an authoritative answer. And, what is more, it might not help the situation materially if it were answered. What is needed is that every music dealer should interest himself in his own local musical events, and make them help him.

To give this idea publicity in the trade the Journal proposes publishing programmes or parts of programmes given in different centres. In those subjoined it will be noticed that our very largest centres are omitted, because the Journal believes that in the average towns and small cities the methods and principles outlined in this and preceding articles are just as applicable proportionately as in the few outstanding centres.

Orchestra Concert at Goderich, Ont.

"If They'd Only Move Old Ireland Over Here," march, Gillen; "La Petite Coquette," march, Zamenik; "The Bohemian Girl," selection, Balfe; "Gems of Ireland," overture, arr. Bowman; "Indian Sazwa," characteristic march, Allen; "Wiggle-a-Woo," dance, Arthur; "Poet and Peasant," overture, Suppé; "There Wasn't Any Broadway on Robinson Crusoe's Isle," reg. Cheney; "On the Old Fall River Line," march, on Tiltzer; and "Scotch Airs," arr. Dowitt.

Dance Programme at Campo Bello, N.B.

"Kiss of Spring," waltz, Berlin; "Starry Jack," march, Hildreth; "Sweet Illusions," waltz, Allen; "In the Conning Tower," two-step, Brazil; "Social Event," quadrille, Spring; "Chain of Daisies," waltz, Weidt; and "Down in Dear Old New Orleans," two-step, Conrad and Whidden.

Played at Brandon, Man.

"When I Lost You," waltz, Berlin; "That Tango Tokio," two-step, Wells; "Sailing Down the Chesapeake Bay," two-step, Botsford; "Down in Dear Old New Orleans," two-step, Conrad and Whidden; "Four Little Pipers," schottische, O'Connor; "The Curse of An Aching Heart," waltz, Piantadosi; "My Little Persian Rose," two-step, Frielland; "Peg o' My Heart," two-step, Fischer; "There's a Girl in the Heart of Maryland," two-step, Carroll; "Eternal," waltz, Lehary; "That International Rag," two-step, Berlin; "Nights of Gladness," waltz, Ansell; "I'll Get You," waltz, Edwards; and "Good-bye, Everybody," waltz, Gilbert.

Included in Programme at Breckenburg, Sask.

"Laughing Sam," march, Boffe; "Barcelona Beauties," waltz, Hildreth; "Good-Bye, Mr. Greenback," schottische, Allen; "Yo Te Amo," tango Argentine, Boffe; and "My Dusky Rose," Allen.

By the New Brass Band at Fort William, Ont.

March, "Sempre Fidelis," Sousa; Overture, "Poet and Peasant," Suppé; Brass Quartet, "Rigoletto," Verdi; Mexican Serenade, "Guercia," Vander Cook; Sacred Potpourri, "Joy to the World," Barnhouse; "International Rag," Irving Berlin; Vocal Solo, "Holy City," Adams; Selection, "Faust," Gounod; "God Save the King."

A Revival in Folk-Songs.

APERUSAL of the musical press shows frequent references to a revival in that class of music known as folk-songs. These songs gained popularity with the ordinary people, as the name implies. They would be sung by such as the farmer working in the fields, or by the hunter on the hills, and handed down from one generation to another because they embodied everyday experiences of plain ordinary folk, and were sung with a keen appreciation of the melodies. A writ-

er in the Musical Times recently pointed out that "not many years ago the very existence of folk songs was seriously doubted. It was even scorned by early historians. But it is now in high favor, and from being a luxury it has grown to a household word."

The strength and influence of folk-songs is brought out in a statement regarding them made by the writer quoted above, who said: "There was once a time when anyone walking into the country might have heard songs and ballads which people sang from sheer joyousness of heart—tributes to the beauty of health and hope, of days and nights which brought forth a rich harvest of glad thought, thrilling the contented mind, and swelling forth in liquid utterance, beside which the melody of birds was vain and artificial."

Another authority expresses the opinion that for popular tunes for our mission hymns we should not adopt the songs of the music hall, but go to the folk-songs composed by the people themselves for the adaptation of a folk-song melody results in getting a popular tune. Still a third party, discussing the subject, shows the importance of folk-songs by asserting that it would be difficult to cite a single instance of a distinctive school of music in Europe which has not been founded on the basis of folk-song.

Over-Production Dealt With—Method of Introducing Novelties.

Points of interest to Canadian sheet music dealers extracted from the address of Walter M. Bacon, President of the Music Publisher's Association of the United States at their recent Annual Convention.

THAT reforms in some of the methods of conducting our line of business are necessary no one will deny. In spite of our organization conditions in some respects have arisen which are worthy of discussion with a view to more uniformity of action on the part of the publishers.

First.—In our relations toward the legitimate dealer who is largely our source of distribution and thereby looked to as an important auxiliary. Our attitude towards him should be of such a character as to encourage him to handle our publications in the most effective manner and in a way that will prove not only a source of revenue to him, but to ourselves as well.

Second.—In our relations with the teacher and educational institutions.

Third and Finally.—The great purchasing public must also be taken into consideration.

Under this same suggestion of reforms can safely be discussed the question as to whether there is not too much of the better class of music published to-day. Can it be assimilated as fast as it is being given out to the public? This is certainly a mooted question. There is no doubt but what there is too much of the class known as "popular" music being thrust upon the market and this is largely the reason why nearly all of it is being sold at ridiculous prices.

Every publisher knows that the composer and the would-be composer are as plentiful as the sands of the seashore and the publisher's hardest and most embarrassing task is to suppress and control the offerings and outpourings that daily come to his attention with

a view to publication. Of course much of the material that the publisher has to consider is meritorious and worthy, but he should, and undoubtedly does, take into consideration, as far as is compatible with the situation, the commercial value of the product.

Many composers failing to find a publisher willing to undertake the responsibility of publishing their work try the experiment of becoming their own publisher and in ninety-nine cases out of one hundred quickly become converted to the idea, even if the experiment is not very costly, that music publishing is a business in itself. Nevertheless, a considerable portion of this class of music gets on the market locally and serves to swell the flood of over-production thus loading the shelves of the dealer to the exclusion of a stock having more of a commercial value. Unsaleable sheet music is a very weak asset; it takes up room; the old junk dealer does not seem to hanker for it; it makes poor material for kindling a fire and eventually reaches the ash barrel; then in due course the public dumping ground and when there, unless it will burn, is left to the mercy of the winds that blow to give it the only wide distribution and circulation it will ever get in spite of the fact that originally a vigorous application of air of a warmer temperature failed to dispose of it in the ordinary course of trade.

A number of publishers require the dealer to agree to take a certain quantity of their new issues at special low prices in order to secure the best discounts. This is a legitimate business procedure, not open to criticism at this time, and may be the only practical method to properly and simultaneously bring to the notice of the general public the various new publications as they come fresh from the press. Nevertheless, it is this very material, if it does not prove a success, that goes on the shelves of the dealer for storage and later perhaps put on the bargain counter to be closed out at the rate of from one to five cents per copy or even less. Can this condition be bettered or is it a necessary evil of the method adopted for introduction?

Sheet Music Problems Under Review.

By R. W. Pentland.

The condensed report of a most interesting address given before the Music Trades Association of Great Britain at their recent Annual Convention.

GENTLEMEN, there is no need for me to tell you that the sheet music business is a great and serious problem in our trade, but at the same time it is a most fascinating branch, and one that requires most careful handling. Unfortunately, to my mind our large retail dealers do not appear to thoroughly grasp or understand it as well as they ought to do. On the whole this department is allowed to run itself, or is left in the hands of the assistants, who, however anxious, are really not as capable as they ought to be. I don't know your experience, but I have found it nearly impossible to find men thoroughly qualified for this important department. In my opinion we want an educated man, one who can address our customers properly, a smart man in appearance, a good salesman, and one who knows what he is selling; the successful sheet music man must combine these essentials.

Now let us take the "buying." It is all very well, when the traveller comes round, that your assistant goes through his stock, and writes out the order for what is required, then goes through the novelties, and thinks so and so will suit our requirements. No doubt every care has been taken, and due consideration given, but I sometimes think the assistant forgets what novelties he has still on the shelves, and although the publications selected would suit admirably, still this over-buying of novelties is often the step that leads to trouble. My system has always been, buy small, with the option of reorders, and not too many novelties, and I have found that it works profitably.

Then again, I should like to find the youth who has any idea of accountancy. Many of them think only of the turnover, and care little or nothing for the other side. We are, of course, all aiming at an increase, but great care should be exercised so that the cost of such increase is not too costly by finding that, although there has been an increase, the profit has all gone into stock. I know many of you will say there are no profits, and that if it were not for our other business derived through the music we would give up this department. Now to me this is a mistake, as each department of any business ought to pay itself, or it is not worth working. I am strongly of opinion that if we devote our energies to training our young men, and giving them responsibilities, the music department can be made to pay. It has often occurred to me to try some scheme of "profit sharing" in the music department. By some such scheme I am of opinion that greater interest in the business, and greater care in handling the stock, would be shown.

Have a well-selected stock of all standard works, go through same regularly when travellers call, and replace and buy novelties with caution. The amount of your capital must be regulated by the average turnover, but, in my opinion, this capital should be turned over at least three times a year. If this is done the music department can be made to pay. In valuing, I advise greatly writing down. There are at least two ways of valuing sheet, either by counting the sheet or measuring. I used to count everything, separating good copies from bad and n/ces, but that method—as those who have followed that course must know—is laborious; so one year I took stock both ways, by counting and measurement, and now I do so only by measurement, as I found I came to much the same result. My measurement now is for good copy sheet \$1.50 per inch down to 60 cents for n/ces. It does not matter whether we have just had stock order, say a week before, in it goes at the same reduced rate. As you can all calculate, when it takes about thirty to thirty-five, or sometimes more to the inch, you can judge how drastic it seems; but, gentlemen, it is the safest plan, for what is the value of music which you have purchased until it is sold; it is a fallacy to show paper profits, for you can never get them out.

The publisher supplies us with thematic lists, and all sorts of useful matter, and several run concerts to make their songs known. These are all excellent in their way, but one grievance I think the retailer in this country has against the publishers is giving the professional man as good terms, and sometimes better,

than the trade. Now I hold strongly that this is not fair trading. I do not object to any publisher doing direct business with the professional or the public (I should, of course, prefer that he did not); but I think it is most unfair that he should undersell his trade customers by supplying schools and professionals at a less price than the local dealer would supply them. I know there are difficulties in the way on account of different districts having different terms, but I am quite convinced some general system could be found. I am gratified to know of the more cordial relationship between the publisher and retailer, and I certainly recommend all of us working in co-operation, for we are absolutely essential to one another, and it is to our mutual interests we ought to look, and not from either the one side or the other. The above is, to my mind, a serious grievance which our Association must tackle and endeavour to remove. I deeply sympathize with the publisher, as he must circulate his wares; and I am confident the dealers will heartily support the publishers who do their business in the right spirit and uprightness which we all respect.

What does the dealer do to assist the publisher? Many of us send out their lists, and generally intimate to the public what music they recommend. A thought has occurred to me. Could some joint scheme be arranged in a campaign of advertising certain publications? Have a central supply house arranged co-operatively with the publisher, where all could get copies at the same price, and a basis of the advertising costs be apportioned in proportion to the quantity purchased. This is an idea which might, I think, be carried out. There is no doubt business methods are changing. Success in salesmanship is not a trick, not a subterfuge; it is just a result of sound, everyday principles logically applied. Advertising—what is it? Properly considered, it is nothing but a promise to pay, and co-operation in this way would, I think, bring profit to all. There is no doubt the great problem is how to make the music department pay. Well, we must have a sufficient margin, and on account of the easily soiled stock that margin, although in some cases it looks large, is not really so. Probably our business is handicapped by the prices being marked in the way they are, and I would like to see everything marked on the net cash price. Some day this idea may come about. But why do customers who take credit get music at the same price as cash buyers? In our piano department the terms are different; then why not in music? It is not right, and I recommend that all dealers and publishers should co-operate and arrange this important matter. There is an extra profit that, to my mind, is at present being thrown away by many. Turn over your capital at least three times a year; if you do not do so write it down to the level, and watch the buying by training up your assistants to look to your interests as if they were their own.

AN IDEA FOR CANADIAN CITIES.

The owner of a fashionable new east end apartment house in Chicago has ordered a small grand piano for each flat of his recently completed building. Thus a small grand will become a part of the equipment of each suite of rooms.

WINNIPEG LETTER.

THAT the west is showing healthy recuperative signs and that confidence is gradually returning, is the general feeling here. Local piano and player trade for the past month has been without any unusual incident, but collections are reported keeping up well. The annual exhibition brought many visitors and some good prospects have been secured by the piano houses. The piano exhibits at the Fair this year were confined to one house, viz., the Winnipeg Piano Co.

Whaley, Royce & Co., Ltd., whose western branch here is located in the Bell Block on Princess Street, have removed to the ground floor of the building, which gives improved facilities for handling their trade.

Mr. J. F. Sherlock, of the Sherlock-Manning Piano Co., London, accompanied by Mrs. Sherlock, returned from a trip to the Pacific Coast in time for the Fair here.

Mr. F. W. Winter, of Gourlay, Winter & Leeming, was among recent trade visitors to Winnipeg. Mr. Winter was on a trip to the Pacific Coast.

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., Toronto, and who is president of the Canadian Piano and Organ Manufacturers' Association, visited a number of trade friends in Winnipeg on his way home from a two months' visit to the Pacific Coast, where he holidayed in various points in California before making a tour of the trade in Western Canada in the interests of Mendelssohn lines. Mr. Durke was delighted with the courteous reception of the western dealers he visited, and the enthusiastic hospitality with which he met wherever he called.

The Winnipeg Piano Co. regret to report that their esteemed accountant, Mr. Porter, did not survive the operation he went to Rochester for, and passed away on Monday, the 15th June, the result of cancer. Mr. J. Smith went to Rochester in response to Mrs. Porter's telegram, but was too late to see his old friend alive. Deceased had been connected with the piano trade for many years.

The Canadian Pathephone Company, with a capitalization of \$300,000, is being organized in Winnipeg, says a local daily, to act as selling company for the four western Provinces for Pathe Freres, widely known to the public in connection with the "movies." The company also manufactures talking machines, telephones, dictaphones, talking picture machines, etc. The headquarters at Winnipeg will be at 239 Portage Avenue, and the men interested are N. Wolfe, E. D. Mitchell and J. W. Poisson.

Mr. A. J. Seyler, of Toronto, manager of the Nordheimer Piano and Music Co.'s sheet music department, spent a few days in town getting acquainted with the firm's customers, and incidentally booking new trade. Mr. Seyler is delighted with Winnipeg, the growth of which city was beyond his expectations.

Mr. O. Wagner, manager of the R. S. Williams & Sons Co.'s local branch, reports collections as being fair with his firm. Crop conditions are reported as good, which should mean a good fall business.

The Fowler Piano Co. report the sale of a Knabe grand piano to Mrs. W. A. Irish, wife of one of Winnipeg's foremost contractors. Miss Speers, of the talking machine department, is on a three months' vacan-



The Crest
of
Quality

IF WORKING CAPITAL

is of use to you just now get these three designs on display in your show-rooms. Each one has proved tremendously popular, you can buy them right and therefore sell them right.



Style "K"



Style "L" Player



Style "J" Louis XV. Player

We still have some territory where the Willis Agency carries with it the representation of

KNABE PIANOS

You could not be in better a position to advocate the cause of player pianos than to have Willis players in stock to back up your claims with an evidence of the highest attainments in player construction.

WILLIS & CO., Limited

HEAD OFFICES
580 St. Catherine St. West
MONTREAL, QUE.

FACTORIES
ST. THERESE,
QUEBEC

tion, and her place is being filled by Miss Dawd. Mr. Wonderliek is spending his vacation at his summer home at the Detroit Lakes. Business generally is very quiet and collections slow, as usual this time of the year.

Mr. Main, manager of the Cross, Goulding & Skinner talking machine department, reports June sales as slightly improved over May. With this house there is also a slight improvement in piano sales, but collections are reported as being slow, a number of people are complaining of only half-time employment.

The Tucker Piano and Music Co. have received a couple of orders for grand pianos for fall delivery. Business is quiet at present, but prospects are bright for future sales.

Mr. Potter, office manager of the Doherty Piano Co., has returned after an enjoyable two weeks' vacation spent in the wilds near Port Arthur. Mr. Mitchell, of the collection department has been absent on a collection trip through the country, and reports good success.

The J. J. H. McLean Piano Co. have no complaints to make in regard to either piano, music, or phonograph business.

IMPORTANT HOUSE REMODELS PREMISES.

Work is in progress at the John Raper Piano Co.'s store, 179 Sparks Street, Ottawa, on the re-construction of their entire store interior, which involves an expenditure of \$5,000.

Included in these alterations is the devoting of the main floor of the building, and the mezzanine floor to sound-proof demonstration rooms for pianos, player pianos and talking machines. The new rooms will be well ventilated, splendidly equipped, and the facilities afforded will permit of the testing of the different instruments under the most satisfactory conditions.

The mezzanine floor will be reached by a broad staircase, which will be constructed in the centre of the main floor.

In the planning and designing of these floors, no expense has been spared, with the object in view of making the premises of the John Raper Piano Company one of the most attractive establishments of its kind in Canada.

The decoration work is in the hands of the A. E. Rea Co., the designer in charge being Mr. Callahan, who earned distinction for the manner in which he carried out the decorative work at the Chateau Laurier.

Mr. Herbert George, the architect, visited the large piano warehouses and talking machine showrooms in New York to secure ideas for the improvement of the Raper premises.

The above outlined improvements to the already large premises of the John Raper Company is convincing evidence that this enterprising firm, which has during the past ten years been actively catering to the needs of music lovers of Ottawa and district, enjoys widespread popularity and patronage. The volume of business in all departments has increased to such an extent that to meet the demands of the public, the firm have decided to make the proposed improvements, and in doing so create music show rooms where all lines may be demonstrated under the most favorable circumstances.

MONTREAL LETTER.

JUNE came up to all predictions and expectations as to the volume of business, it proving generally satisfactory to the retailers. The last week of the month showed a tapering off and the piano men see the beginning of the slow summer season. This will cause no worry, for no one expects to do any piano business in Montreal in July and August to any great extent. It simply can't be done, and no one tries to buck the inevitable. The closing of the warehouses Saturday afternoon during July and August is being observed generally. In this connection some are asking why it is that some of the piano houses observe to the letter the closing of their warehouses, as called for by the city by-laws, while others are open every night in the week until 10 o'clock. This in all probability would not have occurred if the now defunct Piano Dealers' Association were in existence.

Hurteau, Williams & Company, Ltd., are advertising daily piano bargains, with a different offering each day.

At the international conference of the blind, held in London, England, last month, a paper was read, written by Phillip E. Layton, and entitled "Piano Tuning as an Occupation for the Blind." On Mr. Layton's return we expect to be able to reproduce in full this interesting article.

With the opening of the pleasant weather President W. H. Leach, of the Leach Piano Company, Limited, is turning his attention to bowling on the green. He is quite an enthusiast, and has been known to play when there was snow on the ground. In a case of this kind, however, he paints the balls red, so that they may be easily found.

Mr. Alex. Saunders, head of the Goderich Organ Co., Ltd., Goderich, Ont., attended the annual convention of the Canadian Manufacturers' Association here. Mr. Saunders is a regular attendant at the conventions of the association, of which he is a live member.

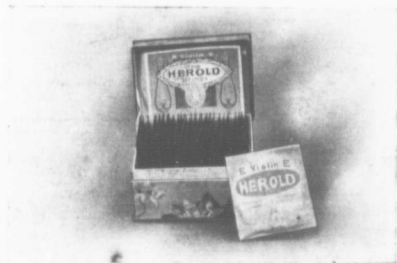
Among piano manufacturers actively interested in the Canadian Manufacturers' Association, which recently convened here, is Mr. G. Y. Chown, head of the Wormwith Piano Co., Ltd., Kingston, and who is registrar of the Queen's University of that city. Mr. Chown also controls several other business enterprises.

There was nothing out of the ordinary doing during the month of June that would warrant singing psalms to Apollo, speaking in a business sense," said J. A. Hurteau & Company, Limited, "but our anticipations run high as to the future bookings for Ennis' New Seale et al lines which we handle."

Among piano houses best equipped to combat the sleek vicissitudes of the dull dog days approaching is Willis & Company, Ltd. The comprehensive nature of the Willis firm's stock on hand of Willis instruments, makes it inevitable that business shall come to it day in and day out. Whether in Vancouver or Calgary, a wide variety for choice and ample quantities for any order, no matter how large or how small, are found with the Willis interests. To this the firm attribute piano buyers vending their ways to the factory or the St. Catherine Street warehouses, even if it is as hot as blazes.

Foisy Freres are one of those optimistically inclined

High Class Strings for All Stringed Instruments



THE HEROLD STRINGS

Made with the greatest care and only the finest materials. Mild and clear pure tone.



CLOISTER STRINGS

Noted for purity of tone and perfection in the fifths. A very reliable string.



WATERPROOF STRINGS

Specially prepared to withstand moist climates and will resist the effects of sweaty hands.

Distributors of Hohner Harmonicas and Accordeons.

From the Factory of the String Specialist

HEROLD MONNIG

Markneukirschen, - SAXONY

I. Montagnes & Co.

Ryrie Bldg., - TORONTO

SOLE CANADIAN REPRESENTATIVES.



The Hupfeld Phonoliszt-Violina

will be on display at the Canadian National Exhibition, Toronto, in the Dairy Building Amphitheatre, afternoon and evening free recitals. This instrument has 3 violins and 88-note player-piano and plays automatically. For private homes, cafes, theatres, hotels, etc.

VIOLINS

You can meet any requirement from our stock, which includes such reliable makes as Hermann Todt of Markneukirschen, the leading violin centre of the world.

PHONOGRAPH NEEDLES

for every make of needle disc. Put up for the retailer in packages of 100 and boxes of 200 and 300. Write us about the best value in needles ever offered the Canadian Trade.

I. Montagnes & Co.

Ryrie Bldg., Yonge and Shuter Sts.

TORONTO - CANADA

firms who believe firmly that the remaining months of 1914 will atone for much of the damage done generally in business circles of the first few months of the year, and give their breezy reports of bumper business ahead this fall for Mendelssohn pianos and Columbia talking machines and records.

"Dog days are approaching and business is beginning to slack up a bit. Northern resorts have taken a large percentage of business men on their vacation trips, but nevertheless we are getting our share," said Gervais & Whiteside. Karn-Morris goods are making new friends almost daily.

The personification of wholesome energy in the Montreal trade these days is W. W. O'Hara, of Layton Bros., who says that the number of Mason & Risch instruments sold seems to belie the hard times theory.

W. J. Whiteside, of Gervais & Whiteside, recently visited Hamilton, his old home city.

Henry Hamlet, advertising manager of Layton Bros., has returned from New York, where he represented his firm at the convention of the National Piano Manufacturers' Association. He was also in attendance at the banquet of the Aeolian Company, which was held at Sherry's. Mr. Hamlet is loud in his praise of the treatment accorded him by the trade while in New York.

Robert A. Willis, vice-president of Willis & Company, Ltd., walked to the office last week looking the picture of health and the dynamo of energy. His prolonged holiday at Lake Champlain, where he was ordered by his physician, seems to have worked wonders. Needless to say the return of "Bob" was the occasion of a demonstration by his colleagues.

Since June 15th, Hurteau, Williams & Company, Limited, have been closing their warehouses each evening at 6:30, and during the months of July and August will close on Saturday at 1:00 o'clock.

Willis & Company, Ltd., have donated to the Children's Fresh Air Fund Home at Chambly a piano for use during the summer months.

In conversation with J. W. Shaw & Co. they stated that piano activity has ebbed down to a routine business, but the sentiment of the future is by no means depressed. Prospects for a big fall trade seem to be in view. This firm are still busy getting their new quarters in shape and within a few weeks expect everything to be in apple pie order.

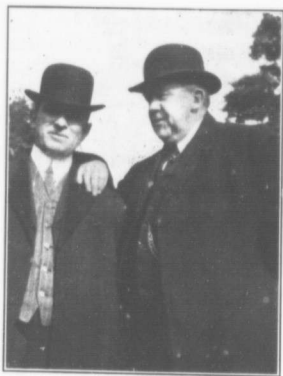
"In these dog days we, like everybody else, are getting our share of lethargy," said the Canadian Graphophone Co.; "but nevertheless we find our summer business increasing every year in the demands for Columbia Talking Machines and records."

"We are looking forward to rounding up some nice business this fall in the disposal of Nordheimer and other products featured," said C. W. Lindsay, Ltd. Speaking of existing conditions this house remarked that present purchasers are in a very conservative mood, and it takes a good deal of coaxing to make them buy, but we are glad to be able to say that during July to date our books show a considerable number of sales for spot cash.

According to J. H. Mulhollin's report the outlook for an early and big Fall trade is exceedingly bright. He is inspired with the greatest of confidence as re-

gards the future of Evans Bros. instruments in local territory.

The electrical men who recently held their convention in Montreal hit upon a novel way of jubilating upon the grounding of the wires now being carried out by the city in conjunction with the various corporations concerned. The jubilation took the shape of a "Tomb of the Wire," erected upon the south-east corner of St. Catherine and Drummond streets. The tomb, which was of regular classic shape was built over one of the transformer manholes. This manhole, which allows 7 feet 6 inches of headroom, and is about 8 feet by 12 feet interior, had been sumptuously furnished for the occasion in Oriental style. To help keep up the spirits of the visitors to the tomb, selections from a talking machine placed in another manhole some distance away were played through the duets, which eventually will carry the buried wires, and which serve as admirable sound-carrying tubes. Over the interred wires inside the tomb is inscribed on a tablet this "Ode of the Wire": "Stranded by the elements, bowed to nature's will, I lie underground unmolested, serving man."



The accompanying snapshot shows Mr. C. E. Tanney, eastern representative of the Sherlock-Manning Piano Co., London, and Mr. R. W. Lawrie, manager of the Smith & Smith music warehouses at Sydney, N.S. This snapshot was taken on Mr. Tanney's recent trip through the Maritimes, from which he had returned with an encouraging number of orders booked for Sherlock-Manning pianos and players.

Among recent out-of-town trade visitors to Toronto were Mr. Wilfred Stevenson, office manager of the Sherlock-Manning Piano Co., London, and Mr. J. A. Tillman, of Dundas.

Commenting upon the late Madame Lillian Nordica, "Sound Wave" says: The death of such a singer once more shows the value of the talking machine. Were it not for this wonderful instrument Nordica's beautiful voice would be lost to the world. But we have several records of her voice, which can be heard and appreciated by generations still to come.

The VITAPHONE

Factory Removal Notice

Since the introduction of the **Vitaphone** to the Canadian trade during the Autumn of last year, its growth and success has been tremendous. That growth and success has literally forced us to larger premises.

On and after July 15 address us as follows

Canadian Vitaphone Co.
LIMITED

101-103-105 Carlaw Ave., TORONTO

We will have enlarged and improved manufacturing facilities and greater storage capacity. Efficiency in delivery as well as in manufacture is our watchword—hence the removal.

And We Want To Thank You Dealers

for your part in getting the **Vitaphone** before the Canadian public. Back of your efforts we attribute our tremendous growth—to the life-like tone of our instrument and the absence of needle-scratch.

VITAPHONE RECORDS

are now going through the factory and the first catalogue will soon be ready. These will be double-side discs and "Every one a Gem." You can safely order the whole list for there will not be a shelf-warmer in the lot. The quality will interest you and so will the price.

THE CANADIAN VITAPHONE CO.
LIMITED

**156-160 John Street
TORONTO.**

∴

W. R. FOSDICK
General Manager



That Statement Cannot Pass in Canada.

TO see the following paragraph in a recent issue of *The Musical Standard* was to say the least a surprise. Under the caption—Can the Talking Machine be Utilized?—that weekly newspaper for musicians referred to the example set by an American city. It commented thus:

It offers something new in the way of spreading opportunities for becoming acquainted with good music. The public library of that city has received the gift of five hundred music rolls for a player-piano, and these are available for circulation under the rules governing the taking out of books. The pieces are of the standard and classical types, and the collection contains no ragtime, which is strictly barred. The donor of the collection plans to add to it from time to time and according to the use made of it. If our record manufacturers can eliminate the "tinued-pea flavor," there may be some musical future for the talking machine.

The inference is apparently that our present talking machine records offer nothing in the way of spreading opportunities for becoming acquainted with good music, and that the musical future of the talking machine is uncertain—in fact doubtful. Such a statement might have passed unchallenged five years ago. The *Journal* is not sure yet but what the writer of the quoted paragraph really intended his statement for a joke. If that be the case he should confine his humor to puns re mothers-in-law, Pat and Mike, Farmer Corntassel, or some subject which people know are treated only as jokes.

Upon a second reading, however, the above statement does not seem meant to be funny. If its writer were serious where has he been living the past few years?

Certainly the player piano, together with the music rolls of to-day, does spread opportunities for becoming acquainted with good music. But so do the talking machine and records. Would the *Musical Standard* say the recordings of the world's outstanding artists are not good music? Does that paper know of the wealth of good music obtainable in records within the average man's reach, and deny that the influence thus created is making for the more widespread use of good music.

If a person who makes such a break even before musicians were thoroughly informed to date he would know that there is no cause for alarm about the talking machine's musical future. That is assured. The talking machine has won its place beside the high grade piano and player piano in the music showrooms, in the home and on the concert platform. Of course there will be

improvements, but the inherent merit and very highly developed musical properties, both of machines and records, are already being sold every day, in immense quantities.

The "tinued-pea flavour" is as absent from the modern record as sense and aptitude are wanting in the expression. Foundationless statements are productive of much harm, and the suggestion of the necessity of "eliminating the tinued-pea flavour" from our present-day records is based upon either lack of information or want of judgment.

Know the Catalogue.

MEDIOCRE or indifferent service on the part of retail salesmen or women has been, and in some cases still is a deterrent to the talking machine trade. A necessary part in the talking machine salesman's equipment is a thorough knowledge of the contents of the record catalogue, or at least a knowledge just as thorough as he can make it.

Customers need the help of the salesman in selecting records. They want it, and have every right to expect it. The price they pay surely includes more service than merely wrapping up the records asked for. Experience has also shown that those persons who have studied their line and know it, are more successful in selling. This applies to any other commodity as well as to talking machine records.

In this connection it is noticeable that certain salesmen favor only the records that appeal to their individual tastes. They neglect to familiarize themselves with the merits of other selections which may be even more suitable to many customers than the particular titles featured.

It is not enough that the salesmen merely note the number and title. He should hear the record, more than once if necessary, as well as digesting the manufacturer's description of selection and artist.

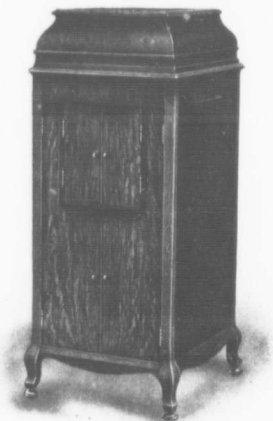
Get More Business.

NOBODY realizes the profit taking opportunities that have evolved from a very humble beginning in the talking machine trade, like those who have helped themselves to benefits from those said opportunities. From the commencement there have been false prophets who could see nothing but the early termination of what they termed a fad. "The country will soon get filled up with machines," said they, "and already there are people who have tired of them."

It is quite true that there are people who have grown weary of their talking machines, just as people have wearied of bicycles, of automobiles, of pianos and of life itself. It is also quite true that the proportion of those who are not weary of music via the talking machine is increasing in numbers every day.

At this season of the year one has only to visit the summer resorts to learn how popular the talking machine is for the summer cottage or camp. To realize the still further use of it in the cities, one has only to stroll along the residential streets of those who do not close up their homes for the summer. To appreciate how the talking machine is helping to solve the much-talked of lonesomeness of the farm, it is only necessary to visit the farms, and still only the outer fringe of the business has been touched.

Apart from the efforts of a few dealers the talking



CROWN PRICE

WHEN YOU SELL The PHONOLA

You take your customer's money on a *fair and square* basis. You give him *real and full* value for *every* dollar. He does not pay for a series of *foreign profits*, and he has a musical instrument that will reproduce *any make* of disc record, and play in *correct pitch* to the very last note.

Note The Model "CROWN PRINCE"

Illustrated on this page. You can sell it at \$100 *less* than its nearest competitor, and make a *bigger profit*—that is because we do the manufacturing in our own factory *in Canada*, and ship *direct to you*. The prices are made in Canada and *not* in a foreign country with duty added.

THE PHONOLA LINE

grades from the "Crown Prince" 47 1/2" high by 21" wide by 23" deep down to the Model "D" 7 inches high and 15 inches square, so that you can capture any trade from laborer to capitalist.



MODEL "C"

THE PHONOLA MOTOR

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

Let us send you catalogue and all the particulars of the Phonola proposition

Our Record Proposition

gives your customer the choice of such artists as Bonci, Zenatello, Emmy Destinn, John McCormack Slezak, Bosetti, Didur, Kubelik, Sammarco, Hempel and numerous other European stars.

We have the exclusive agency for Canada of

FONOTIPIA

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

ODEON

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

JUMBO

Double-Side 10 in.
85 cents

THESE RECORDS CAN BE PLAYED ON ANY DISC TALKING MACHINE.

THE POLLOCK MFG. CO., LIMITED
BERLIN - CANADA

machine business developed in spite of the general apathy of the trade, until it has attained to a point where people are coming of their own accord to the stores to buy.

Of course every dealer realizes that it is in the record business that his great source of profit lies, and it behooves him not to run away from a customer who has bought his new outfit to find more new ones. The old customers are of more importance, for as long as they continue to buy records they are living, talking, acting advertisements for the talking machine. It is as important to keep the machines alive as to hunt up new sales.

In spite of the financial stringency or it may be, because of it, there is every prospect of the coming autumn ushering in a greater talking machine business than ever, and the time to plan for it is now. The large additions to those retailers handling the line seem to have had the effect of creating still more business, so that none have suffered.

Record Trade With Foreigners.

TWO issues ago the Journal sought to direct attention to the importance of foreign records. Although some dealers are going after this class of trade there are still those living in the midst of groups of foreign settlers who feel that the admonition "push foreign records" is a good tip for some other fellows, but who do not take it to heart themselves. In a certain western trading centre a retailer who is perhaps considered a small talking machine dealer, just recently placed an order for 1,800 foreign disc records. He is making encouraging strides in business with our foreign population, and the same opportunity is awaiting scores of others.

Keep At It.

VERY seldom does the Journal make use of sentimental illustrations, but the Mail and Empire's recent remarks on "An Interrupted Wooing" are so sane that they are here quoted for the benefit of talking machine dealers who are not just so sure of the wisdom of pegging away at their local advertising of talking machines and records throughout July and August:

"Advertising is like a lover courting a maid: it seeks to establish between two parties a bond of complete and permanent relationship. Just as a lover would imperil his suit were he to suspend his wooing for three months, so does the merchant lose—perhaps forever—much of what he has gained at great cost when he interrupts his wooing of the favor of the public.

"The merchant who suspends his advertising for the hot weather months is extravagant in the extreme. A suspension of summer advertising is much the same as giving a sales staff a three months' vacation, and leaving their customers to write in for what they may need, or to give their orders to competitors who have not relaxed their selling efforts. Advertising is a sales agent whose work is real, positive, and perceivable though its influence and results in any given month may not be immediately calculable. Its worth is seen when sales are summarized and compared."

Don't Be a Habit Man.

"DO you know what a Habit Man is?" asks the Business Philosopher. He is the man who does a thing to-day because he did the same thing yesterday. Repeating is easier than thinking—so Mr. Habit Man repeats. His name is legion. We find him everywhere.

There he is now—the bookkeeper. He has been holding the same job for the last ten years. He has been putting the same figures in the same books all that time. His horizon ends at the top of the page. That is the reason the other fellow who is five years his junior and has been with the firm only two years is now secretary at twice the bookkeeper's pay. The younger man thought. He grew. He found better ways of doing things. He became worth more to the firm and they paid him more. Just a simple commercial transaction, that's all.

A Habit Man is a machine. A machine, you know, does not improve with age. It usually wears out. So does the Habit Man.

Think! Dig! make every day a day of improvement. No man is doomed save the Habit Man. And no chains of habit can bind tight enough to hold the man who would break them by red blood thinking effort. Don't be a Habit Man.

SALESMANSHIP AND THE TALKING MACHINE BUSINESS.

By R. Shaw, Winnipeg.

THERE is considerable difference between a "constructive salesman" and an "order taker"—The former only, make success in this line—there is no room for the latter at all.

For why? The order taker simply makes out a list of the goods which dire "necessity" has forced some man to stock, and can you imagine such a situation in the "talker" line?

No! Here we must first create the demand and then "supply it" and to do that requires "constructive salesmanship."

The salesman who has sold a bill of goods in the "talker" line may have done well and he may have done harm. He may have picked the wrong man to sell to—may be the man is so poor he cannot meet his engagements and that's bad. Maybe he is so rich and has so many irons in the fire that he cannot give the time to develop the trade and that is equally as bad.

Nowhere is the Scripture injunction "Give me neither poverty nor riches" more applicable than in selecting a Talking Machine Agent.

You want a man who will meet his bills, of course, but above all you want a man who will get out after the business: Who has a vision of its possibilities: Who has read or travelled enough to know that every important town in the United States can support from 1 to 25 exclusive Talking Machine Stores investing in some instances \$25,000 to \$30,000 in a selling plant and stocking all the way from 5 to 50 of every record made in the line they handle.

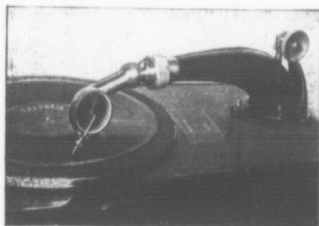
Is there any real reason why hundreds of towns in the United States should have exclusive stores and there be scarcely any at all in Canada?

Name an exclusive store west of Toronto—You can't do it. In Toronto itself, that home of musical culture, the Talker is always a side line of pianos or some other

Eight easy sellers—

WRITE FOR THE NEW DESCRIPTIVE FOLDERS—

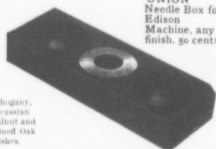
Union TALKING MACHINE Specialties



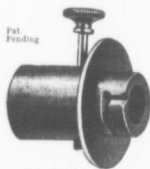
Pat. No. 776472

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

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



Mahogany,
Circassian,
Walnut and
Fumed oak
finishes.



Pat. Pending

UNION
Modifier for
Columbia
Machines

UNION No. 2, for
Columbia Machines.
Gold Plated, \$3.00
Nickel, oxidized, \$2.80

Pat. Pending



Union Specialties double the range of your customers' machines.

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

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

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

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

NEW ILLUSTRATED FOLDERS IN COLOR

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

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

DISTRIBUTORS

W. Doherty Piano & Organ Co., Limited,
Calgary, Alberta, and 304 Donald Street, Winnipeg
Fletcher Brothers, Limited,
533 Granville Street, Vancouver, B.C.
Gerhard Heintzman, Limited,
41-43 Queen Street West, Toronto, Canada.
Layton Brothers,
550 St. Catherine Street West, Montreal, Canada.
C. Robataille,
300 Rue St. Joseph, Quebec.

NOTICE

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

UNION
Modifier
for Edison
Machines
(open)

Pat. Pending.



**USUAL DISCOUNT
TO DEALERS.**

Pat. Pending



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



*1/2 Actual size
Pat. No. 776472,
other pending.*

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

Gold Plated
\$4.00 Nickel or
oxidized \$4.00.

UNION
Modifier
for Victor
Machines



Pat. Pending

UNION No. 2, for
Victor Machines.
Gold Plated, \$3.00
Nickel, oxidized, \$2.80

Pat. Pending



goods. Not one place devoted exclusively to their sale. Is it so in other lines?

The piano trade has taken up the "talker" because it pays the entire working expenses of the whole—leaving those profits in the till which formerly were "on the books" only. Nice profits they were too, but you couldn't "bank" on them.—Now, honest, could you? What did the average banker used to say to that Yearly Statement of yours? "Nice, nice, looks good. But you know we will have to retrench this year. I am afraid I can't use any more 'piano paper' than I am now carrying of yours."

What of it now, since the "talker" pays expenses, well the piano men who have taken on the line are solicited for their accounts. No, hardly. Well in any case they are not pressed to reduce and the reason is plain.

A \$400 sale of a piano brings in \$10 a month—while \$400 worth of \$40 "talkers" brings in \$50 to \$100 a month. Besides that a sale of a piano is final unless you have a sheet music department and that does not pay to bother with often. While when you place a good Talking Machine in a house you have placed a salesman there—because the machine is the salesman, the business is records.

EUROPEAN RECORDS NOW ON CANADIAN MARKET.

Pollock Mfg. Co. Supplying Fonotipia, Odeon and Jumbo Records.

As still further evidence of the growth and development of the talking machine business in Canada comes the announcement of the Pollock Mfg. Co., Limited, of Berlin, that they have secured the exclusive agency for Fonotipia, Odeon and Jumbo Records. The Pollock firm, who manufacture the Phonola, already well-known in talking machine trade circles, have also secured control of Newfoundland for the above named record.

Phonola dealers are naturally elated over the conclusion of negotiations whereby they can secure records and Phonolas from the same source of supply, viz: Berlin, Ontario. A glance over the Pollock Mfg. Co.'s first record catalogue shows that they have such artists as Bonci, Emmy Destinn, Slezak, John McCormack and other artists prominent in Europe. The three makes of records give the complete range from popular to grand opera titles, and those who have heard these records speak in high terms of the faithful and clear recording.

A large shipment of the records has recently been stocked at Berlin and orders for regular shipments have been placed. The territory from Port Arthur west will be in charge of the National Talking Machine Co., Limited, of Winnipeg, a firm recently organized to wholesale Phonola talking machines and the records arranged for. This firm is headed by Mr. Proक्टर, formerly with Western Fancy Goods Co.

The Pollock Mfg. Co., Limited, are now discontinuing the manufacture of lines foreign to the talking machine business so that their attention will be concentrated on the production of Phonolas and distribution of records. The Phonola catalogue shows an even half dozen types, all hornless. After months of experiment and investigation, the firm have finally evolved a sound-box on which they are prepared to stake their reputation. This is the Phonola-Angelus and is on all Phonola models.

CANADIAN VITAPHONE CO. MOVE TO LARGER FACTORY.

Vitaphone Records in Process of Manufacture.

The Canadian Vitaphone Co., Limited, which firm was only organized in the Autumn of 1913, with headquarters at 156 to 160 John Street, Toronto, have already grown to proportions requiring larger premises. They have removed to 101 to 105 Carlaw Avenue, this city, where they have secured a factory admirably adapted to the requirements of their business. In their removal notice to the trade they refer to their tremendous growth which they attribute to their "life-like tone instrument, which reproduces so naturally, as well as the elimination of the scratch of the needle."

Vitaphone development in Canada has exceeded the brightest expectations of the personnel of the Canadian Vitaphone Co., Limited, and Mr. W. R. Fosdick, vice-president and general manager is delighted with the numerous letters from customers testifying to the merits of the Vitaphone features.

The company also announce the appearance of Vitaphone Records in the near future. These are now in process of manufacture and the first Vitaphone record catalogue is being prepared with much care and discrimination, so that a dealer may order the entire list. Mr. Douglas, who has been covering the Western territory, for the Vitaphone Co., sends in most cheerful reports, while Mr. Fouchell in Eastern Canada is meeting with equal success. Mr. Sharpe in Ontario has secured a number of live Vitaphone dealers who are now anxious for the appearance of Vitaphone Records.

STRAINS OF TALKING MACHINE CARRIED BY WIRELESS.

A cable dispatch from London says:—The strains of a phonograph playing the Merry Widow Waltz and God Save the King were heard lately by wireless in the Nelson steamship "Highland Scot" during a voyage to Buenos Ayres by the third officer of the boat passing Vigo at the time. It was afterwards found that the ship from which the wireless came was a private yacht 200 miles away. Signor Marconi, commenting on this report, said: "They were probably experimenting with a phonograph and wireless telephone transmitter aboard a private yacht. Tunes are transmitted and caught up in this way. I never heard of it being done over such a long distance, but it is quite possible. Phonograph tunes have been sent by wireless telephone from a Marconi house to my house at Fawley, near Southampton."

A TRADE INDICATION.

Mr. R. P. Newbigging, the Hamilton manufacturer of talking machine and player roll cabinets, which are now trade-marked to protect the dealer informs the Journal that his firm has no cause for complaint regarding the volume of business offering. Their aggregate trade each month is reported to be a slight improvement over last year's figures.

Mr. E. J. Wright, of the Wright Piano Co., Ltd., Strathroy, was a recent trade visitor to Toronto.

Mr. A. G. Farquharson, general manager for Canada of the Columbia Graphophone Co., was a trade visitor to Montreal and Ottawa.

COLUMBIA RECORD

A1516

TEN INCH—85 CENTS

"COHEN ON THE TELEPHONE"

Humorous sketch by Joe Haymen

AND**"HAPPY THO' MARRIED"**

Humorous sketch by Fred Duprez



Undoubtedly two of the funniest recordings ever issued—a laugh every moment. The first presents the troubles of a Mr. Cohen when, in using the telephone for the first time, he tries to inform his landlord of certain damage done to his property by a storm. His efforts to make himself intelligible result in a record that is irresistibly droll. Mr. Duprez on the other side of the disc gives us another of his famous dissertations upon the felicities of married life, the good natured pessimism of which is not likely on the whole to have any markedly deterrent effect upon marriage statistics.

MR. COLUMBIA DEALER

Order A1516 for your own use. You will enjoy it. Demonstrate A1516 and get your grouchiest customer laughing. If you have overlooked A1516 put in a special order. A1516 is a gem among comics and incidentally demonstrates the splendid quality of the latest Columbia recordings.

ORDER A1516

and don't overlook your other needs in the Grafonola department. If in doubt get us to help you select some good sellers. There are lots of them in the Columbia catalogue, and we carry the entire line—fill your orders immediately—always.

AND IN THE MEANTIME WHAT ABOUT FALL AND WINTER ?

Our help is at your disposal in making plans. The season of 1914-1915 will be the greatest in the Columbia history. We would like to talk over your probable wants with you. A little advance information concerning your requirements will help you just as much as it will help us.

We have a full supply of 30c. Demonstration Records now. A new addition of the Columbia-Rena catalog is ready. Also a list of 500 best sellers—copies free on request.

**MUSIC SUPPLY CO.**

36 Wellington Street East

TORONTO

CANADA



NEW RECORDS

Advance lists
for August

EDISON RECORDS FOR AUGUST.



COLUMBIA RECORDS FOR AUGUST.

- 12-INCH SYMPHONY DOUBLE-DISC RECORD—\$3.00.**
A5545 Le Prophete (Meyerbeer). "Ah, mon fils (Oh, my son). Of the Metzger contralto. In French, with orchestra. Ol. Samson and Pauline (Saint-Saëns). "Amour vous aider ma faiblesse" (Love, lend me thine aid). Odille Metzger, contralto. In French, with orchestra.
- 12-INCH SYMPHONY DOUBLE-DISC RECORD—\$1.50.**
A5549 Le Trovatore (Verdi). "Tempest of the Heart." Louis Kreidl, baritone. In English, with orchestra.
"Tu Ballo in Maschera (Verdi). "The Lion Hath Sullied." Louis Kreidler, baritone. In English, with orchestra.
- A5571 Sorentina (Costi). Carolina White, soprano. In Italian, with orchestra.
L'Ultima Canzone ("The Last Song) (Costi). Carolina White, soprano. In Italian, with orchestra.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.**
A1549 Columbia Modern Dance Instruction Record—The Maxixe. Florence Maxixe.
A1541 Columbia Modern Dance Instruction Record—The Tango. El Fartista. Tango.
A1542 Columbia Modern Dance Instruction Record—The One-Step. Good-bye, Broadway.
A1543 Columbia Modern Dance Instruction Record—The Hesitation. Columbia Hesitation Waltz.
A1546 The Mountains (Gladden). Williams College Glee Club. The Royal Purple (Bartlett). and Come, Fill Your Glasses Up (Sones). Williams College Mandolin Club.
- 12-INCH BLUE-LABEL DOUBLE-DISC RECORD—\$1.50.**
A5574 Love Has Wings, from "Sart" (Kalan). Grace Kerns, soprano, and Charles W. Harrison, tenor. Orchestra accompaniment.
Love's Own Sweet Song, from "Sart" (Kalan). Grace Kerns, soprano, and Charles W. Harrison, tenor. Orchestra accompaniment.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
A1548 Columbia, the Gem of the Ocean (Shaw). Columbia Stellar Quartette. Orchestra accompaniment.
Medley of American War Songs (Arranged by Maurice Sault). Prince's Band.
A1538 Rain Song (Cook). Sing by the Afro-American Folk-song Singers.
Swing Along (Cook). Sing by the Afro-American Folk-song Singers.
A1539 Medley of Harry Lauder Songs (Lauder). Prince's Orchestra.
Moonlight Waltz (Hollins). Prince's Orchestra.
A1545 Mystic Shrine March (Boud). Prince's Orchestra.
Marche Turque (Over the Hot Sands) (Ellenberg). Prince's Band.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.**
A5568 Jesus, Refuge of My Soul (Marty). Columbia Stellar Quartette. Orchestra accompaniment.
What a Saviour (Bliss). Andrea Sarto, baritone. Orchestra accompaniment.
- A5593 Pavlova Gavotte (The Glow-Worm) (Linck). Prince's Orchestra.
A5597 Pavlova's Melody (Daniloff). Waltz Hesitation. Prince's Band.
A5572 Kathlyn (Smith). Waltz Hesitation. Prince's Orchestra.
Joan's Waltz-Hesitation (Sawyer). Joan Sawyer's Persian Garden Orchestra.
Bregello (Ho Brazilian Maxixe) (Zanzarelli). Joan Sawyer's Persian Garden Orchestra.
- A5573 Patriotic Medley (Bernstein). One-step. Prince's Band.
A5575 La Brulante (Wingo). One-step. Prince's Band.
"Sparingly" Waltz from "The Firely" (Friml). Waltz Hesitation. Prince's Band.
A5576 Moon Winks (Stevens). Three-step. Prince's Band.
Who Paid the Rent for Mrs. Rip Van Winkle? (Bryan and Fischer). One-step. Prince's Band.
The Walla Walla Man (Bennett). One-step. Prince's Band.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
A1552 When You're All Dressed Up and No Place to Go (Hein). William Halley, baritone. Orchestra accompaniment.
Good-bye, Broadway (Bernstein). Ed Morton, baritone, and Peerless Quartette. Orchestra accompaniment.
- A1551 You Can Tango, You Can Trot, Dear, But Be Sure and Accompaniment.
Hearts (Von Tilzer). Ada Jones, soprano. Orchestra accompaniment.
Do They Love It? (Abraham). William Halley, baritone. Orchestra accompaniment.
- A1550 Moonlight Along (Gilbert and Muls). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accompaniment.
They Had to Swim Back to the Shore (Von Tilzer). Ada Jones, soprano, and Billy Watkins, tenor. Orchestra accompaniment.
- A1549 You Planted a Rose in the Garden of Love (Ball). Henry Burr, tenor. Orchestra accompaniment.
Over the Alps (Montagna) (Peters). Albert Campbell, first tenor, and Henry Burr, second tenor. Orchestra accompaniment.
- 10-INCH DOUBLE-DISC RECORDS—\$1.00.**
A1547 Gone Are the Days ("Z"). Charles Harrison, tenor. Orchestra accompaniment.
I'm Coming Back to Dixie and You (Lyons, Yosco and Mulmally). Peerless Quartette. Orchestra accompaniment.
- A1553 My Love Would Fill a Thousand Heirs (Heif). Manuel Roman, counter-tenor. Orchestra accompaniment.
When You Play in the Game of Love (Frost). George W. Ballard, tenor. Orchestra accompaniment.

CONCERT LIST—\$1.00 each.

- 28105 Faust—All Hall, Thor Dwelling (Lovsky) Paul Altissimo
28106 Tannhauser—The Evening Star (Richard Wagner) Thomas Chalmers
- REGULAR LIST—85c. each.**
2555 Favorite Airs from Olivette (Edmond Audran) Edison Light Opera Co.
Orchestra accompaniment.
- 2556 A Real Moving Picture from Life (Harry Von Tilzer) Tenor, orchestra accompaniment.
Walter Van Brunt
2557 On the Banks of the Brandywine (Anatol Friedland) Eugene Emmet
Tenor solo, orchestra accompaniment.
- 2558 Beauty's Eyes (P. Paolo Tosti) Arthur Right
Baritone, orchestra accompaniment.
- 2559 Will o' the Wisp—Polka (J. S. Cox) Henry Heideberg and Eugene C. Rose
Pivoted duet, orchestra accompaniment.
- 2560 While They Were Dancing Around James V. Monaco Irving Kaufman
Tenor, orchestra accompaniment.
- 2561 The Whistling Coquette (Joc Belmont) Adela Jones and Billy Murray
Whistling and singing, introducing Joe Bellini, orchestra accomp.
- 2562 Sunshine and Rain (Jacques Blumenthal) Mildred Howson Hartley
Contralto, orchestra accompaniment.
- 2563 Springtime (Ema Trostowyk) Hendrika Trostowyk
Viola, piano accompaniment.
- 2564 Do You Remember? Irving Gillette
Tenor, orchestra accompaniment.
- 2565 Hark! Hark! My Soul (John B. Dykes). Edison Mixed Quartet
Soprano, organ accompaniment.
- 2566 You Broke My Heart, to Pass the Time Away (Joe Goodwin) Manuel Roman
Tenor, orchestra accompaniment.
- 2567 On the High Alps (Ludwig Andre) Violin, violoncello, flute and harp.
Vocalist Instrumental Quartet
- 2568 A Perfect Day (Jacobs Bond) Metropolitan Quartet
Mixed voices, orchestra accompaniment.
- 2569 That Renlan Tango (Huskin) Bee (Bert Grant). Byron G. Harlan
Rising solo, orchestra accompaniment.
- 2570 Looking This Way (J. W. Van De Ventour) Elizabeth Spencer and E. Eleanor Patterson
Soprano and contralto, orchestra accompaniment.
- 2571 Kathlyn—Waltz Hesitation (Lee O'Sullivan) National Promenade Band
For dancing.
- 2572 Harmony Bay (Terry Sherman) Albert H. Campbell and Irving Gillette
Tenors, orchestra accompaniment.
- 2573 Happy Tho' Married (Duprez) Fred Duprez
Monolog.
- 2574 Amapa Maxixe—Tango Brazilian (J. Storoni) National Promenade Band
For dancing.
- 2575 This is the Life (Irving Berlin) Billy Murray and Chorus
Tenor, orchestra accompaniment.
- 2576 Three for Jack W. H. Squire Edwin Swain
Baritone, orchestra accompaniment.
- 2577 Down Home Range—One-step (Willie C. Sweetman) Van Eps Trio
Banjo, piano, and drum
- 2578 Me and Mandy Lee (Kerry Mills) Arthur Collins and Byron G. Harlan
Orchestra accompaniment.
- 2579 Who Paid the Rent for Mrs. Rip Van Winkle Medley—Turkey Trot National Promenade Band
For dancing.
- 2580 Stick to Your Mother, Tom Will Oakland and Chorus
Counter-tenor, orchestra accompaniment.
- 2581 Ballet Music from William Tell (Rossini). Edison Concert Band
Vandeville sketch.
- 2582 Whistling Pete Billy Golden and Joe Hughes
Soprano, orchestra accompaniment.
- 2583 Baby Mine (A. Johnston) Elizabeth Spencer
Soprano, orchestra accompaniment.
- 2584 Buck Dance Medley (Klumbe) John Klumbe
Accordion, piano accompaniment.

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

"It's a Poor Workman Who Economizes on Tools"

Before you can do any job **right**—selling a phonograph or rebuilding a piano—you've got to have **good tools**. And the more complete your stock the better your job.

When you're an Edison dealer you have the **best tools** in the phonograph world and you do the **best selling job**. When you sell

Edison Diamond Disc Phonographs

You sell—real musical tone, not metallic half-sounds
—enjoyment of every kind of music
—relief from needle troubles

You sell—records enriched by tones never before registered
—records that are never worn
—records whose music is never distorted
—records too hard to break

You sell—a reproducer that is never changed
—a reproducer that never wears
—a reproducer that is never worn
—a reproducer that brings out all the rich, warm beauty of the music

You sell—a new motor of constant speed and pitch
—longest playing time
—greatest volume
—mechanical perfection in every detail

You sell—wide variety in design and woods
—wide variety in price

YOU ALSO SELL—Amberolas and those long-playing, big-volume Blue Amberol Cylinder Records which will always be popular

Get in touch with your jobber if you want to sell the line that sells itself.


Thomas A Edison
INCORPORATED

103 LAKESIDE AVENUE
Orange, N.J.

PEACE YEAR AT C. N. E.

This year's Canadian National Exhibition, to be held at Toronto from August 29th to Sept. 4th, is being featured as the Peace Year Exhibition, celebrating the hundred years of peace between Great Britain and the United States. Last year the attendance was well over the million mark, and arrangements already completed for the coming fair are such that a still greater attendance is looked for.

As formerly, one of the chief attractions in the Manufacturers' Building will be the display of pianos, organs and player pianos by the members of the Canadian Piano and Organ Manufacturers' Association.

A series of musical programmes will be given by the Grenadier Guards Band of Buckingham Palace, England, and a dozen other American and Canadian bands of national reputation.

Dealers all over Canada should consider the advisability of visiting headquarters during the dates mentioned to take in the thirty-sixth annual Exhibition and to obtain all the benefits to be derived from such an event.

OTHER CANADIAN FAIRS.

In addition to the Canadian National Exhibition at Toronto, a number of other important fairs will be held throughout the Dominion during the coming summer and autumn. These include:

Place.	Dates.	Secretary.
Calgary, Alta.,	June 29-July 4,	E. L. Richardson.
Edmonton, Alta.,	Aug. 10-15,	W. J. Stark.
Galt, Ont.,	June 11-13,	S. E. Charlton, M.D.
London, Ont.,	Sept. 11-19,	A. H. Hunt.
Lindsay, Ont.,	Sept. 17-19,	J. H. Keith.
Lethbridge, Alta.,	July 7-9,	Allen Jaek.
New Westminster, B.C.,	Sept. 29-Oct. 3,	D. E. Macenzie.
Newmarket, Ont.,	Oct. 6-8,	Wm. Keith.
Ottawa, Ont.,	Sept. 11-19,	E. McMahon.
Paris, Ont.,	Sept. 24-25,	H. C. O'Neil.
Portage la Prairie, Man.,	June 30-July 2,	R. H. Home
Quebec, Que.,	Aug. 31-Sept. 5,	G. A. Vandry.
Renfrew, Ont.,	Sept. 29-Oct. 1,	W. E. Smallfield.
Regina, Sask.,	July 27-Aug. 1,	D. T. Elderkin.
Sherbrooke, Que.,	Sept. 5-12,	H. B. Miller.
St. John, N.B.,	Sept. 5-12,	H. A. Porter
Vancouver, B.C.,	Sept. 3-12,	H. S. Rolston.
Winnipeg, Man.,	July 10-18,	A. W. Bell.

FOURTH ANNUAL CONVENTION OF THE MUSIC TRADES ASSOCIATION OF GREAT BRITAIN A SUCCESS.

COMPLETE records of the recent convention of the Music Trades Association of Great Britain, held at Bournemouth, have reached the office of Canadian Music Trades Journal. The papers read before the meeting of manufacturers, the gathering of dealers and joint meetings, together with the discussions which took place, are quite lengthy. While the following summary is given, the reports in detail, which lack of space forbids publishing in full, are on file at the office of this journal for the convenience of any in the trade who may wish to consult them.

This convention, held under the guidance of the

President, Mr. H. Billinghamurst; Vice-President, Mr. William Rushworth; Secretary, Mr. Herbert J. Brinsmead, and Assistant Secretary, Mr. James Hillier, together with strong committees, has been pronounced a decided success.

In his presidential address, Mr. Billinghamurst reviewed the accomplishments of past conventions, and to some extent crystallized his remarks in this paragraph: "Gentlemen, we were fighting for the home trade, for ourselves, and for one another. Each year we are pulling down foreign importations. Each year increasing home outputs; and the past Conventions had been the greatest factor in this up-hill fight."

The various topics discussed were:

- (1) The work of the pianoforte manufacturers' association.
- (2) Simplified factory costing.
- (3) Review of the sheet music problem.
- (4) Overhead charges of a piano dealer's business.
- (5) The future of the hire system.
- (6) Working of a music roll library and sales of music rolls.
- (7) Fraudulent advertising and proposed combination with other trades to obtain legislation.
- (8) In what way can the supply association be of assistance to the pianoforte manufacturers?
- (9) Supply houses and their association.
- (10) Supplying the stores.
- (11) How the opening of provincial branches by wholesale houses affects the trade.
- (12) Stencil names on pianofortes.
- (13) The Bankruptcy Act and assignment of hire purchase agreements.

SHIPMENT IN PLEASURES MANAGER.

Canadian Manager H. H. Fitch, of the Universal Music Co., is particularly pleased with all the numbers in the shipment of rolls received from the firm's factory which go to make up their recent bulletin. The ten Themostyle selections are:

41915	Desecration Rag. One-Step	Arndt	\$1 75
41917	Who Paid the Rent for Mrs. Rip Van Winkle	Fischer	1 25
41919	California Sunshine. One-step	Jentes	1 00
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Valse d'Avril	Felix Godin
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Valse Juillet	Felix Godin
Valse Octobre	Felix Godin
Valse Novembre	Felix Godin
Valse Décembre	Felix Godin

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Mate O' Mine	Percy Elliott
So you want to be a Soldier	
little Man?	H. Teetere
A Flower Girl's Song	Haydn Wood
Moira of my Heart	Bothwell Thomson
Picture in my Heart	H. Lane Wilson
Down away at Appledore	Clifford Courtenay
My Heart still clings	
to you	Albert W. K. Bailey
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U. S. PUBLISHERS CONVENTION JOTTINGS.

Walter M. Bacon, of the White-Smith Publishing Co., and Walter T. Eastman, of Chappell & Co., Ltd., New York, were re-elected President and Secretary respectively of the association for next year.

A committee of five were appointed to consider the question of adjustment of prices.

Five members, including Mr. Eastman, were elected to consider the question of American reprint music in Canada.

Mr. Nathan Burkan gave some interesting facts as applied to the copyright rulings which emphasized the fact that care must be used when a music publisher aims to secure full protection in many countries. "To copyright a piece in Canada does not give the publisher any protection in Great Britain. You must print in Canada in order to secure protection."

He further explained from the title standpoint that if a publisher registers a title this year, and next year he finds that certain conditions warrant a change of title, that it is impossible to get protection under the new title, which is a condition that should be adjusted by the powers that be.

With 57,000 motion picture houses in this country and Canada, Mr. Burkan expressed himself as being optimistic over the success of the movement by authors, composers and publishers to charge a royalty for public performance of musical compositions, and believed that over a million dollars could be secured annually, for he believed that anyone would pay a small fee for this permission.

It was also suggested that the "popular music publishers" should form an association to regulate certain trade conditions that might be improved.

BAND MUSIC—IRISH SONGS—FOLDERS—ETC.

Next 7-in. x 10-in. folders bearing individual dealers' imprint featuring "The Little Girl Next Door" and "Dearest, I Bring You Daffodils," are being issued by Chappell & Co., Ltd., Toronto. They are very convenient for slipping inside each sheet of music sold, and will doubtless be well received by the trade. The repeat requests for that class of advertising matter from large houses throughout Canada confirms its worth.

This firm's first combination offer to bandsmen is two one-steps and a waltz: "The Pelican's Parade," "The Porcupine Patrol" and "Old Cremorne" waltz.

Marie Narelle, the Irish soprano, who has made a name for herself throughout Europe, was born in Australia of Irish parents, being a descendant of the Ryans of Tipperary. Madam Narelle has made use of a number of modern songs, including four important publications by Chappell & Co., Ltd.: "For the Green" and "Songs in Exile," by Hermann Lohr; "Green Hills of Ireland," Teresa del Riego, and "Little Grey Home in the West," by Hermann Lohr.

For the latter song, as also "Un Peu d'Amour," Chappell's headquarters in Toronto report the receipt within the past fortnight of large orders from Montreal, Winnipeg and Calgary. Eaton's music department, Toronto, have had an attractive show window devoted to these two pieces for several days.

In the British musical papers most favorable men-

tion is made of these new songs issued by Chappell's: "The Blind Ploughman" (Robert Coningsby Clarke); "The Little White Town" (Guy D'Hardelot); "The Little Girl Next Door" (Hermann Lohr); and "The First Rose" (Liza Lehmann).

SUGGESTIONS FOR THE SHEET MUSIC COUNTER.

Of interest to dealers in Canada is the song cycle published by Gould & Co., London, Eng., "The Mountains of Allah," being a series of five lyrics by Edward Tesehemacher, set to music by Henry Geehl, composer of "For You Alone," which has met with such success and has been sung by Caruso. The contents of this song cycle are: "The Mountains of Allah," "Terra's Garden," "Southward Goes Thy Caravan," "Intermezzo," "Rose of Ispahan," and "Island of the Purple Sea."

Three of Gould & Co.'s popular successes are "Love is Mine," words by Edward Tesehemacher, music by Clarence G. Gartner, sung so acceptably by Caruso; "For You Alone," which is said to be the first song ever sung by Caruso in English; and "The Garden I Love," mentioned in the last issue of the Journal. These three are all published with violin accompaniment extra.

A half dozen other good titles being features by Gould & Co. at the present time are: Peter Dawson's latest London success, "Contraband," by Henry Geehl; "Out of the Crimson West," by Clarence Gartner, and "God Lit His Stars," by Godfrey Nutting, both with violin accompaniment extra; "One Word, one Smile," by Fred. W. Tarrant, with violin and cello accompaniment extra; Milton Webbe's "Those Little Hands"; and "An Old Grey Town," lyric by P. J. O'Reilly, music by Guy Morris.

SOME LEONARD & CO. SONGS.

The music written by Jocelyn Noel for "Old Happy-go-Lucky," words by Edward Oxenford, make it a song somewhat out of the ordinary, and Leonard & Co., of London, through their Canadian agents, the Anglo-Canadian Music Co., report a steady demand for it. The first verse is:

I nothing care where I may be,

If north or south I wend;

All places are the same to me,

A man without a friend!

But think not I despondent grow,

Whate'er may chance to hap;

I meet my cares with merry airs,

And do not care a rap!

Ho! they call me, "Old Happy-go-lucky,"

And wonder my spirits are high

When they ought to be damp, for I'm only a tramp

But a right jolly tramper am I!

"Paddy's Perplexity," words and music by Maurice

Kenward, is another of a similar rollicking style, that takes when something not too heavy is required. "Little Girl With Eyes of Blue," words by Francis M. Gostling, music by Edward T. Lloyd; "The Maid for Me" and "Nita Gitana," words by Fred E. Weatherly, music by Ernest Newton, have all climbed the hill to popularity.

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This Album contains forty-seven songs with words and music, voice part in staff and solo, suitable for medium voices. The songs in only a few cases exceed E and none go above F.

Music dealers will find this a quick selling publication. Send 15c. with trade card for sample copy.

CONTENTS.

Afton Water	Mary Morison
Annie Laurie	My Boy Tammy
Auld Scotch Songs	My Heart is Sair
Be kind tae Auld Grammie ...	My Love is like a Red, Red
Blue Bonnets over the Border	Rose
Ca' the Yowes tae the Knowes	O why left I my Hame
Callie O'ut	Oh Open the Door
Can' ye by Athol	Of a the Airts
Charlie is my Darling	Piper o' Dundee
Come under my Plaidie	Scottish Blue Bells
Comm' through the Rye	Scottish Emigrant's Farewell
Leann the Burn	Scotland Yet
Green grow the Rashies	Scots Wha Hae
Hundred Pipers	Sound the Pibroch
Jeanie's Black E'e	Tam Glen
Jessie, the Flower o'	There Grows a Bonnie Brier
Dunblane	Bush
Jessie's Dream	There's nae Luck about the
Jock o' Hazeldean	House
John Anderson, my Jo	Turn ye to me
Kirkcaldie Lea	Up in the Morning Early ...
Laird o' Cockpen	Wee Cooper o' Fife
Lochnagar	Wee, Wee German Lairdie ...
Maggie Lauder	Willie's game to Melville ...
March of the Cameron Men ...	Castle
Mary of Argye	When the Kye comes Hame ...

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THE
NORDHEIMER PIANO & MUSIC CO.
LIMITED
TORONTO

REGINA LIBRARY INTRODUCES MUSIC LENDING SECTION.

Public of Regina Can Borrow Music on Same Basis as Books—Comments by W. G. F. Scythes and E. C. Corbeau on the Innovation—Player Rolls May be Added.

WORD comes from Regina, the chief city of Saskatchewan province, that the local public library board has adopted a music lending section.

The influence of this action upon the retail music trade is a subject upon which dealers throughout the country do not agree. Some hold that it is a direct hindrance to the retailing of sheet and book music, claiming that if people can borrow the desired pieces from the library, they will not go to a music store and purchase them. Others, again, argue that the more general the use of music, the more does the music dealer gain in the long run. The latter feel that if the music-lending section is patronized to the extent one would expect, the added musical education of the people will make them all the better buyers.

The step taken by the Regina library board is of especial interest, owing to the talk in the trade at the recent time of the public libraries taking up the lending of perforated rolls for player pianos. The question has been mooted in Canada, and as recorded on page 68 of the May issue of the Journal, the Piano Dealers' Association in one of the states to the south of us adopted this resolution:

"That the public libraries throughout the State consider the placing in the various libraries of selections of music rolls for the player piano to be placed at the disposal of all who desire their use."

Commenting on this action one of the trade papers stated:

"The resolution might well be accepted as an example to be followed by piano men in other sections of the country. The narrow-minded may figure that the free use of music rolls will discourage player piano owners from the buying rolls outright. As a matter of fact there should be little, if any, effect apparent in the sale of rolls, for the libraries must replenish their stocks at frequent intervals and the member of the library who comes across a roll that pleases him particularly will be quick to purchase a duplicate for his own use. Free libraries have not put the book publishers and dealers out of business, so why should they work against the music roll men?"

In announcing this innovation the public library board of Regina said:

"Arrangements have been completed to open a music lending section of the library for the benefit of the many students of good music in the city. The collection on hand embraces the following works of the great composers and is now available for lending out. The use of the collection is free, but application must be made on a special card to be obtained at the central library, and upon filing the application a special borrower's card colored blue will be issued to the applicant, which will entitle the holder to borrow from the music section upon the same terms as other books are loaned, except that music may be taken out in addition to any books for reading."

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Vol. 6.	Jensen	6 selected songs.....
Vol. 7.	List	12 selected songs.....
Vol. 8.	Mendelssohn	9 selected songs.....
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Vol. 6.	Handel	Messiah.....
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OPERAS IN VOCAL SCORE.

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Vol. 11.	Gomrod	Robins and Juliet.....
Vol. 12.	Bellini	Sonnambula.....
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Vol. 14.	Verdi	Traviata.....
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Vol. 5.	Mozart	12 symphonies.....
Vol. 6.	Stauff	5 overture symphonies.....
Vol. 7.	Schumann	4 symphonies.....
Vol. 8.	Various	47 overtures.....

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Vol. 2.	Beethoven	Sonatas (Bibler).....
Vol. 3.	Chopin	32 compositions (Muller).....
Vol. 4.	Mendelssohn	Miscellaneous compositions (Kullik).....
Vol. 5.	Mozart	19 Sonatas (Lohert).....
Vol. 6.	Schubert	16 favourite compositions (Hummel).....
Vol. 7.	Schumann	22 compositions (Vogrich).....

PIANO WORKS—ROMANTIC SCHOOL.

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Vol. 3.	Grieg	45 pieces.....
Vol. 4.	Honell	11 pieces.....
Vol. 5.	Jensen	25 pieces.....
Vol. 6.	Kierulf	29 pieces.....
Vol. 7.	List	15 pieces.....
Vol. 8.	Moszkowski	26 pieces.....
Vol. 9.	Rubenstein	15 pieces.....
Vol. 10.	Tschakowsky	17 pieces.....

OPERAS IN VOCAL SCORE.

Set 11a.

Vol. 1.	Baile	Bohemia.....
Vol. 2.	Tschakowsky	Engene Onegin.....
Vol. 3.	Beethoven	Fidelio.....
Vol. 4.	Weber	Der Freischutz.....
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Vol. 6.	Verdi	Rigoletto.....
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Vol. 8.	Wagner	Tristan and Isolde.....

Upon hearing of this innovation at Regina, the Journal communicated with interested dealers in that city regarding its effect upon retail trade. W. G. F. Scythes & Co., Ltd., who state that they were favored with the order for a number of the library sets of music in question, informed the Journal that: "The librarian informed us that they have been in great demand, and they contemplate adding some further numbers in the near future.

"The sets supplied, you will understand, are the operas and works of great composers such as are not usually found in the average music store, and as some of these works are a little expensive, the public do not buy them to any extent. There may be one or two selections in a volume that a person would be interested in,

(Continued on page 60).

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On Your Wedding Day..... Everyone
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Billy Williams

Oh, I Do Love You, My Orange Girl
Miss Betty Barclay and a Baritone
Hold Your Hand Out, Naughty Boy..... Miss Florrie Forde
Keep Quite Close to the Railings..... Walter William s
Toddlng Home..... Chas. R. Whittle
Nursery Rhymes in Ragtime..... Barclay Gammon
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Robert Hale

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A Prairie Life for Me..... Billy Merson
I Shall Get in Such a Row When Martha Knows
Jack Pleasant

I Parted My Hair in the Middle..... George Formby
The Matrimonial Handicap..... Whit Cunliffe
I've Got My Eye On You..... Miss Clarice Mayne and "That"
She Pushed Me Into the Parlor..... Ernie Mayne

Wine, Woman and Song ("Ed, a Mile" Revue)
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'Tis a Faded Picture..... Frank Cass
The Music Hall Shakespeare..... Harry Fragson

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THEIR NEW LIST.

Those in touch with the music markets are acquainted with the publications of Francis, Day & Hunter, 142 Charing Cross Road, London W.C., England. This firm, under the management of Mr. Charles Wilmott, have been fortunate in bringing out a number of successes lately, and their new issues should be closely watched by dealers and those in charge of sheet music departments. The latest list of their novelties to hand is as follows:

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Successes from the Palace Theatre Revue, "The Passing Show".....	
Florrie the Flapper.....	
Gilbert the Filbert.....	
I'll Make a Man of You.....	
I've Got Everything I Want But You.....	
Showdown, The.....	
You're Here and I'm Here.....	
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Honeycomb Lane.....	
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1145 I Just Want You ("Honeycomb Express" Revue).....	
1146 Just We Two and the Moon ("Honeycomb Express" Revue).....	
1147 My Carnival Girl ("Honeycomb Express" Revue).....	
1148 Come Along for the Honeycomb Express ("Honeycomb Express" Revue).....	
1149 The Policeman's Honeycomb ("Honeycomb Express" Revue).....	
1150 Teach Me to Float on the Rolling Sea ("Honeycomb Express" Revue).....	
1151 Come Back Again.....	
1152 Hey ho! We're Going with Uncle Joe.....	
1153 Make Me King of Your Heart (Ballad).....	

NEW MUSIC

Copyrights entered at Ottawa

28830 "My Little Tango Girl," Words by Harry Williams. Music by Andrew Mack.	
28843 "Alina Aha." (Hawaiian for Five-Piece) By Joan Sawyer.	
28844 "Bon Vivant." (One Step) By Joan Sawyer.	
28845 "Valse de Luxe." By G. Leavitt Browne.	
28846 "Sunny Summer-time." Words by Clara H. Reese. Music by Richard A. Whiting.	
28847 "Bohemian Rag." By Gus Edwards and Louis Silvers.	
28848 "Don't You Dare to Call Me Up at Home." Words by A. Seymour Brown. Music by Egebert Van Alstyne.	
28849 "Que Vamoz Vous Encore." (What More Do You Want.) (One Step) By Albert Gimble.	
28850 "Quintodo." (Maxixe Brazilianna.) By Dick Reinhardt.	
28851 "Brazilian Love." (Tango.) By Louis Ferrera.	
28852 "It's Simply My Style." English words by Edward A. Paulson. Music by Adolf Philipp.	
28853 "Why Waste Your Love." Words by Harry Williams and Joe Young. Music by Bert Brant.	
28854 "La Catastrophe de l'Empress of Ireland." Paroles de Gaston Charles, sur l'air de Minuit, Chretien. J. E. Belair, Montreal, Que.	
28850 "I'm Going to Make You Love Me." Words by A. Seymour Brown. Music by Egebert Van Alstyne.	
28861 "Persian Garden Tango." By Joan Sawyer.	
28862 "Joan Sawyer Maxixe." By Joan Sawyer.	
28863 "Kneeling." (Hot Indian Girls' Dance.) Created by Albert van Sand. Special Music by Arthur N. Green.	
28864 "In My Arms." ("That's Where You Belong.") Words by A. Seymour Brown. Music by Albert Gimble.	
28865 "El Otario." Tango. (After Metallo.) By Uriei Davis.	
28866 "El Fogonzano." Tango Criollo. (After Villoldo.) By Uriei Davis.	
28867 "Dear Old Uncle Sam." Words by Stanley Murphy. Music by Henry I. Marshall.	
28868 "Johnny is Getting It Now." Words by Grant Clarke. Music by Maurice Abrahams.	
28869 "I Can't Believe You Really Love Me." (It's Like a Wonderful Dream.) Words by Grant Clarke. Music by Maurice Abrahams.	
28912 "Joan." Hesitation Waltz. By Joan Sawyer.	
28913 "Monte Carlo." Tango. By Tom Townsend.	
28914 "When I Trip Through the One Step With You." Words and Music by Chas. F. Nash.	
28915 "Mandy, Ah! You Coming Out To-night." Words by Stanley Murphy. Music by Henry I. Marshall.	
28916 "La Belle Revolution." International Maxixe. By Antonio Cello.	
28917 "Little Lovin' Lady Lou." Words by Stanley Murphy. Music by Henry I. Marshall.	
28922 "Neptune's Daughter." Words by Grant Clarke. Music by Jean Schwartz.	

RENEWALS OF COPYRIGHTS.

2938. "Love's Old Sweet Song." Words by A. Clifford Bingham. Music by J. L. Melloy. The Anglo-Canadian Music Publishers' Association, London, Eng. and Toronto.

2939. "Daddy." Words by Mary Mark Lemon. Music by A. H. Bolstead. The Anglo-Canadian Music Publishers' Association, London, Eng. and Toronto.

2942. "The Old Brigade." Words by F. E. Weatherly. Music by Oswald Barré. Reynolds & Co., London, Eng.

2949. "The Maid of the Mill." Words by Hamilton Aldie. Music by Stephen Adams. Anglo-Canadian Music Publishers' Association, London, Eng. and Toronto.

HERE AND THERE IN THE SHEET MUSIC TRADE.

Mr. A. J. Seyler, manager of the sheet music department at Nordheimer's, Toronto, is in the Canadian west, or a combined business and pleasure trip. It is expected that Mr. Seyler will go through to the coast.

Mr. T. D. Thompson, traveller for the Toronto branch of the house of Chappell, has returned to his duties after his annual vacation. Mr. Thompson will remain in the office during the absence of Mr. William J. Roberts, who has left for England.

Miss Jean Windover has taken charge of the sheet music counter in the new Hinnegan music store at Wallaceburg.

Mr. Sam Fox, the music publisher of Cleveland, has been visiting points in the Canadian northwest in the interests of his firm.

Dealers will see from our advertising columns that the Glasgow music publishing firm, Messrs. James S. Kerr, are offering to send post free, a sample of their song album, "Forty-seven Popular Scottish Songs," to any dealer sending 15c. along with trade card. This is an offer of which all should take advantage.

To refuse to take back unsatisfactory goods is usually to send a customer to your competitor.

Mr. William J. Roberts, of Chappell's Toronto headquarters, accompanied by Mrs. Roberts, has sailed from Quebec for London on the "Empress of Britain."

DEALERS' SHEET MUSIC HELPS AVAILABLE.

An old English dance, "Sweet Ann Page," which the composer, Laura G. Lemon, dedicated to Lord Strathcona, is among the music to which the house of Joseph Williams, Ltd., 32 Great Portland Street, London West, England, are directing attention. They also publish "Serpolette," air de danse for piano, by Armand Michel, and an analytical edition of Beethoven sonatas, edited, fingered and phrased by Stewart Macpherson.

The Joseph Williams' current song issues include "Constasy," words by H. Ernest Hunt, music by Dorothy Hill; "A Birthday," written by Christina Rossetti, music by Frederic H. Cowen; "Love's Reverie," words, Arthur Chapman, music, W. H. Squire; and "Sympathy," words, Mary L. Hay, music, Charles Marshall.

"The Raspiicker's," by Thorpe Reid; Octave Creuicieux's "Tango el Rococo," and P. J. O'Reilly's song, "The Rose of Love," music by Alan Wright, mention of all of which was made in the Journal previously, are reported to be in continued good favor with the music-buying public.

Three useful helps for all sheet music retail buyers are received from Joseph Williams, Ltd., in the form of catalogues. Two are extensive classified catalogues of the vocal, instrumental and theoretical or educational works published by this firm, and the third is a descriptive catalogue of their important educational works in music. All dealers would do well to obtain these for reference.

HOUSE OF CHAPPELL

To Sheet Music Dealers

The following songs of recent publication have been re-ordered throughout Canada, and we would recommend them to, and invite all Dealers to specially look over the numbers during the "off time" with a view to stocking for next Fall business.

Liza Lehmann
"Oh, bother! sang the thrush"

Guy d'Hardelot
"Roses of Forgiveness"

Teresa del Riego
"The Reason"
"Sink, Sink, Red Sun"

Florence Aylward
"The Call of Life"
"Morning—and You!"
"Three"

Dorothy Forster
"Dearest, I bring you daffodils"
"I heard a sweet song"
"Were I some star"
"A Psalm of Love"

Eric Coates
"All mine own"
"The Grenadier"

Hermann Lohr
"Little grey home in the West"
"Wonderful garden of dreams"

"The Little Girl Next Door"
"The Port of 'Au Revoir'"
"There's a hill by the sea"
"Where my caravan has rested"

Leslie Elliott
"The Summertime Moon"
"O Lonely Pines"
"The Whisperin' Wheat"

Kennedy Russell
"The Barber of Turin"

Laxton Eyre
"Till Then"

Sivori Levey
"He Met Her on the Stairs"

Charles Willeby
"A Heap of Rose-Leaves"

Paul A. Rubens
"I Love the Moon"

Haydn Wood
"God make thee mine"
"The Dewdrop and the Sun"
"A Song of Hope"
"Fairy Waters"

H. Loyal Phillips
"Colinette"

Herbert H. Nelson
"Wolfgo of the Bowman"

Alfred Harris
"Aly hidden rose"

Graham Peel
"In Summer-time on Bredon"

Sheridan Gordon
"A Fat La'li' Feller Wid His
Mummy's Eyes"

CHAPPELL & CO., Limited

347 Yonge Street

TORONTO, ONT.

Our New Better-Class Songs

are constantly coming in fresh
from winning success in the
concert halls of Britain

New Songs, Piano Music,
Violin and Organ Music, An-
thems and Choruses in great
variety. Liberal discounts to the
trade.

Sole Agents for Edwin Ashdown, Ltd., Enoch & Sons,
Elkin & Co., Leonard & Co., and other English houses.

Anglo-Canadian Music Co.

144 Victoria St.

Toronto

\$31,640,000 FOR MUSIC.

According to figures compiled by the Chicago Association of Commerce, that city spent \$31,640,000 last year for music of one kind or another. The report says that of this amount \$28,000,000 was paid for the purchase of instruments and sheet music, and \$3,640,000 was expended for instruction and musical entertainment. The amount spent in pianos at wholesale was \$12,000,000; pianos at retail, \$6,000,000; talking machines, \$3,000,000; small goods, violins, guitars, etc., \$3,500,000; player-piano rolls, \$2,000,000; sheet music, \$1,500,000.

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Musician's Demands

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String, Wood, and Brass Instruments,
also a full stock of Sheet Music.
Don't forget, too, our expert repairing.

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Polston Blanchot & Co., of Lyons, France.
J. W. York & Sons, of Grand Rapids, Mich.

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

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Everywhere in Canada

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Adding Typewriter
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SCOTCH PUBLISHER PASSED THROUGH CANADA

On his way home to Scotland from a business trip to Australia, Mr. Ferguson, of the Glasgow publishing firm Bayley & Ferguson, came through Canada and called upon several members of the music trade.

When seen in Toronto at the "Queen's" Mr. Ferguson told the Journal that he noticed a decided improvement and growth in the different centres visited since his last trip. Coming from Vancouver, where he met Mr. William Thomson, who conducts a retail piano and organ business in Glasgow, in addition to his Vancouver-interests, Mr. Ferguson passed through Calgary the scene of the recent oil boom. After four days spent in Toronto, he left for Ottawa and Montreal, it being his purpose to then visit Boston and New York and from the latter port to sail for home from which he has been absent since January.

This was Mr. Ferguson's fifth visit to Canada.

SPECIAL IN STRINGS.

The price reduction in "Ideal" strings good until August 1st is the feature of the Whaley-Royce announcement this month. The sale of strings for all stringed instruments is growing steadily throughout this country and has already become an important line in our music stores. The strange thing is that so many strings are purchased without effort on the dealer's part. Strings should be displayed in the window, on the counter or any other suitable way to direct the public's attention to them. Not long since the Journal noticed one large show window given up entirely to a string exhibit.

DELAYED BUT ENLARGED.

There has been an unavoidable delay in the production of the copyright music reference book being prepared by the Music Publisher's Association, of London, but the Journal is now informed that this catalogue will be issued well in advance of the Autumn season. The delay arose through the discovery of certain omissions and in the meantime there has been presented an opportunity of going through further American catalogues containing titles of which reprints in Canada would be illegal, so that the additions since made should make this reference list all the more valuable for dealers.

JUDGING BY LAST YEAR.

If the music sales of last fall and winter are any guide to the trend of the coming season's trade it is safe to conclude that the "Edition Peters" for which the House of Nordheimer, Toronto, have the Canadian Agency, will figure prominently. This extensive catalogue is known to the musicians of every province and consequently with such a stock, dealers can make a successful bid for a large percentage of the high class sheet music trade.

LATEST IN DANCE MUSIC.

Cecil Macklin's one or two-step "Caper Sauce" is one of the big numbers published by Cary & Co., of London, who have also come out with Dorothy Forster's new songs "A Wild, Wild Rose" and "Come—For It's June." Much was expected of "Caper Sauce" owing to Cecil Macklin's other successes such as, "Tres Moutarde," "Anticipation Valse," "That Whistling Rag"

and "The Cockney Crawl," so that its splendid reception is significant.

Five waltzes number among Cary Co's. late dance music which is in active demand viz: "Bumps" by G. Couvclart; "Lodestar" by Spenser Dickinson; "Paradise" by Dorothy Forster; "La Flamme" by Clara Evelyn; and "Rosemaiden" by Montagu Jones.

TEACHING COMPOSITIONS.

At this season of the year it is very apropos for dealers to anticipate the re-opening of the teaching season in the autumn by getting in close touch with the teaching material. A varied selection of piano solos by Victor Aimard with English or Continental fingering is what the publishing house of Evans & Co., 24 Castle St., London W., England, are directing the trade's attention to this month. Free specimen copies may be had for the asking by bona-fide dealers. This firm's announcement on another page lists several of the selections recommended.

VIOLIN MUSIC.

In addition to the twelve national overtures by Carl Volti described in the last issue, James S. Kerr, music publisher, of Glasgow, Scotland, has available for the Canadian market these two violin works:

Violin Instructor and Irish Folk-Song Album containing 158 Irish Airs.

Kerr's First Collection of Merry Melodies for the Violin, comprising over four hundred airs specially arranged for the ballroom.

Seven piano compositions by Emmanuel de Beaupuis are also among the Kerr publications: "Valse Impromptu"; "Irresistible Gavotte"; "Stella Mazurka Elegante"; "Muriel Graceful Dance"; "Flight from Pompeii Galop"; "Minnel a l' Antique"; and "Valse Caprice."

THREE WALTZES AND THREE SONGS.

The statement made the other day by a man in close touch with the class of music sold included this remark: "The dance music sales are exceeding the normal limit, and this may be attributed to the dance wave now in evidence all over the country." There is no dearth of good dance music with which the dealer can supply such a demand. Among the waltz numbers available are three published by Ascherberg, Hopwood & Crew, Ltd., the well-known publishers at 16 Mortimer Street, London W., England. These are: "Tristi Pensieri" (Sad Thoughts), by Alfredo Barbirilli; "Drame de Coeur," by K. Walewska; "Autrefois Valse," by Wolseley Charles.

Three songs which Ascherberg, Hopwood & Crew, Ltd., are recommending, are: "The Captain," words by P. J. O'Reilly, music by Raymond Loughborough; "The Shadow Man," words by Harold Simpson, music by A Von Ahn Carse; "A Flower Girl's Song," words by Herbert J. Brandon, music by Haydn Wood.

Elsewhere in this issue will be noticed the initial announcement to the trade from this progressive firm.

J. H. Hempstead, of the office staff of Steinway & Sons, New York, is spending his vacation at Hudson Heights, in the province of Quebec.



At the Annual Summer Outing of the R. S. Williams & Sons Co., Ltd.

SHERLOCK-MANNING BUILD ADDITION.

J. F. Sherlock on Western Trip.

Notwithstanding the reality of a trade curtailment in Canada this year the Sherlock-Manning Piano and Organ Co., of London, were not deterred from building an addition to their factory. The new addition replaces the old office and will give larger office space as well as a much needed show room while the upper floor will be given over to the shipping room. Sherlock-Manning business both wholesale and retail has been surprisingly good, each month being a material improvement over the corresponding month last year.

Mr. J. F. Sherlock of this firm is absent on his usual summer tour of western Canada, having gone through to the Coast, returning to Winnipeg in time for the Exhibition there. Mr. Sherlock was accompanied by Mrs. Sherlock.

On the occasion of a Journal man's recent visit to the Sherlock-Manning factory he was treated to a spectacular run of the London fire brigade in response to the first call ever sent in from their office. Fortunately however, the blaze did not touch the factory, being confined to a stretch of grass on the opposite side of the street.

SOME HELPS FOR THE MUSIC TEACHER.

By Dr. Alfred Gradenwitz.

In the case of the piano, the sound corresponding to each note is invariably fixed on the instrument. Only

a mistake in the key to be struck may result in grave disharmony. On the violin, and for that matter, on all string instruments, the pitch of each sound, however, depends on the position of the pupil's fingers, and since this in the beginning is practically never correct, no strictly correct sounds can be expected.

A distinguished violin teacher and composer, M. Frank Choisy of Geneva, Switzerland, has devised a simple attachment destined to obviate this drawback. The "joujuste," as this is called, is a mere sheet of paper on which the notes are inscribed at the place corresponding with each of them on the four strings of the instrument. This sheet, which is made in various sizes, is slipped below the strings and fastened to the handle by moistening the gummed edges. The pupil has only to put the fingers of his left hand on the black dots corresponding to the notes, in order to produce every sound with absolute purity. At the beginning of instruction, this gymnastics of the fingers should preferably be made without bow, the latter being at first put empty on the strings.—*Scientific American*.

A man may have all the qualities which go to make up success—but unless he has the ability to enthuse, he may not often command the sympathetic audience that he seeks. Enthusiasm is a big word. It means much in modern business. It is the password that opens the door of prosperity. Study enthusiasm—its causes and effects.

PUBLISHERS OF POPULAR MUSIC MEET.

A news despatch from New York says: "A well-attended meeting of popular sheet music publishers has been held and plans for the formation of a permanent organization were carefully considered. The object of the proposed organization is to remove from the popular sheet music publishing industry the numerous evils which have during the past few years increased so rapidly as to seriously threaten the very life of the business.

"One of the principal evils of the business and one which was most seriously discussed at the meeting was the paying of professional singers to introduce songs, a practice which has grown to such proportions that it is almost impossible to get a song introduced in the cheapest vaudeville theatres or restaurants without paying the singer a weekly salary.

"This practice, in conjunction with the paying of musical directors, the giving away of cards, photographs, costumes, etc., is largely responsible for the present unprofitable condition of the publishing business to-day, a condition which, according to the heads of many of the larger houses, is verging on financial disaster. Popular music publishing is at best a hazardous business, and the profits in it during the period when a publisher is represented by a hit must be large, otherwise he will never be able to withstand the financial strain of a season of poor business.

"The competition among the publishers, however, has grown so keen along every line that the profits have been cut to the lowest possible figure, with the result that the present dull season finds the entire industry in the poorest condition in years.

"It has long been believed that the formation of any organization of popular publishers was absolutely impossible, but the wiser members of the industry have always contended that the constantly growing evils of the business would eventually force the publishers into an organization in order to save the business from complete financial destruction. The leaders in the new movement to organize believe that the proper time has arrived."

After several preliminary meetings the Popular Music Publishers formed an organization to be known as the Music Board of Trade. The officers for the first year are: Louis Bernstein, of Shapiro, Bernstein & Co., president; Charles K. Harris, vice-president; Jay Witmark, treasurer, and Fred E. Beleher, of Jerome H. Rennie & Co., secretary, with Frank Leffler as his assistant. The Board will hold meetings each week on Tuesday.

PERFORMING RIGHT IN MUSICAL COMPOSITIONS TO BE PROTECTED.

There has been formed in London, England, an organization known as the Performing Right Society, Limited, the objects of which will be seen from the following information, which the Journal has received:

While similar national societies have existed in the various countries of Europe for the protection of their native composers, English composers have hitherto been unrepresented, with the result that they have been unable to obtain proper recognition for the public per-

formance of their works or protection against unauthorized performances. This society has, therefore, been formed with the object of securing for them the same protection as foreign societies have been giving to their members, but it will not limit the scope of its operations to the protection of the rights of English authors and composers only. A basis of affiliation is being arranged with the corresponding foreign societies and through these affiliations, members of this society will be receiving fees on the public performance of their works from all European countries where foreign societies are in operation or have agencies.

This society has not been formed with any purpose or intention of hostility towards any existing interests of the musical profession or of public entertainment caterers. All that it seeks to do is to establish on a reasonable basis the principle that authors and composers who contribute by their creations to the amusement and entertainment of the public should receive some reasonable compensation for the use of their property. The society by its organization hopes in time to render considerable services to the general musical public in many ways.

Owing to the absence of system in the past, it has been practically impossible in England to ascertain whether a work was copyrighted or not, or who were the proper authorities to apply to for permission. As a consequence there has grown up a certain carelessness and disregard of legal rights in musical works, and many who have been desirous of securing permission for the performance of certain works have not known to whom to apply. On the other hand, authors, composers and proprietors of musical rights who have wished to reserve to themselves their exclusive performing rights have seen those rights evaded in every direction, whilst they were powerless, through lack of a central organization, to secure proper respect for them.

ARE YOU ?

- ARE YOU**—planning to see every music teacher within a reasonable radius of your store before the re-opening of the teaching season, to get in direct touch with the teaching material that will be used during the coming fall and winter?
- ARE YOU**—making it a point to consult with every choir leader in your district about his programme from Sept. 1st next on?
- ARE YOU**—ascertaining what music the leading colleges and conservatories are choosing for next season?
- ARE YOU**—formulating any plan to "ginger up" your sheet music counter?

SMALL ACCORDEONS NOT TOYS.

In a recent protest case the United States Board of General Appraisers decided that small accordions with ten keys could not be classed as toys but as musical instruments dutiable at 45 per cent. ad valorem. The board declared that the small price of an article without proof that it is a toy or commercially known as such, especially if adaptable to practical use, does not bring the article under the classification of toys.



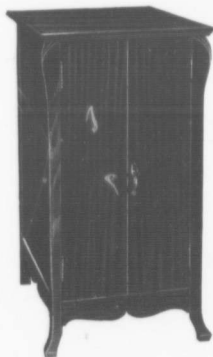
A new cabinet in Mahogany to accommodate
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A large strong cabinet.
Trimmings all Nickel Plated.
Gliders on feet.



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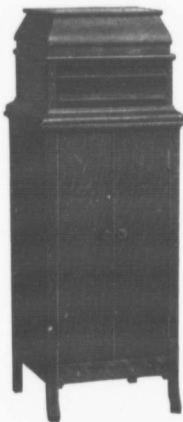
No. 65 Oak, No. 66 Mahogany
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That will be a Leader

Doors and Panels all apply Mahogany or Oak.
Trimmings all Nickel Plated to match machines.
Gliders on feet.
Suitable for any make of machine.



No. 68 GOLDEN OAK

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Suitable for Victor and Columbia Machines.

The Doors and Panels Quartered Oak all around.
Double Doors and Nickel Hinges.
Gliders on Feet.
Gives smaller machines Cabinet effect.

3

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HAMILTON - CANADA

HENRY DURKE BACK FROM WEST.

**Toronto Piano Manufacturer Visits Western Centres.
Piano Trade Quiet But Dealers Carrying Slim Stocks.
Crops Good and Outlook Cheerful.**

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., has returned to his home in Toronto from a business and pleasure trip to the Pacific Coast of over two months. Accompanied by Miss Durke and their niece, Mr. Durke left Toronto on the last day of April for California, where they spent several weeks. Incidentally he was very much impressed with Southern California's attractiveness from a residential standpoint and a much lower cost of living as compared with Toronto.

Mr. Durke's return trip was through Western Canada and on this occasion he made his first visit to Victoria and Vancouver. He was completely captivated by these places and was impressed with the magnificent locations, scenery and climate. The Oriental immigrant he unhesitatingly denounces and more particularly so after visiting some of the truck farms and ranches of the Sikhs, so many of whom are seeking admittance to Canada on the ground of being desirable settlers. Under present industrial conditions the competition of the Oriental is a serious matter for English speaking men unable to secure employment. The Oriental's standard of living is so low that he can accept wages on which a Canadian or Britisher could not live.

Piano business throughout the Pacific Provinces and British Columbia, Mr. Durke found quiet, with the dealers carrying very slim stocks. Crops in all parts are so favorable that there is a strong feeling of confidence and while improved conditions may not come with a rush an improvement is confidently expected this Autumn.

Mr. Durke was in Calgary when news of a great oil strike reached that city. Excitement ran high and all night. He visited the stock exchange and observed the readiness with which money could be found for a chance proposition while legitimate accounts remained unpaid. He also realized that the Calgary oil boom has attracted thousands of dollars from Ontario people, many of whom will probably be unable to meet the next piano payment. He does not advise investment in oil shares.

Among other places visited by Mr. Durke were Edmonton, Moose Jaw, Regina, Winnipeg, Fort William, and Port Arthur. He returned to Toronto quite satisfied with Ontario, but with a painful consciousness of the narrowness of Toronto's streets, as compared with the thoroughfares in the western cities. Of those western dealers who received him so hospitably and through whose courtesy he was able to see the interesting parts of the places visited Mr. Durke speaks in most appreciative terms.

GRINNELL EMPLOYEES MEET IN CANADA.

The monthly meeting of the Grinnell Goodfellowship Club was held at the Island View House on the Canadian shore of Lake St. Clair, just above Belle Isle, Mr. J. R. Hewer, manager of Grinnell Bros. Windsor, Ontario, store, acted as Toastmaster, while Alderman Koeh and Dr. A. B. Smith, Canadian Collector of Customs, of Windsor, were speakers. Several of the Windsor staff made speeches and took part in the entertainment.

TORONTO PIANO MAN BUYS YONGE STREET PROPERTY.**Wm. Long to Remove from Queen Street.**

Mr. Wm. Long, who has the Toronto agencies of Karn-Morris and Evans lines, has purchased a \$90,000 property on Yonge Street for salesrooms. Mr. Long has been located on Queen Street for the past fifteen years where he has built up a lucrative business. By reason of changes in street car routing and the change in the nature of the population adjacent to his store, Mr. Long considers his present location less suitable for his business than formerly.

He has purchased the three story premises at 406 and 408 Yonge Street, having a frontage of 32 feet by a depth of 100 feet to a lane. The building is three stories and basement, equipped with electric elevator and of a nature requiring very little alterations. A new show window is included in Mr. Long's plans. He expects to occupy his new location in March of next year.

It is Mr. Long's intention to use the entire building and in addition to an enlarged stock of pianos purposes adding orchestrons and electric pianos. The talking machine department is to be a prominent feature.

KARN CHURCH ORGANS IN DEMAND.

When a Journal representative made a recent call at the factory of the Karn-Morris Piano and Organ Co., Limited, at Woodstock, he found the management in a most optimistic mood. They have church organ orders on their books to keep this branch of their factory running until March and a pleasing feature is the numbers of high priced instruments being purchased by church congregations.

Mr. E. C. Thornton, general manager of the firm, recently visited St. Thomas by special appointment to interview a committee from Central Methodist Church. He returned with the contract for a new \$7,000 pipe organ.

Another recent contract was for a \$7,500 organ for Knox Presbyterian Church, of Stratford. This is to be installed in January, 1915, when it is expected the church, now under construction, will be completed.

The patrons of the Strand Theatre, Toronto, are speaking in very appreciative terms of their latest enterprise of the management. This consists of the installation of a very fine Karn pipe organ. The Strand is one of the few theatres featuring photo-plays of the better class and is patronized by the more discriminating people.

The foundering of the "Empress of Ireland" unexpectedly brought an export order for Karn organs, being a duplicate order of a shipment of 35 that went down with the ship.

GOOD EXPORT ORGAN TRADE.

Through what appeared to an outsider to be over officious on the part of a civic employee, the Bell Piano and Organ Co., Limited, of Guelph, were compelled to temporarily close down their piano department while a wall was being replaced. The removal of the alleged dangerous wall was not sufficient and the department was stopped until it could be entirely rebuilt. The organ department however was not interfered with and in this branch trade has continued active there being a brisk foreign demand for Bell organs.

THOMAS FIRM BUSY.

At the Thomas Organ Co's. factory in Woodstock, there is no appearance of a lull in the trade. The limit of the plant has been taxed during every month of the year to the present to full orders and consequently no stock has accumulated. The management reports good home trade in organs with the export business particularly brisk. Their sales of benches indicate a gradually increasing use of player pianos and in the sale of piano stools and benches the trend is toward the latter.

"Major" Dunlop of this firm recently made a hurried visit by motor car among some of the firm's Western Ontario customers and found them in excellent spirits. Crops are looking unusually well and dairying results are proving profitable, all of which augurs for good fall business in musical instruments among the farm trade.

ORCHESTRATIONS AT THE EXHIBITION.

Messrs. I. Montagnes & Co., of Toronto, special representatives of German music houses in Canada, have arranged for a display of orchestras at the Canadian National Exhibition. They have secured the use of the amphitheatre in the Dairy Building and plan to give afternoon and evening recitals.

This firm is now located in the Ryrie Building at the corner of Yonge and Shuter streets and in addition to the numerous other lines handled by them are jobbers of Hohner mouth organs and accordions.

AT THE HOME OF THE "EVANS."

For some years Ingersoll, Ontario, was not noted among travellers for good hotel accommodation. The banishment of the bar there, however, resulted in the business people taking hold of the hotel proposition. A company was formed to finance the "Ingersoll Inn" and now Ingersoll is one of the places at which travellers delight to stop. The Inn provides most courteous treatment, clean and well furnished rooms and a faultless table, and is a popular rendezvous for motorists.

Ingersoll is the home of the Evans Piano and the manufacturers of this instrument have had under consideration the enlargement of their factory. The management of this firm have been impressed with the demands of their customers for more instruments and it is probable that a larger factory will materialize in the near future.

DOMINION FACTORY USING ELECTRIC POWER.

The factory of the Dominion Organ and Piano Co., Limited, at Bowmanville, is now operating under electric power. At a considerable annual saving steam power has been discarded for an individual motor system of running the plant. Formerly the company made its own electric light. This is also being supplied by the Seymour Power Co. from whom power is being secured to operate the factory. In addition to being more economical the company find the electric power cleaner and reducing coal cartage charges.

The company also find the Grand Trunk freight sheds in the centre of the town a decided advantage over the long haul formerly necessary. With the C.P.R. and the C.N.R. also handling freight from the centre of the town, Bowmanville will be a much improved shipping point.

THE WHEEL-SHAPED TOWN HEADQUARTERS OF GODERICH ORGAN CO.

One of the towns most favored by nature is Goderich, Ontario, and that town has no more enthusiastic booster than Mr. Alex. Saunders, head of the Goderich Organ Co., Limited. Mr. Saunders who passed through a long and serious illness during the late spring has been putting the factory responsibilities upon his sons, Messrs. Charles and W. S. while he has been recuperating. When a Journal representative visited Goderich on a holiday trip recently, accompanied by "Major" Dunlop of the Thomas Organ Co., Woodstock, Mr. Saunders immediately took the visitors in hand to show them the town.

Goderich, as some Ontario people do not yet know, is laid out like a wheel the court house and public park forming the hub, the main street circling about it and other streets radiating off like spokes. This place has both C.P.R. and G.T.R. as well as Lake navigation and is a summer resort of importance. There are many fine summer homes and a recent real estate dealer assures development on a large scale along this line.

Of the several industries the Goderich Organ Co. is the most important. In addition to organs, stools, benches and talking machine record cabinets, this firm are extensive manufacturers of wood-work for bath-room fittings. Mr. Saunders is an active member of the Canadian Manufacturers' Association and has served as chairman of the Goderich School Board. During his chairmanship he built a magnificent school which now stands on a five-acre playground with a six-acre park adjoining.

Mr. M. S. Phelps who recently organized the Brantford Piano Case Co. now in operation at Brantford, was a recent trade visitor to Toronto.

WANTED—Two first class piano salesmen. Steady employment. Good salary to right men. Apply with references. Box W, Canadian Music Trades Journal, 56-58 Agnes St. Toronto.

VENEER PRESSES WANTED.

Wanted several second hand veneer presses in good condition. Brantford Piano Case Co., Brantford, Ont.

WANTED—Piano salesman to take complete charge of piano department. Apply W. B. Jennings Furniture Co., St. Thomas, Ont.

WANTED—A good retail piano salesman to sell in the Ontario field. Permanent position with good salary. Apply The Williams Piano Co., Ltd., Oshawa, Ont.

PATENT NOTICE

Canadian Patent No. 121,668, of March 29th, 1910, for Mechanism for Holding and Driving Music Carrying Rolls for Mechanical Musical Instruments, owned by The Cable Company of Chicago, U.S. The above invention is for sale or use at a reasonable price. John H. Hendry, Bank of Hamilton Chambers, Hamilton, Canada.

PATENT NOTICE

Canadian Patent No. 116,986, dated March 2nd, 1909, for Controlling Devices for Musical Instrument Mechanisms, owned by The Cable Co., Chicago, U.S. The above invention is for sale or use at a reasonable price. John H. Hendry, Bank of Hamilton Chambers, Hamilton, Canada.

PATENT NOTICE

Canadian Patent No. 124,739, of March 29th, 1910, for Pneumatic Musical Instruments, owned by The Cable Co. of Chicago, United States. The above invention is for sale or use at a reasonable price. John H. Hendry, Bank of Hamilton Chambers, Hamilton, Canada.

OTTAWA TUNER COMPLETES INVENTION.

Mr. Thos. H. Lake, of Ottawa, who is employed with the Martin-Orme Piano Co., Limited, as a piano tuner, has invented a mechanism for attachment to player pianos, which it is claimed, will do away with nine-tenths of the trouble which is now experienced through dust accumulating in these instruments. The invention consists of what will be known as a tracker vacuum cleaner, which when attached to a piano player will, by suction, clear out any dust which may be in the tracker or valves. Mr. Lake left for New York and Washington recently to take out American patents on his invention. He has already secured the Canadian rights. The successful inventor claims that he has already had several offers for the sole rights to his invention. Mr. Lake is a well-known musician and is the son of Mr. Richard Lake, who was for many years president of the local Musicians' Union.

SAYS TRADE IS GOOD THOUGH HARD TO GET.

"The best months we have ever had," emphatically declared Mr. E. J. Wright of the Wright Piano Co., Limited, Strathroy, to the Journal, referring to trade for the first six months of 1914, "though we are working far harder to get it." Mr. Wright has personally kept out after business, securing sufficient to keep his firm's factory running. When seen by the Journal man recently, however, piano business was his secondary consideration. "I'm out to buy a donkey," said he "and there are very few of the four legged kind to be had." The family pet at his home, which was an Irish importation had succumbed to the severe heat of June and Mr. Wright's boys insisted on another quadruped, which Mr. Wright expected to find in the vicinity of Galt.

MAKING PIANO CASES IN CANADA.

When a Journal representative visited the new plant of the Brantford Piano Case Co., at Brantford, Ont., he found Mr. M. S. Phelps, head of the firm superintending the placing of the last machine. Power was on and the plant running. For some weeks lumber has been going through the dry kiln and this firm is ready to handle all orders for the manufacture of piano cases. Until trade in this branch reaches sufficient quantities other lines such as cabinets for talking machine manufacturers is being handled.

As already stated in the Journal Mr. Phelps has had extensive experience in the United States in case manufacture and last Autumn decided to establish such an industry in Canada after a thorough survey of the trade and consideration of the possibilities.

The Brantford Piano Case Co.'s factory is of solid brick, two stories 250 feet long by 50 feet wide with a 40 by 40 boiler and engine house. The main shafting stretches 226 feet and drives all new machines of the most modern type procurable. Before buying his plant Mr. Phelps visited a number of the most modern factories and as a result has purchased some machines not hitherto used in Canada.

MONTREAL DEALER RETURNS.

W. H. Leach, president and manager of the Leach Piano Company, and family, have returned from a holiday trip down the Saguenay. On their way back they visited the salmon hatcheries at Tadoussac, Murray

Bay, and Quebec. At Quebec city they visited H.M.S. "Essex" and were shown the accidental wounds the ship received at Vera Cruz during the fight between the United States troops and the Mexicans.

MONTELIUS PIANO CO. SECURE NEW SCALE WILLIAMS AGENCY.**E. C. Scythies Pays Visit to Oshawa.**

Mr. E. C. Scythies, western director of the Williams Piano Co., Limited, has returned to his home in Winnipeg after a brief visit to his firm's headquarters in Oshawa. Mr. Scythies had just completed a tour of the West before visiting the factory and in conversation with the Journal expressed the opinion that the recuperative power of the Western Provinces were already manifesting themselves. "The crop conditions throughout the West are most favorable," said he "and help to bring about a spirit of optimism and although at the present time there is not much activity the outlook for fall is quite hopeful."

"The piano business," he pointed out, "has held up in a way most surprising and compared with other industries usually considered less of a luxury line, the piano business has done remarkably well. The piano dealer has the advantage of other merchants by reason of the instalment method of selling. The general depression also has a tendency to cause families to be more concerned over the education of their children and though economizing in other ways where possible money is spent in making the home attractive."

While in Vancouver Mr. Scythies completed arrangements with the Montelius Piano Co. whereby that firm have secured the new Scale Williams agency for the entire coast of British Columbia and as far east as the Kootenay Lakes. The Montelius firm opened two stores in Vancouver and one in Victoria.

Mr. W. N. Montelius, president of the company, has had a lifelong piano experience on the Pacific Coast. Closely associated with him in the management of the business is his son, Mr. H. N. Montelius. Mr. C. E. Lucore is salesmanager and Mr. F. R. Houghton, who commenced his piano career with the Williams Piano Co. at London, is manager of the firm's Granville Street store. Mr. Houghton is a brother-in-law of Mr. J. D. Dordan, the well-known organist and teacher of London.

The Gideon Hicks Piano Co., of Victoria, contract the Ennis agency for Vancouver Island. Mr. Hicks has the "one-price system" in effect with every instrument tagged with the selling price and he states that this method of retailing is a business builder, as it builds up confidence and respect.

ART AND THE CRITIC.

The above is the title of the latest publication by the Williams Piano Co., Limited, Oshawa, being their new catalogue. This is something of a departure from the general idea of a speciality catalogue.

In getting it out the idea of the firm was to make a catalogue which would be a selling force by itself, and therefore, of assistance to salesmen and representatives who are not endowed with selling ability, but who have to depend to a greater or lesser extent on the confidence the 'prospect' may have in that salesman or the confidence in the article being sold.

This catalogue deals with the New Scale Williams, from the mill room to the finished article, showing all the different designs built with dimensions and prices, and finally a general biography of many of the world-famed musicians and their opinion of the product.

The numerous interior views of the factory give some idea of the extent and modern equipment of the place. Altogether the catalogue and its arrangement should prove a useful publication to New Scale Williams dealers and salesmen. It is well printed on a high quality of paper.

DISAPPROVES OF FALSE ADVERTISING.

In renewing their subscription to the Journal the Johnson Piano Co., of Halifax, expressed their approval of the making of false advertising a criminal offence. "There has been entirely too much of this kind of advertising in all kinds of business," states Mr. Johnson.

Concerning trade the Johnson Piano Co., report a quiet winter and spring trade with an improvement in May and a record month in June.

TRADE NEWS.

Mr. D. W. Karn, formerly a prominent figure in piano trade circles, has returned to his home in Woodstock from a visit to Europe.

Mr. Frank Stanley, Toronto, spent a week in Montreal and attended the sessions of the Canadian Manufacturers' Association when in convention there.

Mr. Frank J. Bowers, special representative of Pathe Freres, London, Eng., and Paris, was recently in the city on business. Mr. Bowers also visited Ottawa and Quebec City.

During the Governor-General's stay at the Citadel in Quebec, a Gerhard Heintzman grand piano was placed in his apartments for the Royal visitor's use. This was supplied from the local warehouses of C. W. Lindsay, Limited.

Mr. J. D. Ford, manager of the R. S. Williams & Sons Co.'s, talking machine department at their headquarters in Toronto, is absent on his annual vacation. Mr. Ford is following some hundreds of miles of good roads in the United States on his trusty motor cycle.

The Manufacturers' Building at the Canadian National Exhibition Grounds, Toronto, is to be ventilated before the opening of this year's Fair. This will be welcome news to visitors to the Piano and Organ exhibits who will no longer be in danger of suffocating while listening to a demonstration.

Mr. C. H. O. Houghton the well-known veneer man of New York and who is familiar with Canada's piano trade from its infancy, made a special visit to Canadian points in July. Mr. Houghton is of the opinion that fall trade in pianos this fall is going to see some firms short of goods.

Mr. W. Bohne, the well-known piano hammer and string manufacturer, Toronto, has sailed for Europe, accompanied by his family. Mr. Bohne will spend the summer abroad and during his absence the business is in the hands of Mr. H. J. Wharin with Mr. G. H. Ebert in charge of the factory.

Mr. H. G. Stanton, Vice-president and general manager of the R. S. Williams & Sons Co., Limited, has returned to Toronto from a holiday at Houston, Texas.

Mr. Stanton attended the Convention in that city of the International Association of Rotary Clubs, being a delegate from the Toronto Rotary Club.

Messrs. S. Martin & Son of Exeter, Ont., are among the music dealers so favorably situated as not to be seriously affected by industrial quietness. The territory worked by them is a rich agricultural district and the roads radiating from that town are nearly all good. Crops in Huron County are good and the farmers anticipate a successful year which will result in a number of "prospects" on S. Martin & Son's list becoming purchasers. This firm handle sewing machines in addition to pianos and have a well located store.

GRENADIER GUARDS BAND.

The Grenadier Guards Band is being brought from England for the Canadian National Exhibition this year. It is said that of all the great bands that have visited Toronto, Dr. Williams and his Grenadier Guards have made the most friends. They are popular alike with the critics and the public, and are assured of a great reception.

CREATORE'S BAND.

Guiseppe Creatore, who with his band comes to the Canadian National Exhibition for two concerts daily during the entire Exhibition, is one of the most interesting personalities before the musical world to-day.

He has set Boston and New York music mad. He is not only a most picturesque conductor, but is, besides, a masterly leader of men who has his musicians under control. To the spectators the impression is that they are performing involuntarily entirely at the will of their fiery, volatile conductor.

COLUMBIA NOTES.

Mr. A. G. Farquharson, Canadian manager of the Columbia Graphophone Co., who recently returned from a business trip to Ottawa and Montreal, has removed his family to their summer cottage at Sparrow Lake.

The Journal learns that two new Columbia models are being brought out by the Columbia Co.—the "Patricia," to retail at \$78, and the "Comet," at \$20. The former closely resembles the "Leader," which has been so popular, and the latter a small hornless machine.

A 128-page numerical catalogue of Columbia records, containing all disc selections—with the exception of the foreign records, which are catalogued separately—up to and including June last, has been issued. This dealers' ready reference is not for distribution to the public, but for the trade's private use.

"How to Dance the Modern Dances," by G. Hepburn Wilson, M.B., is the title of a convenient sized illustrated booklet, copyrighted and issued by the Columbia Co.

Yellow Ivory Keys Made White as Snow

"Caplan's Patent Ivory Polish" will do it. Samples 50 cts. and \$1.00 (dollar size will whiten four sets of piano keys.) For further particulars write to
HENRY CAPLAN, 49 Sherman Ave., Jersey City, N.J.

AMERICAN BRIEFS.

Word comes from San Francisco that the piano dealers took the bull by the horns recently when a resolution was unanimously adopted providing that after June 1st next no commissions should be paid by any house in the association except to regular employees on the commission basis who devote their entire time to the business. As practically every piano house in the city was represented at the meeting, the unanimous adoption of this resolution appears to have killed off the commission evil at one blow. This was considered so great a triumph that its final action on one or two other matters was postponed to a future meeting, although the trade is thought to be practically unanimous on these as well. One of these is the giving away of free music rolls with the sale of a player piano. This has already been stopped by several of the largest houses in the city, and it is believed there will be little or no opposition to making the prohibition unanimous. There was also no opposition to the matter of arranging a definite schedule of allowances to be made on a trade-in piano; and the only thing that prevented official action by the association along this line was the lack of definite information on which to make out a list based on ages and makes of the many lines of pianos. The matter is being taken up with the manufacturers in an effort to get information as to the age of various makes as indicated by the numbers.

It is reported that ten of the biggest women's wear establishments in St. Louis have adopted rules to stop the abuse of the return privilege of dresses. They said that women would have garments sent on approval and wear them to an important function and then return them. After a big ball, they said, returns ran almost 50 per cent. The wide publication of the above facts set some piano dealers to thinking over some of their troubles—free trials, abuse of rent privileges, supplying artists with pianos free of cost, and the long standing trouble with tuners who do private work while under salary and who cut rates against their own house. After thinking these things over, some of the dealers have come to believe that a revival of the Piano Dealers' Association, or a new one, might not be a bad thing. But if an association is started again, it looks like a safe bet that there will be a salaried manager who will devote time to the business, and who is not in the trade and knows when not to talk. One dealer even suggested a tax on each piano sold as maintenance.

There is a movement on foot among the Detroit talking machine houses to organize a trade association, according to a correspondent to Talking Machine World, who states that "It germinated in the agreement made last fall to charge interest on instalment sales. That agreement has brought much benefit and much profit to the dealers, and has given them an insight into what can be accomplished by concerted action. For one thing, the people who manage to have talking machines, or new records, in their homes most of the time without paying a dollar, could be checked. Records kept by some of the dealers show that nine out of ten people who desire to have talking machines sent to their homes on approval fail to buy.

They simply considered that a good way to obtain a machine for some entertainment without expense.

"Other people, who own machines, ask to have new records sent to them on approval. Some of them manage to hang onto them for a week, and then return them all as unsatisfactory. In the interim they have played them until they are tired of them. Next month they play the same trick on some other dealer. There are so many dealers in the city now that they can keep the game going indefinitely. If there was an association such grafters could be listed with the secretary. There would be no black list, no telling by one dealer to another that So-and-So was not exactly square in his dealings and thus cause danger. The names simply could be listed with the secretary, and when a dealer wanted to be protected he could go and examine the list.

"That would be of double benefit. It not only would prevent the losses incident to such operations, but, with their free supply cut off, the grafters would be compelled to buy."

A despatch from New York announces that several hundred independent retailers, representing many different branches of trades, including many prominent talking machine jobbers and dealers, attended a meeting under the auspices of the Committee for the Promotion of the Interests of Retail Merchants, at which the price-cutting practice of department and "chain" or syndicate stores were severely scored by the speakers. The bill authorizing manufacturers of standard, advertised goods to prescribe the price at which the goods shall be sold by all retailers was favored.

LOOKING AFTER THE VIOLIN.

ALONG this line some advice was recorded in an article appearing in a preceding issue. A violin player asked, "Assuming that one should never allow dirt or rosin to accumulate on the violin bow or strings, what would you advise me to use in order to remove the dirt and rosin? Would you suggest a chamois skin or a plain cloth?" These questions met with the following reply:

If there is a heavy deposit of rosin and foreign matter upon the varnish of your violin, you would do better to take it to a good repairer for treatment, unless you possess some knowledge of varnishes. If the accumulation is practically upon the surface of your instrument, you can safely remove it, and several mixtures may be employed for this purpose. One consists of pumice stone mixed with oil. Several grades are used, but the finest will usually accomplish the work. The oil is generally known as "rubbing oil," and may be obtained at a hardware or paint shop. Rotten stone is also used, usually after the pumice, as it is finer for the finishing touches; or the meat of the Brazil nut, which contains much oil, can be used. An application of the best grade of castile soap and lukewarm water will often do the work successfully. Always be careful to rub the varnish gently, and dry it quickly, never allowing either the oil or water to remain long enough to be absorbed by the wood. Cheese cloth is an excellent material for removing dust and rosin, as it takes up and retains it so readily. A selected piece of chamois skin can be used to advantage for brightening and polishing the varnish, after it has been well cleaned.

Regina Library Introduces Music Lending Section.

(Continued from page 47).

but perhaps not sufficiently so to warrant them investing in the whole volume, whereas if the book were to be had in the public library, they would be glad to avail themselves of the opportunity to use it for a few days to refresh or rehearse some particular selection."

Mr. E. C. Corbeau, of Search Street, who also carries a sheet music department, states that the parties in charge of the library informed him that this music department has been taken to very kindly by the citizens. Mr. Corbeau also adds: "They have not as yet started lending player piano rolls, but there is a possibility of them having that section put in after the other has been successfully tried out.

"I do not see how this will interfere very much with the music houses, as the easier you can make it for people to get music, the greater interest will be taken in the sale of musical instruments which are required for the use of this music. I can frankly state that if some arrangement could be made for an institution of this kind, I would gladly give up any profit which we might lose to the citizens who will benefit most through this system."

UNCLE JOE'S MESSAGE TO JOURNAL READERS

THESE little wrong with the sheet music business. The trouble is with ourselves. We sheet music fellows have been so mighty busy hollering about "the problem" that we haven't been making anything like a decent effort to push our trade. In the last four months, up to June 1st, our store has been doing more than ever. Sales have increased with every extra effort put forth.

We've got a better mailing list than we ever had—and we're using it. Our show window is receiving more attention than it ever did and it is producing results.

There's a heap of chances for young fellows right in Canada—and right in the sheet music field—but they must study the business. Superficial knowledge of music is no good. Application to the details of this line is just as necessary as in any other calling. To make a success of sheet music retailing you don't need both to be a budding genius and have an art'st's hair, or either.

But you do need to be a business man. Plan. Work. Keep posted. Cheer up.

—Uncle Joe.

CANADIAN SINGER ON EDISON ARTIST LIST.

Among the most recent additions to the Edison artist list is Mr. Arthur Blight, the well-known Toronto baritone. The first record by Mr. Blight goes on sale July 25th. This will be No. 2358 in the Blue Amberol list for August, the song being Tolstai's "Beauty's Eyes."

Mr. A. Blight was born in Keokuk, Iowa, but when very young, his parents moved to Canada. After a careful training abroad, under such well-known teachers as the late Mme. Julie Wyann, Signor Tessenan, Isidore Luckstone and William Shakespeare, he returned to Toronto, Canada, where he has since established an enviable reputation as a teacher as well as a concert artist. His beautiful voice, admirable diction and magnetic personality are all evident in this rendition of "Beauty's Eyes."

SUBSTITUTES FOR CELLULOID.

The increasing use of celluloid for the manufacture of imitation ivory, horn, shell, linen, wood, glass, porcelain, etc., is due to the cheapness of this mixture of pyroxylin and camphor. It has, however, the serious drawback of being highly inflammable, and even explosive at high temperatures.

Hence substitutes lacking this dangerous property have long been sought. Such a one is acetyl-cellulose, made by the action of acetic acid on pure cellulose. This, however, is more costly, and therefore has not made its way except where price is a secondary consideration.

Very recently, however, substitutes have been invented which are not only effective, but cheap. These are viscose and formyl-cellulose, already known because of their employment in making artificial silk.

While they are not as yet utilizable for objects which must have great solidarity, like those of horn and ivory, it is safe to predict a great future for them, since already blocks of viscid have been produced which can be readily colored, polished, and worked.—*Scientific American*.

J. A. SABINE HOME FROM EUROPE.

Talking Machine Trade in England Suffering from Cut Price Methods.

Mr. J. A. Sabine, one of the proprietors of Music Supply Co., Toronto, has just returned from a two months' holiday trip to Europe very much improved in health. Mr. Sabine returned on the Empress of Britain, and among the outgoing passengers was his partner, Mr. C. A. Leake, who will spend a couple of months holidaying at his old home in England.

Mr. Sabine, who spent some ten years in the talking machine business in Germany, France and England before starting the Music Supply Co., found not the least pleasurable part of his trip the meeting of old friends in the trade, who were delighted to talk of old times, and also to explain the present trade situation, which is not particularly bright on account of the cheap product which has been put on the market. "The total business is tremendous," said Mr. Sabine to the Journal, "and the Columbia Company is doing a splendid business, but the smaller companies are hardly making expenses. The larger dealers who have pushed the high grade products are also in good shape financially, but the dealers who have dabbled in cheap lines have had to sell at such cut prices to meet competition that there is nothing in it for them."

"The business in Canada is in a very much more healthy and prosperous condition than in the old country, but it can only remain so by selling the products of the firms who stand back of their lines, and sell only to dealers who maintain prices and give good service." In emphasizing his idea of the importance of service, Mr. Sabine stated that his firm, the Music Supply Co., would carry larger stocks than ever to give prompt delivery, paying particular attention to the Columbia song hits as they come out.

In a trade letter to his firm's customers on his return, Mr. Sabine made special reference to Columbia record A1516 as one of the best comic records ever made. This is a ten inch size, and on it is recorded "Happy Tho' Married," and "Cohen on the Telephone."

Your Protection
IS THE
Gerhard Heintzman
Reputation

A mediocre pianist may hope to attain ultimate perfection, but a mediocre piano—never. Your customer's disappointment over an unfortunate selection is measured only by his love of music. The more he enjoys fine music the more keenly will he feel his mistake.

It is indeed a difficult problem unless he will be guided by reputation. Reputation leads to the

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THE pre-eminent position of the Mason & Risch Piano as The Best Piano Built, and its recognition as a criterion of excellence in piano-construction, is not a matter of mere chance. For as long as anyone can remember, the Mason & Risch Piano has been made and sold upon well-defined principles. The instrument has EVER been that which we KNEW to be right;—that which we KNEW, would satisfy and give the purchaser "value received" in abundant measure. We BEGAN with the "quality idea" and NEVER let go!

And thus we lay emphasis on the good old slogan "To Sell a Mason & Risch Piano is to Sell The Best Piano Built."

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