

# CANADIAN MUSIC TRADES JOURNAL

## Important to the Sheet Music Trade

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## What Vernon Castle says of Columbia Grafonolas and Columbia Dance Records

COLUMBIA GRAPHOPHONE CO.

Gentlemen:—"I want to congratulate you on the excellent dance records you have recently issued; they are the best I have heard. I am using a Columbia Grand Grafonola and Columbia Records at Castle House, where they are attracting extraordinary attention. The records are played in perfect dance time and are frequently encored by our patrons."

*Vernon Castle*

and when Mr. Castle wrote this letter he was  
not in our employ

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Graphophone Company, TORONTO



“27”  
De Luxe

The new Martin-Orme De Luxe.

This model depends on simplicity of design and richness in finish for its beauty.

Furnished (in extra fancy veneers) in antique Mahogany, American Walnut, richly figured Burl, or Circassian Walnut—highly polished or satin finish.

Our exclusive “Violoform” incorporated in all instruments.

*Valuable territory open for progressive agents.  
Attractive terms. We invite correspondence.*

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*(Manufacturers of Pianos and Player Pianos of the Highest Grade only.)*

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Mission "B"

The only piano equipped with Howard Patent Straining Rods which counteract the immense strain of the 228 strings and ensure purity and permanence of tone.

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WITH HUMAN-LIKE CONTROL**

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



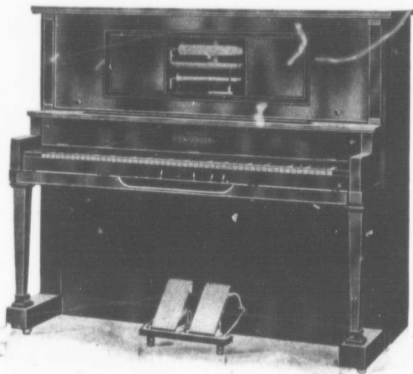
Style 20

You can meet every requirement of Piano selling with the

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**LINE**

They are high grade in every respect and enjoy additional reputation for distinction in Piano Construction.

We illustrate here three of our latest designs.



Style 72

We invite inquiries from places where we are not already represented.

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Get the Agency for the Line  
in which there is Big Money.

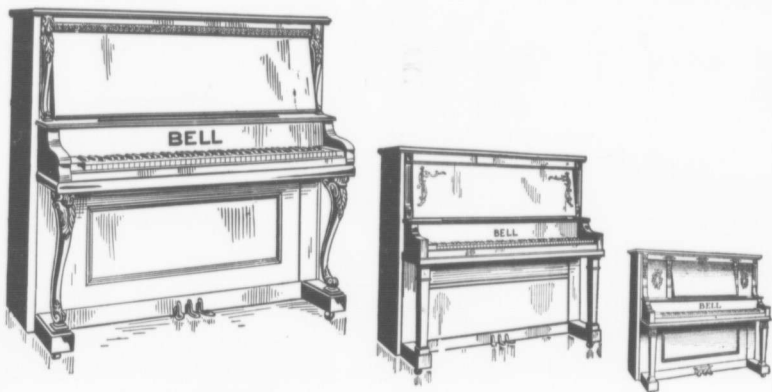
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EFFECTIVE ORGANIZATION  
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WHAT IT IS

**A MUSICIAN'S PIANO**

Dealers and Musicians are invited to write us for details about the good points in the "Bell Piano" distinguishing it from other pianos.

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**THE Bell Piano & Organ Co., Limited**  
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Branches at TORONTO and LONDON, ENG.

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THE INSTRUMENT DE LUXE  
MADE IN MAHOGANY ONLY



Height 4 ft. 4 in.; Width 4 ft. 10½ in.; Depth 2 ft. 2¼ in.

As the illustration indicates this Piano *de luxe* is designed for people of artistic taste. It combines the graceful lines that accompany all Haines Bros. Instruments. The design is a most appropriate setting for the refined purling sweetness of tone that wins the instant approval of tonal experts and persons of musical discernment.

Each piano has full brass-flanged action, best Weickert felt hammers; solid copper spun strings in bass; finest quality ivory keys; solid mahogany trusses, pilasters and mouldings; noiseless cushion pedals.

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## Puts Magic

## In the Songs of Old

In the evening of life when our musical fingers refuse to act with the will, the Gourlay-Angelus with its simple expression devices becomes indeed a cherished possession.

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All the old musical favorites can be played with a soul-stirring pathos by the easy mechanism of the wonderful Gourlay-Angelus. The sensitive Phrasing Lever throbbing with every note is the heart of the instrument. By a gentle pressure of the right hand, individual emotions can be expressed with marvellous human effect.

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A clever Melodant device controls the accompaniment and predominates the melody to your own taste. All expression devices are wide apart to allow an easy natural position of the hands. Its staunch enduring construction is a triumph of perfect workmanship and finest quality materials.

With a Gourlay-Angelus, a musical ideal is enjoyed forever.




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188 Yonge St. - TORONTO

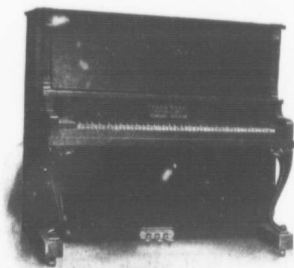


## OLD FASHI<sup>o</sup>NED

—Yes, in one respect we are. We believe that the successful marketing of pianos and player pianos boils down to a question of quality and absolute value.

**I**N nothing does time more surely prove the presence or lack of quality than in pianos and players. With Evans Bros. instruments you pay for nothing but quality and you, therefore, charge for nothing but quality.

The **Evans Bros.** Piano and Manufacturing **Co., Ltd.**  
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is determined by the *value* that it embodies. Karn Player Pianos offer that same *extraordinary* value that has made the Karn Piano famous. The Karn Player Piano has all the elements of *superiority* that distinguish the Karn Piano. *It is built better than necessary*, and has ample reserve power to stand up to the strain of excessive playing and will stay in tune.

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Player mechanism  
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## UNIVERSAL MUSIC ROLLS

*Give the Best Satisfaction to Users of Piano-Players and therefore to the Dealer*

1. We originate the master Records from which all "Universal" rolls are made. They are notable for being free from the errors and omissions so common in rolls copied from ours by imperfect processes.
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5. The variety and extent of "Universal" Music Rolls are vastly in excess of any other concern.
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The new walnut with the figure and soundness of American Walnut but with the Circassian colors and high lights.

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

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Each piano has Elastic Repeating Combination Metal Rail and Brass Flange Action,  
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Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

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The single valve action  
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**WANTED**—Position as Floor Salesman, by experienced piano man, no objection to making calls mornings. Would take charge branch store. Box 432 Canadian Music Trades Journal, 56-58 Agnes St., Toronto, Canada.

#### PATENT NOTICE

Canadian Patent No. 121,668, of March 26th, 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

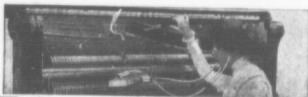
Canadian Patent No. 124,739, of March 29th, 1910, for Pneumatic Musical Instruments, owned by The Cable Co. of Chicago, United States. The above invention is for sale or use at a reasonable price. John H. Hendry, Bank of Hamilton Chambers, Hamilton, Canada.

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

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Our patented TUNE-A-PHONE simplifies learning, removes guesswork, assures accuracy. Musical ear NOT required. We furnish Action Model and tools. Diploma granted. Guaranteed as represented. Write for FREE illustrated book. NILES BRANT SCHOOL, 221 Art Inst., Battle Creek, Michigan.

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## Established 1856



## Built to Serve

**C**RAIG pianos serve two classes—the men who have to sell them and the people who buy them for constant use.

In every field of industrial endeavor Service has become a basic necessity. Successful commercial activity is dependent, to a large extent, upon it.

Perhaps in no business is Service more essential than in the production of high grade pianos.

We have fully realized the vital importance of Service to those whom we would serve. We are deeply conscious of the part it plays in our own success.

Results prove that the Craig factory Service has been appreciated, and with the approaching months of renewed selling activity, the claim for Craig pianos — that they are built to serve — will be of greater import to the trade than ever before.

—The—  
**Craig Piano Company**  
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## Doherty "Superior" Organs

Style 50 Mahogany

Four Sets of Reeds		Thirteen Stops	
BASS		TREBLE	
Diapason .....	8 ft.	Diapason .....	8 ft.
Dulciana (soft) .....	8 ft.	Dulciana (soft) .....	8 ft.
Principal .....	4 ft.	Vox Celeste .....	8 ft.
Cornet (soft) .....	4 ft.	Vox Angelica (soft) .....	8 ft.
Principal Forte .....		Diapason Forte .....	
Bass Coupler .....		Treble Coupler .....	
Vox Humana .....		Grand Organ .....	
			Knee Swell .....

To meet the constant demand we have prepared a supply of these beautiful

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in Mahogany finish. They are ready for shipment now.

Send Along Your Orders

## Doherty "Huron" Organ Style 40 Mahogany

Four Sets of Reeds		Thirteen Stops	
BASS		TREBLE	
Diapason .....	8 ft.	Diapason .....	8 ft.
Dulciana (soft) .....	8 ft.	Dulciana (soft) .....	8 ft.
Principal .....	4 ft.	Vox Celeste .....	8 ft.
Cornet (soft) .....	4 ft.	Vox Angelica (soft) .....	8 ft.
Principal Forte .....		Diapason Forte .....	
Bass Coupler .....		Treble Coupler .....	
Vox Humana .....	Grand Organ		Knee Swell

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Player Pianos

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Piano Benches, Chairs  
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**Doherty Piano Co.**

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Manufacturers of

Piano Backs, Boards, Bridges, Bars, Trapelevers  
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Sole Agents for Rudolf Giese Wire in Canada and United  
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MADE BY

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**SUPERIOR FOUNDRY CO.**

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

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

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

SAMPLES and PRICES furnished on request.

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PIANO, Pipe and Reed Organ Tuning, repairing, regulating, voicing and polishing Player Pianos. Scale drafting. Oliver C. Faust, Principal, for over twenty years at the head of the Tuning Department of the "New England Conservatory of Music" — 1000 Graduates. Factory practice if desired. Illustrated Year Book free.

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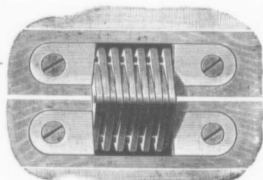
We Specialize on  
**Player-Piano Cases and Prompt Deliveries**

We Guarantee and actually make deliveries on the exact date designated. This has been one of the reasons why our business has shown phenomenal development.

**THE LOOSCHEN PIANO CASE CO.**

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PATERSON, N. J. - - - U.S.A.



When you don't see the hinges on a player-piano you may know it is equipped with

# SOSS

## Invisible Hinges

Most Players Have Soss Hinges

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

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

# SOME NEW ONES

In response to many enquiries we have brought out a cabinet with enough top capacity to accommodate the

## A80 Edison Disc Cabinet

The rounded corners and turned feet are in keeping with the design of the cabinet.

Ready to ship June 1st.



FOR A80 EDISON CABINET

Made in mahogany and oak, the oak will accommodate the

## Edison B60

A large, strong cabinet with good record capacity.

Trimmings all nickel plated.

Gliders on feet.

Well finished in every respect.

Get a sample.

## Newbigging Cabinet Co., Limited, Hamilton, Ont.

Top 17 x 17



No. 68 GOLDEN OAK

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.

Specialists in Cabinets.

Top 18 x 22½

These cabinets suitable for all lines of

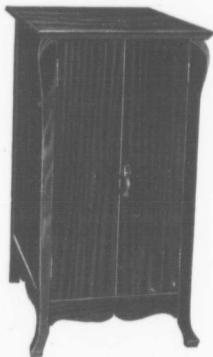
## Victor or Columbia Machines

A sample will make you as enthusiastic about them as we are.

You are losing a whole lot if you do not stock our line.

Most dealers "think" Newbigging Cabinets now and you will some time.

## BETTER NOW



No. 65 Oak, No. 66 Mahogany  
No. 67 Mission or Fumed

A NEW CABINET

That will be a Leader

Doors and Panels all 5-ply Mahogany or Oak.  
Trimmings all Nickel Plated to match machines.  
Gliders on feet.  
Suitable for any make of machine.

In the manufacture of  
**Piano Hammers**  
 AND  
**Piano Strings**



Our Aim Is  
**Perfection**



**D. M. BEST & CO.**  
 455 King St. West  
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Style 429. P. T. "THOMAS"

## Thomas Organs

Are Built Worthy to Lead  
 Divine Worship

This claim is not made lightly  
 or without due sense of respon-  
 sibility.

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

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

*Thomas Organs*

**Thomas Organ & Piano  
 Company**

WOODSTOCK, - ONTARIO





**AN ADVANCE CUT OF OUR  
BABY GRAND PLAYER**

**RETAIL PRICE, \$900**  
Same Piano without Player, \$600 Retail  
Get our Special Introductory Price.

**STANLEY  
PLAYERS**

sweep the boards clean in  
competition in Toronto,  
both in quality and value.

Can you afford not  
to handle a line that has  
won its way over every  
obstacle and occupies one of the strongest places in  
the retail trade of Canada's Musical Centre.

**OUR NEW RETAIL STORE**

will be occupied shortly, and will place the **STANLEY**  
before the retail public where its good qualities will  
become better known than ever.

**OUR NEW FACTORY**

we must wait for, but in meantime, increased facilities  
at our old plant are being provided and we expect to look  
after our growing trade, both in players and uprights.

We shall be pleased to hear from new and old agents and assure them  
of our appreciation for trade past and to come.

Our recent investment of over \$150,000 in new factory and store, while  
still holding our present factory and store, has tied up money, and will be  
glad therefore to give close cash buyers every possible inducement.

**WRITE FOR LATE CUTS AND PRICES**

**FRANK STANLEY . TORONTO**

# The Williams Bugle

## Short Talks to Live Dealers About Business

Baldur, Man., Jan. 12, 1914.  
Messrs. R. S. Williams & Sons Co., Ltd.,  
McDermott Ave., Winnipeg.

Gentlemen,—  
I desire to thank your company for your uniform courtesy and consideration shown on every possible occasion. I have dealt entirely with you for Edison and musical goods.

Wishing you every success during the year 1914,  
I remain

Very sincerely Yours,

Mr. Chas. Carter, our dealer in—, is one of those men who believe that the record you play when demonstrating a machine has a great deal to do as to whether or not you get the sale. We had the pleasure of a visit from Mr. Carter recently and he told us a number of anecdotes demonstrating his point. A farmer came into his store the other day and said "He guessed he'd get one of them there talking machines, as his wife insisted on getting one," and he wanted to know what was the cheapest one he had. Mr. Carter showed him the \$39 Edison and the \$20—, and although of course the tone of these instruments was different, the farmer was surprised and delighted with them. "Now," said Mr. Carter, "I want you to hear something," and he took him into his own sitting room, where he had an Edison Concert Phonograph and put on several selections that he thought would appeal to the farmer such as "Nearer My God to Thee," "On a good old time 'Straw Ride'" and a few others. The farmer was spell-bound. He gazed awestruck at this wonderful instrument. "That," said Mr. Carter, "is the only instrument that would satisfy your wife." "How much is it?" said the farmer. "\$112." "That's a lot of money," said the farmer "but I know nothing else would suit the missus so I guess I will have to take it."

And forthwith he held out \$50 cash, the balance to be paid on short time. Such is the reward of studying your prospect.

Prince Albert, Sask., Jan. 10, 1914.  
Messrs. R. S. Williams & Sons Co., Ltd.,  
Winnipeg.

Gentlemen,—  
I wish to thank you for the able manner in which you have filled my orders during the past year, and especially during the past month.

With all best wishes for 1914, I remain,  
Yours respectfully,

Mr. Thomas Anderson was up again from Hamilton recently and brought some amazing figures as to the amount of business he is doing in the Ambitious City.

The week of March 21st to 28th he sold over \$600 in small goods alone.

Mr. Anderson has one of the Varena Selling Outfits and sold two of the violins within a few days of putting the display in his window. He says Varena Violins get

attention from this display which they never got before, that musicians become much interested in the beautiful appearance of the fiddles and that it has stimulated interest in violins generally.

Langham, Sask., Jan. 16th, 1914.  
Messrs. R. S. Williams & Sons Co., Ltd.,  
Winnipeg.

Dear Sirs,—  
Your letter of the 8th to hand, I may say I appreciate your business-like methods of protecting your customers and so long as I can get such firms to buy from I will not deal with the other class.

Copy of letter written by— is enclosed herewith.

Yours truly,

Here is a suggestion for boosting the Summer phonograph business. The \$39 Amberola and a half dozen or dozen Blue Amberol Records make an ideal Summer outfit. First, because the records are indestructible. Second, there are no needles to change and the Diamond Point will not wear out. Third, the instrument has a top on it to keep it free from dirt or dampness. Fourth, it is compact and not so very heavy. Get up a little circular emphasizing these facts and calling attention to the desirability of these outfits for boating, picnicing, summer camp, cottages and excursions. Feature the fact that the outfit can be purchased at reasonable terms and that this is Mr. Edison's own invention. Send these circulars to every name you can get hold of that you think would be a likely prospect, preferably members of Boat Clubs or Summer Colonies, and follow it up if possible with personal solicitation. You will get results.

Charlottetown, P.E.I.,  
March 30th, 1914.

Gentlemen,—

I have been having a lot of inquiries for Record Cabinets for the different types of Amberolas (Edison) of late. If you have anything along those lines kindly send me cuts of same, also prices.

I have sold— of this city one of your Cornets; this is the party you referred to me about two weeks ago.

Again thanking you for this prospect and assuring you of my best attention to all that you will be kind enough to send me, I am,

Yours very truly,

Have you one of these Varena Selling Outfits? These outfits displayed in your window and afterwards in your store will sell good violins for you. It is doing it for other dealers throughout the country, as the outfit costs you nothing, it is certainly worth a postal from you asking for further particulars.

Gentlemen,—

Yours of the 26th, received, giving us the name of Mrs. A. W. Lockhardt, Park St., of this city, as a prospect for a Phonograph.

We wish to thank you for this advise which is having our attention this morning.

Yours very truly,

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

## CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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No. 12.

### Associations and Resolutions.

THERE are those who belittle the efficacy of resolutions adopted by members of any trade association. Sometimes indeed a very great strain is put on the faith of the most ardent champion of the advantages of associations. One of these times is when a dealer, apropos of nothing, declares to his fellow-members that he will under no condition pay commissions on piano sales to anyone apart from his own selling staff and yet with equal emphasis assures a commission hunter of \$25.00 if the "prospect" to be brought in under those conditions buys.

It is true that trade resolutions are not enforceable and yet in spite of incidents such as referred to, the majority of dealers are sincere in their expressed desire to assist in eliminating the trade of abuses. There should be no dissenting thought to the adopting of reforms that mean more satisfactory service and better profits. If in a community the immediate co-operation of every dealer cannot be secured in the bringing about of a reform, the balance should not consider their efforts fruitless or hopeless, for trade associations do produce moral and tangible results.

### Restrain Credits.

THE piano merchant with the least collection difficulties is he who arranges his selling policy on a basis of a set time limit in which an instrument must be paid for rather than on a basis of so many dollars a month being the minimum payments accepted. The shorter the period in which the instrument must be paid the better but it should be less than thirty months and not thirty-six months or more.

A piano merchant in discussing the credit situation attributes its general state of unsatisfactoriness to the scarcity of piano help trained in accounting, credits, commercial law and general business methods. This merchant also considers that the piano business offers unequalled opportunities for success to capable men with a good business education in addition to a knowledge of pianos and music. Overproduction he does not fear if piano distribution can be more scientifically handled and purchasers secured by methods that will reduce the present cost that he considers averages unnaturally high per instrument.

### Improving Collections.

ALL the time is a good time to keep collections well in hand though this branch of a business usually receives more concentrated attention when prospective buyers are abnormally scarce. Anything tending to the improvement of credits is of interest. A recent issue of the bulletin issued by the National Association of Credit Men tells of a simple collection improvement method adopted by one of its members. A statement is sent to the debtor so that it will reach him on the day the account matures. Conspicuously displayed at the head of the statement are the words "Statement of your maturing account."

If, within five days, payment is not received a second statement is sent which bears the line "Statement of your past due account." If this does not bring the account a firm but courteous letter is sent saying that the customer will be drawn upon. With many persons a draft has the desired effect, though only in a few cases is this necessary, particularly if the house has educated its instalment customers that payments are expected on the date of maturity and not ten, twenty or thirty days later.

### Qualities of Salesmanship.

TO tie up with a house marketing an inferior product is an admission of inferior salesmanship. A good salesman will not do it. He cannot be successful with an inferior line. Consequently with all the other qualifications of salesmanship it is necessary to have good goods. There are men so lacking in essentials of salesmanship as to cause comment on their success, but the explanation lies in the quality and reputation of the goods. Again an extraordinary brilliant man may put over an inferior article for a time but he can have no permanent success and will eventually deteriorate to the level of the line he handles.

The good salesman will work only for a good house. While there must be other qualifications for success such as persistence, tact, personality and good health, the man who goes out with a line that is right and thoroughly knows his goods, is well equipped to meet all competitors.

### Demonstrating Player Music.

THAT customer just bought a little over seventeen dollars' worth of player rolls," remarked a player salesman to the Journal representative who happened along as the customer went out. This particular salesman is enthusiastic on anything pertaining to player pianos because of his success and his success is the result of intelligent study and conscientious practice.

"I believe it is just as important to show off the beauty of the roll as to demonstrate the player," said he, "and the customer who has just gone out is my latest proof."

The customer was a middle-aged man and well-to-do. Without a musical education he was fond of music and to him the player piano was the one means of providing what his home lacked. He bought the best instrument he could find but he regretfully informed the salesman that it was incapable of such shading and phrasing as the cheap instrument on which he demonstrated the rolls.

The salesman assured him that his instrument, which by the way was purchased in another store, had all the possibilities of the little one he had just been listening to, but that he could not expect to get results without practice. As the salesman played each piece he gave all the time he could afford to showing him how to play and how not to play. He has a number of player roll customers who come to him for this season. He encourages them to interrupt and ask questions. In his own limited sphere he is doing an important educational work that any player salesman can duplicate and at the same time his sales of player rolls are just the difference between intelligent demonstration and the too prevalent mediocrity in selling.

### Public Ignorance of Player Piano.

THE advertising of some piano houses and the arguments of many salesmen indicate that the trade considers the public less ignorant of the player, its functions and capabilities than earlier in the career of this wonderful instrument. Many in the trade, as they have become well informed themselves, overlook the fact that the general public is predisposed to erroneous conceptions of the player piano.

Everybody has met the merchant who proudly boasts that "everybody knows me" and consequently has no need to advertise. He overlooks the fact that "everybody" may know his competitor, that new people are constantly coming into the community who never heard of him, and that the rising generation may not be interested. Similarly in the player trade, too many dealers and salesmen have adopted a mental attitude that "everybody knows the player piano."

In spite of the self-satisfied attitude of the trade there is a degree of public misconception concerning the player that is almost unbelievable in view of the advertising and demonstrating that has been done to educate the public. There is not only an ignorance of the construction of the player piano, which is natural enough, but an ignorance of the uses of the instrument that is a detriment to sales. An uninformed and uninterested public cannot be prolific in prospective purchasers and it is entirely in the hands of the trade

to teach the public that the player piano is not an invention whereby music is produced merely by working a pair of pedals.

### The Problem of Trade-Ins.

AMONG the problems most vitally affecting profits in the player trade there is perhaps none transcending in importance that of the trade-ins. An expression of opinion on this particular subject by so brainy and successful a dealer as Philip Werlein, of New Orleans, La., is of interest wherever the problem exists. Mr. Werlein is quoted as follows:

"The player piano is now the foundation of the entire piano trade, and every question that comes up must be discussed and solved in its relation to the player piano. In the past few years the character of trade-ins has entirely changed. To-day it is not an unusual thing for first-class pianos one, two and three years old to be traded in part payment on player pianos. The first impulse of the customer is to go to the house from which the piano was purchased, with the recollection fresh in mind of the price paid for the upright piano, and the demand for allowance on it is close to the original selling price of the piano.

"Player pianos more nearly approach a fixed price system than pianos formerly did, and the result in the case which I have just referred to is: that the confidence of the customer in the house must be eternally lost, or the allowance made for the practically new instrument close to its retail value, the consequence being that in this surrender for the sake of the good will of the customer the player piano is sold without any profit at all. The dealer unconsciously deceives himself and carries the trade-in at a valuation such as would have been correct some years before this date.

"Ordinary upright pianos to-day have depreciated in value at least 25 per cent.; within five years they will depreciate 25 per cent. more, and after that I hesitate to predict.

"Several days ago I met a very wealthy banker that has four daughters. I asked him how they were getting along with music lessons. He thought it a very humorous question and laughed heartily, saying that none of the girls have ever taken music lessons; that the player piano and phonograph furnished all the music he wanted to hear, and they, at times, were monotonous. I know of hundreds of cases where player pianos have been purchased, and after six or eight months' use are practically never touched. The art of piano playing is now being discouraged by mechanical inventions. The problem of the trade changes from the simple one of piano construction to keeping pace with the demand of the age for mechanical advancement. I am convinced that the position of my banker friend is a true one; that the general public is taking less and less interest in the art of piano playing, and is looking constantly for more mechanical means of gratifying its tastes. It is suggested that cheap player mechanisms be installed in the trade-ins. That would necessitate the opening of miniature factories in every retail wareroom of the country. We all know how difficult it is to make even an ordinary repair shop pay. Piano dealers are not trained, as a general thing, to conduct manufacturing

plants, and the cost of installation, etc., will run up, in some cases, to such proportions that the situation will be made worse rather than improved.

"The solution of the whole problem is that the price of pianos must be fixed by the manufacturers and the maximum allowance for trade-ins agreed upon by the principal makers. Unless some uniform system of allowances for trade-ins is agreed upon the one-price system will languish and the endurance of the whole industry will be put to the test. There are several million old pianos to be traded in for players. The difficulty of getting them in at a price that will allow profitable resale constantly becomes worse. The solution of a valuation by convention is the only safe one."

#### Shipping Unboxed Pianos.

UNBOXED upright pianos shipped in carloads must meet the following requirements in regard to loading in the United States. This information handed out by the traffic manager of the National Piano Manufacturers' Association is of interest to Canadians, both dealers and manufacturers:

Each piano must be completely covered (except bottom) with a paper hood and tarpaulin or rubber cover.

Pianos to be loaded end to end in three rows lengthwise of car as follows:

Each piano must be placed on two wooden shoes, securely screwed to floor of car, one at each end of piano, top of shoes shaped to fit compactly bottom of piano and to be of sufficient thickness to prevent casters touching floor of car.

To the back of each piano must be attached two cleats, not less than one inch thick and six inches wide, or two inches thick and four inches wide, extending not less than four inches beyond each end of piano, one each at top and bottom, each fastened with screws not less than 2½ inches long in the 1x6-inch bracing and 5 inches long in the 2x4-inch bracing.

In loading in end of car, blocks must be screwed against end of car leaving space for cleats on back of pianos to be inserted, cleats on pianos loaded against sides of cars to be screwed at each end to car side with screws not less than 2½ inches long in the 1x6-inch bracing and 5 inches long in the 2x4-inch bracing.

Each cross row of pianos to be secured by two cross braces not less than one inch thick and six inches wide, or two inches thick and four inches wide, extending across car from side to side and securely fastened to sides of car and to top and bottom cleats on pianos, succeeding rows to be loaded in same manner, except that where cleats on centre row of pianos lengthwise of car come in contact with cross braces, blocks must be attached to cross braces each side of cleats on pianos, the whole forming a framework extending full length and width of car and securely braced in doorway to prevent any side motion or shifting of pianos.

All blocks, cleats and bracing to be of hardwood lumber.

A sufficient space must be left between pianos to prevent rubbing or chafing. If not so protected, rating will be one class higher.

#### Stung Then Scared.

HERE is a novel experience cited by a writer in a talk to salesmen appearing in the London Music Trades Review which illustrates the competition with which some dealers are confronted, and which is by no means confined to the trade in Great Britain:

An experience I had some years ago gave me much satisfaction. I entered into negotiations for an exchange with a man who had made a lot of money easily. He was a very suspicious customer. I valued his old piano at \$25. I was promptly told I did not know my business, as he had an offer of \$50 for it in exchange. I expressed surprise and asked what piano he was being offered, and he told me the name—some outrageous stencil name. I asked what it was listed at, and, as might be expected, it was \$400. The piano I was pushing was listed at \$350. I did my utmost to convince the man, to no purpose. He gave me the tuning contract, however, and I wormed out of him that an auctioneer was my competitor. After the first visit of the tuner, I inquired of him what class of instrument it was. He told me it was a poor, shoddy piano, and he could not get the treble to stand. Before the next tuning was due our friend appeared on the scene again, and asked what I would allow him for his latest purchase. It had frightened him and his wife out of their wits the night before. The iron frame burst at 4 o'clock a.m.! Those who have heard the report a frame gives when bursting will appreciate this.

#### Dealers Co-operating with Tuners.

LACKING any type of organization among the piano tuners and regulators in Canada it is interesting to note how the association composed of members of that profession in Great Britain is making progress. The British association invites manufacturers and dealers to induce their apprentices to become student members of the organization, where they will be instructed by experts. For the qualified tuner they claim many benefits, chief of which perhaps is the securing of proper recognition. In enlarging on their accomplishments along these lines a correspondent in Musical Opinion of London writes:

"Much good work has already been done; and tuners all over the country are awakening to the need of organization, with the result that they are joining the Pianoforte Tuners Association in considerable numbers. One of the most encouraging signs is that the dealers are showing their sympathy with the movement, and already many of the principal firms in the country have identified themselves with the association by becoming honorary members. The committee invite all those firms who are desirous of seeing the tuning profession raised to its proper level, to assist the movement in a like manner. At the same time it should be distinctly understood that the association is solely for tuners and is managed entirely by tuners, and that the policy is to assist the profession in getting back to the position it once held.

"In the case of the manufacturers, it must surely have occurred to them that whatever class of piano they may turn out of their factories, that piano's future is absolutely at the mercy of the tuners who will have the care of it after it has left the factory;

and that the reputation of the maker must stand or fall by the treatment of the instrument at the hands of the tuners. The above remarks equally apply to the dealers; they may sell the finest instrument on the market, but unless those instruments are in the care of competent tuners, then their value as instruments is nil, and the reputation of the dealer who supplied them must suffer."

#### Trade's Relation to the Profession.

**D**ISCUSSING as it does the question of allowing commissions to the profession which is still a live topic in Canadian piano trade circles the Journal here gives the views expressed by the editor of the Piano-maker, of London:

"However much we should like to see the profession as a body support the claims of pianos made in this country, we are afraid that is a consummation that is at present beyond the pale of practical business. For the ordinary professor is more influenced by the size of the commission he is likely to receive than by altruistic motives to secure the best procurable instrument for his pupils. We regard the profession as parasites on the manufacturers and dealers. By their status one would infer that they were the imparters of the Art of Music to the rising generation, not that they were commission agents. It may be all very well to say that a custom of the trade permits commissions, which are paid for the introduction of business, to be excluded from the odium of secret commissions. But how many of the professors' pupils know that 10 per cent. or more of the purchase price reaches the pockets of their teachers? If a note was printed on all such invoices that the sale was made subject to the usual commission for introduction, it would probably open the eyes of the public.

"Do the professors earn their commission? Many of our readers will have experienced the case of the professor coming affably into their showrooms after a sale has been made, and saying, 'Oh, one of my pupils has just bought a piano from you on my recommendation.' And yet his knowledge of the transaction may have only arisen after the piano had been delivered. He may not have had any influence in the matter, yet the dealer has to pay up and look cheerful. There are, of course, professors who give impartial advice to their pupils or their parents, and select instruments which they consider suitable. And yet the question arises, have the ordinary professors the ability to discriminate on the merits of a piano? By continually playing on his own particular instrument, the quality of that piano sinks into the soul of the average professor. He is obsessed by it. What practical knowledge he has of tone and touch we do not know. Probably very little. But he gets so much enamoured with his own piano that he is not in a position to judge the qualities of a better instrument. And then he will tell the world that a certain piano is the best procurable! Then, again, he may be bound by an agreement with a firm to recommend only their instruments, and yet he can look his pupil in the face and say that he is giving impartial advice! It is a well-known fact that one of the best foreign pianists of the day will swear by one piano so long as the retaining fee is large enough, and that he shifts his allegi-

ance from time to time. There may be cases where professors earn their commission, but an expert salesman can equally as well convince a purchaser as to the quality of a piano and there is no necessity for an intermediary."

#### Uniform Commissions Advocated.

**C**ONTINUING the line of thought in the preceding paragraph the writer there referred to goes on to say that:

"In view of the generally accepted fact that in most cases professors have no moral right to bleed the manufacturers and agents by drawing commissions, and also in view of the fact that at present there is no universal rate of commission, cannot an agreement be arranged in the trade as to the limit of commission payable? Foreign houses lay themselves out to capture the love of the professors, and the commissions they offer are sufficiently alluring. Five per cent. has been mooted in certain quarters as sufficient remuneration to the profession. Quite enough, we agree, but the dealers must remember that if foreign houses give 10 to 15 per cent., and the British makers agree to a maximum discount of 5 per cent., a large proportion of professional business will be transferred to the foreign houses. We cannot see how the British makers will agree to a 5 per cent. commission unless they secure the support of the foreign firms as well.

"We have ascertained from a well-known manufacturer that he considers that for London trade there should be a commission of 10 per cent., and for the provinces 5 per cent. Ten per cent. on an upright sold for cash at \$250 gives the professor \$25, and on one sold for \$450 cash he receives \$45. Easily won money! Some dealers inflate the cash price to recoup themselves of the commission they have to give away. That does not concern the professor, as he gets slightly more commission; but it does affect the pocket of the buyer. Why certain firms should give 12½ to 15 per cent. commission we fail to see. It is because there is a lack of unity on the question that the professor can take his customer from shop to shop until he finds out which offers him most. It is to the interest of the retailers that they should pay away as little of their profits as is possible. But why any individual styling himself a professor should be entitled to live upon the legitimate profits of the retailer is a question that requires serious consideration. If all 'professors of music,' both male and female, were registered, a certain amount of the abuse in commissions could be eliminated, and to these registered professors a certain fixed commission would be payable. The question of commission affects both foreign and British manufacturers and the dealers. A round table conference might help towards a satisfactory arrangement. If a binding agreement could be arranged, intimation could then be sent to the profession throughout the country that the British and foreign makers and the Music Trades' Association would in future only grant the agreed-upon commission for the introduction of business."

Mr. P. Dimmick, well known in Hamilton, has joined the selling staff of the Mason & Risch branch in that city.

## BOOKKEEPING FOR THE MUSIC DEALER.

## Article III.

Written for Canadian Music Trades Journal.

**N**OW that the proprietor has his books properly commenced, and is going on with transactions, of which a systematic account is kept, there are a few helpful suggestions which might be interjected just here.

(1) In the majority of cases it will make book-keeping easy to deposit all monies received, in the bank and pay everything where possible by cheque. When this plan is adopted a good portion of the work can be done after the end of each month, when the bank book is balanced and the cancelled vouchers returned. Then, too, the deposit slips and stubs in the cheque book are records one can always look up in case a mistake has been made.

(2) For all monies received, issue a receipt, noting the particulars on the stub of the receipt book. This will be of use to you in avoiding billing a man for the wrong amount or rendering your bill a second time when it already has been paid.

(3) Consult your bill book frequently to keep informed as to what drafts are coming due. Then, should you not be ready to meet a maturing item, there will be ample time to communicate with the wholesale house, asking for a renewal. Never allow a draft to be returned without advising the drawers—it hurts your credit.

(4) Keep your collections up-to-date. Should it ever be necessary for you to raise more capital for your business, you will find that open accounts of long standing on your books will not be considered security for an amount anything like their face value.

(5) When your account with a customer gets to an amount of any size and you are granting a few months' time for payment whenever it is possible, obtain a note or get him to accept a draft. This practice will make bookkeeping easier and will assist you in collecting the account.

(6) Number your cheques. This seems a small thing, and some business men do not do it. But only takes a moment to do, and often proves useful. For example, the writer knew a man who more than once was inconvenienced by making certain arrangements while under the impression that the balance to his credit in the bank was so much, when in reality there were some cheques which he had issued two or three weeks before not yet presented for payment. When the cheques are numbered it is a simple matter to trace them and find what amounts, if any, are outstanding.

After the merchant has continued his bookkeeping for some time, he will require to take off a trial balance, which is simply a collection of the debits and credits in the ledger, and is used to show that the total debits as posted are equal to the total credits. This is the test time. If all posting has been correctly done, the ledger will balance. If not, the error must be detected, and corrected.

The first step in taking off a trial balance is to go through the ledger and foot the amounts. This consists in adding each side of every account and placing the total directly underneath in small but distinct pen-

cil figures. Some bookkeepers prefer putting these small figures in red ink.

The next step is to rule a sheet of paper with two money columns, leaving sufficient space to the left to indicate the names of the accounts. In the money columns opposite each account place the footings shown in pencil or red ink in the ledger, the debit totals in the first column and the credits in the second. Then total these two columns, and if they agree, the ledger posting is proved, and the book is said to be balanced. A sample form of trial balance is shown in illustration No. 7.

When this has been accomplished—and by the way there is nothing difficult about it—one has the feeling of satisfaction in knowing that in looking up his books to ascertain any particular information there is no guess work about it, no approximating amounts, but he is basing his ideas on cold, solid facts, and making plans for the future accordingly.

## Illustration No. 7.

Trial Balance as at (date).		
Names of Accounts	Debits	Credits
Capital . . . . .	500 00	
Proprietor . . . . .	2250 00	10150 75
Cash . . . . .	7762 28	7700 00
Bank . . . . .	9436 72	6386 11
Merchandise . . . . .	20624 53	13812 93
Fixtures . . . . .	700 00	
Bills Receivable . . . . .	4921 89	3248 61
Bills Payable . . . . .	3146 87	7150 46
A. Hall . . . . .	674 15	400 00
C. Davis . . . . .	310 00	150 00
Maple and Beaver Piano Co. . . . .	200 00	1015 65
Blank Talking Machine Co. . . . .	300 00	1226 19
Expense . . . . .	417 26	
	51243 70	51243 70

## "Reinforced" a Better Term.

**T**HE suggestion has been made that salesmen should discontinue the practice of referring to piano cases and talking machine cabinets as veneered, it being argued that a better impression is left with the public by saying they are built of reinforced lumber. It has not been uncommon for a salesman to be asked, "Is that case solid?" When some people are informed that it is veneered they immediately think of an inferior instrument, through ignorance of facts. Many in the past have taken a defensive position, maintaining that veneered work is practically as good as solid work. Some enterprising advertisers have taken up this idea by pointing to veneered work as superior to regular sawed lumber because it is made of reinforced or built-up lumber with the plies crossing, so as to give greater strength, and to reduce the possibility of shrinking and warping.

It can easily be explained to an interested buyer that the face veneers are carefully selected from the best imported and native woods and have a very fine figuring. It does seem that the expression "reinforced" coupled with such an expression is a happy choice.

Mr. A. G. Tromley, music dealer of Bracebridge, Ont., was a recent trade visitor to Toronto.



## A GENERAL TALK ON PLAYER PIANOS AND OTHER POINTS LEADING TO ITS SUCCESSFUL DISPOSITION.

Written for Canadian Music Trades Journal  
by T. A. Lurasall.

**T**HROUGH the medium of the player piano music is understood and has got into touch with us, so to speak, as it has never done before.

It is the great medium whereby every person who may have the fortune to own one can for himself or herself actually recreate the inner thoughts of the great composers.

It is one of the twentieth century features of art and science which allows of this interpretive faculty to be developed. Personally I have the greatest belief in the utility of the player piano, and believe they have done more to spread and infuse the love for good music during the last ten years than anything else.

They bring within the reach of the beginner all of the great classical masterpieces, and as an educational force they are of the greatest importance.

There are many grades of perfection possible in playing the player piano just as there are in playing the regular piano and it is quite certain that before many years have elapsed the player piano will be taught according to its peculiar requirements as the regular piano is to-day, and its teacher will have a little clearer notion of what the art of music is than a great many of our teachers to-day.

The need is not for people who can manipulate instruments with a certain degree of efficiency but for those who have developed over the widest possible range of their musical ability.

### Its Influence.

The importance of its influence cannot be over-estimated. Thousands of people who possess but little technical knowledge and neither have the time, money or desire to attend musical functions may have some sort of amusement; of musical literature in their own homes and create unexpected desires for music of a noble character.

The influence on the children is very great. And the generations to follow will possess the possibilities of listening to far better music than the generations of the past have done. The importance of hereditary musical talent is deplorably overlooked. If we stop and think for one moment do we not find some of our greatest musicians were children of mothers and fathers who possessed some technical training and who transmitted the faculty of music, as well as love for other artistic things in general.

Let us then admit that to-day we never had better opportunities to saturate ourselves and our children with the beautiful art of music.

### Barriers of Prejudice Broken Down.

We will not gainsay that there exists a prejudice in the minds of many people that the player piano is mechanical, but this is largely due to the mistaken idea of what can be accomplished with the instrument.

The barriers of prejudice and ignorance in this connection are fast being broken down and the possibilities of its artistic uses are recognized and its importance as a factor of musical education is now fully conceded, eliminating many of the past hardships in its disposition.

### The Importance of Intelligent Demonstrations.

The things we do repeatedly we generally learn to do well. Apply this to the use of two or three (not more) music rolls for demonstrating. Make yourself familiar with every note, chord, tone shade, melody, retards, crescendos and dynamic expressions. Fix indelibly upon your musical mind (if you have got one) all the underlying inspirations of the piece you demonstrate. If you do not your demonstration will be musically, technically and mechanically wrong and will spell failure for you very often. A very evident and deplorable condition of the player piano business is the inability to demonstrate intelligently, resulting unprofitably to salesman and dealer, as well as to the manufacturer, as frequently a well-merited player piano representing everything that is best known to science and skill is condemned through the result of an unintelligent demonstration. Reverse conditions are also in evidence regardless of how regretful it may be.

The greatest possible care should be enforced by the manager or proprietor of any piano concern in this connection and never to allow their goods to be unintelligently represented by the demonstration. Some salesmen claim they are selling player pianos without demonstration at all. A word to that salesman right here, that it is the sales you lose that determine the thickness of your envelope on pay day and your real ability as a salesman.

The matter of poor music rolls and imperfect player actions are but lame excuses to-day for good demonstrations as the rapidity of progress in both industries is universally conceded.

The successful demonstration is now up to you, be on the alert, the other fellow may be playing your game, but always try and play the best. If you don't, dollars to peanuts he has got you beat. And you may never find out how.

### Attention After the Sale is Made.

It is a splendid policy to exercise the same interest in your customer as you did as a "prospect." Your willingness to trouble with him in the matter of selecting a roll will infuse enthusiasm and interest in his purchase. May I cite you a little instance which happened a few years ago. I sold a player to Mr. —, terms \$50.00 cash and \$12.00 month. He rapidly lost all interest in it inasmuch as that shortly after his second payment he decided to call the warrerooms to notify us to take it back, being agreeable of course to lose the \$62.00 already paid. Upon entering the warrerooms the young lady in charge of the roll department was just leaving for lunch, but immediately turned back with Mr. —, stating that she had selected two rolls for him to listen to, and that if he would accompany her to the demonstrating room she would be pleased to play them for him. He consented. The one roll was Bonnie Sweet Bessie, and the other was the Thoroughbred Twostep. Mr. — was right here resold to and since the second time he was sold by the demonstrator he has paid for his player. A little courtesy and attention shown to this customer by this young lady saved for our house a repossession.

### Protecting Your Company's Public Confidence.

To abuse the public confidence of your company if giving your general manager homeopathic doses of poison. Uphold this confidence (so richly cherished



by him) in every detail of your business transactions. Have your business show up to him truthfully. It may have taken years to gain the public confidence. Don't abuse the conditions under which you have the privilege to serve. This confidence is a big asset to you and costs you nothing.

#### A Little Conclusive Advice.

The way for a young man to rise in value in the field is to improve himself in every possible way. Never suspect that any one wishes to hinder you. Suspicion and jealousy will never help you to success. During certain periods there may be undercurrents of jealousy and envious motives brought into play either for your position or for some one else to take it, which for a time may succeed, but as a very intimate business associate once told me, that water must find its level (the remark to the aforesaid conditions) and with this assurance always in your mind will automatically place you in your rightful capacity. This is to my mind a very good illustration and is the illusion which will not allow floaters and men of ability to mix.

Endeavor to conduct your firm's business as you would your own. Be assured as to the result. You will not be disappointed. And your employer will not be disappointed, he will appreciate you more than ever before no matter how satisfactory your former business has been to the company.

Whatever your past may have been you have this to be thankful for—your future is before you—no one can criticize it, therefore resolve now to make the most of to-day—yesterday is gone.

### CLAIMS OF THE REED ORGAN.

From London "Musie."

**A**LTHOUGH one need not cavil at the term "drawing-room orchestra," as applied to the pianoforte, that appreciative appellation more properly belongs to the reed organ. For the former instrument, powerful as it is to reproduce for us the rhythmical forms and intricate harmonies of orchestral pieces, cannot imitate for us the distinctive tone qualities of the various instruments employed in the orchestra. The reed organ, whilst equally adapting itself to homophonic and polyphonic treatment, possesses this advantage, and is accordingly next to the pipe organ the best medium for the exposition of music of an essentially instrumental character. There is no intention here to belaud the reed organ at the expense of the piano. Each instrument has its peculiar characteristics and excellences. But, whereas the piano basks in the sunshine of popular admiration, the reed organ is only prized by the few, and looked askance at by the many.

#### A Beautiful Instrument.

It is not difficult to understand why this is so. The piano has a history and traditions. It has been the medium of much virtuosity, and composers with more or less accurate perception of the genius of the instrument, have written a great deal of music for it. But the reed organ is comparatively a new claimant for the musician's consideration, and if it has so far found few to do it reverence it is because its manifold

merits are not generally known. It were futile to attempt in this article to do justice to the reed organ. A bulky treatise might, and, no doubt, some day will be written upon this beautiful instrument. But if these few words should cause the reader to cast his apathy or prejudice aside and lead him to give the neglected instrument an adequate trial they will have fully served their object.

#### A Companion of the Piano.

The reed organ is not in any sense a rival of the pianoforte, since neither can be a real substitute for the other. As companions, however, they dwell harmoniously together, and their combination affords a means of rendering music that without such a marriage of sounds would be impossible. The price of a good reed organ is little compared with that of a good piano; so that those who already possess a piano may greatly enrich its potentialities at a very small cost. And those who have not a piano and lack the means at present to buy one, could not do better than commence with a reed organ. It will worthily minister to their musical tastes and solace them for the absence of a piano until their circumstances permit them to buy one also.

#### Its Origin.

Numerous fallacies obtain respecting the reed organ. In the first place it is of English origin and is manufactured extensively in this country, in Canada and in Europe. Yet it is almost always spoken of as the American organ. Another common error is a belief that the reed organ is only adapted for sacred music. This is easy of disproof. Reed organs have been brought to such a degree of perfection and are now so prompt of speech that the liveliest kinds of music can be played upon them with most charming effect. Notwithstanding the reed organ is par excellence the instrument for the rendering of sacred music and pieces of a solemn character. By means of the various stops the passages allotted to the stringed and wind instruments in an overture, prelude or other orchestral piece may be reproduced with remarkable fidelity, thus giving to the entire composition the delicate, harmonious coloring with which the composer invested it.

#### Its Accompanimental Value.

As a practical substitute for the pipe organ for home study the reed organ is of the utmost value, and for accompanying it is incomparable. Its tones blend with and support the human voice to a degree undreamt of by those who have never sung to its accompaniment, whilst those who have can testify to the increased volume and power their voices have acquired when backed by so powerful an ally. For supplying the accompaniment to a violin, flute or mandolin solo, the reed organ is equally efficacious and the union of sounds is most agreeable to refined ears.

#### Its Durability.

This plea for the reed organ, brief and inadequate as it is, would be still more unworthy were reference omitted of the instrument's singular capacity to take care of itself. A well-constructed reed organ will remain in tune for a life time, and, unless subjected to rough treatment, will keep in perfect order in all respects.

## Developing Canada's Sheet and Book Music Trade

Retail Prices Need Attention—Reference List Practically Ready—Aggressive Work Required to Promote Sales.

GRANTING the accuracy of the statements heard on all sides regarding the unsatisfactory conditions which have prevailed in the sheet and book music trade of Canada there are those who see a better day dawning for that important branch of the trade. To such many indications point to the immediate present as the opportune time to take the bull by the horns and reorganize the basis of sheet music selling. With our Dominion advancing rapidly as she surely is musically as in other directions, there seems no good reason why the sheet music departments of our stores should not prosper accordingly. The more important of these indications might be thus summarized:

(1) The question of retail prices is an urgent one and needs the immediate attention of the trade individually and collectively. With the general satisfaction expressed at the fixed prices prevailing in talking machines and records and the genuine interest manifested in obtaining uniformity in retailing perforated rolls for player pianos, the sheet music prices could be revised with less difficulty than at any previous period.

(2) The copyright situation has cleared the air to a great extent. The list of properties of various British and Continental publishers, reprints of which have caused so much trouble and tended to considerably disorganize the retail trade, is practically completed. The London Music Publishers Association expect to have this comprehensive reference book in the hands of Canadian dealers about June 1st next and copies will be supplied the different customs offices to assist in preventing the importation of illegal editions by individuals.

(3) If the dealers get the price question well in hand they have now certain promotion methods which have been tried and proven successful in their piano and talking machine departments to adapt to their sheet and book music business.

With the unsatisfactory methods removed from retailing by the united effort on the part of dealers, publishers and wholesalers there are few who doubt the direct and indirect advantages of carrying a sheet and book music department. What the Journal would like to see is the numerous small and medium-sized music departments throughout the different Provinces enlarged and strengthened; exclusive piano stores livened by the installation of a music department and in each case the department yielding the dealer a reasonable profit on every sheet of music or book handled, which would warrant that branch of the business getting the attention and giving the service it should.

### Fixed Selling Prices in Britain.

RETURNING to the subject of retail prices the more recent developments in Great Britain are of special significance. Perhaps the chief causes of price cutting by dealers is fear of one's competitors. For

this and other kindred reasons the retail music business was at loose ends until the dealers, so the Journal is informed, through their association requested the publishers to insist upon fixed retail prices. As a result of conferences between these two bodies satisfactory figures were arrived at and now practically every music seller in Great Britain is under agreement to maintain the prices decided upon. Enquiries made in various quarters all tend to prove that the result is most satisfactory to all concerned. Although it may be too soon to outline what method should be adopted in Canada the Journal would urge the dealers to get busy on this question with a view to arriving at an early settlement. Due consideration is advisable but procrastination in this matter will only mean loss of time and loss of money. For this one item alone it would be well worth every dealer's while becoming an active member of the Canadian Music Dealers' Association.

### The Heart of the Agreement.

LOOKING over the agreement which the British dealers have signed the following clauses are of interest and furnish food for thought. While not quoted verbatim they are here given as they would appeal to the dealer in Canada:

(1) Copyright sheet music previously marked at 48 cents net to be marked in future at 36 cents net cash and in no case to be sold at less than this net cash price to the public. No discount whatever to be allowed except to bona fide professionals when the price is to be 32 cents a copy.

(2) The ordinary trade price to be 28 cents per copy with certain special rates quoted for stock orders, etc., especially in the case of ordering a percentage of current novelties.

(3) Dealers are not to sell, offer for sale or cause to be sold any surplus or dead stock at less than the published net cash price within twelve months of its purchase except as hereinafter mentioned. Not to sell, offer for sale or cause to be sold at a price below the net cash published prices any surplus or dead stock as aforesaid without having first offered such stock to the publisher at cost price or at the proposed reduced price whichever shall be the lower; and if such dead stock shall have been returned to the publisher or with his consent sold off under the published price not to sell any further copies of works included in said stock below the published price.

### Scope of the Catalogue.

MENTION was made in a preceding paragraph of the list which will be in the hands of the Canadian dealers very shortly giving a select list of musical publications for which copyright is claimed in Canada making it an infringement of copyright to import and sell unauthorized American reprints. By way of some introductory remarks to this volume

issued by the authority of the Music Publishers' Association of London, it is stated that "This special list has been prepared for the information of music dealers, the profession, universities, colleges and schools of Canada in response to a generally expressed desire for an authoritative catalogue of British and European continental musical copyrights of which it is illegal to import and sell any reprint editions other than the original publication issued by or with the consent of the owners of the copyright.

"Although every care has been taken in the compilation it is not claimed for this catalogue that it is complete but it will nevertheless be found to contain practically all the most popular and important copyright works of which unauthorized American reprints have been issued.

"The various compositions contained in the catalogue are the original copyrights or taken from such and cover all arrangements that have been or may be made.

"An addenda will in due course be compiled of any copyright works that may inadvertently have been omitted from this list. Particulars of any such omissions discovered by dealers will be gratefully received by the association."

The catalogue in question is a forty-five page, double-column volume, 8½ inches by 11 inches, conveniently classified. As stated before in addition to copies going to all dealers the various customs ports will be supplied with them as well, in order to assist materially in preventing importations by individuals themselves direct of music that it is impossible for the dealer to handle.

#### Getting Them Used.

"YOU may display music all you like; you may recommend it all you like; you may advertise it all you like; but unless you get the songs sung and the instrumental music played in public you cannot create a large demand." Thus a successful sheet music man expressed himself on the secret of promoting the sale of music in a general way. This advice is in no way underestimating the value of window displays, conscientious recommendations or local advertising. But it does touch a phase of retailing which presents unlimited opportunities to the dealers of Canada. Unlike some other countries where the music dealers have the publishers on the spot to promote sales by arranging for the public renderings of the numbers in which they are interested the retailers of the Dominion have it in their power to create large demands for music in the very same way though individually in smaller way and on a smaller scale.

It is very easy to consider it good business for large stores in the most important centres to be actively concerned in the programmes given in their cities and at the same time overlook the similar chances that the smaller dealer has in his community. Every district has its school, church, lodge and club concerts, its musical evenings in the home, its picture theatres where popular songs are sung, its public and semi-public recitals, its dances, its local orchestras, bands playing on various occasions and in each case

the specific music rendered is influencing the public of that community. These different functions should be the objective points in the dealer's plans for furthering his sheet and book music sales by arranging for them to use certain music.

In this connection it must not be overlooked that the experience of certain aggressive salesmen shows that many people arranging for these programmes are only too glad to receive appropriate suggestions, and who should be in a better position to be of assistance in this way than the music dealers? A good piece of music is effectively brought to the attention of people through hearing it at some of the functions outlined above. A proportion of these listeners go to the dealer and purchase the song or instrumental number a few days after. Their friends hear it as a result and some of them go to the dealer and buy it. Thus the chain goes on and on, the extent determined more or less by the size of the community.

This question is not an intricate one at the root but nevertheless is very important and deserves the earnest consideration of every dealer and every salesman.

The Journal columns are open for a discussion of the Sheet Music price question, and correspondence is invited from the dealers of Canada and their salesmen.

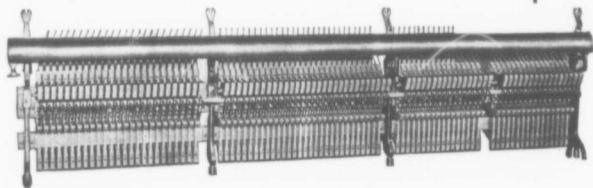
#### Worthy of Much Consideration.

EDUCATIONAL and standard music which is the backbone of some dealers' sheet and book music business is too often given too scant consideration by the person in charge of the music department. One readily sees what tendencies are at work to aid in bringing about such a condition. In the popular songs, waltzes, twosteps, marches and dance music there is the ever-present opportunity for the salesman to say "Here is something new—just out" and this widespread desire for something fresh makes the selling of such music comparatively easy. The object of this paragraph is not to discuss the relative merits of standard and popular music for both of which there is a good demand in Canada but it is to urge the advisability of making the most of the old standard educational numbers which have stood the test of years and are to-day recognized to occupy the place in the musical world they deserve.

The great catalogues we have of this nature cannot have been built up around compositions of doubtful value. Dealers and their salesmen would do well to ever keep this class of music in mind in stocking sheet music and books. One of the many reasons for this is that a very large proportion of such music is bought by or for the boy or girl who is studying music under a teacher and upon the tastes and habits formed by these depends in great measure the nature of the demand for music in the future. It seems quite safe to say that much more from the commercial viewpoint than is sometimes thought hinges upon the kind of music with which our students and young people are surrounded.

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buying is represented in J. M.  
Loose & Sons Actions.



ESTABLISHED  
OVER 25  
YEARS

Every hour of every day each de-  
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in both Actions and Keys.

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Time has been the test, and Time  
will be the test in showing up the  
ability of Loose products to last.

## J. M. LOOSE & SONS, Limited

CARLAW AVENUE . . . TORONTO

### Looking After Our Newer Citizens.

ONE of the fields that sheet music dealers would be well advised to cultivate is that resulting from the enormous influx during the past few years of people from Great Britain. These folk have come to our shores many of them with their musical tastes acquired and developed in the mother country. To what extent this is influencing sales in the sheet music departments is seen in the demand for British songs and music generally. In this connection what is of vital importance to the Canadian trade is that in some quarters this field is either not realized or forgotten. That fact is attested to by the numerous enquiries which reach British publishers direct from Canadian consumers, regarding music they want and which their dealers do not stock. With this demand existing in spite of lack of cultivation in many districts there is no telling what intelligent and systematic effort would produce.

### Closely Linked Up to Pianos.

A PART altogether from citing instances where dealers make a snug income from selling sheet and book music alone there comes to mind this incident which is apropos to interject just here. Mrs. So-in-So had an organ in her home on which her two daughters were taking lessons. A certain musical instrument dealer was trying to place a piano there and one day it came to his attention that it was about two months since he had talked piano to this lady. He did not want to appear to bother her and so said to one of his salesmen, "I wonder what would be an excuse to call on Mrs. So-in-So this week." At the same time the same woman was calling every two or three weeks at his competitor's store for sheet music. The music department puts life into the instrument store and one of the strongest commendations of the sheet music department's help in retailing pianos is the testimony of a well-known retailer who discontinued his sheet music department but afterwards expressed his keen regret for so doing.

### Selling Information About the Oboe.

WRITING in "The Metronome" one familiar with the different orchestral instruments gives a rather exhaustive summary of the development of the oboe and the music written for that particular instrument. From this article are reproduced these points, which will be of interest to those connected with the musical merchandise department: The orchestral oboe as now made sounds *d'* when the six finger-holes are closed, and by raising the fingers in succession the scale of D major is obtained as on the flute. Strictly speaking the instrument is therefore in D, but as the notes sound as written, it is customarily spoken of as being in C. Its tube is conical, enlarging from the reed to the bell, and it therefore overblows to the octave, and is usually built up of three portions, the "top joint," "lower joint" and "bell." In addition to these there is the small metal tube, or "staple," to which the blades of cane forming the double reed are secured. To facilitate the fingering of semitones, the third and fourth finger-holes were formerly made double, that is to say, instead of a full-sized hole, two small ones placed side by side were used in each case, one or both of which

could be covered by the finger, but although this arrangement was long maintained, the necessity for it has passed away with the modern free use of key-work.

Hardly any wind instrument, except the flute, has been so altered and modified of late years in its mechanism as the oboe. The so-called Boehm fingering has been applied to it with considerable success, though the system has not been largely adopted by musicians. The form most in use at the present day is a modification of the older model described above, but with many devices borrowed from the Boehm system. It has thus become by far the most elaborate and complicated of reed instruments, and it is a question whether a return to an older and simpler pattern, by lessening the weight of the machine, and the number of holes breaking the continuity of the bore, and by increasing the vibratory powers of the wooden tube, would not conduce to an improved quality of tone. The bulk of these additions is due to the late M. Barret, at once a distinguished artist and an ingenious mechanic, who devoted a long and laborious professional life solely to the elaboration of his favorite instrument. Barret's chief modifications may be briefly named as (1) the introduction of a plate for the left-hand thumb, somewhat similar to that on modern flutes, by which this member, formerly idle, is called into action; (2) the double automatic octave keys named above; (3) a vast number of double, triple and even quadruple alternative fingerings for particular notes, which materially reduce the mechanical difficulty of inconvenient passages.

It is not, however, in the mechanism only that the oboe of to-day is entirely different from that used in the early part of the nineteenth century, but also in the sound-producer or reed. The oboe has from ancient times held the prescriptive right to give the tuning A to the orchestra. This doubtful privilege obviously dates from the period before Handel, when it was the only wind instrument present. The oboe as above described is the instrument practically in general use, both in orchestras and military bands. For the latter, however, the oboe is sometimes, but not often, made in B flat instead of in C, and a smaller instrument in E flat, or soprano oboe, is also occasionally used; the two instruments thus pitched are in correspondence with the B flat and E flat clarinets respectively, and therefore require the same transpositions of the written parts.

The other members of the family are the oboe *d'Amore*, the cor Anglais, and the baritone oboe, which stands one octave in pitch lower than the oboe proper, and one-fifth higher than the bassoon. This instrument, although but little known, has not fallen altogether out of use. The oboe as it now exists is the result of gradual development from a primitive type, and in this particular differs from the clarinet, in which the improvement upon the typical single reed instrument was so rapid and distinctive as almost to amount to an invention. Therefore it is not surprising that the oboe with its congeners was formerly used for town bands and military purposes to an extent not now seen, as it has been largely displaced by the clarinet. The tone of the oboe is peculiarly distinctive, and without being powerful or obtrusive, it is very penetrating.

# SUCCESS SUCCESS SUCCESS

That is what

## The Sherlock-Manning 20th Century Player Pianos and Pianos



mean to the Dealer.

Style No. 80, Mahogany or Walnut

**Success**

**Success**

**Success**

is what the SHERLOCK-MANNING dealer meets with when called upon to compete with another make. Three reasons why the SHERLOCK-MANNING dealer has the advantage, may be found in the fact that

**He receives strictly first class instruments.**  
**He receives prompt attention.**  
**He buys the stock at an honest price.**

Our policy of filling our dealers orders promptly and completely at a price that makes it an object for the dealer—who is in business to build up business—to favor us with at least a fair share of his orders, explains in no small degree our

**Success**

**Success**

**Success**

There are two ways to increase your business—

**1st—Go after new business.**  
**2nd—Keep the trade you have.**

You can "go after business" with most any kind of Piano, but to keep the trade you have, to secure re-orders in the Piano business from relatives and friends of your present customers, you must sell them good honest value.

## The SHERLOCK-MANNING 20th CENTURY is just that sort of piano.

The following letter received the latter part of April, 1914, which is very similar to hundreds of others on file, also explains to a large degree why the SHERLOCK-MANNING dealers are meeting with

**Success**

**Success**

**Success**

It also tells the story of our increased output during the past 18 months.

The Sherlock-Manning Piano and Organ Co.  
London, Ont.

April, 1914.

Gentlemen: The Piano arrived here all O.K. and we are all well pleased with it.

One of our neighbors is talking of changing his Organ for a Piano and I am trying to get him to get one like ours, probably if your Agent would come out, he might sell him one right away, but I would not say for sure.

Yours very truly,

(Signed) GEORGE FRALICK.

**Success**

**Success**

**Success**

Head towards it to-day by arranging for Agency or replenishing your stock.

**The SHERLOCK-MANNING PIANO COMPANY**  
LONDON (NO STREET ADDRESS NECESSARY) CANADA



### Foreign Records.

CANADA'S population of foreigners has increased with a rapidly unrealized by many talking machine dealers. Some of the dealers have awakened to an appreciation of the possibilities of the foreign record trade by the increased frequency of inquiries for French, German, Italian, Hebrew, Chinese or other records. Canada is many hundreds of thousands of people beyond the stage of being entirely populated by English, Irish and Scotch or descendants of these.

The record manufacturers have made it not only possible but comparatively easy for the retailers to enter to this foreign demand no matter how cosmopolitan the character of the population in his community. The dealer in a large foreign population need no longer complain that his environment is opposed to his doing business. He can get the records in the native tongue of the people about him and consequently secure their trade.

It is interesting to note the number of languages in which foreign records are obtainable, one company, for example, including all in the following list:—Arabian-Syrian, Armenian, German-Austrian, Bohemian, Chinese, Croatian-Serbian, Cuban, Danish, Finnish, French-Canadian, Gaelic, Greek, Hawaiian, Hebrew-Jewish, Hungarian, Italian-Neapolitan, Japanese, Javanese, Lithuanian, Mexican, Norwegian, Polish, Portuguese, Roumanian, Russian, Ruthenian, Scotch, Slavish-(Kraimer), Slovak, Swedish, Spanish, Turkish, Welsh.

According to the last census there were in Canada 107,535 Scandinavians or persons of Scandinavian descent; 75,681 Jewish; 27,774 Chinese; 45,411 Italian; 2,054,890 French; 393,320 German; 15,497 Finnish; 33,365 Polish; 9,021 Japanese, and other nationalities varying from 2,500 up. These amounts since the census was concluded have increased by many thousands.

### Planning for Summer.

A YOUNG retailer whose custom it is to unusually bestir himself to get business in the summer months when so many dealers consider there is little or none to be had tells the Journal that there is just as much but that it does not come to the dealer as it does in the fall season. The fact that it must be gone after is the peg on which he hangs his special efforts.

"In the first place," said he, "I lay my plans a month or two in advance. I tabulate my mailing list and learn by inquiry or from last year's experience which of my customers go on a vacation and where. For example the principal of the collegiate in my town has a cottage on the lakes north of here. He is one of my pet customers because I have card-indexed his likes and dislikes and give him service that he appreciates. Last year he rented from me a small machine

on my suggestion that it would be easier to handle and more suitable for the cottage than his machine which is one of the more expensive makes. I packed it for him and delivered it to the railway station, putting in records that I knew would suit. All of these he kept and twice during the season sent for more. Through him I received orders from three other families in the same summer resort for machines similar to the one the school principal rented from me. Other customers I got after in other ways.

"Fortunately all my customers do not go away. One of my best is a rich farmer about three miles out. His place is the liveliest home around here summer and winter and for this I have already mapped out just what dance records his home will want. Last summer I bought a second-hand automobile of a well-known make that is not very expensive when new. Already I can consider that it has paid for itself for I got it at a very low price. With it I have been able to run out to see people at their own homes who would perhaps never come to me. I always take a machine and some records. Besides being profitable I have found that this way of doing business has its own peculiar pleasures and I can cover much more ground than with a horse, and at less expense, for we have very good roads during the late spring and on into the late fall."

### Talking Machine Artists and Stage Fright.

IN the Century Opera programme Thomas Chalmers gives the following interesting side-light on the feelings of artists when singing for reproduction in the talking machine recording room:

"Many singers, if not all, have felt the particular variety of 'stage fright' that attacks one when making phonograph records. Although it diminishes as one continues to record successfully, it never wholly disappears. There is something about a recording room—with the devouring horns that face a singer, and the feeling that the sins of commission and omission are never to be forgiven nor even forgotten—that is more demoralizing than the ordinary 'stage fright' of the theatre.

"The unforgivable sin in a record is a 'frog' (a slight break or huskiness), a thing which, in the theatre, is almost imperceptible, but which, on the record, is a blemish that is fatal. It may be easily understood that hearing a singer sing the same song hundreds of times, and always hearing him break on the same spot, is enough to cause the average listener after a few hearings to hear only that one blemish and finish by hurling the record out of the window and vow solemnly never to buy another record made by that singer.

"It is this very fear of 'frogs' and determination to avoid them that very often are their cause—given a few bad starts, and it seems almost impossible to get away from them; although a singer may leave the recording room after such an experience and when the nervous strain is over find his voice as clear as a bell. A similar nervousness that I feel in the theatre is caused by the dread of forgetting the words; and in that case also your fear is your worst enemy.

"A very real and considerable difficulty in the making of records is that the singer does not hear his

## "Hitch Your Wagon to a Star"

**Tie up your phonograph business with  
the greatest inventor of the Age**

It's America's second nature to believe in Thomas A. Edison. Every time a wide-awake American hears the magic phrase "New Edison Invention" he goes straight out to see it—wonder about it—talk about it.

Make use of the tremendous *selling value* of this curiosity—and faith. Tell your customers that you carry

### **Edison Diamond Disc Phonographs**

and they'll come to see them *simply because they're New Edison inventions*. Tell them that the new records permit reproduction, at last, of the previously hidden overtones and every man or woman of them knows it will be well worth the time to go hear those overtones, even if they are not thinking of buying just then.

That's when the great *variety* of the Edison Line gets in its work. *Variety in design, in price, in type of machine.*

That's when the sweet, mellow wonder of the New Edison Tone charms them.

That's when the marvelous mechanical perfection of the Diamond Disc, the Diamond Reproducer, the New Motor with constant speed and constant pitch convinces them that their phonograph must be an Edison. *That's when you make your sale.*

  
INCORPORATED

103 LAKESIDE AVENUE

Orange, N.J.



own voice in the same way that he hears it when singing in a large auditorium. You hear it—but differently. It is gathered into a horn and never comes back to you as it does under other conditions, a fact which is very disconcerting at first and always makes it difficult. You have to sing by 'feeling' alone and are denied the aid of your ears, which aid is very great, as every singer knows. I have sung in many acoustically bad auditoriums, but never in one as bad (from the singer's standpoint) as the recording room.

#### Making a Band Record for the Phonograph.

Reproduced from the Canadian Bandsman.

It requires much skill to make a good band record for the phonograph. An outsider usually has the impression that a satisfactory band record is easily obtained, by a band playing a tune over once or twice. But the fact is that it requires ten or twelve or even more playings to get a record that will pass muster. These repetitions are necessary in order to get the record properly balanced, for while a good recording department knows pretty nearly how the several handsmen should be arranged before a recording horn, yet still, individual playing varies in force and clearness, in resonance and in good recording properties. To determine how to balance all these so as to produce a record that will give right value to all the instruments played is a high art, and one that is not acquired by an offhand playing.

To begin with, the men selected to play in a band before a recording horn are all picked musicians; they are the very best the metropolis furnishes. This is very important for it is a well-known fact that the slightest error made while playing in a concert, for instance, would pass off instantly with hardly any notice except by a very attentive band master. But, if the slightest error is made before a recording horn, the band must start all over again. For this reason accurate playing must be secured regardless of expense. Each and every musician must be a soloist in his particular line. He must be expert in handling his instrument and as free as possible from mannerisms in playing.

The laboratory in which the records of the Edison phonograph company does its recording is located on the eighteenth floor of a New York city skyscraper. Here quarters have been specially built for the band where they can make all the noise they want to without disturbing other tenants of the building. Even so high up in the air, their playing is heard seven, eight or ten blocks away, and often it is a conundrum to pedestrians where the band is located.

The record on which the sounds are recorded is known as a master record. Usually two masters are secured of any playing so as to insure against any defect in one or the other, as well as to provide for possible contingencies in the manufacturing process to follow.

The horn used to record band music is considerably larger than the horn used for other kinds of recording. It is about forty-eight inches long and the large opening about eighteen inches in diameter. This horn is placed in a horizontal position about four feet from the floor and the bass instruments, such as tubas, are placed at a distance of three to five feet from the

horn; the altos about seven feet; the trombones about eight feet, and raised about two feet from the floor so that they will focus the recording horn properly. Cornets are placed between trombones at a distance from eight to nine feet. The piccolos have a position between two and three feet from the horn and the clarinets are raised two or three feet from the floor and lined up in two rows, one on each side of the horn, blowing across. The snare drums are placed two or three feet away and are never allowed to play except when they have a solo part. Bass drums and cymbals should never be used as they have a tendency to fog the record.

After the artists are arranged in this position, a number of recorders are selected and the band is made to play a small part of the record to each one. The results are then carefully inspected and the best records selected. A record is then made the full length and again carefully inspected and listened to, in order to see that the band is properly balanced. It is very



Making an Edison Phonograph Record.

important that one instrument shall not overbalance another. This is where the experience in band recording is valuable.

The above photograph does not give the exact position in which the men are placed for making records as a satisfactory photograph could not be made with the men in the proper position. The diagram below, however, gives such positions and they will be of special interest to bandsmen.

After two good master records are made they are carefully placed within a special tube lined with cotton felt, and ends sealed up and sent to the factory to be duplicated. These master moulds are handled and preserved with extreme care. They are used only to make sub-master moulds and then put in a vault for safe keeping. All the records used for commercial



# MUSIC SUPPLY CO.

36 WELLINGTON STREET EAST

TORONTO - CANADA

We now have the finest wholesale talking machine warehouse in Canada, the largest stock and most efficient organization. We carry everything in the COLUMBIA CATALOGUE and can always fill your orders immediately.

Have you investigated the COLUMBIA proposition? The investment is small; turn-over quick, frequent and continuous—the profits cumulative. Our selling help is an asset for the dealer. All enquiries are referred to our nearest agency.

The COLUMBIA is the easiest line in the world to sell, and anyone to whom you sell a Grafonola talks Grafonola, and you couldn't keep him from talking Grafonola if you wanted to

COLUMBIA RECORDS outwear any other needle disc record made, and musically they are without a peer.

We are Ontario Agents for Columbia-Rena Records (old country recordings)—Permanent Ruby Needles—and Canadian distributors of the International College of Languages Course on Columbia Disc Records. The Course includes French, German, Spanish and Italian. The records fit any disc machine. You can sell this Course. Write about it.

THE  
HOUSE  
AND  
THE  
LINE



# COLUMBIA

## RECORDS

GRAPHOPHONES

GRAFONOLAS

purposes are made from the sub-masters, and in case any accident happens to a sub-master (as is sometimes the case) resort is made to one of the original master records and another sub-master made from it.

The process of making the records after a master record is obtained is another story too long to tell here.

Many famous bands and orchestras have been recorded upon the phonograph. Sousa's Band, Pryor's Band, the New York Military Band, Highlanders' Bagpipe Band, Bohmür Kryl's Band, National Military Band, Edison Concert Band, U. S. Marine Band, National Promenade Band, and many others have all made several excellent records on the phonograph.

It is possible for any band to make records of their playing before the recording horn of the phonograph, and obtain excellent results. They need a good Edison phonograph, some blank wax records especially made for recording purposes and a special recording horn. The same arrangements as outlined above for positions before the horn should be observed. If it is impossible

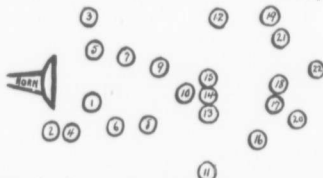


Diagram showing position of each instrument in making a band record.

- |                         |                                    |
|-------------------------|------------------------------------|
| 1. Piccolo              | 12. Drum                           |
| 2. Oboe                 | 13, 14, 15. 1st, 2nd and 3rd horns |
| 3. E flat clarinet.     |                                    |
| 4, 5, 7. Solo clarinets | 16, 20. 2nd and 3rd cornets        |
| 6. 2nd clarinet ..      |                                    |
| 8. 3rd clarinet         | 19, 21. 1st and 2nd trombones      |
| 9. 1st clarinet         |                                    |
| 10. Baritone            | 22. Bass trombone                  |
| 11. Tuba                |                                    |

to elevate the men as described, the different relations of the instruments can usually be made by having the tubas and altos sit down, and the cornets, trombones and clarinets stand up. Considerable practice will be necessary, however, before a good record can be obtained, and much care and patience will be needed to test results as the recording is being done. When the knack of proper positions, proper blending of instruments and careful, accurate playing is secured, the results will be highly encouraging and satisfactory. Such a record ought to have a value in educating those who, as amateurs, wish to bring their band playing up to the best.

A Manitoba member of the trade relates this story: An old farmer drove into a small town the other day and stopped at the country store. A talking machine had just been installed, and the farmer decided to hear some music. The clerk immediately started the machine. The farmer in a moment or two rushed to the door, crying: "Great snakes! Hold on a minnit, will ye? There's a gol durned brass band a-a-comin' an' there ain't nobody a-holdin' my horse."

## NEW RECORDS

Advance lists for June



### COLUMBIA RECORDS FOR JUNE.

- 12-INCH SYMPHONY SINGLE-DISC RECORD—\$1.50.  
30850 The Low Back'd Ch. (Lover). Margaret Woodrow Wilson, Soprano. In English, with orchestra.
- 10-INCH SYMPHONY SINGLE-DISC RECORDS—\$1.00.  
39267 Leezie Lindsay (Old Scotch Melody). Margaret Woodrow Wilson, Soprano. In English, with orchestra.  
39195 My Laidie (Thayer). Margaret Woodrow Wilson, Soprano. In English, with orchestra.
- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$3.00.  
A5534 Lo, Here Be Gentle Lark (Bishop). Hermine De Pasquali, Soprano. In English, with orchestra.  
Hermine De Pasquali, Soprano. In English, with orchestra. Michela's Aria—"I say to the dread that assails me." Hermine De Pasquali, Soprano. In English, with orchestra.
- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$1.50.  
A5532 Magic Flute (Mozart). "In diesen hell'gen Hallen" (Within this sacred dwelling). Henri Scott, Bass. In German, with orchestra.  
Ernani (Verdi). "Infelice e tu credetti" ("Unhappy one, that I so trusted"). Henri Scott, Bass. In Italian, with orchestra.  
A5550 Gnomereigen (Liszt). Leopold Godowsky, Pianoforte solo. Polisha in A Flat (Chopin). Leopold Godowsky, Pianoforte solo.
- A5551 Nada (Mott). Morgan Kington, Tenor. Orchestra accomp. My Message (D'Hardelot). Morgan Kington, Tenor. Orchestra accomp.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORD—\$1.00.  
A5158 Zigeunerweisen (Gypsy Air) (Sarasate). Jules Falk, Violinist. Madrigal (Simonetti). Jules Falk, Violinist.
- 10-INCH DOUBLE-DISC RECORDS—86c.  
A5156 Cohen on the Telephone. Humorous sketch by Joe Hayman. Happy Tho' Married. Humorous sketch by Fred Dupree. Music Store Echoes (Smith). Prince's Orchestra.  
A5157 The Ghost's Cabaret (Smith). Prince's Orchestra.  
A5152 Mons Adams. Harry McMaskey, Tenor. Orchestra accomp. Resignation (Caro Roma). Frank Coombs, Counter-Tenor. Orchestra accomp.
- A5159 The Gypsy (Waltz). Berkes-Bela Orchestra. Spooetime (H. Von Tiler). Berkes-Bela Orchestra.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.  
A5553 Three Fishers Went Sailing (Hullan). Carrie Herwin, Contralto. Hashes (Needham). Carrie Herwin, Contralto. Orchestra accomp.
- New Dances Recorded Under the Supervision of G. Hepburn Wilson.  
A5549 Dango (Nazareth). Maxine. Prince's Band. All for the Girls (Gilbert). One-step. Prince's Band.  
A5556 You're Here and I'm Here (Kerr). One-step. Prince's Band. Kissing Cup (Piatman). Prince's Orchestra.  
A5557 Camp Meeting (Gilbert and Muir). One-step. Prince's Band. You Can't Get Away from it (Schwartz). One-step. Prince's Band.
- A5556 Fascination (Smith). One-step. Prince's Band. You and I (Laney). Waltz-flotation. Prince's Band.
- 10-INCH DOUBLE-DISC RECORDS—86c.  
A1523 Everybody Loves My Girl (Ayer). Peerless Quartette. Orchestra accomp.  
If I Had Someone at Home Like You (Monaco). Elida Morris, Soprano. Orchestra accomp.  
A1524 In the Heart of the City That Has No Heart (Daly). Henry Burr, Tenor. Orchestra accomp. National Promenade Band.  
Why Don't You Tell Me You Love Me, When You Know You Love Me (Reed). Albert Campbell, First Tenor, and Henry Burr, Second Tenor. Orchestra accomp. National Promenade Band.
- A1525 Celebrating Day in Tennessee (Gleason). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.  
He's a Devil in His Own Home Town (Berlin). Ed. Morton, Baritone. Orchestra accomp.
- A1526 Smother Me With Kisses (Carroll). Ada Jones, Soprano, and Hands Off (H. Von Tiler). Billy Watkins, Tenor. Orchestra accomp.
- 10-INCH DOUBLE-DISC RECORDS—\$1.00.  
A1524 Do You Remember (Carroll). Chas. W. Harrison, Tenor. Orchestra accomp.  
That's a Real Moving Picture From Life (H. Von Tiler). Mannel Romain, Counter-Tenor. Orchestra accomp.



### EDISON RECORDS FOR JUNE.

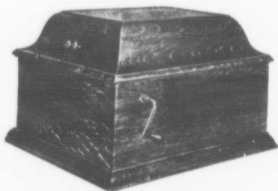
- REGULAR LIST—66c.  
2290 Medley of French-Canadian Airs for Canada (J. Vezina). Edison Concert Band.  
2291 Dango-Maxie—Tango Brazilian (Ernesto Nazareth). National Promenade Band.  
2292 Maurice Hesitation—Waltz (Jas. M. Shaw). National Promenade Band.  
2293 Isle D'Amour—Waltz Hesitation (Leo Edwards). National Promenade Band.  
2294 Leg of Mutton—One-step (S. Romberg). National Promenade Band.  
2295 The Queen of the Movies Medley—Turkey Trot (Jan Gilbert). National Promenade Band.  
2296 Rye Waltzes—Scotch Melodies. . . . . National Promenade Band.  
2297 Some Smoke One-step (S. Romberg). National Promenade Band.  
2298 The South—Waltz Song (S. Romberg). National Promenade Band.  
2299 Favorite Airs from The Prince of Pilsen (Hustav Luders). Edison Light Opera Co. Orchestra accompaniment.

"I am pleased to say that I have received the machines all O.K. and I am more than pleased with them. I have no doubt as to the result after hearing them. The tone far surpasses anything I have heard yet, and as the tonal quality is the life of the talking machine, the result is inevitable."

Many other dealers have been influenced by Vitaphone quality to write us in a similar strain.

**THAT**

**IS  
WHAT  
A  
MUSIC  
DEALER  
SAID  
ABOUT THE**



Vitaphone Type 40, Retail at \$40

## VITAPHONE

the only sound-reproducing instrument with a wooden tone-arm that plays every record sharp and clear without surface noise or nasal twang.

That plays any make of disc record, needle or sapphire — the change from one to the other being made instantly with the thumb and finger.

**The Canadian Vitaphone Co.**

LIMITED

156-160 John Street

TORONTO, CANADA

W. R. FOSDICK, Vice-President and General Manager.

- 2300 In the Valley of the Moon (Jeff Branan)  
Elizabeth Spencer and Vernon Archibald  
Soprano and baritone duet, orchestra accomp.
- 2301 Flower Song (Gustav Lange)  
Viola, violoncello, flute and harp.  
Venetian Instrumental Quartet
- 2302 When the Maple Leaves Were Falling (Tell Taylor)  
Helen Clark and Emory B. Randolph  
Contralto and Tenor duet, orchestra accomp.
- 2303 Why is the Ocean so Near the Shore—When Claudia Smiles (Clarence Jones)  
Comic song, orchestra accomp. .... Ada Jones
- 2304 In the Town Where I Was Born (Al Harriman)  
Baritone solo, orchestra accompaniment.  
Open McGowanck and Chorus  
Tenor solo, orchestra accomp. .... Clarence W. Harrison
- 2306 St. John 14: 1-3 and A Home on High (George C. Stebbins)  
Rev. Madison C. Peters, D.D., and Edison Mixed Quartette  
Scripture lesson with hymn, organ accompaniment.
- 2307 Sweet Thoughts of Home (Julian Edwards)  
Contralto solo, orchestra accomp. .... Mary Jordan
- 2308 Going Back to Arkansas  
Comic song, orchestra accomp. .... Billy Golden and Joe Hughes  
Vaudeville sketch.
- 2309 Lord, I'm Coming Home (Wm. J. Kirkpatrick)  
John Young and Frederick J. Wheeler  
Sacred, orchestra accompaniment.
- 2310 She's Dancing Her Heart Away (Kerry Mills)  
Manned Romain  
Tenor solo, orchestra accompaniment.
- 2311 Where Can I Meet You To-night? (Arthur Lange)  
Conversational duet, orchestra accompaniment.  
Ada Jones and Billy Murray
- 2312 I Love You Just Like Lincoln Loved the Old, Red, White and Blue (Jean Schwartz)  
Male voices, orchestra accompaniment. .... Peerless Quartette
- 2313 At the Mermaids' Fancy Ball (Harry Israel)  
Comic song, orchestra accompaniment. .... Billy Murray
- 2314 Celebratin' Day in Tennessee (Jack Glogau)  
Coom duet, orchestra accompaniment.  
Arthur Collins and Byron G. Harlan
- 2315 In the Valley Where the Blue-birds Sing (Alfred Salzman)  
Emory B. Randolph and Chorus  
Tenor solo, orchestra accompaniment.
- 2316 Mother's Dear Old Chair (Genevieve Scott)  
Helen Clark and Harvey Hindermeyer  
Contralto and tenor duet, orchestra accompaniment.
- Five Order of Elks' Records—65c.**
- 2317 Elks' Opening and Closing Odes  
Knickerbocker Quartette
- 2318 Elks' Initiatory March and "Nearer My God to Thee"  
Organ and Knickerbocker Quartette
- 2319 Elks' Funeral Odes  
Organ and Knickerbocker Quartette
- 2320 B.P.O.E.—Elks' Song (Wills) Comic song  
Nat. M. Wills  
Orchestra accomp.
- 2321 Elks' Minstrels (Original)  
Three Loyal Order of the Moose Records—65c.
- 2322 Opening and Memorial Odes  
Male Quartette  
Organ accomp.
- 2323 Initiatory Odes  
Male Quartette  
Organ accomp.
- 2324 Closing Ode  
Male Quartette  
Organ accomp.

**PATHE RECORDS AND TALKING MACHINES FOR CANADA.**

**Well-known European House Sends Special Representative to This Country.**

Full of interesting reminiscences of a business trip around the world Mr. Frank J. Bowers, special representative of Pathe Freres, London and Paris, is now in Canada in the interests of that firm. Mr. Bowers spent a week in Toronto and while here practically concluded arrangements for the distribution in Ontario of Pathephones and Pathe disc records. It is his purpose to arrange for a wholesale agency in each Province. Mr. Bowers departed for the West and on his return to Toronto those of the local trade who have not already inspected the Pathe line will be given an opportunity to hear Pathe disc records on the Pathephone. This machine uses a sapphire reproducer and the Pathe line is well known the world over. Pathe Freres have factories in London and Paris and arrangements are now being made for a United States plant.

Mr. Bowers, who is only twenty-two years of age, but with a much older man's experience, is a native of Chicago, where he was connected with the automobile business until going to London two years ago with his personal friend, Mr. Gene Greene, a well-known vaudeville star, who toured the English provinces and while abroad made a number of records for Pathe Freres.

Mr. Bowers after spending some months in the Pathe warerooms in London sailed from there to Capetown with his samples. On completing his tour of the African trade he returned to Capetown, sailing from there to Adelaide in Australia. New Zealand trade was next looked after. Mr. Bowers then sailed to Ceylon and from there to Port Said, passing through the Suez Canal and then going to Naples. From Italy Mr. Bowers went to France, to Gibraltar and thence to London. After a couple of months in the Pathe factory in Paris he again returned to London and prepared for a visit to his home in Chicago.

Mr. Bowers considers Canada a most favorable market for the Pathe line, the Canadians being discriminating purchasers of records and preferring machines of the better types. With the Pathe catalogue of leading European artists in ten, eleven and fourteen-inch sizes, all with selections on both sides, Mr. Bowers looks forward to big business in Canada for Pathephones and Pathe records.

**CALGARY FIRM IN NEW PREMISES.**

The Alberta Piano Co., of Calgary, are now located in their new premises at 130 Eighth Avenue, which is just two doors west of their old stand. They have fitted up handsome and commodious parlors and are in better shape to handle trade. The Alberta Piano Co. feature Bell pianos and players and the Masters line. Musical merchandise and sheet music comprise a prominent department and for their talking machine trade they have up-to-date sound-proof demonstration booths.

In reference to business conditions Mr. Geo. W. Masters, under whose capable management the Alberta Piano Co. is, said, "We have no cause for complaint as we think we are getting our share considering these dull times."

We wish to announce to our distributors and their friends that we have discontinued to supply any more of our Permanent Jewel Needles, until such time as we will be in a position to make them with a stronger Jewel, for it seems the only fault is that the present Jewel is too soft to stand up. As soon as we will have perfected our arrangements to supply you with the needle made with a jewel that will stand up, we shall announce the tidings through this medium to the trade and by mail to our distributors.

Any dealer or user of our present needle that finds the service not satisfactory and that the needle became defective, return them to us for exchange free of cost within the guaranteed period, viz: 1 year's service.

**Permanent Phonograph Disc Needle Company, Inc.**

1128 N. Winchester Ave.

CHICAGO, ILL.

# The Newest Big Sellers

WRITE FOR NEW FOLDERS



Pat. No. 776472

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

**NOTICE**

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



Pat. Pending

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

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



Pat. Pending

Union Specialties double the range of your customers' machines.

Pat. Pending



UNION Needle Box  
Gold plated \$2.00.  
Nickel, or oxidized \$2.00.

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



Mahogany, Chrome or Walnut and Fumed oak finishes.

HERE are eight profitable specialties that will sell to your customers on sight. Why? Because

## UNION Talking Machine SPECIALTIES

meet a long-felt demand.

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.

Pat. Pending

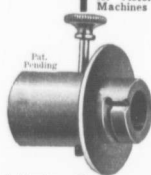


Gold Plated \$1.00. Nickel or oxidized, \$1.00.

Pat. Pending



Pat. Pending



Pat. Pending

UNION Modifier for Victor Machines

UNION Modifier for Columbia Machines

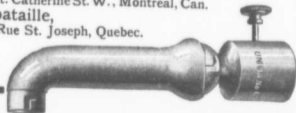
### NEW ILLUSTRATED FOLDERS IN COLOR

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., Ltd.  
Calgary, Alberta and 324 Donald Street, Winnipeg  
Fletcher Brothers, Ltd.  
633 Granville Street, Vancouver, B. C.  
Gerhard Heintzman, Ltd.  
41-43 Queen St., West, Toronto, Can.  
Layton Bros.  
550 St. Catherine St. W., Montreal, Can.  
C. Robataille,  
320 Rue St. Joseph, Quebec.



Pat. No. 776472, other pending.

USUAL DISCOUNT TO DEALERS

1/2 Actual size.

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

## Trade News from Winnipeg

Mason & Risch, Karn-Morris and Fowler Firms  
Remove to New Locations

Norman Lindsay Joins Tucker Piano and Music Co.  
Piano Selling Quiet, But Local Collections  
Reported Good

LOCAL piano selling is not brisk, in fact trade has been very quiet, though there seems to be ample money in the hands of the general public to pay old obligations. Collections in music trade circles are reported surprisingly good in view of conditions, though, of course, the accounting departments of the various houses have been extra zealous.

Reports of seeding throughout the West are being closely followed and it is pleasing to the piano men that farmers are taking greater precautions to insure successful crops. There is a decreasing disposition to take chances by seeding without cultivating and consequently farming will become less of a gamble. The Winnipeg dealers are anticipating more favorable trade conditions as the season advances though there is no inclination toward expansion on the immediate prospects. The opinion is unanimous that successful crops this year will mean an unusually good fall trade.

Following the transfer of the Gerhard Heintzman agency from the Lindsay Piano Company comes the announcement that Mr. Norman Lindsay has become a member of the Tucker Piano & Music Company, which controls the following agencies: Steinway, Nordheimer, Evans Bros. and Dominion. Mr. Lindsay has closed the store on Portage Avenue, having rented the premises, and takes with him in the new business several members of the old staff. His new combination should be a strong one as such men as Mr. Tucker, Mr. Hemphill and Mr. Lindsay with their long experience in the business and controlling such well-known agencies are sure to draw to their company their full share of the piano business of Winnipeg and Manitoba.

The Karn-Morris Piano & Organ Co. are now at home in their splendid new quarters at the corner of Smith and Graham Streets. Their new showrooms are very bright and Mr. Merrill thinks the instruments look fully 50 per cent. better than in their old store. Mr. Merrill reports business as being considerably better the last two weeks and is looking forward to business opening in real earnest about June 1st. Collections are coming in nicely, there being no complaint in this regard.

Wray's Music Store are now doing good business at their new quarters, 247 Notre Dame Avenue.

The Journal sympathizes with Mr. F. Smith, Western manager for Whaley, Royce & Co., in his bereavement. Mr. Smith's eight-year-old son Roly died on April 21st after a very short illness of brain fever.

Mr. Albert E. Mullins, of Barnes & Mullins, London, England, was a recent trade visitor to this city.

Mr. J. G. Whiteacre, of Mason & Risch, Ltd., whose headquarters are at Vancouver, was a recent visitor to the local branch in connection with the removal to new premises.

Mr. and Mrs. Andrew McBain announce the engagement of their youngest daughter, Mary Margaret, to Mr. Joseph B. Cordingley, of this city, son of Mr.

and Mrs. D. F. Cordingley, of New York, the marriage to take place May 5th at their residence, 568 Sherburn Street. Mr. Cordingley is on the sales staff of the J. J. H. McLean Piano Co.

Mr. J. R. Tucker returned from a visit to Toronto and other Eastern points.

Mr. J. A. Sanders has recently joined the sales staff of the Karn-Morris Piano Co.

Prior to removing to their new store at 302 Portage Avenue, Mason & Risch, Ltd., held a successful removal sale. They have secured the premises formerly occupied by Porte & Markle in a well-known location in the centre of Winnipeg's busiest retail section. Mason & Risch, Ltd., occupied the old premises, just

**We beg to announce the formal opening of our new store**  
**302 Portage Ave.**  
(Formerly Occupied by Messrs. Porte & Markle)

Continually increasing in number and in business in this city the piano men are glad to have a new store of this kind. The new store is a modern building, well equipped with the latest and best of instruments, and is a most desirable place for the sale of a large variety of goods. The new store is a most desirable place for the sale of a large variety of goods. The new store is a most desirable place for the sale of a large variety of goods.

To be well more specific, we would not fail to mention the following: Steinway, Nordheimer, Evans Bros. and Dominion. Mr. Lindsay has closed the store on Portage Avenue, having rented the premises, and takes with him in the new business several members of the old staff. His new combination should be a strong one as such men as Mr. Tucker, Mr. Hemphill and Mr. Lindsay with their long experience in the business and controlling such well-known agencies are sure to draw to their company their full share of the piano business of Winnipeg and Manitoba.

The public is cordially invited to enjoy the beauty of the new premises and the splendid collection of Pianos, Player-Pianos and Victrolas which are on display. The construction, the decorations, the arrangement of the new store and the instruments with which it is filled, will delight the hearts of Winnipeg's citizens.

The elegance of this store, however, is merely a compliment to our patrons, created so they may make their purchases of Pianos, Player-Pianos, of Victrolas, of Records and of Player Hubs, in an atmosphere of refinement, and undisturbed convenience. Today, come in and tell us you realize with us in our new store, and let us in turn thank you for having aided us in making it.

Today the day—We the hosts—For the guests. COME!

**Mason & Risch, Limited**  
302 Portage Avenue, Winnipeg  
17 Victoria Branch Street

Reproduction of large ad. which appeared in the Winnipeg dailies in connection with the Mason & Risch removal to their new store.

vacated, a little over two years. The new salesrooms have been beautifully fitted up, giving Mason & Risch one of the most attractive piano warehouses to be found anywhere. The accompanying reproduction is from a large advertisement that appeared in the local papers inviting the Winnipeg public to visit the new store. This is the work of Mr. Geo. L. André, who spent some time in Winnipeg in connection with advertising the removal sale.

Mr. Ross, of the firm of the J. J. H. McLean Co., has just returned from an enjoyable two months' vacation spent in Bermuda.

The Winnipeg Piano Co. report a flying visit from Mr. F. W. Winter, of Gourlay, Winter & Leeming. Mr. Winter has been touring in the South and West

# Solo-Artist Records

## HAND-PLAYED MUSIC FOR PLAYER PIANOS

Comprise all that can be had in player piano music. Sold only under contract to retail at established prices—no price cutting to interfere with retailers profits.

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

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

### SOLO-ARTIST RECORDS ALSO HAVE AN ESPECIAL VALUE

in demonstrating the player piano. They will bring out all the capabilities of the instrument and ensure that favorable first impression so necessary in convincing a "prospect." To give your customer that best service, through which you can get all the possibilities out of the player music department, you require

## SOLO-ARTIST RECORDS

MANUFACTURED BY

# THE OTTO HIGEL CO., Limited

KING AND BATHURST STREETS

TORONTO

ONTARIO



Indies endeavoring to regain his health, which now seems to be first class.

Mr. and Mrs. Gerhard Heintzman and daughter spent a few days in town on their way home from California, all looking tip top after their long holiday and journey.

Mr. C. Parsons, salesman of the Winnipeg Piano Co., has returned to business after an absence of three weeks, during which he was confined to his home with a serious illness.

Mr. Jock Smith, of the Winnipeg Piano Co., reports collections as keeping up fairly well and showing signs of improvement but he thinks the matter of piano and talking machine purchases seem to have been overlooked by the general public of late.

The Doherty Piano Co. recently purchased a new Hudson six-cylinder car, 1914 model.

Mr. Sam. Fox, of the Sam. Fox Music Publishing Co., of Cleveland, was a recent visitor to the trade.

Mr. E. Semple, of Barrowclough & Semple, has sold out his music business to Mr. McLaskey. Mr. Semple we understand is going to locate at Victoria, B.C.

Messrs. Fowler & Co. have removed from their old stand at 290 Edmonton Street to the premises recently occupied by the Lindsay Piano Co. Mr. Fowler is delighted with his new quarters, as he has a great deal more space for showing off to advantage the Knabe Grands and Willis Pianos for which he is the Western representative.

Messrs. Cross, Goulding & Skinner have received their first sample of the New Scale Williams Style B Baby Grand. A number of local musicians have tried this instrument and are very enthusiastic in their praise of it. This firm also received a sample of the Victorian design player made by the New Scale Williams. This player is very artistic and promises to be a popular seller of the higher priced players.

#### WHOLESALE ALLOWS TOO MUCH CREDIT SAYS VANCOUVER MUSIC DEALER.

In a communication to the Journal the Ajello Piano Co., of Vancouver, make the following terse comments concerning the state of trade and the position of some dealers:—

"Business generally in Vancouver has been dull for some months past, and things are not likely to improve much before the fall.

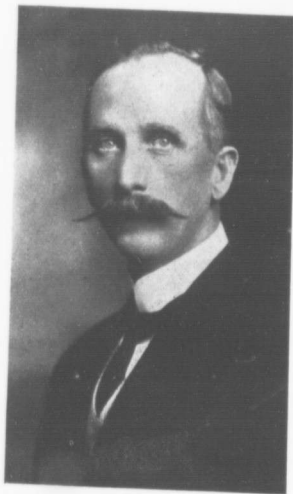
"A large number of retail stores have been closed up in all lines, and in one block on Granville Street alone the writer noticed seven empty stores for rent. In most cases the wholesale people are responsible for allowing the retailer too much credit, consequently he is tempted to speculate in good times in things outside his business.

"It is almost as bad as looking for the proverbial 'needle in the haystack' as to find anybody in Vancouver who has not real estate to sell.

"Had this money been kept in legitimate business the slump would not have affected the financial position of retailers, or as I have said before, had the wholesaler looked after his payments more closely the retailer would not have been able to invest money in real estate that he cannot sell or has to lose now that he can't pay, and which money really never belonged to him."

#### PIANO MANUFACTURER TO VISIT WESTERN CANADA.

Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., Toronto, left on the last day of April on a vacation trip to California. Accompanied by his sister and niece, Mr. Durke purposes spending some time in California and will then return by way of the Canadian Pacific, taking advantage of the opportunity to visit the leading centres in Western Canada. Mr. Durke, who is president of the Canadian Piano and Organ Manufacturers' Association, has a number of friends in the trade in the West who will appreciate his visit. He desires to see for himself the development of Western Canada. In his absence Mr. John



Mr. Henry Durke

Wesley, who has had a long experience and is thoroughly familiar with the trade, is in charge of the business.

#### COLUMBIA-RENA CATALOGUE OUT.

A forty-six-page catalogue of English records has just been issued by the Columbia Graphophone Co., Toronto, containing what they term "the cream of their English repertoire." By way of introducing this list of Columbia-Rena records and outlining the field for them in Canada the Columbia Company says: "By means of these records all British subjects living in Canada can hear once again the beloved songs and music of the Motherland, the latest hit from the 'Halls,' the popular ballads of the concert platform, the world-famous army bands and recitation and sketches by the foremost London actors and actresses. In fact, although far from the Mecca of all true Englishmen—London—they can laugh with her at her famous comedians, admire with her the latest musical celebrities, join in with her in the chorus of the latest popular song, and in short, share in her pleasure and amusement."

## The Willis Tone

Is the Chief Selling Factor Back of

## The Willis Piano



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of  
Quality



Style "K"

THE TONE OF THE WILLIS PIANO IS peculiar to itself, possessing the rare quality striven for by many makers but realized by few. It is pure, mellow, sympathetic, and of great volume, and is of just that rare quality that appeals to the accomplished artist.

□ □ □ □ □

THE WILLIS AGENCY IS A PROPOSITION OF UNRIVALED OPPORTUNITY for the progressive dealer who can have with it the local representation of the World's Leader—

THE KNABE  
PIANO

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Head Offices:  
580 ST. CATHERINE STREET  
MONTREAL

CANADA

## Montreal Trade not Rushing But Dealers are Optimistic

Revision of Rental Charges Advised. Lindsay Firm  
Hold Annual Meeting  
Expert Addresses Willis Salesmen. Layton Bros.  
Give Edison Recital

THE advent of real spring weather which has visited Montreal and tributary territory in the past few days is being taken as an indication that general business in the piano industry will also awaken from the lethargy under which it has been struggling for some little time past. While conditions are still slack among the different branches of the trade there are many of the more optimistic dealers who are looking forward to an early revival of at least fair business. They base their forecasts on the principle that whenever business in any line reaches the low water mark of depression there usually is a revival that carries it back not only to its former prosperity but often takes it into new territory. From indications at the present, it is very probable that this theory will work out satisfactorily in regard to the piano industry in this section as there seems to be a growing feeling that business will, from now on, show improvement and will continue to do so for some time to come.

With reference to piano rental rates the manager of a prominent piano house expressed himself to the Journal as follows: "The advisability and in fact necessity of revising the present charge, must be apparent to the piano dealers who stop to think. At the present time in our large cities one can get a choice of a rental piano for from \$2.00 to \$4.00 per month—and if kept for six months no charge for cartage. In order to do this the dealer has to keep up a warehouse and stock, tune and repair the piano before it goes out and when it returns, and take the risk of losing it altogether, to say nothing of office expenses and collecting. In an Ontario town recently I heard of a dealer who carted a good upright piano nine miles to a moving picture house and all he received from it was \$3.00 per month and nothing for cartage. Conditions are little better in Montreal, Toronto and Western cities, where business expenses are proportionately higher. If there is to be any gain in the piano rental business there must be an advance of at least 50 per cent. on present rates. It is certainly more profitable to the dealer to sell than to rent pianos. Then why rent at a loss? The head of a musical household told me the other day that he found it more profitable to rent rather than to buy a piano and reasoned it out in this way. 'If I buy a piano I invest \$400.00 in an instrument that will last me perhaps twenty years (at a cost of \$20.00 a year). Interest on capital invested at 6 per cent. is \$24.00 per year. Two tunings a year, \$4.00, brings the total to \$48.00 per annum and at the end of the twenty years there is a worn-out piano left. If I rent a piano it costs me \$4.00 per month or \$48.00 per year. I have the use of my \$400.00 for twenty years and at the end of that time I still have that amount instead of a worn-out instrument.' The example shows the advisability of increasing rates—if a man has to pay \$6.00 to \$8.00 per month

to rent a piano he will certainly choose to buy one on the same terms or a fraction more. Experience has taught me that to rent a piano because there is a chance of selling it, is poor policy. Sell it now, or let the other fellow have it. Rentals are all right if you get the fair returns—otherwise we are better without them." This should open up a good subject and we would like to hear what some of our other readers have to say.

Mr. Walter S. Gannon, of New York, recently gave an address on salesmanship to twenty-five salesmen of Willis & Co., Ltd., in their concert hall. He spoke of service which he conceded was the great privilege and great opportunity of the piano people and all merchants to serve the public well. He would have all salesmen be indefatigable in making everything pleasant for employer, customer and prospects. He would not consider the duty of the salesman ended when the contract was written up but would follow the customer and would specialize in so doing by taking lists of recent purchases and even those who had bought as far back as seven years ago. He would visit their homes, see that the pianos were in good order, do a little act of attention to the piano and give advice about the preservation and incidentally secure prospects and make sales. He would specialize in numerous ways. A salesman one day said to him, "I cannot sell pianos in this town, people have no money, everybody is buying automobiles and there is nobody left to buy pianos." He advised the salesman to go and get a list of the automobile dealers in town; they have got money as they are selling all the goods; now go and do nothing but attend to the automobile dealers. He went and succeeded. He would specialize with all classes of the community. He would sell to senators by making a list of senators. A list of doctors, lawyers, politicians, clergymen, institutions, etc., etc. He would make extensive lists of all these and get into the habit of talking in the language of each. He illustrated the marvellous results in evangelism of Billy Sunday where the churches were empty because the clergy were speaking over the heads of the people. Billy Sunday came along and the people built immense tents for him and instead of talking in fine theological language he used baseball language. He knew the masses would understand that; "therefore," advised Mr. Gannon, "get down to the language of the people, and that you can do by specializing." Mr. Gannon enjoined upon the salesmen the solemn duty and responsibility of being industrious, persevering, enthusiastic and assured them that results would follow.

Confidence in the future is best expressed by the action of J. W. Shaw & Co. in removing to new large warehouses. Though the business has already been transferred to their new headquarters the remodelling of the latter is not yet finished, but a casual glance shows that when completed they will be in keeping with the character of the concern. All departments promise to be up-to-date in all appointments so that office, player and talking machine parlors and shipping rooms will be able to take care of the duties allotted them in the best manner.

Major Dunlop, of Thomas Organ fame, was a trade visitor to Montreal recently. The success of his line is

**HOME FROM EUROPE.**

Mr. R. S. Williams, president of the R. S. Williams & Sons Co., Ltd., has returned to his home in Toronto from a two months' absence in Europe. Mr. Williams, who had been in poor health, spent a vacation in Germany, England and France and returned home in the best of health and spirits.

**PUBLISHERS ENTER RECORD FIELD.**

An interesting development in music trade circles is the decision of Messrs. Chappell & Co., Ltd., to enter the talking machine record field. The headquarters of the house of Chappell in London, England, state that this step is in response to many requests for records of their latest London successes, which they have accordingly had specially recorded by the well-known British Imperial Guards Band. The first list issued contained these five numbers: "The Girl from Utah," Selection, Part I and Part II, Sidney Jones and Paul A. Rubens. "The Marriage Market," Selection, Part I and Part II, Victor Jacobi. "The Girl on the Film," Selection, Part I and Part II, W. Kollo, W. Bredschneider and Albert Sirmay. "The Girl from Utah," Valse, Sidney Jones and Paul A. Rubens; "The Mar-

riage Market," Valse, Victor Jacobi. "The Girl on the Film," Valse, Albert Sirmay; "Una" (Barcarolle) from "The Girl from Utah," Paul A. Rubens.

The second issue embodied four records as follows: "The Pearl Girl," Selection, Part I and Part II, Music by Hugo Felix and Howard Talbot. "After the Girl," Selection, Part I and Part II, Music by Paul A. Rubens. "The Pearl Girl," Valse, Music by Paul A. Rubens and Howard Talbot; "Summer Glory," Valse, Music by Pedro de Zulueta. "After the Girl," Valse, Music by Paul A. Rubens; "Sunrise," Valse, Music by Pedro de Zulueta.

The Chappell third record list is: "Little Grey Home in the West," Valse, Hermann Lohr; "Where My Caravan Has Rested," Valse, Herman Lohr. "Una," Barcarolle (from "The Girl from Utah"), Paul A. Rubens; "Charmeuse," Valse-Intermezzo, R. Coningsby Clarke. "The Porepine Patrol," One-Step, Lionel Monckton; "You Can't Keep Still," One-Step, Arthur Wood. "The Girl on the Film," Valse, Albert Sirmay; "Un Peu d'Amour," Valse, Lao Slesiu. "The Girl from Utah," Valse, Sidney Jones and Paul A. Rubens; "Old Cremonne," Valse, Gordon Davson.

All these foregoing are double-sided 10-inch records retailing in England at 60 cents.



Eastern Representative **ROLAND C. WILLIS**  
Doherty Piano Co., Ltd., Clinton, Can.

36 Kenneth Ave.  
Toronto

The Doherty Piano Co., Limited, of Clinton, Ontario, wish to announce that their Eastern Representative, Mr. R. C. Willis, who has been connected with their Toronto retail branch at 51 King Street West, for the past couple of months, is about to take his position on the road again.

Mr. Willis has had charge of our wholesale business in Eastern Canada for the past four years, and during that time has made many friends who will be pleased to learn that he is again on his regular territory.

Mr. Willis has always maintained the reputation of the company for fair and honest dealings, and his slogan is "Don't knock" preferring to sell his own lines on their merits. In the accompanying illustration he is shown in his characteristic attitude when expounding the fine points of the Doherty line. At our special sale in Toronto Mr. Willis made a world's record for retailing pianos, having closed 118 sales in 24 days.

Mr. Willis, who has had some twelve years' experience in the piano business, is a native of St. Mary's, Ontario, where the Willis family were among the earliest pioneers.

(Continued from page 45).

largely due to the untiring efforts of this assiduous and aggressive gentleman and it is safe to say Thomas organs will always remain favorites as long as Major Dunlop is in the field.

R. A. Willis was re-elected vice-president of Westmount A.A.A. at their annual meeting.

Mayor Mederic Martin is of the opinion that Montreal should support a municipal band.

R. S. Dudley, until recently director of the talking machine department of Layton Brothers, has resigned to accept a similar position in New York. R. E. Hamlet of the local staff is in charge temporarily.

The many friends in the trade of George J. Brown, of Layton Brothers, will be pleased to learn that he is progressing favorably towards recovery.

Philip E. Layton will shortly cross the Atlantic on a pleasure trip. Herbert Layton is still confined to the house but will shortly be convalescent.

Orders are listed as fair at the warehouses of J. H. Mulholland and Evans Brothers' goods are being given good representation.

J. A. Hurteau & Co., Ltd., at 316 St. Catherine St. East, are now featuring Chickering & Sons, New Scale Williams, Wessor Bros, and Ennis & Co. lines. They are also strongly featuring Pathephones and Pathe records, for which they have the Quebec representation, and Columbia Grafonolas and records.

C. W. Lindsay, Limited, recently exhibited in their spacious window a very fine range of Nordheimer pianos of different models, in both mahogany and oak finish. As usual the window attracted much attention.

H. C. Wilson & Sons, Limited, Sherbrooke, have added to their business an up-to-date Overland motor truck, built especially for piano work and are now able to attend more promptly to all orders for piano moving.

Easter Sunday at the German Lutheran Church, corner of Mance and Prince Arthur Streets, was more than of ordinary interest which consisted in the dedication of their new Karn-Warren pipe organ, purchased through the local agents, Gervais & Whiteside.

Recent users of the New Scale Williams piano in concert work in Montreal include Emil Taranto, the noted violinist, and Clara Butt and Kennerly Rumford.

C. W. Lindsay, Limited, have discontinued the present series of musical recitals which they have found most profitable during the fall and winter months.

During the past month in Ottawa the demand for Martin-Orme pianos and player pianos has been unprecedented. Among the many prominent leading institutions to select these favorite instruments were: The Rideau Aquatic Club, Limited, the Perley Home and the Lady Stanley Institute.

N. H. Conley, representing Mason & Risch, Limited, Toronto, Ont., was included among those visiting the trade the past month.

A largely attended and very enjoyable musical recital was given lately by Layton Brothers, at their Steinway piano warehouses. The New Edison Diamond Disc Phonograph and the Pianola piano were demonstrated, separately and in combination. A fine effect was produced in accompanying songs from the phonograph with the piano; these were greatly appreciated and applauded. The last recital of the season will be given shortly.

The annual meeting of C. W. Lindsay, Limited, was

held on the 7th inst. The report presented to the meeting by the company's auditors was most gratifying, the profits for the year amounting to about the same as the preceding year, which were the largest in the history of the house, and this in the face of the so-called "hard times." The directors once more decided to recognize the energetic work of the staff at all branches and gave a bonus of ten per cent, on their respective salaries in the shape of preferred shares on May 1st, to all employees who had been in the service of the company since March 1st, 1913, and still in its employ on May 1st. The shares apply to all whose salaries amount to \$1,000 or more. For those earning less than this the amount of the bonus will be paid in cash or the employees can apply this amount towards the purchase of a full share. The regular seven per cent, preferred stock dividend was declared. The common stock dividend was declared at eight per cent. This is an increase of two per cent, on the former rate. The balance of profits, a handsome sum, was carried to the different reserve funds which place the company in a remarkably strong position. Messrs. C. W. Lindsay, A. O. Lindsay, Alf. McDiarmid, Geo. L. Orme and H. R. Hale were re-elected directors. B. A. Edward secretary, and E. Hamilton treasurer. Among those present were Messrs. C. W. Lindsay, Alf. McDiarmid, R. E. Elliott, H. R. Hale, F. Hale, K. E. Hay, L. Reilly, J. A. Hebert, J. Champoux, E. Hamilton, C. H. Burrows, P. E. Dufresne and B. A. Edward.

Willis & Co., Limited, have again secured the contract of supplying pianos for the R. & O. Navigation Co.'s boats.

The end of April found the Canadian Graphophone Company drawing a second breath and the anticipation is, with the farmers all willing and anxious to get back to work, and many of the city folks in the same mood, that the summer will be met joyously. Spring business has been good locally. The firm express satisfaction over the rapidly increasing demand for the higher priced Columbia talking machines and records.

Mendelssohn instruments continue to enjoy good patronage wherever on sale and Foisy Freres, the local distributors, are no exception to the rule. This house reports general business to be very satisfactory.

A. P. Willis, president of Willis & Co., Limited, expressed himself to the Journal as follows: "There does not seem to be evidence to support anything but the assertion that the piano business is progressing as a whole in a slow but normal fashion toward warm weather prosperity. In various important piano manufacturing districts of the country the anticipated spring boom has been slow in materializing but prevalent conditions are undeniably better than they were a month ago. In some centres it is the opinion that the final semesters of 1914 will have the year as a prosperous one for piano manufacturers, just as the last six months of both 1912 and 1913 did. It is worthy of note that the current depression affects practically all grades of goods. It seems that there is nothing essentially wrong with any one branch of the piano industry. What the piano manufacturers await is better times universally which can be counted upon to materialize with the appearance of the year's agricultural crops and the inevitable resumption of activity in almost all industries and lines of commerce which occurs during the summer. 'Watch waiting' appears to be the rule in piano circles. Collections

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324 JARVIS ST. . . . TORONTO

WE SELL  
ONLY TO  
DEALERS

GENERAL CANADIAN REPRESENTATIVES

**LUDWIG HUPFELD, Limited, LEIPZIG, GERMANY**

MANUFACTURERS OF

**Orchestrions, Violin-Pianos**

**Phonoliszt-Violina,**

**Upright and Grand Player  
Pianos (Automatic)**

**"Artists' Rolls"**

for 88 note player-pianos.



This Hupfeld' Phonoliszt-Violina has 3 violins and 88 note player-piano, played automatically. The four instruments synchronizing in a manner impossible by hand. For private homes, cafes, hotels, dance halls, etc.

These rolls are hand played by the most celebrated artists of Europe and every roll bears the artist's signature.

**I. MONTAGNES & CO., 324 Jarvis St., Toronto**

After June 1st, RYRIE BUILDING, Yonge and Shuter Sts.

IMPORTERS OF

**High Class Strings**  
For all Stringed Instruments

Manufactured from the most superior materials and put up in convenient packages, attractively boxed.

We specialize in and particularly recommend

**HEROLD AND CLOISTER  
STRINGS**

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They are the best ever used—of the greatest durability and purest tone.

**Phonograph Needles**

For Every Make of Needle Disc

Put up for the retailer in

**Packages of 100 and  
Boxes of 200 and 300**

We have had great success with these needles in Ontario and trial orders have always resulted in "repeats."

The needles we import are made of first class steel with a fine finish.

If you have not seen our sample card write for one.

**NOTE**

AFTER JUNE THE 1st, OUR ADDRESS WILL BE  
RYRIE BUILDING

Yonge and Shuter Sts. . . . TORONTO

during April were cited as slow and sales as kind of "working in spots."

Business at the C. W. Lindsay, Limited, establishment has been very good, and although it appears quiet, as it always does at this season, a glance over the records of last year shows that business this year is slightly better than 1913. Mr. Lindsay makes it a strong point that every customer that comes into the store shall receive courteous treatment. He is of the opinion that it is easier to get good clerks than it is to get good customers.

Inquiries for player pianos seem to be on the pick up, particularly for Mason & Risch and Tecknoia's, said Layton Brothers. This firm have received in stock a number of Mason & Risch player pianos, up-rights and grands and speaking for themselves state that the piano business in view of the hard times which are so much talked about, is normal. At this warehouses also Sherlock-Manning "20th Century" instruments are prominently featured.

"The Montreal spirit, which is the embodiment of optimism, is again asserting itself with us, and instead of gloomy forebodings one hears on every side, that after all in spite of its unpromising beginning, the year will be counted amongst the profitable ones," said W. H. Leach, of the Leach Piano Company, who reports a fair demand existing for Bell and Gourlay lines.

While business has not been anything to brag about lately, the past few days of really fine spring weather has had the effect of increasing business very materially. There has been more incentive for people to be out and naturally more goods have been sold. As a result of the large amount of newspaper space which we have indulged in our efforts in this direction are now crystallizing in the form of bigger receipts, as for New Seal Williams instruments, and which indicates that business in general is improving satisfactorily, agitation to the contrary notwithstanding, said Hurteau, Williams & Co., Ltd.

Mr. F. T. Quirk, manager Sterling Actions & Keys, Ltd., Toronto, was among recent trade visitors to Montreal and St. Therese.

A Thomas orchestral two-manual pedal organ was disposed of this week by Layton Brothers to a prominent local musician.

#### ST. JOHN DEALERS IN NEW PREMISES.

Townshend Co. Give Optimistic Trade Report.

The address of the C. H. Townshend Piano Co., St. John, N.B., is now 16 King Street, that firm having removed from the old premises on Germain Street. Their removal places the C. H. Townshend Piano Co. on the principal business street in the city and when fully settled in their new quarters they expect to have the finest piano warehouses in the Maritime Provinces.

The main showroom on the ground floor is of generous dimensions and well adapted to the display of the various lines featured, which include Karn-Morris, Martin, Orme, Wormwith and Heintzman. The sheet music and musical merchandise department will be a prominent feature in the new store as well as formerly.

"We are pleased to say that our business during

the winter was exceptionally good," reports Mr. Townshend, "in fact, much ahead of other years. The prospects for a good spring trade were never better notwithstanding the depression, which most people complain of. While collections are possibly not up to the standard we have little reason to complain."

#### WM. LONG NOT MOVING TO YONGE STREET STORE.

In regard to the rumor that he would remove to Yonge Street in the near future, Mr. Wm. Long, now located at 264 Queen Street West, Toronto, stated that he had not decided on this move. "My lease on Queen Street has a year and a half to run so that I have plenty of time to look for new premises if I decide to leave here," stated Mr. Long to the Journal.

Mr. Long states, however, that he will not lease the building at 291 to 295 Yonge Street about to be vacated by the Redell Furniture Co., though he had considered it. The building he found unsuited to the requirements of his business. The property, located just north of Wilton Avenue, has a frontage of 50 feet and a depth of 127 feet. The four-story building has been erected only two years. Mr. Long, who has the local Karn-Morris and Evans agencies and has developed a splendid business, recently added the Columbia line.

#### FIRE IN HALIFAX MUSIC HOUSE.

On the last day of April fire broke out in N. H. Phinney & Co.'s marble building in Halifax, causing several thousand dollars damage to building and con-



tents. The accompanying "snapshot" shows spectacular rescue work in progress, some thirteen women being removed through the upper windows and carried down ladders to the ground. They were employees and patrons of a restaurant located in the Phinney building. The fire originated in the basement from an unknown cause.

Mr. James P. Bradt, former general manager in Canada of Columbia Graphophone Co., spent a few days in Toronto recently and called on a number of old friends in the trade.

### MR. GERHARD HEINTZMAN VISITS WESTERN DEALERS.

Return from Holiday and Business Trip to Coast. Says Manufacturers Should Visit West More Frequently.

Back from a twelve weeks' absence on a trip to the Pacific Coast, Mr. Gerhard Heintzman, of Toronto, is in better health than he has been for a decade. Accompanied by Mrs. Heintzman and their daughter, Miss Cornelia, Mr. Heintzman left Toronto on February 10th, going direct to El Paso in Texas, where they were when Benton, the millionaire rancher, was killed in Mexico. After an interesting sojourn in that city the party visited a number of California points, including Santa Barbara, Los Angeles, Pasadena and San Francisco.

They were in Los Angeles during the memorable floods in that part of the country and were there dur-

ing the country over the delightful motor drives of which there are so many. Incidentally Mr. Switzer secured his assistance in closing a couple of valuable player sales.

The accompanying photographic reproduction shows that Mr. Heintzman and family did not get away from Vancouver without thoroughly inspecting that city also. This picture shows the Heintzman family in charge of Mr. Fletcher and Mr. Thos. A. Switzer, managing director of the Fletcher firm and whose headquarters are in Vancouver, in the latter's automobile in Stanley Park.

While in Vancouver Mr. Heintzman addressed the selling staff of Fletcher Bros. on the construction of the piano and on salesmanship. He particularly impressed the men with the evil results of running down a competing line and emphasized that even if a sale be made through "knocking" the after effects would



IN STANLEY PARK  
VANCOUVER

Mrs. and Miss Heintzman in background, Mr. T. A. Switzer standing, Mr. Gerhard Heintzman seated in front and Mr. Jas. H. Fletcher in tonneau.

ing the five days that communication was cut off with the outside world. A stay was made in Seattle on the way to Victoria, B.C., where they were taken charge of by Mr. Jas. H. Fletcher, of Fletcher Bros., Ltd., and in whom Mr. Heintzman has a very fatherly interest by reason of seeing the development of his firm's business from the purchase of a single Gerhard Heintzman piano to carload lots. Through Mr. Fletcher's kindness he was enabled to see Victoria and the surrounding country to the very best advantage. The progress of Victoria amazed him while of the climate he could not speak enough.

Mr. Heintzman spent a week in Vancouver and was greatly impressed with the wonderful growth of that city since his former visit about ten years ago. With Mr. Switzer he made a number of excursions out into

be detrimental. So much was Mr. Heintzman's address appreciated that the staff presented him with a handsome remembrance in the form of a silver cigar case containing a gold-mounted amber cigar holder. Mr. Heintzman carried away with him from Victoria and Vancouver an order for several carloads of pianos and players, which no doubt gave him a favorable impression of Western trade. His verdict in that connection is that "conditions are not as bad as they are painted."

During their stay in Vancouver, Mrs. and Miss Heintzman renewed many of their acquaintances in social and musical circles.

Mr. Heintzman punctuated his journey from Vancouver to Calgary with a rest at Banff, the famous mountain resort. In Calgary he found the local Ger-



hard Heintzman representative, Mr. C. B. Clarke, an old Ontario boy, awaiting his arrival with open arms. Though general business in this city is not enjoying the phenomenal activity of 1912 no note of pessimism was apparent. Until this trip the visitor had not seen the local Gerhard Heintzman warehouses. These are at 210 Seventh Avenue, just opposite the new Hudson's Bay Company store.

Edmonton was the next point of call and a pleasant souvenir that Mr. Heintzman carried from the provincial capital was the satisfaction of closing a sale for a grand to a "prospect," who visited him at his hotel. The local agents, Messrs. Cross & Jones, were delighted to have had Mr. Heintzman visit them.

All the bright spots, evidences of enterprise and future possibilities of Saskatoon were pointed out to Mr. Heintzman by Mr. J. H. M. Gloeckler, who has grown up with that city, and his visitor was greatly pleased with his progress since his first purchase of a single Gerhard Heintzman piano.

In Winnipeg, Mr. Heintzman found his line receiving most gratifying prominence in the magnificent new warehouses of the Winnipeg Piano Company. He had not visited this city for five years and was greatly impressed with the rapid strides of Canada's Chicago in that period. Mr. Heintzman was unable to include a visit to the firm's Fort William representative, coming right through to Toronto from Winnipeg and incidentally most pleasant recollections were awakened as he passed down through the northern wilds of Ontario where years ago he made annual visits in quest of deer and the hunting cabin erected many years ago, visible from the railway coach, was to Mr. Heintzman's great regret almost in ruins.

In telling the Journal representative of some pleasing features of his trip Mr. Heintzman said, "I am impatient for the time to visit the West again next year and I believe every manufacturer should visit the West at least once each year. It is time and money well invested and the Western dealers do appreciate such visits."

Mr. Heintzman also expressed most sincere appreciation of the kindness of the dealers he visited and their courtesy in making his trip so pleasant.

#### QUIET IN EASTERN TOWNSHIPS.

"Trade conditions are very quiet in Sherbrooke and Eastern Townships this spring but we are hoping for a fair season," reported H. C. Wilson & Sons, the well-known Sherbrooke music house, who state also that collections have been slow.

The H. C. Wilson & Sons firm recently added an up-to-date motor truck for piano work in the city and for country deliveries. Their new store, the "Wilson Building" is proving a very satisfactory proposition in giving much better accommodation for their various lines. Within the last year they have fitted up special rooms for their Edison phonograph department, in which the introduction of the Edison disc has awakened a renewed interest.

The assets of the Toronto Piano String Mfg. Co. were offered for sale by public auction but no sale resulted as the reserve bid was not reached.

#### A MOOSE JAW REPORT.

"Business in the West is not over brisk yet, but indications are that as spring advances it will gradually work around to normal conditions," is the optimistic opinion of Mr. N. J. Porter, president of the Porter Art & Music Co., Ltd., of Moose Jaw. "While piano business has suffered from the tightness of money," said Mr. Porter, "talking machine sales have kept up to practically normal conditions. Seeding was well handled and conditions have never looked brighter from an agricultural point of view."

#### PLAYER RECITAL AT SASKATOON.

At the invitation of Mr. W. E. Cowen, of the Gourlay Piano House at Saskatoon, the musical people of that city attended a recital that was unique as far as they were concerned. The accompaniments of the various vocal numbers were played on the Gourlay-Angelus by Mr. A. P. Howells, manager of the Gourlay, Winter & Leeming branch at Calgary. Mr. Howells is president of the Apollo Choir and conductor of the Welsh Choir at Calgary and is a skilful demonstrator of the player piano.

The music editor of the Saskatoon "Press," in reporting the recital, said of the instrument, "The tone was beautifully true and mellow, and throughout the entire performance there was a marked absence of anything suggesting mechanical operation. The instrument was identified with every one of the dozen numbers on the programme.

Those identified with the recital were highly gratified with the results in impressing upon musicians and music lovers the place of the player piano in accompaniment work.

#### THE WESTERN OUTLOOK.

In a communication to the Journal received early in the present month Mr. J. H. Robinson, the well-known music dealer of Wetaskiwin, Alta., offers the following information concerning conditions in his territory:

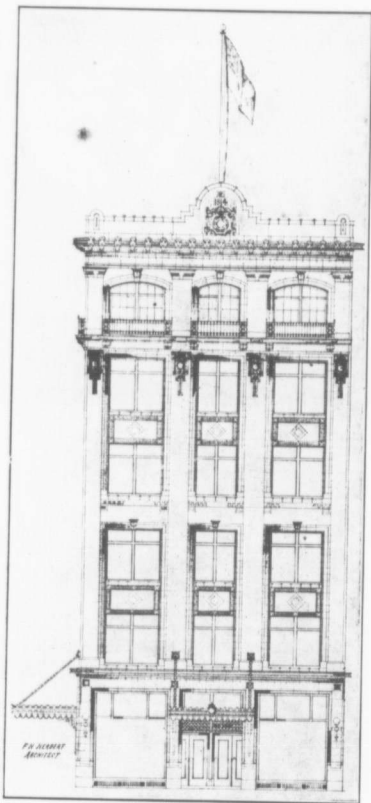
"Farming is now in full swing in the Wetaskiwin district, the weather conditions are most favorable, and everything points to another of those bumper crops, which are so characteristic of the Canadian West in general, and of the Wetaskiwin district in particular. Good crops in Western Canada means good times in Eastern Canada, enlargement of factories, increased output, larger home markets and a larger national prosperity.

"During the past year, the piano trade has been rather quiet, but probably not more so than other lines of business, and this year will no doubt see much improvement in the music trade generally.

"A considerable number of very desirable families have already arrived and have settled in the Wetaskiwin district this spring, and as many others are expected to arrive during the year, the result will be that more musical instruments will be required than ever before."

**HOUSE OF NORDHEIMER TO REMOVE AFTER SEVENTY YEARS ON KING STREET, TORONTO. WILL HAVE NEW SIX-STORY BUILDING ON PROMINENT YONGE STREET CORNER.**

After seventy years on King Street, Toronto, the head office and salesrooms of the Nordheimer Piano & Music Co., Ltd., are to be removed to a new Nordheimer building that it has been decided to erect on Yonge Street. The site of the new Nordheimer building, which is to be completed for occupation by



Yonge Street elevation of new Nordheimer premises.

March, 1915, is the north-west corner of Yonge and Albert Streets, opposite Eaton's, having a frontage of 40 feet on the former street and a frontage of 110 feet on Albert Street. There is a lane at the rear from which goods will be despatched and received directly to and from the freight elevator to be located in the north-west corner of the building.

As will be seen from the accompanying reproductions from the architect's blueprints the new building

is to be of six storeys and basement with entrances from both Yonge and Albert Streets. A recital hall with a seating capacity for 500 persons is to be located on the first floor, and ample provision will also be made for artists' studios. The basement will be devoted to the talking machine department which it is proposed to enlarge, and the sheet music retail department will have a prominent location on the ground floor, where also will be located large piano show-rooms. The immense frontage of plate glass on two streets will give window display space unequalled anywhere, the pedestrian and vehicular traffic being particularly heavy at this point.

By reason of the long and successful career of this house and the high repute in which it is held not only in Canada but in music trade centres in Europe and the United States, the decision of the management to remove from King Street is attended with interest by the trade. For some years King Street has been developing from the main retail thoroughfare of Toronto's most exclusive shops that it once was, to a financial street, and the house of Nordheimer is the last of the music houses to follow the trend of trade northward.

It is of interest to note that this firm was established in 1840 at Kingston, Ontario, by the late Messrs. A. & S. Nordheimer. On the removal of the seat of Provincial Government the Nordheimer firm, which at that time did exclusively an importing business, removed also to Toronto, where they have ever since continued to feature the Steinway piano. On this country's adoption of the National Policy, Messrs. A. & S. Nordheimer commenced manufacturing the Nordheimer piano, and the reputation of their product is too well known to need comment here.

On his coming of age the now president and general manager of the firm, Mr. Albert Nordheimer, who is also Consul-General of the Netherlands for Canada, succeeded to his father's interest and mainly under his direction the business has been conducted for many years. Mr. Nordheimer is an accomplished musician and has always taken a keen and active interest in the musical development of this country.

Mr. Nordheimer, who has for the past couple of years had under consideration the removal to Yonge Street, is well pleased with the new location, which he considers will be the most prominent music house location in Canada. The new building will be in keeping with the high standard of Steinway and Nordheimer lines, which in the new salesrooms will be more prominently featured than has before been possible.

The present buildings on the site, erected many years ago, and occupied by merchants in various lines, will be demolished immediately on the removal of the present tenants.

The change in the Nordheimer location reduces still more the radius encircling the piano houses of Toronto and will put all the piano houses of the city on Yonge Street with the exception of Gerhard Heintzman, Ltd., who are opposite the City Hall, just west of Yonge Street; Wm. Long, 264 Queen Street West, who is considering a Yonge Street location; A. R. Blackburn & Sons, College Street; and Frank Stanley, who soon vacates his Temperance Street building for the Yonge Street store recently purchased by him.

**THE FANS ARE NOW HAPPY—THE 1914 BALL SEASON IS OPEN—MISSING PIANO MEN MAY BE FOUND AT THE ISLAND.**

Business was not entirely suspended in Toronto on May 6th but there were a ghastly lot of aged relatives' remains requiring post-mortem attention on that afternoon and there were a surprising number of other outside engagements requiring personal attention. Vacant chairs and deserted desks in the various music warehouses indicated that a lot of deferred prospects were receiving assiduous attention. Employers wisely refrained from asking embarrassing questions for they realized that there could be only one opening day in the year of the International League ball games and that it was a long time since last season's series closed.

When a Journal representative met Mr. Stanley Addison, manager of the Carey Piano & Music Co., o. Hamilton, just as he came from the Union Stat on he innocently asked if many came over to see the game. The hurt look on Mr. Addison's open countenance made it quite unnecessary for him to explain that the opening ball game merely was coincident with the day of his regular weekly visit to Toronto. Take a whole business afternoon to visit a ball game? Perish the thought!

Still another coincidence in this connection was the arrival by the same train of Mr. F. Lunn, the general manager of the Gerhard Heintzman branch at

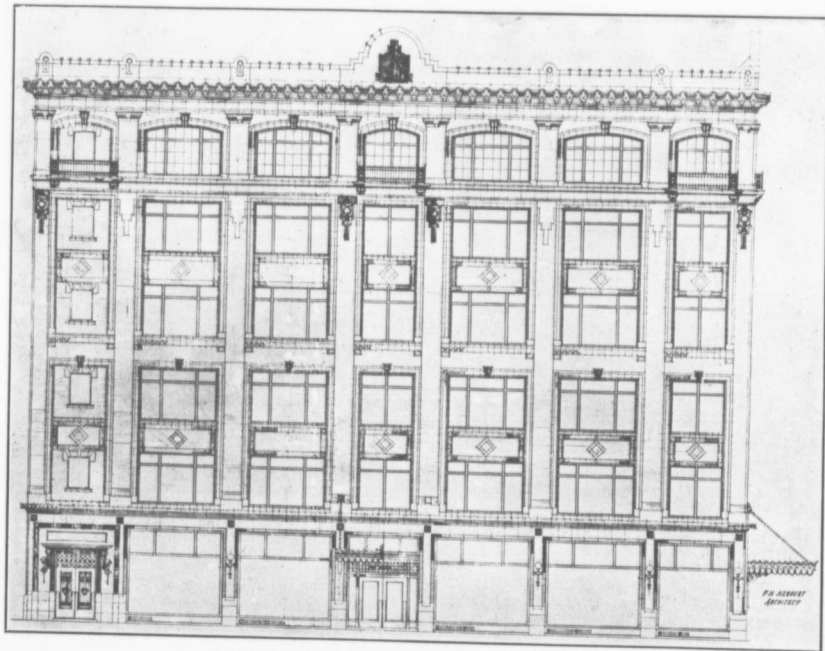
Hamilton, who also had important business in Toronto on May 6th.

**MOVING TO NEW PREMISES.**

Messrs. I. Montagnes & Co., European manufacturers' agents, and who are specializing in a number of lines for the music trades, are removing on June 1st to premises in the new Ryrie building on Yonge Street at the corner of Shuter Street. Mr. Montagnes, who purposed visiting Germany last month, was unable to get away owing to a number of important transactions and has indefinitely deferred his visit to the Vaterland. In the meantime additional agencies have been arranged by mail. The firm are greatly satisfied with the results of the large orchestration from the Hupfeld factory, now in use in Shea's new Hippodrome, Toronto.

Montagnes & Co. have undertaken to supply everything in musical instrument and accessory business from talking machine needles to orchestrons. They have placed several million needles at prices and of a quality attractive to the talking machine dealer. Any who have not received their sample card showing various sizes and styles of needles should write them.

Westminster Presbyterian congregation, of Medicine Hat, have commenced the erection of a new church to cost \$14,000.



Albert Street elevation of new Norcheiner building from architect's sketch.

### CARTAGE AND RENTAL SCHEDULES ADOPTED BY TORONTO DEALERS.

At a meeting of the Toronto Retail Piano Dealers' Association a schedule of charges for cartage and rentals of pianos was adopted. The scale of charges is shown in the accompanying diagram:—

Humber Keele Dufferin Bathurst Waterfront	Glen Grove \$5.00	Woodbine Beech Pape Don Bloor St. Clair Eglington
	\$4.00	
	\$3.00	
	\$2.00	
	Waterfront	

Other charges were decided upon as follows: For delivery to East Toronto, \$6.00; West Toronto, \$5.00; Lorne Park, \$10.00; Long Branch, \$7.00; Mimico, \$6.00, and Weston, \$7.00. For a single hoist \$4.00 is added to the cartage and for double hoist \$7.00. On grand pianos the cartage is double rate.

The association has also adopted a schedule of rentals for upright pianos with \$4.00 as a minimum charge for instruments from regular stock with cartage extra if rental is for less than three months; if rental is for three months or more cartage one way to be charged. The rental for one night is fixed at \$1.00 plus cartage, with a minimum charge of \$5.00. For hoisting rental instruments there is to be a charge of \$1.00 extra for the first flight and 50 cents for each additional flight.

The minimum charge decided upon for pianos rented for use at the Island or summer resorts is \$6.00 per month f.o.b. train or boat, if not less than three months, with \$5.00 extra for packing. It was decided also that rental and cartage should be charged in advance and that when insurance on rentals is carried by the piano house 25 cents per month shall be added.

Regarding the adoption of uniform prices for the retailing of perforated rolls, for which purpose the meeting that resulted in the formation of the association was called, the Journal has received no official information. It is understood, however, that some improvement on present conditions is proposed, to become effective about September 1st.

Perforated Music Co., whose plant has been removed from Toronto to Chicago, held a clearing sale of manufactured stock, at which rolls were offered at half price or less.

After an illness of some weeks, the death occurred in the Western Hospital, Toronto, of Mr. Charles Lechouner, manager Whaley, Royce & Co.'s band instrument factory. The deceased was for twenty-five years in the employ of this firm, except for a short period that he resided in Chicago.

### ADVICE TO ENGLISH PIANO MEN.

The following letter from Mr. T. W. Ward, manager Warburnitz Piano House, Ltd., of North Vancouver, B.C., appeared in "The Pianomaker" of London:

"I have worked as a tuner in England, in the United States, and in Canada, and am therefore able to compare the different makes of pianos.

"I was interested in the article on British pianos for Canada, in the December issue, in which it is stated the chief objection to English pianos is on account of the design of the casework. I am sending under separate cover two American catalogues, which I think will be of interest to you. My own opinion is that the design of case made here is far more artistic and better proportioned than any European design of piano, and, as regards the system of polishing, the results obtained by the varnishing process, which is general here, is infinitely superior to any other form of polishing.

"The fumed and black dull finished oak cases of mission design are very popular here now. I have enclosed blue print of this design. About half the pianos I am selling now are of this kind. Not being polished, they are not so liable to show marks of usage.

"There are a large number of very cheap pianos brought out here from the Old Country. *These have done a lot to impress people unfavorably as no such inferior goods are made on this Continent.*

"In the United States, if a piano is seen with an overdamper action (known as a bird cage action) it is considered a great curiosity. Knowing that an underdamper action is superior, why do the leading English firms make an overdamper action at all? The same thing applies to the straight scale bass. These features were not thought good enough to be introduced to the first pianos that were made here a hundred years ago.

"I have enclosed a cutting of the kind of action in general use here. I consider the idea of having upright iron supports bolted to the metal plate more secure and superior to the wood action frame used generally in European pianos.

"I wrote some time ago to a London firm inquiring about small grand pianos. They quoted me prices and terms. I ordered one on the terms stated, and forwarded references, which, if inquiries had been made, would have proved to be genuine. It appears that in sending goods to Canada cash was required in advance. I wrote later to an American firm, which has offered me terms of 4, 8 and 12 months. I will, however, send for one of the small grands from England and compare it with the ones we have, and if satisfactory, try and push that line. The casework design is very similar in grand pianos, and I think English grand pianos could be sold here. My idea in writing this letter is not to boast of the superiority of the pianos made here, because personally I would like to see the Old Country get a good share of the piano trade here. All the statements I have made I honestly believe to be correct. There is one point I never mentioned, and that is, that although a tremendous lot of advertising literature is sent here from Germany the German piano has practically no foothold. What European pianos are sold are nearly all English made."

Mr. Arthur Blouin of Sherbrooke, Que., who features Gourlay and Gourlay-Angelus lines, has recently added a stock of musical merchandise.

**A PLAYER ENTHUSIAST.**

Mr. T. A. Birdsall, who contributes the "General Talk on Player Pianos" on page 26 of this issue, has from the first introduction of the player as a commercial and musical possibility enthused over it to the point of making it a hobby. Being a trained musician he readily appreciated the capabilities of the player, and soon developed much skill in demonstrating.



Mr. T. A. Birdsall

Mr. Birdsall, who is now connected with the T. Eaton Co.'s piano department in Toronto, is an Englishman by birth, coming to Canada seventeen years ago. In his home town in Yorkshire Mr. Birdsall played in the Kelham Band and commenced playing the violin in the Baptist Church orchestra at the age of seven.

A couple of years after landing in Canada he organized the Hamilton Select Orchestra, and when connected with J. Fuskens McDonald in Hamilton was much interested in musical affairs.

Five years ago Mr. Birdsall joined the piano selling staff of R. S. Williams & Sons Co. and two years later was promoted to the management of the department. He organized and conducted an orchestra in the Methodist church of Davisville, a suburb of Toronto, commencing with five persons, and when he removed from Davisville there were over twenty players.

During the season just closed Mr. Birdsall conducted a very successful player piano recital for the T. Eaton Co., at which a careful count placed the number of visitors at 1,855. His success in the piano field Mr. Birdsall attributes to his ability in handling men both in selling and in the tuning and repair department.

Wm. Long, 264-266 Queen Street West, has added a department for the sale of Columbia graphophones and grafonolas.

**NEWS NOTES.**

Mr. W. M. McMillan, the Nordheimer dealer at Stratford, was a recent visitor to the Nordheimer headquarters in Toronto.

Mr. N. Wilson, local representative of Karn and Morris lines in the district surrounding Tweed, Ont., has taken up his residence in that town.

Commencing May 1st the Toronto music houses have adopted the summer season early closing. The stores close at five o'clock each evening and on Saturday afternoons.

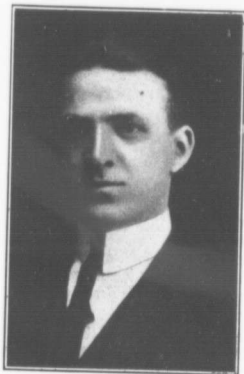
The Johnson Piano Co., of Hollis Street, Halifax, N.S., has been organizing a "Sewing Machine Club" of fifty as a promotion idea in selling sewing machines which they handle in addition to pianos.

Mr. Geo. L. André, advertising manager, Mason & Risch, Ltd., has returned to headquarters in Toronto from a visit to Winnipeg in connection with a very successful removal sale at the Mason & Risch branch in that city.

Mr. W. Webb, who for the past couple of years has been connected with the Wright Piano Co., Ltd., in the capacity of secretary, has severed his connection with that firm and is now with the Mason & Risch branch at St. Catharines.

Mr. Wm. McFarland, superintendent of the Sherlock-Manning piano factory at London, is still receiving congratulations of friends on the occasion of his marriage. Mr. McFarland takes with him into his new partnership the best wishes of a host of friends. Mrs. McFarland was Miss Jean Brown, an estimable London lady.

Mr. W. F. C. Devlin, wholesale representative of the Martin-Orme Piano Co., of Ottawa, has just recently returned to that city from a trip covering points of importance between Western Ontario and Cape Breton. He returned to his firm's headquarters with



Mr. W. F. C. Devlin

very cheerful reports of Martin-Orme demand. Mr. Devlin, as previously announced in the Journal, went with the Martin-Orme Piano Co. to handle all their wholesale business, it being his purpose to cover the country in Martin-Orme interests.

Mr. G. F. Le Roy, manager of the St. Catharines branch of Heintzman & Co., anticipates a materially increased talking machine business as the result of the installation of three sound-proof rooms. The partitions are of plate glass.

There will be noticed in the advance list of Edison records for June which appears on another page of this issue a "Medley of French-Canadian Airs," by the Edison Concert Band. This announcement will be of particular interest to dealers in Eastern Canada.

Grinnell Bros., music dealers, are making arrangements to locate a branch in Sarnia. Grinnell Bros. are well known throughout Canada and the United States as one of the largest music dealers of the world. They have no less than twenty-four retail stores.

"While we find business in general a little slower than in previous years, the business we are doing has exceeded our expectations," report the Kent Piano Co., Ltd., of Vancouver, who expect an improvement in conditions as the result of going harder after sales.

Though April business was not up to March returns

pipe organ for St. Mary's Roman Catholic Church, Collingwood, and for a two-manual tubular pneumatic pipe organ for the Methodist Church at Hanover, Ont.

Mr. Geo. E. Dies, of Montreal, eastern representative of the Williams Piano Co., Ltd., was in Toronto recently, after having visited the firm's factory at Oshawa. Mr. Dies had just completed a tour of the Maritime Province trade and reported silver fox ranching the absorbing topic among eastern people, to the detriment of many other lines.

Mr. F. J. McCrohan, of the Mason & Risch branch at Nelson, B.C., spent a few weeks in the East on a combined business and pleasure trip. When seen in Toronto by a Journal representative, Mr. McCrohan, who has been eight years in Nelson, spoke enthusiastically of that city's future and the outlook for a material improvement in general business conditions.

Mr. H. H. Fitch, manager of the Canadian branch of Universal Music Co. at Toronto, reports the arrival of recent shipments of Themostyle and Themo-Art



New Home of the Karn-Morris Piano & Organ Co., Winnipeg, corner Smith and Graham Avenues.

with Frank Stanley, of Toronto, it was quite healthy with May off to a surprisingly good start. Though facilities were increased at his factory Mr. Stanley states that he has been unable to supply sufficient instruments of his own make.

A recent report from Wallaceburg, Ont., is that T. F. Hinnegan has secured premises vacated by the Shaw Hardware Co. and has opened up with a full line of pianos, talking machines and musical merchandise. Mr. Finnegan is well and favorably known in the territory he works.

Since May 1st summer has been in the air and at least one member of the Toronto music trades could no longer resist the "call of the water." That man is Mr. H. H. Fitch, Canadian manager of the Universal Music Co., who has removed his family to the Beach, taking up residence on Herbert Avenue.

Among the most recent church organ contracts awarded the Karn-Morris Piano & Organ Co., of Woodstock, are for a two-manual tubular pneumatic

music and that many of the titles unobtainable for some months are included in these shipments. The factory capacity has been enlarged and the local branch anticipates more regular deliveries that will assist in keeping the stock complete.

"Conditions have undergone little change during April," said Gervais & Whiteside, Montreal. Recent organ sales put through by this firm included a Karn-Warren pipe organ sold to the German Lutheran Church and a Karn two-manual reed organ to the Grand Ligne Mission. A Morris piano was selected by the Valleyfield, Que., Methodist Sunday School, and a player piano to one of the leading fox breeders of Charlottetown, P.E.I.

Mr. John A. Sabine, of the Music Supply Co., Toronto, is absent on a visit to Europe. Mr. Sabine, who will be gone about ten weeks, purposes including the Mediterranean trip in his holiday. During his absence the Ontario distribution of Columbia lines and Columbia-Iena records are in the capable hands of Mr. C. R. Leake, the other partner of the firm who, on

Mr. Sabine's return, will visit his old home in England.

Mr. A. G. Farquharson, Canadian manager, and Mr. Otis C. Dorian, assistant manager of the Columbia Graphophone Co., Toronto, were recent visitors to Areola, N.J., to attend the twenty-fifth anniversary of their company. At this reunion there were some fifty officers and branch managers of the Columbia firm who celebrated the twenty-fifth anniversary of the founding of the company at the Areola Country Club. Suitable speeches were made by President Edward D. Easton, general manager, Geo. Whyte and others.

A local exchange in referring to Cullen's Music Store at Berlin says "The store is a fine example of the model music establishment, and is inviting and pleasant in the extreme." "Mr. David S. Cullen, the proprietor," continues the same publication, "is thoroughly conversant with every detail of the business and makes it a point to study the wants of his many patrons in the musical line." Besides pianos Cullen's Music Store carries Columbia gramophones, Pollock phonolas and sheet music.

On his return to Montreal last month Mr. A. P. Willis, who with Mr. C. D. Patterson had spent ten days in Toronto, found no less than three serious cases of illness in his family. During his absence one of his twin boys, now about six years old, became so seriously ill as to require the attention of two doctors. A daughter was also seriously ill and a little grandchild was in the scarlet fever hospital. Since then another son, Mr. Willis, vice-president of Willis & Co., took sick and for some days was in a critical condition.

Mr. N. H. Conley, of Mason & Risch, Ltd., manager of that firm's wholesale business, has just recently

returned to headquarters in Toronto from a visit to Mason & Risch agencies in Ottawa, Montreal and Quebec. In the last named city he found Messrs. Robitaille Bros. in good spirits over the outlook for spring trade. Layton Bros. in Montreal also had only cheerful reports while the John Raper Piano Co., of Ottawa, never have anything else. The management of that firm was well pleased with the results of the season's public rentals.

Outside of business Mr. Conley's chief hobby is motor boating and at the recent motor show in Toronto he became the possessor of what he considers will be the finest twenty-five-foot gasoline launch to be found on Muskoka Lakes, where his beautiful summer home is located.

Mr. Conley, who has Western Ontario well dotted with Mason & Risch branches, has just opened up a new store in Stratford, where Mr. E. Purdy is in charge. The premises, handsomely fitted up, were formally opened to the public on May 5th. Other Ontario branches are at Guelph, Hamilton, London, St. Catharines and Niagara Falls.

The death is announced of James O'Dea, the songwriter and author of musical comedy books. Mr. O'Dea had been in failing health for over a year, but the immediate cause of his death was pneumonia. He leaves a widow, Anne Caldwell, with whom he collaborated in writing several successful musical plays, notably "The Top o' the World" and "The Lady of the Slipper." He was born in Hamilton, Ont., Christmas Day, 1871. For years he held a leading position among the writers of high-class popular songs, some of which, like "The Sweetest Girl in Dixie," had a great vogue.



The handsome store of J. M. Greene Music Co., Peterboro, Ont.





## In musical instruments finish is all important

After all, not many people are very good judges of tone. It takes an expert to detect the fine instruments underneath a poor or shabby finish. So the average buyer wisely nods his head when you talk about tone, and makes up his mind on what he can see. If the instrument looks right—that's a good half the sale.

## Dougall Varnish

will give your instruments the best finish the wood is capable of taking. It will work silently but well in helping the salesman clinch an order. If you are selling a high grade piano—then it *deserves* nothing less than Dougall Varnishes.

If you are selling a medium or commercial grade instrument—then in *needs* everything that this most perfect of all finishes can give to its appearances.

**The Dougall Varnish Co.**  
LIMITED

MONTREAL,  
QUEBEC

Associated with  
MURPHY VARNISH CO., U.S.A.



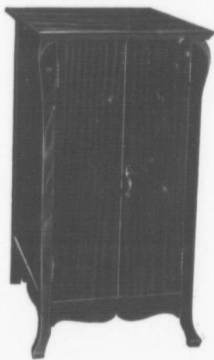
## CABINETS IN THE MUSIC TRADES.

Cabinets formerly considered an uninteresting adjunct to the music trade have developed into an important business. The player piano and the talking machine have made at least one and in many cases two additional cabinets necessary in the home. Aggressive dealers who have given this line a little special at-



Newbigging Cabinet No. 60.

tention have been agreeably surprised with the amount of business to be worked up. Player rolls and talking machine records are too valuable to let lie around the house in promiscuous piles and the orderly housewife will not allow them to litter up the rooms.



Newbigging Cabinet No. 65.

The Newbigging Cabinet Co., Ltd., of Hamilton, a very few years ago were induced to turn out some talking machine cabinets and coming in contact with a possible new field gave it considerable study, with



the result that they soon began specializing in cabinets for the talking machine and player roll trade. Some idea of the development of this branch can be gathered from the fact that with the Newbigging Cabinet Co. the sales have been greater for the first four months of this year than for the corresponding period of last year.

Newbigging cabinets are made in sizes and types to suit the various designs of the different makes of talking machines and as soon as a new machine is on the market a new cabinet to match it also makes its appearance. The cabinet business is worthy of the serious attention of the dealer.

The 1914 convention of the National Piano Manufacturers' Association of America will be held at the Hotel Astor, New York, commencing June 6th. The convention of the Merchants' Association will be at the same place June 8th and 9th.

The Journal is informed that "Trans-Continental Tangos" are the latest diversion of the American travelling public. On the through limited trains of the Northwestern-Union Pacific Line from Chicago to San Francisco the tables and chairs of the dining cars are removed so soon as dinner or luncheon is served and the smooth and level oaken floor cleared for dancing. Talking machines and piano players are used to provide the dance music. The call of the dusky dining-car porter that "Dinner am served in de dining car" is now supplemented by the call "Tango am on in de dining car."

#### KARN-MORRIS CO. APPRECIATIVE.

##### Prompt Methods of the Piano Underwriters' Agency in Adjusting a Small Claim.

The letter given below can be verified by writing directly to the dealer mentioned, for the Piano Underwriters' Agency, Baltimore, Md., which specializes on piano insurance, and which has paid over \$100,000 in losses to representative piano merchants, frequently receives acknowledgments of this character:

(Copy).

"Karn-Morris Piano & Organ Co., Ltd.,

"Winnipeg, Man., March 27, 1914.

"The Piano Underwriters' Agency,  
"Baltimore, Md.

"Gentlemen: We beg to acknowledge the receipt of your cheque for \$50 in settlement of claim under entry No. 50,702, for which kindly accept our thanks. We also wish to state that we appreciate the promptness in which this matter has been attended to. Yours faithfully,  
"Karn-Morris Piano & Organ Co.

(Signed) "E. S. Merrill,  
"Manager Winnipeg Branch."

In closing a deal for this insurance the first and last investment from the retail merchant is but \$1. The customer pays all premiums, and pianos are protected from loss by fire and breakage. It is the most liberal policy known, and one wherein nothing is charged for except that received. This policy must not be confused with the so-termed excessive cost blanket form of insurance, for with a P. U. A. policy the only cost is for service actually rendered. [Advt.]

## NEW MUSIC

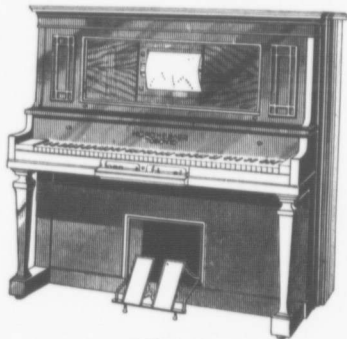
Copyrights entered at Ottawa

28605. "Valse de Mon Cœur" (Waltz of My Heart). By M. Kay Jerome.
28606. "The Silver City." March and Two-Step. By Jas. McGillivuddy, Halleybury, Ont.
28613. "I Will Always Follow You." Words by Joe Young and Grant Clarke. Music by Bert Grant.
28619. "Rose Bud, Rose Bud" (In My Little Flower Bed). Hesitation Waltz. By Bert Grant. By Bert Grant. Arranged by Will H. Voderly.
28620. "Do They Love It." Words by Grant Clarke. Music by Maurice Abrahams.
2607. "Lemon Pie Waltz." By Mrs. Wilmot A. Richie, Cascade, British Columbia.
1608. "Immortal Love." Words and Music by Mary du Daney, Toronto, Ont.
1609. "Just When the Shadow Falls." Words and Music by Mary du Daney, Toronto, Ont.
28624. "The Lost Chord." Song (with Piano and Harmonium (ad lib) Accompaniment). Words by Adelaide A. Proctor. Music by Arthur Sullivan. The Anglo-Canadian Music Publishers Association, Limited, London, England, and Toronto.
28625. "The Children's Home." Song (with Piano and Harmonium (ad lib) Accompaniment). Words by Frederick E. Weatherly. Music by Frederic H. Cowen. The Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
28626. "The Old Taxi." Song. Words by Nemo. Music by Henry Pontet. The Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
28627. "The Better Land." Song. Words by Mr. Hemans. Music by Frederic H. Cowen. The Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
28638. "At That Town Hall Minstrel Show." Words by Gus Kahn. Music by Grace Le Boy.
28643. "The Darktown Poker Club." Words by John Havez. Music by Bert Williams and Will H. Voderly.
28635. "Love and Springtime." Words by Gus Kahn. Music by Grace Le Boy.
28636. "I'll Do It All Over Again." Words by A. Seymour Brown. Music by Albert Gumble.
28637. "La Rose Noire" (The Black Rose). Suite de Valises. By Georges Aubry.
28642. "Balladeuse." Gavotte. Par J.-Bte. Lafreniere, J. E. Belair, Montreal, Que.
28641. "Mario." Danse Caracteristique. Par J.-Bte. Lafreniere, J. E. Belair, Montreal, Que.
28646. "When I First Met You." Words by Carl Loveland. Music by Harry J. Lincoln.
28645. "I Cannot Be." Words by Carl Loveland. Music by Harry J. Lincoln.
28648. "If Time Would Tell." Words by Carl Loveland. Music by Harry J. Lincoln.
28649. "The Story of the Rose." Words by Carl Loveland. Music by Harry J. Lincoln.
1610. "Be Mine, Oh Lord." Song. Irvine Austin-Titley, Toronto, Ont.
28657. "California and You." Words by Edgar Leslie. Music by Harry Puck.
- 28661A. "Why Are You Breaking My Heart." Words by Grant Clarke. Music by Maurice Abrahams.
28665. "Dengozo" (Maxine Tango). By Ernesto Nazareth. Arranged by Ribe Danmark.
28666. "El Irresistible" (Tango Argentino). By L. Lugatti. Arranged by Ribe Danmark.
28667. "Innovation Tango." By Arthur N. Green.
28668. "The Murray Walk." By Paul Biese and F. Henri Klieckmann.
28669. "Maxine Briolette." Composed by H. Vincenzo Luzerno.
28670. "Henrietta." (Valse d'Hesitation). By F. Channon.
28671. "Ave Moi" (With Me). Valse Hesitation. Composed by H. Vincenzo Luzerno.
28672. "I Ask You Why, Dear." (Duet). Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28673. "Drawing the Line." Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28674. "Only Her Ankles." Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28675. "Auction Picnic Song." Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28676. "That's a Sight Dear." Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28677. "Loinis." Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28678. "A Nice Little Home's What I Sign For." Words by Edward A. Paulton. Music by Jean Briquet and Adolf Philipp.
28682. "And to think I left My Happy Home for You." Words by Bert Kalmar and Edgar Leslie. Music by Harry Puck. Kalmar & Puck Music Co., New York, N.Y., 22nd April, 1914.
28688. "Beautiful Smiles." Composed by Margaret Russell Boyd, Toronto, Ont.
28698. "Our Pilot." Words by Captain J. E. Dutton. Music by John Thomson, Ayr, Ont.
28700. "In Love's Garden Just You and I." Valse d'Hesitation. By Nat Osborne.
28701. "Love's Hesitation." Valse. From "The Beauty Shop." By Chas. J. Gebus.
28702. "The Padettes Call." Rag. One-step, Trot. By Grace Gooding.
28709. "Dance de Resistance." By Elizabeth Ogden.
28704. "Tangomania." One-step, Two-step, or Tango. By Egbert Van Alstyne.
28705. "That Funny Bunny Rag." Words by Louis St. Cyr. Music by Gene Gardner.
28706. "Once in a Thousand Years." Words by Chas. E. E. Baer. Music by Richard A. Whiting.
28707. "Sweetheart Jane." Words and music by C. O. Schantz.
28708. "Tres Batainane." (Very Tempting). Hesitation Waltz. By William T. Pierson.
28709. "Just a Touch of Love." Words by Paul Carns. Music by Geo. H. Fitzel.
28710. "Kathlyn." Words by Casper Nathan. Music by Edwin R. Schmidt.
28715. "Cor Jesu" Composed by Al. Lamoureux, Montreal, Que.

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### Florence Aylward

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- "Sunshine and Daffodils"

### Dorothy Forster

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- "I heard a sweet song"
- "Were I some star"
- "Wonderful garden of dreams"

### Leslie Elliott

- "The Summertime Moon"
- "O Lonely Pines"
- "Hayoma"
- "The Whisperin' Wheat"

### Kennedy Russell

- "Lochleven"
- "At Santa Barbara"
- "The Blue Dragoons"

### Eric Coates

- "All mine own"
- "Dick's Quandary"
- "Melanie"
- "The Grenadier"

### Laxton Eyre

- "Till Then"

### Franky Bridge

- "Easter Hymn"

### Edward German

- "Lady Mine"

### Hermann Lehr

- "Old Faggots"
- "Little grey home in the West"
- "The Port of Au Revoir"
- "There's a hill by the sea"
- "Where my caravan has rested"

### S. Liddle

- "Lead, Kindly Light"

### Robert Coningsby Clarke

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- "The Little Girl from Hanley way"
- "I be hopin' you remember"
- "Red Devon by the Sea"

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- "Summer Dreams"
- "God make thee mine"
- "The Dewdrop and the Sun"
- "A Song of Hope"
- "Fairy Waters"

### Hubert Bath

- "The Call of the Woods"

### H. Lyall Phillips

- "Colinette"

### Herbert H. Nelson

- "Wolf of the Bowman"

### Alfred Harriss

- "Rosebuds in the rain"
- "My hidden rose"

### Graham Peel

- "Loveliest of Trees"
- "In Summer-time on Bredon"

### Montague F. Phillips

- "Sweet Eyes of Blue"
- "Wake Up!"
- "Nature's Music"
- "The Stars"
- "The Enchanted Forest"
- "Starry woods"

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**THREE FROM ENGLAND.**

Worthy of special mention at the present time are two Ashdown songs, "Little Golden Cross," words by Edward Teschemacher, music by H. Lyall Phillips, and "Scotia, My Homeland," words by James Hay and music by R. M. Harvey. Both the above are being recommended by the Anglo-Canadian Music Co. of Toronto as also Elkins & Co.'s "A Corner," words by Chrystabel, music by Margaret S. Whiteombe.

**TWO NEW ENOCH & SONS SONGS.**

The Anglo-Canadian Music Co. of Toronto, who have among other agencies the Enoch & Sons publications for Canada report excellent results to date from two songs, "Dewdrop Time," words by Helen Taylor and music by May H. Brahe; and "The Rani's Messenger," words by Felix A. Joseph, music by Easthope Martin. Both of these are new songs, the former being by the same composer as "Love's a Butterfly" and the latter by the composer of "I Told My Love to the Roses."

**NEW MUSIC INTRODUCED.**

The new vocal music issued by Chappell & Co., Ltd., contains these numbers: "A Heap of Rose-Leaves," Charles Willeby; "The Little Girl Next Door," Herman Löhr; "Crooning Water," Teresa Del Riego; "The Little White Town," Guy D'Hardot; "Country Night Song," Montague F. Phillips; "On the Road to Ballyshee," Leslie Elliott; "The Barber of Turin," Kennedy Russell; "The Maggie Teyte Encore Song," Paul A. Rubens.

Three numbers appear among the new dance music. These are: "Passion Flower," Valse, Pedro de Zulueta; "Reve D'Avenir," Valse, Alec Davies; "Under the Pines," One-Step, Albert Simmer.

There is also the new Chappell song cycle, "Parody Pie," by Liza Lehmann, for four voices—soprano, contralto, tenor and bass—with pianoforte accompaniment. It was performed at the Chappell Ballad Concerts, Queen's Hall, London, with the greatest success. A Canadian performance has already been given at Hamilton, Ont., and the cycle is spoken of in glowing terms.

**PORTRAIT ALBUM AND SONGS.**

The announcement in the last issue featuring Leonard & Co.'s "Two Eyes of Grey," by Daisy McGeech, recalls that the firm have also published a portrait album containing seven of the popular songs by that same composer.

Prominent in music circles are a number of other Leonard & Co.'s songs including "Jessamine," words by James Bowker, music by Amy Woodforde-Finden; "A Memory," words by Lillian Scott, music by Katharine Barry; Shelley's "Indian Serenade," set to music by Wilfrid Sanderson; "I Still Have You," words by Clifton Bingham and music by H. Trotter. The Anglo-Canadian Music Co., of Toronto, have the Canadian distribution of this firm's publications.

**PUBLISHING FIRM ACQUIRES LARGER PREMISES.**

"Bonita," the southern dance by Dorothy Foster and published by Cary & Co., of London, England, is

reported to be an immense success, as are a number of this firm's other dance pieces. The growth of the Cary publishing business has necessitated their recent removal from Oxford Street to much larger quarters at 13 and 15 Mortimer Street, London, W.

Ernest Crampton's series of Gavotte songs published by Cary & Co. are having many complimentary things said about them. Two of the important ones are "An Old-World Garden" and "Laekaday." Also among the popular Cary publications are noticed "What's It Got to Do With You," a humorous song, and "Red Sun," both with words by R. S. Hooper and music by H. M. Tennent; "Yvonne" and "The Land of Let's Pretend," both with words by Ursula Bloom and music by Edmund D. La Touche; "Dance of the Disappointed Fairies," by La Touche also; "Amoroso," by Jacques Henri; "What a Judge," a humorous song, words by Eustace Baynes, music by Harold Montague; and "The Country of Dreams," words by Frank Witty and music by James Witty.

Four pianoforte numbers by Cyril Jenkins appear in the list of Cary & Co.'s good sellers, viz.: "Taran-telle Facile," "Rondoletto," "Valse Petite" and "Solemn Prelude." Other instrumental music enjoying a steady demand is "Kindertanz," by Heller Nicholls; "Raehmaninoff prelude in C sharp minor," Op. 3, No. 2, and "Liszt Liebestraume," No. 3, the latter two being from the famous Hawley edition.

**A VARIETY OF MUSIC.**

Two lyric poems for the piano by Walton O'Donnell are being featured by Joseph Williams, Ltd., of 32 Great Portland Street, London W, England. The first is "When the Sun is Setting" and the second "Before the Dawn."

Other important current numbers published by this house are "An Autumn Hush Song," words by Arthur L. Salmon, music by Dorothy Hill; "Island of Dreams," words by Ruth Rutherford, music by Esting Wayland; "My Scotch Lassie," words by Fred. G. Bowles, music by Frank Jephson; "Evening" (How Dear to Me the Hour), words by Thomas Moore, music by Bertram Newstead.

Four part songs for treble voices are received: "Song of the Shepherd," "An Epitaph upon a Virgin," "Winter" and "A Chill." Two books are also recommended by Joseph Williams, Ltd., the one a short cantata for treble voices, "The Making of Viola," poem by Francis Thompson and music by Edgar L. Bainton. The other is the Berners edition of Jaques-Daleroze's "Seven Rhythmic Dances" for the piano.

**FRANCIS DAY & HUNTER NOVELTIES.**

Among the most recent music announced are these new issues published by Francis Day & Hunter, of 142 Charing Cross Road, London, W.C., England: Songs and Ballads—"Come Back to Me" (Ballad), "Fall o' the Day," "Gathering Nuts in May," "Love, I Have Crowned You" (Ballad in D and F), "Sleepy Chile" (Lullaby), "Sure I Do!" (Irish Ballad). Instrumental—"Fox Hunt" (Galop), "Get Out and Get Under" (One-Step or Two-Step), "La Promesse" (Valse), "Pullman Porters" (Two-Step), "Very Good Girl on Sunday" (One-Step), "Your Dear Eyes" (Waltz). Book—Francis & Day's Concert Parties

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#### PUBLISHED IN GLASGOW.

Dealers report there has been, for some time, a demand for a well-arranged album containing the most popular Scottish songs at present being sung on the concert platform and this want has now been met by the publication of the new song album "Forty-seven Popular Scottish Songs," by J. S. Kerr, of 314 Paisley Rd., Glasgow, Scotland. The arrangements are by the well-known Scottish musician, Mr. Harry Colin Miller, M.A., Mus. Bae. Among the contents are noticed such popular songs as "Joek o' Hazeldean," "Mary of Argyle," "Scottish Emigrant's Farewell" and "March of the Cameron Men."

Apart from the above volume several other collections of music are put out by the same publisher. These embrace "Kerr's Collection of Reels, Strathspeys, Highland Schottisches and Country Dances"; an enlarged edition of "Kerr's Merry Melodies," arranged for the piano; "Kerr's Modern Dance Album"; two "Kerr Facile Pianoforte Albums"; "Kerr's March Album," containing fifteen marches for school use and musical drill composed by Chesney Haddon; "The Orange Songster," composed and arranged by Neil Graham, and "Kerr's Guild of Play," furnishing forty-nine singing games.

#### POPULAR NUMBERS PUBLISHED BY GOULD & COMPANY.

Being specially selected by Caruso is sufficient recommendation in itself for the song "For You Alone," written with violin accompaniment, words by P. J. O'Reilly, music by Henry E. Geehl. This song as are the others which follow is published by the well-known house of Gould & Co., 25 Poland St., Oxford St., London W., England.

"Awake," a serenade, words by Sir William Davenant, music by H. G. Pellissier; "Farewell to Summer," words by the well-known composer Edward Teschemacher and music by Noel Johnson; "The Garden I Love," words by H. S. Reed, music by Godfrey Nutting; "Just to be Near You," words by Edward Teschemacher, music by Albert Fox; "Dear Land of Home," words and music by Graham Valmore; "Hush Me to Dreams," words and music by Kennedy Russell; "Till Dawn," words by Alfred H. Hyatt, music by Gilbert Loewe.

Two good duets number among the Gould & Co. publications which are reported ready sellers at the present time, the one "For All Eternity" for soprano and contralto voices, words by S. A. Herbert, music by Angelo Mascheroni; the other, "Till Dawn," words by Alfred H. Hyatt, music by Gilbert Loewe.

The instrumental music being featured by Gould & Co. include "Bulgarian Patrol," by Ivan Stephanoff; "Regrets Waltz," by T. Frederic Wade; "Eterna-

mente Waltz" (introducing Mascheroni's famous song "For All Eternity"), by Fiona; "Brise D'Ete," by Wilfrid Sanderson; "Deux Chansons" (Serenata) and "Sincerité"), also by Wilfrid Sanderson; "Can't Stop," a humorous ragtime sketch by Pete Washington, and "The Sunbeam," very easy large note piano instruction book.

#### ANOTHER SUIT OVER LANGEY'S TUTOR.

One of Otto Langey's Tutors has again been the ground for court proceedings, this time in Australia instead of Canada. Word is received that in the Australian case the same firm, Hawkes & Son, were again the plaintiffs, and the unlawfully imported copies were again those reprinted by Carl Fischer, of New York. The defendant was Carl Engel, of Adelaide, whose firm had imported in wholesale quantities a considerable number of different Tutors by Otto Langey, all claimed to be the copyright property of Messrs. Hawkes & Son. From the injunction granted to restrain the defendant from importing the reprinted music is taken this paragraph: "Upon hearing what was alleged by counsel for the plaintiffs and for the defendant and by consent His Honour did order that the defendant his servant and agents be restrained during the duration of the plaintiffs' copyright from importing into, selling or exposing for sale or hire or causing or permitting to be imported into, published, sold or exposed for sale or hire in this State any copy or copies of the following musical works, namely, Otto Langey's Tutors for the Cornet, Side Drum and Violin respectively, and Otto Langey's Practical Tutors for the Tenor Saxhorn and the Tenor Cor., the B flat Euphonium with four valves (bass clef), the B flat Valve Trombone and the B Flat Baritone, the E flat Bombardon (in the bass clef), the Clarinet in the soprano and the Boehm Systems and the Corno di Bassetto, the B flat Slide Trombone (in the bass clef), the Flute in Four Systems, the Double-Bass (with four strings), the B flat Bass Treble Clef and the Violoncello respectively or any of them and that the defendant do forthwith deliver to the plaintiffs all copies of the said musical works or any of them purporting to have been printed in America and now in the possession or control of the defendant and that the defendant do forthwith pay to the plaintiffs for their costs of suit the sum of £20."

In 1912 the United States exported 7,527 pianos valued at \$1,739,954, or an average value of \$231, as against 5,617 pianos exported in 1911 valued at \$1,307,250, or an average value of \$233. In 1911 the United Kingdom exported 10,692 pianos having an average value of \$157 per instrument.

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### VITAPHONE DEMAND.

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Notwithstanding the stress of business, Mr. Fosdick found time to celebrate the opening of the trout season. The numbers and dimensions of his catch, however, are a subject of dispute on the part of his friends, who received no proof of his prowess as a Waltonite.

### IMPORTANCE OF MANUFACTURER.

Mr. Gerhard Heintzman, of Toronto, whose visit to the Western agencies of his firm is referred to in this issue, was interviewed by a number of newspapers in the cities visited. The following appeared in the Vancouver Sun:

"One of the most important considerations in any new country should be the manufacturer," says Mr. Gerhard Heintzman, of Toronto, head of the famous piano manufacturing firm which bears his name. Mr. Heintzman, with Mrs. Heintzman and daughter, is stopping for a few days at the Hotel Vancouver, en route home from California. Although he no longer has the active connection with the great establishment he once had during his course of building up, he still takes a keen interest in the business and now has leisure in which to look carefully into business conditions in general and to reason to what belongs the most credit for prosperous communities.

He gives a great deal of credit to the manufacturer. The manufacturer, he says, brings in the population, and generally adds to the wealth of any community. The industry may be small, but it has possibilities for growth, and as it reaches more extensive markets its plant is enlarged, more hands are neces-

sary, larger payrolls, and the whole combination goes to add prosperity to the community.

Mr. Heintzman thinks there will be a noticeable and almost immediate benefit to this coast from the opening of the Panama canal. It will put the Orient in closer touch with the Atlantic coast, and Mr. Heintzman says the Canadian manufacturer should awaken to the opportunities the Orient affords for trade extension.

The depression in business circles the visitor says is lifting rapidly, and he is very optimistic as to the conditions which will apply this year in Canada. He expressed keen pleasure at the large increase in manufacturing industries he has seen all over Western Canada.

### SPECIAL EDUCATIONAL WORK.

An important educational work is being carried on in the interests of the Columbia Graphophone Co., Toronto, by Miss Mary O'Brien, the company's special school representative in Canada. Three demonstra-



Miss Mary O'Brien

tions and lectures have been given in Toronto before the Catholic teachers and separate school boards, one at each of the Loretto Abbey, St. Joseph's Convent and De La Salle Institute. Miss O'Brien, who has gained valuable experience in newspaper work, was assisted by Professor Frederic Goodwin, head of the Columbia firm's educational department at New York. Apropos of the talking machine's connection with educational work, speaking at the recent dinner given on the occasion of the Columbia Company's twenty-fifth anniversary, Professor Goodwin remarked: "The history of the graphophone was the history of most inventions: First, a matter of smiles, then a subject of amusement, and then it came into its own field of real usefulness. He himself was an optimist, and from what he had already seen of the advances they had made in conjunction with national education, he anticipated a tremendous development in the future."

The partnership of Keast & Brown, jewelers of Farnham, Que., who also handle talking machines, has been dissolved. The Farnham business will be continued by and under the name of E. F. T. Brown. The Montreal business will be carried on by and under the name of Harold D. Keast.



## PRESENTATION TO ORGANIST PIANO MAN.

E. R. Doward Honored.

At the choir boys' annual concert of St. Stephen's Anglican Church, Toronto, Friday evening, May 8th, Edgar Redgrave Doward, F.V.C.M., London, England, organist of the church, was the happy recipient of a purse of gold and a trip for himself and Mrs. Doward, to Worcester, England, these being the gifts of the vestry, in recognition of his valuable services as organist and choirmaster, and the completion of his fifty-first year as organist.



Mr. E. R. Doward.

Mr. Harry Lovelock, the retiring warden who made the presentation in a felicitous address, said in part, "We believe we have the best Anglican choir in Toronto, and the best organist. The choir's reputation is all due to the splendid efforts of Mr. Doward. We enjoy the hope you may be long spared to us in your present capacity, and with all our hearts wish you 'bon voyage,' and a safe return."

The trade will be interested in the above item, inas-

much as the firm of Gourlay, Winter & Leeming, Toronto, from whose ranks many well known musicians have developed, also attest the valuable services of Mr. Doward as a member of their road staff, in which capacity he has acquitted himself creditably for many years, and is well and favorably known throughout Canada.

Mr. Doward was born at Worcester, England, in 1850, and at the age of seven years joined a boys' choir. He was articled to Dr. Doane, organist of Worcester Cathedral for seven years, at 15 years of age.

His first charge, in 1862, was Whittington Anglican Church, near Worcester, followed by St. John's, where he remained six years. He came to Canada in 1870, and in 1874 was appointed to St. George Cathedral, Kingston, where he remained two years. Other charges were: St. Peter's Anglican, Cobourg, 2 years; St. James' Cathedral, Toronto, 6 years; Church of Ascension, Toronto, 8 years; Broadway Tabernacle, Toronto, 10 years; St. Stephen's, Toronto, 12 years, up to 1914.

Mr. Doward is a Fellow of the Victoria College of Music, London, England, and a member of Board of Examination; Fellow of Society of Science, Art & Literature, England; formerly taught organ in Toronto College of Music, and was Director of Music at Miss Nixon's School for Young Ladies, Miss Dupont's Ladies' School, Loretto Abbey, Loretto Convent Niagara Falls, and other institutions. His present choir consists of 36 boys, 27 men, 20 ladies, and every member has the greatest respect for their leader, both as a man and as a musician.

The management of the Newcombe Piano Co., Ltd., Toronto, while realizing that the piano demand is not as spontaneous as it has been, make no complaint of conditions, and anticipate a general trade revival with the coming of autumn. On the occasion of the recent visit to Toronto of Mr. A. P. Willis and Mr. C. D. Patterson, of Montreal, a generous sized order was left for immediate and future deliveries of Newcombe instruments, which are well known in Montreal and the territory worked by Willis & Co., Ltd.



Mr. E. R. Doward's Choir at St. Stephen's Church, Toronto.



**REGINA FIRM REMOVE TO NEW PREMISES.****Child & Gower Occupy Prominent Corner.  
Formal Opening Well Attended.**

The firm of Child & Gower, Regina, who have the Steinway and Nordheimer agencies, and who also handle Columbia Grafonolas and records extensively, formally opened their new salesrooms on May 9. They are now located at the corner of Eleventh Ave. and Lorne Street, with greatly improved facilities for a continually growing business.

Ten years ago Mr. W. Allan Child who had been connected with the Nordheimer Piano Company at Toronto, since the year 1897, began business as a piano dealer in a small store on Rose Street, just back of the present site of the Roseland Theatre. Business prospered with him as the city grew, and his genial manner, unflinching courtesy and capacity for making friends ensured his success. Four years ago his business had grown to such an extent that he decided to take in a partner, and Mr. J. C. Gower became his associate in the business, the firm name being Child and Gower.

Three years ago the firm moved their show rooms to the store in the west side of the Donahue block, on Eleventh Avenue. There they have continued to prosper, and in spite of hard times their business had grown until they again outgrew the premises they occupied. They accordingly secured the big store space in the southeast corner of the Donahue block, and they have been engaged for some weeks past in fitting this up in a manner which would make their showrooms second to none in Regina.

Regina citizens turned out to the formal opening in goodly numbers, to show their interest in the development of the business of these young men, who are well and popularly known in the city and surrounding country. They have a large and well assorted stock of grand and upright pianos, and there are three sound-proof rooms for demonstrating the Grafonola, and to the rear of these a large library of records is shelved.

The showrooms and offices are tastefully decorated, richly furnished and the stock is well arranged, while the lighting system is particularly effective.

Three travellers represent the firm throughout the province, and in spite of the money stringency and the fact that pianos are still considered a luxury, this firm has found it necessary to have larger and better showrooms.

**NEW MUSIC HOUSE FOR PETERBORO.****George Leader & Sons Open Store.**

A new music house has been opened up in Peterboro by Messrs. George Leader & Sons, who have secured the store opposite the Oriental Hotel formerly occupied by Lane & Eano. The new firm commences business with the local Gerhard Heintzman and Dominion agencies. A local paper referring to the new firm says, "Mr. Leader has been in the piano business in Peterboro during the past eight years, and for seventeen years before was engaged in the same business in the Old Country. With an experience of twenty-five years behind him, and with the assistance of his sons, he feels confident in making an announcement of his new business to the citizens. The new firm will be in a position to undertake tuning and

repairing on a large scale, and promise the Peterboro people a first-class service."

Mr. Leader, senior member of the firm, started in the piano business in 1890. He came to Canada in 1896, and until August, 1913, was with the J. M. Greene Music Co., as salesman and salesmanager. Associated with



Mr. George Leader, Peterboro.

him in the new firm are his sons, Wm. F., a practical tuner and repair man, and Herbert G., an experienced piano salesman.

**PLAYER ASSOCIATION MOOTED IN ENGLAND.**

"Musical Opinion" of London says: "At the present time, there are a few gentlemen connected with the piano-player industry who consider it of the utmost importance that an association of player manufacturers should be formed. The idea is not to regulate prices or conditions of work connected with the player trade but purely and simply to protect themselves against any trouble that may arise in the future with regard to the men they employ. Fortunately for the piano industry, the trade unions have not yet made themselves felt to the employer. But there exists at the present time a union consisting of men employed in the manufacture of player actions, and now that it has grown to a certain size it is important that the manufacturer should also be protected by an association of his own. There is no reason why master and man should not be on the best of terms, but if one side is going to grow and make itself a power in the trade the only thing left for the other to do is to combine also, thereby enabling them to grapple with any trouble that may arise."

At the annual meeting of the shareholders of the American Piano Company, George G. Foster was elected president. The office of first vice-president was created and W. B. Armstrong elected to fill it. J. Harry Shale was re-elected secretary and in addition was elected general manager, a new office.

### U. S. DOINGS OF INTEREST IN CANADA.

At the eighth annual meeting of the Connecticut Piano Dealers' Association there was a discussion as to the practice of giving free music rolls with sales of player pianos. The consensus of opinion seemed to be that a flat value of rolls should be given in preference to a certain number of rolls, as, for example, \$12 worth of rolls, instead of specifying twelve rolls to be selected by the purchaser irrespective of their value. The discussion then turned to the placing of music rolls for free circulation in public libraries, as was done in Kansas City. One dealer advocated the installation of player roll libraries. The discussion was general and finally crystallized in the adoption of the following 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 of the Connecticut dealers the Music Trade Review of New York says editorially: "The resolution is in line with the broad-minded spirit in which the Connecticut dealers consider matters of interest to their trade and the resolution might well be accepted as an example to be followed by piano men in other sections of the country."

"The narrow-minded people who 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 sales 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?"

The Connecticut dealers also had a discussion on the question of making a uniform allowance on second hand goods. One speaker advocated that an approximate allowance be fixed by the manufacturer on the number of the instrument in order to get a uniform allowance to be made by competitive dealers. Other members contended that the allowance must be made on the actual condition of each individual instrument. The first speaker explained that he contended for an approximate allowance only based on the name and the age of the instrument, and he thought it might be possible to arrive at something like a uniform valuation on this basis.

Another dealer said he thought a uniform valuation on a trade-in could not be had until fixed prices were made upon new pianos, and this, he said, could not be done under the late ruling of the United States Supreme Court. He said that a man buying furniture did not expect to trade in his old stuff, and the varying conditions of usage in regard to pianos made it impossible to establish a fixed valuation. He advocated a clearing house for second hand goods to fix valuations in respective communities.

The discussion resulted in the passing of this resolution: "That whereas the growing dominance of the player piano is bringing about new conditions in the piano industry, it is becoming more and more

necessary that the piano merchants in America should exercise great care in placing valuations on pianos which are traded in for player pianos; therefore be it of America to consider taking some action to secure uniform treatment of traded-in pianos—some basis of valuation for these traded-in instruments—to be arrived at by the State and National associations working together to the end that a better system may be adopted covering all cases of allowances for pianos taken in part payment for new player pianos; and be it further resolved, that the same caution should be exercised toward all traded-in pianos regardless of whatever may be the nature of the new purchase."

The Detroit piano dealers are reported to be shutting down on the evil of loaning pianos to "artists" of different types as a matter of self protection. The custom of pianists, ranging from good to bad, asking for pianos gratis has grown so heavily in recent years that it has fallen of its own weight. The dealers have come to the conclusion that there is nothing in it but expense.

A correspondent to a New York trade paper says: "Formerly, when the trade and the city were not as large as now and a real top-notch artist desired accommodation with a piano, there may have been enough publicity in a loan of one to make it worth while. But such piano loans have become so common, and letters of the artists expressing praise of the fine qualities of the pianos so laudatory, that it is a patent fact that they are 'bought,' that such publicity may be gained by the use of the piano by an artist is more than offset by the bad impression it creates."

"The evil has been manifest in all large cities and in many small ones. In Detroit it got to a pass where even church organists and accompaniment players besieged the dealers for pianos on terms of nothing down and nothing a month, the dealer to pay the cartage. Most of them would not deign to bother with anything of less degree than a grand. And the nerve of the favored recipients was boundless."

Speaking of recommendations a Detroit dealer is credited with this remark: "I'd rather have a woman tell a neighbor that her piano she had bought from us was a fine instrument than to have the praise of the greatest artist in the world," said one manager. "Boosting from constant users of a piano to friends counts. If those friends are in the market for a piano they are at least going to look over the one the neighbor has told them about."

The correspondent quoted above adds: "It seems that the semi-classic is the highest pinnacle to which the loan-requesting pests of Detroit can soar. Besides local pests there are travelling 'artists,' vaudeville actors who frame their act to include a piano solo, and others who are great only in their own eyes. To accommodate them all would require, in the aggregate, an investment more than sufficient to establish a big piano house. The sentiment of the dealers is that these artists shall pay rent and cartage, and it is being put into effect by most of them—by so many of them that the houses which are still beguiled by them cannot take care of them all, and thus they are forced to go to those who have declared independence, and pay real money."

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