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TORONTO

May, 1920

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CMAR

# Canadian Music Trades Journal

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MAY

1920

Published by FULLERTON PUBLISHING CO., 177 Jarvis St., Toronto

# Turnover and Profits



THESE are the things that keep men in business. What is more assuring and satisfying than the knowledge that you have the line that just naturally takes care of the increased turnover and profits that you always want? Columbia Dealers know just what that feeling of contentment is.

So that our Columbia Dealers may have continually increasing turnover and profits, we are carrying larger stocks of Columbia Grafonolas and Records than ever before for immediate delivery and our purchases from the Columbia Factory are heavier and heavier. The factory is giving you and us wonderful co-operation in greater production; and there is the Columbia advertising. You know how it goes to every nook and corner reached by newspapers and magazines, always developing and influencing business for Columbia Dealers.

The greater Columbia production makes it possible for us to take on a few more dealers where we are not represented. We advise early application for the Columbia agency.



## The Music Supply Co.

J. A. SABINE

36 Wellington St. East

C. R. LEAKE

TORONTO

## The Power of Hymen

THE GOD OF MARRIAGE

### Reaches Its Zenith During the Month of June

**A**LTHOUGH Hymen directly confines his power to the mating and marrying of souls, he indirectly creates piano prospects for piano dealers.

Because in practically every case where marriage is consummated, it means the making of a new home.

And it is a recognized fact that now-a-days no home is complete without a piano or player-piano.

Are you prepared to link your power with Hymen and convert the prospects which he creates into satisfied purchasers.

Are you going to be the dealer to instal an instrument in each of the new homes that will be created in your territory?

We would like to suggest that the greatest degree of satisfaction will be experienced by your customers and yourself, provided each installation comprises a Martin-Orme instrument.

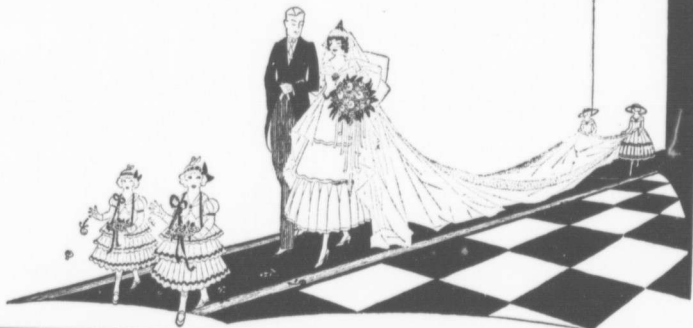
The exclusive constructional features of the Martin-Orme ensures perfection of tone, unequalled efficiency in performance and the utmost in durability.

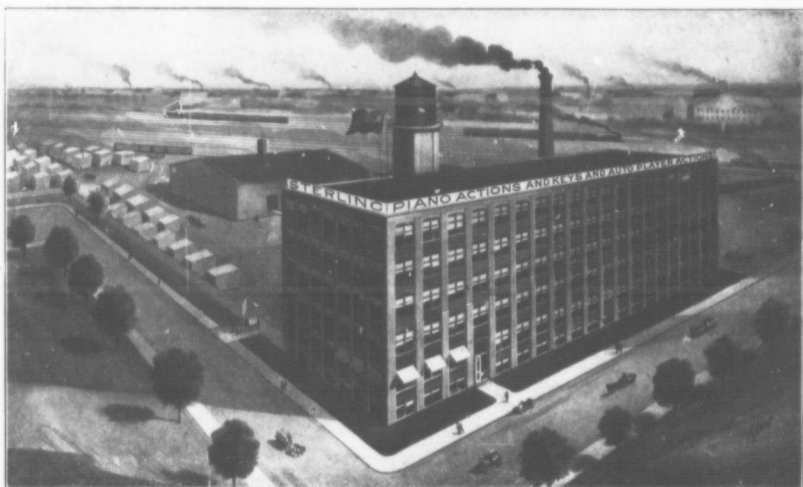


*Sell*  
*Martin-Orme Pianos*  
*to*  
*June Brides*

## MARTIN-ORME PIANO CO. LIMITED

OTTAWA, CANADA





## Are You Featuring Players?

The Player Piano is the one  
Musical Instrument that means

### “MUSIC IN THE HOME”

and music for everyone in the home, old or young, man  
or woman, boy or girl. They can all play it and learn  
to play it well.

## The Sterling Player Action

has the quality in workmanship and materials to meet  
the severest demands made upon it. It is as sterling in  
merit as in name.

## Sterling Actions and Keys Ltd.

*Also Makers of Piano Actions and Keys*

**Noble Street,**

**Toronto, Canada**



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## IT'S A COMFORT

to know that although the business world is spinning around like a top—although the public is said to be walking the tight-rope of extravagance—although rising prices in many lines have been accompanied by lowering of quality

*Gourlay Piano Quality Remains Undisturbed and Gourlay Values Undiminished*

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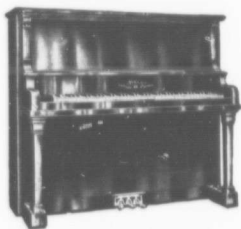
GOURLAY  
WINTER &  
LEEMING  
LIMITED

Head Office and Factories: 309-325 Logan Ave.

Salesrooms: 188 Yonge Street

*Toronto, Canada*

*Made in Canada*



**Bell** —Pianos  
—Players  
—Organs  
—Benches

When you get the Bank to "certify" your cheque it goes as cash. You know it represents full value—there is no come-back.

When you handle "Bell" instruments, that name is an equally assuring "certification." You know you buy them right and can sell them right.



OUR GUELPH FACTORIES

---

Our export orders are showing buyers in other countries that there are little refinements in BELL Instruments which the producers of inferior pianos do not take time for or do not understand.

---

The  
**Bell Piano & Organ Co.**  
LIMITED

**Guelph - - Ontario**  
And LONDON, ENGLAND

# THE DOHERTY NAME

## Represents 45 Years of Quality Maintenance

**N**O MATTER how sincere the desire, nor how complete the manufacturing equipment, both these must be backed up by a never-lagging determination to maintain piano quality.

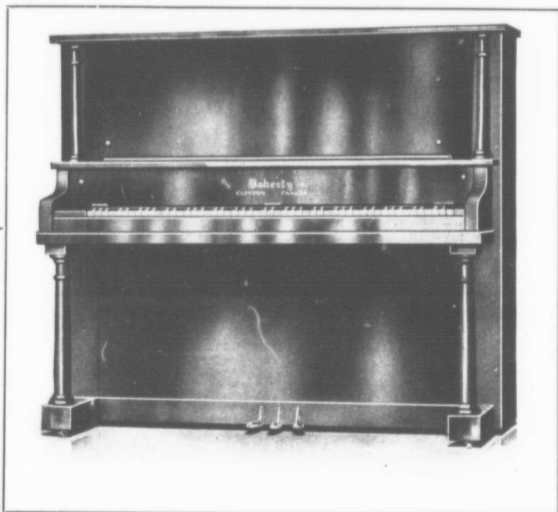
That only comes with the assembly of skilled labor in all departments, working in harmony year in and year out.

Long training has so imbued "Doherty" workmen with "Doherty" standards that inexpert workmanship would not be tolerated by the men themselves.

## Doherty Pianos, Limited

Head Office—  
LONDON, CANADA

Factories—  
CLINTON, CANADA



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**Established**

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**1856**

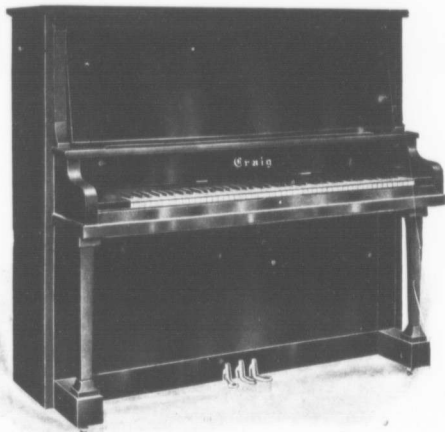
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**For Over Sixty-Three Years**  
**QUALITY**

has been the big thought behind

**CRAIG PIANOS**

This explains why Craig Pianos and Player Pianos are found as leaders in many of the representative music houses of the country. Every requirement of the progressive dealer is met by this most attractive line. Investigate our line and our agency proposition.



**The Craig Piano Company**

Manufacturers of a complete line of  
high-grade Pianos and Player-Pianos

MONTREAL

-

QUEBEC

## The Piano Record is a Critical Test



THE INSTRUMENT OF QUALITY  
**Sonora**  
 CLEAR AS A BELL

"The Highest Class Talking Machine in the World"

The severest test to which a Phonograph can be put is the playing of a *Piano Record*. The result is usually a weak tinkly rendition, altogether unlike the real piano. *Don't blame the Record.*

Demonstrate the *Sonora* with a *Piano Record* as well as with other records, then let the customer decide. The test will demonstrate the greater tonal quality of the *Sonora* which renders all *Vocal* and *Instrumental* selections with matchless beauty and faithfulness. The *Sonora* plays all makes of disc records *without extra* attachments.

## I. Montagnes & Company

SOLE CANADIAN DISTRIBUTORS OF THE  
 SONORA PHONOGRAPH & SONORA NEEDLES

RYRIE BUILDING

TORONTO

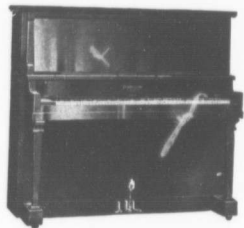


## Your Customer Can Never Get More Out of His Piano Than the Manufacturer Puts In

Into Mendelssohn Instruments are built those mechanical, musical and artistic principles resulting in the tone, appearance and durability which have, for over a generation, demonstrated Mendelssohn Pianos to be pianos of the highest grade.

*Dealers who sell Mendelssohn  
Quality on sound lines  
prosper*

**MENDELSSOHN PIANO CO.**  
GUELPH - CANADA



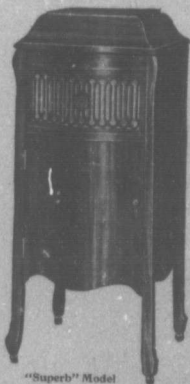


## CONTENTED

THIS illustration depicts the contented position the dealer is in after having sold a Cecilian Concertphone, because he knows that it will stay sold, and that it will be the means of selling more instruments, as satisfied customers are his best advertisements. The shortest road to prosperity is by handling the



# CECILIAN CONCERTPHONE



"Superb" Model

The Concertphone is moderately priced—a model to suit every pocket. All types are equipped with the

- Cecilian Ball Bearing Tone Arm
- " Electric Automatic Stop
- " All Wood Tone Amplifier
- " Tone Modifying Device, etc.

WRITE FOR AGENCY TERMS

**The Cecilian Company, Limited**

Distributors for Canada

Head Office, 217 Yonge St.

TORONTO, Ont.

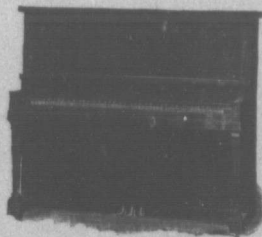
Bring Character and Distinction to Your Business with  
 The  
 World Famous  
**CECILIAN**  
 PIANO

**N**UMBERS of dealers have worked up substantial and most profitable business through being identified with these famous instruments.



Trade

Mark



Trade

Mark

**C**AREFULLY analyze the three big sales building exclusive Cecilian features;

1. Maple interlocked back, not depending on glue for strength.
2. An individual grand agraffe system found only in the Cecilian Upright Pianos.
3. Convertible feature, so that at any time piano may be equipped with a player action.

Dealers write for our Catalogue and discount prices now.

**The Cecilian Company, Limited, Toronto**

Makers of the World's First All-Metal Action Player Pianos

Head Office and Salesrooms:  
 247 Yonge St.

Factory:  
 89-93 Niagara St.



## GET INTO THIS GROWING FIELD

There are more and more Player Pianos being sold all the time.  
Get your share of the big business now.

Established 1883

World Famous

# CECILIAN

All-Metal Action

## Player Pianos



## The Pioneer Player



THE marvellous Cecilian Player Piano is equipped with the celebrated Cecilian All-Metal Action, which is absolutely exclusive, and will be found in no other player in Canada. This action is not affected by climatic conditions, thereby making it especially satisfactory and durable.

The easy pumping of the Cecilian is an outstanding feature, and you may get the same expression that an artist obtains when playing by hand.

Learn more about these players. Write for Catalogue with full information, Prices, etc.

## The Cecilian Company, Limited, Toronto

Makers of the World's First All-Metal Action Player Piano

Head Office and Salerooms:

247 Yonge St.

Factory:

89-93 Niagara St.

# NO MORE LIFTING with the ATWOOD PIANO LOADER

## One Man Can Load or Unload a Piano in a Minute

A compact, light, indestructible device—One man can load or unload a piano in one minute—Designed to fit Ford Roadster without any changes to car. Can be attached to any make of car. Can be attached to a Ford Roadster in thirty minutes; taken off in less time and car used as a pleasure vehicle. There's nothing bunglesome, trappy or complicated to get out of order; yet so well built for service, it will last a lifetime. The weight of the piano, when loaded, is well to the forward, hence a well balanced and easy-pulling load. Piano is neither bolted nor strapped, avoiding danger of chafing or otherwise marring—Will ride safely and secure on its back, over all sorts of road, and not shift an inch—Will not jar action out of adjustment. Piano can be unloaded onto a porch or platform, or to the ground, and can be loaded from the ground or curb of sidewalk. Four talking machines can be hauled upright, two on their back—Will accommodate four sewing machines. In daily use by hundreds of dealers in the United States, from the level plains of the West to the hills of the South—Dealers using them say they would as soon take their cars off the road as to take off the Atwood Loader.



INSTRUMENT PARTLY LOADED



INSTRUMENT LOADED

### One Atwood Loader, One Ford Car, and One Man

will sell more pianos than any six of the best Piano salesmen that ever walked in shoe leather—Needn't take our word, ask the dealers using them.

With the Atwood Loader the grief of loading and unloading pianos is a thing of the past. Any morning the salesman can load his piano, single handed, in less time than it takes to tell it, and be on his way and stop and demonstrate his instrument at every farm house, if he so desires, with no more trouble or effort than to fill the radiator of his car.

When considering the fact that hundreds of dealers in the United States are, and have been, successfully using the Atwood Loader, and would not do without them at any price and go back to the old way of loading and hauling pianos there is nothing much left for us to say.

An article so well tested out in actual service, and its success proclaimed by so many dealers in all parts of the U.S. needs no further recommendation, especially when the leading piano houses of the country head the list, such as the Baldwin Piano Co.; The Cable Company; Buch & Gerts Piano Co.; J. W. Jenkins & Sons; Dyer Bros. of Minneapolis; Wiley B. Allen & Co., of the Pacific Coast, and many others of equal prominence and hundreds of small dealers located in every corner of the U.S.—Order one today—It will be the best investment you ever made in the piano business—The price is \$65.00 f.o.b. the factory, cash with order. If in doubt, write for descriptive matter and list of dealers using them.



SALESMAN DEMONSTRATING INSTRUMENT IN FARM YARD

**The Atwood Loader Co.,** Cedar Rapids, Iowa,  
U.S.A.



Style O  
Louis XV Design



Height, 4 ft. 7 in.  
In Mahogany Only

## Nowadays, More Than Ever Before "Mozart" Quality is Economical

**P**IANOS wholesaled at a price low enough to call for undue economy and substitution in the various stages of manufacture are simply creators of future trouble for the retail dealer. The good-will of a few years hence depends upon the selling of high-grade piano quality, such as the MOZART PIANO embodies to-day.

The exquisite quality of tone, the correct architectural designs, combined with finished handiwork of the trained craftsman, make the MOZART PIANO a never failing source of pleasure to the accomplished musician.

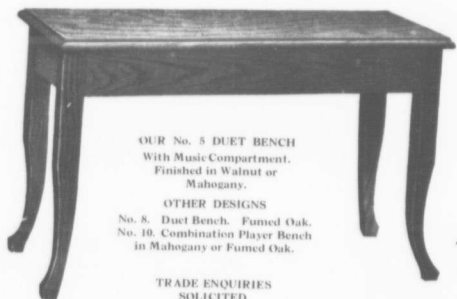
**National Piano Company, Limited**

266-268 Yonge Street, Toronto

Factory: Mozart Piano Co., Limited  
94-110 Munro Street

# Bell PIANO BENCHES

Highest  
Quality  
in  
Construction  
and  
Finish



OUR No. 5 DUET BENCH  
With Music Compartment.  
Finished in Walnut or  
Mahogany.

OTHER DESIGNS  
No. 8. Duet Bench. Fumed Oak.  
No. 10. Combination Player Bench  
in Mahogany or Fumed Oak.

TRADE ENQUIRIES  
SOLICITED

Manufactured by  
**The Bell Piano & Organ  
Co., Limited**  
Guelph, Ontario

BENCHES OF QUALITY

*Established 1870*

## The Newcombe

"Never Suffers by Comparison"

Into certain business transactions, there enters an element money cannot buy. It is the satisfaction of selling your customers a piano made by a firm which, right from the hour of sale, takes a personal interest in having the owner's unqualified approval of the piano.

That is one of the many reasons why the Newcombe Dealer has a real "Leader." Another is, the Newcombe is given permanency by the use of the "Howard Patent Straining Rods," which are used on every Newcombe piano, but which are found on no other make.



## The NEWCOMBE PIANO CO. LIMITED

TORONTO

Head Office - 442 Yonge St.  
Factory - 121, 131 Bellwoods Avenue

CANADA

# The MORRIS PIANO

Built on Honor, Sold on Merit  
Style SIX a Favorite

STYLE SIX shown on this page is the "Big Toned Little Piano" and just as soon as the first samples went out repeat orders began to come by wire. Style Six is already a favorite.



□ ■ □

## MORRIS Style Six

4 feet 4 inches

Finished in Figured  
Mahogany, Walnut  
or Fumed Oak.

□ ■ □

7 1-3 Octaves, 3 Unisons, Overstrung Bass. Full Metal Frame, Patent Repeating Action, Ivory Keys, Revolving Fall Board, Full Width Swinging Music Desk. Three Pedals, Double Veneered with Grain Crossing at right angles. Either Bright or Dull Art Finish. Fully guaranteed.

## Morris Pianos Limited

Head Office:

66 Bond Street, Toronto, Canada

Factory:

Listowel, Ontario

# GOOD MANAGEMENT

Back of the leaders in every line will be found *good management*. The evidence of this good management is appreciation of a public need, and meeting it with a quality product which is equipped in a manner that will most serviceably fulfill that need.



That is exactly the Evans Bros. Player-Piano proposition.

In selling the Evans Bros. Players you meet the public need for music, with a quality instrument.

And the Evans Bros. Player is equipped in the most modern and approved way to meet that need the most serviceably.

**EVANS BROS.**  
**PIANO** and Manufacturing  
 Company, Limited  
 INGERSOLL, ONTARIO

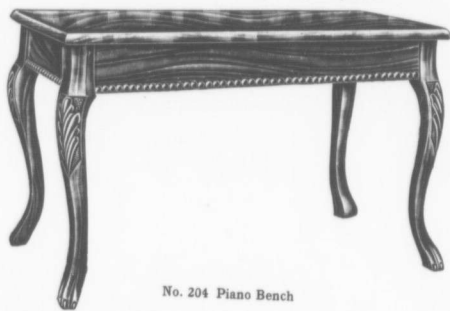
## PRICES SOARING

BUY WHEN THE BUYING IS GOOD

THE PIANO BENCH HAS COME TO STAY

FOUR STYLES NO. 202, 203, 204, 210.

We have learned a great deal about benches and how to make them. Strong neat design to match the present style of pianos.



No. 204 Piano Bench

A bench to be a suitable piece of furniture must be well made, strong but not cumbersome, artistic. We are selling more every month. Send in your orders now.

Best value in Canada.

Ask for ORGAN Price List.

Oak, Walnut and Mahogany Finish

THE GODERICH ORGAN COMPANY LIMITED  
 GODERICH                      ::                      ::                      CANADA



## The Otto Higel Trade Mark

That little cut in the centre of the Maple Leaf identifies Higel products the world over. It has the same weight in the piano trade that the hall-marks of the great silversmith's had in the early days. It stands for QUALITY, PROGRESS and SERVICE.

## The Otto Higel Piano Action

is so evenly adjusted so finely balanced, so accurately assembled that it is instantly responsive to the touch, yet possessing reserve power for the heaviest passages.

The Otto Higel Action is the product of an unceasing ambition to keep it always better, always stronger, than seems necessary.

Accuracy in construction has eliminated friction and wear. There can be no weakening, but a never-failing service in keeping with the international reputation of Canadian-made pianos.

Cost never retards improvement where improvement is possible. Quality is our primary consideration, always. Satisfactory materials and workmanship are never good enough if more satisfactory can be obtained.

The Higel Action is the choice of leading piano manufacturers in the world's markets because it has a reputation for dependability, reliability and accuracy under all climatic conditions.



## THE OTTO HIGEL CO., LIMITED

King and Bathurst Streets, Toronto, Canada

*The British Empire's Largest Music Trade Supply House*

Upright Piano Actions  
Grand Piano Actions  
Player Piano Actions



Player Piano Rolls  
Piano and Organs Keys  
Organ Reeds and Reed Boards



# CHURCH ORGANS

These illustrations show two of our latest designs for Churches, Chapels and Society Rooms. The cases are Quartered Oak, in the new "Art" Finish.

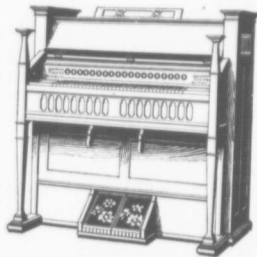
The CHOIR Model is made with five different sizes of actions, these having from four to eight sets of reeds.



Choir Model

The SYMPHONY Model is a larger organ with ten sets of reeds. This action has been specially designed. It has a tone of a rich pipe-like quality, and the many combinations of the various sets must be heard to be appreciated. We also build larger organs with two banks of keys and pedals.

Write for catalogue and specifications.



Symphony Model

Thomas Organ & Piano Co., Woodstock, Ont.

## GEO. W. STONEMAN & CO. PIANO VENEERS

### Maryland Walnut

The new walnut with the figure and soundness of American Walnut but with the Circassian colors and high lights.

We show the largest and most select line of Walnut in Longwood, Butts, and dimension stock of any manufacturer in the world.

Write us for quotations on Pin Block, Bellows, Core and Cross banding stock.

845-851 West Erie Street

CHICAGO - ILLINOIS



## Though the Demand Increases

continually for LESAGE PIANOS, and although our output has been increased in order to meet this demand, it has been our first policy to see that the

### Quality Remains the Same

For it is the quality of LESAGE Pianos that has won for them their enviable name and reputation.

The LESAGE agency is a money-maker and a reputation builder.

## A. LESAGE

Manufacturers of Pianos and Player  
Pianos of the very highest grade

St. THERESE, QUEBEC



## LAWRENCE'S ALL ROUND POLISH

For

PIANOS  
AUTOS

For

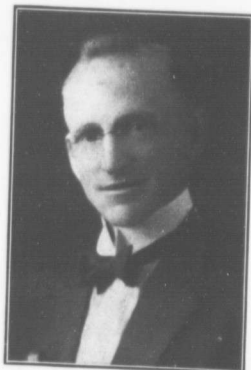
HIGH-GRADE  
FURNITURE

### WARNING

To owners of Pianos and other articles that have an expensive finish.

Before buying a Polish consider—What does the word "Polish" mean?

To polish means to remove all foreign substances, leaving the surface clean and bright. This can only be accomplished by removing grease, dirt and most of all by oxides and carbonates that form on every substance. All other polishes only cover the oxides with a film of oil which, after drying off, leave instead of a bright surface, an extra greasy coat. This process goes on until such time when these coats become so thick that, even the grease and oil polishes can no longer even temporarily brighten the surface for which the only remedy left is to re-finish.



F. M. Lawrence, who, after 26 years' experience in polishing, knows what the word "polishing" means. Inventor of Lawrence's All Round Polish.

Lawrence's Polish is the only polish on the market to-day which instead of covering up oxides and other foreign substances, as all other polishes do, removes all dirt, grease, oxides and carbonates, leaving the surface as bright and new as the day the article was sent from the factory. We intend this polish principally for autos, pianos and high grade furniture, but its usefulness does not cease here. As an all round polish, Lawrence's Polish is a great household help. Its dissolving properties make it one of the best for silver, brass and copper, and also cleans glass without the danger of scratching. This polish answers every known property a polish should possess.

### NOTICE

Water is injurious over a varnished surface. Wash your car only when absolutely necessary—do more dusting.

Write me to-day  
Don't Delay

—AGENTS WANTED—

## F. M. LAWRENCE

11th and Albert Sts., REGINA, SASK.

# Pianos **KARN** Players

Established 1867

## For Home and Export Trade

manufactured by the re-organized Company will be even superior to those Karn Instruments that have for years been giving satisfaction and delight in thousands of Canadian homes and in various other countries where the Karn is known and appreciated.

The remodelling operations now in progress at the Karn factory at Woodstock, Ontario, embrace a comprehensive plan of additions and eliminations—additions of machinery and equipment that will make better work possible and a still better Instrument—eliminations of out-of-date machines that are being ruthlessly scrapped; methods or operations that interfere with efficiency and quality will not be tolerated.

### Applications for Karn Agencies

have been more numerous than we anticipated they would be. We did not quite realize the extent of Karn Good-will and we assure Karn Dealers of the past and those Dealers that we hope to see identified with the New Karn that we are doing our utmost to expedite shipments.

*We advise early application for the Karn agency.*

*Address all enquiries to Toronto office.*

## The Karn Piano Company

Limited

Sales Office

TORONTO

Factories - WOODSTOCK,  
Ontario, Canada

*McLagan*

# The McLagan

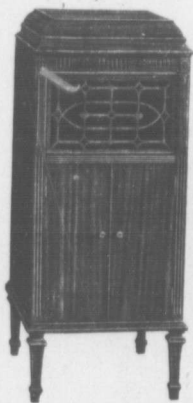
## Phonograph

*McLagan*

**M**UCH as has been said and written about the value of a good name, it is not out of place to voice the fact that a good name is like having money in the bank—a valuable asset.

And in business probably nothing contributes more to the building of a good name than its association with other good names.

The name "McLagan" is a good name to link with yours. For years it has been known throughout Canada and held in the highest esteem because of its representation of merchandise of high quality and true worth.



M 50  
Mahogany and Walnut

And because of this the name "McLagan" associated with a phonograph is the greatest assurance of its fine character, dependability and musical worth.

Unquestionably the dealer that handles the "McLagan" takes on some of the sterling qualities attributed to it.

The name "McLagan" will add to the strength of your name.

The instruments will assist in preserving it.



M 52  
Mahogany and Walnut

*The McLagan Phonograph Division*

THE MCLAGAN FURNITURE CO., LIMITED

Stratford, Canada

*McLagan*

*McLagan*

# Okéh Records

Lateral Cut



## Eighth Supplement Now Ready

4079-A I'll See You in C-A-B-A	Iring Berlin)	Billy Murray with Rega Orchestra
4074-B Dardanella	Fisher-Bernard-Black	Billy Murray, with Rega Orchestra
4080-A My Isle of Golden Dreams	Bianfuso, Saxo-tette)	Joe Thomas
4080-B In and Out	Joe Samuels) (Sax-o-tette)	Joe Thomas
4081-A See Old Man Moon Smile	Al. Bernard)	Al. Bernard-Ernest Hare
4081-B Chasin' the Blues	Bud Green-Al. Bernard)	Al. Bernard
4082-A All I Want is You	Joe Goodwin-James Monaco)	Henry Burr
4082-B When My Baby Smiles	Iring Berlin)	Bert Franklin
4083-A Old Fashioned Garden	Cole Porter)	Sam Ash
4083-B Venetian Moon	Kahn Goldberg-Mazine)	Joseph Phillips
4084-A Melodious Jazz	Blanche Merrill-M. K. Jerome)	Peerless Quartette and Rega Orch.
4084-B He Went In Like a Lion and Came Out Like a Lamb	Sterling-Von Tilzer)	Billy Murray
4085-A See Saw	Louis K. Hirsch)	Green Brothers Xylophone Orch.
4085-B Korinthia	J. C. Knight)	Joseph Knecht's Waldorf Astoria Dance Orchestra.
4086-A A Lone Star	Wiedoeff-Wadsworth-Arden)	Rudy Wiedoeff's Palace Trio
4086-B Desert Dreams	Leonard Lewin)	Selvin's Novelty Orch.
4087-A Afghanistan	Wilander-Donnelly)	Van Eps Quartette
4087-B Buddha (My Own)	Levi Pollack)	Green Brothers Xylophone Orch.
4088-A Waiting under Western Skies	Geo. H. Greco)	Rega Dance Orch.
4088-B Somebody	Little-Stanley-Dellon)	



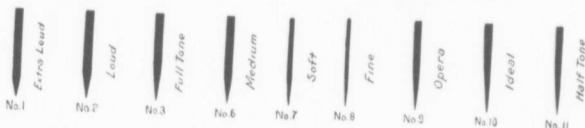
## And Remember the Needle of Quality

We can supply any quantity in the greatest variety of tones. Also the

### "PETMECKY"

the highest quality and most serviceable multitone steel needles.

Three tones—*Loud*, *Medium* and *Soft*, with the one needle. Plays ten records properly.



## General Phonograph Corporation of Canada, Limited

172 John Street, Toronto

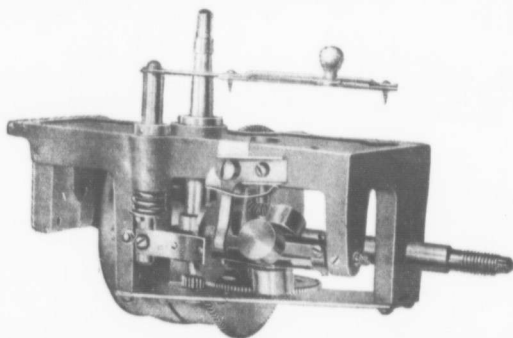
Canadian Factory: Kitchener, Ont.

Factories - Elyria, O.; Newark, N.J.; Putnam, Conn.; Springfield, Mass.  
Branches - New York, N.Y.; Chicago, Ill.; San Francisco, Cal.; Grand Rapids, Mich.

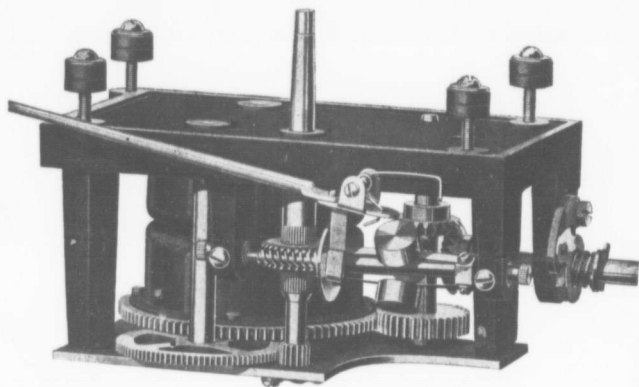
The Unvarying Quality and Mechanical  
Precision of  
**Heineman and Meisselbach Motors**

Have been recognized by the Phonograph Manufacturing Trade of the world. The sales value of your phonographs will be enhanced by the use of these motors.

**Meisselbach  
Motor  
No. 16**



**Heineman  
Motor  
No. 77**



**General Phonograph Corporation**  
of Canada, Limited

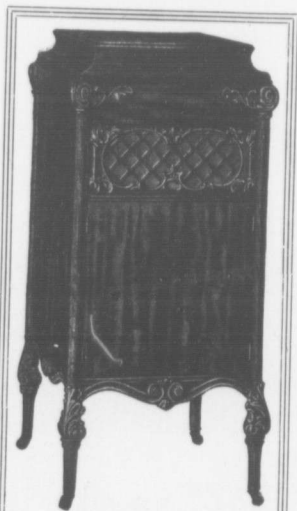
172 John Street, Toronto

Canadian Factory: Kitchener, Ont.

Factories - Elyria, O.; Newark, N.J.; Putnam, Conn.; Springfield, Mass.  
Branches - New York, N.Y.; Chicago, Ill.; San Francisco, Cal.; Grand Rapids, Mich.

# Gerhard Heintzman

*"A Name That People Know"*



**MODEL "E"**

Height 48 inches  
Width 23½ inches  
Depth 25½ inches

For nearly sixty years Gerhard Heintzman Musical Instruments have been developing a franchise in reputation and good-will that the Gerhard Heintzman dealer of to-day ties to.

This established reputation makes selling easier for the dealer, and his advertising bills less. Every Gerhard Heintzman Phonograph bears the imprint of a name that means in factory and plant, in skilled workers and expert supervision all that can possibly be given a product of the highest grade.

## MODEL "E"

Selected mahogany or oak; piano finish or highly polished; automatic lid support. Four spring, non-vibrating motor; powerful, smooth and noiseless.

Automatic Stop  
Three Needle Cups  
Six Record Albums  
Record Chamber, Electric Lighted

Equipped with Ivory Jewel Box containing Jewels for Edison and Pathe.

Exposed metal parts gold plate finish.

Written guarantee sent with every instrument covering machinery and cabinet work.

Ask for Catalogue showing all our Models

# Gerhard Heintzman Limited

Head Office and Factories, Sherbourne Street

TORONTO

--

CANADA

# Player-Piano Talks

Number Four

## *The Player—A Man's Proposition*

Music used to be considered largely for the women folks. But to-day Music is a man's pleasure, a man's recreation, a man's accomplishment. The war brought music to man's attention as nothing else had ever done.

In view of this change, it is important to keep ever in mind that the player-piano is a man's proposition.



The straight piano may still be left to the women by many, but a man looks upon the player as his personal possession as he does his "car." Playing the player appeals to him as does bowling and golf. Business men are putting player-pianos in their factory employees' recreation-rooms.

It is, therefore, good business to go after player sales in many cases by getting the man's interest.

**THE OTTO HIGEL PLAYER ACTION IS BUILT TO BEAT THE EXTRA WEAR A PLAYER-PIANO GETS.**

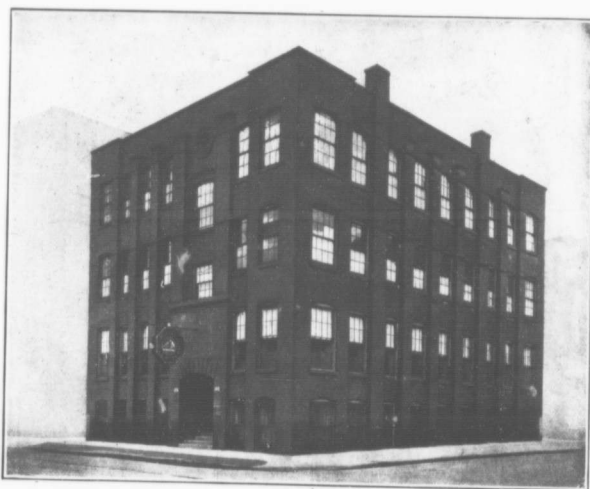
The player-piano equipped with the Otto Higel Player Action is marketed with the positive assurance that it will give the owner long, satisfactory and uninterrupted service.

All that a modern plant, expert workmen, finest materials, specialization, research, and capital can accomplish—all that a combined practical and scientific knowledge of the trade's requirements can improve upon, go into Higel player actions.

## THE OTTO HIGEL CO., Limited

King and Bathurst Streets

TORONTO, CANADA



The Ontario Home  
of  
His Master's Voice Products

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**HIS MASTER'S VOICE, Limited**

*Sole Ontario Distributors of  
"His Master's Voice" Products*

196-198 Adelaide St. West, Toronto  
Corner Simcoe Street

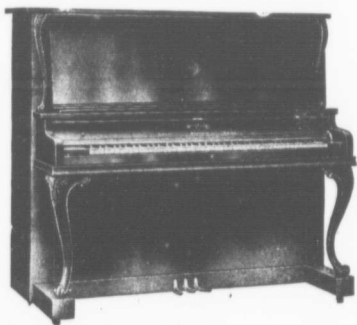


## AN OBSERVANT TRAVELLER SAYS:

"Retailers are guided largely in the selection of merchandise by the preference of the *leading families* among their patrons. That is, on the farm as well as in the city the preferences of a comparatively *small number of leaders* determine what will be carried by the merchants."

A rapidly increasing list of dealers are making the **WRIGHT PIANO** their **LEADING** line, because they have secured the patronage of the "leadership families" through selling Wright Pianos.

As a result they obtain a large proportion of the piano sales in their community.



Make the **WRIGHT**  
**YOUR LEADER**

**Wright Piano Co., Ltd.**  
STRATHROY - ONT.

TORONTO  
516 Richmond St. W.

Established 1891

NEW YORK  
134th St. and Brook Ave.

# W. BOHNE & CO.

MANUFACTURERS OF

Pianoforte Hammers  
*and* Covered Bass Strings

For the better grade manufacturer. Proved by 27 years' experience.

**C. F. GOEPEL & COMPANY**

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE

**Player Accessories**

Tracker Bars, Transmissions, Brass and Rubber Tubing, Rubber Matting for Pumper Pedals, Pumper and Player Pedals, all Special Hardware formed or cast, Leather Nuts, Push Buttons, Special Punchings cut from Cloth, Felt, Fibre, Paper, Pasteboard, and all character of Leather.

Send inquiries, accompanied by Samples, for Prices, stating Quantities required.

**Felts, Cloths, Punchings**

Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

Imported French and also Domestic Bushing Cloth. Hammers.

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

**WEBER PIANOS****Made in Canada**

STYLE M

**WHAT IT MEANS :-**

Employment to Canadians under most favorable conditions. The use of Canadian products to the fullest extent, thus enabling Canada to hold her trade balance so far as this manufacturing industry is concerned.

To the Purchaser—The benefit of over 58 years' experience in Piano Building, skilled workmen and best quality material used in construction.

Absolute guarantee by the Weber Piano Co.

Be convinced, BUY MADE IN CANADA.

**The Weber Piano Co., Limited**

KINGSTON, ONTARIO



### *Jobbers*

**W**ITH full appreciation of the value of the jobber's service, in that he creates a time and place utility, we have held steadfast to the plan of selling our product directly to the phonograph manufacturer. ¶ We have determined upon this policy because of our desire and ambition to keep always in touch with the manufacturers using the Stephenson Motor, that we may know intimately their problems and their ambitions and that we may receive directly from them their criticisms and suggestions. ¶ We thank the many jobbers who have asked to handle the Stephenson Motor and make this statement that our policy may be generally better known.

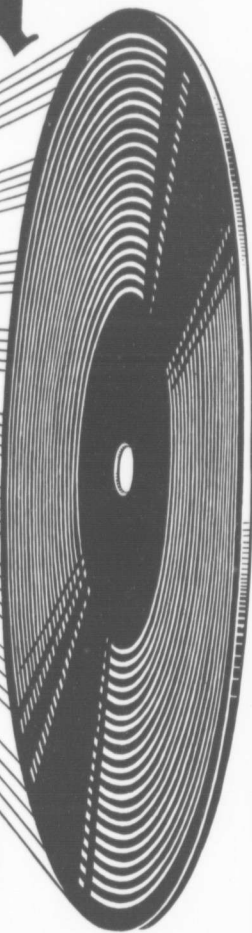
**STEPHENSON**  
INCORPORATED  
One West Thirty-fourth Street  
New York City

# Gennett

new



lateral-cut  
Records



Starr Company, Limited

265 Dundas St.

London, Ontario

## Prompt Delivery During Year Appeals to Phonograph Dealers



Style VIII Adam Inlaid

Our announcement of last month that we would be able to supply orders of dealers lining up with us now with phonographs during the entire year was enthusiastically received all over Canada. Dealers asked, 'How can they do it?'

They thought of the ever-increasing demand for the Starr Phonograph, the machine with the silver grained spruce "singing throat," the sensation amongst music lovers of Canada, and wondered how we could meet the demand after our promise to fill

all orders. The answer of course, is: increased production through our four additional factories working to capacity.



Style IX Sheraton Inlaid

## It's no Trouble to Sell the Starr Because Every Starr Sale Creates Another

When you consider, Mr. Dealer, that we promise NOW to fill your orders during the entire year—yes, the rush season, too—think what it means to you to be able to deliver all the "Starrs" you can sell. Then act immediately—next week may be too late.

*Write Us To-day for Our  
Dealer Plan*



Style IV



Style III

## Starr Company, Limited

265 Dundas Street

London

Ontario

# FIRST CANADIAN INDEPENDENT RECORD PRESSING PLANT

RECORDS pressed by us save a large percentage of the Duty and War Tax.

WE supply everything but the mother matrix.

QUOTATIONS gladly submitted to reputable manufacturers only.

Press in Canada and save duty.

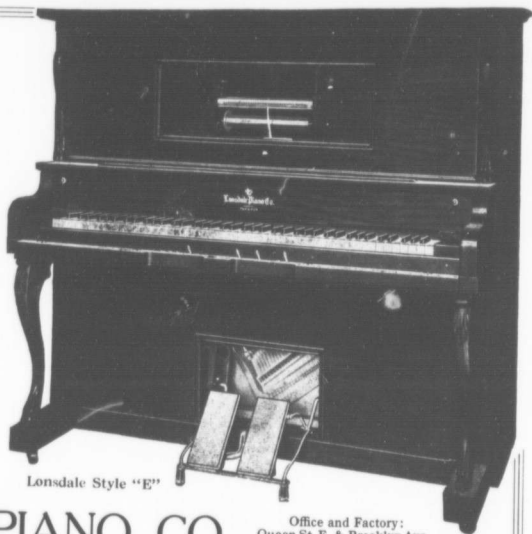
## THE COMPO COMPANY

131 18th Ave., Lachine

Province of Quebec - - - Canada

## LONSDALE PIANOS

Those Dealers who are familiar with the prudence and thoroughness of our manufacturing methods, are not surprised at our progress.



Lonsdale Style "E"

## LONSDALE PIANO CO.

Office and Factory:  
Queen St. E. & Brooklyn Ave.  
TORONTO - CANADA

## American Steel and Wire Company's

PERFECTED  
and CROWN



## PIANO WIRE

Complies with all mechanical and acoustic requirements; and the services of our acoustic engineer are freely offered to assist in bringing these together.

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**United States Steel  
Products Co.**

Montreal New York New Glasgow, N.S.  
Winnipeg, Man. Vancouver, B.C.

## Personality —in— STANLEY Pianos-Players

When the great ocean liner puts out to sea with more than a thousand passengers, a cargo with hundreds of thousands of dollars and its big crew,

The shipping company does not put a committee in charge.

They look to one man, the captain.

**That's  
Stanley's  
Way—**

A personal interest in the quality of every piano or player from start to finish.

The dealer and the salesman know what that means.

**STANLEY PIANOS**  
241 Yonge St. TORONTO



Nova Scotia and Prince Edward Island Home  
OF  
His Master's Voice Products



**HIS MASTER'S VOICE, Limited**  
HALIFAX BRANCH

*Sole Nova Scotia and Prince Edward Island  
Distributors of*

"His Master's Voice" Products  
181-183-185-187 Brunswick Street, Corner of Jacob Street  
HALIFAX, N.S.





## Price or Prestige?

THE merchant who depends on price to build a foundation for piano sales is working at a hopeless disadvantage.

A Piano—occupying a prominent place in the home—must remain *sold* for years. And it is these years of active service that bring out the inherent qualities of a piano in their true proportion.

It is highly gratifying to Nordheimer dealers to find that many of their sales may be traced to unsolicited recommendations from Nordheimer Piano *owners*.

This fact is the foundation stone of our 80 years of firmly built prestige. A feature which offers a selling power that reduces sales effort to half.

We will be glad to explain how the Nordheimer Piano brings both prestige and profit to a store.

Dealers in territory in which the Nordheimer is not represented have a wonderful opportunity awaiting them.



The Nordheimer Piano & Music Company, Limited  
TORONTO

**Piano & Player  
Hardware, Felts & Tools**

Ask for Catalog No. 182

**Phonograph Cabinet  
Hardware**

Ask for Catalog No. 183

**HAMMACHER, SCHLEMMER & CO.**

New York, since 1848

4th Ave. & 13th St.

**"Superior" Piano Plates**

—MADE BY—

THE  
**SUPERIOR FOUNDRY CO.**  
CLEVELAND, OHIO, U.S.A.

**Julius Breckwoldt & Company**

Manufacturers of

Piano Backs, Boards, Bridges, Bars, Traplevers  
and Mouldings

Sole Agents for Rudolf Giese Wire in Canada and United  
States

J. BRECKWOLDT, Pres.      W. A. BRECKWOLDT, Sec.-Treas.

Factory and Office:      Saw Mills  
Dodgeville, N.Y.      Fulton Chain and Tupper Lake



**Piano Hardware**

**Made in Canada**

Continuous Hinges  
Nose Bolts  
Ball Bolts  
Bracket Bolts  
Solid Brass Knobs for  
Bracket Bolts

*Prices on Application*

**MACHINE & STAMPING CO.**  
Limited

Commercial Dept., Russel Motor Car Co. Ltd.  
1209 King St. West - Toronto, Canada

**NOTICE**

WHEREAS certain parties, claiming to represent Japanese and other firms, have approached dealers, offering to illegally duplicate our records, we hereby respectfully notify the trade that we will vigorously prosecute actions against parties engaging in such traffic with our respective products.

**Columbia Graphophone Co.  
Berliner Gram-o-phon Co., Limited**

## Edison Message No. 68

The new edition of "Edison and Music," which is coming off the press at this time, contains the following:—

Careful calculations of the various cost elements (diamonds, genuine mahogany, quarter-sawed white oak, walnut, special steel and bronze, skilled labor, etc., etc.), involved in the manufacture of the new Edison, indicate that the prices noted in this book reflect only 50% of the increases in manufacturing cost that have occurred during the past eighteen months. In other words, it has been our policy to absorb and write off, as a loss, 50% of the increased cost of manufacture. However, conditions are such that we are obliged to reserve the right to advance our prices at any time, without notice, and all orders are subject to the prices effective when executed, irrespective of the date of receipt.

THOMAS A. EDISON, INC.

Orange, N.J.,  
16 February, 1920.

We have, in fact, absorbed more than 50% of the increased cost of manufacture and the selling prices of Edison phonographs (including War Tax) have been increased less than 15%, since 1914. This Company has foregone enormous profits, which it might have taken.

It may be necessary for us to increase our prices during the present year, but we shall avoid this action as long as possible, and, if it does become necessary to make increases, they will be carefully calculated, with a view to making them permanent prices. In other words, we are willing to sacrifice immediate profits, to stabilize the Edison Phonograph business.

THOMAS A. EDISON, Inc.  
Orange, N.J.

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# Western



# Distributors

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**His Master's Voice, Limited**

**CALGARY**

Bain Bldg., cor. 11th and 5th Sts.

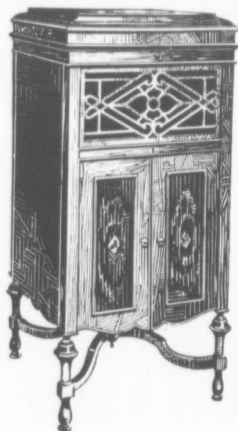
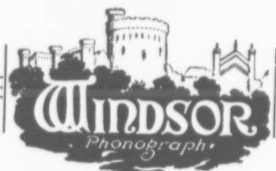
**WINNIPEG**

122-124 Lombard St.

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## Success

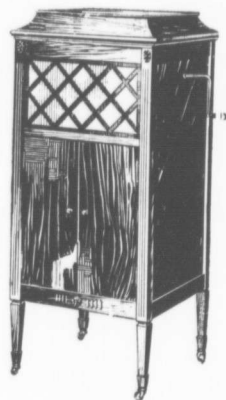
UNTIL the Windsor Phonograph came a dealer was well-advised to put the weight of his selling ability behind a machine that played its own records properly. To-day, the Windsor dealer has the strongest of all selling points—perfect reproduction from all discs.

*Universal Reproducer  
Period Designs*

TO a wide range of ability, the Windsor adds excellence of Cabinet Design and making. It is easy to sell Windsor Phonographs in plain or period designs, fine examples of skilled craftsmanship, selling at prices that set new low levels, because they are made in Canada.

*Dealers! Write direct to the manufacturers*

The Windsor Phonograph and Record Co., Limited  
Papineau Avenue  
Montreal



The **WINDSOR PHONOGRAPH**

# Harmonicas, Kazoos, Flageolets, etc.

are Popular with the Coming of Summer

## HARMONICAS

- No. 802—"Soldier Boy," 10 single holes, 20 reeds, heavily nickel plated concave covers, heavy brass plates, easy blowing, full rich tone, in neat hinged cover box. Wholesale, doz. \$4.37
- No. 801—"Cromation," 10 single holes, 20 reeds, heavily nickel plated concave covers, heavy brass plates, easy blowing, full rich tone, in neat hinged cover box. Wholesale, doz. \$5.40
- No. 804—"Peerless," 16 double holes, 32 reeds, heavy nickel plated covers, heavy brass plates, extension ends, a very attractive and well finished Harmonica, easy blowing and splendid tone, hinged cover box. Wholesale, doz. \$5.42
- No. 701—"Oscishophone," 16 double holes, 32 reeds, heavy nickel plated flanged covers, in paste-board box. Wholesale, Doz. \$5.55
- No. 805—"Butterfly," 16 double holes, 32 reeds, heavy nickel plated covers, heavy brass plates, extension ends, easy blowing, good tone, hinged cover box. Wholesale, doz. \$6.85
- No. 700—"Tremolo Concert," 16 double holes, 32 reeds, heavy nickel plated covers, extension ends, 6½ inches long. Wholesale, doz. \$6.50
- No. 402—"Linet," (Bell Brand), 10 single holes, 20 reeds, nickel plated covers. Wholesale, doz. \$7.64
- No. 806—"Nightingale," 14 double holes, 28 reeds, heavy nickel plated flanged covers, brass plates, extension ends, hinged cover box. Wholesale, doz. \$9.38
- No. 675—"Marine Band," 10 single holes, 20 reeds, nickel plated covers, in neat hinged box. Wholesale, doz. \$9.50
- No. 497—"Youth," concert size, 16 double holes, 32 reeds, heavy nickel plated flanged covers, brass plates, hinged cardboard box. Wholesale, doz. \$10.08
- No. 803—"Nightingale," concert size, 16 double holes, 32 reeds, heavy nickel plated, flanged covers, brass plates, hinged cover box. Wholesale, doz. \$11.10

## HARMONICA HOLDERS

- No. 35—"Williams" coppered spring wirefolding pattern to go over shoulders. The best holder made. Wholesale, each \$0.55
- No. 27—"Coppered spring wire, to fasten over shoulders. Wholesale, doz. \$2.92

## HARMONICA POUCHES

- No. 20—Chamois skin for small Harmonicas. Wholesale, doz. \$2.13
- No. 23—Leather, for large Harmonicas. Wholesale, doz. \$2.60

## KAZOOS

- No. 0—The New Model Trumpet Kazoo possesses the sweetest, richest and most powerful tone ever produced upon an instrument of this kind, imitates everything; anybody can play it. Wholesale, doz. \$1.35

Above are trade prices plus equalization of transportation for Winnipeg and Calgary delivery

WINNIPEG  
CALGARY

**THE WILLIAMS & SONS CO.**  
**R.S. LIMITED**

Edison Phonograph Distributors

Write for Information or Catalogue

MONTREAL  
TORONTO

## FLAGEOLETS

- No. 13—Crystallized tin, steel mouthpiece. Wholesale, doz. \$0.97
- No. 8—Clark, London make, tin in key of D, 11 inches long, with instructions. Wholesale, doz. \$1.55
- No. 12—American Star, nickel plated, in key of C. Wholesale, doz. \$1.66
- No. 145—Mathieu, heavily nickelled, length 12½ inches. Wholesale, doz. \$1.66
- No. 26—H. K. Pife, with metal mouthpiece attached, nickel plated, key of C, 12½ inches long. Wholesale, doz. \$1.73

## MULTIFLUTE

- No. 16—Flageolet, Flute, and Piccolo combined, heavy metal, nickel plated, three special metal mouthpieces, adjustable, in cardboard box. Wholesale, each \$0.66

## HUMANATONE

### The New Musical Wonder

Man, woman, or child can play this instrument without teaching. Has great beauty of tone, immense power, tremendous range, all degrees of pitch, capacity of expression unlimited. Requires only hours, where other instruments require years for their mastery.

Wholesale, doz. \$1.44

## VIOLIN G STRINGS

It has been very difficult to obtain Violin "G" Strings wound on gut, but we have a splendid assortment now ready for shipment from which you may choose.

- No. 140—G or 4th, spun on gut, better quality, bur-nished. Wholesale, doz. \$1.00
- No. 75—G or 4th, spun on gut, extra quality. Wholesale, doz. \$1.05
- No. 142—G or 4th, spun on gut, extra quality copper wire, polished. Wholesale, doz. \$1.30
- No. 143—Concert, G or 4th, spun on gut, fine quality. Wholesale, doz. \$1.25
- No. 145—Reliance, G or 4th, spun on gut and bur-nished, fine quality. Wholesale, doz. \$1.60
- No. 144—Joachim, G or 4th, spun on gut, superior quality. Wholesale, doz. \$1.75
- No. 307—Philharmonic, G or 4th, silver plated wire, on gut and silk. Wholesale, doz. \$2.75
- No. 167—Vareni, G or 4th, pure silver, with bur-nished finish, wound on special gut. Wholesale, doz. \$3.25
- No. 904—G or 4th, wound on silver plated steel. Wholesale, doz. \$0.92
- No. 156—G or 4th, spun on silk, finest quality. Wholesale, doz. \$1.20

## C. F. Albert Violin "G" Strings

- No. 12—Albert, G or 4th string, copper wound, silk ends. Wholesale, each \$0.55
- No. 295—Albert G or 4th string, patented silver wound, polished, on best quality gut. Wholesale, each \$0.90
- No. 15—Albert G or 4th string, patented silver wound, polished, on finest quality gut. Wholesale, each \$1.02



# Canadian Music Trades Journal

PUBLISHED MONTHLY BY

FULLERTON PUBLISHING COMPANY

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177 Jarvis Street, TORONTO, CANADA

VOL. XX.

TORONTO, MAY, 1920

Number 12

## Those 5-Octave Parlor Organs

"FIVE octave parlor organs have no commercial value and we have printed on our price tags that no allowance will be made on them in a deal for a new piano or player," said a salesman to a group of conferees recently, in discussing various selling policies.

Questioned further as to how he handled the matter this party continued: "We tell the customer frankly that we cannot go out and sell this style of organ in the open market, and that, therefore, we could not possibly accept one at any valuation whatever. We will remove the organ, suggest they donate it to some mission, poor Sunday school or to some poor family who have no reasonable prospect of ever affording a musical instrument, but we cannot buy it, which we would be virtually doing if we took it in at any valuation."

This attitude was challenged by another man in the group. "We would not go so far as to refuse to put any valuation on these organs," he observed. "The family that has owned and prized one for years feel badly if they are told point blank their old organ is positively worthless. We explain the difficulty in marketing them and allow \$5.00 or \$10 each on them. \$5.00, say, is a sort of balm and it is worth that to us almost for steam at the present price of fuel. I would not favor the policy of refusing to allow a cent for the old organ."

A third party who expressed an opinion on the subject said his experience was that these five-octave parlor organs had a market value. He had disposed of three carloads at the average price of \$12 per organ through an ad in Canadian Music Trades Journal. At some seasons of the year such an ad would not bring any replies; at others it would create interest in several quarters.

A dealer in a country town told the Journal that he accumulated about thirty used organs. At a certain time of the year he displayed some of these in his window and advertised them. The result was they brought from \$12 to \$25 for the five-octave ones and from \$25 to \$40 for others.

The consensus of opinion in the gathering referred to was that it would not be good business to turn down these organs as absolutely not worth a penny and to so advise the customer, and that it was usually possible to hold one's own on a five-octave parlor organ deal if it were accepted at just a nominal figure.

The discussion, however, did a great deal of good in showing up the utter folly of allowing \$30, \$40, \$50 or \$60 on the old organ as some reckless salesmen have been known to do.

There may be a fool born every minute, but a great many of them die young.

## Piano Labor

RETIRING President de Rochemont, of the New York Piano Manufacturers' Association, is reported as saying at the annual meeting of that organization that only 39 per cent. of the employees are Americans. Of the remaining 61 per cent., 50 per cent. are Italians and the other 11 per cent. made up of various foreign nationalities.

## Pianos in Rural Schools

"RURAL schools have not enough pianos," said one of the speakers at a Southern Music Teachers' convention. "I think rural schools should be equipped with musical instruments the same as city schools."

The members of the association were unanimous in their declaration that better music in rural schools is essential to the well-being of the state. They declared that the country boy and girl should be given as much opportunity to obtain musical instruction as the children of the cities.

## Pulling Together

THE credit man who feels it his duty to throw out piano sales as often as an ultra-conservative judgment will allow is not working in the interests of the house. On the other hand, the salesman who habitually looks upon the credit man as his enemy is not working in the interests of the house. "The proper way of investigating the reliability of a prospective piano buyer," said a successful dealer to the Journal, "is to take the information which the credit man gathers and the information that the salesman picks up in making the sale, and basing the final decision on the combined details."

## No Gambling

TALKING with a piano dealer who has adopted a very conservative selling policy, he said to the Journal: "It is far better for a dealer to have a salesman turn in one good, clean-closed sale than to have a salesman turn in one fairly good sale and one fairly bad sale, for the fairly bad sale will eat up the profits of the fairly good sale, and there is no profit on the two. But the one good sale, closed clean, with the customer understanding fully the conditions of the contract, that he is expected to make his payments promptly, and no loose threads hanging around the sale in the shape of promises, will make a good, clean profit for the dealer and the salesman. Some dealers talk about the risk being good, but no good business proposition is good where there is a risk in it. There should be no gamble in piano sales."

## Labor's Attitude to Music

**L**ABOR'S attitude towards musical education is upon analysis an interesting one, as expressed by Charles B. Stillman, secretary of the Committee on Education of the American Federation of Labor.

"Among cultural subjects music is one of the most prominent," he observed. "Laborers are paying out enormous sums of money in the aggregate for private instruction in music, which the community should be furnishing them free. All they need is a very slight amount of guidance for them to see the folly of their contributing from their own pocket books and meagre earnings for musical education that should be paid out of the taxes which they pay directly or indirectly.

"The value of music or any other subject must be determined by its effect on society, on social relations, and it is in that particular phase that our educational system as a whole has been falling down.

"Music can be made a community enterprise. Music can be made a training in co-operation, and the very spirit of music is violated if it is not made of thoroughly democratic things. On all of those grounds the support of organized labor is fundamentally interested in securing the best educational facilities for the children of all the people."

## Quarter-Tone Keyboards

**K**EYBOARDS of quarter-tones is the picture held up to the piano manufacturers of the future by Josef Lhévinne, the Russian pianist. He does not believe, however, that there is any likelihood of the change for a long time. "There must first be a demand for music in semi-tones," he said. "The public ear must have become so attuned that the lesser variations in pitch will appeal to it. The instruments of the string choir could play quarter tones now, if the desire to hear them existed in any considerable number of music lovers. But I believe that as ears become more and more satiated to all present and past combinations of tones, as the scale exists to-day, the quarter tone scale will come about. Probably the strings will be the first to make use of it. The piano, I think, will be quick to follow.

"I have often thought that it was strange that no real advance is being made in increasing the artistic resources of the piano. Doubtless the piano, as a commercial instrument, has been greatly improved and there are more good pianos to-day than ever before. But there were individual pianos in the past just as beautiful. I have played on some very old pianos that were of beautiful tone and superbly responsible. Chopin used some very fine instruments.

"Of course, it can be said of the violin, also, that no real improvement has been made in it for an even longer period. But does the violinist feel the need of improvements? He could, of course, have additional strings. He doesn't want them, because he doesn't need them. With other pianists, I have felt the need for some way in which to produce a real crescendo on individual tones. Beethoven's compositions show that he felt the same need. In several of them—the A Flat sonata, as an example—there is an approximation of a true crescendo effect achieved through the repetition of individual tones, each tone a little stronger than the preceding one, but this is, of course, only an approximation."

Mr. Lhévinne has expressed himself as much interested in suggestions that have been heard recently regarding the possibility of doing away with the hammer stroke by some means of electrical control of the vibrations of the strings. He believes, however, that whatever improvements are made in the piano should not be purely mechanical in their

use, but should be responsive to the individual musician, as the keys and pedals are to-day.

"It is because I believe the piano is by far the most important of all individual instruments," Mr. Lhévinne said, "that I believe it will at some future time be greatly increased in its scope. The orchestra is, of course, the world's greatest musical instrument. Then comes the piano. Only the piano can approximate the orchestra in the music it plays. To-day, I think, the violinists are in their heyday with more than their usual popularity, but the piano goes on from generation to generation, as the basic and most important musical instrument."

## Breaking the Crust

**"H**ARDEST of the hard things I have to do," said the salesman selling a certain line of pianos, "is to break through the outer crust, which seems to be built around the average buyer. If I can get a man at his ease, where I can really talk to him and where he is willing to assume a 'show me' attitude, I can get over a good interview. I am willing to take defeat if there has been a real chance to tell my story, but the annoying part of selling is what one might call 'pounding up' against the prospect without a chance to state your case.

"There is not a man in the selling business who does not constantly come into contact with prospective purchasers only to find that they have surrounded themselves with a barrier which he does not seem to be able to break through. It is not a case of superior arguments upon the part of the prospect. Rather, it consists of a certain aloofness—one might call it antagonism. The prospect obviously is unwilling to give his attention to the proposition presented by the salesman—he either lets his mind drift off to another subject or he is openly antagonistic.

"When the salesman once breaks through this hard outer crust and is able to command at least an attentive audience, if not a friendly willingness to give the proposition consideration, there is much more chance to complete the sale.

"As one high-class specialty salesman aptly puts it: 'I am more concerned with setting the stage properly for delivering my sales talk than I am about delivering the talk.'"

## When the Debtor Pays Up He Becomes Your Friend

**T**HE editor of Musical Courier Extra is responsible for this assertion: "The weak spot in any piano organization is the fear to push collections. Never be afraid of what some one who is in arrears is going to say because he is being pushed to pay what he owes. He is the last one to talk about it. It is this fear that some one will say the piano dealer is a miser and a tightwad because he wants his money that causes many a dealer to want to appear wealthy, wise and wasteful. There is a limit, of course, to how far a dealer can go in his demands, but if he will have one with brains in his collection department, those demands can be made in a way that will get results and not make the delinquent angry. A debtor always is angry at the one he owes past due money to, but as soon as he pays up he becomes a friend. Then make friends of all those who are past due by insisting upon prompt payments."

Where no wood is, there the fire goeth out; so where there is no tale-bearer the strife endeth.





Style Louis XV



Style Colonial

## The WILLIAMS NEW SCALE PLAYER PIANO

**T**HE more musically educated your customer happens to be, the more certain he or she is to prefer the New Scale Williams Player.

This is due to the fact that the Williams New Scale player, in addition to perfect mechanism, offers also perfect tone quality—and the greatest flexibility of action for hand playing.

The superior tone quality of the Williams New Scale Piano is, in short, behind the Williams Player—a fact which makes the Williams Player an absolutely complete musical instrument for either hand or music roll playing. It gives perfect satisfaction to musical people in either case.

When selling Williams Players be sure to emphasize both points—mechanical precision and perfect tone quality.

### The WILLIAMS PIANO CO., LIMITED

*Canada's Largest and Oldest Piano Makers*

Oshawa

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Ontario

## Each Piano Carrying Year Of Its Manufacture

At a recent meeting of the New York Piano Merchants' Association a suggestion was received, viz.: That every piano made should carry the year of its manufacture, either cast in the plate or elsewhere. The upshot of the matter was that a committee was appointed to consult with the Manufacturers' Associations with the object of settling upon some practical method for carrying out this idea. The reason for this move, it was stated, was that frequently owners of pianos in an exchange deal would state that their instrument which they offered to trade in for a new piano was only a few years old, when as a matter of fact it might be ten or fifteen years old. If the date of manufacture—at least the year in which it was manufactured—were carried on the piano, it was expected, this would avoid any disputes between the dealer and the customer.

No. _____	Chicago, _____	192 _____
I have this day rented of _____		
one _____	Piano, Style _____	with _____
No. _____	Valued at \$ _____	
for which I agree to pay rental at \$ _____		
each month in advance and to pay \$ _____ drayage for		
delivery and return of same. The piano shall be		
properly cared for and be subject to the owners' order		
at any time and shall not be removed from my residence		
without their written permission. I will at all		
times keep them informed of any changes of residence		
or business and of the locality of the piano. I will		
pay them for any damage done to the piano while in		
my possession.		
Reference _____		
Residence _____		
Business at _____		

The "Rental Contract" recommended and approved by the Chicago Piano and Organ Retail Dealers' Association. The Association's Committee on Legislation found a great variance in the forms used and their legal advisers recommended the simpler form as more effective than one with many stipulations.

## The Player-Piano is Only Semi-Mechanical

H. V. MILLIGAN, organist and composer, has been telling readers of the *Woman's Home Companion* his views on the usefulness of the player-piano. Some of the points Mr. Milligan makes are worth the dealers' and salesmen's while to bring to the attention of prospective player-piano buyers.

"In the early days of the player-piano," he says, "the instrument was considered by too many people only a kind of musical labor-saving device like a vacuum-cleaner, or an instantaneous water-heater and little six-year-old daughter was expected to play it so beautifully that the amazed and delighted family in the next room were startled into believing that Paderewski had unexpectedly come to call.

"Of course the player-piano could not live up to such a reputation. Instead of anybody being able to play it so as to deceive the ears of the most critical into believing that a great virtuoso was at the keyboard, it was found that prob-

ably nobody in the whole family could manipulate it well enough to deceive the most unmerciful ear. Now, as a matter of fact, the player-piano can be played so that even the most critical and discriminating ear cannot detect the fact that the music is not being wrought by the touch of human fingers on the keys; but to produce this happy result requires a not inconsiderable amount of study and practice, as well as some degree of musical talent and judgment. There is just as much difference between good and bad playing on the player-piano as there is on the piano.

"The truth of the matter is that the player-piano is not a mechanical instrument; it is only semi-mechanical. It stands midway between the piano, which requires years of hard work to master, even for the most talented, and the reproducing piano which automatically reproduces the playing of some virtuoso, just as the phonograph does. It has certain advantages over both of these instruments, but it stands in a class by itself and must not be confused with either of them.

"To enjoy a player-piano thoroughly, and to get the benefit from it may require some study and practice, but actually the musical reward is far greater than the comparatively small amount of labor expended in obtaining it. When you consider the years that would be required to master a single difficult composition, if one expected to play it on the piano, it seems as though a week or two in studying the player-roll should not be grudged.

"Also through assiduous and intelligent practice, you will not only be able to play that particular piece well but you will have gone a long way toward acquiring a player-piano technique which will make all other compositions easier for you to master, and will increase your enjoyment of music a thousand-fold."

## "Stand Off" the Piano Man and Pay Other Bills

DURING a discussion of the types of people who are delinquents in their piano installments, a retailer said: "I believe the past due collections of piano houses to a large extent grows out of the mental attitude of the purchaser to the effect that he feels that a firm which is able to deal in such costly goods as pianos is better able to take a "stand off" than his other creditors.

We have had several very interesting cases lately, which illustrate the point. For example, one man, a mechanic who, during a strike here, got behind two payments, had the nerve to tell us when he limps in here but with one payment each month when he should bring three that he deposits a certain amount of his wages in the bank each month in spite of creditors or anything else. He must make that monthly deposit. He is paying us six per cent. on the piano and the bank is paying him three per cent. for our money which he keeps in his bank account. We have found that the time to prevent an account from getting behind is just when you are asked for the first extension. Promises to pay two payments next month rarely are kept. Once behind, always behind, seems the rule. The head of the house recently said to one of our good paying customers who asked for an extension for one month: "Well, we should like to be accommodating, but we were just mentioning your name here yesterday as being one of our very best paying customers; your page on the lease ledger is on the Honor Roll. Wouldn't you rather keep it there?" He finally handed us half of the payment, saying: "I'll try. And in another week (but during the current month) he brought in the other half payment. This same thing can be done often, and the fault is often our own in too easily granting the first concession."

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## "Interest," The Best Collector

**E**X-PRESIDENT P. E. Conroy of the National Association of Piano Merchants is out with the suggestion that "interest" is the best collector he knows of.

"It hurts the average person more to pay interest than to make payments on principal," he says. "That is natural enough. For payment on principal he gets something tangible, something of value equaling the amount paid. For interest he gets nothing except the privilege of paying off the principal in instalments. When we make a sale we impress upon the purchaser that the longer he takes to pay the principal the more interest he will pay. The interest argument is used by our credit man to get the best possible terms. Because we want to impress purchasers with the unwisdom of paying interest and prevail upon them to clear the account as quickly as possible, we do not permit our salesmen to fix with customers the terms of payment. The salesman is too anxious to make the sale to get the best terms or properly to impress him on the interest question.

"The credit man gives the customer clearly to understand that interest will be charged and collected before credit is given on any payment made. A sign hanging by the credit window reminds that interest must be paid on all payments. Whether a full payment or one-third or one-fourth, the interest is deducted. That way the interest is always even. We are constantly hammering it into time payment customers that they are paying interest and that the only way to escape paying interest is to pay off the principal. Sometimes a creditor awakes to a realization that it is poor business to keep money in the bank at three per cent. and pay us six per cent., and the money is drawn out of the bank and paid to us, which is the best thing for everybody concerned.

"Our extreme credit limit is thirty months. The average is twenty to twenty-four months. Monthly payments are the rule. Sometimes, if the account is doubtful, we start it off with weekly payments, but shift to monthly when we see that it is going all right. Notices are sent out ten days in advance, which inform of the date when a payment will be due, the amount that will be due, and the interest that will be due. We work on the monthly basis because it involves less bookkeeping and makes computation of interest easier."

## Get a Good Man for the Collection Department

**T**HE collection department is absolutely the most important part of the piano dealer's business.

It is important because it can either make or destroy his business," said a retail piano dealer, who is by common consent in the trade looked upon as a success.

"It must be in the hands of a competent man who is courteous but firm and who knows how to co-operate with the sales force," he continued. "I mention co-operation with the sales force because herein lies a very important connecting link. All promises made to the customer other than those printed in the contract should be written therein and the customer given a copy. A notation of the same should then be made on the collection ledger and the collection department thus has a comprehensive knowledge of all details, which will eliminate friction with the customer.

When interest is charged on the lease and the customer expresses a desire to pay the interest at the end of the contract, instead of with the monthly payments, a clause to that effect should be written in the contract. I have noticed that the customers who have expressed such a desire would in a large number of cases deny all knowledge of the interest at the end of the contract. With a written notation in the contract such a denial would be impossible. I wish to

advise that the interest should be collected in full, before the last payment on the principal is accepted.

The placing of the ordinary type of clerk in charge of collections is suicidal for the merchant. We tried it for a while. The clerk would mail out the monthly notices but did not systematically follow up those who fell in arrears, and the result was that we had arrears a plenty. Then a competent took a hold of the collections and we had many surprises.

Some of the delinquent accounts which we considered hopeful and which were always given "another chance," proved, when pushed, to be absolutely worthless, and these we repossessed. Other accounts which had always dragged along, were brought up to date by a continuous follow up system, which impressed the customer of the absolute necessity of meeting payments promptly. Today those customers are paying promptly, and we have their respect.

Our collection man always exacts a reason from the customer for non-payment, and he puts it up to them in such a way that they would hardly have the nerve to ask a gratuity unless it was absolutely necessary. From my personal experience covering a period of fifteen years, I cannot impress too strongly the absolute necessity of a first class collection department.

### FIRM NAME

(Pianos handled)

(Pianos handled)

Picture of building  
Chicago.

We wish to thank you for placing your confidence in the goods of this company and purchasing one of our pianos through

We are confident that you appreciate the instrument is a very excellent value, and we congratulate you upon your selection. We know that the piano will prove a source of enjoyment and pleasure to you.

Your payments are to be made at our office on or before the date agreed upon, and we shall appreciate promptness in the making of your remittances. Our office will mail a notice each month a few days in advance of the date on which your payment becomes due. Do not consider these notices as duns or demands for payment. They are sent simply to remind you of the date on which payment falls due, in order that you may be prepared to meet the installment.

**WE DO NOT SEND RECEIPTS** and in order that you may keep a record of payments made to us, send you herewith a little memorandum book in which are entered the terms of your contract and on which you may enter, from time to time, the amounts of money sent to us. You will, therefore, have a complete and continuing record of your purchase.

Also, for your convenience, you will find on the back of the book an interest table. Reference to it in connection with the date of the contract will readily show the amount of interest to be remitted each month in addition to your payment.

You will find it the policy of this company to conduct its business along lines which will promote the most friendly spirit, and we are sure our relations will always be most pleasant and agreeable. Should a matter arise at any time wherein we can be of service to you, we shall consider it a favor to be called upon.

Again thanking you for your patronage, we remain,

Very truly yours,

(FIRM NAME)

## Concentrate on the 10 per Cent.

"GENERALLY speaking," said a Western retail piano dealer, "we assume that 90 per cent. of the accounts are good—that is, we can expect regular payment on them without attempts to defer or balk. As an illustration we'll use one hundred people as a basis, eliminating ninety of them because we are confident that they will cause us no unnecessary trouble. That leaves us 10 per cent. of the total, and we'll say authoritatively that 10 per cent. are habitual delinquents. Half of this 10 per cent., or in other words 5 per cent. of the total, were not by any means bad accounts. As I said, they are merely habitual delinquents who are careless in everything, so we can expect them to be careless in paying their instalments. We have to remind them of it incessantly, though the chances are ten to one that they will pay in full in time.

"Thus 5 per cent. of the total remain, and this 5 per cent. contains a certain element which does not intend to pay if they can get out of it. It is up to us to see to it that they pay their bills and, in so doing, cut down this percentage to the lowest possible figure. In some cases we have eliminated all, in others we have secured full payment in all but 2 per cent. of the accounts. But it is this class that causes all the trouble and gives the collection department a big something to worry about."

If you have the right kind of an article—tell everybody about it; if you haven't—forget it.

## It Takes Collections to Meet Obligations

TOO many piano men are interested in piling up piano paper regardless of quality and pay too little attention to their collection department and consequently before they realize it, they get into a position where they cannot meet their obligations. "Last October our entire sales force and collection department were advised that we would not take any new accounts that could not give us good references," said a manager of a branch retail piano store in discussing this condition. "The salesmen were instructed to tell each customer that payment had to be made promptly at maturity, otherwise we would not care to open any account. Since then we have been on the job continuously, with the result that our collections are running 99 per cent. of the maturity each month and repossession have been mighty light.

The writer devotes much of his attention to this end of the business, knowing that it takes collections to meet obligations.

## Get the Interest Monthly

GET the interest on your installment paper monthly advises a keen member of the retail piano trade. "The only way to run a piano business," he says "is not to be afraid to impress upon your customer that you expect him to handle his end of the contract, both as to principal and interest.

"When we have a new account, our office explains the

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(FIRM NAME)

(ADDRESS)

CHICAGO, ILL.

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Dear

We write to thank you for your patronage given our Salesman, Mr. who reports sale to you as follows:

One \_\_\_\_\_ Style \_\_\_\_\_, No. \_\_\_\_\_ with  
 extras as follows \_\_\_\_\_  
 for the total price of \$ \_\_\_\_\_  
 \$ \_\_\_\_\_ in cash, and in trade, viz \_\_\_\_\_ on which you have paid  
 valued at \$ \_\_\_\_\_ The balance of \$ \_\_\_\_\_  
 to be paid as follows: \_\_\_\_\_

(in red ink) Each installment to draw INTEREST at 6 PER CENT. PER ANNUM. Date of sale \_\_\_\_\_, 192\_\_\_\_

Kindly read the above terms of your contract carefully to make sure that there is a correct understanding between us. We would advise you that no Agent or Salesman is authorized to make any promise or agreement differing in any wise from that which is written or printed on the face of the original contract which you signed and filed with us. For your protection against fire you should insure this instrument.

If the foregoing prices and terms are according to your understanding, please sign your name below and return this form to us at once in the stamped envelope enclosed, and oblige.

Yours very truly,

(Firm Name),

Chicago, Ill.

(Firm Name)

Gentlemen:—The above is correct according to my understanding.

N. B.—If not correct please state errors on reverse side of this blank and return at once. Checks should be made payable to (Firm Name).

Standard Form approved by the Chicago Retail Piano Dealers to serve as confirmation of a piano "time sale," and which is for the customer to verify and return.

(In Red Ink)

Please read, sign and mail this notice back to us at once and oblige.

(Large Type)

Telephone \_\_\_\_\_

a/c No \_\_\_\_\_

t Obligations

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interest payment to the customer, and he is informed that he has interest to pay monthly with the principal. We explain everything pertaining to interest and we find that we have very little trouble collecting what is due us. We inform our customers five days ahead of their payment date, that they have a payment due on the date in question, and that we expect them to call at the office on that particular date, and we make it our business to see that they do.

"We are one of those who have faith that the day of the dollar down, and the dollar for the rest of your life is past, and that the piano business, instead of being looked upon with a sneer, has come into its own, and gives real reason to be proud that we are piano merchants."

The Millenium in the Piano Business

ASKED as to his opinion on the status of piano collections the head of one large firm said: "The past three years has proven to all piano dealers, if they have learned the lesson, how important the collection end of the piano business is, and if they haven't seen the light, they are doomed to an everlasting bondage, and eventually failure.

"The old order of things has passed, let us hope never to return, and if a man is to succeed in the piano business, he must adopt new methods, those which will spell success, and which will place the piano business on the plane where it belongs, at the top of the best business on earth, strictly high grade in every way.

"When we all have the backbone necessary to place our business strictly on a one-price basis and sell pianos instead of terms, get all cash, or as much as is possible, and short time on the balance, keep our collections right up to the minute, the millenium will have arrived in the piano business."

The Debit and Credit of Advertising

NOW that advertising has reached a point which even the most optimistic would not have predicted with any expectation of success a few years ago," says The Printing Art, "there is doubtless a question in the minds of many people in the general public as to who pays for it, and to the superficial mind the reply in most cases probably is, "We do." In the last analysis this may be true, yet in reaching that conclusion there are so many items to be added to the credit side of the balance that, as a matter of fact, this great volume of advertising not only pays for itself, but helps the general public so very greatly that the nation as a whole is indebted to the large advertiser.

"Some of the direct advantages of extensive advertising, such as the growth in the volume of business to such an extent that the result is eventually a reduction in the cost of production and then a reduction in the selling cost, can be figured out in many instances so exactly that definite statements can be made. Then, as the English advertising man, C. F. Higham, has pointed out in his book, Scientific Distribution, the influence of advertising leads the public in general to learn the secret of true economy, which, as he states it, is always to buy the best that one can. The method by which this is accomplished leads direct from the advertisement. A manufacturer wishing to increase his market begins to advertise his product as a superior article. To show that it is such, he must state the reasons for its superiority in his advertising. That leads the people reading these advertisements consciously or unconsciously to compare what they have been buying with what they can get from him, and, if these points are well taken, to be dissatisfied with the cheaper and poorer article. In that way they decide to pay something more and get something better—Higham's secret of true economy.

"The indirect results of advertising are more difficult to analyze, but there can be little doubt but that they have been of great influence in raising the standard of living, in socializing manners, and in improving the general idea of good artistic taste.

"Now, however, our Government comes along with another argument in favor of advertising, and one which is evidently of great economic benefit, for the new Secretary of Agriculture, Hon. Edwin T. Meredith, said in a recent address that advertising has its own big job in shortening the distance between producers and consumers. The distribution of merchandise will be one of our big after-war problems, and if the consumer, through the advertising which he reads, can learn just what he wants to buy and just where its producer or his agent may be located, a long step is taken toward its ultimate solution."

**INTEREST TABLE**  
How Interest is Computed on Installments at 6%

No. of Monthly Payments	Amount of Monthly Payments									
	\$5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00
1	63	63	63	63	63	63	63	63	63	63
2	65	66	67	68	69	70	71	72	73	74
3	67	69	71	73	75	77	79	81	83	85
4	70	72	74	76	78	80	82	84	86	88
5	73	75	77	79	81	83	85	87	89	91
6	76	78	80	82	84	86	88	90	92	94
7	79	81	83	85	87	89	91	93	95	97
8	82	84	86	88	90	92	94	96	98	100
9	85	87	89	91	93	95	97	99	101	103
10	88	90	92	94	96	98	100	102	104	106
11	91	93	95	97	99	101	103	105	107	109
12	94	96	98	100	102	104	106	108	110	112
13	97	99	101	103	105	107	109	111	113	115
14	100	102	104	106	108	110	112	114	116	118
15	103	105	107	109	111	113	115	117	119	121
16	106	108	110	112	114	116	118	120	122	124
17	109	111	113	115	117	119	121	123	125	127
18	112	114	116	118	120	122	124	126	128	130
19	115	117	119	121	123	125	127	129	131	133
20	118	120	122	124	126	128	130	132	134	136
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22	124	126	128	130	132	134	136	138	140	142
23	127	129	131	133	135	137	139	141	143	145
24	130	132	134	136	138	140	142	144	146	148
25	133	135	137	139	141	143	145	147	149	151
26	136	138	140	142	144	146	148	150	152	154
27	139	141	143	145	147	149	151	153	155	157
28	142	144	146	148	150	152	154	156	158	160
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30	148	150	152	154	156	158	160	162	164	166
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38	172	174	176	178	180	182	184	186	188	190
39	175	177	179	181	183	185	187	189	191	193
40	178	180	182	184	186	188	190	192	194	196
41	181	183	185	187	189	191	193	195	197	199
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As your contract draws 6% interest from each prompt payment will effect a substantial saving of interest.  
Payments made before due mean a further saving of interest to you.

Send to piano buyers by the Chicago Retail Piano Dealers along with a memorandum book for the purchaser use in keeping a complete record of his payments. These are enclosures in the letter elsewhere referred to.

Royalties on Canadian Records

The Victor Talking Machine Co., Camden, according to a New York news dispatch, recently notified the music publishers that commencing with April 1st, 1920, a royalty would be paid on all their records manufactured in Canada, of which publishers in the United States held copyrights and the master records of which were made in the United States. In return for the contract covering this situation, the publishers in most instances are waiving all claims for any past royalties that might be due. The above follows an action recently brought by Leo Feist, Inc., the well-known New York publishing house, against the Victor Co. for the payment of royalties on Canadian records of Feist publications, the master records of which were manufactured in the United States.

## Williams Piano Co. Adopts Group Insurance Scheme

A new and up-to-date way of protecting their employees and their dependents has been introduced by the Williams Piano Co. Limited, Oshawa.

This is what is known as the "group insurance policy." Insurance is taken out for all the employees of the company in proportion to their length of service with the company. Any employee who has been with the firm for six months to three years is protected by a paid-up policy for \$500, and employees who have worked for the company over three years are given a paid-up policy for \$1,000. The total sum represented by all the policies is \$140,000. The premiums on the policies are paid entirely by the firm and the beneficiaries receive the full value of the policy upon the death of employees, from sickness or any other cause.

There is also a total disability clause by which if any employee is totally disabled, either in the factory or from any other cause, the party receives the full value of the policy, paid to him by installments according to the conditions.

This system has been in practice in some factories in the United States for the last few years, and some of the large factories in Canada have already seen the advantage of it and have taken up the insurance for their employees. The Williams Piano Co. are the pioneers of this system in Oshawa and are to be complimented on their initiative and also their desire to help their employees in this practical way.

## National Piano Co's Annual Meeting

The shareholders of the National Piano Co., Limited, Toronto, at their recent annual meeting were presented with a very successful financial report covering the company's operations for the last fiscal year. The usual seven per cent. dividend was declared. At the directors' meeting which followed the shareholders' meeting, the following officers were re-elected: Malcolm Stobie, president; Edwin J. Howes, vice-president and general manager; E. W. McNeill, secretary.

The outlook for Mozart pianos for the next twelve months is considered very bright.

## Piano Men Join to Ship by Motor Trucks

Word comes from New York showing how work can be made practical and of benefit to the entire trade as shown by the action of the New York Piano Manufacturers' Association, in instituting a special and exclusive truck service for the inward movement of piano supplies, and the outward movement of finished pianos. Due to the freight congestion and the many embargoes, it was found that supply manufacturers within a radius of 150 miles of New York have great quantities of supplies for the New York manufacturers, but no means of shipping. Upon the initiative of Max J. de Rochemont, president of the New York Manufacturers' Association, trucks have been hired which will make daily trips, calling at supply factories, and loading up with all the supplies possible for all members of the trade. These goods will be delivered in New York to the manufacturers who will pay for the service pro rata as to quantity. Jobbers in piano supplies will also find this service available, and piano manufacturers may make use of this service and the trucks will run loaded on each trip in and out taking pianos to dealers in the towns which the trucks reach. In this manner the service will be available for the entire trade, and it is interesting to note that this is not a development of shipping by truck over routes which have previously been established, but that the association has hired a fleet of trucks for its own exclusive use for the benefit of the piano industry in New York City.

## Man's Interest in Music is Becoming Like His Interest in the Car and Golf

One of the series of articles sent out by the Canadian Bureau for the Advancement of Music.

To-day music is recognized as a man's pleasure, man's recreation and a man's accomplishment, and therefore should find a large place in a boy's education.

This idea was strongly emphasized in a recently published interview with Major Rupert Hughes who, in addition to his military standing is an author and playwright of note. The Major pointed out that in the early days of the country our forefathers had little thought for anything but the most practical and necessary things. "But this very necessity," he says, "seemed to lead many of them into the mistaken thought that music was, first of all, not in any way a necessity, and not being a necessity, it was therefore a feminine calling—something to while away the time of girls and women, whose men folks could afford to let them escape the slavery of the kitchen, to say nothing of the field and the barn. Music became one of the chief studies of the young ladies' seminary—not music as we know it now, but music apparently made as a kind of background for crinolines and long curls. When one knows the interest men take in music to-day he is led to ask—what has brought about this change?"

"Knowing the business man as we all know him," argues the Major in answer to this question, "let us admit that it was possibly the great success of the many musicians in the material side of musical work which led many so-called 'Captains of Industry' to realize that 'perhaps there is something in music after all.'"

"With musicians making fortunes of amazing size; with building after building going up in all parts of the country in honor of music; with the musical industries producing a revenue that still makes some of us gasp, it was not surprising that the gentlemen, who had been brought up to think that the one righteous and noble thing in human life was business, should suddenly realize that after all art, when it is art which the human appetite requires, is a wonderfully lucrative thing, even though it is not hitched up to a typewriter and an adding machine. Whetted with just enough curiosity, Mr. Business-man gradually found himself taking more and more interest in music, until one day he made the discovery that he was actually reading articles upon music in the daily papers, learning the names of singers, and perhaps wondering what their 'batting averages' were.

"Then came the player piano and the phonograph. Here he at last could go through part of the process of making music. It was not always to be locked up in the fingers of his wife or his daughter. Once tasting the joys of music-making, he found a new interest in life, a new and unexplored field for mental recuperation, a field which grew more and more lovely with every step. Mr. Business-man became a music 'fan,' as his friends said. He bought books on music, bought tickets for concerts, operas and recitals which he had formerly secretly pitied his wife for attending. Much to his surprise, he found that this interest in music, like golf and the 'car,' took his mind from other things, made his intellect rest, banished business for the nonce, benefited him, exhilarated him, made him a better man for the workaday world."



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# English Prices of Pianos Have Increased by Approximately 200 to 300 Per Cent. Over Pre-War Level

And there is no indication of any decline in the near future. In an interview with F. W. Field, British Trade Commissioner in Toronto, The Journal secures information furnished by the Department of Overseas Trade of the British Government.

CANADIAN MUSIC TRADES JOURNAL, in an interview with Mr. F. W. Field, British Trade Commissioner in Toronto, secured the following statement based on information supplied by the British Government's Department of Overseas Trade relative to the musical instrument industry in Britain:

Imports.	Eleven months ending November, 1919.	1919 (assuming figures for December are same as for November).
£1,178,806	£372,831	£436,171

Since the Armistice there has been a steady increase in imports, but the latest monthly values are still only about 70 per cent. of the average month of 1913, while the total for the year 1919 is only about 36 per cent. of the 1913 total. The removal of import restrictions in September, 1919, resulted in imports being nearly doubled in October, and this level was almost maintained in November also.

It is noticeable that pianos now form a much smaller proportion of the total imports of musical instruments than they did before the war. In 1913 practically two-thirds of the total musical instruments imported were pianos, nearly all from Germany. In October, 1919, only one-eleventh were pianos, and in November about one-sixth. This is no doubt due mainly to the difficulties of piano manufacture in Germany, the loss of prestige of the German piano, and the improvement in quality of the British piano. The increase from one-eleventh to one-sixth may, however, indicate that German makers are successfully overcoming their difficulties.

Exports.	Eleven months ending November, 1919.	1919 (assuming figures for December are same as for November).
£56,7164	£440,141	£25,062

Exports increased slowly from the Armistice until September, 1919, after which they rose in two months to double the September figures. The values of exports in September, October, and November are 25 per cent. greater than those for the three months of 1913. As in the case of imports, pianos form a much smaller proportion of the total before the war. In 1913 nearly two-thirds of the total exports were pianos. In recent months the proportion has been from a quarter to a third. This is no doubt due largely to the attractiveness of the home market.

The home demand is greater than it has ever been before, and is accounted for by high wages, progress of musical education, and generally improved standards of living. The ease of selling musical instruments in the home markets has made many manufacturers unwilling to devote their attention to foreign markets.

Prices of pianos have increased by approximately 200 per cent. to 300 per cent. compared with pre-war level, and there is no indication of any decline in the near future. On the contrary, they are likely to advance further owing to increased wages, increased transport charges, and higher cost of piano parts.

Prices of other musical instruments have advanced from

100 per cent. to 300 per cent., and there is no probability of any early reduction.

The cost of production of all instruments has increased considerably during the war period.

The production of pianos is probably on a smaller scale than before the war, owing to the fact that several important firms, which were diverted to aircraft work, have not yet been able to get their factories reorganized on a proper footing for piano-making, while the shortage and high prices of parts, particularly actions, have further restricted the output. Before the war British manufacturers were entirely dependent on Germany and France for many of their parts, e.g., actions, action wires, wrest-pins, and small metal parts. This condition has been partially remedied by the manufacture of these parts in this country. The home supply of some parts, especially actions, is, however, inadequate to requirements, but the manufacture of actions is expected to be extended and the supply will probably be considerably increased during 1920.

The high price of timber, the higher wages and shorter working hours, and interruptions of work caused by labour troubles, have also been contributory causes. No stable settlement of these difficulties has yet been reached, and they are likely to recur during the next few months.

The production of band instruments is less than before the war owing to the difficulty in obtaining supplies of raw material and the scarcity of highly-skilled workers. This latter point is of additional importance in view of the fact that the production of high-class band instruments is almost entirely a matter of hand labour, and very little machinery is used.

On the other hand, gramophones are being manufactured on a much larger scale than before the war. The increasing popularity of, and demand for, gramophones, has caused many new firms to enter the industry, and old-established firms to extend their factories.

The industry is still, however, hampered by the fact that it is largely dependent on Switzerland, the United States of America and Germany for many of the component parts, especially motors; but a number of British firms are taking up the manufacture of these parts, and it is hoped that shortly home supplies will be sufficient to meet the demands of United Kingdom gramophone makers.

Production has probably increased somewhat. Certain small instruments not made in this country before the war are now made here with success (e.g., mouth organs).

Of the factors tending to restrict exports, the character and volume of the home demand has undoubtedly a great influence. Many manufacturers are concentrating on the domestic market to the neglect of export trade, although it is true that some manufacturers, particularly the larger ones, have deliberately adopted a policy of limiting their home supplies in order to be able to send a good proportion of their instruments abroad. Overseas transport, which, until recently, was one of the most potent factors in improving, but there are still frequent complaints as to internal transport and little improvement is reported.

There is a world shortage of pianos and other musical instruments, and the output of German factories, formerly the chief source of supply of this class of goods, is bound to be

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very much restricted for many years to come. There should, therefore, be a greatly increased demand for British instruments. Chief markets are the Colonies, Europe and South America.

The principal competitors are the United States of America, Canada, Germany and Japan. The American output is large and competition is at present most serious from that country. While the Canadian piano and pianoforte industry is young, it is considered likely to grow and should not be disregarded. Japanese production of pianos at present is only sufficient to meet home demand, but is likely to increase. Japan also competes effectively in gramophones, mouth-organs, and strings. German manufacturers have, however, great difficulty in getting supplies of raw material and their output is consequently limited. It seems questionable therefore whether German competition will be very keenly felt for some time to come.

The musical instrument trade is not effectively organized for export. It is understood, however, that this matter will engage the attention of the British Associated Pianomakers, a new Association of the seven largest makers of high-class pianos.

In view of the world shortage of pianos, there is every reason to look forward to a prosperous and extensive trade in future. The trade is one of moderate luxury—the kind of luxury that comes within the reach of more and more people as the general standard of living improves, and on this account there is likely to be an increase, rather than a decrease, in the demand in future.

There seems to be no reason why the British piano should not take the place formerly held by the German piano in the markets of the world. Great improvements in piano construction have been made during the war; more attention has been paid to the efficiency of the workers, and a considerable amount of scientific research work undertaken. As a result the British piano is probably now the finest in the world, and its reputation in foreign markets is high. There is no doubt that it is a much better instrument than the pre-war British piano, and its high quality should, in spite of its high price, make a large export trade possible.

British band instruments are acknowledged to be the finest in the world and there is no likelihood of our losing our export trade in these articles.

There are still, however, points upon which improvement is to be desired. The supply of home manufactured actions and other parts could be more extensively undertaken with the advantage of rendering this country independent of outside sources. Closer co-operation for export is understood to be already engaging the attention of a certain portion of the trade, but it is most necessary that manufacturers should devote more careful study to the peculiarities of foreign markets, and particularly to the effect of tropical climates upon various instruments.

## Montreal Firm Had Good Year

The annual meeting of Layton Bros. and their staff was held in the warerooms, 550 St. Catherine street west, Montreal. The report of the year's business was most satisfactory, the month of December being the greatest in the history of the firm.

It was stated that a bonus of 10 per cent. on the past year's salary would be paid to all members of the staff who had been in Layton Bros.' employ from six months to three years, and a bonus of 12 per cent. to all employees whose services extended over three years.

Mr. P. E. Layton occupied the chair.

At the conclusion of the business meeting their was dancing and refreshments.

## J. F. Sherlock Returns From California

Presented by the Sherlock-Manning Employees with Set of Pipes.

J. Frank Sherlock, of the Sherlock-Manning Piano Co., London, has returned from wintering in California. He says California is all right for old men, women and children, but as he does not come in any one of these classes one winter there is enough for him, as the good Canadian frost suits him better. Mrs. Sherlock, his son, John, and his niece, Miss Edna Wigle, of Kingsville, returned with him.

Mr. Sherlock returned through the Canadian West where he called on the trade in Victoria, B.C., and the main centres between there and home. He reports that the Western dealers are optimistic and that present trade conditions are good. Although his visit to Sherlock-Manning dealers was not with the idea of soliciting orders he came home with more than on any previous Western trip.

Upon his return to the factory the Sherlock-Manning employees met to extend a welcome to Mr. Sherlock. The employees and families to the number of about 200 gathered for one of their winter picnics. A musical program was rendered by different employees and during the course of the evening Mr. Chas. Ball asked Mr. Sherlock to give an account of his trip and in doing this read an address and made a presentation to Mr. Sherlock of a smoking set, consisting of a set of pipes, cabinet, tobacco pouch, etc. Mr. Sherlock fittingly responded and stated that on his return from California he had come through the Canadian West and called on the dealers and had a series of complaints from practically all the dealers, these being that the factory were not supplying them with enough pianos. After the musical program lunch was served and a few hours spent in dancing.

Mr. A. L. Ebbels, of the American Piano Supply Company, New York City, was present. Mr. Ebbels is Canadian-born and has made his mark in the United States. He extended the greetings of his firm and himself to the Sherlock-Manning employees as well as the firm.

Another interesting event of the evening was an address from Mr. B. J. Gibbins, ex-mayor of Clinton and superintendent of the Doherty Piano factory in Clinton. Mr. Gibbins stated that the men of the factory in Clinton had heard many favorable reports of the pleasant relations existing in the London factory between employees and the firm and he hoped that now the Doherty factory in Clinton was owned by the Sherlock-Manning Company that these pleasant relations would extend there and it would be his pleasure to help bring it about.

During the evening it was decided to make the Sherlock-Manning summer picnic a union picnic and invite the Clinton organization to attend.

Mr. W. N. Manning presided and the committee in charge of the arrangements were Misses C. and E. Allen and Messrs. S. Seymour, A. Kemp, W. McFarland, C. W. Ball and R. Ellwood.

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# The "Past Due" in the Piano Business is the Canker that Kills the Profits

The life of the piano business depends on how collections are made. When the Dealer cannot get in enough cash from his paper, upon current collections, to run his business, he is buying cash and paying someone the profits of his own business in order to get that cash, and that, of course, eliminates his own profits—Review of a blunt and forceful article in Musical Courier Extra urging dealers to "collect" as a matter of business life or death.

**T**HE sale of a piano, as has been stated time and again, is not ended when the papers are signed. In truth, it is but the beginning of the sale, for the cash payment represents only a part of the piano being sold, and as each payment is collected then is another part of the sale made.

The collection department really does the selling, and not the salesman. The salesman generally arrogates to himself the glory of the piano sale and looks upon the collection department as a mere side issue, one to do the clerical work. If the salesman would but reverse this and look upon himself as the clerk for the collection department he would get better results in his own work and would materially assist the nerve center of a piano organization represented in the collection department, for as a sale is closed, so will it be carried to its end. If the piano be sold right in the beginning, the buyer made to understand the obligations he is assuming in the transaction, and to understand that the one who buys has in his possession the tangible asset, and the one who sells has nothing but promises to pay in the form of a paper contract, then is the work of the collection department made clear and comparatively easy.

These form the opening paragraphs of a strong article in a recent issue of the New York Musical Courier Extra, which paper has a faculty, when discussing piano financing, for "calling a hoe, a hoe, and a spade, a spade." As is its custom, this paper deals with the question of collection plainly and bluntly. The following is a summary of the article in question and is sufficient to show that, in the piano business, upon the manner in which a dealer makes his collections depends whether his business is to succeed or to fail.

The mere obtaining of a signature to a contract does not complete a sale by any means. That contract, with the cash payment, is turned into the collection department, and then the real work begins, for obtaining the cash, even though it be but \$10 per month, is the real selling transaction and that covers a long period of time.

Probably there is no more loosely conducted department in a piano organization, generally speaking, than the collection department. The one who has charge of the collection department of a piano business should be the keenest and the highest paid employee in the organization. The life of a piano business depends upon the manner in which collections are made. The past due in the piano business is the canker that kills the profits. No piano dealer can make a success who does not collect, and collect NOW. The meeting of the maturities of the piano manufacturer is not covered by renewals. The only way a maturity can be covered is by the payment of cash. No dealer can meet a maturity with his past due. No dealer can make a profit on piano sales if he discounts his future in-take, and then allows a past due to accumulate.

It matters not in what direction one looks as to this question of conducting a successful piano business, his viewpoint will always center upon the collection department. There should always be one object in view with a piano dealer, and that is the keeping down of the percentage of past due. If a piano dealer allows his past due to reach 10

per cent., he is not in a good healthy condition; he is not in a position to turn over his capital as he should, and in this turn-over is represented the ability to increase profits.

There was a time in the piano business when the average time of collection on piano sales was seven years. That was during the days before the player piano dominated the field. Unless dealers are careful, the increased volume of business and this increase representing a lesser number of units, will extend this seven years' average time of paying out to ten or more years.

This is not vague, it is based on actual handlings of millions of dollars' worth of piano instalment paper. The average merchant in other commercial lines endeavors to turn over his capital more than once during the year's business. If the long-time system continues in the piano business, and the collections are not made promptly, thus allowing the past due percentage to ascend, the piano dealer will never know when he turns over his capital. If he is not turning his capital, then he is running his business on false assets that do not permit of a turn-over, and in consequence he piles up a mass of assets that is unproductive in profit.

To keep on selling and amassing piano paper assets, to keep on buying and amassing liabilities, and these liabilities paid in renewals, is seeming to the average piano dealer. He cannot understand why it is that whenever he wants cash he obtains it on future payments through discounting or utilizing these paper assets as collateral.

When the dealer himself cannot get in enough cash from his paper upon current collections to run his business, he is buying cash and paying someone the profits of his own business in order to get that cash, and that, of course, eliminates his own profits. He then wonders why it is that he has no cash. If he only would look to his past due, he would find where his own cash is—in the hands of his customers.

All this is so self-evident it is a wonder that piano men do not awaken to the conditions that surround the selling of pianos on the instalment plan. It seems as though the average piano dealer believes he has accomplished everything necessary in his business when he closes a sale and has a contract signed. Without digging into the real value of the sale as represented in the ability of the one who signs the papers to make the payments as agreed upon, he turns it into the collection department, and then immediately turns his whole mind on how to make another sale without any regard as to the future of the sale that has just been turned in. He does not seem to have any connecting link in his business mind between the piano that has been sold, the buying of another piano from the manufacturer to take the place of the one sold, and the getting of the money to pay for the one that is sold or that is to be brought to be sold.

There is a very thin line of demarkation as to this question of buying and selling. The dealer expects the manufacturer to carry him, he buys on just as long time as is possible, and he follows this with selling in identically the same way. The manufacturer is easy with the dealer, grants renewals' in stress will take care of the dealer, and the dealer in turn

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assumes this same attitude toward those he sells. The customer can call up on the telephone and ask the dealer to let him pass the current month's payment, and the dealer, not wanting the customer to know that he is hard up, will grant the extension and feel that not only is he doing himself a favor, but that he is doing the customer a favor as well. In truth, however, the dealer is doing himself an injury, and his customer a greater injury.

Musical Courier Extra then goes on to publish a series of four letters which Mr. J. L. Cotter, the secretary and treasurer of Hallet & Davis Piano Company, Boston, has addressed to this firm's dealers, and which are commended by that paper as part of a timely and an effective campaign to emphasize the vital importance of keeping collections up-to-date, always.

#### Letter No. 1.

The following is the first letter referred to:

Your name on the back of a lease means simply this: "I will personally see to it that the party signing this lease will make his payments promptly, or I will make good." The endorsement of a lease means more, therefore, than a legal method of transferring title; it is a guarantee on the part of the endorser that the terms agreed on will be met. That is one angle of the matter. Now for the other angle, the angle that affects the pocket-book, and determines sooner or later whether the dealer is to succeed or his business gradually fall into decay.

There is no record of any piano business, started in good faith and with a fair amount of ability and finances behind it, failing because of lack of sales. On the other hand, the wayside is strewn with the wrecks of well-intentioned ventures that went to pieces on the rocks in the mudholes of poor quality of paper taken and lack of attention to collections.

It does not require half the brain work to put \$10,000 worth of sales on the lease ledger as it does to handle these customers in such a manner that they will be held constantly up close to their agreements and pay regularly. Good collections are valuable to any house selling merchandise on instalments, and, we regret to say, are least valued.

In many dealers' stores, it seems to be the idea that any kind of a cheap clerk can keep the books and handle collections, and that handling collections consists chiefly of standing behind a wicker office window and writing receipts, and when not busy at that, to be selling records, rolls and sheet music.

Any dealer who is operating with that idea in his head is piling up tribulation for the Day of Judgment which is bound to come when he finds his lease paper about forty per cent. past due. He is neglecting the most important part of his business, the most vital. Instead of fiddling along with cheap help he should go out and hire brains, ability, some one he can depend on, who will keep things straight and clean. The time of useless worry saved can then be spent in plans for promoting his business.

Show me a successful piano merchant and I will show you a man who has efficient help and who regards his name endorsed on paper in payment for goods as his guarantee made in good faith that the paper will not be neglected.

Yours very truly,

#### Letter No. 2.

The following is the second letter referred to:

Several years ago the writer called on a dealer who had been selling about 150 pianos yearly. We were carrying his lease paper, and it required just

four days of my time in checking up his lease accounts which were thirty per cent. past due.

He did not take bad paper. He sold to good people, but he was the rottenest collector, the easiest mark with his customers I ever ran across. He would take any kind of an excuse from his customers for not paying. During my stay there he was called up not less than a dozen times and asked to "please let me skip this month."

Everyone one of them got the same answer: "Why yes, that will be perfectly all right." I kept a list of these people and figured up how much they were behind in their payment. The total was \$640. Think of it! That man actually refused to take \$640, money he needed, simply because he lacked a little backbone. I succeeded in showing him that he was wrong, induced him to hire a competent collector, not simply a bookkeeper, but a person who had the "go-get-it" in his makeup. The result was that in less than three months that dealers' paper was down to seven per cent. past due.

Some dealers are afraid to ask a customer to pay, afraid to ask for money the parties owe, honest debts, money the dealer needs in his business, money needed to keep his guarantee good.

Yours very truly,

#### Letter No. 3.

The following is the third letter referred to:

One of the principal reasons why customers do not regard their obligations as real obligations is due to the fault of the salesman in making it easy to buy. What a mistake! Easy to buy! Of course, it is easy to buy, but is it easy to pay?

How many of your salesmen are in that category? Getting down to brass tacks, are you in that category? How often do you hold salesmen's meetings with your salesmen, or with yourself, and talk over the importance of making it plain to each and every customer that pianos cost money, that they are obligating themselves to pay certain amounts at certain stated times, and that you expect them to meet their obligations?

Have you made the mistake in telling your prospective buyers that we are a big strong company and have plenty of money and will be lenient? Have you stood in your own path to successful financing and operating your business by giving the customer to understand that "it's easy to buy" without impressing on them the necessity of their payments coming in on the dot?

There is such a thing as being so honestly candid with a customer that the timid salesman would shrink from it through fear of losing the sale. But let me tell you, and you know it, that when you are candid with your customer, treat him as a business man, as a man who knows what he is doing, and make it plain to him that the terms written in the contract are meant to be kept and not merely a matter of form, that customer thinks more of you, more of the piano, more of his obligation, and the chances of his regarding his contract lightly are small indeed.

"An ounce of prevention is worth a pound of cure." Candor and honesty with the customer when making the sale makes him your friend, makes him realize his obligation and nine times out of ten he will realize it.

Yours very truly,

(Continued on page 61)

# Business Letters Should Keep the Old-Fashioned Spirit of Friendliness and Personal Interest

Form Letters Do Not Answer the Purpose—The Trend of Development in Business Correspondence Today is Towards Minimizing the Writer's Personality, Which is a Big Mistake—Stick to the Truth—Avoid Exaggeration—Be Logical and Careful of Diction—The Views of Sidney S. Wilson, in *Printers' Ink*—Same Principles Apply to Advertising as Well as Letter-Writing

LOOKING through a family chest a short time ago I came across a collection of old invoices. Among them was a bill of merchandise from a wholesale house made out to my grandfather, at that time a merchant in a nearby town. The bill was quite long, consisting of two or three pages, written on old-fashioned foolscap, the last page only partly filled with items.

In the open space on the lower portion of the last sheet the merchant had written a personal note to my grandfather, in which he made reference to the political campaign then in progress and appealed to grandfather to use his influence in a certain direction—just a few words in free, familiar style, but, my, how different they made the whole thing look! They transformed that mechanical and lifeless list of items, with prices at so much per, into a human document. My grandfather, when he received that bill, must have felt almost as pleased as if the wholesaler had brought it to him in person. I know I would have been, and so would everybody, for we are all pretty much alike when people show a personal and friendly interest in us.

The other day I received a letter from a merchant. It read: "Gentlemen: We enclose a statement of your account and call your attention to the item of \$—, which is past due. We cannot understand why this has not been paid. There is no excuse for this and you will please send us your check for the amount without delay."

I have no doubt that this is a form letter and was written by a clerk in the credit department. The unpaid item referred to was in dispute, and I had previously taken it up with the company for adjustment, and the matter was being investigated when I received the letter. Our bills had always been paid promptly, and if the credit clerk had taken the trouble to look up our account before writing the letter he probably would not have written it.

Form letters, I suppose, are great savers of time, preservers of nerve force and represent the stenographer's idea of heaven. . . .

I run a country store and have many opportunities of studying "folks" at short range. This is, in fact, one of my hobbies. No matter how varied my interests have become during recent years, I try to keep personally acquainted with all the customers of the store. My father started this business fifty years ago, and while conditions have changed by reason of the telephone, improvements in transportation and the growth of mail-order houses, and we have necessarily had to make changes to keep abreast of the times, there is one thing I try to keep unchanged—the spirit of old-fashioned friendliness and personal interest in our customers.

I want to make everybody who comes into the store feel that they are at home there. I urge our salespeople to address customers by their names. It is one of our policies for department heads, and that includes me, to get out into the country and call on people, whether they are customers or not.

In my advertising I try to keep the personal element uppermost. I have built up a list of several thousand live names. Everybody in the store watches the newspapers daily and keeps his ears open for news about people who

are moving into town, those who move away, and others who change their place of residence. When a new family moves in I make it a point to write and extend them a friendly welcome and tell them some interesting fact about our town.

Here is another thing. It is a great mistake to look upon a mailing list as a mailing list. I always think not of the mailing list but of the people it represents. I classify them with the greatest care. Then when I get advertising literature from my wholesalers and manufacturers, I see that just the people who would be interested in a particular class of goods get the right mail matter.

Some forty or fifty years ago a Harvard professor divided all letters into two classes, personal and impersonal. He placed business correspondence in the latter class, and said that business or commercial communications contained neither style nor individuality. This makes us smile, because it sounds as though the professor was trying his hand at formulating rules for writing business letters, instead of merely expressing his observation of how they were written, and truly the letters we see around us to-day almost convince us that his rules have been followed rather literally. If this is what the professor meant, however, I think he was wrong. Business letters should not be devoid of style and individuality. But the modern letter is too often cold and indifferent, whereas it should be full of personal sympathy and friendship.

I am so determined to get this personal element into all our correspondence that I worked out a plan some time ago for winning lost customers back to the store. Customers drift away because of the most unthought of reasons. The ordinary plan of writing them a letter expressing regret because they no longer do business with you and trusting for an opportunity to serve them again, does not mean much. Each day I have a list laid on my desk of the names of all customers whose accounts are closed. If these accounts are not re-opened within a reasonable time, say thirty days, I assume there is a reason.

A little girl came into the store with a jug and five cents. Her mother had given her the money and told her to get some vinegar. She left home repeating to herself: "Vinegar, vinegar, vinegar, vinegar, vinegar, vinegar." But on her way she met one of her intimate friends and stopped to talk. The conversation proved interesting and drove the object of her errand entirely out of the little girl's mind. When she arrived at the store, she had completely forgotten the name of the thing she wanted. Thoroughly embarrassed when the clerk asked her what she came for, she hesitated a moment, then laying the money on the counter, she pulled the cork out of the jug and said: "Smell that and give me a nickel's worth."

A letter should begin with the recipient's point of view. Was it not Cicero who said that the writer's pleasure is to communicate those things which it is the recipient's interest to know? To my mind that is the fundamental principle of any letter, be it personal or business. We must begin and we must end with that which is of interest to the recipient, and cover up, as it were, or rather make it secondary, that which is of the greatest interest to us. The skill of letter writing is, therefore, measured by that quality. I believe

# What One Successful Dealer Says About Piano Selling

THE advertisement below is reproduced from a Calgary newspaper. The text, prepared by Mr. Matthews himself, speaks for itself.



## Sherlock-Manning Piano

*Depreciates Only \$11 Per Year for  
Over 11 Years*

Mr. C. M. McLannan, living at 2135 Fifteenth Street West, Calgary, last week sold his Style 70 Sherlock-Manning Piano, over 11 years old, through a want ad, for \$375.00 cash.

A new Style 70 SHERLOCK-MANNING, which is a much finer instrument in every way than the old, can be purchased for \$500.00, thus this old Sherlock-Manning Piano showed a depreciation in value at the very most, of less than \$11.00 per year. This is the second second-hand Sherlock-Manning Piano that has been sold in Calgary within the past month that has brought nearly a new price, the other being one over 15 years old, sold by a competitor for \$375.00. This record we have never heard of being equalled by any other make of piano.

These instances are absolutely convincing proof of two things. First, the sterling worth and wearing quality of the Sherlock-Manning Piano. Second, that we sell them at prices that in comparison with others, are lower than right.

Small wonder that there are more Sherlock-Manning Pianos being sold in Calgary than of all other makes. Ask to see our list of Sherlock-Manning owners.

## The Matthews Music House, Limited

214a Eighth Avenue West

Mr. Matthews' success with Sherlock-Manning Pianos is not greater than dozens of other Sherlock-Manning agents.

Over thirty years' experience in making musical instruments, coupled with a desire to make a truly first class All-Canadian Piano, does tell.

## The Sherlock-Manning Piano Company

LONDON

ONTARIO

that we had more of this quality in our letters a few years ago than we have to-day. Modern methods, the growing use of machinery, the larger and larger scale upon which business is being done, has inverted our estimate of things. In the days of hand-written letters we had a more direct relationship with our correspondent—there was nothing between us but a sheet of paper. Today a number of things intervene, such as the dictating machine or the typewriter, the typewriter, the stamped signature, or "dictated but not read," and other devices of questionable value, so when our letter is received, the man at the other end can scarcely find a thing in it to remind him of our individuality.

The whole trend of the development of business correspondence during the last few years has been toward minimizing the writer's personality. A great mistake, it seems to me. The fragmentary history of different people contained in letters is one of the greatest sources of information we have. Passing through the steps of human progress to this age of business, we find a production which is not specimens of letters but a literature of letters. In squeezing the personal element out of our business correspondence we are creating a reputation for our letters that we will have to live down.

Let me digress a moment. Letter writing is so closely connected with advertising that the two are inseparable. There are two kinds of advertising—sale and institutional. The business world has gone to such an extent with sale advertising that it has almost forgotten to build up the greatest asset of any business, that is goodwill. The kind of advertising that makes for goodwill is that which brings out the spirit of the business—propaganda, if you please, good propaganda. With all the great inventions for saving time and reducing work in the handling of our correspondence, it devolves upon the modern student of business literature to write the kind of letters that will make for institutional advertising, that which builds up goodwill and carries the real message of a business house to its patron or customer.

The little progress that has been made in letter writing compared with progress in other kinds of advertising is due in large measure to the lack of proper instruction offered by our schools and colleges on this subject. Our educational institutions have trailed far behind and have given their graduates only rules of rhetoric and syntax. Business will not remain satisfied with our present school system until it begins to give students the sort of knowledge and experience that will produce initiative, personality and inspiration, and not mere verbiage. Better letters are produced only by better letter writers. Most of the training to be obtained in letter writing is to be had in commercial offices. The college man of to-day begins his work without experience in business correspondence, but the universities of to-morrow will turn out a finished product ready for the payroll.

There are four points which seem to me to make up the ideal letter—personal or business. These are (1) truth, (2) concentration, (3) logic and (4) diction.

One of the greatest things we can do is to impress upon letter writers in all departments of business the necessity and rich productivity of truth, and dispel, if we can, the idea that the written word is not as dependable and emphatic as the spoken word in a personal interview.

One Monday morning, not many weeks ago, there came to my desk an old school companion, a little the worse for his regular week-end weakness. He wanted to know whether I would give him a letter of recommendation. "Why, Frank," I exclaimed in surprise, "what can I say in such a letter?" He said, "Simply say I am sober and industrious," and added for my information, "I have quit drinking entirely." I asked, "When did you quit?" He replied, "Saturday night."

This illustrates the common idea regarding a letter—

that it does not have to carry the truth itself, but simply what the writer would like to convey. "Truth hath a voice of its own," and indeed it has a far more potent voice than we are apt to think. It is better to say, "One of these razor blades can be used for twenty to thirty shaves for a light beard, ten to twenty for a medium beard, and five to ten for a heavy beard," than it is to say, "It is the very acme of shaving delight."

In my letters, advertising and speech, I try to avoid superlatives. Exaggerated statements such as, "better than you can find elsewhere," and "the biggest values for the least money," are generally associated by customers with concerns that do not give all they claim to give. So gradually I have come to the point where I eliminate the praise and try to tell the truth about an article as accurately as I can and let the customer do some of the thinking.

Concentration is of next importance. Stick to the main point. Do not raise issues that divert attention from the central theme. Personal references, and even a story, should be apropos, and clinch the point.

Be logical. Do not jumble your reasoning. Strike right at the heart of the matter, and then proceed in order.

By diction I mean the choice and use of words. Use words that express your meaning exactly. Form the habit of reading over what you have written to find out whether it is possible to misunderstand your meaning.

Letters are playing a more important part in business every day. It is interesting to trace their growth. Much of the work formerly done by salesmen is now accomplished with letters. I do not mean that letters are replacing salesmen, but that both are developing into wider fields. The letter is relieving salesmen of many details and making it possible for them to extend their activities in other ways. In the beginning letters had a very limited use. Gradually they began to be employed for preliminary work in sales campaigns along with advertising. To-day, in many lines of business, they have proved to be a very effective agency even when used without much help from other forms of selling and advertising. In still other lines, letters supplement national advertising and the work of the salesman in a way that makes both more effective than they would be without them.

To my mind, the opportunities for improvement in letters are all ahead of us. I know of no more prolific subject for study.

## Rotary Club and Piano Men

A Rotary Club has been recently organized at Guelph, Ont., and includes many prominent business men of that city, the first president being Mr. Alex Stewart. H. A. Grimsdick, managing director of the Bell Piano & Organ Co., Limited, is a charter member and director of the new club.

On a recent Friday evening, the Club held a dinner, which was attended by a number of prominent representatives of the Toronto Rotary Club, including Mr. H. G. Stanton, vice-president and general manager, and J. D. Ford, manager of the retail phonograph department, of Messrs. R. S. Williams & Sons, Co., Limited. A real Rotary evening was spent, the musical programme being especially excellent.

Guelph was represented at the gathering by Mr. Fred Kelly, of Messrs. C. W. Kelly & Son, the well-known Guelph dealers, and by Mr. H. A. Grimsdick of the Bell Piano & Organ Co., Limited. During the evening the charter of the new club was presented by Mr. Austin Lidbury.

Bear in mind when you lose a good reputation, it may be hard to find another.

## Prominent Aeolian Officials From Europe Visit America

Speak of Conditions in Britain, France  
and Germany

A. J. Mason, general manager of the European interests of the Aeolian Co., and a brother of H. H. Mason, head of Mason & Risch, Limited, Toronto, recently arrived in New York from London. Mr. Mason was accompanied by W. F. G. Steele, Aeolian Australian manager, and F. W. Hessin, treasurer of the company. Interviewed in New York Mr. Mason took occasion to tell of the elaborate plans for expansion now being carried on in the various Aeolian plants abroad, particularly in England and France. The great plant at Hayes, England, devoted to the manufacture of pianos and Duo-Art actions chiefly, is now being greatly enlarged and when the new equipment is in place will have a capacity of two and a half times greater than at present.

There is also being erected in Hayes a new plant to be devoted to the manufacture of Vocalion records, for which there appears to be a most substantial demand in Great Britain. This new plant will have a large capacity. The Vocalion machines are manufactured in a plant in London proper, and the output of these instruments is being increased steadily. The progress of the Vocalion is particularly notable in that the instrument was introduced in England during the war and therefore under a handicap, and it has only been since the armistice that the Vocalion has had a fair chance to make a place for itself in the British market. Its success, however, has been most gratifying.

The French plant of the Aeolian Co., in Paris, is also being enlarged materially, the plan of the company being to have establishments in both England and France capable of taking care not only of the sales demands of those companies themselves but to take care of a considerable portion of the general export trade.

Mr. Mason stated that conditions in Great Britain were slowly but surely returning to a normal level, even though the progress was not so great as some might wish. He said that conditions in England at the present time closely approximated those in the United States.

Demands for musical instruments continue at a level but it is the general opinion that when factories are fully manned and begin producing on the same basis as in 1914, the demand and supply will be brought to a common level without any great delay.

Mr. Steele, the Australian manager, stated that prosperity was still strongly in evidence in Australia and that there was a distinctly strong demand for all the products of the Aeolian Co., including Pianola pianos, Vocalions, music rolls and records. He declared that plans were under way for material development of the Aeolian Co. business in the Antipodes.

Mr. Hessin, who was recently elected treasurer of the Aeolian Co., will make his permanent headquarters in New York. From 1902 until the start of the world war he was in charge of the Aeolian Co.'s business in Germany and was one of the many civilians listed as alien enemies and interned in one of the German prison camps. His experiences have already been told to the trade following his return to the United States shortly after the armistice.

As to existing conditions in Germany, Mr. Hessin stated that they were generally unsettled, although the situation varied in different localities. He said the condition could best be explained by comparing it with the present unrest in the United States, multiplied 100 times. He left Germany in February just before the revolution, and shortly before sailing visited Berlin, Leipzig and Gotha. In Berlin there is a very numerous element that doesn't want to work and has succeeded in practically crippling the industries in that city and vicinity. In Leipzig the situation is

not quite so bad, although the non-workers are unusually plentiful. In Gotha the workers predominate, and the city is getting back to a normal basis much faster than other localities. The situation in these three cities reflects the situation in Germany at large and explains why the industrial revival in that country is slow.

## Piano Man on Advisory Board

In financial circles considerable interest attaches to the announcement of the appointment of the Toronto Advisory Board of the Huron & Erie Mortgage Corporation and The Canada Trust Company. The Board is R. S. Gourlay, president Gourlay Winter & Leeming, Limited; Hume Blake, director of the Union Bank; Thomas Bradshaw, city treasurer; Frank A. Rolph, managing-director Rolph, Clarke, Stone, Limited, and B. B. Cronyn, president of W. R. Brock Co., Limited. These two companies have combined assets of \$33,000,000.

## New Australian Tariff

A cable dispatch from Australia announces a new customs tariff already effective in the commonwealth. It divides the rates into three classes—British preferential, intermediate and general. The "British" applies only to the United Kingdom. The intermediate applies only where there exist special tariff agreements.

On upright pianos the British preferential tariff is given as 30 per cent., and the general rate 45 per cent.

## Doing Well in New Store

Since removing to 184 Queen street east, Toronto Grafonola Co., Toronto, who were formerly located on Queen street west, opposite Teranlay street, have added musical merchandise, Q.R.S. player rolls and Wright pianos. Mr. H. Rits, who, with his partner, bought out the Toronto Grafonola Co., states that the dollar record makes the phonograph business even more desirable than before. Mr. Rits had been connected with The Music Supply Co., and his wholesale experience he credits with showing him just what a desirable line the Columbia is for the progressive dealer, hence his taking advantage of an opportunity to acquire the agency.

## Conditions of Japanese Trade

R. I. Homma, representing the musical merchandise department of Morimura Bros., the New York import house, has returned from a business trip to Japan. During his trip, which lasted several months, he visited the firm's large factories at Hamamatsu, where pianos, organs and harmonicas are manufactured in large quantities. Upon his return to New York Mr. Homma summarized conditions in Japan as being very satisfactory. Due to the general prosperity of all classes of people in Japan, he says, the plants in nearly every line of industry are working at full capacity, and the output is considerably below the demand.

Japanese employers are facing a serious shortage in the labor market and many lines of industry are competing with each other in obtaining labor. Large bonuses are offered to the help. This bidding for labor has naturally resulted in unusually high wages. Harmonica and musical instrument factories are working day and night shifts. The output of the Morimura factory at Hamamatsu is sold out well into next year.

While many strikes are prevalent in Japan, the harmonica industry has been fortunate in not meeting with this evil, but with the plant working to full capacity the demand cannot be met. Not only America demands harmonicas and other Japanese instruments, but Australia, India and South America as well.



### CHARLES HACKETT

One of the greatest achievements of all musical history is the sweeping meteoric rise of "Charlie" Hackett, the New England boy, through the most varied international career ever accorded an American tenor, to the secured fame of a leading star of the great Metropolitan Opera of New York. Mr. Hackett records exclusively for Columbia and his efforts have met with the greatest favor whenever and wherever they have been heard.

### FLORENCE MACBETH

Florence Macbeth, the "Minnesota Nightingale," is one of America's greatest coloratura sopranos. From her European debut and through countless operatic and concert triumphs to her sensational success with the Chicago Grand Opera Company, Miss Macbeth has met with the highest eulogy. Miss Macbeth has a brilliant, clear, even range through three octaves.

Through her exclusive Columbia recordings the public are privileged to experience unusual delight in listening to her wonderful voice at their own pleasure.



# Columbia Records

## The Best Selling Exclusive Artists

**AL JOLSON** records are red hot hits, but they've never been known to warm any counters. Al Jolson makes records for Columbia *exclusively*.

**HARRY FOX** records fascinate all those fortunate enough to hear them. Harry Fox makes records for Columbia *exclusively*.

**BERT WILLIAMS** records never remain in the shop for long. Bert Williams makes records for Columbia *exclusively*.

These popular stars are only a few of the best selling artists of every kind who make records for Columbia *exclusively*



Al Jolson



Harry Fox



Bert Williams



Columbia  
Graphophone  
Company

Toronto - Canada

**NORA BAYES** records are always bought just as fast as she can make them. Nora Bayes records for Columbia *exclusively*.

**VAN and SCHENCK** records go fast as soon as they are put on sale. Van and Schenck make records for Columbia *exclusively*.

**TED LEWIS' JAZZ BAND** records are just what all jazz dancers like. Ted Lewis makes records for Columbia *exclusively*.



Nora Bayes



Ted Lewis' Jazz Band



Van & Schenck







# COLUMBIA

Wholesale Distributing Points

TORONTO

MONTREAL

WINNIPEG

VANCOUVER

CALGARY

Columbia Dealers will be assured of their receiving careful attention and the best service by keeping in close touch with the nearest distributing point.

Information gladly supplied to prospective  
Columbia Dealers upon request.

**Columbia Graphophone Company**

54-56 Wellington Street West

TORONTO

## THE "PAST DUE" IN THE PIANO BUSINESS IS THE CANKER THAT KILLS THE PROFITS

(Continued from page 52)

### Letter No. 4.

The following is the fourth letter referred to:

I am speaking particularly of the piano salesman. The average traveling salesman goes out with his samples, a list of merchants he is to see, with a memorandum of credit each is entitled to, and that salesman's business is to sell every one of them up to the limit if possible.

Not so with the piano salesman. He has to find his own buyers as a rule, and the worth of that salesman to himself and his house is in strict accordance with the class of people he goes after. The salesman who wants to simply "get by," of course selects the easiest class to sell, but the man who has his heart in his work, who is looking more to the future than the present, will side-step the doubtful pay customer every time.

His report to the manager on his customer has much to do with the manager's o.k. or refusal of the deal. How important it is then that he should know his customer, his reputation, his ability to pay, his manner of living, all necessary and important details.

One of the proudest boasts I have ever heard from a salesman is this: "Out of 100 sales made last year there has only been one repossession, and that one was caused by the man losing his wife and child." He was a 100 per cent. salesman, not a single bonafide repossession! Every hour he spent in his work was paid for, not an hour lost.

Did you ever think of that? Did you ever count up your repossessions, the hours and days and weeks you spend in making those sales, all thrown away, lost, forever gone? And all for what? For the simple lack of a little judgment and the backbone to pass up the doubtful prospect and hunt a better one.

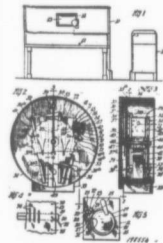
That's all it requires, a little judgment and a backbone, judgment in sizing up and investigating your prospect before spending too much time on him, backbone enough to forget him if he does not measure up to a standard.

It is, of course, a little difficult to be a 100 per cent. man, but it is not difficult to be in the 95 per cent. class if your heart is in your work, if you are loyal to yourself, your welfare, now and in the future.

Yours very truly,

## Canadian Patent on Combined Player-Piano and Phonograph

Ottawa has granted a patent to the Cable Co. of Chicago, assignee of W. L. Pollard, on a combination player and phonograph. This is listed as No. 198554, and is thus described:



Claim.—1. The combination with an automatic musical instrument controlled by a note sheet, and a phonograph, of an indicator comprising indicating means separate from and controlled by said note sheet, and also comprising indicating means controlled by said phonograph.

2. The combination with an automatic musical instrument controlled by a note sheet, and a phonograph, of an indicator comprising an indicating member

movable in a definite path and separate from and controlled

by said note sheet, and a second indicating member movable in a definite path and controlled by said phonograph, the paths being adjacent.

6. The combination with an automatic note sheet controlled musical instrument and a phonograph, of an indicator comprising indicating means separate from and controlled by said note sheet, and also comprising indicating means controlled by said phonograph, said note sheet controlled indicating means comprising a pneumatic and an indicating member movable in a definite path and actuated by said pneumatic, and said phonograph controlled indicating means comprising a second pneumatic, and an indicating member movable in a definite path and actuated by said second pneumatic, the paths being adjacent.

Claims allowed, 6.

## Lindsay, Ont. Piano Man Wins Prize

"Congratulations are in order and are extended Mr. Wesley Mason, manager of the local branch of the J. M. Greene Music Co., Limited, and his assistants, Mr. R. S. Mason and Miss Edmonds, for winning three first prizes from the Greene Music Co. during their business year of 1919-1920, says the Lindsay Evening Post. "The first was a trip to New York and the Edison factory last June; then at the annual meeting of the Company which was held recently Mr. Mason was presented with a cheque for



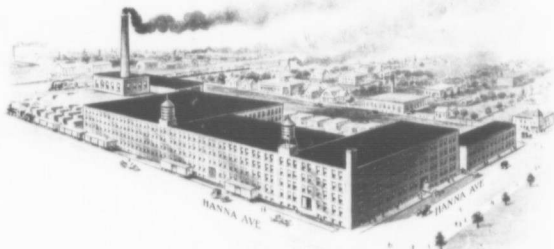
Wesley Mason, Lindsay, Ont.

\$25, being first prize for securing the largest amount of net business according to population; also another cheque for \$25 being first prize for securing this business with a smaller percentage of expense than the other branches.

"The Lindsay branch this year also secured about four hundred and fifty per cent. more business than the first year Mr. Mason came to Lindsay, which proves without a doubt the quality of the goods and the upright dealing which is characteristic of his firm."

## Mr. Gourlay in the West

Mr. Robt. S. Gourlay, President Gourlay, Winter & Leaming, Limited, Toronto, accompanied by Mrs. Gourlay, is on a trip through Western Canada in the interests of his firm. Mr. Gourlay will go through to the Pacific coast before returning east.



## This Great Canadian Factory

is one of the finest, one of the most complete, one of the most efficient production bases to be found.

**Brunswick**  
PHONOGRAPHS AND RECORDS

**I**N this factory Brunswicks are built complete by Brunswick experts—not merely assembled.

Brunswick is now one of the very few builders making its product complete. The general practice is assemblage.

We know of only one other phonograph maker having as complete a plant as Brunswick. Brunswick has risen to this place in but a fraction of the time it took to build other businesses.

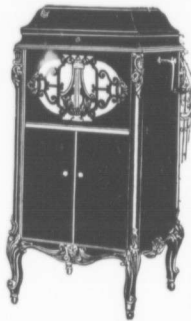
This is not said boastfully, but to acquaint phonograph dealers with the phenomenal reception given The Brunswick by the people.

We tell you also to show how sincerely the House of Brunswick goes into a proposition. The House of Brunswick has built its immense factories for the future. Brunswick has won a commanding place, and we intend to hold it.

We build our own motors, our own cabinets, our own Ultonas—every part, every feature. We are not dependent upon part makers. We control every standard, every inspection. We do not have to compromise on quality.

Brunswick success is growing constantly. It hasn't reached our height yet. The momentum is carrying Brunswick on, and we are adding to that momentum by far-vision plans.

Thus we insure an enviable place for the Brunswick dealer. His franchise is becoming more and more valuable every day.



**THE MUSICAL MERCHANDISE SALES CO.**

Sole Canadian Distributors

819 Yonge Street

TORONTO

Sole Canadian Distributors of BRILLIANTONE and SPEARPOINT Needles

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\$50

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## Winnipeg Piano Co. Buys Building \$500,000 Real Estate Transaction

The conclusion of an important real estate transaction in Winnipeg gives the Winnipeg Piano Co. Ltd. ownership of the entire building in which they have been located for the past six years. The building purchased was formerly known as the Builders' Exchange and is located at the northwest corner of Portage Ave. and Hargrave St. The purchase price is reported to be about \$500,000.

Discussing the transaction Mr. A. E. Grassby, president of the company, stated that there was nothing speculative about it, that it was simply to assure a permanent location for the company's business and to secure, when opportunity offered, the site that they had occupied so long and with which the public had become familiar as the Winnipeg Piano Co.'s headquarters. Furthermore the company's business had so expanded that more floor space was necessary.

Mr. Grassby, president and managing director of the Winnipeg Piano Co., came to Winnipeg from London, England, in 1900. He entered the employ of the Grundy Music Co. as director and secretary and an interesting coincidence is that the building now purchased once belonged to Mr. W. Grundy. When the Winnipeg Piano Co. in 1914 leased the corner store in the building now purchased they secured the Gerhard Heintzman agency, which in Mr. Grassby's time with the Grundy firm was controlled locally by the latter.

In 1903 Mr. Grassby established the Winnipeg Piano Co. with one line of pianos. In 1907 the late "Jock" Smith, so well known throughout Canada and so affectionately esteemed by scores in the trade, joined Mr. Grassby and at his death in 1917 his son, Lieut. W. A. Smith, returned from overseas to look after his father's estate and help in the management of the business in which he had already experience well qualifying him for the office of vice-president and secretary-treasurer of the company.

In view of the \$2,000 per month rent the firm have been paying for some time it is amusing to the executive to look back upon their hesitation and doubt in assuming the liability of so heavy a rental as the \$150 a month they paid in 1903. Since then they have expanded to twelve piano agencies instead of the one they then had and a half dozen phonograph agencies. They are now using all the ground floor, basement, mezzanine, and half of the second, third and fourth floors. This has become inadequate, but they will now have the entire building at their disposal.

Referring to the transaction above reported one of the Winnipeg dailies said:

"Buying in large quantities and handling the whole business from one headquarters where the organization is under the direct supervision of the directors, the many different lines carried, the established quality of the instruments, and the easy terms and generous treatment explain the phenomenal growth of the company, which is easily the largest music concern west of Toronto; in fact, no other piano house on the continent handles so wide an assortment of high grade and reputable instruments.

"Special care is taken with out-of-town orders. Indeed, the extensive piano and phonograph mail order department is at once an important branch of their business and a striking tribute to their business-like methods.

"The company occupies at 333 Portage ave. what is undoubtedly the finest piano store in the Dominion, as is

readily conceded by the trade and visitors from all over the continent; it speaks volumes for their methods and success that they are using over 30,000 square feet of floor space, and the original staff of six has grown till it numbers 66.

"With their great array of high grade instruments, their enlarged and improved facilities, unrivalled organization, and more important still, that perfect spirit of goodwill and co-operation existing or rather flourishing throughout the institution, it is easily seen why the Winnipeg Piano company's output is of such large proportions that the "overhead" per instrument is reduced to a negligible minimum and why their prices are so low.

"In this connection it is interesting to note that the retail prices of the pianos handled by the company have been only increased by about one-half the percentage of increase they have had to pay their factories.

"While the company are great believers in advertising, they realize that it is even more important to give unquestionable service and value; hence the cumulative nature



The Builder's Exchange Building, Winnipeg, just purchased by Winnipeg Piano Co., Limited.

of each sale, which almost invariably leads to another sooner or later."

The makes of pianos featured by Winnipeg Piano Co. are: Bell, Canada, Cecilian, Doherty, Gerhard, Gerhard Heintzman, Haines, Lesage, Nordheimer, Sherlock-Manning, also three American makes, Autopiano, Brambach and Steinway.

## Sherlock-Manning to Exhibit in England

The Sherlock-Manning Piano and Organ Co., London, are planning to exhibit at the Canadian Industries Exhibition in London, England, a line of Sherlock-Manning and Doherty pianos and organs. The exhibit will be in charge of William Thompson, the well known dealer, of Vancouver, B.C., and Glasgow, Scotland.

## William McPhillips Incorporates

Notice is given in the Ontario Gazette of the incorporation of W. McPhillips, Limited, London, Ont. This new firm has an authorized capital of \$150,000 divided into 1,500 shares of \$100 each. The provisional directors are William McPhillips, W. Harold McPhillips and J. Ralph McPhillips.



PETE WENDLING  
Composer of "Oh What a  
Pal Was Mary", "Yacka  
Hula Hicky Dula"

**Q · R · S**  
stands for  
*Quick, Rapid Service*

Have the Composer  
Play for You



VICTOR ARDEN  
Composer of "Honeymoon Wa"  
"In My Dreams"



LEE S. ROBERTS  
Composer of  
"Smiles," "Patches," "Lonesome, That's All"



MAX KORTLANDER  
Composer of "Tell Me"  
"Some Day You'll Know"

Q·R·S Rolls are a faithful  
reproduction from the  
"Master Pattern" made by  
the Pianist. Many Q·R·S  
numbers are played by  
their Composers.



J. RUSSEL ROBINSON  
Composer of "Lullaby Blues"  
"Melancholy Blues"

1107—Bea  
Ballad  
1115—Bow  
J. Rus  
1116—Cud  
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1117—Dan  
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1118—Don  
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1119—Don  
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1109—Eve  
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1110—Eve  
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1129—Hilo  
1120—In th  
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## PLAYER ROLLS

### for June


 R ARDEN

 "Honeymoon Wa-  
ly Dreams"

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| 1107— <b>Beautiful Stars Above.</b> Marimba \$1.50<br>Ballad. Played by Ted Baxter.                | 1121— <b>In Sweet September.</b> Fox Trot. 1.50<br>Played by Pete Wendling.                                   |
| 1115— <b>Bow-Wow.</b> One-Step. Played by 1.50<br>J. Russel Robinson.                              | 1122— <b>In Gay Havana.</b> Fox Trot. Played 1.50<br>by Ohman and Arden.                                      |
| 1116— <b>Cuddle Up.</b> Fox Trot. Played by 1.50<br>Pete Wendling.                                 | 1111— <b>Jelly Bean.</b> Fox Trot. Played by 1.50<br>Pete Wendling.   |
| 1117— <b>Dance-O-Mania.</b> Fox Trot. Played 1.50<br>by Arden and Ohman.                           | 1123— <b>La Veeda.</b> Fox Trot. Played by 1.50<br>"Zez" Confrey.   |
| 1118— <b>Don't Take Away Those Blues.</b> 1.50<br>Fox Trot. Played by Max Kortlander.              | 1124— <b>Little Town in Ould County Down.</b> 1.50<br>Ballad. Played by Phil Ohman.                           |
| 1108— <b>Discontented Blues.</b> Fox Trot. 1.50<br>Played by Pete Wendling.                        | 1112— <b>Marion (You'll Soon be Marry'in Me)</b> 1.50<br>Fox Trot. Played by Phil Ohman.                      |
| 1119— <b>Don't You Remember the Time.</b> 1.50<br>Waltz. Played by Baxter and Kortlander.          | 1125— <b>Only You.</b> Ballad. Played by Phil 1.50<br>Ohman.  |
| 1109— <b>Evening Brings Memories of You.</b> 1.50<br>Marimba Waltz. Played by Osborne<br>and Howe. | 1126— <b>Sunshine and You.</b> Marimba Waltz. 1.50<br>Played by Howe and Scott.                               |
| 1110— <b>Everybody's Buddy.</b> Ballad. 1.50<br>Played by Ted Baxter.                              | 1127— <b>There in the Skies (Are the Stars<br/>of Your Eyes).</b> Ballad. Played by 1.50<br>Scott and Waters. |
| 1129— <b>Hilo March.</b> . . . . . 1.50  | 1128— <b>Whistle a Song.</b> Tox Trot. Played 1.50<br>by Victor Arden.  |
| 1120— <b>In the Land of Evangeline.</b> Ballad. 1.50<br>Played by Lee S. Roberts.                  | 1113— <b>Wond'ring.</b> Fox Trot. Played by 1.50<br>Victor Arden  |

### STORY ROLLS

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| D61— <b>Loreley (Paraphrase).</b> Played by 1.50<br>Marguerite Volavy. | D62— <b>Valse Parisienne.</b> Played by Lee 1.50<br>S. Roberts |
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# Q · R · S

stands for

## Quick, Rapid Service

THE Q·R·S MUSIC COMPANY, Ltd.  
79 Wellington Street, West, TORONTO ONT.


 ROBINSON

 "Lullaby Blues"  
ly Blues



Willis Piano, Style "K"

**F**ATHER TIME, who has been called the engineer of the train of world events, will before long close the throttle and slow us up to normal speed again. Wise dealers and salesmen are preparing for that eventuality whether it be a few months ahead or a year or two hence.

Willis Dealers and Salesmen are in an enviable position for "normal time" business. Through all these last years of stress Willis quality has never been tampered with. The Willis dealings with the public have represented the maximum of quality and service at the minimum price.

## Willis & Company, Limited

*Manufacturers of High-Grade Pianos.*

580 St. Catherine Street West - - Montreal

Sole Canadian Distributors of Knabe  
Pianofortes and Chickering Pianos



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## Montreal Trade Letter

AT the local offices of the Canadian Manufacturers' Association it was stated that there has been received more than twenty large manufacturing concerns that were anxious to establish branches in the Province of Quebec. The first reason for this given was the comparative immunity of this province from serious labor troubles, which latterly have caused so much loss to American industry and another reason is to save the duty on manufactured goods entering Canada.

J. Jeffrey, an old and trusted employee of J. W. Shaw & Co., passed away suddenly a short time ago. The late Mr. Jeffrey was at business the day preceeding his death.

Two piano trucks and two pianos were destroyed in the recent fire at the Baillargeon Express Co. garage.

The Caron Piano & Phonograph Co. has opened attractive showrooms at 2605A St. Hubert street.

W. W. O'Hara expects to take possession very shortly of his new store, which is at present being re-modelled to suit his requirements.

J. Poirier has opened piano and talking machine parlors at 295 Centre street, where he is handling a number of makes of pianos and phonographs.

The Teamsters' Union, in an effort to avoid a strike of the 7,000 carters employed in Montreal, and at the same time anxious to get the present rates of pay increased, have applied to the Provincial Government for a Conciliation Board, and has named Mr. John T. Foster and Mr. Gustav Franq as its representatives. The union is now waiting to see if the masters will accept conciliation and appoint two representatives. If they do so, the Provincial Government will name the third, and the case of the carters and their demands will be discussed on their merits. The rates at present in force are \$19 a week for single rigs, and \$22.50 for double. The carters ask that these rates be increased to \$24 and \$28.80 respectively. In the event of conciliation not being agreed on, union officials say the carters may be called out on strike within the next ten days.

A local piano house handed the Journal the following letter from an out-of-town piano buyer:

Dear Sir,—The peceany you shipped me sum time ago come duly recd. My, is we sotposed to pay the frate charge ont. When we bot this peceany you claimed to lie it down to me. I want you two send me quick as hell a recet for 2.29 for same. Besyds the kees on sum dont work a tall. Is them ivory finger boards. Are dealer here sed we get beet on this decl. Wer is the thing you seeet on? Is it een that box on the platform at the depo? That luks two small for it. Yours truly, etc.

P.S.—Wen you rite tel me how two tune it.

Willis & Co. have just shipped a big 651S Dominion pedal organ to South Africa.

C. W. Lindsay, Limited, are supplying as usual a number of Lindsay pianos to the Canadian Steamships lines, for use aboard their boats from Niagara to the sea.

Mr. Philip E. Layton, of Layton Bros., has been notified that at the recent annual meeting of the council of the College of the Teachers of the Blind, he was unanimously elected a member of the council. This honor has been bestowed in recognition of distinguished service in the education and welfare of the blind in Canada. For eleven years Mr. Layton received education and training in two of the largest institutions for the blind in England, and in 1887 graduated as a church organist from the Royal Normal College, London. He was also the recipient of a prize for piano tuning presented by H. R.H. the Princess Royal of England.

On coming to Canada, Mr. Layton was surprised to find that there was no school for the English-speaking

blind in the province of Quebec, and no workshops for the adult blind throughout the Dominion.

On April 22, 1908, he called a meeting at his residence, a number of blind persons being present. At this meeting he showed the great necessity of an organization being formed for the welfare of the English-speaking blind in this province. A resolution was passed establishing the Montreal Association for the Blind. As treasurer of this society Mr. Layton collected funds for the purchase of eight and a half acres of land for the erection of a modern fire-proof school building and for an industrial home for blind men.

During the past twelve years over 100 blind persons have benefited by education, industrial training and employment in the school and workshops of the association. The percentage of successful graduates of this institution, who today are self-supporting as piano salesmen, piano teachers, school teachers, broom-makers, etc., is among the highest in the world.

For twelve years Mr. Layton has actively directed the work of this institution. It was through his efforts that the workshops for the blind in Ottawa were started. It is in recognition of these services that this high honor has been conferred upon him.

The annual meeting of shareholders of C. W. Lindsay, Limited, was held in Montreal on the 13th instant, and was largely attended. The president, Mr. C. W. Lindsay was in the chair.

The financial statement presented to the meeting by the Company's auditors, Messrs. A. K. Fisk, Skelton & Co., showed that the most prosperous year in the history of the corporation had been experienced. In view of the exceptional showing the Directors voted a bonus to the employees at all branches, amounting to 20% of their respective salaries, payable May 1st to any employee who had served continuously with the Company since March 1st, 1919, and are still in its employ on May 1st next. This bonus is 10% in excess of anything heretofore paid the employees.

In addition to the usual seven per cent. preferred and eight per cent. common stock dividends, a bonus of two per cent. was declared to the common stock shareholders for the year, making a total of 10 per cent. for the latter for the year, and a handsome amount carried to reserve.

The old board of Directors were re-elected, viz., C. W. Lindsay, A. McDiarmid, J. A. Hebert, A. E. Brock and E. Hamilton, and at a later meeting of the Board the following appointments were made: C. W. Lindsay, president and general manager; B. A. Edward, secretary, and W. A. H. Robinson, treasurer.

A pleasant feature of the meeting was the presence of the managers of the different branches. In addition to the two stores in Montreal, the company carries on operations at Ottawa, Belleville, Kingston, Brockville, Cornwall, Three Rivers and Quebec.

Among those present at the meeting were C. W. Lindsay, A. McDiarmid, A. E. Brock, J. A. Hebert, E. Hamilton, George O'Reilly, F. H. Hale, L. Reilly, G. H. Gagnon, N. F. Rowell, A. W. Brown, A. T. Bailey, J. H. Scobell, P. E. Dufresne, G. S. Harvey, W. A. H. Robinson, and B. A. Edward.

## Introducing Miss Lougheed

Gordon Lougheed, manager of the Q.R.S. Music Co.'s Toronto branch, had been absent in Chicago for several days this month and just about the time some report on business was due there came a wire announcing the arrival in Chicago of a baby girl. It goes without saying that when little Miss Lougheed comes to Toronto to take up her residence she will become as popular as her father has, and that she will get her musical education via Q.R.S. rolls.





## YOUR MARGIN OF PROFIT

may be substantially increased by handling Amherst Pianos.

The Amherst Piano is a beautifully finished, full-toned instrument, made from the choicest selected wood obtainable.

Write for our special selling proposition to-day.

### Amherst Pianos LIMITED

Amherst, Nova Scotia

## L. A. Poulin's Address on Salesmanship

At the annual meeting and staff conference of C. W. Lindsay Limited, Leopold A. Poulin, display manager at Montreal headquarters, gave the following address on salesmanship:

Preach short sermons to catch the sinners. Do not talk too much and remember it is easier to look wise than to talk wisdom. Say less than the other fellow, and listen more than you talk, for, when a man is listening, he is not telling on himself, and he is flattering the fellow who is. Show energy in all your doings, do not only try to hold a job, but keep it down with one hand and reach for the position higher with the other, and in calling upon people I believe in the novel's saying (Love at first sight). It is just as important to make a good first impression in business as in courting. A man has got to keep calling a long time sometimes. Come early and stay late; keep head clear of other troubles.

Business is like oil, it will not mix with anything but business. Stick to business sales and abide by them. The house is not interested to know how you like your boss, but in how he likes you. Remember that when you are in right you can afford to keep your temper; and when you are in the wrong, you cannot afford to lose it. Be loyal to the house that you are working for, as people who have been in business a long time are inclined to put high value on loyalty. Many men can be trusted with the firm's money; but few with its reputation. Speak well of the firm who is paying your salary. A real salesman is one part talk and nine parts judgment. You will meet a lot of people in business that you do not like, but one must use discretion as the house needs their business.

Three things will make a successful salesman:

First: bring orders. Second: more orders. Third: big orders. In doing this you will not waste much of the firm's time and won't have much time telling how your competitor got the business, as the firm is not specially interested in knowing that. You've got to believe that the goods you are selling are the **very, very** best and knowing them from A to Z. You've got to have the scent of a bloodhound for an order, and the grip of a bull dog on a customer. You've got to get up every morning with determination if you want to go to bed with satisfaction. And when business is good, that is the time to rush it too, because the firm will need the orders.

Most people will say: We do not need a piano now. Create the appetite for it, use new methods if necessary, but **honest ones**. I do not care how good old methods are, new ones are better if they are only just as good. Doing the same thing the same way, is sometimes monotonous and has the tendency of irritating instead of interesting. Neatness of dress is important. Of course, clothes do not make the man, and I know appearances are deceitful, but there is nothing like having them with us instead of against us. I have seen a fifteen cent shave and a ten cent shine get a thousand dollar order, and a cigarette in the mouth and a pint of beer in you will secure you nothing else but criticism. Back up good appearance by good character, and it is a safe bet you will win every time. (A suspicious man makes trouble for himself.) In all your dealings, remember to-day is your opportunity; to-morrow is the other fellow's. For bosses and managers it is well to keep close to the men, as it is not good to have too mighty and exalted air, because a competent boss can move among his men without having to draw an imaginary line, as they will see the real one if it exists. Keep them posted on the important doings concerning the business as it often is a great help for them in securing more business. In keeping track of others, and their faults, it is **very, very** important that you should not lose sight of your own. Authority

swells up some neighbor's coat but when you how you look

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## Regina I

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Mr. McK healthy. He

swells up some fellows sometimes that they tread on their neighbor's corns too heavily. Size up the other fellow, but when you are through step back from yourself and see how you look.

Petty details take up just as much room in a manager's head as big ideas, so let the assistants take trouble from him, don't bring it to him. Smooth running is the oil for business machine. Assistants who become the manager's right hand are the greatest achievement of the business machinery.

Do not sacrifice your self respect, but keep in mind that the bigger the position, the broader the man must be to fill it. . . .

## Regina Dealer in the East

**A. J. McKenzie and His Wife Visit Toronto, London and other Points.**

Mr. A. J. McKenzie, the well-known Regina dealer, accompanied by Mrs. McKenzie, visited the East during May, coming to Toronto via Chicago and London, Ont. Mr. McKenzie was brought up on a farm near London, and consequently had many old friends to visit in that locality.

When seen in Toronto by the Journal, Mr. McKenzie had numerous interesting observations to make on western conditions. The crop outlook was excellent, he said. There had been heavy falls of snow all over Saskatchewan the past winter. With the extreme cold, the ground became frozen to a depth of eight feet. As this moisture gradually rises to the surface with the coming of hot weather, there is sure to be more than the usual amount of moisture which, of course, is good for the grain.

The loss of cattle from running short of fodder, Mr. McKenzie said in answer to the Journal's enquiry, had been serious in some quarters but had on the whole been grossly exaggerated by the newspapers. Where there had been loss through failure to make due provision for wintering the cattle, it had been either on account of lack of capital or through poor management. Some farmers had gone a hundred miles and more from home to cut prairie hay on lands that were unoccupied, in order to provide for the winter's supply. Where loss had been suffered, the government has come to the farmers' aid.

Last year Saskatchewan raised between 80 and 90 million bushels of wheat, Mr. McKenzie said. Oats had become a very important crop, and now flax was bringing the farmers good money. The price of flax was away up, and the yield had been most encouraging.

Asked as to Regina itself, Mr. McKenzie said that a splendid feature of the city's situation was the big amounts of bonds that the citizens themselves were buying from the securities floated for local improvement purposes. The Regina Trading Co. was building a large departmental store which was one of the many evidences of the city's growth.

Gas was being located in various quarters, and it looked as if the time was not far distant when cooking and heating with gas would be quite practical in Regina.

"This orgy of western extravagance you are told so much about in the East is all nonsense," said Mr. McKenzie, laughingly. "They say so many people are buying cars in the West. Why, what else could they do? If a man wants to give his wife and children some recreation he has to get a car and drive them about. There it's all prairie—no hills—no lakes like you have—no boat trips, no variety of recreation such as you have. Therefore, when a man works hard and makes money, he takes some of his surplus and buys a car. I see just as much evidence, or probably more, of extravagance here than in the West."

Mr. McKenzie's own business was growing steadily and healthily. He has been in the west since 1907. The latter

end of 1915 he began in business for himself in Regina, and with the assistance of Mrs. McKenzie, who is a keen piano and phonograph woman, has built up a good business. The firm name is A. J. McKenzie & Co., operating a fine store on Hamilton street, where Mozart, Dominion and Williams New Scale pianos are carried. In the phonograph department the lines are Victorias and Starr phonographs and His Master's Voice records. Of these agencies Mr. McKenzie speaks in the highest terms.

## A Fashionable Oshawa Wedding

**Daughter of Fred Bull, president of Williams Piano Co. Ltd., married to D. B. Carlyle, who becomes Director of Factory Production at the William's plant.**

St. George's Church, Oshawa, Ont., was the scene of a very large and fashionable wedding when Emily Ruth, daughter of Mr. Fred Bull, president of the Williams Piano Co. Ltd., Oshawa, was united in marriage to David Brainerd Carlyle, son of Mr. and Mrs. David Carlyle, Toronto. Rev. C. R. De Pencier conducted the ceremony. The



Mr. and Mrs. D. B. Carlyle, Oshawa, Caught by the Camera Man

bride, who was given away by her father, was attended by Mrs. Frank Bull as matron of honor, and by two bridesmaids, Miss Margaret Bull, sister of the groom, and Miss Katrine Carlyle, sister of the groom. The bride was supported by Mr. Gordon Firstbrook of Toronto. After the church service the wedding party repaired to the residence of the bride's parents, Simcoe street north, where Mr. and Mrs. Frederick Bull, assisted by Mr. and Mrs. David Carlyle, entertained more than two hundred guests at a buffet luncheon. The house had been tastily decorated for the occasion with lilies, carnations and roses banked in the luxuriant green foliage of innumerable palms and ferns. Later Mr. and Mrs. Carlyle left for New York and Atlantic City. Upon their return they will take up residence in Oshawa where Mr. Carlyle becomes Director of factory production at the Williams Piano Co.'s plant.

The latest  
"Hits"  
by the  
Greatest  
Artists



Always  
first  
on  
Pathe  
Records

## Building for the Future

**T**HE Phonograph dealer handling a line of machines without a record is losing as much business as he is getting—and cash business at that—he is creating business for his competitor who has records—and worst of all, his business is built on quicksand and will disappear overnight.

The Pathe proposition is COMPLETE—a range of unique instruments, artistic, popular and competitive in price—a repertoire of records second to none, with monthly issues of the latest and best hits.

The Pathe dealer not only does a big and profitable business to-day, but he is also building a permanent and safe business for the future.

The Pathe agency is an investment. There may be an opening in your vicinity. A post card will bring full particulars.



**Pathe Freres Phonographe Sales Co. Ltd.**  
**Toronto**

Pathe Distributors, Limited, Winnipeg

# Phonograph and Record Section

CANADIAN MUSIC TRADES JOURNAL—MAY, 1920

## Pathe President Home from France

Eugene A. Widmann, president of the Pathe Freres Phonograph Co., has returned to Brooklyn headquarters on the S. S. "Mauretania," after six weeks abroad, most of which time he spent in conference with the officials of the Paris house of Pathe Freres. Mr. Widmann found conditions in Paris, affecting the world trade in Pathe products, to be most favorable and noted a prosperity more widespread than on the occasion of his visit a year ago. The best the phonograph science of the French capital can produce is steadily to be contributed to the American interest, he was assured, and M. Maxime Pathe, who visited America during the past year, was greatly interested to learn of flourishing trade in America.

The various departments of Pathe Freres in Brooklyn vied with one another in decorating the plant and Mr. Widmann's private office for his home-coming. Practically a holiday was declared and many messages of welcome expressed. Mr. Widmann responded with a surprise party of his own, presenting a French briar pipe from Paris to every man and a Parisian art necklace to every woman in the Pathe Freres organization.

In outlining conditions in England, France and Germany, which countries Mr. Widmann had the opportunity to visit, he said in part: "I find conditions abroad very encouraging. Labor conditions are no more serious than in this country. In fact, I might say that they are better. Everybody is working and I look for a steady improvement in the European situation. I do not believe there is any militarism left in Germany. I noted a food and coal shortage in that country, but general conditions were good. Phonograph records, in Germany, are selling at thirty-five marks. In Paris, I spent quite a little time at the offices of Pathe Freres, and am pleased to report that conditions there are exceptionally fine. There is a heavy demand and good business. I took this trip primarily in the interest of our London office. Our business in this country has increased to very large proportions and continues to expand rapidly. We are building a large plant in England to take care of this business."

## Dancing to Wireless Vocalion Music

Dancing to wireless music transmitted from an Aeolian-Vocalion Phonograph an eighth of a mile away was the novel experience of the Radio Club of Lowell, Mass., and its guests recently. While music has been transmitted more than once by wireless, this it is claimed, is the first time that the lovers of the terpsichorean art tripped lightly to fox-trot, jazz and waltz tunes which were being piloted by air currents to the hall, where the affair was being held. The music, coming from horns attached to either end of the auditorium stage, was distinct and melodious, losing none of its tone charm or volume in transmission. A medium-sized style of Vocalion was used, and in writing of the feat to the Vocalion department of the Aeolian company, the Vocalion agent at Lowell, expressed complete satisfaction with the experiment.

## Mr. Berliner in England

Mr. H. S. Berliner, of Berliner Gramophone Co., Limited, Montreal, who, with his family, has arrived safely in England on the Finland had passage booked on the Philadelphia, but because of the fire on that ship was forced to make a new booking. He declined with thanks the generous offer of Mr. R. L. Chilvers, who put his thirty-foot steam launch at Mr. Berliner's disposal although assuring the former that no other means of transportation being available he would not have hesitated to sail the Atlantic in a thirty-footer.

## Sonora Well Advertised

A feature of the Sonora business in Canada that is important to the retailer is the amount and quality consumer advertising done by the Sonora distributors, I. Montagnes & Co., of Toronto. The trade is familiar with the Sonora display advertising and the impressive size of the space used. The following names taken from the list of newspapers and magazines give an idea of how the ground is covered and how extensive the Sonora campaign is.

Sherbrooke	"Record"
Montreal	"Star"
Montreal	"La Presse"
Montreal	"Gazette"
Halifax	"Herald & Mail"
Halifax	"Chronicle"
Hamilton	"Spectator"
St. Catharines	"Standard"
Peterboro	"Examiner"
Toronto	"Daily Star"
Toronto	"Star Weekly"
Toronto	"Telegram"
Toronto	"Globe"
Toronto	"Mail"
Toronto	"Sunday World"
Vancouver	"Province"
Winnipeg	"Free Press"
Calgary	"Herald"
Regina	"Leader"
Edmonton	"Journal"
Edmonton	"Semi-Weekly Bulletin"
Quebec	"Telegraph"
Quebec	"Le Soleil"
Ottawa	"Citizen"
Ottawa	"Journal-Press"
Victoria	"Colonist"
Victoria	"Times"
Regina	"Post"
Vancouver	"Sun"

Among the magazines used are:

- "Canadian Home Journal"
- "La Canadienne"
- "Everywoman's World"
- "MacLean's Magazine"
- "Courier"
- "Western Farmer"

## Home From Winnipeg

Robt. Leslie of the General Phonograph Corporation of Canada, Ltd., Toronto, is back at headquarters after a week's visit to the phonograph trade in Winnipeg. Mr. Leslie was greatly pleased with the reception given to Heinemann-Meisselbach Motors and equipment and to Okeh Records. He reports excellent prospects for business during the balance of the year in Winnipeg and throughout Manitoba.

## Phonograph Acoustic and Mechanical Problems

John Robson has left the service of Mason & Risch Ltd., where he has been superintending the technical and acoustical details of the Mason & Risch Phonograph, to resume his private practice of consulting engineer.

Mr. Robson has grown up with the Phonograph Business and knows the manufacturers' problems thoroughly.

Before settling down to anything of a permanent nature he intends paying a visit to the States and the British Isles, as he has a very intimate interest in the export situation being Chairman of the Export Committee of the Canadian Phonograph Manufacturers Association.

Mr. Robson hopes to make the trip about the end of

June. In the meantime he has a number of patent matters to attend to for his old firm and several of his own to develop.

Any Canadian Phonograph Manufacturing interest having acoustic or mechanical problems beyond their experience would do well to get in touch with Mr. Robson.

Until Mr. Robson makes a permanent business location correspondence may be forwarded to him at 177 Jarvis Street.

## Quebec Distributing House Opened By His Master's Voice Limited

Another link has been forged in the chain of His Master's Voice distributing branches across the continent by the addition of a distributing house for Quebec Province, located at Montreal. The premises secured for this branch are at 335 Lagachetiere Street West, a three storey building with over 8,000 square feet of floor space. Mr. Dumouchel has been appointed manager of this branch, which is being put in excellent shape and equipped to give a hundred per cent. service in conformity with the policy of His Master's Voice Ltd. This gives the firm distributing warehouses at Halifax, Montreal, Toronto, Winnipeg and Calgary.

This world wants more men who are thorough. We have so many starters, but so few finishers.

## All "BUFFET" Saxophones in Stock INCLUDING "C" Melody



Whaley-Royce & Co., Limited - TORONTO  
CANADA

## McLagan Salesmanager Goes to England

S. J. Cook, salesmanager of the McLagan Furniture Co., Ltd., Stratford, makers of McLagan Phonographs, accompanied by Mrs. Cook, sailed for England on the "Victorian" on May 7. While in the Old Country Mr. Cook will attend the Canadian Industries Exhibition to be held in London June 3 to 20, at which Exhibition there will be an attractive display of the McLagan line.

## J. A. Croden Home from Europe

John A. Croden, of the Starr Co. of Canada, London, is home from his trip to England, and the continent in the interests of the Gennett record catalogue. Mr. Croden usually has a thrilling experience each time he goes abroad. This time he had two. One relates to a "French Sandwich" episode about which his friends in the trade should secure a detailed account from the gentleman himself.

## J. P. Bradt Visits Toronto

Mr. James P. Bradt formerly manager of Columbia interests in Canada gave a few of his friends in Toronto a pleasant surprise when he dropped in for a couple of days recently. Mr. Bradt continues to be deeply interested in Canada's progress in general and the growth of the phonograph industry in particular.

## Located at Hamilton

Mr. A. E. Mandy for several years manager of the Phonograph Shop Ltd., at Ottawa, and who had a series of exceedingly thrilling and nerve-racking experiences while in the British navy during the war has removed to Hamilton where he becomes District Manager for the R. S. Williams & Sons Co., Ltd. Mr. James Mundie is District Sales Manager at the Hamilton branch of the R. S. Williams firm. Mr. E. P. Burns, formerly in charge of Phonograph Shop Ltd., returns to Ottawa to accept the management there.

## H. G. Stanton Honored by Rotarian

At the Rotary Conference held in Buffalo recently, Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Limited, Toronto, was elected District Governor. Mr. Stanton is the immediate past-president of the Toronto Rotary Club, and after a year of very heavy work that the office involves, was looking forward to the demands upon his time being greatly lessened.

At the Buffalo conference the Rotarians decided to confer upon Mr. Stanton the District Governorship, an office given only to Rotarians of outstanding ability and activity, and the election for which is invariably keenly contested because of the peculiar prestige attached thereto. His co-workers knowing of Rotarian Stanton's desire to get out of office took advantage of his absence from the conference for a short time to nominate him for the position. Promptly on his name being submitted the nominations were closed and he was elected by acclamation.

During Mr. Stanton's presidency of the Toronto Club, that organization had an unusually heavy year, successfully undertaking and assisting in a number of large and important movements in the interest of public welfare. Not the least of these was the raising of a large sum of money by public subscription for the Federated Charities.

Mr. Stanton has been and is a consistent advocate of the "Music in the Home" movement, launched and carried on by the Music Industries of Canada. From the commencement he has been on the Board of Directors of the Canadian Bureau for the Advancement of Music, which has been such a powerful factor in getting music advanced to its rightful position in public appreciation. His election

to the District Governorship at Buffalo is most gratifying to the Canadian Rotarians. At a recent meeting the Toronto Club was presented with a hand-painted portrait of their immediate past president.

## Ground Floor Sales Rooms

The list of prominent piano houses featuring "His Master's Voice" products has been further increased by the addition of Gourlay, Winter & Leaming, Limited, whose location at 188 Yonge street, Toronto, is a particularly enviable one, being next to the corner of Queen and Yonge streets, Toronto's busiest intersection.

To take full advantage of what this means in record retailing, Gourlay, Winter & Leaming, Limited, have added eight demonstration booths on the ground floor in addition to four rooms in the basement. The record department is located under the mezzanine with the stock so arranged that customers can be served over the counter by the clerk in charge, who can reach the highest shelf from the floor, the necessity of climbing up and down steps being eliminated. Salesmen or saleswomen who may be serving customers in the booths secure their records from the record clerk over the counter, or through a separate opening provided for the purpose. The department is convenient and compact and admirably lends itself to the quick service so necessary in meeting the requirements of the public.

## Brunswick's New Letterhead

The Musical Merchandise Sales Co., Toronto, Brunswick distributors, are using a new letterhead. It is in the shape of a four-page sheet. The first page bears a two-color illustration in the lower left corner showing the Brunswick dealer bagging his profits that come through the Brunswick phonograph from Brunswick advertising and exclusive features. The balance of page one is the usual letter-head with space for the typewritten text. Pages two and three describe and illustrate the all-wood oval horn, the Ultona, and the adjustable weight of the tone arm. Page four shows illustrations of the Canadian Brunswick factory and features the made-in-Canada side of the Brunswick proposition.

## Edison Laboratories Announce Price Policy

Considerable interest is expressed in the following announcement, which appears in the new edition of "Edison and Music," and which is being distributed by the Edison Laboratories:

"Careful calculations of the various cost elements (diamonds, genuine mahogany, quarter-sawed white oak, walnut, special steel and bronze, skilled labor, etc., etc), involved in the manufacture of the New Edison, indicate that the prices noted in this book reflect only 50% of the increases in manufacturing cost that have occurred during the past eighteen months. In other words, it has been our policy to absorb and write off, as a loss, 50 per cent. of the increased cost of manufacture. However, conditions are such that we are obliged to reserve the right to advance our prices at any time, without notice, and all orders are subject to the prices effective when executed, irrespective of the date of receipt.

"According to published financial statements," says the Edison management, "the Edison Laboratories have been doing business on a narrower margin than most manufacturers; Edison Phonographs having increased in price (including excise taxes) less than 15 per cent. since 1914. No change in models is contemplated, and any increase in prices, if such becomes necessary, will be calculated with the thought of making them permanent prices."

# NEW RECORDS

## New Vocalion Records

**\$2.25**

45001 "Pagliacci," Prologue (Leonecavallo) Giacomo Rimini, Baritone.

**\$1.40**

24004 "I'll Take You Home Again, Kathleen," (Westendorf) Colin O'More, Tenor and Male Trio, Mary (Richardson) Colin O'More.

24005 "Pretty Little Cinderella" (Vincent) Nellie and Sara Kouns, Soprano.  
"Out of a Clear Sky," (Rubini Sautrelle), Sara Kouns, Soprano.**\$1.25**14048 "Gypsy Land" (Spencer) Samuel Ash.  
"Smile Dear" (Gebel) Henry Burr.14049 "The Hen and the Cow," (Meyer) Billy Murray.  
"At the Moving Picture Ball, Bill Murray.

14050 "Throw out that Mason and Dixon Line," (Johnson-Hess), Peerless Quartet.

14051 "On Your Next Birthday," (Dreyer), Sterling Trio, Orch. Acc.

"Bye Lo," (Perkins), Sterling Trio, Orch. Acc.

14052 "La Veeda," Fox Trot (John Alden), played by Harry A. Yerkes' Dance Orch.  
"The Crocodile," (Fox Trot), (Motzan-Akst), played by Harry A. Yerkes' Dance Orch.

14053 "Unlucky Blue," (Fox Trot), (Robinson), played by Palace Trio.

"Missy," Introducing "Rainbow of My Dreams," (Fox Trot), (Staunton), played by Palace Trio.

## New Edison Re-Creations

**\$3.50**

82164 "A May Morning," (Denza), and "At Parting," (Rogers), Julia Heinrich, (Soprano).

"I Dreamt that I Dwelt in Marble Halls,"—Bohemian Girl, (Balfé), Julia Heinrich, (Soprano).

82186 "On Wings of Music," (Mendelssohn), Marie Sundelius, (Soprano).

"Vallat," and "Jortorn ar," Marie Sundelius, (Soprano, in Swedish).

**\$2.60**

80487 "By an' By," (Arr. by Burleigh), Reed Miller, (Tenor and Chorus).

"Go Down, Moses," (Let My People Go!), (Arr. by Burleigh), Reed Miller, (Tenor and Chorus).

80401 "Charmant oiseau," (Thou brilliant Bird)—La Perle du Bresil, (David), Stella Power, (Soprano, in French).

80488 "Spring," (Henschel), Stella Power, (Soprano).  
"Divertimento—Il Convegno," (Ponchielli), Anthony Giammatteo and Fred J. Brissett, (Clarinets).

"Our Own Make Polka," (Levy), Jules Levy, Jr., (Cornet).

80499 "Cruiskeen Lawn—Lily of Killarney," (Benedict), Leola Lucey, (Soprano and Mixed Voices).

"We Parted," (Glover), Gladys Rice-Elizabeth Lennox, (Soprano and Contralto).

80500 "Love's Adieu," (Old Folk-Song), Lewis James-Vernon Archibald, (Tenor and Baritone).  
"There's Not a Song that Trembles, Cantilena, (Rogers), Betsy Lane Shepherd-Helen Clark, (Soprano, Contralto and Mixed Voices).

80502 "In a Bird Store," (Descriptive Fantasia), (Lake), American Symphony Orch.

"Wooing Hour," (Serenade) (Zamecnick), Peerless Orch.

80519 "Annie Laurie," Criterion Quartet, (Male Voices).  
"We Strongly Now Will Try Together," (La File de Madame Angot, (Lecocq), Gladys Rice-Vernon Dalhart, (Soprano and Tenor).

80520 "In the Garden," (Miles), Apollo Quartet, (Male Chorus).

"List! The Cherubic Host," (Holy City) (Gaul), Thomas Chalmers and Chorus of Women's Voices.

**\$1.80**50635 "Aloha Land," (Hawaiian Waltz) (Herzer), Waikiki Hawaiian Orch., (With Louise and Ferera).  
"Wait Until the Roses Bloom," (Morgan), Wheeler Wadsworth, (Saxophone).

50636 "At a Georgia Camp Meeting," (Mills), New York Military Band.

"Liberty Bell March," (Souza), New York Military Band.

## New Edison Amberol Records

### ROYAL PURPLE RECORDS

29050 "Traumerer," (Violin), Albert Spaulding.

29051 "Life's Dream is O'er," Marie Rappold-Carolini Lazzari.

### REGULAR LIST

3967 "He Went in Like a Lion and Came Out Like a Lamb," Al Bernard.

3968 "Triplets," (Fox Trot) (Xylophone), George Hamilton Green.

3969 "Flanagan's Troubles in a Restaurant," Steve Porter.

3970 "Snoops, the Lawyer," Maurice Burkhart.

3971 "Was There Ever a Pal Like You," George Wilton Ballard.

3972 "Old Fashioned Garden," (Hitchy Koo 1919), Helen Clark and Chorus.

3973 "Buddha," (Medley Fox Trot), Lenzberg's Riverside Orch.

3974 "There's Not a Song that Trembles," (Cantilena), Betsy Lane Shepherd-Helen Clark and Chorus.

3975 "You are Free," (Apple Blossoms), Betsy Lane Shepherd-Lewis James.

3976 "When Honey Sings an Old-Time Song," George Wilton Ballard.

3977 "Love's Rosary," Charles Hart.

3978 "Hippity Hop," Premier Quartet.

3979 "Roll On Silver Moon," (Yodel Song), Frank M. Kamplain.

3980 "I Come from Get-It-Land," Al Bernard-Ernest Hare.

3981 "Once Upon a Time," Lewis James.

3982 "You're a Million Miles from Nowhere," (When You're One Little Mile from Home), William Bonner.

3983 "Karavan," (Fox Trot), Lenzberg's Riverside Orch.

3984 "Aloha Sunset Land," Homestead Trio.

3985 "Oh Gee!" (Medley of Irish Reels) (Accordion), John J. Kimmel.

3986 "For You," Helen Clark.

- 3987 "Cruiskeen Lawn," (Lily of Killarney), Leola Lucey and Mixed Quartet.

## NORWEGIAN RECORDS

- 9244 Ja vi elsker dette Landet ( Yes, we love with fond devotion), Carsten Woll.  
9245 "Astri! Mi Astri! (Astri! My Astri!)", Carsten Woll.

- 263051 "R verie," (Baryton avec orchestre), Andr  Descart.  
"On Demande un c ur," (Baryton avec orchestre), Andr  Descart.

## 10-INCH RED SEAL—\$1.25

- 64590 "Cradle Song," (Mozart) (Soprano with orch), Alma Gluck.  
64873 "Forsaken," (Violin Solo with Orch), Fritz Kreisler.  
64874 "Drink to Me only with Thine Eyes," (Old English Air), Flonzaley Quartet.  
87308 "Star of Love," (from the operetta "Apple Blossoms") (Soprano with orch), Geraldine Farrar.  
87309 "Oh, Boys, Carry Me 'Long," (Contralto with Male Quartet and Orch.), Louise Homer with Male Quartet.

## 10-INCH RED SEAL \$2.00

- 87569 "Don Giovanni—La Ci Darem La Mano," (Thy Little Hand, Love?) (Act 1.), Garrison-Werrenrath.

## 12-INCH RED SEAL \$2.00

- 74550 "Good-Bye," (Tosti), (Tenor with orch.), Ewan Williams.  
74616 "Nocturne in E Flat," (Chop Op. 9, No. 2) (Violin Solo), Jascha Heifetz.  
88616 "Love Me or Not," (Tenor, with Orch.), Enrico Caruso.

## His Master's Voice Records for June

## 10-INCH DOUBLE-SIDED—\$1.00

- 216106 "Oriental Stars," (One Step, for dancing), Coleman's Orch.  
"My Sahara Rose," (Fox Trot, for dancing), Coleman's Orch.  
216110 "When You and I Were Young Maggie," (Tenor, with orch), Charles Harrison.  
"Silver Threads among the Gold," (Tenor with Orch.), Charles Harrison.  
216111 "Kilima Waltz," (Hawaiian Guitars), Ben Hokea-Luther Kekoa.  
"Hokea Hula," (Intro.: "Hula Girl") (Hawaiian Guitars), Ben Hokea-Luther Kekoa.  
216141 "I've Got the Profitting Blues," (Comic Song, with Orch.), Billy Murray.  
"Oh! By Jingo! By Gee! You're the Only Girl for Me," (With Orch.) (Comic Song), Billy Murray.  
216142 "Happy," (One Step, for dancing) (Vocal chorus by Billy Murray), Billy Murray's Melody Men.  
"The Crocodile," (Fox Trot—For dancing) (Characteristic Intermezzo), Billy Murray's Melody Men.  
216143 "Make that Trombone Laugh," (Fox Trot—For dancing) (Featuring Harry Raderman and his laughing trombone), Harry Raderman's Novelty Orch.  
"Deenah," (Fox Trot), Harry Raderman's Novelty Orch.  
216144 "There's a Typical Tipperary Over Here," ("You'll Think that You Were Home in Ireland") (Male Quartet with Orch.), Peerless Quartet.  
"Melodious Jazz," (with Orch.), American Quartet.  
216145 "That Old Irish Mother of Mine," (with Orch.), Sterling Trio.  
"I'd Love to Fall Asleep and Wake up in My Mummy's Arms," (Tenor with orch.), Henry Burr.  
216146 "I'll Always Keep a Corner in My Heart for Tennessee," (with Orch.), Peerless Quartet.  
"Manyana," (with Orch.), Sterling Trio.  
216147 "Venetian Moon," (Fox Trot—For dancing), Van Eps Trio.  
"Rose of Washington Square," (Fox Trot—For dancing), Van Eps Trio.  
216148 "Come, Play Wiz Me," (Intro.: "Madelon") (One Step—For dancing), Henri's Orch.  
"In My Sweet Little Alice Blue Gown," (Intro.: "To be Worthy," Waltzes from "Irene"), Billy Murray's Melody Men.  
263049 "Le Chapeau   la main," (Baryton avec orchestre), Hector Pellerin.  
"Les Petits jardins de guerre," (Baryton avec orchestre), Hector Pellerin.  
263050 "Dieu vous  ra si jolie," (T nor avec orchestre), Charles Dalberty.  
"Si tu m'aimais," (T nor avec orchestre), Charles Dalberty.

## New OkeH Records

- 4079-A "I'll See You In C-U-B-A," (Irving Berlin), Billy Murray with Rega Orch.  
4079-B "Dardanella," (Fisher-Bernard-Black), Billy Murray with Rega Orch.  
4080-A "My Isle of Golden Dreams," (Blaufuss), Joe Thomas Sax-o-tette.  
4080-B "In and Out," (Joe Samuels), Joe Thomas Sax-o-tette.  
4081-A "See Old Man Moon Smile," (Al Bernard), Al Bernard-Ernest Hare.  
4081-B "Chasin' The Blues," (Bud Green-Al Bernard), Al Bernard.  
4082-A "All I Want Is You," (Joe Goodwin-James Monaco), Henry Burr.  
4082-B "When My Baby Smiles," (Irving Berlin), Bert Franklin.  
4083-A "Old Fashioned Garden," (Cole Porter), Sam Ash.  
4083-B "Venetian Moon," (Kahn-Goldberg-Magine), Joseph Phillips.  
4084-A "Melodious Jazz," (Blanche Merrill-M. K. Jerome), Peerless Quartette and Rega Orch.  
4084-B "He Went In Like A Lion And Came Out Like A Lamb," (Sterling Von Tilzer), Billy Murray.  
4085-A "See-Saw," (Louis A. Hirsch), Green Brothers Xylophone Orch.  
4085-B "Korinthia" (J. C. Knight), Joseph Knecht's Waldorf Astoria Dance Orch.  
4086-A "Lone Star," Wiedoefft-Wadsworth-Arden Rudy Wiedoefft's Palace Trio.  
4086-B "Desert Dreams," (Leonard Lewin), Selvin's Novelty Orch.  
4087-A "Afghanistan," (Wilander-Donnelly), Selvin's Novelty Orch.  
4087-B "Buddha," (My Own), (Lew Pollock), Van Eps Quartette.  
4088-A "Waiting Under Western Skies," (Geo. H. Green), Green Brothers Xylophone Orch.  
4088-B "Somebody" (Little-Stanley-Dellon), Rega Dance Orch.



- 4089-A "Alexandria," (From the Musical Show "Aphrodite"), (Anselm Goetzl), Harry Raderman's Jazz Orch.
- 4089-B "Make that Trombone Laugh," (Henry Scharf), Harry Raderman's Jazz Orch.
- 4090-A "Venetian Moon," (Goldberg-Magine), Rega Dance Orch.
- 4090-B "Oh! By Jingo," ("Oh By Gee You're the Only Girl for Me"), (Albert Von Tilzer), Rega Dance Orch.
- 4091-A "You're a Million Miles from Nowhere," (When You're One Little Mile From Home), (Lewis-Young-Donaldson Carroll Shannon).
- 4091-B "When the Harvest Moon is Shining," (Sterling Von Tilzer), Sterling Trio.
- 4092-A "Song of Omar," (Leo Edwards), Harry Raderman's Jazz Orch.
- 4092-B "Rose of Washington Square," (From "Ziegfeld Midnight Frolic 1920."), (James F. Hanley), Rega Dance Orch.
- 4093-A "Old Man Jazz," (Gene Quaw), Shannon Four with Rega Orch.
- 4093-B "The Hen and the Cow," (Caesar-Bryan-Meyer), Billy Murray with Rega Orch.
- 4094-A "So Long Oolong," (How Long You Gonna Be Gone?), (Kalmar-Ruby), Billy Jones with Rega Orch.
- 4094-B "Ching-A-Ling's Jazz Bazaar," (Howard Johnson-Ethel Bridges), Shannon Four with Rega Orch.
- 4095-A "Oh! How I Laugh When I Think How I Cried About You," (Turk-Jessel-White), Billy Jones
- 4095-B "Oh! My Lade," (Won't you Listen to My Serenade), (Ray Perkins), Sterling Trio.
- 4096-A "Sugar," (Al. Bernard), Al. Bernard.
- 4096-B "You're My Gal," (Al. Bernard), Al. Bernard-Ernest Hare.
- 4097-A "Irene," (From Musical Comedy "Irene,") (McCarthy-Tierney), Helen Clark-Joseph Phillips.
- 4097-B "Alice Blue Gown," (From Musical Comedy "Irene,") (McCarthy-Tierney), Helen Clark.
- 4098-A "La Vueda," (John Alden), Rega Dance Orch.
- 4098-B "There She Goes," (Ring-Hager), Rega Dance Orch.
- 4099-A "Stop It!", (Mel. B. Kaufman), Duane Sawyer with Rega Dance Orch.
- 4099-B "Karzan," (Will E. Dulmage), Duane Sawyer with Rega Dance Orch.
- 4100-A "Beautiful Nighs," (Vala La Lucia), Joseph Knecht's Waldorf Astoria Dance Orch.
- 4100-B "My Cuban Dream," (Frank Warshauer), Rega Dance Orch.
- 4101-A "When the Sun Goes Down in Cairo Town," (Black-Fisher), Rega Dance Orch.
- 4101-B "Oriental Stars," (James V. Monaco), Rega Dance Orch.
- 4102-A "Wild Flower," (George Martens-Mary Earl), Joseph Knecht's Waldorf Astoria Dance Orch.
- 4102-B "Beautiful Ohio Blues," (Robert King), Green Brothers' Novelty Band.
- 4103-A "Bohemia," (Ethel Broaker), Joe Thomas Saxo-tette.
- 4103-B "Slide, Kelly, Slide," (George F. Briegel), Harry Raderman's Jazz Orch.
- 4104-A "Ernani," (Selection from Verdi Opera "Ernani,") Liberati's Concert Band.
- 4104-B "Eliese," (A. Liberati), Liberati's Concert Band.
- 4105-A "All Along the Line," (A. Liberati), Liberati's Concert Band.

- 4105-B "The Detroit News," (A. Liberati), Liberati's Concert Band.
- 4106-A "Onward Christian Soldiers," (Sullivan-Gould), Shannon Four.
- 4106-B "In the Secret of his Presence," (Gareh-Stebbins), Charles Henry-James Jordan.
- 4107-A "Hawaiian Smiles," (Mary Earl), Frank Ferera-Dave Kaili.
- 4107-B "Hula Medley," Frank Ferera-Dave Kaili.

## Columbia Records for June

\$1.00

- A2899 "Hold Me," (Medley Fox-trot), (Intro: Midnight Maid), Art Hickman's Orch.  
"Dance It Again With Me," (One Step), Art Hickman's Orch.
- A2905 "Swanee," (Medley One Step), (Intro.: "Come to the Moon,") Columbia Dance Orch.  
"Mystery," (Medley Fox Trot), (Intro.: 1. "Poppy Blossoms," 2. "The Time Will Come,") The Happy Six.
- A2906 "Oriental Stars," (One Step), Prince's Dance Orch.  
"Bound in Morocco," (Fox Trot), Prince's Dance Orch.
- A2908 "Rose of Washington Square," (Medley Fox Trot), (Intro.: "Jazz Babies' Ball,") Kentucky Serenaders.  
"When My Baby Smiles at Me," (Fox Trot), Ted Lewis Jazz Band.
- A2910 "Who Wants a Baby," (Medley Fox Trot), (Intro.: 1. "I'm Waiting for Ships that Never Come In," 2. "A little Bunch of Sweetness,") Columbia Saxophone Sextette.  
"The Crocodile," (Fox Trot), Columbia Saxophone Sextette.
- A2898 "That Wonderful Kid from Madrid," Al. Johnson.  
"I'll See You in C-U-B-A," Jack Kaufman.
- A2909 "Lazy Mississippi," Campbell and Burr.  
"Rose of Virginia," Henry Burr.
- A2913 "Who'll Take the Place of Mary?" Peerless Quartette.  
"Mother's Hands," Lewis James.
- A2914 "Hiawatha's Melody of Love," Lewis James.  
"Underneath the Southern Skies," Lewis James and Charles Harrison.
- A2915 "Jean," Peerless Quartette.  
"What a Day That'll Be," Frank Crumit.
- A2911 "Baby Mine," Lucy Gates.  
"Mammy's Song," Lucy Gates.
- A2897 "The Want of You," Louis Graveure.  
"I Know a Lovely Garden," Louis Graveure.
- A2901 "Oh! Reign Massa Jesus, Reign," Fiske University Jubilee Singers.  
"Most Done Travelling," Fiske University Jubilee Singers.
- A2904 "Emmet's Cuckoo Song," Frank Kamplain, yodler.  
"Emmet's Lullaby," Frank Kamplain, yodler.
- A2907 "Abe Kabbible Dictates a Letter," Harry Hershfield, recitation.  
"Abe Kabbible at the Ball Game," Harry Hershfield, recitation.
- E4562 "Khaki Boys March," (Bell Solo), British Orch. Accomp.
- A2912 "Among Flowers," (Waltz), Columbia Mexican Band  
"Dardanella," (Violin Solo), Sascha Jacobsen.  
"If You Could Care," (Waltz from As You Were), (Violin Solo), Sascha Jacobsen.

(Continued on page 79)



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## COLUMBIA RECORDS FOR JUNE

*(Continued from page 70)*

- A2903 "Boston Commandery March," Columbia Band.  
"Colonel Bogey March," Columbia Band.
- A2902 "Swallow Tail and Greenfields of America," (Accordian Solo), Patrick J. Scanlon.  
"Liverpool and O'Neil's Favorite," (Accordion Solo), Patrick J. Scanlon.
- A2916 "Hawaiian Smiles," (Hawaiian Guitar Duet), Ferera and Franchini.  
"In the Heart of Hawaii," (Hawaiian Guitar Duet), Louise and Ferera.
- A2900 "Smokey Mokes," Prince's Orch.  
"Happy Days in Dixie," Prince's Orch.
- \$1.50**
- 49596 "Dinorah Ombra Leggiera," (Shadow Song), Maria Barrientos.
- \$1.65**
- A6147 "Delilah," (Medley Waltz), (Intro.: 'T'd Build a World in the Heart of a Rose,") Columbia Orch.  
"In Shadowland," (Waltz), Prince's Orch.
- A6148 "Left All Alone Again Blues," (Medley Fox Trot), (Intro.: 1. "Goodnight Boat," 2. "Whose Baby Are You?") Yerkes Jazarimba Orch.  
"Alexandria," (Medley Fox Trot), (Intro.: 1. "Goodnight Angeline," 2. "Ain't You Coming Back, Mary Ann, to Maryland?") Yerkes Jazarimba Orch.
- A6145 "Molly on the Shore," (Piano Solo), Percy Grainger.  
"Brahms Valse in A Flat," (Juba Dance), (Piano Solo), Percy Grainger.
- A6146 "Mlle. Modiste," (Medley Overture), Philharmonic Orch. of New York.  
"Mikado," (Medley Overture), Philharmonic Orch. of New York.

## NEW FRENCH RECORDINGS

**\$1.00**

- E4577 "Le Reve de Manon," Par Emile Gour, Tenor.  
"Fumeur D'Opium," Par Mme. Thibodeau et E. Gour.
- E4578 "Le Regiment de Sambre et Meuse," Par Joseph Saucier.  
"Je T'Aime," Par Joseph Saucier.
- E4579 "Coeur Brisé," Par L. Chartier.  
"Chanson de Mai," Par Mme. Thibodeau.
- E4580 "Lettre D'Amour," Par Elzear Hamel.  
"Les Deux Menteurs," Par Elzear Hamel et Conrad Gauthier.

## Pathe Records for June

**\$1.50**

- 54045 "La Traviata," (Verdi), "Wild My Dream of Youth," (In Italian), Tito Schipa (Tenor).
- 54044 "I Vespri Siciliani," (Verdi), in Italian, Claudia Muzio, (soprano).
- 25040 "Spring will Return with You," (Stanley-O'Hara), Percy Hemus, (Baritone).  
"In the Gloaming," (Harrison), Percy Hemus, (Baritone).
- \$1.00**
- 22327 "Ma Little Sunflow'r, Good-Night," (Wesley-Vanderpool), Marion Evelyn Cox, (Soprano).  
"My Love is a Muleteer," (Bauer-di-Notgero), Rosalie Miller, (Soprano).

- 22345 "The Sailors' Chorus," (Edwards-Parry), Hayden Glee Club of Utica.  
"The Bloom is on the Rye," (Fitzball-Bishop), Lewis James, (Tenor).
- 22273 "The Lord is My Shepherd," (Passmore-Smart), Virginia Thatcher and Turner Roe, (Contralto and Baritone).  
"Calvary," (Vaughan-Rodney), Elliott Shaw, (Baritone).
- 22381 "My Golden Girl," (Krummer-Herbert), Sam Ash, (Tenor).  
"Beautiful Hawaiian Love," (Terriss-Bridges), (Tenor Duet), Campbell and Burr.
- 22232 "Mystery!," (Johnson-Cirima), Patricola, (Soprano).  
"All the Boys Love Mary," (Sterling-Van Schenck), Patricola, (Soprano).
- 22333 "Daddy, You've Been a Mother to Me," (Fisher), Henry Burr, (Tenor).  
"Underneath the Southern Skies," (Behim-Ruby-Jerome), (Tenor and Baritone), Burr and Meyer.
- 22234 "Buddha," (Rose-Pollack), Peerless Quartet.  
"I'm Always Falling in Love with the other Fellow's Girl," (Caesar-Meyer), Sam Ash, (Tenor).
- 22337 "If You Could Care," (Darewski), Lewis James, (Tenor).  
"Venetian Dreams," (Garrett-Klickman), (Tenor Duet), Lewis James and Charles Hart.
- 22338 "Ching-a-ling's Jazz Bazaar," (Johnson-Bridges), Shannon Four.  
"I'll Always Keep a Corner in My Heart for Tennessee," (Clarke-Donaldson), Turner Roe, (Baritone).
- 22255 "Il Bacio," (The Kiss), (Ciardi), Flute Solo, Nicola Lajcella.  
"Loin Du Bal," (Waltz Movement), (Gillet), Flute Solo, Nicola Lajcella.
- 22348 "Orientale," (Cui), Tollfesen Trio, (Violin, Cello, Piano).  
"Narcissus," (Nevin), Tollfesen Trio.
- 22329 "Let Me Dream," (Sherwood-Gordon), Cornet Solo, Jules Levy, Jr.  
"I'm Waiting For Ships that Never Come In," (Yellen-Olman), Cornet Solo, Jules Levy, Jr.
- 22324 "Sweet and Low," (Royce-Johnson), Royal Waikiki Hawaiian Orch.  
"Carolina Sunshine," (Hirsch-Schmidt), Royal Waikiki Hawaiian Orch.
- 22341 "Bound in Morocco," (Herscher), Fox Trot, All Star Trio.  
"The Last Part of Every Party," from "Irene," (McCarthy-Tierney), Medley Fox Trot, Intro.: "The Sky Rocket," All Star Trio.
- 22346 "Left All Alone Again Blues," from "The Night Boat," (Kern), Medley Fox Trot, Intro.: "Good-Night Boat," Van Eps-Banta Trio.  
"When the Wedding Bells are Ringing," from "Apple Blossoms," (Jacobi), Medley Fox Trot, Intro.: "Little Girls Good-Bye," Van Eps-Banta Trio.
- 22343 "Just Another Kiss," (Hilbert), (Waltz), Casino Dance Orch.  
"Venetian Moon," (Goldberg-Magine), (Fox Trot) Casino Dance Orch.
- 22347 "Rose of Washington Square," (Hanley), (Fox Trot), Della Robbia Orch. (Max Fells, Director) The Vanderbilt Hotel, New York.  
"Oriental Stars," (Monaco), (One Step), Della Robbia Orch. (Max Fells, Director), The Vanderbilt Hotel, New York.

- 22321 "Please," (Roberts-Callahan), (Medley Fox Trot),  
Intro: "Patches," Wiedoeft's Palace Trio.  
"Desert Dreams," (Lewin), (Fox Trot), Wiedoeft's  
Palace Trio.
- 22339 "Crocodile," (Motzan-Akst), (Fox Trot), Nicholas  
Orlando's Orch.  
"Somebody," (Little-Stanley-Dellon), (One Step),  
Nicholas Orlando's Orch.
- 22340 "Happy," (Frey), (One Step), Rudolf Jacobs' Orch.  
"Syncopated Heart," (Stothart), (Medley Fox Trot.)  
Intro: "Drifting," Rudolf Jacobs' Orch.
- 22344 "Aphrodite," from "Aphrodite," (Goetzl), Concert  
Waltz, National Symphony Orch.  
"Woodland Dreams," (Vargas), "Intermezzo," National  
Symphony Orch.
- 22330 "Boston March," (Allier), Garde Républicaine Band  
of France.  
"Roosevelt March," (Roos), Garde Républicaine  
Band of France.
- \$1.65**
- 40199 "Prophet," ("Coronation March,") (Meyerbeer),  
New Symphony Orch. (Artur Bodanzky,  
Director.)  
"Rakoczy March," (Berloiz), New Symphony Orch.  
(Artur Bodanzky, Director.)
- 40198 "Stradella Overture, Part 1," (Plotow), Versailles  
Military Band.  
"Stradella Overture, Part 2," (Plotow), Versailles  
Military Band.
- \$2.00**
- 27028 "Liebesfrend," (Kreisler), Piano Solo, Rudolph  
Ganz.  
"Ballet Music" from "Rosamunde," (Schubert)  
Piano Solo, Rudolph Ganz.
- FRENCH RECORDS**
- \$1.00**
- 22253 "Sous Les Deux Aigles," Musique de La Garde  
Républicaine.  
"Patrouille Siamoise," Musique de La Garde  
Républicaine.
- 22274 "Les Joyeuses Femmes De Windsor," Overture 1ère  
partie, Orchestre Symphonique National.  
"Les Joyeuses Femmes De Windsor," Overture  
2ieme partie, Orchestre Symphonique National.
- 22152 "El Capitan," Musique de l'Académie Militaire U.S.  
"Manhattan Beach," (Marche), Musique de  
l'Académie Militaire U.S.
- \$1.15**
- 135 "Carillon Printanier," (Lacroix), Orchestre Pathé  
Frères.  
"Le Sentier Fleuri," (Gouirand), Orchestre Pathé  
Frères.
- 136 "Né Comme Ça," (Chanson à rires), (Hamel)  
Constantin.  
"Le Rigolomanie," (Piccolini), Constantin.  
"Le Charlatan," (Saynète dialoguée) (Willekens),  
Willekens et Léonne.  
"Une Terrible Histoire," (Saynète), (Willekens),  
Willekens et Léonne.
- 159 "Le Doute," (Spencer), Bérard.  
"Cupidon-Roi (Marche Chantée), (Borel-Clerc),  
Bérard.
- \$1.65**
- 40177 "La Feria," 1ère partie, Musique de La Garde  
Républicaine.  
"La Feria," 2ieme partie, Musique de La Garde  
Républicaine.
- 40179 "La Chanson Des Cloches," Fanfare Patrick Conway.  
"Kilauea," Fanfare Patrick Conway.
- 40189 "Rhapsodie Galloise," Musique Militaire de  
l'Empire.  
"Rhapsodie Galloise," Musique Militaire de  
l'Empire.
- 40196 "Lohengrin," "Introduction du 3eme acte," Musique  
Militaire de Versailles.  
"Lohengrin," "Marche des Fiancailles," Musique  
Militaire de Versailles.
- 40173 "Raymond," (Overture) 1ère partie, Fanfare Patrick  
Conway.  
"Raymond," (Overture), 2ieme partie, Fanfare  
Patrick Conway.
- \$1.75**
- 137 "Pater Noster," (Offertoire), (Niedermeier), Albers.  
"Noel," (Adam), Albers.
- \$2.00**
- 106 "Paillasse," (Prologue), (Léoncavallo), Albers.  
"Rigolotto," (Courtisans, race vile et damnée),  
(Verdi), Albers.
- 109 "Madame Favart," (Couplets de l'échaudé), (Offen-  
bach), Boyer.
- 111 "Rip," (Romance des enfants), (Planquette), Boyer.  
"Le Prophète," (Ah! mon fils), (Arioso), (Meyer-  
beer), Lapeyrette.  
"Samson et Dalila," (Cantabile), (Mon coeur  
s'ouvre à ta voix), (Saint-Saens), Lapeyrette.
- 114 "Galathée (Aimons, il faut aimer), V. Massé, Bel-  
homme et Marignan.  
"Galathée," (Aimons, il faut aimer), V. Massé  
Belhomme et Marignan.
- 115 "Sigurd," (Et toi, Freia), (Reyer), Albers.  
"Les Huguenots," (Bénédiction des poignards)  
(Meyerbeer), Dupré.
- 128 "Le Chalet," (Il faut me céder ta maitresse), (Adam),  
Belhomme et Berthaud.  
"Le Chalet," (Il faut me céder ta maitresse), (Adam),  
Belhomme et Berthaud.
- 130 "Manon," (Duo de la lettre), (Massenet), Vallin-  
Pardo et M. Léon Beyle.  
"Magali," (Mélodie populaire, en provençal), (Mis-  
tral), Jane Marignan et de Poumayrac.
- 139 "Héroldiade," (Ne me refuse pas), (Air d'Héroldiade)  
(Massenet), Lapeyrette.  
"La Fille Du Régiment," (Il faut partir), (Donizetti),  
Jane Mérey.
- \$2.50**
- 118 "La Marseillaise," (Rouget de L'Isle), Devriès,  
Nansen, Dangès et Belhomme.  
"Le Chant Du Départ," (Méhul), Devriès, Nansen,  
Dangès et Belhomme.
- 127 "L'Arlésienne," (Marche des rois), (Bizet), Bel-  
homme, Devriès, Nansen et Dangès  
"L'Africaine," (Choeur des Matelots), (Meyer-  
beer), Belhomme, De Poumayrac, Nansen et  
Dangès.
- 149 "Faust," (Choeur de la Kermesse), (Gounod),  
Devriès, Nansen, Dangès et Belhomme.  
"Le Trouvère (Choeur des Bohémiens), (Verdi)  
Devriès, Dangès, Gilly et Belhomme.
- New Gennett Records**
- \$1.00**
- 9024A "Who Wants a Baby," (Yellen-Olman), Benny  
Krueger's Melody Syncopaters.
- 9024B "O-OH-O-OH-O-OH," (Gay-Johnson), Green Bros.  
Xylophone Orch.

- 4624A "All That I Want is You," (Monaco-Goodwin), (Fred. Whitehouse, Tenor), Orch. Acc.  
 4624B "Oh How I Laugh," (When I Think How I Cried About You), (White), (Billy Jones, Tenor), Orch. Acc.  
 9029A "He Went in Like a Lion," (Harry Von Tilzer), (Billy Murray, Tenor), Orch. Acc.  
 9029B "So Long OO Long," (Calmore-Ruby), Fred. Hillebrand, Tenor), Orch. Acc.  
 9030A "Afghanistan," (Wilander-Donnelly), (Arthur Hall, Tenor Solo), Orch. Acc.  
 9030B "If You're Only Fooling Round Me," (Geo. Bennett), (Arthur Hall, Tenor), Orch. Acc.  
 508A "Left All Alone Again Blues," (Kern), Billy Murray's Melody Men, featuring ("Blue Bells of Scotland.")  
 508B "I Know Why," (Davis-Morgan), Sullivan's Orch.  
 509A "Oh! Death, Where is Thy Sting," (Arthur Collins), Orch. Acc.  
 509B "Rose of Virginia," (Joseph Phillips), Orch. Acc.  
 4647A "Buster Brown," (Schottische), (Accordeon Solo), Pamy Dick.  
 4647B "Four Little Blackberries," (Schottische), (Accordeon Solo), Pamy Dick.  
 4648A "Snowdrops," (Fred. Russell), Bell Solo.  
 4648B "Keep on March," (Fred. Russell), Xylophone Solo.  
 4651A "Shipmates O'Mine," (Boosey & Co.), (Archie Nicholson, Baritone Solo).  
 4651E "Till the Sands of the Desert Grow Cold," (Ball), (Martine Wallace, Baritone Solo).
- \$1.65
- 3016A "The Ninety and Nine," (R. Carr and Quartette Chorus), (Baritone Solo).  
 3016B "O Homeland!" (Sacred), (Robert Carr, Baritone Solo).

## Building Up the Mailing List

**F**OLLOWING are some of the sources from which musical instrument dealers secure names for a good live mailing list:

From local dealers. It's a case of swapping lists between two or more sellers of different types of goods to the same class of customers.

From society columns of the newspapers. Here it is a case of social or money prominence as a rule. The announcements of weddings, dances and other functions at least convey a pretty good hint as to who is spending money.

From canvas by boys. The children of a neighborhood may be put to work this way by the offer of prizes. Often the local Scout organization is glad to undertake it in return for a donation of some sort to the organization. In this case printed slips for name, address and telephone number should be distributed to the canvassers.

From the telephone book. This is a fairly accurate guide to substantial people and within periods of publication (three or four times a year) is up to date. If a neighborhood list is desired, the compiler may run down the telephone number column, skipping all but the local exchange. It's a process that's somewhat tedious, but it yields a big list, with the phone numbers as well as addresses. Of course, the classified sections of the directories speak for themselves. They are ready-made.

Through newspaper advertisements. If the merchant is able to offer any inducements to prospects convincing them why they should be on his mailing list, there is no better way to announce it than in a newspaper advertisement. This will bring in a list of genuinely interested ones.

From membership lists of clubs, lodges and societies.

From canvassers who also "sell" the store. If the right

(Continued on page 87)

## WESTERN DISTRIBUTORS

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"My Baby's Arms"

"Sand Dunes"

"Just Like a Rose"

"Give Me All of You"

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"Give me a Haven of Rest  
with You"

By Kathleen Forbes  
In C, D, E flat and F

"The House by the Hill"

By Harry S. Pepper  
In D flat, E flat, F, G and A flat

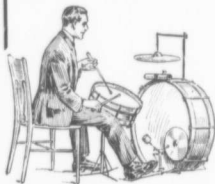
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CANADA

—CANADA'S LARGEST MUSICAL MAIL ORDER HOUSE—

# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MAY, 1920

## Farewell Dinner and Presentation To John Hanna

**Toronto Sheet Music Men Entertain Mr. Hanna at Ontario Club Present Him with Pearl and Diamond Stickpin**

WHAT was stated without contradiction to be the first event of its kind in the memory of those of the Toronto Sheet Music trade whose memories go back 30 years and more, was the recent gathering of sheet music men to say good-bye and God-speed to John Hanna, who for many years has been local manager of the Anglo-Canadian Music Co., Limited. As announced in the Journal's last issue Mr. Hanna is leaving for the United States to assume the management of the new American branch to be opened by the well-known music publishers, Enoch & Sons, of London and Paris.

Before Mr. Hanna's departure, his business friends, who were also his personal friends, tendered him a farewell dinner on Thursday evening, April 22nd, at the Ontario Club.

Those present were:

W. J. Roberts, Chappell & Co.  
Holmes Maddock, Whaley, Royce & Co.  
Gordon Thompson, Leo Feist, Limited.  
J. J. Dinsmore, Beare & Son.  
Lou Seckinger, Nordheimer's.  
J. A. Fullerton, Canadian Music Trades Journal.  
Arthur Downing, Anglo-Canadian Music Co.  
Wm. R. Sexton, Anglo-Canadian Music Co.  
William Draper, Music printer.  
Alfred Campbell, Draper's.  
Eric Howells, Chappell & Co.  
A. J. Seyler, Nordheimer's.  
H. A. Jones, Canadian Music Trades Journal.  
Earl Bowskill, Boosey & Co.  
G. Armand, Hawkes & Harris.  
Jas. Greig, Hawkes & Harris.  
Geo. Musgrave, Musgrave Bros.

Expressions of regret at their inability to be present were read by Mr. Roberts from Chas. Passmore, W. J. Noble, of T. Eaton Co., Chas. Musgrave, and S. A. Saunders, of Boosey & Co.

A. J. Seyler, whose intimate friendship with Mr. Hanna is of long standing, and who is a close friend of all those present, acted as chairman. After dinner, and the toast to the King, Mr. Seyler proposed the toast to "Our guest."

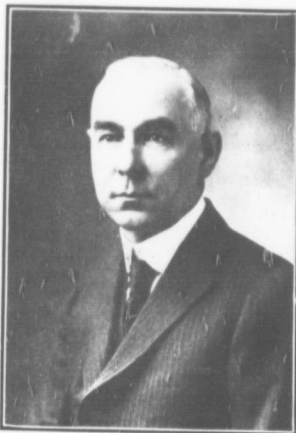
"This is a unique occasion," he said. "Never within my memory, which goes back over thirty years in the Toronto sheet music trade, and that, I think, with possibly one exception, covers a longer period than that of any other person around this table, never in all that time has our trade gathered to say good-bye to one of its members of long standing as we are doing to Mr. Hanna tonight." Mr. Seyler then continued in a few kindly concise remarks to review Mr. Hanna's connection with the sheet music trade. Ever since he had known the guest of the evening, he had been, in business, a man of sound judgment, a man whose word was as good as his bond, and apart from business, a man of most likeable personality and a dependable friend.

Then speaking in a lighter vein, Mr. Seyler referred to the worries incidental to the sheet music business. Traces

of "silver threads among the gold" were noticeable in the locks of Big Bill Draper, "Miami" Roberts, "Peggy" Thompson, "Barefoot" Saunders, in younger men like Messrs. Seckinger, Armand, Geo. Musgrave, "Bowler" Downing and "Dad" Sexton, and even in the shining dome of Holmes Maddock, not to speak of the snowy locks of John Hanna.

Mr. Seyler expressed the hope that business worries connected with life in the United States would fall lightly on Mr. Hanna. He felt sure he would make a great success of his new work, which would be sympathetically followed by all his Canadian friends. He hoped Mr. Hanna would come back to Toronto often. He also hoped he would have a large enough house to accommodate all the Toronto boys when business took them to Uncle Sam's country.

Then on behalf of those assembled and those who though unavoidably detained were present in spirit, Mr. Seyler presented Mr. Hanna with a handsome pearl and



JOHN HANNA

Who before his departure for the United States was dinied and presented with diamond stick-pin by friends in the Toronto Sheet Music Trade.

diamond stick-pin, as a little remembrance and as a token of the esteem in which he was held by every one of those whose signatures were affixed to the address.

Upon rising to reply, Mr. Hanna was deeply affected. Words were difficult to find that would express his feelings adequately. He felt he could just say in the sincerest tone possible: "I thank you, gentlemen, for this beautiful expression of the kindness you have always shown towards me."

As a boy, Mr. Hanna said he was employed in a lawyer's office doing the monotonous work of copying out deeds and mortgages. This did not appeal to him. One night his father noticed an ad in the paper for a boy in a music store. Being fond of music anyway, he thought the position would



suit him and accordingly he wrote out a formal application. It looked as if nothing was to come of his reply to the ad, for over a month went by without hearing anything of it. Finally, however, he got the job and started in to sweep out the store.

That store was the one which afterwards became so well-known as the Anglo-Canadian Music Publishers' Association, or Ashdown's Music Store. It had been opened in 1885 and this was some two years later. The address then was 38 Church street, and the manager a Mr. Howe. One of the first duties Mr. Hanna recalled was stamping with a rubber stamp the "Copyright notice" that the printer had omitted from 1,000 copies of the Gilbert and Sullivan opera called "Ruddygore." He recalled the slavish work entailed in taking stock in those days, and confessed to some of his youthful pranks in the music business.

Expressing his very deep regret at leaving such staunch friends and assuring them of a cordial welcome at his new American home, Mr. Hanna again thanked the men for the splendid tie-pin, for the evening together, and for the spirit that prompted both.

W. J. Roberts put on record his deep appreciation of Mr. Hanna's friendship. "When I came here over seven years ago to represent the house of Chappell," said Mr. Roberts, "Mr. Hanna received me with open arms, and we have been close associates ever since." He also paid a tribute to Mr. Hanna's extensive knowledge of all detailed matters pertaining to copyrights.

William Draper said he was quite familiar with the success Mr. Hanna had made of the Anglo-American business. He believed Mr. Hanna's best work had been done in the past few years, which left no doubt as to his giving a good account of himself wherever he might go. Mr. Draper gave some reminiscences of the days when "Soldiers of the Queen" was at its height. He observed that occasionally a song went very big in Canada, when it made a poor showing in the United States. He hoped Mr. Hanna would have a big house and a big cellar in his new home so that he could go down frequently.

Holmes Maddock remarked that in one's lifetime you meet few men of the calibre of John Hanna. He recalled a thoughtful act that Mr. Hanna had done for him when as a youngster he had just entered the music business. He had never forgotten it and he had noticed that it was typical of what the guest of the evening had been doing ever since. He had no doubt of Mr. Hanna's future success because he was the type of man that succeeded—clean living, right thinking, a worker, experienced and a possessor of patience and cool judgment.

Gordon Thompson made the assertion that a similar gathering in any other line of business would bring together men that represented much more wealth, but he doubted if such would bring together men who got more actual happiness out of life than did the sheet music trade. Mr. Thompson recalled that his own interest in composing began when as a boy he was recovering from an attack of typhoid fever, encouraged by an advertisement of one of those alleged song publishers across the border to make an attempt to make a fortune out of a few "hits." His first attempt at composing a lyric was sent to this firm of song publishers, who offered to set it to music for \$9. Not having \$9 he drummed out a melody himself which was promptly refused by the publishers to whom it was submitted.

H. A. Jones, editor of Canadian Music Trades Journal, after paying a tribute to John Hanna, "exposed" a flaw in the latter's usually sound judgment by reading a letter received by the Journal from a lady in Nova Scotia. This party complained that Mr. Hanna had turned down her offer to sell him "A Ballad of Patriotism," the finest song of

the century and one predestined to become a stupendously big seller. Every one of the seven verses and choruses was so chock full of patriotic fervor, pathetic feeling and accurate rhyme that the audience was suspended betwixt cheers and tears throughout the reading of the lyric. It was a surprise to all that Mr. Hanna could possibly let such a "hit" get by.

John Dinsmore, an old friend of Mr. Hanna's, and of most of the others present, brought greetings from the small goods branch of the trade. Mr. Dinsmore himself was originally in the sheet music business. His first job as a boy was with a printing establishment and at that time one of his duties was to deliver Gilbert & Sullivan operas and other musical works, that they printed for the Anglo-Canadian Co. At that time he got to know John Hanna, and from then on his admiration of Mr. Hanna's character had grown deeper with the years. "I always found John a man's man," he concluded.

Most of the speeches, of course, were from outside the guest's firm, but Arthur Downing and W. R. Sexton spoke as ones who knew Mr. Hanna thoroughly, for they had had to "live with him" for many years. Both men spoke of their chief's going as a great personal loss. He had been not only a fair and generous man to work for, but beyond business when they had had their difficult times he helped them personally, with his sympathy and encouragement.

Although John A. Fullerton, publisher of Canadian Music Trades Journal, had not known Mr. Hanna for any 50 years like some others had, he had known him sufficiently long to be able to attest to the truth of all the complimentary things that had been said about their guest. Mr. Fullerton said it was to the credit of the sheet music trade that they had produced a man like their guest of the evening. He believed that the sheet music business was coming into its own, if one could read the signs of the times, and that it was getting to be more attractive to men of the knowledge, ability, progressiveness and resourcefulness that the details of the sheet music business demanded.

Others of those present briefly expressed their high estimate of Mr. Hanna's character and personality and took occasion to wish him every possible success in his new undertaking.

The entertainment of the evening added much to its enjoyment. Joe Carr took off the Italian, the Irishman and the Jew to perfection. Geo. Musgrave presided at the piano in his usual fetching way. Although Lou Seckinger could not be persuaded to sing a solo, he tackled a duet and in all the choruses his rich, deep tenor voice floated through the room like a violin obligato. "Miami" Roberts did "Little Grey Home in the West" very acceptably. "Fred" Campbell recited "But now—Oh My!" which brought loud applause. Earl Boswell though suffering from a cold introduced "The Barefoot Trail." Jas. Grieg played a piano solo that the boys heartily enjoyed. Gordon Thompson, after much persuasion, rendered "Dear Old Pal of Mine."

The hilarious songs and readings are all chalked down to Bill Draper. His Irish impersonations in "Drill, Ye Tarriers, Drill," "The Champion Athlete" and his description of their new English butcher brought peels of side-splitting laughter. If Mr. Draper ever gets tired of the music printing business he can get on as leading man with any one of thousands of vaudeville circuits.

Before the meeting broke up Mr. Hanna told of the good to the trade that had accrued from their association, which the publishers of Canadian Music Trades Journal had been instrumental in bringing into being, and of which he had been president. It might seem, he said, that through the discontinuance of regular meetings during the war, the association was lifeless; but such was not the case. Improvements that had been effected through co-operation were

still making their influence felt. As a parting word he said that if he might be permitted to offer a suggestion it would be to elect Mr. Seyler president to continue the good work.

The gathering broke up with the singing of Godv Sae the King and Auld Lang Syne.

### Smaller Size Sheet Music

**D**ESPITE the fact that the members of the National Association of Sheet Music Dealers have gone on record at their annual meetings for several years past in favor of the adoption of a title page nine and one-quarter by twelve and one-quarter inches, there have been some publishing houses which have continued to issue their standard and higher priced works in a much larger size.

"At the annual meeting of the above Association in June of last year," says the Music Trade Review in commenting on the question, "they emphatically went on record as favoring the new and smaller size, and most of the houses have acquiesced to their desires in the matter. They made all of their new issues conform to the new size and where practical any new editions of older works were reduced to conform. Now that there is a distinct shortage of paper, the publishers who up to this time had not adopted the new size are doing so for the purpose of saving paper.

"Not only is there a distinct saving in paper, cost of plates, etc., but the smaller size lends itself for display purposes to better advantage. Many of the dealers have already ordered their bins arranged to suit the new title pages, and the universal adoption of the reduced size is favorably received everywhere. The only other obstacle in the matter at present is the fact that smaller publishers issuing one or two numbers each year invariably use the larger size. This probably is because they are not acquainted with the desires of the trade in the matter, as there has practically been little or no protest from dealers in the adoption of the smaller size."

### Wider Registration of Song Titles

**T**HE Music Publishers' Protective Association, the organization composed of popular publishers, with headquarters in New York, decided at a recent meeting to greatly enlarge the activities of their registry bureau. At present this bureau registers all the new titles of the songs from publishing houses which are members of the association and in this way the title receives protection not given under our present copyright laws.

It has now been decided to register the titles of non-members, a fee of two dollars being charged for the purpose. The non-members' titles, it is said, will receive the same protection as that given at present to members. For this protection, however, the non-member must subscribe to the regulations affecting titles inaugurated by the association. For the protection that he receives on his title he must also respect all the rights of all other titles registered by the association. Under the present plans of the Music Publishers' Protective Association, it is proposed to register titles from all sources, including the titles of free lance song writers.

Get up right in the morning. Go to bed right at night. Start with joy in your heart, hope in the future, kindness in your purpose. If it is a dark day, never mind; you will lighten it up. If it is a bright day, you will add to the brightness. Give a word of cheer, kindly greeting and a warm handshake to your friends.—Leslie's.

### What Enters into the Good Fiddle

**"W**OOD is naturally a good and tuneful vibrating material, and when cut and matured as used in the making of violins contains many more harmonics than when new; it also vibrates much more freely," writes F. C. Cockman to the London Strad. "Curved, as in the violin, it produces these vibrations greatly magnified as the broad curvatures reflect the sound waves backward and forward and develop an intensity of vibration not to be otherwise obtained with similar material. These sound waves are contained and strengthened by all the concave parts of the instrument and being thrust towards the centre are reflected violently from the convex 'inner bouts' and the back, towards the soundholes. Thus they pass out from the soundholes with great energy and with more or less purity of tone according to the nature of the material, the shape of the instrument, the fitting of the bar and post and any defects that may exist.

"The various curves of the ribs, in conjunction with the curves of the back and breast and the position of the soundholes, allow for the various lengths of sound waves to vibrate sympathetically with the string vibrations. The peculiar cutting of the soundhole gives the necessary lengths of wood in free vibration to combine in sympathy and also makes of the instrument a container of sound, which is a 'closed column' of vibrating air, and at the points around the soundholes also an 'open column.' The vibrating columns set up in the 'closed' regions give the lower notes, and the higher notes are produced largely by the shorter open vibrating columns and quickly vibrating lengths of wood stiffened by the post round the soundholes. The bar gives the proper amount of rigidity to allow of the vibrations in the lower compass of the instrument, but at the same time, as a vibrating plate always repeats its vibrations somewhere else in the plate, it affects the tone of the higher notes as well, as all sorts of harmonics and other 'upper partials' are set up by the vibration of every note. The lower notes, too, are affected by the post. The post cuts off lengths of wood in such a way that they form numerous intensifiers of the string vibrations and the combination of forces produces powerful high notes which are reflected with immeasurable quickness from the back and convexities of the 'inner bouts.'"

"If the back and breast are sympathetic in their relations one to the other the tones given are purer than if, for instance, the breast gives out naturally vibrations that agree with the string notes while the back is vibrating discordantly, because that is what is frequently the cause of a 'woffy' or obstinate fiddle, no matter how beautifully it may be made. If, however, the back and breast contain a large number of harmonics in themselves common to both, the result is pure string vibrations magnified by sympathetic vibrations in both breast and back, innumerable harmonics and a harmonic mixture within the instrument which makes it what a player on taking it up and bowing it for the very first time calls 'a good fiddle.' Just according to this wonderful mixture of harmonics and the presence of inharmonic 'upper partials' in smaller or greater degree do we get the character and quality of tone.

"It is this combination of harmonics which often make a violin of bad appearance and shape, and which ought not by its appearance to play well, a good one, and it is why some of the very 'bulgy' instruments, full of constructional faults, insist on being good fiddles in spite of everything. But, combined with the beautiful shape and construction of the instruments of the masters of the art, old or modern, these qualities of harmony in the wood produce the perfect, or nearly perfect, instrument.

"To explain the matter is one thing but to produce such an instrument is a very different problem, hence the comparatively few 'super' fiddles in existence."

## A Plea for the 'Cello

THE violoncello, certainly one of the most beautiful of stringed instruments, has never, even to this day, proved such a popular instrument as the violin. The fact is perhaps extraordinary, but reasons for it can be found. The violin, from its birth to the present day, has, comparatively speaking, been a cheap and popular instrument considering its structure and functions. Besides this, its beautiful tone and compactness have brought it within the reach of practically everyone.

Following up this line of thought F. C. Crew goes on to say in the Musical Standard: "Like the flute, the study of the violin has been attempted by thousands of people. Most of them have not had the least talent or aptitude for hazarding such an undertaking. But many who probably had not the desire to learn, or could not afford a piano,

have considered it an achievement to produce wailing strains upon this well-known instrument. Even the rough old seaman has been known to possess this treasure in his bunk. In fact, so well known has this instrument become that the name 'fiddle' is now universally known.

"Turning to its cousin, the violoncello, how differently fate has treated this undeservedly neglected instrument. In comparison with the violin, the output for the performer has been scanty. Undoubtedly, the bulk and dimensions of the instrument have also proved a disadvantage. And, this being so, it has never been so much sought after as the violin.

"Some people regard it as an instrument which plays deep, solid, grunting notes. Like many arrateurs, and even professionals, of the violin, they do not think it has the functions for producing quick music to any appreciable extent. It is only the 'cellist himself, when he has a thor-

## Enoch Successes

### "I PASSED BY YOUR WINDOW".....*May H. Brahe*

This little song has gripped our singers and is fast becoming known all over Canada. Charming words wedded to a beautiful melody—issued in keys of C, D, E flat and F.

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A song descriptive of an English fair. The lilting melody is irresistible. Already being featured by leading singers. Keys of G, A and C.

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*Ethel Montefiore*

A Peace song—splendid melody—beautiful words. Keys of C, E flat and F.

### "THE FLAG OF LIBERTY".....*Claude Armande*

The London Magazine's £1,000 prize song. Keys of C, E flat and F.

### "THE GARDEN OF HAPPINESS".....*Daniel Wood*

A phenomenal success. Should be stocked by every dealer. Keys of E flat, F, G and A flat.

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ough grasp of the instrument, who can dispel these doubts by proving, when put to the test, that the 'cello is capable of producing just such quick music.

"Besides these mistaken ideas, there is one vital rumor which is marring the development of the 'cello. A typical illustration is better than any amount of description. Recently I happened to be speaking to a professional violinist. I mentioned a certain student's extraordinary talent for the 'cello. He listened in silence, and then exclaimed: 'It's a pity he doesn't learn the violin if he is as clever as all that!' The remark, of course preposterous, clearly demonstrates the fact that some violinists consider their instrument the only one suited for displaying a man's talent for the strings. And as long as their opinions are going to hold sway, the position of the 'cello among instruments will remain as it is.

"Turning now to the 'cello music. There is a positive dearth of good works (modern especially). While the new novelties are coming in steadily for the violin, the 'cellist of average ability rakes and searches for a more varied repertoire of moderate difficulty. This is undoubtedly a drawback for intending students, who may only wish to study long enough to enable them to play pieces of moderate difficulty with ease and pleasure. Even the more difficult sonatas are beginning to become a little well worn. At the recitals this season programs have lacked originality; and, figuratively speaking, the Brahms and other well-known sonatas have played too prominent a part.

"Is the 'cello music to be allowed to become 'dry rot'? Or will violin composers help out the difficulty by writing a little for the 'cello? Of course, effective arrangements are difficult to manage, and violinists write in the particular style which is so necessary for their own instrument. Their compositions could, however, be entrusted to those who thoroughly understand this most delicate piece of work.

"What the 'cellist requires is suitable melody. As soon as this is achieved the music will receive a large sale, and the 'cello will secure more students."

## News Briefs

Leo Feist Inc., has completed arrangements to open branches in Los Angeles and Pittsburgh.

The Citizens' Band and the 49th Band of Edmonton have amalgamated and formed the Municipal Band.

The annual convention of the National Association of Music Publishers is to be held in New York on June 15th.

The sheet music jobbers of the United States have organized under the name "Associated Music Jobbers of America."

The Lodge Piano House, of Edmonton, have recently opened, says the Edmonton Journal, a department for the latest and most up-to-date sheet music.

Emmett Adams, composer of "The Bells of St. Mary's," and other successes, has arrived from England on the "La France." Mr. Adams is visiting New York and will go to Vancouver en route to Australia.

W. J. Roberts, of Chappell & Co., Limited, Toronto, early this month paid a visit to the firm's New York office, where he met Mr. William Boosey, managing director of the company with headquarters in London, England. Mr. Boosey is on a brief visit to New York.

Mr. A. V. Broadhurst, of Enoch & Sons, London, England, was expected to have sailed for New York on May 8th to complete arrangements for the opening of the new American branch of Enoch & Sons, to be managed by John Hanna. Mr. Hawkes, the London publisher, is also sailing at the same time as Mr. Broadhurst.

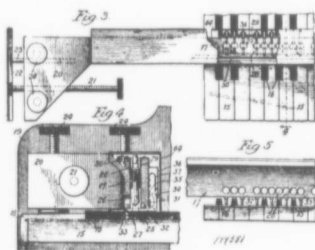
## Staff Gives Mr. Hanna Wrist-Watch

Just previous to the departure for the United States of their chief, the staff of the Anglo-Canadian Music Co., Toronto gathered around Mr. John Hanna and presented him with a fine wrist-watch. The presentation was made on behalf of the staff by Arthur Downing.

## Piano Instruction Device Patented

On an instructing device for musical instruments, E. M. Schantz, of Detroit, has been granted a Canadian patent, No. 199,581, by the Department at Ottawa. A description of this instructing device follows:

Claim.—1. In combination, a musical instrument having a series of elements to be engaged manually to play the same, a series of stationary signals respectively adjacent to said elements to indicate in some respects how the instrument is to be played, and means to actuate those signals in



definite order in correspondence with a particular musical composition.

2. In combination, a piano, stationary signals associated with the respective keys thereof, and means to actuate said signals in definite order as the keys should be struck by a player in correspondence with a particular musical composition.

5. In combination, a piano keyboard, a bar adjacent thereto, respective electric lamps for the keys carried by said bar, a circuit for each of said lamps, a source of electromotive force to energize said lamps, a perforated music sheet, and contact terminals rendered operative by the perforations in said music sheet to close the circuits of the respective lamps.

Claims allowed, 32.

## BUILDING UP THE MAILING LIST

(Continued from page 81)

sales-woman can be found it is often profitable to put one or two of them at work steadily over an extended period, in a house-to-house canvass. They make no attempt to take any orders unless the prospects themselves suggest it. They simply ask for names, and make some brief suggestions to the prospect as to reasons she might find it profitable to trade with the merchant in question.

From the official list of automobile owners.

From the local librarian.

"Four years ago we bashfully introduced a classical number here and there on our program," said the leader of a moving picture theatre orchestra. "but the bulk of our music was of the promenade concert variety. Four years of serious effort has not been in vain. We are not afraid today to play the most difficult and modern compositions, and the people like them."

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WESTERN CANADA'S LARGEST MUSIC HOUSE

1121 Government Street and 607 View Street

Newspaper advertisement used by Fletcher Bros., of Vancouver and Victoria, to welcome the Rotarians to the Sunshine Conference of Northwest Rotary Clubs recently held in Victoria, B.C. James H. Fletcher is Chairman of the Music Committee of the Victoria Club.

## Give More Thought to Music

(From the Standard Player Monthly)

Music soothes, is full of cheer,  
Sorrow fades with Music near,  
Music stirs and is so sweet  
It sends the dance from head to feet.  
It thrills, it charms, it does refine,  
Music surely is divine.

Give more thought to Music  
Then you'll sing and smile  
Love of cheerful music  
Is well worth your while.  
Constant thought of Music  
Will turn work to play,  
So give more thought to Music  
And you will bless the day.

Music makes the lullaby,  
Life's a dream with Music nigh,  
Music spurs the brave to deeds  
And is what everybody needs.  
It calms, it cheers at any time,  
Music surely is sublime.

## The Atwood Piano Loader

On another page will be found the announcement to the trade of the Atwood Loader Co. featuring their piano loader. This can be attached to any make of car. It is largely used in connection with the Ford Roadster. The main feature claimed for the Atwood Piano Loader is that with it one man can load or unload a piano in a minute. "The piano is neither bolted nor strapped," the manufacturer says, "and it will ride safely on its back over all sorts of roads, without shifting an inch. The weight of the piano when loaded is well forward making a well-balanced, easy-pulling load."

The Atwood Loader will also accommodate six phonographs or four sewing machines. It is in daily use by many United States houses some of whose names are listed in the Atwood advertisement. The manufacturers are the Atwood Loader Co., Cedar Rapids, Iowa.

## Canadian Music Trades Journal

NEW ADDRESS  
177 Jarvis Street  
Toronto

11 Doors North of Queen St.  
Same Phone: ADEL. 5434

### Director of Bell Piano & Organ Co. Ltd., Will Visit West

Mr. Grimsdick told us recently that he hoped shortly to take an opportunity of calling upon the agents of the Bell Piano & Organ Co., Limited, at various points in the Western territory, and, possibly, before this number is issued, Mr. Grimsdick will be on his way.

The Bell Factory is now being pushed to the limit, in the endeavor to cope with orders both for the domestic and export trade.

### The Otto Higel Co. Buy Land and Build More Dry Kilns

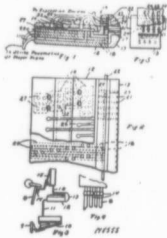
The purchase of the property at the north-east corner of King and Tecumseh Streets, Toronto, by the Otto Higel Co., Ltd., is reported. This has a frontage of 110 feet on King Street by a depth of 100 feet running back to and adjoining property already owned by the Otto Higel Co.

Asked by the Journal if the additional land indicated factory extensions Mr. R. H. Easson, vice-president of the company, stated that no immediate factory enlargements are being contemplated. Their recent purchase gives the Otto Higel Co. ownership of all the block in which they are located except a comparatively small frontage on the north side.

Additional dry kilns that will increase the company's lumber drying capacity by one and one-quarter million feet per year are now being erected and a large addition is being built to the firm's millroom.

### New Player Patent

A Canadian patent has been issued at Ottawa, covering a player-piano mechanism, to the Cable Co. of Chicago, assignee of Willard L. Pollard, bearing the number 198555. The description of it is as follows:



Claim.—1. A player piano having piano action units and a single actuating device for each piano action unit, and having expression means whereby one part of a musical composition may be played with a different degree of force relative to another part, and having means whereby said first part may be prevented from being played while the other part is permitted to be played.

4. A player piano having piano action units and a single actuating device for each piano action unit, and having expression means whereby one part of a musical composition may be played with a different degree of force relative to another part, and having means whereby said first part may be prevented from being played while the other part is permitted to be played, in combination with a record of a musical composition having common means for controlling the expression means and the preventing means.

7. A player piano having piano action units and a single actuating device for each piano action unit, and having expression means whereby one part of a musical composition may be played with a different degree of force relative to another part, and having means whereby said one part may be prevented from being played while the other part is

permitted to be played, and having a tracker bar and a conductor leading therefrom having branches, one extending to the expression means and the other extending to the preventing means. Claims allowed, 23.

### Supply and Labor Prices on Piano Actions

(Reprinted from Musical Courier Extra.)

Material	1916 Base	1917 Increase %	1918 Increase %	1919 Increase %	20, March Increase %
Maple Lumber	X	10	20	60	200
Felts and Wool					
Cloths	X	5	50	70	100
Iron Castings	X	9	100	100	145
Glue	X		135	140	145
Action Hardware					
Screws, etc.	X	50	65	65	65
Action Leather	X	20	25	35	45
Brass Rods, Wire, Sheet	X	50	50	60	*
Steel Wire and Rods	X	10	12	30	80
Labor	X	10	20	50	65
Overhead	X	3	5	8	12
		9167	91482	91618	91857
Average increase		18.5%	53.5%	68%	95.2%
		1917	1918	1919	1920
Increased Price of Piano Actions		4%	16.5%	62%	62%

\*Copper and brass prices back to 1916 figures.

### Supply and Labor Prices on Pianos 1916, 1917, 1918-19, and 1920

Material	Price 1916 Base	1917 Increase %	1918-19 Increase %	March, 1920 Increase %
Back	X	33	90	130
Plate	X	60	110	125
Strings	X	75	75	110
Sounding Board	X	100	160	280
Ribs	X	20	60	100
Bridges	X	20	60	150
Case	X	50	90	350
Action	X	5	23	70
Keys	X	15	25	110
Shook	X	33	85	85
Hardware	X	60	90	150
Tuning Pins	X	165	260	260
Hammers	X	20	50	150
Varnish				
Stains				
Alcohol	X	80	110	250
Glue				
Turpentine				
Labor	X	35	90	110
Over head	X	5	10	15
		161776	161388	162445
Average increase		48.5%	86.7%	152.8%

Don't lean on the other man's backbone—remember you have one of your own.

## Comparative Prices of Materials in 1914, 1917 and 1920

(Reprinted from Musical Courier Extra.)

<b>Piano Plates</b>	
1914	100
1917	175
1920	265
<b>Sounding Boards</b>	
1914	100
1917	107.5
1920	197
<b>Piano Backs</b>	
1914	100
1917	107.6
1920	192.3
<b>Strings Pl &amp; Cpr</b>	
1914	100
1917	110
1920	171
<b>Tuning Pins</b>	
1914	100
1917	259.5
1920	362
<b>Hammers</b>	
1914	100
1917	100
1920	189
<b>Keys Ivory</b>	
1914	100
1917	101
1920	184.7
<b>Actions</b>	
1914	100
1917	100.5
1920	254
<b>Boxes</b>	
1914	100
1917	100
1920	309
<b>Player Actions</b>	
1914	100
1917	94
1920	141.6
<b>Piano Cases</b>	
1914	100
1917	100
1920	231
<b>Varnish, Shellac, Turpentine, etc.</b>	
1914	100
1917	139.8
1920	431.2
<b>Lumber—Averages</b>	
1914	100
1917	115
1920	367.3
<b>Veneers—Averages</b>	
1914	100
1917	124
1920	249.2
<b>Felt-Hammer, Action and Bushing</b>	
1914	100
1917	144.8
1920	319.6

<b>Action Brackets</b>	
1914	100
1917	110
1920	195
<b>Tracker Bars</b>	
1914	100
1917	127
1920	174
<b>Center Pins</b>	
1914	100
1917	152.7
1920	208.3
<b>Buckskin</b>	
1914	100
1917	125
1920	200
<b>Valve Skins</b>	
1914	100
1917	127
1920	184.5
<b>Rubber Tubing</b>	
1914	100
1917	119.5
1920	129

## Don't Be Everlastingly Right

"Make a mistake once in awhile," is the advice given by a successful business man to a group of young men about to graduate from college and go out into the business world. "Don't be too everlastingly right about everything. You'll get a reputation for never being wrong, and then you'll have the whole world of muddle headed, half-right, quarter-wrong, average folks dead against you. They'll 'get' you."

"You know what you did to that kid your mother was always holding up before you as a paragon of youthful virtue? Well, men are but boys grown up—and they like paragons, dead, when they can prove they were not paragons after all.

"A trifle cynical, but there's a lot of wisdom in it. It is the fault of genius, temperamental talent and youth, that it thinks eternal and everlasting rightness is the answer to getting on in the world.

"The triumphal progress of the polish 'boob,' the slow witted comfortable persons, who play so many of the second fiddles in great business and commercial orchestras, is proof that eternal and everlasting rightness is frequently the greatest cause of failure.

"Only once in a 'blue moon' does a man at the head of a business want a man as big as himself about, unless that man can use the art of a Mephisto to hide his capacity.

"So I say to young men, the art of getting on in the world is the art of making yourself usefully comfortable to your superiors.

"Make a mistake once in awhile just to show them you are human, not unusually bright, or too clever. Suggest rather than advise; always be at least one lap behind them. Never win notice in competition with them. Make your good ideas theirs—their failures yours. You will become indispensable. You will learn a lot. You will become disciplined. You will play the game. You will win the reputation of being valuable. If you become master of this art and really have brains, nothing can stop you.

"If you have but little real talent, but have this art of catering, you can make your single talent win for you a comfortable and honorable place in the organization."

The night owls are all right at midnight, but you will find them asleep on their jobs at noon.

## The Harp is Only in Its Infancy

**An Authority Predicts that Full Orchestras will yet have a Background of at Least 20 Harps**

**T**HAT the harp is as yet only in its infant state, that its transcendancy in the cycle of musical instruments is no longer a matter of speculation but a tangible reality, and that the harp of today bears scarcely any relation to the harp as used by the Egyptians centuries ago, are three outstanding points which Carlos Salzedo brings out in an article in *Musical America*, excerpts of which appear as follows:

Away back in Egyptian history the harp was an instrument having only a few strings, a sounding board of negative carrying power and, of course, no pedal action, precluding thereby the possibility of modulation. Until the beginning of the nineteenth century the harp was limited to single action, which permitted playing only in a few keys. It was only in 1811 that the Frenchman, Sebastian Erard, with his invention, the double-action harp, made it possible to play in every key. While this perfection of the double-action harp, the principle of which has not since been changed, remains a most important part of the instrument, the early Erard harp and those of the same period had very little carrying power, and were used mostly for the playing of love ballads, accompaniments, etc. In the early part of the nineteenth century the demands for the harp were few compared with the thousands of demands of today. Therefore many factories of that day were limited in their output of instruments and the realization of their researches was necessarily impeded.

A decided improvement has been made in the last forty years regarding tone, but it is practically only during the last five years that the manufacturers have put on the market instruments of an improved carrying power; and still manufacturers go on perfecting the harp in all its details, reinforcing the sounding board from the point of view of solidity and sound, lengthening the strings, especially the upper one, reinforcing the column and the neck, and procuring better balance of the base, general improvement of the mechanism, etc.

In view of these facts one should not be surprised that the harp does not as yet possess a very large and interesting literature. Composers of the seventeenth and eighteenth centuries could not write intelligently for the harp, which was then in its embryonic state. However, certain composers of that time did write for the instrument, and unfortunately their efforts have led to a misconception. For example, Handel's *Concerto for harp or organ* is a paradox. Mozart, in his well-known concerto for harp, flute and small orchestra used the harp negatively. This charming composition seems to have been primarily written for the harpsichord, as indicated by its fundamentally piano-like characteristics. It was, in brief, Berlioz and Wagner who first gave the harp its individuality. Thanks to their genius, many of its possibilities were sensed. Their audacity was all the more stupendous as the harp of their time was quite incapable of meeting their demands. Like all great visionaries they understood that that which could not be efficiently executed on the instruments then in use would be rendered with the coming of a more developed instrument.

During the latter part of the nineteenth century the harp was used a great deal in the orchestra, but in an almost negative way. He who really penetrated for the first time the elemental nature of the harp, who really used it with that same psychological understanding that he showed in the use of all instruments, was Claude Debussy. With him the harp parts have a real *raison d'être* and are built

on the essential resources of the instrument. In spite of his having given the harp a more definite individuality, many other composers of his generation persist in using it without taking advantage of his important revelations. Either they used the harp insignificantly or they wrote an important-looking part with little sonorous result.

The evident worth of the harp has been proven when used either for solo, ensemble or for the basis in chamber-music. If this fact has not been generally recognized, it is less the fault of those who promote the harp in its various rôles, than those who persist in continuing in the belief that the harp still holds the unimportant position of former times.

Often a comparison is made between the harp and the piano to the detriment of the former. Rather than try to belittle an instrument, the qualities of which are practically new to the general public, musicians included, it would be more just and discriminating to admit that, after all, the piano and the harp of today are the normal result of the same origin. Indeed, in looking backward one cannot help but remark that the piano, before having attained its present form, was successively a variation of the harpsichord, tympanon and harp. As was the piano a century ago so is the harp of today—relatively in its infancy. Therefore there is no reason to believe why a similar evolution cannot be wrought in the harp. If one considers the fundamental characteristics of these instruments, one can easily foresee that such an evolution will be all the more significant. The piano in its present form is one of the most limited of all instruments, in so far as color is concerned, its different sonorities depending mostly upon the pianist. Whereas, the harp even in its present state admits of about twenty distinct tone colors, which can be even further amplified by the skill of the harpist.

There is no sentient musician, after having come in contact with this modern conception as expressed through the modern harp, who can refrain from admitting the most important rôle the harp is to play in the music of tomorrow. One of the necessary reforms of the orchestra will be the addition of a background of at least twenty harps, used polyphonically, to give that necessary fluidity which the orchestra now lacks. How many musicians, even among the greatest, have taken the trouble to notice the marked evolution of the harp? Most of them are prejudiced. So we must trust that the efforts of the few will mold the opinions of the many.

When we come into the realm of chamber music, with voice or without voice, we find that the harp is bound to play there a still more preponderant part.

The greater part of chamber music is written for the piano as basis. With the exception in a few modern works of chamber music, the marriage of the piano with any string instrument is a fallacy. For instance, a Beethoven sonata for piano and 'cello, considered from the sonorous standpoint alone, is crude. This anomaly is all the more apparent in passages where the two instruments are used in the form of responses. Were Beethoven alive today he probably would not write in this manner.

In other words, it is more often for practical reasons than for musical ones that the piano is used in chamber music, and it is here that the harp comes in, in its rôles as a blending factor in all kinds of instrumental combinations. The significant position that future music reserves for the harp does not mean in the least the annihilation of the piano. On the contrary, the piano, like the various harpsichords and tympanons of other days, will always keep its intrinsic value and be used for its more essential pianistic qualities. It will cease to be the general housekeeper of

(Continued on page 93)



## Here, There and Everywhere

W. D. Stevenson and J. A. Croden, proprietors of the Starr Co. of Canada, London, were recent visitors to Quebec City.

The Piano Supply trade of the United States is holding a convention at the Hotel Commodore, New York, May 20th and 21st.

The Rosemount Phonograph Shop, Reg'd., 385 4th Ave., Rosemount, Que., C. W. Nixon, managing director, are contemplating taking on a line of pianos.

A group of school boys were recently shown through a New York piano factory, after which they were to write a composition on the building of a piano.

Mr. Russell L. Teeple, of the McLagan Furniture Co., Limited, phonograph division, is on a business trip through Western Canada and will be absent for several weeks.

Mr. H. Durke, so well known to the trade in connection with the Mendelssohn Piano Co., has returned to Toronto with Mrs. Durke from California, where they spent the winter.

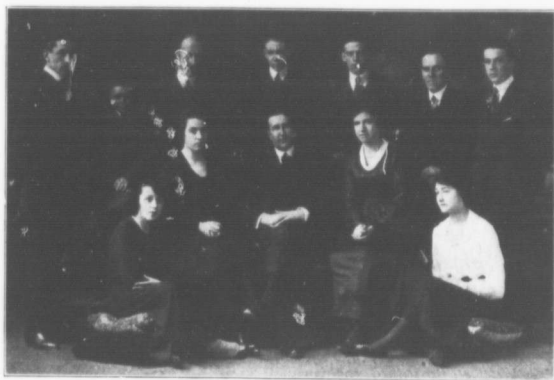
According to Musique et Instruments of Paris it is

New York, spent a week at his old home city of Toronto. Mr. Mason is a brother of Mr. Henry H. Mason, general manager Mason & Risch, Ltd., Toronto.

Cuba is not a promising market for musical instrument of Canadian manufacture. The duty tariff provides a preference of 30 per cent. in favor of the United States. The general rate, to which Canadian-made instruments would be subject, is 52 per cent. ad valorem. The tariff on American goods would be 36.4 per cent.

Rolland Conrod, who has already recorded at the laboratories of Berliner Gramophone Co. Ltd., Montreal visited there recently and several more French songs will be offered in the near future as a result. Harry Roderman's Novelty Orchestra also filled an engagement at the Berliner laboratories and recorded several new dance numbers.

L. L. Merrill the general Western representative of Starr Phonographs and Gourett Records with headquarters in Regina is building a fine new home in the Lakeview district; Regina's "Quality Hill." The house is of his own planning



THE STAFF OF THE  
PHONOGRAPH SHOP,  
OTTAWA

In the centre of the front row is Arthur Mandy, then manager, since made district manager of the R. S. Williams & Sons Co., Limited, with headquarters in Hamilton.



expected that player-piano rolls will soon be made in France in sufficient quantities to make that country independent of foreign supplies.

A Willis Art piano was recently selected for the String Orchestral Concert held in the Hotel Palliser, Calgary, which was supplied by Willis & Knabe showrooms, Calgary. W. M. Howe, manager.

Mr. Carl W. Pelton, of the Pellerin, Pelton Music Co., Limited, has severed his connection with that firm, and has returned to his former position as Floor salesman at the John Raper Piano Co., Limited, 179 Sparks street, Ottawa.

The Ontario Gazette announces the incorporation of W. McPhillips, Limited, London, Ont., with an authorized capital of \$150,000. The provisional directors are William McPhillips, W. Harold McPhillips, and J. Ralph McPhillips.

W. A. Willson, manager of the Educational department; H. L. Tuers, manager of the Dealer Service department, and O. F. Benz, of the general sales department, all of the Columbia Graphophone Co., New York, were recent visitors to Winnipeg.

Mr. A. J. Mason, manager of the Aeolian Co. in Europe with headquarters at London, who is on a business trip to

and will be a splendid addition to the city's classy residences. Mr. Merrill is a member of the famous Regina Kiwanis Male Quartet.

Mr. J. Wood, formerly with C. W. Lindsay, Limited, at Ottawa, has joined the selling staff of I. Montagnes & Co., Toronto, and is now wholesaling the Sonora line of phonographs. Mr. Wood is familiar with the rapid progress made by the Sonora since its introduction to the Canadian trade, by Messrs Montagnes & Co., and knowing its reputation with the retailers is an enthusiastic exponent of the advantages of the Sonora agency.

Word is received that the French Government has put a ban on the importations of pianos and phonographs. It is explained by the French authorities that a large amount of money is going out of the country to pay for imports which are not regarded as either necessary or essential, which is the reason offered for the musical instrument ban. The French government also states that the recent boom in American and British exports to France, tending to lower the exchange value of the franc, makes it necessary to curtail all imports which are considered to be in the "luxury" class. The ban is to continue indefinitely.

## English Piano Workers Strike

In a private communication to a correspondent here a member of the English piano trade says "There is a strike in force throughout the entire piano trade over the right for all employers to pay a production bonus over and above a guaranteed minimum wage of five pounds, five shillings, six pence weekly for skilled workers."

The communication adds that the employers are taking a very firm attitude and in view of there being no dispute over the wages paid propose to hold out for the right to buy greater production.

### THE HARP IS ONLY IN ITS INFANCY

(Continued from page 91)

composers. Apart from its individual rôle the piano will always remain the auxiliary instrument for every musician. The piano will be to music what etching is to painting.

Very few of the great pianists have given a colorful soul to the piano. Among those who have utilized the piano as a medium for poetical and philosophical expression are Chopin, Schumann, Liszt, Albeniz, Scriabine, Ravel and Ornstein; they might be called the poets of the piano. It would be impossible to find a better medium for their music than the piano, and their compositions would suffer through transcription. It is a significant fact that the orchestral works of these composers do not express the full value of their musical ideas—with the exception of Ravel. The piano of Beethoven and Debussy always suggests orchestral treatment.

The harp seems to be the chosen musical symbol of our marvellous epoch of liberation. Its ethereal and earthly qualities of tone and its interwoven vibrations will linger in the imaginative brain. The unlimited resources of its instrumental constitution have already opened a new field in the domain of harmony and a freedom has been achieved, based not on principles unearthed from dry, pedantic treatises, but springing from the beautiful unknown and leading more and more toward the realization of a cosmic expression.

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I am the ruler of retail reverses.

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I am the reason for that downward slant on your profit curve.

I am the cause of the silent sickness that stills your cash-register bell.

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I am the element of chance that turns a winning business into a losing gamble.

I am the fountain-head whence springs the majority of your trouble and worry.

I am the key to the problem why more than 15,000 retailers fail every year.

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I am the unadvertised product!

That man must be poor indeed who has not, each year, a few dollars with which to buy new ideas.

## Wanted and For Sale Column

This column is opened free of charge for advertisements of "Help Wanted" or "Positions Wanted." For all other advertisements the charge is 3c. per word per insertion.

**FOR SALE**—Three large phonograph trunks—two of them as good as new, and the other has never been unwrapped. Apply Box 311, Canadian Music Trades Journal.

**AN IMPORTANT FIRM** in Milan desire to represent Canadian Musical Instruments and Musical Editions. Apply No. 957 Department of Trade and Commerce, Ottawa.

**EXPERIENCED ROAD AND CITY SALESMEN** wanted for cities of Vancouver, B.C., and Calgary, Alta. Apply Mason & Risch, Limited, 230 Yonge Street, Toronto.

**WANTED**—Experienced musical merchandise salesman to travel in Province of Quebec. Frenchman or one who can speak French fluently preferred. Good opening for bright, aggressive, young man. Apply giving full particulars as to experience, salary expected etc., to Box 333 Canadian Music Trades Journal, 177 Jarvis St.

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No. 122—Symphony A, 2½ lengths, per bdl. \$5.75  
No. 123—Symphony D, 2½ lengths, per bdl. \$6.75

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per doz. 85c.

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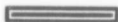
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