



# CANADIAN MUSIC TRADES JOURNAL

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SPRING TRADE NUMBER



**Victor-Victrola IV, \$20**  
Oak



**Victor-Victrola IX, \$65**  
Mahogany or oak

## Victor-Victrola

Try to think of the one great musical instrument and your mind instantly reverts to the Victor - Victrola. This is so whether you look at it from a musical or a business standpoint.

The Victor-Victrola is the one instrument above all others that stands pre-eminent in the musical world and in the musical industry.

And the success of the Victor-Victrola, the uplifting of the talking machine industry to its position of dignity and power, has had its effect on the betterment of the entire musical trade.

The Victor - Victrola is the keynote of music trade prosperity, and the opportunities for every dealer are greater to-day than ever before.



**Victor-Victrola X, \$100**  
Mahogany or oak



**Victor-Victrola XIV, \$200**  
Mahogany or quartered oak

**BERLINER GRAM-O-PHONE COMPANY, Limited**  
MONTREAL

**Martin-Orme**  
Pianos and Players  
From

**Ottawa**

The  
**CAPITAL**  
of  
**Canada**



STYLE "D"

## For the Man on the Field of Action

**Y**OU are a piano merchant on the field of action. — The home makers of our Great Dominion want an opportunity of purchasing, from a reputable Dealer, high grade pianos and players that will grace the parlor or the music room. They realize that while the design should harmonize with the furnishings of the home, the tone and durability are most important factors. Your leading line, therefore, will be a very important consideration.

**H**ERE is where the Martin-Orme line comes in, with the "Violiform System," an exclusive Martin-Orme feature in piano and player construction. It is a logical application of acoustic principles, which is one of the several ideas employed that bring out a pure, melodious singing tone entirely untinged by harsh or metallic suggestion that characterizes unskillfully made instruments.

Martin-Orme Players are all in tone and case design that the pianos are, with a player action equipment that is second to none on the market.

With the rapidly changing attitude of the public towards Player Pianos, put yourself in a position to step in and get a good share of the business, by featuring as your leader—

The  
**MARTIN-ORME**

Write us about Territory.

The  
**MARTIN-ORME**  
Piano Company, Limited

Ottawa

:-

Canada

# Newcombe Pianos & Players

"Never Suffer by Comparison"

## Here's the Thing in a Nutshell

Merit Begets Confidence,  
Confidence Begets Enthusiasm,  
Then  
Enthusiasm Makes the Sales.

## As a Newcombe Dealer That is Possible for You

It is selling good pianos and players, instruments in which you have faith, ones that will give people pleasure and service for every Dollar expended — that gives the whole game a gist and satisfaction.

Since 1870, Newcombe Pianos have been singled out for their

Purity of Tone

Graceful Lines

Beauty of Design

Artistic Finish

Newcombes and no others have the  
Howard Patent Straining Rods.

# THE NEWCOMBE PIANO CO., Limited

Toronto - Canada

Head Office  
17-19 RICHMOND ST. WEST

Factory  
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# The Bell Piano

Has a reputation extending throughout Canada  
—and in many foreign countries— as "a Piano  
any Musician would feel proud to own."

THE BELL PIANO  
& Organ Co., Limited  
Makers of Upright, Grand and Playerpianos

GUELPH, ONTARIO.  
Toronto, Ontario.  
London, England.



## The GOURLAY-ANGELUS

**The Piano that is all but human**

Is better than other Player - Pianos. It lets you enjoy the trained musician's sensation of giving complete sway to the musical feelings. It does not limit you to certain fixed ways of coloring the music. It does not restrain you in your efforts to secure the expression you want.

You sit down to the Gourlay-Angelus and pedal easily, and naturally. No complicated controlling devices demand your attention. Nothing distracts you from the music.

Every Gourlay-Angelus is equipped with a melodant and phrasing lever—**something other Player-Pianos have not got.**

THE MELODANT gives you a clear melody whether in treble or bass or both, with a subdued accompaniment.

THE PHRASING LEVER gives you perfect control of your piano. Through this lever you can express your emotions perfectly, it is under your influence, your musical dominance; in a word, it becomes part of you and you a part of it the moment you begin to play.

**GOURLAY, WINTER & LEEMING**

188 YONGE STREET, TORONTO

# THE SMALLEST FULL SCALE PIANO

Manufactured in  
CANADA



Style No. 1, Mission.

Height 4'1". Width 5'1 1/2". Depth 2'1".

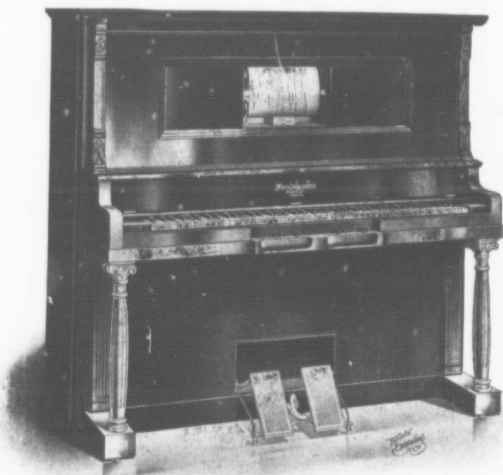
## Weathered or Flemish Oak

New improved Scale. Full iron Plate. Double veneered in handsome figured Oak. Full length swinging Music Desk. Three Pedals, Rolling Fall, continuous hinges throughout. Trichord over-strung Scale. Elastic Repeating continuous Metal Rail and Brass Flange Action. Ivory Keys.  $7\frac{1}{2}$  Octaves. Patent noiseless pedal action.

**The Wormwith Piano Co., Limited**  
Kingston, . . . . . Ontario

Established  
1862

Established  
1862



## MENDELSSOHN PLAYER PIANO

Player mechanism  
thoroughly re-  
sponsive.

Player Piano con-  
struction up-to-  
date in its capa-  
bilities as a  
Player and  
Piano.

Music lovers satis-  
fied by its un-  
limited capacity  
for expressing  
musical feeling.

## MENDELSSOHN PIANO CO.

110 ADELAIDE ST. WEST

TORONTO, ONTARIO



## Wright Pianos

The Line Worth Pushing 52  
Weeks in the Year.

**N**O single feature ever made a successful Piano. But a conspicuous superiority in tone, an attractive case, an evidence of extraordinary care and efficiency in construction from material to finish, all incorporated in one piano at the right (Wright) price form a solid foundation for successful merchandising for any Canadian Music Dealer.

That Piano We Offer YOU

AND

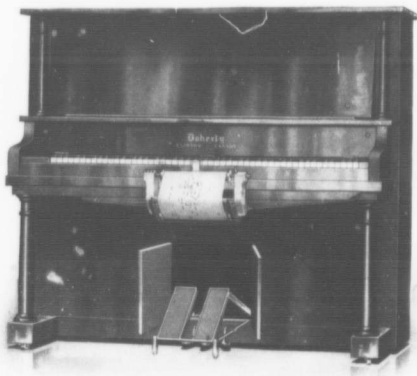
Its Name is "WRIGHT"

Wright Piano Co., Ltd.

STRATHROY  
ONTARIO



## The Doherty Attachable Player Action



### PLAYS THE KEYS The Natural Hand Touch

can be successfully produced only by a Piano Player which operates the keys. This is the distinctive characteristic of the

### DOHERTY ATTACHABLE PLAYER

The above cut illustrates the Doherty "Metropolitan Design," the smallest Piano made in Canada, fitted complete with a Doherty Player Action—Player open ready for use. Any Doherty design can be supplied with Player Action installed: A Perfect Player Piano.

Dealers:—

We have opened an entirely new field for business. You can now deal with well-to-do owners of Pianos, transforming their "Silent Pianos," making them "Player Pianos," regardless of size, make, or scale.

Write for details to

**W. DOHERTY PIANO AND ORGAN CO., LIMITED**

FACTORIES AND HEAD OFFICES, CLINTON, ONT., CANADA

WINNIPEG, MAN., 324 Donald St.

BRANCHES:

CALGARY, ALTA., Longheed Bldg.

*Dunsmuir, Jan. 23/10.*  
*W. Doherty Piano Co.*  
*Clinton, Ont.*  
 Dear Sirs,—

*The player action installed in our piano a short time ago, we are glad to say has come up to our expectations.*

*We are much pleased with the simplicity of the player action, and the instrument as a whole is very satisfactory.*

*We also might say that you need not hesitate to recommend the Doherty player action, and would be pleased to advise any one should they write me personally.*

*Yours Respectfully*  
*Chas. Schir*



WOODSTOCK FACTORIES.

**IF**  
 A Man Can Afford a  
 Player Piano You Can  
 Sell Him a  
**KARN PLAYER**

**P**ROCRASTINATION means putting off, with various excuses and at a loss of effort and money, the acceptance of the actual advantages offering to any piano merchant, who has the representation of the **KARN PLAYER** in his own city, town or community. When one is featuring the **KARN PLAYER**, which is without a peer in player pianodom, he has at his back a positive sales-pulling force, the direct and indirect advantages of which are invaluable.

The **KARN PLAYER** produces a deep mellow tone of vibrating richness, and you will find it 'so year after year—without change. It also contains the best player 'action mechanism available which embraces all the very latest improvements.



**KARN-MORRIS  
 PIPE ORGANS**

are in every province  
 of the Dominion.

The  
**Karn-Morris** Pia n

Head Offices

**Woodstock**  
**Ont.**  
**Canada.**

# NOT ONE

Person in Your Community Need go Without a Player Piano for Lack of a First-Class One at a Reasonable Price



LINSTOWEL FACTORIES.

**T**HIS illustration of the "MORRIS PLAYER" looks fine but the instrument itself looks better yet—very much better. Our illustrated booklets and advertisements have their place as selling helps, but nothing can take the place of a display of MORRIS PLAYERS on the floor of your showrooms where callers can see the actual instrument—and hear it too. Don't forget that to see and hear the MORRIS PLAYER is the most convincing argument of its real worth.

Order early as there is no doubt as to the ready sale you will find for instruments of this class.

## KARN-MORRIS PIPE ORGANS

Built under supervision of Mr. C. S. Warren, the pioneer organ builder in Canada.



**no & Organ Co.  
Limited**

Factories

Woodstock, Ont.

and

Listowel, Ont.



## Why are the THOMAS ORGANS So Popular?

Ask The Dealers Who Handle Them

EASY TO SELL—No Trouble With Them When Sold—

Made By Acknowledged Organ Experts.

The Thomas Organ & Piano Co. St. Georges de Windsor,  
Woodstock Ont. P. Q.

Gentlemen:— I bought a Thomas Organ from one of your agents twenty-six years ago. The instrument has given us perfect satisfaction. We have always liked the tone of the instrument.  
EDWARD BENOFF.

The Thomas Organ & Piano Co., Woodstock Ont.

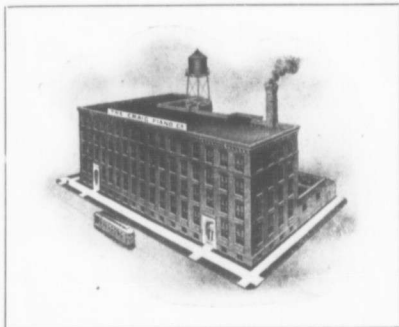
Togo, Saskatchewan.

Gentlemen:— The Thomas Organ arrived safely after a ride of many miles over rough roads. We may say it is a gem and we are certainly proud of it. We think your organs are unsurpassed for tone and finish.  
LAWRENCE TOPHAM.

The Thomas Organ & Piano Co., Watrous, Sask.  
Woodstock, Ontario

Gentlemen:— The West is pretty dull in the Winter time without music. There are many different makes of organs in our neighborhood, but none as good as the Thomas for sweetness of tone.  
Yours truly,  
WILLIAM RUPPERT.

**THOMAS** Organ & Piano Co.,  
Woodstock, Ontario.



**T**HE CRAIG PIANO Factory is truly a source of supply for handsome pianos of unusual character—the kind that appeal to people of taste.

Considered artistically and commercially, Craig Pianos are of a high grade, and they enjoy the endorsement of both the trade and the public.

Craig instruments on the floor of your showrooms represent absolute value, dollar for dollar, for their cost.

# The Craig Piano Co'y

ESTABLISHED 1856.

**MONTREAL,**  
CANADA.

The Practical Way in Which the Music Dealers of  
Canada Endorse  
**Universal Music Rolls**

Extract From Letter by a  
Dealer in Western Canada  
—it Speaks for Itself

"We are well pleased with the selections of  
bulletin rolls sent as per your invoice, and  
would ask you to forward each month the  
same number of Universal Rolls, as contained  
in our standing order with you, to our other  
two branches."

Made by Oldest  
and Largest  
Manufacturers  
of Music Roll  
in the World.

Universal  
Rolls Will  
Help Your  
Player Piano  
Sales

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From Another Dealer. Not  
Written—Wired

"Include in freight shipment one each new  
rolls as marked by you; also ship freight  
each month from one to three of the best  
numbers, not including classics."

Any desired information regarding "Universal"  
player rolls will be promptly forwarded upon  
request. From our standpoint to co-operate is  
a pleasure.

**The Universal Music Company**

10 1-2 Shuter St. (Opposite Massey Hall)

**Toronto,**

New York

Chicago

San Francisco

**Canada**

**GEO. W. STONEMAN & CO.**

**PIANO VENEERS**

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## **Maryland Walnut**

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

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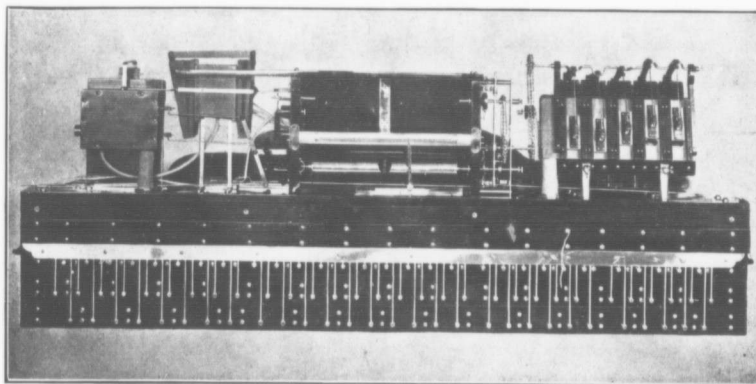
We show the largest and most select line of Walnut in Longwood, Butts, and dimension stock of any manufacturer in the world.

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

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845-851 West Erie Street  
**CHICAGO, - ILLINOIS.**

## OTTO HIGEL PLAYER PIANO ACTIONS



**T**O co-operate in making the player pianos produced in Canadian factories of the highest order, the Otto Higel player action has been improved here and improved there, until the present action, above illustrated, is in great demand. Apart from the confidence placed in its quality by the Canadian manufacturers and retailers, it is the choice of large British, German and French buyers in competition with the world.

### BECAUSE :-

- It is smooth running and easily operated.
- It permits the finest shading and phrasing.
- It has great flexibility and abundance of reserve power.
- All parts are made to an exact standard and are interchangeable.
- Every part is made under our own supervision in our own factory.

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**THE OTTO HIGEL CO., Limited**

King and Bathurst Streets

Toronto

Canada

# C. F. GOEPEL & COMPANY

137 EAST 13 STREET

SUPPLIERS OF

NEW YORK

SOLE AGENTS  
U.S. & CANADA  
FOR

**Klinke's**  
GERMAN  
**Tuning Pins**

**High Grade Commodities**  
TO THE  
**PIANO AND PLAYER TRADE**



SOLE AGENTS  
U.S. & CANADA  
FOR

**Wagener's**  
GERMAN  
**Music Wire**

## 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.

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

## 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 German, also Domestic Bushing Cloth \_\_\_\_\_ Hammers.

# Soft Yellow Poplar Veneers

FOR

## CROSS BANDING

Write to

**The Central Vener Co.**

HUNTINGTON

200,000 feet daily.

W. Va.







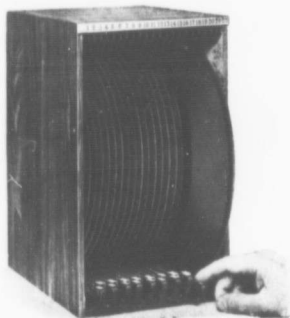
No. 38, in Oak and Mahogany.

The  
Popular Lines  
of  
Phonograph  
and  
Player Roll  
Cabinets

No. 6, Golden Oak. No. 7, Mahogany.  
No. 8, Mission.

The  
LINE THAT MOVES  
OFF YOUR  
FLOOR QUICKLY

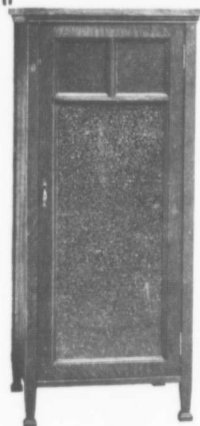
No risk in stocking our  
line.



Try a cabinet fitted up with our new  
Filing System. Just press the key  
and the record runs out to meet your  
hand.

JANUARY AND  
FEBRUARY  
SALES 1913  
MORE THAN  
DOUBLED 1912

"There's a Reason"

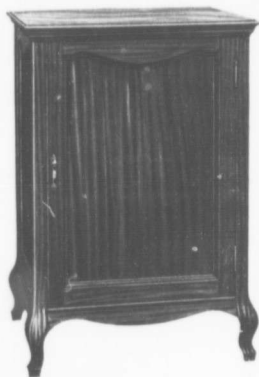


No. 43, Quarter Oak, Early English.  
No. 44, Birch Mahogany.  
PLAYER ROLL CABINET  
Loaded glass panel, can be fitted  
for \$2.50 above regular price.

Newbigging Cabinet  
Company, Limited,

Hamilton :: Ontario

Specialists in Phonograph Record and  
Player Cabinets.



No. 40, Solid Mahogany.  
Can be fitted for Records or Player R-lls.

# NORDHEIMER



## PLAYER - PIANOS ARE THE STANDARD OF CANADA

**OUR Trade Mark "Human Touch" is not an empty phrase**—but a name given to the instrument because it reproduces the exact "Touch" and "Phrasing" of the natural hand. This is the result of using a special patented device in the construction, which is so simple that it lessens the complication as well.

With the Nordheimer as a leader you can say to your prospect—"Go and hear all the others, then call and let us demonstrate the "Nordheimer" and you will be convinced as to the superiority of our instrument."

*Made in Styles and Sizes to Suit Every Requirement.*

The **NORDHEIMER** PIANO & MUSIC Co., Limited

15 King St. East  
TORONTO

Branches and Agencies  
Throughout the Dominion.

## VALUE

**"VALUE is the estimate which an individual places upon some of his possessions as compared with others, independently of any intent to sell."**

**This definition of Webster's applies directly to our lines.**

To illustrate—

Mr. G. A. Wanless, a musical instrument dealer of Berlin, Ont., having a wide experience in the piano trade, made the following statement in a letter written to a third party under date of January 6th, 1913:—

"The SHERLOCK-MANNING Pianos and PLAYER Pianos made in London, Canada, are also a feature of my business. These are Instruments made only of the most costly materials, and the cheapest SHERLOCK-MANNING is equal in quality to their best. This Company has had a phenomenal success, and in a wonderfully short time have come to the front as manufacturers of not only honestly-made Pianos, but also as makers of Pianos of the very best grade."

**Is not that high value?**

## LONDON, CANADA

Western Ontario's Distributing Centre

on the

G.T.R. C.P.R. P.M.R. M.C.R. L. & P.S.R.

S.W. Traction Co., and Lake connection by City Railway.

182 Freight Trains Daily.



Style 85

**Sherlock-Manning  
20th Century Pianos**

Made by

The **Sherlock-Manning**

LONDON - - -

THE HOME OF  
**SHERLOCK-MANNING**  
 20th Century  
**Pianos and Players.**

CANADA'S BIGGEST PIANO VALUES.



Style 115 Player.

**Sherlock-Manning**  
**20th Century Players**

Made by

**Piano and Organ Co.**

- - - CANADA

## SPRING TRADE

**R**IGHT NOW is not too soon to get busy on planning for Spring trade. Many dealers will soon be fixing up their premises—freshening their store fronts with a coat of paint, for example—and that all helps.

But the necessities to make Spring trade go with a "zip" are

SHERLOCK-MANNING  
 20TH CENTURY  
 PIANOS AND PLAYERS

To co-operate in making the Spring business of 1913 the best yet, we have increased our output from 25 Pianos and Players per week to **30.**

Sherlock-Manning dealers will be in the swim. Will you?



**Y**OUR customers get the goods for which they pay.  
You should be as sure of getting the money for the goods you sell.

Whether you do or not depends entirely on the system used in conducting your business.

The old way was to depend on memory and habit.

With our new system, you depend on machinery which enforces accuracy and stops mistakes in your store.

The National Cash Register will systematize your business so that you will be as sure of getting all your profits as your customers are of getting their goods.

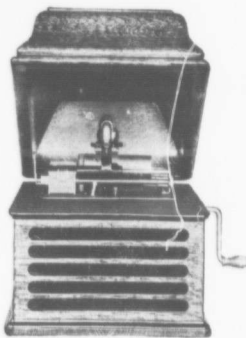
It will pay to investigate. Call or write.

**The National Cash Register Company**

285 Yonge Street,

Canadian Factory, Toronto

Toronto



The U-S "Rex"  
Retail Price, \$40

## The Right Record WITH The Right Surface

The demand today is for an indestructible record with a smooth playing surface. A record free from knocks and gratings. A record that will not break or wear.



Fit any Phonograph

U. S. Everlasting Records meet these conditions in every particular, and are the only records fulfilling this demand.

The construction of U. S. Everlasting records is indestructible throughout—not partially. Dropping them to the floor does no harm. They will not break in handling. They are true to name—everlasting.

We invite comparison with any indestructible or semi-indestructible record on the market. Compare the surface of U. S. Everlasting Records with any other so-called indestructible records by playing them side by side. A trial will give you ample evidence—the results convincing as to the supremacy of U. S. Everlasting Records.

U. S. "Royal" Phonograph  
\$60 retail.

WATCH THE U. S. RECORD LISTS

U. S. "Rex" Phonograph  
\$40 retail.

U. S. "Junior" Phonograph  
\$40 retail.

Sole Selling Agents in Canada

## Whaley, Royce & Co., Ltd.

WINNIPEG  
Donald & Princess Sts.

TORONTO  
237 Yonge St.

Headquarters for—

### Everything in Music and Musical Instruments



"Imperial" Band Instruments  
"Sterling" Band Instruments  
"Ideal" Band Instruments

Guitars, Mandolins, Banjos, Harmonicas

SHEET and  
BOOK



"Imperial" Strings  
for all stringed instruments

"Imperial" Rosin  
More in demand to-day than ever

## Whaley, Royce & Co. Ltd.

WINNIPEG  
Donald and Princess Sts.

TORONTO  
237 Yonge Street

**PERFECTION**

is the ideal aimed at in the manufacture of

**Best Hammers**

Perfection in workmanship, materials and results. **Best Hammers** are covered with only the highest grade felts.



Canadian Agents for  
**E. V. NAISH & COMPANY.**

the world's gold medalists for fine felts.

The best European and American makes carried in stock.

## We Will Manufacture High Grade Piano Strings

We have added this department, equipped with the best machines that can be purchased. We are starting off with a complete plant in charge of a thoroughly experienced string maker and are now in a position to fill orders for high grade strings.

**D. M. BEST & CO.**

455 King St., W.

Toronto,

Ont.

### Manufacturers! Dealers! Tuners!

**Yellow Ivory Keys Made White as Snow**

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

**HENRY CAPLAN, 49 Sherman Ave.**

**Jersey City, N.J.**

#### PATENT NOTICE.

Canadian Patent No. 116,986, Dated March 2nd, 1909, Controlling Devices for Musical Instrument Mechanisms, owned by The Cable Company, Chicago, U.S.A. The manufacture of the invention has been commenced, and the invention is for sale or use, at a reasonable price. John H. Hendry, Hamilton, Canada.

#### PATENT NOTICE.

Canadian Patent No. 121,668, Dated March 29th, 1910, Mechanism for Holding and Driving Music Carrying Rolls for Mechanical Musical Instruments, owned by The Cable Company, Chicago, U.S.A. The manufacture of the invention has been commenced, and the invention is for sale or use, at a reasonable price. John H. Hendry, Hamilton, Ont.

#### PATENT NOTICE.

Canadian Patent No. 124,739, dated March 29th, 1910, Pneumatic Musical Instruments, owned by Paul Brown Klugh, Chicago, U.S.A. The manufacture of the invention has been commenced, and the invention is for sale or use, at a reasonable price. John H. Hendry, Hamilton, Ont.

## Canadian Music Trades Journal

began this month

with more interested readers than at any other time since the paper was founded. The material growth during the past twelve months in the amount of trade news, and in the timely discussions of questions relative to the manufacture and marketing of musical instruments, has enabled the Journal to become brighter, more interesting and more useful.

In whatever way you may be connected with or interested in the Music Trades of Canada

**CANADIAN  
MUSIC TRADES  
JOURNAL**

is the paper to read,  
: : and : :  
is the paper in which  
: : to advertise : :





## Evans Bros. New Player Pano

### "CLASSIC"

According to Daniel Webster is a term meaning a work of acknowledged excellence and authority. In that sense the Evans Bros. Louis XV. piano may be aptly designated in every province of Canada as the Classic Piano, and our new player, illustrated above, as the Classic Player.

Mr. Dealer:—Are you not interested in representing a line of Classic Instruments?

The  
**Evans Bros.**  
Piano and Mfg. Co., Limited  
Ingersoll . . . . . Ontario

Evans  
Bros.  
Style  
Louis  
XV.



# STANLEY

## PIANOS

TORONTO

ESTABLISHED 1806

Try a sample of any of the following leading styles:—

### UPRIGHTS

### PLAYERS

J	4 ft. 2 inches	CHIPPENDALE, 4ft.
G	4 " 6 "	6 inches, made only in
G Louis	4 " 6 "	88 note with all attach-
C	4 " 9 "	ments.
C Louis	4 " 9 "	LOUIS XV., 4ft. 9 in-
A	4 " 9 "	ches, made only in 88 note,
A Louis	4 " 9 "	contains every new attach-
B	4 " 9 "	ment known to the trade.

OUR PRICES FOR 1913  
WILL INTEREST YOU

WRITE US FOR CUTS AND PRICES

FACTORY:  
Corner DeGrassi  
and Cummings St.

SALESROOMS:  
14 Temperance  
Street

TORONTO

Your Pianos  
need  
them.

↓

Every step  
in their  
manufacture  
supervised.

→

**BOHNE  
HAMMERS**  
MADE IN CANADA

←

They cost a  
little more but  
they're  
worth it.

↑

They are  
covered with  
Weickert  
German Felt.

**W. BOHNE & CO.** 516 Richmond Street W., TORONTO  
134th Street and Brook Ave., NEW YORK

## A Piano Tuner

:: from ::

a town 50 miles out called at the office of "Canadian Music Trades Journal" the other day. In course of conversation, he drew a little memorandum book from his upper vest pocket and showed us the records he had of all the **Lost Pianos** that had been advertised in this paper for the past five years.

He says other tuners have the same particulars jotted down.

### Have You any Lost Pianos?

Cost of advertising them in Canadian Music Trades Journal one cent per word (minimum 50 cents) each insertion; three insertions for \$1.25.

**CANADIAN MUSIC TRADES JOURNAL**

56-58 Agnes St.,

TORONTO, CANADA.

Established 1852 Call Telephone M. 55

## Musician's Demands

Satisfied in every way at our store. We have a most complete stock of String, Wood, and Brass Instruments, also a full stock of Sheet Music. Don't forget, too, our expert repairing.

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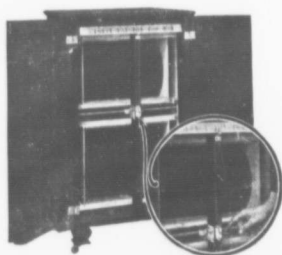
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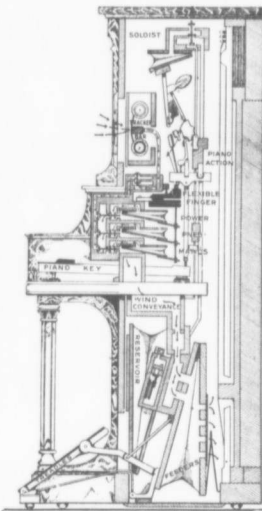
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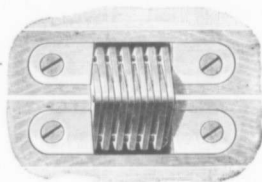
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## Perforated Roll the Goat of the Trade

**Variety of Prices and Lack of Policy Demoralizing. A Line of good Profit Possibilities Made a Mere Adjunct. Organization of Retail Trade Necessary.**

THE perforated music roll is the goat of the music trade at the present time. That it is so is not the fault of the roll, nor is it to the credit of the trade for having so generally tumbled into pitfalls that had already been exposed by the past experience of the United States trade. Having had earlier and longer experience, trials of American dealers should have been as range lights to the Canadian trade in steering clear of the shoals and shallows that produce costly wreckage.

### Not Too Late to Mend.

However, the situation is not hopeless, but as emphasized in the last issue of this Journal, it will require immediate and united action to keep the music roll trade from descending to a level where it will be a menace to the player piano trade by reason of the lack of service that is sure to accompany the handling of a line that shows no profit. Of course, if it is desirable for retailers to transfer the rolls from the manufacturer to the public without profit, which means at a loss, the thing to do is to keep the line going on the road it has turned, and the public will soon be receiving no service, and the dealer not even the credit of being a benefactor. It is worth noting that the real benefactor is the one who supplies the wants of the public at a profit.

### Margin Not Too Large.

Whether it is done by organized agreement of the retailers, or by the fixing of prices by the manufacturers of player rolls, it is highly desirable that the public should not be invited to hunt around for the lowest prices. "If the list prices are too high," said one dealer, "then lower them, but my experience is that the margin is none too large to let us make a fair profit and give the public good value." This opinion is endorsed by several other firms who have, from the commencement, conducted the roll department with the idea of making it not only self-sustaining, but profitable. It is further pointed out by one successful Toronto retailer, that a service good enough to secure the public patronage cannot be given on less than the catalogue prices.

When a person buys an automobile he is not presented with gasoline to run it, nor is he supplied with gasoline at a discount. The purchase of a camera does not include films or plates free nor at a discount, neither does the purchase of a razor include a gift of soap. Coming back to the music business, piano men have long since ceased to make presents of sheet music with a piano sale, or supply it at cost, and of course the talking machine business is so well established that the advertised prices are not even questioned.

It is true that the troubles originated in the lack of experience when the roll was a less important branch of the music business and there was no definite policy in regard to the placing of the rolls in the hands of the public, either by rental or by sale. The question has become an acute one, and in various centres of the United States dealers have met together to devise ways and means of eliminating the evils connected with this particular branch.

Only last month the Music Trade Association of

Detroit had this question under discussion, and a proposition to adopt a uniform discount was postponed until more of the dealers could be enlisted in the movement.

### Toronto the Pivot.

In this connection Toronto is the pivot on which the trade of Ontario swings, and the fact that dealers in Toronto allow discounts is the reason given by dealers in other places why they must cut prices or let the business go away from them. If the Toronto trade can agree on the advisability of maintaining prices, the existence of the Canadian Piano and Organ Manufacturers' Association would facilitate the making of such a proposition an actuality, and no doubt other centres such as Hamilton, London and Peterboro, would co-operate.

### What is the Remedy.

To a number of retailers in the larger centres throughout Canada the Journal addressed the following questions, and a number of interesting replies have been received.

1. Is it in the best interests of either player piano or music roll trade that rolls be given free with each instrument sold? If so, what should be the maximum quantity?
2. Is it good business, or is it necessary to retail perforated music rolls at less than list prices?
3. Is the circulating or rental library of music rolls a good proposition for the music dealer's business?
4. Can you suggest any plan whereby the unprofitable and unsatisfactory features of the music roll business could be removed?

The first question was officially answered by the Canadian Piano & Organ Manufacturers' Association, in October, 1909, when, at the annual meeting of that body, was passed a resolution to the effect that on retail sales of player pianos the customer should have the option of not more than \$15.00 worth of music rolls at retail prices, or 10 rolls." At the present time opinion differs as to whether the sale of a player should include any rolls at all, though it is generally agreed that price should provide for the above quantity at least.

Among the first letters received by the Journal in reply to the questions asked, were the following comprehensive communications. Other replies will be published in a subsequent issue of the Journal, and in the meantime the publishers desire that all persons interested in this subject and a solution of its difficulties, should consider themselves invited to take part in this discussion. Send along your opinions.

### From Winnipeg.

"In answer to Question No. 1 we positively believe in giving a limited number of rolls with each player. We always give a dozen rolls, and in addition to this we allow our customers the use of our library on the basis of 10 cents per roll exchanged. This we will explain further on.

"Question No. 2:—So long as your question applies to new, up-to-date music, we would answer it with a great big

NO. We find it necessary to clear out second-hand music and discontinued rolls at a sacrifice, but this is true in all lines of business.

"Question No. 3:—A circulating library of music rolls is positively a good thing for the music dealer. Our Music Roll Department on Saturday evening is a great object lesson to the customer who comes in to make his monthly payment, as well as to the prospective customer, who is looking over the pianos. It is only human to want the best, and we believe a great many player sales have been made through our library alone.

"Question No. 4:—We can only give you an outline of our plan of running the music roll business, and if a better one can be suggested, we are ready to adopt it. In the first place we never loan music. If a man wants to join our library he buys \$25.00 worth of music, and this music is his for him to do as he pleases with it. We allow time on this \$25.00 to those who request it, the same to be cleared up in five months. The customer now that he owes the music can bring any roll to us at any time, and so long as it is clean and whole, he can exchange it with us for another roll of the same price, for 10 cents. He understands thoroughly that if his roll is dirty or torn he cannot exchange it, and it is to his own interest to keep every roll in good shape. This eliminates the great difficulty in the old library plan, when every man said:—'I am sorry it is dirty, but I don't own it.'

"We have not yet made a distinct profit on our library, although we hope to in the near future. It has, however, paid for itself many times over through the business it has brought to us, and we feel that it has been a great benefit in stimulating sales of player pianos.

"One thing is necessary, and this one thing has caused more trouble in music roll libraries than anything else. A library must have intelligent supervision, and customers must be shown every courtesy and attention. This means a great deal, and is the dividing line in many cases between satisfactory and unsatisfactory results."

#### From Eastern Ontario.

"In answer to your first paragraph: We have always found that one objection in getting a player transaction closed, is the music roll side of it. The customer states that the music rolls are so expensive and would take a small fortune to keep him in music. We have endeavored to overcome this objection to a certain extent and have given with every player, \$15.00 worth of music rolls, and find that this meets their requirements for a time, and to a great extent wipes out the objection mentioned. In our opinion, this should be the maximum amount given. We might state that we include the cost of these rolls with the cost of the player and bench, and our lowest cash price is figured on the percentage basis from the cost of the instrument, rolls and bench combined. So that in reality we are paid for the rolls which are included with the sale. We find that it is difficult, of course, to sell the same instrument at the same price, always, as there are different circumstances surrounding each transaction, but our salesmen have a list of the lowest cash considerations for the different styles of pianos which we handle.

"Paragraph '2': We have always sold music rolls at the manufacturers' list price up to a couple of weeks ago. We however, learn that a number of parties in this district have sent to Toronto on several occasions and had music sent to them, the wholesalers or dealers agreeing to ship two or three dozen rolls, whatever the cost may be, if the consumer would agree to twenty per cent. off list prices. We have not considered that our player roll business was what it should be for some time, and this is the information which we secured. We issued a circular letter to all player owners in this district, stating that from that date, we would give a discount of twenty per cent. off list prices. There is no doubt but that a greater quantity of music rolls would be marketed if prices were reduced, of course to the benefit of the manufacturers and disadvantage and loss to the dealer, but we consider that the roll business could stand a discount of twenty per cent. where rolls are purchased outright.

"Paragraph '3': We do not run a music library. We were advised by two large houses in Toronto to keep out of the library proposition. We, however, will send rolls out on ap-

proval for one week, providing they agree to buy one-third of the quantity sent. Personally, we would like to see the music roll library wiped out. It means the accumulation of old stock; rolls that become damaged, as people will not give them the same care as though they purchased them, and in short time, the stock becomes very much damaged, soiled and beyond the selling point. If the library system were cleaned entirely out of the country, all dealers would sell a great many more rolls, thereby continually having a new, clean stock, and in the end, we believe, make just as much money."

## TALKING MACHINES AND PLAYER PIANOS AS AIDS TO VIOLIN STUDY.

By Robert Braine, Editor of the "Violinists' Department in the Etude.

ONE of the great disadvantages under which the violin student who lives in the country or in a small city or town labors is the difficulty of hearing good violinists, or good music of any kind. To such students the various sound-reproducing machines and the player piano offer great assistance. Records of the playing of leading violin compositions by the world's greatest violinists can now be procured, which, while they are very far from being as effective as the original, are still of immense educational value to the struggling violin student living in a place where good violin playing is never to be heard. Moreover, the student can have the record repeated at often as he likes, which would be impossible if he were hearing the original on the concert platform. Being the owner of a sound-reproducing machine, he can make himself familiar to a great extent with the great compositions of violin literature, as performed by great violinists. This cannot fail but to be of the greatest assistance in his violin studies.

The player piano can also be made of value to the violin student living at a distance from a musical centre. In the first place, accompaniments to all the leading violin solos, for the player piano, are now available, and the student can make himself familiar with the accompaniments of the works he is studying. Many of the leading works for the violin are also arranged as solos for the piano, and can be secured for the player piano. If he possesses these the violin student can learn much of the general musical effect of the compositions.

Of course, no mechanical invention can ever take the place of the actual human performance, both as regards singing, violin, piano, or in fact any musical instrument; but just as pictures, maps, photographs, and designs of all kinds are of the greatest advantage to students in other branches, so sound-reproducing records and the work of the player piano can be made of immense assistance to the student of music whose opportunities of hearing actual concert work are limited, if intelligently used.

I know of many leading teachers of singing who advise their pupils to get records of the leading grand opera singers and other great vocal artists, for use in their studies, and there is no reason why the violin student should not also avail himself of these wonderful inventions. Music is like a language, and, just as the student of French or German makes double progress if he hears the language constantly spoken, so the progress of the student of music is enormously expedited who is constantly listening to the best music. The next best thing to actually seeing an object is to see a photograph of it, so the next best thing to hearing a great violinist is to hear a sound-reproducing record of his playing.

# Canadian Music Trades Journal

Issued Monthly. \$1.00 per year in Canada, 5s. in Great Britain, \$2.00 in other countries

In the interests of the Musical Industries in Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise, Sheet Music and all kindred trades.

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and Other Centres

VOL. XIII.

TORONTO, MARCH, 1913.

No. 10.

## CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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### In a General Way.

WHILE the figures that represent Canada's immense importations may have some regrets for Canadian manufacturers, they are at least assurance of the country's buying power. It is a matter for regret that the necessity exists for bringing in so many million dollars worth of goods that should and could be manufactured at home. It requires no expert financier, however, to realize that the country's population and needs have grown faster than the resources of her manufacturers, consequently foreign competitors have had easier access to this market. This is a condition that will eventually right itself, and in the meantime, it is to the credit of the manufacturers of pianos, organs and music trade supplies, that so small a proportion of the total consumption is imported, in comparison with many other industries.

There is reported from all sections a tightening in the money market that has, in some localities, temporarily affected the freedom of sales, and made collections more difficult. Apart from this there seems to be no obstacle to this being the greatest music trade year in Canada's history, with a greater proportion of player pianos than last year.

Complaints are still being made of the real estate mania interfering with piano and player sales, prospective purchasers being tied up with payments on vacant lots. That this is not a serious proportion is the opinion of successful firms, who find that salesmen's reports are never free from "explanations" why sales were not made.

Retailers everywhere could do much more to assist

in educating the public to an appreciation of player pianos, talking machines and all other musical instruments, if they would co-operate with their local editors. In the smaller places particularly, the editor of the local weekly would be glad to publish items of genuine information concerning musical instruments. These, of course, would have to be free from advertising suggestion and would have greater weight for that reason. The music dealer is competent to furnish information on how a piano should be taken care of. To him that may appear a trivial subject, but the general public has a little idea of the care of a piano as of an airship. If they were advised, in an article free from the suggestion of advertising, that a piano should be tuned three or four times a year, they would more readily believe it than if the local dealer advised it. They would be suspicious that the local dealer wanted to make money out of the tuning, even if he actually lost money on the work. On many occasions items appear in these columns that would do good if the general public could see them. When you see something of this nature try it with your local editor.

### I Buy It at Home. Why?

BECAUSE my interests are here.  
BECAUSE the community that is good enough for me to live in is good enough for me to buy in.  
BECAUSE I believe in transacting business with my friends.  
BECAUSE I want to see the goods.  
BECAUSE I want to get what I buy when I pay for it.  
BECAUSE every dollar I spend at home stays at home and works for the welfare of this town.  
BECAUSE the man I buy from stands back of the goods.  
BECAUSE I sell what I produce here at home.  
BECAUSE the man I buy from pays his part of the town, county and provincial taxes.  
BECAUSE the man I buy from gives value received always.  
BECAUSE the man I buy from helps support my school, my church, my lodge, my home.  
BECAUSE when ill-luck, misfortune or bereavement comes, the man I buy from is here with his kindly greeting, his words of cheer, and his pocketbook, if need be. Here I live and here I buy.

*I Buy At Home. Do You?*

### Music First.

A THOUGHTFUL retailer remarked to the editor of this Journal recently, that his mission was first and foremost to sell "music." By keeping this in mind he was helped in reaching decisions in many of the trade questions of the day. For example he felt he could not specialize in cheap talking machines and "trashy" records and at the same time sell "music." The same rule was applied to the lines he handled in pianos, players, organs, band and orchestral instruments, as well as sheet music. Such a dealer will interest himself in movements to develop and cultivate music, which efforts cannot help but have a stimulating effect upon the sale of reliable musical instruments.

One of the signs of the times is the writings in the public press along the line of "music in the schools," which seems to get at the root of an effective way of diffusing musical culture. A typical case of such articles is the one appended, which appeared in the column "In the Music World," of a recent issue of the Halifax Morning Chronicle.

#### Music's Place in College Training.

The average person is as yet strangely oblivious of the full measure of benefit derivable from a thorough musical training. The popular conception of such training may be defined as the



Hamilton's Summer Resort, Burlington Beach.

ability to sing well or to perform efficiently upon an instrument. Few outside of those who have themselves undergone some degree of musical cultivation seem in any manner conscious of the need for further studies, for a familiarity with the history of the art, for a knowledge of such quasi-scientific matters as the principles of rhythm, harmony, counterpoint, form; or of the fact that, failing such knowledge, the quality of true musicianship cannot exist. Moreover, it is strange, more than strange, that the value of these topics as a source of mental training is not more extensively recognized than is actually the case.

To those who choose to inquire why such studies as geometry, chemistry, physics, psychology, and some others of the kind are made compulsory the answer is usually given that they are unexcelled agencies for mental training; that they teach the student to think logically, directly, that they sharpen his analytical perceptions, and that it is not so much the actual subject matter as it is this thought-directing quality that constitutes their main value to those who have no practical need of them in later life.

Such being the case, it is strange that the sciences of harmony, counterpoint, instrumentation have not yet taken their place in the estimation of college professors alongside of geometry or physics. Essentially mathematical in their fundamental nature, the artistic sciences of harmony and counterpoint require a degree of intellectual concentration and a course of thought as logically and carefully directed as that necessitated for the solution of a geometrical problem. Their laws are not inflexible and immutable from year to year, of course, but

the comparatively slight degrees of change do not affect the validity of the principle involved. Whatever may be the modifications of detail entailed by the alterations of taste in succeeding generations the basis of it all is rigidly mathematical, uncompromisingly logical in chord formations, progressions, modulations, etc., etc.; keep the mind in a state of constant alertness analogous of the kind necessitated in the solution of a geometrical theorem. And what could be more conducive to healthful and invigorating mental gymnastics than the science of instrumentation, in which the divers capabilities of a large group of instruments have simultaneously to be kept in mind?

Some day, it is to be hoped, educators will realize the immense field for mental development and the simultaneous cultivation of artistic taste inherent in the study of musical theory. And when this condition, which still appears somewhat utopian, is brought about, the status of music in our institutions of learning will be immeasurably above what it is at present, with the added consequence that the advantages of musical culture will be far more extensively diffused than is the case to-day.

### Why They Didn't Buy the Piano.

OF interest to salesmen is this little incident told by a writer in Collier's Weekly, to illustrate the result of the salesman's not knowing enough to stop when he had won his point: An old man and his wife, living on a farm, lost their only daughter, Mary, who left them a little girl to love and to bring up. The child was musical and was ready for piano lessons. The piano in the old farm-house was somewhat "tinpanny," and a piano salesman in a neighboring town discovered an opportunity. He knew that the old people were well to do and that they worshipped their little granddaughter, so he went to see them and began his campaign, which at first consisted of playing badly on the old piano in a way to exhibit its defects, one of which was a very bad note that he pounded unmercifully. Then he took the old folks to town and played beautifully on a new piano. Then, at a later meeting at the farm-house, he practically closed the sale, but just before going made his fatal error. Sitting down to the old piano, he played "Annie Laurie," and played it with real feeling, almost affectionately, so that even on the old instrument it sounded fairly well. Tears welled up to the old lady's eyes, and at the conclusion she turned to her husband and said: "Why, paw, that's the piece our Mary used to play—just like that, on that piano. Seems as if we can't let it go." And they didn't.

### Piano Salesmen and Talking Machines.

IN conversation recently with the proprietor of a music business in one of the smaller Canadian cities, the subjects included the attitude of some piano salesmen towards talking machines. The dealer mentioned that while few piano salesmen considered talkers "too petty to spend his time upon," yet in many cases there was an unexplainable indifference to anything outside of pianos and players. "For instance," he said, "you call on a man, endeavoring to sell him a piano. He already has one, with which he is satisfied. His wife and daughters play, and he will not give serious consideration to the purchase of a player. What do you do? Simply pass him up as a player prospect worth calling on again in the future, turning your back upon a good opportunity if you do not introduce the talking machine question. In many instances where a \$250 machine is sold, the salesman can get a \$100 record order at the same time, making \$350, about the same amount as your

average piano sale, which would probably extend over a period of 36 months, while for the talking machine you would get payment in full in six, or perhaps twelve months, and frequently cash for the records. I think some—yes, many men make a mistake by thinking their efficiency is measured by the volume of business done. That is wrong. Time after time I have heard salesmen discussed, and in instance after instance the man getting a high rating was the one whose sales turned in the cash quickest. It costs money to finance a business, and the management must pay interest on the money while it is outstanding, consequently the more cash you get in the more you reduce the cost of doing business." Another party in upholding the system of having the same man selling pianos and talking machines, argues that if a salesman leaves without bringing up the latter, there is wasted effort, because the time and energy spent with that prospect is wasted if every available means is not utilized to make a sale.

*Spring time is a good time to look for cobwebs in the brain, as well as in the music store.*

#### Knowledge of and Belief in the Line.

"ONE of the best ways to get prospects among wealthy people," confided an old piano man to the Journal, "is by reference from one to the other; that is, if you win the confidence of a person of that class, you can often get confidential information that will enable you to sell another. Now, if such people already have or do not want a piano or player piano, you have one more chance if you include the talking machine in your selling plans." However, when one once gets these prospects, it requires enthusiasm that is the result of an intimate knowledge of and belief in the possibilities of the talking machine to accomplish the desired result. One of our enthusiastic young salesmen in speaking along this line remarked: "True it is, that you cannot successfully sell talking machines unless you are enthusiastic about them; but, this enthusiasm is easily acquired. If you will study them and bring yourself to realize what marvelous instruments they are; if you will but stop to consider how wonderful it is that so subtle a thing as the human voice can be captured and permanently preserved, and if you will, by listening carefully to a variety of records, come to understand their real artistic worth, enthusiasm is inevitable. It is only as of yesterday that we were accused of being a nation without musical taste or cultivation. Because of our vast territorial expanse and the newness of our civilization, it was impossible for us to have the opportunity to hear the great masterpieces performed at all, even indifferently. But, the talking machine and the player piano have carried the messages of the great composers even to the remotest corners of our country. In the rough parts of the country and out on the prairies the voices of the leading artists are familiar. Now, it is up to piano salesmen to capitalize this for its full face value. How can it be done? By increasing your potential business-getting capacity. This can be accomplished by adding the talking machine to your sales line, thus making certain that you are exhausting the music-purchasing possibilities of every prospect you call on." This does not interfere with the selling of pianos and players, but widens the possibilities in every direction,

giving a broad view of the whole musical situation, and what is of prime importance, adding to one's earning capacity which, as one man put it, is after all the acid test.

*A business may live through the spring trade without advertising, just as a machine may be run without lubricants, but it is not businesslike.*

#### THE RESTFUL STORE.

"RESTFUL store. Restful! The expression fastened itself upon me while out buying an organ just a week or so ago," related a member of a church committee on music, to the Journal editor. "In the end we purchased from a dealer who—well to describe him—he has the goods, he has the price, and he has the manner that makes you feel at home and not urged to buy. He would be called old-fashioned and, perhaps, a back number by those who judge quickly by superficial appearance, but he is not. He is a living example of the fact that a man does not have to play sharp tricks and make a psychological subject study of his customers to keep up to date and sell organs. The man has two stores and he certainly keeps in touch with and has the latest and best in organs. But, best of all, to us, at least, he keeps a store that you feel restful in and wish that there were more of in the world. There are, perhaps, many other instances where a man has grown old and out of date, and some man with a new wrinkle in the selling game has beat him out; but there is quite a difference between out-of-date stores and old-fashioned manners, and it is this difference I have been feeling since we went shopping for an organ. The effort to point it out here is made in the hope it will contain a suggestion to others that may prove worth while and result in giving us more restful stores."

#### Violin Tips.

TO a dealer who enquired for information regarding the poor tone of a "D" string on his customer's violin, the following was given: The bad tone of your "D" string may be caused by several things. The string may be of bad quality, or false, the bass bar or some part of the violin may be unglued and loose, the sound post may have fallen down, the chin rest may be adjusted so that it touches the tail-piece, which frequently causes a rattling tone, or the end of the string where it goes into the tail-piece may be so long that it touches the violin. Possibly your bow is not in good order, the hair being too old, or not sufficiently rosined with good rosin. You might also examine the fingerboard and see if there is a little gutter under the string, caused by the pressure of the fingers on the string. This causes a bad tone, and can be remedied by leveling the fingerboard. If none of the above suggestions solve the difficulty, take it to a good violin maker, who can no doubt remedy the matter.

The habit of letting down the strings after playing has often been condemned. If you make a habit of doing this you may save a few cents in strings, but you will lose much more in the difficulty of keeping your violin in tune. After the strings have been let down, it is quite a while before they will stand in tune, and you will lose half your practice time in tuning.

### DEVELOPING EFFICIENCY AMONG SALES-PEOPLE.

By D. L. Keyser.

THINK of some occasion when you were in a company of people who were discussing some subject of which you were almost entirely ignorant. Like the small boy "the cat has taken his tongue," you had nothing to say.

Later the conversation was diverted to some other subject which was a hobby of yours. How you brightened up and began to get interested! Soon you broke into the discussion and explained your view of the proposition. You could talk with ease and make a good impression, because you knew what you were talking about.

Apply this thought to salesmanship. Do you think a salesman is likely to enjoy telling about an article

not feel well enough informed to put up an intelligent talk? How embarrassing it is to be buying anything from a salesman who cannot answer simple and essential questions, but has to explain that he is ignorant on many points which are not clear to you.

On the other hand, you find that a salesman takes delight in describing special features and answering inquiries pertaining to an article with which he is thoroughly familiar. Let any intelligent clerk study a particular article in the store and become conversant with the talking points and he will go out of his way to demonstrate that article. Objections will only spur him to greater enthusiasm and vigor, so that few prospects will slip by him.

The secret of success in selling goods is knowledge. Knowledge develops interest, confidence, and other qualities which are needed by the salesman. Knowledge also presupposes a certain degree of intelligence as a foundation, and enough ambition to lead the clerk to investigate the points of various merchandise that he is expected to sell. Take a boy with a good common school education, give him some elementary suggestions about the art of selling goods, put into his hands the means of acquiring definite information, and then teach him the perfection brought about through practice—do these things and you will produce a salesman worthy of the title.

But, if you take even a better educated boy, put him into a store amid a profusion of merchandise, tell him nothing about the various articles, and leave him to his own devices in handling customers and, unless he is a prodigy, he will never be more than a clerk—satisfied to hand over the counter what the customer specifies in so many words.

Store-keepers do not hesitate to talk to their clerks and give them directions. You often see a "boss" nagging his help, telling them to do this and that—usually insignificant tasks intended only to keep them busy—and keeping everybody in the store on a nervous strain, not to say in a bad temper. It would be much better to talk to the clerks in a friendly way about the way to sell goods successfully, give them time to read articles about salesmanship and descriptions of the specialties which increase sales and pay large profits.

If clerks waste their time, they should be "called," because there is always something to do in arranging stock or developing efficiency, but it is an unwise store-keeper who never allows his help time to study the talking points of the merchandise to be sold, and never himself instructs them in the general principles and the decisive details of their work.

The successful merchant is thinking more seriously than ever about efficiency in salesmanship. The open road to successes in the merchandising world lies along the line of training the selling organization, building up a corps of intelligent, enthusiastic and confidence-inspiring salespeople who will direct the current of demand into channels of higher quality and greater profits.



Beauty Spots in Hamilton, Canada.

when his information regarding that article is very meagre? Have you ever known a salesperson to switch a customer to some other salesperson because he did

*A music dealer whose store front is shabby for the want of a coat of paint, is scarcely in a position to attract the most possible spring trade buyers.*

## THE TALKING MACHINE TRAVELLER.

Written for Canadian Music Trades Journal by "Bax."

TO THE office boy, struggling manfully to get his letters all stamped and sealed before six o'clock p.m., the travelling salesman is a sort of supernatural being, a man to be classed with Captain Cook and Fearless Freddy, and other independent, happy-go-lucky heroes found in the pages of the penny dreadfuls and the shilling shockers. The way the traveller walks in on Saturday mornings about ten o'clock, breezily talking to everyone at once, and all the while wearing his hat at an angle which only a "drummer" can achieve. The manner in which he chats with the boss and laughs out loud or swears out loud, is too much for the office boy, who becomes so enraptured that he puts Brown and Company's mail into Jones and Company's envelope, without so much as turning an eyelash.

And the traveller's life is an enviable one—on Saturday morning. The rest of the week, all he has to do is to eat meat that is too tough to eat, and sleep in beds that might have been handed down from the Spanish Inquisition. Incidentally he catches a few trains at six o'clock in the morning—occasionally varying the monotony by making connection with the midnight express, which he finds is only 80 minutes late. If he has any time left he sells talking machines to dealers who claim to have more in stock than they will sell in ten years.

Could a more care-free, easy-going life be imagined? Ask anyone—that is, anyone who isn't a talking machine traveller.

However it isn't all beer and skittles. Anticipating trade in any line of goods, isn't easy, and talking machines—well, perhaps I'm prejudiced, but I think talking machines are the hardest nuts of all to crack. But ingenuity, cheerfulness and a knowledge of human nature will overcome most obstacles, and though he has to face many discouragements, the traveller makes many solid friends and manages to enjoy himself pretty well.

I came down from London once with a salesman who had just completed a record week's selling.

"I suppose you're pretty well pleased with yourself," said I.

"Pleased?" he cried, "I should say I am. Why I wouldn't call the King my uncle."

A half an hour later he assured me that he wouldn't call the King his aunt, and a little after that he wouldn't call him his grandmother. I am not sure how many relationships he denied the poor King, but he was really delighted with himself, the world and everything else, which serves to prove that even a talking machine salesman can enjoy himself occasionally.

There was one young chap who travelled for a well known firm, who used to amuse me very much. He was, I think, the most resourceful young boggler that I ever ran across. "Billy" could explain anything, from a mechanical toy to the origin of the German Alphabet. Billy used to fall in love with a different girl in every town he visited, but to do him credit, I think he was really very much "struck" on every one of them.

However, Billy was resourceful in selling talking ma-

chines, and if he hadn't gone on the stage (where he is doing very well), he might have been a big man in the music trades.

One trip to B——d, he sold a dealer named Billings a very handsome, expensive talker and cabinet. Billy must have been at his best when he sold that machine, for I couldn't imagine a much harder thing to get rid of in that quiet, conservative town.

Apparently the proprietor of the store felt the same way, for when Billy went around on his next trip, the talker still adorned the store, and a heavy frown adorned Mr. Billings.

"Hullo," said Billy, without any other greeting, "do you want another high grade talker?"

This was too much for the proprietor, who exploded into most forceful and abusive language.

"New machine?" he finally spluttered, "If that one isn't here when my great grandchild's eldest son owns the store, it'll be because it was burnt up."

"Who, the son or the talker?" asked Billy innocently.

Finally Mr. Billings subsided, and almost tearfully begged Billy to use his influence with his firm to take it back.

"You say it's unsaleable?" asked Billy.

"Absolutely."

"Couldn't sell it, even at a slight sacrifice?"

"I might give it away—I'll never sell it."

"But is there nobody in town who wants something a little better than anybody else? Are there no big houses going up? Who's the wealthiest man in the town?"

Mr. Billings cogitated.

"There's Mr. Jennings," he said, at last, "who owns the foundry. He has built a magnificent new house, but he'll want something more elaborate and costly."

"More elaborate and costly?" This time it was Billy who exploded. "Do you realize that that machine is the finest thing of its kind outside of the city. You couldn't get anything finer for love or money. That's the trouble with you dealers. You think that because it's in your store it can't be really first class. That's why the city stores are walking all over you and getting business you ought to have."

"Where does Jennings live?" he continued.

"Up on the hill, past the creek," answered Billings, "but I don't think there's much use in your calling on them. Mrs. Jennings has discovered that she is distantly related to a second cousin of the nephew of the Duke of Sommersault or somebody, and that, combined with the fact that old Jennings has made a big pile of money, makes them pretty hard to bring down to earth."

Billy's eyes were shining. This appealed to his whole "artistic" nature.

"I tell you what I'll do," said he, "I'll make a bargain with you. If I can sell that machine at a good retail figure, will you let me send you another one from the warehouse?"

The dealer willingly agreed and Billy went back to his hotel.

Immediately after supper he called at Jennings's house and was ushered into the drawing room.

When Mr. Jennings entered, accompanied by his

## The "PEERLESS" Invasion into Canada

In the history of Autopneumatic Musical Instrument Industry no make of automatic piano has so quickly gained and maintained an enviable name as a piano adhering solely to the highest standard of manufacture as has the **Peerless**.

It is an incontestable fact that the **Peerless** was the first successful automatic or coin-operated piano made, and we all know that experience, combined with progressive ability, is of the utmost importance in reaching a high degree of success.

All the superior points contained in the **Peerless** help to increase its earning capacity, which has the highest record of any automatic piano made.



PEERLESS AUTOMATIC PIANO

Model "Elite"

Supplied in Dark Wax Finished Oak. Scenic Panels.

## Peerless Piano Player Company

(F. Engelhardt & Sons, Props.)

St. Johnsville, New York

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14-16 E. 33rd St.

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316-318 S. Walsh Ave.



favorite bull dog, who rather resembled Mr. J. in appearance, Billy, adopting his smoothest manners, offered his card.

"I am a music expert, Mr. Jennings," said he, "and hearing of this magnificent home you have erected, I thought I would call and see if there is any matter on which my advice could be of use."

Mr. Jennings was a little surprised, but it was flattering to think that his house was causing so much comment, so, nothing loath, he entered into an animated conversation as to his plans, which was interrupted, however, by the entrance of Mrs. Jennings and her two daughters.

Billy was introduced, and the ladies were quite charmed by his easy, gentlemanly manners. After a lull in the conversation Billy said:

"I understand, Mrs. Jennings, that you are closely connected with some of the noble families of England."

Mrs. Jennings simpered and cast a delighted look at her two daughters.

"Well, yes, we are," she admitted.

"Ah, blood will tell," said Billy, enthusiastically. "I admire it so much. I might say, Mrs. Jennings, that I, too, come of noble origin."

A hum of admiration rose from his listeners, and Mrs. Jennings began to wonder which of her daughters would be the one to suit Billy as a wife.

"Yes," went on the young scape-grace, "for two hundred generations my ancestors have borne arms—and before that they bore tails. In fact," he rushed on, as the astonished look on his listeners' faces grew larger, "my grandfather who, I imagine, was the black sheep of the family, was asked, when he was dying, who his father was, and with his last breath he gasped out, 'The Lord Nozoo!'"

Billy was a fearful plagiarist and was just as liable to attribute the words of Dickens or Shakespeare to his own intellect, as he was to attribute his own epigrams and sayings to theirs.

However, he was established quite strongly by this time in Mrs. Jennings' affections, so he adroitly brought the subject around to the talking machine.

"Well, we have practically settled on a \$65 machine," said Mr. Jennings, "which we saw in the city, and which, though very expensive, suits me to the ground."

"Really?" said Billy, "I must tell you of an amusing incident. Last year, when I was in town I called on a dealer here, name! Bill—Bill—Billings I think was his name."

"That's right," said Jennings, "Sam Billings."

(Mrs. J. gave him an awful look, which fortunately he did not see).

"Oh, yes," went on Billy, "Billings is the name. Well, Mr. Jennings, this man Billings tried to tell me that there was no demand for high class musical instruments in this town, so I said to him, 'Look here, Billings, I'm going to send you a talking machine of the finest and newest design, capable of the perfect reproduction of the human voice, something completely out of the ordinary—something which you only find in the homes of millionaires, and if it doesn't sell itself to somebody in this town, my name is mud.' Mr. Jennings, that machine is

something superb, and so decidedly 'pomme de terre,' Mrs. Jennings. Another thing, it is of the Louis 20th design, which is five more Louis than you can buy anywhere else. Mr. Jennings, that machine looks as if it were made for this house."

His enthusiasm was contagious, and Mr. Jennings had the talking machine delivered next day. If you ever happen to be in B——d, call on Mrs. Jennings and get her to show you her magnificent model of a talker. She'll be delighted to do it.

Of course Billy's methods are not the kind that lead to a steady and honorable trade, but he had one excellent fundamental idea. He helped his customers to sell their goods.

I do not advocate a traveller rustling around a town trying to close deals for a couple of records or a package of needles, but let him prime himself with up-to-date retail methods, useful suggestions and give the dealer an impetus for getting rid of his stock, which, after all, is a prime necessity before re-ordering.

And above all, don't learn a "line of talk" and give it to every dealer in the same way. Some dealers buy with very little persuasion—others need a great deal. Size the dealer up and ascertain the conditions under which he is selling. Try to serve him honestly, for a pleased dealer is a valuable asset to a salesman on his route. Apropos of pleasing the dealer, reminds me of a story that Billy—

The Editor refuses to let me tell anything more about Billy, so here's hoping that this season will prove a record trade for all the Knights of the Road in every line, and especially talking machines.

#### MR. SHAPLEY IN HOSPITAL.

Mr. W. H. Shapley, president of the firm Sterling Actions & Keys, Ltd., and vice-president of Auto Pneumatic Action Co., both firms of Toronto, is convalescing after a severe attack of appendicitis. Mr. Shapley was operated on at the hospital, and after several weeks was enabled to return to his home.



Mr. W. H. Shapley

Mr. Shapley, who has important interests in the supply trade, though not taking an active part in the conduct of the above firms, is personally known to the majority of the manufacturers, who will be glad to learn of his recovery.

**What's in a Name?**

If the name is


**"DOMINION"**

There's a lot



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The British Flag  
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Wouldn't you like to be handling a line  
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Over 80,000 of Canada's "Old Reliable" Dominion instruments have been sold in Canada and the world over in the last forty years. Medals and high awards have been their portion at great international expositions. Music lovers in every clime have been charmed and won by their matchless purity and durability of tone. The "Dominion" more than holds its own with the world's great instruments.

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Profoundly. Remember, the purchase of a piano is the purchase of a lifetime. You want an instrument that will endure for a lifetime, not one that merely looks pretty and sounds well in a showroom. The "Dominion's" world-wide fame is built on the basis of solid merit. It's a safe instrument to buy.

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Are triumphantly withstood by every "Dominion" instrument. It is the only upright piano with "grand piano" construction. Its wonderful arched metal plate frame is but one of many mechanical betterments that give it surpassing beauty and endurance.

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A remarkable "Dominion" feature is the fact that it actually puts \$100 or more back into your pocket on its purchase price. We have no lavish, costly city warehouses; we give no testimonials to schools and great artists for testimonials. Every dollar of useless expense is cut off, and you get the benefit.

**How to Choose Your "Dominion"**

Quietly and in your own home. Isn't that the best place to think it over? You can do it if you write us for our new 1913 proposal, and our big, free, fully illustrated catalogue, containing much to interest all piano-lovers. Doing this commits you to nothing. It may save you life-long disappointment.

**Dominion Organ & Piano Co., Limited****BOWMANVILLE, ONTARIO, CANADA**

## WINNIPEG LETTER.

"OUR governments have protected the farmers to the greatest possible degree—they have protected them on the seed they buy, on the grain they sell, and above all, by the broad exemption laws. I would like to see the retail merchants protected to an equal extent, and I believe it to be only just, as well as very necessary and important." Thus a thoughtful writer expresses his views on the Western dealers' "Pulling through the Pioneer." More than once of late the Journal has heard members of the trade comment upon the dependence of the homesteader upon the retail merchant, the former receiving much credit for his hardships, while the latter's part in the development of our great West, is seldom brought to the public's attention. The appended observations of the writer aforementioned, touch on a phase of the situation deserving of notice.

Capital is absolutely necessary in these days of implements and tools. If a man has no capital of his own, he must use that of others. The ambitious man who reads, in Eastern Canada, in Scotland, or in the United States, that \$1,000.00 is all that is needed to make him independent on his homestead, is misled. The consequences are inevitably serious for that man, unless some one comes to his assistance. His homestead costs him only \$10.00. His plow costs him the price of several homesteads, and without it no homestead is worth 10 cents! The three horses he needs will cost at least \$400.00. Other implements, from the harrow to the binder, run the total to a point where there is nothing left to buy food for the first year, after the absolutely necessary expenses of building the shack are paid for.

In the dilemma in which he finds himself, the homesteader reaches out his hands for help—to the retailer, who has what he needs, and can if he will, give credit till the crop is sold. Confidence in the crop is the basis for the demand for credit. But if the crop is dried out, or hilled out, or frosted out—what then? Here are the views of one out of many retailers, who, after several years of long credits and heavy losses thereby, gave up his business in one of the good towns of the West; and who four years afterward, had still nine thousand dollars of unpaid homesteaders' accounts on his books!

The homesteader may possibly be a very hard worker and do everything possible to make his venture a success, but unless nature is kind, he cannot hope to succeed; and if she is unkind and his crop fails—what can he do? He must ask the merchant for further credit, to help him make another gamble with nature. He has to wait another full year before he can hope materially to reduce the burden he is carrying, but he has no haunting fear of being sold up, as he is protected by the kind and generous exemption laws.

He is not troubled by the fact that the retail merchant must provide for the payment of his drafts, as otherwise he will stand in danger of losing his commercial rating; which is one of his greatest assets. The homesteader often ignores the fact that the great gamble in fortune-building which he has undertaken is only possible on account of the assistance given him by the retail merchants, and begins to look for extensions of credit and concessions as a matter of right.

Retailers frequently come across cases of homesteaders who, for some cause or another, have not been successful in their farming operations and who are greatly indignant if a strenuous demand is made for payment of their long-standing accounts, saying that as their crop has failed it is no fault of theirs and they have to live, and so on. Hence it is the retail merchant who really bears the burden of the great annual gamble in grain production, providing the credit and taking the risks for the homesteader on all the latter buys. But he cannot say to the homesteader, when farm produce of any kind is brought in: "I will buy your produce, but I cannot pay for it until next fall." The homesteader must be paid in cash or goods immediately the produce is brought in.

This is how it works out where the homesteader is an honest man and really intends to pay, but when his gamble has been

unsuccessful, he simply cannot do so and naturally protects himself and his family behind the exemption laws.

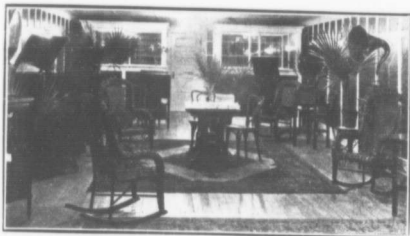
I do not wish to suggest that every homesteader is unscrupulous—far from it—but there is no grain-growing country that can yield great crops every year, and we read so much of the great work of the farmer that we are apt to overlook the real facts and conditions in the West and to give to the farmer too much credit for the development and too little to the other men of the country, and especially the retail merchant, who helps him and enables him to carry out his work.

Our farmer friends might show a little more consideration in their dealings with the retailer and remember that the retailer has his wife to keep, his family to bring up, his home to maintain, just the same as the farmer has, and that he, too, has to live and that without the help given by the merchant, it would be a very, very difficult task to develop this great heritage of ours. The men Canada wants are the men who play square with those who help them.

Among those in the music trade who have recently spent a short time in the city were:

Mr. F. Almond, who pays special attention to the trade he has established in his locality for violins, found the warehouse of the R. S. Williams & Sons Co. very interesting.

Mr. C. P. Holden, of Melita, during his visit to the city did not confine his entire attention to pleasure, but transacted some business.



View of W. Doherty Piano and Organ Co.'s Talking Machine Department at Winnipeg

Mr. S. C. Kennedy claims that while business in some sections is not quite as good as it might be, there are many sections in worse positions than his locality.

Mr. W. D. Lamb states that the Edison trade has slackened somewhat with him, but he enjoyed a trip to the R. S. Williams & Sons warehouse, and looked over the new Edison product.

Mr. E. C. Lawrence is looking forward to decided improvement in trade in the near future, than what has been experienced in the last couple of months.

Mr. A. E. Lync states trade is very quiet in his territory, and money very scarce. He always looks forward to spending a few days in the city during Bonspiel.

Mr. C. C. Parker is enjoying a nice trade and, very enthusiastic regarding musical goods, during his short visit to the R. S. Williams & Sons warerooms, he considered his time well spent.

Mr. W. C. Paynter is the lucky member of the firm on this occasion to be able to make a trip to the city in the firm's interest.

Mr. W. J. Porter says trade could be better, but there are prospects for better times in the very near future.

Mr. J. G. Rattray says several lines in musical goods have shown an increased business, and the demand is still growing.

"His mastery was obtained in the only way in which it can be obtained—by devotion, intelligence and love for his art."

—THE BUILDING OF THE—  
**HAINES BROS.**  
**PIANO**

has ever been characterized by sincere devotion to the task in hand, and the measure of intelligence joined thereto must be determined by the high prestige so universally accorded these instruments.

We do not hesitate to claim that the

**HAINES BROS.**  
 — IS THE —  
**BEST PIANO**

because we have spared no effort to make it worthy of that claim. Discriminating dealers have widely advertised that the

**HAINES BROS.**  
 — IS THE —  
**BEST PIANO**

There's a reason. It may be designated as righteousness of purpose, and it leads to HAINES BROS. QUALITY.

We also manufacture the MARSHALL & WENDELL PIANO—The greatest value for the price in Canada.

**Foster-Armstrong Co., Limited**

E. BIRCH, Factory Superintendent

Head Office  
 4 Queen St. E., Toronto  
 J. W. WOODHAM, General Manager

Mr. W. G. F. Seythes, Regina, says trade is fine, money rather scarce; in many cases the people are taking every advantage of the cry that money is tight.

The R. S. Williams & Sons Co., Ltd., are enjoying a nice business in small goods, and report a greater demand for Edison disc machines than they are able to supply. They have just received the first shipment of Edison's new hornless cylinder phonographs.

The Tucker Piano & Music Co., Ltd., are moving the latter end of March, to their new location in the "Caden Block," cor. Main and Graham Sts. The Tucker firm will occupy the corner store with 35 feet of glass front on Main St., and 65 ft. glass front on Graham St., which will afford ample display space. Gramophone parlors are being constructed in the basement, also a polishing room. On the ground floor the piano parlors will be located, also a sound proof gramophone parlor, and a rear parlor for convenience in closing sales.

The Fort Garry Music Co. (Mr. McLaskey) will occupy part of the store, as they have done for the last four years. Mr. McLaskey will handle the sheet music and small instruments exclusively.

J. J. H. McLean, Ltd., report good business and collections. This firm are now handling the Victrola, and are looking forward to a big season's sales of these instruments.

Mr. Musselwhite, music dealer of Prince Albert, passed through Winnipeg recently, on his return trip from London, England, where he and his family spent a pleasant three months' holiday renewing old friendships.

The new distributing centre, opened up in Winnipeg by Berliner Gramophone Co., is located at 171 James St. East, where a special stock of Victor Victrolas and records will be carried for the Western trade. It is the plan of this company to so increase their factory output as to make it possible to carry large stocks at their various distributing centres, ensuring prompt deliveries. Mr. W. R. Fosdick, manager of the company's Toronto jobbing house, is still in Winnipeg in connection with the new branch, and Mr. Edgar M. Berliner, secretary-treasurer of Berliner Gramophone Co., accompanied by Mr. Landermann, the firm's accountant, also visited Winnipeg in connection with the new branch.

The local branch of Whaley, Royce & Co., Ltd., under the able management of Mr. Smith, is giving a good account of itself. Inquiry for band instruments indicates an unusually large number of new band organizations and existing bands requiring new equipments.

## NOTICE

This Company controls Canadian Patents Nos. 103,332 and 55-078 covering fundamental features of disc talking machines and disc sound records, and will institute proceedings against all parties making or selling without license, machines or records covered by these patents.

This Company has registered the word "Gramophone" as a trade mark, as applied to the sale of sound reproducing machines, their parts, and accessories.

**BERLINER GRAMOPHONE CO., Limited**  
MONTREAL

The "Imperial" line, already well known, is in steady demand, while in all lines of musical merchandise this firm report prospects for a good season. The U. S. line of phonographs is also meeting with a good demand in the Western Provinces. Whaley, Royce & Co. are sole selling agents in Canada for these.

In anticipation of the closing of their fiscal year on March 31st, the Doherty Piano Co. are holding a special sale. This firm have recently added the Victor line of gramophones and records, in addition to their Edison phonographs. They have now a department for the installation of their attachable player action. Mr. Stanwood, the local manager, recently returned from an eastern trip, and Mr. Hill, the company's secretary, who visited the company's western branches, has returned to Clinton.

The Winnipeg Piano Co., report a very good January business, but the month of February was not quite so good, with collections decidedly on the turn for the worse. Everyone seems to be fully aware that there is a decided stringency in the money market, and any cus-



Another View of W. Doherty Piano and Organ Co.'s Talking Machine Department at Winnipeg

tomers, prospective or otherwise, engaged in the building business, and depending on loan companies for funds, find themselves caught where the hair is short. However, if the war situation improves, and the old country money comes along as per usual, there will be a tremendous development this year, and in any case a record growth, judging by the increased immigration, doubled railway construction programmes, and general activities.

The Winnipeg Piano Co. received an order from the Grand Trunk Pacific Railway Co., for a Gourlay upright piano, for the State Parlor of the new Fort Garry Hotel, which will likely be opened this summer.

Mr. D. C. McColl, city salesman for the Winnipeg Lino Co., left on Saturday last on a two months' visit to his old home in Larkhall, Scotland.

Reginald C. Foster, son of the president of Chickering & Sons, Boston, was a recent trade visitor to several of the most important Canadian centres.

A Good Many People Believe That Education Comes Only From Schools and Colleges. It Doesn't. The Most Effective Education Comes From a Knowledge of Human Nature and of Life.

## In Contrast

however, you could not say many people believe that music good enough in tone for them is possible with any piano. In other words the Canadian is a discriminating buyer. He or she demands the best in tone, and a case that will harmonize perfectly with the furnishings of the home.

Willis Pianos and Willis Players measure up to the standard of such requirements and therefore are the instruments for YOU to feature as leaders. Willis Instruments are Canada's leaders.

Dealers desiring the Knabe can secure this celebrated line in many districts through Willis & Co., Ltd., who have the sole Knabe selling rights for the Dominion.



**WILLIS & COMPANY, Limited**

Head Offices  
580 St. Catherine St. West  
Montreal, P.Q.

Factories  
St. Therese P.Q.

## MONTREAL LETTER.

AT a recent meeting of the Quebec Board of Trade a letter was read from the Hon. Dr. Pelletier, provincial government agent in London, stating that an influential delegation of German business men and financiers would make a tour of Canada, and would visit Quebec next summer, with a view to investment in Canadian enterprises. The letter asked the Board to co-operate with the Mayor of Quebec in giving the visitors a reception, and at the same time any information that they might have.

J. A. McDonald, president and managing director of the newly organized Amherst Pianos, Ltd., spent a few days in Montreal during the past week.

Foisy Freres are well satisfied with trade to date, which is far in excess of the corresponding months of last year. They attribute this to their leader, the Mendelssohn, which they claim is a winner.

Layton Bros.' talking machine department, under the direction of R. S. Dudley, is making great strides and the public are responding readily to the advantages of owning a new Edison disc, or Columbia talking machine. A recent Edison disc phonograph recital, by Mr. Dudley, was prefaced by a sketch of Mr. Edison's life.

Layton Bros. have recently rented a whole floor in the Bell Building, Aqueeduct St., where they have installed an up-to-date workshop with the latest modern machinery; this space is also being utilized for a varnishing and finishing department, and likewise for storage.

The Canadian Graphophone Co. are now installed in their new home at 24 Victoria St., where they anticipate a good, lively trade in the call for Columbia talking machines and records.

The Victrola Department of C. W. Lindsay, Limited, is creating a great deal of interest in Montreal, and the demand for Victrolas is increasing rapidly. The equipment of the department is perfect as regards the instruments. Private rooms, where customers can listen to their favorite selections, is proving a big drawing card.

Mrs. H. E. Quinn, of Beebe, Que., has written the words for a pleasing little song: "Down in the Lane," with melody by Chas. J. W. Jerrald. The H. Kirkus Douglass Co. of Washington, D.C., are the publishers. The song is within the range of the average soprano voice.

Mr. C. W. Lindsay has purchased 383 St. Paul St. for \$53,000, from Lyman's, Limited. A downtown branch of the firm may be established there at some future date.

Messrs. Willis & Co. are quite gratified over the selection by the management of the Ritz-Carlton Hotel, having selected a Willis piano, vertical grand, for the Royal Suite.

Mr. N. H. Conley, wholesale representative of Mason & Risch, Ltd., was a recent visitor to Montreal in the interests of his firm.

Mr. A. P. Willis, president of Willis & Co., Ltd., accompanied by Mr. C. D. Patterson, spent several days calling on the supply trades and other firms in Toronto recently.

C. W. Lindsay, Ltd., have just finished stock taking,

and anticipate that the past year's business will be the biggest in their history.

Matthew Orme, of the Martin Orme Co., Ottawa, was among the week's recent trade visitors to Montreal during the past week.

The Leach Piano Co., Ltd., have been in receipt of a large number of inquiries of late for Goulay and Bell lines, in uprights and players.

Gervais & Whiteside have no reason to feel blue as regards business in general, as lately they have put through some nice Karn-Morris sales.

J. H. Mulhollin reports a steady demand for the ever popular Evans Bros. make.

J. W. Shaw & Co. are getting things in shape for a big spring campaign. They expect a voluminous opening in trade in Gerhard Heintzman goods, and have this year to date, handled a lot of this make.

No time is being lost by Berliner Gramophone Co. in getting their new factory building under way. The most skilled architects and engineers that could be secured, are busily engaged in drafting plans. The very latest and most advanced ideas from the standpoints of sanitation, scientific management, and all other features of modern manufacturing will be embodied in the new structure, the supreme object of which is to produce His Master's Voice lines in quality and quantity demanded.

At their annual meeting, Willis & Co., Ltd., elected their board of directors for 1913, and declared the usual 6 per cent. dividend. It was decided to go ahead with additions to their factory at St. Therese, Que., and ground will be broken early in April, or not later than May 1st, for a new 5 story building, 150 x 100 ft., at an estimated cost of \$80,000. This to be used for manufacturing purposes. This is the seventh addition to their factory in five years. Directors for the ensuing year were elected as follows:—Mr. A. P. Willis, president; Mr. R. A. Willis, vice-president; Mr. G. H. Willis, secretary; Mr. G. L. Duncan, treasurer. Directors: Mr. C. D. Patterson, Mr. W. D. Willis, Mr. F. G. Sharpe.

Mr. J. O. Brouillard, a member of Parliament, and Mayor of Drummondville, Que., purchased a Karn piano over 17 years ago, and so well pleased has he been with same, that he has just purchased another, from Gervais & Whiteside, for his beautiful new home in Drummondville.

With a capital stock of fifty thousand dollars, divided into 500 shares of one hundred dollars each, and the chief place of business to be at Montreal, under the firm style of J. A. Hurteau & Co., Ltd., there have been issued letters patent incorporating the following gentlemen to carry on a general business in musical instruments:—J. A. Hurteau, merchant; J. J. Marchand, and A. Lapierre, accountants; Arthur Hurteau, commercial traveller, and Paul Lacoste, advocate, all of the City of Montreal.

A. Freidheim, the well known artist, who recently gave a recital in Montreal, accompanied by his impressario, Mr. Carter, paid a visit to the warehouses of Layton Bros., where he heard for the first time his own reproductions on a Columbia talking machine.

Mr. A. A. Pegg, of the Nordheimer Toronto staff, returned recently from a trip to St. Catharines, Welland and Niagara Falls, where he went in his firm's interest.

## First this letter—

"HARGER & BLISH,  
Des Moines, Ia.

Gentlemen:—We have 10 numbers of Blue Records left. What's doing? Half the town is waiting to hear these Records. We sent out 140 lists Wednesday, we had 61 calls to hear these Records during Thursday, Friday and Saturday. Now we are cleaned out. When do you expect some more?

Help! Help!! Help!!!

Yours truly,

E. W. COBURN & SON."

## Then

a long distance 'phone call from this Edison dealer in Waterloo, Iowa, instructing his jobber to *double* his order previously placed for November Blue Amberol Records, and *treble* his December order—

## Then

another letter stating that customers were ordering Blue Amberols from his dealer's advance list and *paying cash with order* to make sure of getting theirs with the first delivery—

All because this enterprising dealer told a carefully selected list of people about the wonderful quality of

# The Edison Blue Amberol Record

and because the Blue Amberol made good when these people called. Why don't you send your Edison jobber a call for help to-day.

**THOMAS A. EDISON, Inc., 103 Lakeside Avenue, Orange, N.J.**

The Edison Dictating Machine will add a vast degree of efficiency to the handling of your business correspondence and will split its cost in two. With the Edison Dictating Machine you can clean up a mass of accumulated correspondence and sweep your desk clean at one sitting.



## CANADA'S PIONEER SUPPLY MAN.



Herr Carl Zeidler, J.P.

In the February issue of the Journal, which was a "Supply Trade Number," reference to Canada's pioneer supply man was inadvertently omitted. Herr Carl Zeidler, J.P., who is a prominent member of Toronto's German population, started in the manufacture of piano keys in Toronto in April, 1879, and needless to say, the delivery of the country's needs at that date was not a heavy problem. Mr. Zeidler had learned the key making business in Germany and came to Canada, primarily to buy lumber for the key making trade in Germany, in which business he is at present engaged, in addition to his other interests.

In 1881 he commenced the importation of fittings for the piano trade. One of his specialties is ivory, of which he has imported over a hundred thousand sets for the key trade of this country, and several men now in important positions in Canada's supply business, learned their trades in Mr. Zeidler's employ. He is an extensive exporter of lumber of special grades to various European centres, having an important connection with buyers in a number of large centres.

While always attentive to business, Mr. Zeidler does not let it drive him, and in the hunting season nothing short of sickness can keep him out of the bush, while the summer weeks usually find him at his summer home in Muskoka. He has a farm at Nipissing that he seldom sees, and when in Toronto business does not demand his attention, he may be found at his favorite club, the Liederkrantz.

## WORTH KNOWING SOMETHING ABOUT.

Literature of an unusually classy nature featuring the Peerless automatic pianos and orchestrions, is being issued by F. Engelhardt & Sons, of St. Johnsville, N.Y., proprietors of the Peerless Piano Player Co. This firm is composed of Frederick Engelhardt, who came to America from Germany when a lad 10 years of age, and his two sons, Alfred D. and Walter L. The line of

automatic pianos suitable for restaurants, moving picture theatres, stores, ice-cream parlors, etc., and the home, made such as the Peerless instruments, are receiving more attention from the Canadian music retailers today than at any other time. Some dealers have already interested themselves, and in other cases the Journal has had enquiries as to prices and the makers. The Engelhardt firm characterize their "Peerless line" as that which can be safely trusted far away from a repair shop, and that is one of the main reasons they give for the success of that instrument in distant countries, such as Cuba, South America, Australia, Africa and Alaska. The initial announcement of the Peerless line, illustrated, appears in this issue.

## MEN OF AFFAIRS.

The Victoria "Times" has been running a series of cartoons of "Our Men of Affairs," and is responsible for the accompanying illustration, which shows the subject and his beloved Gerhard Heintzman lines, and the newest design in Columbia Grafonolas. The "Times" reached the office of Mr. Fred Kille, the genial secretary of Gerhard Heintzman, Ltd., in time to be appreciated by the Journal man, who happened along.



The Cartoonist's conception of Mr. James Fletcher.

The cartoonist's conception of Mr. James Fletcher, of Fletcher Bros., Ltd., Victoria and Vancouver, is that musical instruments are his only playthings. This is probably not unnatural, in view of his having been brought up on, under and around pianos. Outside of business hours, however, he and his family enjoy automobiling, and no more attractive drives can be found anywhere than in and about Victoria, where Mr. Fletcher resides.

## The City of 400 Industries

Business Activities in Hamilton. Will Celebrate 100th Anniversary Next Summer.  
Music Stores Share General Prosperity.

AN act respecting the City of Hamilton came before the Government's Private Bills Committee recently, seeking power to spend \$15,000 for holding a centennial exposition this coming summer, to celebrate the one hundredth anniversary of the founding of the city. When a similar function was held in 1903, the population was slightly less than 55,000. In the last three years it jumped to 90,000, and it is confidently believed that when the assessors announce their figures next October, the population will have passed beyond the 100,000. "And when a Canadian city," remarked a piano man, "with Hamilton's foundation laid deep in industrial activities, reaches the 100,000 stage, there's no stopping her."

### Opinions Expressed by the Hamilton Trade.

"When you sell a party a player for, say \$650, he reckons he has spent a large amount, and what good is it to him? He must spend more to secure player rolls. Therefore, I say, give him \$15 worth of rolls, of his own choice, with the player—but no more, and after that charge the list prices."

"The list prices of the player rolls are reasonable. The public are getting full value for every cent, so why allow any discount?"

"When buying a player the purchaser is no more entitled to any rolls than is a man who buys a talking machine to records. However, I say, give him six rolls at the time of purchase. After that maintain list prices."

"Large quantities of sheet music and books are sold each year; but why should individuals be allowed to bring in music that the dealer is prohibited from importing and selling? Why shouldn't customs officials catch that class of goods?"

"The sale of band instruments and small goods are increasing in a pleasing way."

"I know of no other group of retailers who keep farther apart than we music dealers, and I know of no other men who, as a class, have more to gain by occasional meetings. We Hamilton piano merchants need a local association, not for sentiment, but for business."

"I'm sick of the music roll business. I'd be \$—— better off if I'd never seen the things. But that isn't the fault of the rolls. It's the way they are handled. Until they are marketed on a different basis, I don't care where people buy their rolls. The backbone of my business must be selling pianos and players."

"Just the other day I had to turn down one of my best friends because he wanted a discount on a bunch of records. But when I told him how it was he saw my position, and he couldn't go elsewhere and get them any cheaper. That's why I say it's up to the player roll manufacturers to put the retail prices on a proper footing."

"We retailers could get together and right the music roll prices. It is in our hands, rather than a matter for the roll manufacturers to deal with."

"The music roll question is only one of a number that would justify an Ontario Piano Dealers' Associa-

tion, for if the Hamilton merchants took a stand, they would require to know that Toronto, London and other important centres were not pursuing an opposite course."

"Compared with other cities, Hamilton dealers retail pianos and players on a fairly good basis, although I think the tendency should be toward larger cash payments, and also larger monthly payments. I do not think any person who cannot afford \$50 down should buy a player, and I am doubtful if it is good business to sell one in such a case."

A man who, though not actually in the business of retailing musical instruments, is always in close touch with the trade, is Mr. R. P. Newbigging, president and manager of the Newbigging Cabinet Co., Ltd., who are at 164 King St. West. Born in Hamilton and having lived the most of his life there, Mr. Newbigging has seen changes that make the slogan, "Hamilton grows," a very real one to him. The demand for talking machine and player roll cabinets during the past two months, have been unusually heavy for that time of year. In connection with the new method of individual space record filing brought out recently by his firm, Mr. Newbigging says: "Individual spacing has always been desirable, but the difficulty has been in getting hold of the records when placed so close together. The Newbigging plan places each record on an individual key, so balanced, that when the record is in place, it leans to the back of the cabinet. As soon as the key is pressed, the record runs out to meet the hand."

When the Journal man called on the Carey Piano and Music Co., at 90 King St. West, he found that firm busy with work attending the last week of their 4th annual piano club sale. Mr. A. Carey, the manager, reports encouraging results so far this year. They handle New Seal Williams, Dominion, Everson, Marshall & Wendell, Haines Bros., Ennis, Krydner and Princess, as well as Victor and Edison talking machines. Mr. Carey, Sr., a veteran piano man, still takes a delight in being around the store, and it is rumored that he can yet close a piano sale in a difficult case, that would make some younger salesmen feel they had considerably to learn about the practical side of salesmanship. Mr. W. M. Wickens, who sold out to the Carey firm some two years ago, is in charge of the Victor and Edison departments.

Were north south, and east west, the location of the Nordheimer Piano and Music Co., Ltd., in Hamilton, would be almost the same as in Toronto. As it is, they are comfortably located at 18 King St. West, where Mr. E. Eager occupies the managerial chair. His right hand man, Mr. Adam Bletz, has charge of the talking machine and sheet music departments. In the steady advance experienced by Hamilton as a city, it is but natural that the Nordheimer "Quality-tone" pianos, and Nordheimer "Human-Touch" player-pianos, should have their share, a fact borne out by Mr. Eager's comments as to the immediate past and present state of trade. This Nordheimer branch keep Steinway instru-

ments on their floors, as also a wide range of Victrolas and Victor records.

Not long since, what might have been a much more serious fire, started in the rear of Mr. E. J. Wilson's premises shortly after he had started out for a brief visit to Niagara Falls. Fortunately comparatively little damage was done, and the necessary repairs have now been made. Mr. Wilson's premises at 117 King St. East, are headquarters for Mason & Risch pianos and players, Columbia machines and records, small goods and sheet music. He expresses satisfaction at the general conditions existing in Hamilton, as well as at his St. Catharines store. Just a little over a year ago Mr. Wilson bought the Eckardt business in St. Catharines, and upon closing the books at the end of his first year, he reports much better results than he had anticipated. At the St. Catharines branch the lines carried are Mason & Risch, Dominion and Columbia. Mr. Wilson is a thoughtful retailer, who has the knack of viewing each subject from all sides.

The Gerhard Heintzman branch, which is centrally located, being next door to the post office, is under the management of Mr. F. Lunn, who has been selling Gerhard Heintzman pianos for eighteen years. Mr. Lunn has recently taken on Edison phonographs and records, for which two sound proof rooms are used, and he now finds himself in need of more floor space, which in all probability will be furnished in the near future. In addition to these lines, Martin-Orme pianos and players are kept in stock and successfully featured. Hamilton is a musical centre of importance, and these tastily decorated and furnished quarters are in keeping with that fact and their location. That the city's steady growth is but the foundation for much greater expansion and business, is the belief expressed by Mr. Lunn.

Mr. Thomas Anderson, though born in Scotland, has lived in the ambitious city so long that he is thoroughly Hamiltonized. In his store, which has been a music stand since 1862, are found representative stocks of Gourlay pianos, Gourlay-Angelus players, Mendelssohn and McMillan instruments, sheet music, "Besson" band instruments and small goods. Mr. Anderson's premises are at 65 James St. North, within a stone's throw of the City Hall. The sheet music and small goods departments are of such dimensions that they require the close attention of the chief's lieutenant, Mr. Stanley C. Thornton. Mr. Anderson reports a pleasing and healthy growth in all departments.

Probably one of the best known music dealers in Western Ontario is J. Faskin McDonald, who has been in business in Hamilton for the past fifteen years, over ten years of which time he has been in his present stand at 54 James St. North. The day the Journal man was in that city there was quite a stir on the streets, caused by the delivery of a car load of Bell instruments from the railway station to Mr. McDonald's warehouses. It certainly looked like business. In addition to the Bell line, he features Sherlock-Manning 20th Century pianos and players, as also sheet music and small goods. Mr. McDonald said that a few months ago there seemed a general complaint regarding lack of stock, but that he thought the situation was now greatly relieved.

The Karn and Morris pianos and players are repre-

sented in Hamilton by Bond Bros., who are credited with doing a very satisfactory business in those makes. Although one brother has not been identified with the business for the past two or three years, the business is carried on under the firm name. Mr. Bond has not the overhead expense of a store and large stock, but keeps sample instruments for display, and sells to quite an extent from catalogue.

Great pleasure was expressed at the Heintzman branch, which is in charge of Mr. A. L. Garthwaite, at the progress being made with their new premises at the corner of King and John Streets, which will very shortly be ready for the staff and stock. The building is 135 x 30 ft., three stories high, with floor space planned to suit their requirements. The plans provide for a recital hall, four sound proof Victrola rooms, 22 x 12, several piano and player rooms, and on the third floor a repair department. Mr. Garthwaite says it is his intention to arrange recitals on Saturday afternoons. The plan of the building and the corner location make possible a splendid show window, in which the plate glass has been installed.

The business formerly conducted at 24 John St. S., by T. J. Baine, has been purchased by Mr. George McPhail, formerly of Berlin. Mr. McPhail arrived in Hamilton the middle of January, and is now practically settled in his new premises, which have been redecorated and made more convenient through a re-arrangement of the floor space, which will permit of his carrying on business in real estate as well. Mr. McPhail will be associated with him W. J. Wilson, formerly of Harston, Ont., and G. E. Hunsinger from Fisherville. He is handling the Evans Bros. lines. Miss Toll, a music teacher, will have her studio in the McPhail store.

### A NEW BRUNSWICK HUNTER.

The accompanying picture shows Mr. J. Harold McMurray, of Fredericton, N.B., and "Milt," his cook (the former next to the fireplace), enjoying the freedom of



J. Harold McMurray, Fredericton, N.B. (next the fireplace), and cook in the bush on a hunting trip.

the woods last fall. Mr. McMurray summarized his experiences on this outing in an interesting article, "Real Hunting in New Brunswick," which was published a few issues ago in "Outdoor Life." Harold McMurray was trained in the piano and organ business, being a son of James F. McMurray, who is one of the very well known dealers in the Maritime Provinces, and an influential citizen of Fredericton.



A piano man's prosperity depends on his ability to offer to the public:

Product that they want, at

Prices that they will pay;

Provided that those prices yield to himself a sufficient margin of profit;

Provided that the quality of the product will satisfy the customer.

The Columbia Graphophone Company presents a line of product that meets each detail of these specifications

*Write for "Music Money," a book "full of meat" for every piano dealer interested in quick and frequent turnover.*

## Columbia Graphophone Company

TORONTO

Creators of the Talking Machine Industry. Pioneers and Leaders in the Talking Machine Art. Owners of the Fundamental Patents Largest Manufacturers of Talking Machines in the World. Write for "Music Money," a free book you ought have.

### PIANO MAN TALKS ON AGRICULTURAL CONDITIONS IN WESTERN CANADA.

Mr. E. C. Seythes, of Winnipeg, Western manager of the Williams Piano Co., says: "Mixed farming and the adoption of better farming methods, as well as a co-operative system of banking, are the greatest needs of Western Canada."

In reply to an enquiry as to collections, he said to a representative of the Music Trades Journal, "Collections are slow, not only with piano houses, but as far as I can learn, in other lines as well. The small merchant, unless he is well favored, is finding it increasingly difficult to obtain further advances from the banks, while the farmer of the class that really needs assistance, finds himself unable to borrow a dollar. This means that the merchant has to carry the farmer, and the wholesaler in turn has to carry the merchant. I saw a letter the other day written by an Eastern business man with broad experience in financial matters, in which he expressed the opinion that the banks were taking advantage of disturbed conditions in Europe, the present tightness of money and the high rates on call loans, to penalize the West for over speculation."

"No doubt a great deal of talk we hear regarding reckless speculation is well founded. Nearly every town and city has some wild-cat scheme, but it must be said in most places these are put on by unscrupulous promoters who have little or no standing in the community, and are simply in the game for what they can get out of it. Many of them are outsiders who follow real estate movements from place to place. But the foundation of the West, as everybody knows, is on a much more substantial basis. There is a solid, conservative foundation underlying the progressive movement throughout the entire country. We, perhaps, move a little faster than they do in the East."

"It is true that credit is an essential factor in our development. Cut off credit from the West, or Canada as a whole, and we would experience a depression of gigantic proportions, but that is something that is highly improbable, if not altogether impossible, because money is organized and requires a market just as surely as the manufacturer demands for the output of his factory or the farmer for the products of the soil."

"Western Canada is borrowing large sums of money, principally from Europe, which is being used in the rapid development of the country, in railroad construction, municipal improvements, loans on buildings and on farm lands. What we need most of all in this country is mixed farming, so that the tiller of the soil will not be wholly dependent on his grain for revenue. Mixed farming and right methods of grain farming are essential, not only to insure an immediate and steady revenue, but to conserve the fertility of the land, which is even more important. The farmer must learn to sell the products of his brain instead of the elements of the soil. The right methods of cultivation and proper systems of rotation, combined with the raising of live stock, will produce not only an increased yield per acre, but maintain the fertility of the land, thus enhancing its value, whereas, the methods at present in vogue tend to lower the yielding power of the soil."

"Agriculture is the greatest basic industry of this country, and we must learn to farm as they do in

France, England, and Germany, and indeed, as they are now doing in parts of Ontario. Business men are waking up to this fact, and a movement is now under way for the creating of an organization supported by the leading business and financial men, with a view to hastening the adoption of the proven methods throughout Western Canada."

"I said that better farming methods were the greatest need in this country, and next to that, in my opinion, is a banking system that will meet the requirements of the small farmer, such as is in vogue in some parts of Europe, and enable him to obtain money at low rate of interest and for longer period on such security as his live stock, stored grain, and provided that he is adopting correct methods of cultivation on his land, for a clean, well-cultivated farm should be considered gilt edge security. Hence he is not forced to sell and take simply what the chance markets may bring him, but is in a position to hold for what he considers the most favorable market conditions. The country with a great agricultural area like ours, well tilled by industrious people, having a ready market at its door, created by manufacturing and kindred enterprises, is bound to advance because one caters to the other, and although we are certain to have seasons of depression, I do not look for any to be very far reaching, and I think each one will have a steadying effect that will help to settle things on a safe and substantial foundation."

"Real estate speculation is not confined to the West alone, that is, if what we read may be relied upon, because they seem to be having a go at it both in Montreal and Toronto. Men who control financial matters throughout the entire country seem to have a thorough understanding of the situation, and I have every confidence in their being able to regulate the outflow of money and keep a tight rein on it in regard to speculative movements, but encourage all other kinds of legitimate business."

### MR. MANNING AGAIN BEREAVED.

At the home of Mr. W. N. Manning, of the Sherlock-Manning Piano & Organ Co., London, the death occurred of his infant son last month. The little fellow, who had just reached the age of six months, was unable to continue his struggle for life, which commenced at his birth, which so lamentably resulted in the death of Mrs. Manning, as readers of the Journal will remember. He had remained under special supervision at the hospital, where everything possible had been done for him, and at times he seemed to grow stronger, but eventually succumbed, as stated. The remains of the little fellow, who had been named Wilber Alexander, were interred at Clinton, where his mother was laid to rest last fall.

A cable from Barmen, Germany, announces the wedding there of Mr. Siegfried Herz, superintendent of agencies of the Nordheimer Piano & Music Co., Ltd., Toronto, to Miss Djone Lavoie of Ottawa, a pianist of rare skill. Mr. and Mrs. Herz are spending their honeymoon in Europe, and are expected in Toronto within a month.

Mr. B. A. Trestrail, of the R. S. Williams & Sons Co., Ltd., was a recent visitor to Hamilton.

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**PIANOS AND ORGANS IN BRITISH WEST INDIES.**

By E. H. S. Flood, Canadian Trade Commissioner.

**U**NDER the head of musical instruments in the returns we are using, are included pianos and organs, band instruments, talking machines and small musical instruments. Pianos and organs, which are to receive the preference, are not listed separately. Of the total \$8,500 shown in the statement given hereunder, three-quarters at least represent pianos. That there is a growing musical taste in these colonies and that the demand for pianos is increasing, is all that can be said with any certainty as to the future of the trade. For the whole of the West Indies the importation of musical goods of every kind would value about £20,000 a year.

The greater part of the piano trade is with Great Britain, as the instruments from that country are best known. A few of the medium-priced German makes are also imported. With the higher grades of English and German pianos are also included some of the very cheapest, which are laid down in the West Indies at a low cost. Occasionally pianos bearing the names of unknown manufacturers in the United States and of the lowest stencilled grade are also met with and seen advertised. Barbados has no firm dealing exclusively in pianos. The demand is met by special importation, and occasionally a few will be offered by firms in general trade, and by one of the jewellery firms in this island. In Trinidad there are one or two firms which deal in pianos and organs only, and the same may be said of Demerara. Jamaica, which is not one of the convention colonies, may be pointed out as importing musical instruments largely, and the music trade of Kingston has been well established. The importation into that island amounts to from ten to twelve thousand pounds sterling a year.

As regards the character and style of the pianos imported, it may be said generally that they are small in size and light in construction. Many of the homes are small and of the cottage type, and the pianos require to be also small to be in harmony with the surroundings. For this reason English and German instruments are preferred to the Canadian and American, as the size is essential. Any manufacturer in Canada who is making a small piano, similar in design to the English, at an even price, would do well to write this office for the names of importing firms.

It is not easy to say why cabinet organs find such a limited sale in these colonies. The reason may lie in the fact that the cheap foreign piano, when slightly used, is offered to the less wealthy buyer at a very low price. Piano repairing has become quite a feature of the trade and the work is very well done down here. When a piano, which has been slightly used, is thus repaired and put on the market, it can be sold at a very small price, and on account of the low price may, to some extent, displace the cabinet organ. A few organs of French manufacture, with force bellows, and in a simple box-like case, are sometimes imported. If such an organ, of the chancel pattern, plain in design, with one set of reeds, were put on the market by a Canadian firm, the low price at which it could be offered would no doubt find a market. The saving in freight alone would be considerable. I believe the trade in Canadian organs would greatly increase if they were more simply made, and the price about the same as the foreign.

**MR. HIGEL EXTENDS EASTER GREETINGS.**

Writing from London, Mr. Otto Higel extends greetings to the Canadian trade, and best wishes for a joyful Easter season. After a month in the mountains at Semmering, about 80 miles from Vienna, Mr. Higel visited Paris and returned to London. He sailed on March 7, per the "Kaiser August-Victoria," due in New York on the 15th. This will permit him to eat his Easter eggs in Toronto.

Coincidentally, Mr. Higel left New York on Nov. 7 and left London for home on the same day of the month, just four months later. He returns in better health than he has had for years, and ready to tackle business with his characteristic aggressiveness. Mr. Higel observes that the medical profession of Europe has reached a high state of proficiency.

Speaking of business, he said that in London it is good—better than it has been for years. In Germany



Mr. Otto Higel

business is also good, but not as brisk as in England, while in Austria it is very poor, chiefly owing to the Balkan war, the Austrian trade being so linked up with the Balkan countries as to be seriously disturbed by the situation there.

Regarding player piano trade, Mr. Higel states that it is improving all over Europe, and in two years he has noticed a very marked development. On his return to Toronto he will take up the threads of business that have been so ably handled by Mr. R. H. Easson and Mr. H. A. Smith, vice-president and secretary, respectively, of the firm. Mr. Higel is to be congratulated on his recovery, and his many friends in the trade extend a warm welcome home to the head of the Otto Higel Co., Ltd.

A sensational conspiracy case, tried at Joliet, Ill., resulted in the conviction of William Geppert, associate editor of the "Musical Courier Extra." He was found guilty of conspiracy in the attempt to ruin the Steger & Sons Mfg. Co. The penalty was fixed at two years in the State prison and a fine of \$2,000. Defendant made a motion for retrial, which is set for March 17 to 24, and he is out on bail of \$5,000. This conviction is the result of an action by the Steger firm, instituted in 1912 against Geppert, Thomas Thomson and Marc A. Blumenburg, who went abroad before he could be served.



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- 35456 Villanelle (The Lark's Song) (Dell'Aglio). In English, with orchestra.  
I. Plegiare (L'esquivallo). "Stridono l'asino" (00) birds in freedom flying. In Italian, with orchestra.

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- 35455 La Julie de Perth (Bizet). Brindisi (Drinking Song). In French, with orchestra.  
Jouglour de Notre-Dame (Massenet). "Legende de la Sauge" (Legend of the sage). In French, with orchestra.

By Zina Brozia—\$1.00

- 35242 Faust (Gounod). "Just Simply" In French, with orchestra.  
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35453 Love-Tingling. All Love. Excellent from Daughter of Jairus (Lawrence). Walter Lawrence, Boy Soprano, and Fred Miller, Tenor. Orchestra accomp.  
The Holy City (Morini). Walter Lawrence, Boy Soprano. Orchestra accomp.

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31275 Just Awarara. For Von (Jacobs-Rind). Grace Kerns, Soprano. Orchestra accomp.  
I Would That My Love (Mendelssohn). Grace Kerns, Soprano; and Mildred Porter, Contralto. Orchestra accomp.  
31273 March of the Men of Harlech. (Armed Welsh melody). (John Gaud). Gwend Male Glee Singers.  
In Absence (Gaudin) Back. "Dir, alla giovine" (Say to your daughter). Part I. Rita D'Orta, Soprano; and Taurino Pore, Baritone. Orchestra accomp.  
31269 La Traviata (Verdi). "Dir, alla giovine" (Say to your daughter). Part II. Rita D'Orta, Soprano; and Taurino Pore, Baritone. Orchestra accomp.  
31276 Fantasy on Mendelssohn's Spring Song and Rubinstein's Melody in F. Mita Bernard, Pianist.  
Fantasy on Wagner's Prelude from Tannhauser and Finale to Rubinstein's Concerto in F Flat. Mita Bernard, Pianist.  
31272 Before Me. H. H. The Enduring Young (Kerns) Words by Thomas Moore. Fred Miller, Tenor. Orchestra accomp.  
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- 35451 Der Freischutz (Weber). Overture, Part I. Prince's Orchestra. Der Freischutz (Weber). Overture, Part II. Prince's Orchestra.  
35454 Episcopal Litany Service, Part I. The Processional and Recessional. Boy Choir of Church of St. Luke the Evangelist, Episcopal Litany Service, Part II. The Litany. Boy Choir of Church of St. Luke the Evangelist.

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A Soldier's Boyhood of Old Home Songs. (Arranged by Hagar). Prince's Band.  
31279 The Old Girl of Mine (Jones and Van Alstyne). Heary Barr, Tenor; and Edgar Stoddard, Baritone. Orchestra accomp.  
Way Down South (Farrman). Peerless Quartet. Orchestra accomp.  
31271 Casey Jones Went Down on the Robert E. Lee (Jones). Byron G. Harlan, Tenor; and Arthur Collins, Baritone.  
Whistling Jim (Minton). Peerless Quartet. Orchestra accomp.  
31277 And the Grass Grew All Around (H. Von Tilzer). Walter Van Tilzer, Tenor. Orchestra accomp.  
Here Comes My Buddy. Now (Gilbert and Saxe). Byron G. Harlan, Tenor; and Arthur Collins, Baritone. Orchestra accomp.  
31278 Georgia Land (Carroll). Peerless Quartet. Orchestra accomp.  
Oh, What a Beautiful Dream (Casper). Ada Jones, Soprano; and Walter Van Brun, Tenor. Orchestra accomp.  
31280 The sweetest Story Ever Told (Stullze). Vincent Russo, Conductor. Band accomp.



- Silver Threads Among The Gold (Danks). Vincent Bunnio. Chorus. Band accomp.
- 41281 Omen—Intermezzo (Hartz). Fred Van Eps. Banjoist. Orchestra accomp.
- Dream of the Rarohit Band (Thurlman). Guido Deiro. Accordion Solo.
- 41282 Oh! With a Night (Gilbert, Muir and Abrahamson). Ada Jones, Soprano, and Walter Van Brunt. Tenor. Orchestra accomp.
- 41283 The Devil's Bull (Forst). Maurice Burkhardt. Tenor, and Peerless Quartet. Orchestra accomp.
- 41284 Everybody Loves a Chicken (Jones). Peerless Quartet. Orchestra accomp.
- I'd Be as Black as You (H. Van Tilzer). Ada Jones, Soprano, and Walter Van Brunt. Tenor. Orchestra accomp.
- 41284 Some Boy (Stanger and Beck). Lillian Lester. Contralto. Orchestra accomp.
- My Targe Maid (Hayes and Lodge). Walter Van Brunt. Tenor. Orchestra accomp.
- 41285 Melinda's Wedding Day (Pionatossi). Arthur Collins, Baritone, and Byron G. Harlan. Tenor. Orchestra accomp.
- Welcome Home (Hortle). Peerless Quartet. Orchestra accomp.

**Prize Records**

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- 41287 L'Elisir d'Amore (Donizetti). Una Furtiva Lagrima. (A Fair Day Tear). In Italian, with orchestra.
- 41286 Rigoleto (Verdi). Quella in quibus. (Amidst the Fair Throng). In Italian, with orchestra.
- 41287 Rigoleto (Verdi). La Donna e Mobile. (Woman is Fickle). In Italian, with orchestra.
- 41287 Let's Miller (Verdi). Quindici anni di placido. (When Peaceful was the Night). In Italian with orchestra.
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- 41787 When I Lost Love (Living Berlin). Campbell-Harr
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- 41797 Steadfast Accents (Arbuthall). Wm. B. Rice
- 41798 Moby-doo (From "La Belle Boheme"). Miss. Kitty Berger
- 41798 My Lullaby (A Scotch Love Song). Sam. Harvard
- 41799 Forever and Forever (Egan-Peppi). Alan Turner
- 41799 Down the Field (Friedman). Pryor's Band
- 41799 Knowledge March (Egan-Peppi). Pryor's Band
- 41799 When the Nightingale Shall Sing. Reinald Werrenrath
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- 41880 Gems from "Queen's Lace Handkerchiefs"—Haste in Brilliant Array. "When the Wild Rose." "Through Life I'm Danc-ing." "Ah, Susanna." "Where Poes are Trod". Finale. "Prize to the Lord". Victor Light Opera Co.

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- 64309 Sweet Genevieve (Cooper-Turkey). John McCormack
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- 64316 Molly Brannigan (Old Irish Melody). John McCormack

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- 70094 Travinta—Ah fors' 'hai! (The One of Whom I Dreamed). (Act I). (In Italian). Lacey Isabelle Marsh

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- 74333 Liebelied (Love's Sorrows). (Old Vienna). Waltz. (Kreidler). (Piano accompaniment by George Falkenstein). Frit Kreslow
- 74334 Parla Valso (Oh, Speak) (Addio). (In Italian). Alma Gluck

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- 87125 Zaza—Zaza parola zingara (Zaza, Little Gypsy). (In Italian). Titta Bello
- 87128 Pimpinella—Florentine Song. (Tschakowsky). (Op. 28, No. 6). (In Italian). Piano accomp. by Galliano Sognaghiello.
- 87129 When the Roses Bloom (Hoffnung). (In English). (Reinhard). Enrico Caruso
- 87133 Hansel and Gretel—Hexentanz und Kumpelwaller ("Witches' Dance"). (Humperdinck). (In German). Louise Homer

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- 87203 Wanderer's Nachtlied (Wanderer's Night Song) (In German) (Reinhold Stern). (In German). (In German). Ernestine Schumann-Heink

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- 88412 Konigslied—Weisst noch das grosse Nest (Hast Thou Forgotten Our Nest?) (Act II). (In German) (Humperdinck). Geraldine Farrar
- 88413 Boheme—Mi chissuno Mimì (My Name is Mimì) (Act I). (Pavoni). (In Italian). Geraldine Farrar
- 88415 Oh, Rest in the Land (From "Eldorado"). (Mandelstam). Miss. Clara Butt
- 88418 Hansel and Gretel—Suse, Liche Susse (Susy, Little Susy) (Humperdinck). Alma Gluck-Louise Homer

**12-INCH VICTROLA—\$5.00.**

- 89060 Traviata—Al nostro monti (Home to Our Mountains). (In Italian). (Act IV)—Scene II. (Verdi). Ernestine Schumann-Heink Enrico Caruso
- 89061 Don Carlos—Elio che nell'aria (Elio). (In Italian). (Verdi). Enrico Caruso Antonio Scotti

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- 41777 Oh, the Mississippi Medley—Turkey Trot—Two Step (for dancing). Victor Military Band
- Maurice Tango (Silver Nuts) (for dancing). Victor Military Band

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- 41792 Two Much Mustard—Tros Mustards! Turkey Trot—Two Step (Macklin). Victor Military Band
- Gertrude Hoffman Glide—Turkey Trot—Two Step. Victor Military Band

- 17281 Mariette—Two Step—Turkey Trot (Stony Mountain) Victor Military Band  
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 1576 Waltzer's Dream (Prize Song) Violin H. L. Spitalny  
 1571 Oh Rest in the Lord "Elijah" Margaret Keyes  
 1534 Good Bye, Rose Will Oakland  
 1569 With the Wine on the Ilium Reed Miller  
 1617 Grandie Valse (Concertina) Will Oakland  
 1649 Uncle Josh and the Insurance Agent Cal Stewart  
 1626 You're My Baby Edna Brown and Henry James  
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 28148 "Il Ballo" (The Tempest of the Heart)—Il Trovatore (Verdi) Carlo Galeffi  
 28149 Voci di Primavera Valse (Voices of Spring Waltz (Strauss) Melitt Heim  
 Soprano solo in Italian  
 28150 "Ah! Non crederci te" (Ne'er Did the Maiden Dream)—Mignon (Thomas) Tenor solo in Italian Florencio Constantino  
 28151 "Mon coeur a courir (My Heart of Thy Dear Voice)—Samson et Dalila (C. Saint-Saens) Marie Delna  
 Contralto solo in French, orchestra accomp.  
 28152 "Black Ich Ueber" (Gazing Around Upon This Fair Assembly)—Tannhauser (Wagner) Baritone solo in German Walter Sommer  
 28153 "Non la Nostris" (Our Cottage Secluded)—Tosca (Pavini) Maria Labin  
 Soprano solo in Italian  
 28154 "O Kehr' Zurück" (O Come Back)—Tannhauser (Wagner) Baritone solo in German F. Egnioff

**BLUE AMBEROL CONCERT LIST—\$1.00 each in Canada.**

- 28142 Nocturne E flat, Op. 9, No. 2 (Chopin) Kathleen Parlow  
 Violin solo, piano accomp.  
 28143 Old Folks at Home (Foster) Margaret Keyes  
 Contralto solo, orchestra accomp.  
 28144 My Dreams (Tosti) Thomas Chalmers  
 Baritone solo, orchestra accomp.  
 28145 Home, Sweet Home (Payne) Eleonora de Cisneros  
 Contralto solo, orchestra accomp.

**BLUE AMBEROL REGULAR LIST—65 cents each in Canada.**

- 1626 Patriotic Songs of America... New York Military Band and Chorus  
 1627 When I Met You Last Night in Dreamland (Williams) Premier Quartet  
 Mezzo soprano and baritone, orchestra accomp.  
 1628 Son a toi "The Not True" (Maitre) H. Festyn Davies  
 Tenor solo, orchestra accomp.  
 1629 I'll Love You Forevermore (Franzini) Harry Anthony  
 Tenor solo, orchestra accomp.  
 1630 How Could I Forget Thee—Gavotte (Schubert) Neapolitan Instrumental Quartet  
 Violin, cello, flute and harp.  
 1631 Sweet Antoinette (Gray) Harry Anthony, James F. Harrison and Chorus  
 Tenor and baritone, orchestra accomp.  
 1632 Fables (Bell) Bob Roberts  
 Comic song, orchestra accomp.  
 1633 Rock of Ages (Hastings) Edison Mixed Quartet  
 Sacred, orchestra accomp.  
 1634 Kiss Me, My Honey, Kiss Me (Berlin and Snyder) Ada Jones and Billy Murray  
 Conversational duet, orchestra accomp.  
 1635 A Day Dream (Strebekki) Helen Clark and Edwin Skeddell  
 Mezzo soprano violin and cello obbligato  
 1636 Mattinata (Tosti) Charles Hackett  
 Tenor solo, orchestra accomp.  
 1637 On the Mississippi—Banky Punky (Carroll and Fields) Billy Murray and Chorus  
 Chorus song, orchestra accomp.  
 1638 Belle of New York March (Clark) and 2nd Reg't, Conn. N. G. March (Reeves) New York Military Band  
 1639 Waltham Doll (Pougue Vahsaner) (Goldini) Venetian Instrumental Quartet  
 Violin, cello, flute and harp  
 1640 Venetian Song (Tosti) Alan Turner  
 Baritone solo, orchestra accomp.

- 1641 80, Lake 23; 33 to 38 and Calvary (Sweeney) Rev. Wm. H. Morgan, D.D., and Edson Mixed Quartet  
 Scripture lesson with hymn, organ accomp.  
 1642 St. Mark 4: 35 to 41 and Peace Be Still (Almer) Rev. Wm. H. Morgan, D.D., and Edson Mixed Quartet  
 Scripture lesson with hymn, organ accomp.  
 1643 The Yiddish Professor (Berlin) Maurice Barkhart  
 1644 Entucky Mose Comic song, orchestra accomp.  
 Golden and Hughes  
 1645 Down in Dear Old Kentucky sketch Vanleville sketch  
 Conrad and Whiddell  
 Vocal selection, orchestra accomp. Premier Quartet  
 1646 That Syncopated Boogie-Boogie (Meyer) Premier Quartet  
 Male voices, orchestra accomp.  
 1647 Searer, My God, to Thee (Mason-Hummelreich) Ferdinand Hummelreich  
 Piano solo, with chimes effect  
 1648 Dixie (Emmett) N. Y. Military Band, Fifa and Drums Corps  
 1649 Gipsy John (Chap) Albert A. Wiederhold  
 Baritone solo, orchestra accomp.  
 1650 (a) Bennett (Berthome); (b) Gavotte (Strosser) The Tolosan Trio  
 Violin, cello and piano



RESIDENTIAL STREET SCENES IN HAMILTON.

A joke is told at the expense of a new salesman, who had just completed the sale of a mouth harmonica, and having in mind instructions not to overlook possible sales of accessories, desired to sell the customer a music case also, in the firm conviction that the mouth organ player would require it for his mouth organ music.

## ANNUAL BANQUET OF WILLIS STAFF.

ON February 13, the annual banquet of the salesmen, office staff and branch managers of Willis & Co., Ltd., was held at the Edinburgh Cafe, Montreal. Forty-three sat down to a beautifully decorated and appropriately arranged table. The menu was a masterpiece of the printer's art, and the toast list comprised toasts to the various departments of the business, all of which were proposed in an unique and thoughtful way, and the responses were productive of much humor. Altogether the evening was one of joviality and good-fellowship, and was evidence of the good feeling existing between the different departments. One of the features of the evening, aside from the president's address, was the orchestra, made up of employees of the firm, which was one of the hits of the evening.

In his address Mr. Willis covered practically every point in piano selling, and introduced the suggestion that the Montreal dealers might profitably establish a clearing house for the disposal of instruments taken in exchange, this clearing house to price each instrument according to its actual worth, regardless of what was allowed for it. This suggestion arose out of the speaker's advocacy of the one-price system, which he considered the only fair and equitable manner of retailing pianos. These exchanges would be one of the difficulties in the one-price system, but could be overcome, and incidentally Mr. Willis suggested that the salesman who takes an exchange should consider it his duty to also sell the "take-in."

"Giving value for value received," was emphasized as the true principle of merchandising, and the salesmen were urged to consider the cost of doing business and the risks that are run in retailing a piano on a margin of \$25.00; the fallacy of charging a customer an extra \$100 in order to make a large allowance on the exchange, was also pointed out.

The subject of repossessions brought out the statement that a sale was not worth writing up if the salesman did not get at least \$25 down on the cheapest sale. The speaker urged a cash payment of at least 10 per cent. on all pianos and players, with the balance inside of three years.

Touching upon interest, he said, "everybody knows about interest; there is no such a thing as pianos sold without interest now."

Mr. Willis also pointed out to his staff that within three years the cost of their pianos, whether made by themselves or imported, had advanced from \$30 to \$50, and that within three months quotations had shown increased prices on oak, basswood, elm, maple, beech, birch, hemlock, pine, oak, tamarac, and gum, zinc, galvanized iron, screws, gasoline, naphtha, solder, casters, trimmings, copper, labor, and rents were soaring all the time.

Salesmen, the speaker said, should know something about the construction of the piano, and should be able to play a little, and to demonstrate the player piano. He also gave some practical advice on securing the attention of a "prospect," and the united support of a family, rather than united opposition.

Salesmen, he urged, should give a faithful report of each day's movements, and managers should insist

on this. Every branch should have a card system, with every detail that could possibly be of assistance, and salesmen should always carefully inform their manager of an appointment made at the salesrooms, so that the customer could receive proper attention.

The salesman's remuneration was also touched upon, and it was shown that the amount of this depended upon the salesman's own efforts. A basis of commission was advised, whereby a salesman would profit in proportion to the business he did. He also advocated each salesman setting a good standard of sales for himself to reach, and each succeeding year endeavor to eclipse the previous year's business.

In his address Mr. Willis paid a tribute to the collector who, he stated, is as necessary as the salesmen and "the most dignified man in the bunch, and should be particularly attended to by the managers." To the collectors, he said, "win the respect of your customers by keeping up the collections, by punctuality in calling monthly. Win your customers by showing them that you require their money, that your piano is well worth the money, and that that month's money is necessary for your business."

## MANUFACTURERS TO MEET TO CONSIDER EXHIBITION PLANS.

A meeting of the executive of the Canadian Piano & Organ Manufacturers' Association was held on March 13, at the office of the secretary, 4 Queen Street East, Toronto, to consider plans for alterations to the music pavilions in the Canadian National Exhibition Building. Those present were, Mr. F. Bull, Oshawa, president; Mr. W. N. Manning, London, Messrs. R. S. Gourlay, Albert Nordheimer, H. H. Mason, Harry Durke, Toronto, and the secretary.

The plans will be submitted to a general meeting of the Association, to be called at an early date. They show a Colonial scheme to accord with the present construction. The proposal is to bring a colonnade out to the front of the stands and to erect divisions between the exhibits. The plan also provides for an ornamental rail.

Mr. F. J. Hill, secretary-treasurer of W. Doherty Piano & Organ Co., Ltd., Clinton, was a recent trade visitor to Toronto.

## SEVERAL WHOLESALE AGENTS WANTED.

By old established Musical Instrument Makers, (London, England, established 1775), with world wide connections, to handle Advertisers own make specialties. String makers, Pianos, Brass and Wood Wind, Drums, Banjos, Flat Back Mandolines, etc. Dodd Bows (Registered No. 80271), Violins Strings, (Registered No. 309034). Fittings. All goods up-to-date. Accredited Wholesale Firms only supplied. Interested firms kindly apply Box No. 1622, Canadian Music Trades Journal, 66-68 Agnes St., Toronto.

## AGENTS WANTED.

By well-known English Firm of Military Band Instrument Makers. High Grade Cornets, Thombones, Saxhorns, Drums, Clarionets, Flutes, etc. Finest London work at competitive prices. Any Models. Apply Robert De Lucy, 182 Easton Road, London, Eng.

**MANAGER WANTED.**

For a retail piano and player piano store in Montreal. Write in strict confidence, giving full particulars of experience, and salary desired. Apply Box 1749 Canadian Music Trades Journal, 56 58 Agnes St. Toronto.

**TO ORGAN MANUFACTURERS.**

An important British Firm with unlimited capital is open to negotiate for the Sole Agency of Canadian High Grade Organs for the British Isles. Minimum output 400 per annum. Apply first instance Box 12293, Haddons' Advertising Agency, Salisbury Square, Fleet Street, London, England.

**A PIANO SALESMAN WANTED.**

For retail work in Ontario, travelling out of Toronto, by a firm located outside of Toronto. To an experienced and reliable man a good proposition is offered, that has excellent possibilities for the immediate present and for the future. Applications will be treated in the strictest confidence. Apply to Box 11 Canadian Music Trades Journal, 58 Agnes St., Toronto.

**FOR SALE.**

My book on Tuning, Regulating, Repairing, etc., the text book of my Tuning School, \$5.00; my own, most practical Temperament, easy, infallible, \$1.00; also formula for best Moth Powder, odorless, great seller, \$1.00. Alex. Scheinert, 2849 N. 11th St., Philadelphia, Pa.

**WANTED.**

A No. 1 piano salesman, to wholesale throughout the Maritime Provinces. Must be a sober, industrious man, with good record. Apply The Williams Piano Co., Limited, Oshawa, Ont.

**W. Bohne & Co.**

SUCCESSORS TO  
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**High Grade  
Piano  
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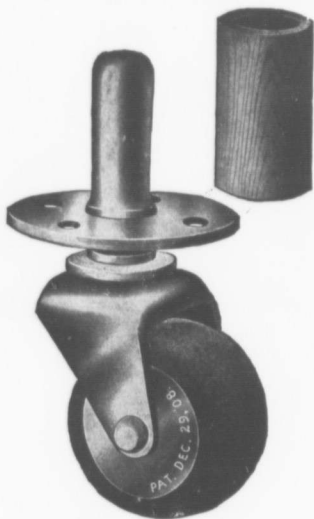
134th St. and Brook Ave. - - - New York

**MASONIC RECORDS.**

The new Victor records giving the music in Masonic degree work, issued by Berliner Gramophone Co., have proved a success beyond their anticipations. Apart from the interest of those who are members of the craft, these stately airs appeal to all lovers of music.

**NEW PIANO CASTERS ON THE MARKET.**

In a communication to the Journal, Hammacher, Schlemmer & Co., the New York hardware supply house state that they have had numerous calls for felt and rubber wheel piano casters, and as a result the "Feltoid" casters here illustrated, have been put on the market.



The new "Feltoid" piano caster.

Regarding these new goods the makers say:—"Feltoid Casters are made of pure wool, rendered firm and hard by a special process, at the same time retaining a soft, velvety surface which cannot mar the most highly polished surface, or injure the most delicate floor coverings. It stands to reason that when two substances of unequal degrees of hardness come in contact, the harder one makes its impression on the softer. Consequently, if a caster wheel is made of iron, brass, wood or any vulcanized material that is harder than the floor—and all of these materials are harder—it must leave its indentation in the floor. Likewise, if the tread of the wheel of a caster is softer than the floor, as feltoid caster wheels are, it receives the impact and not the floor."

The Columbia Graphophone Co. (formerly the Columbia Phonograph Co. General), is adding to its factories a new one at Buenos Ayres. Mr. T. Stevenson has been sent to that city with a staff of assistants to establish this Columbia headquarters factory for the Argentine.

# NEW MUSIC

Copyrights  
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Ottawa

Where the Publisher's name and address are not given in the following list, the information may be obtained by writing Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

26767. "In My Haven." Words and Music by Irving Berlin.  
 26710. "The Soldiers of Our Empire." Words by Cecil E. Selwyn. Music by Arthur A. Penn. Cecil E. Selwyn, Winnipeg, Man.  
 26716. "La Belle Parisienne." Words by Wm. Le Baron. Music by Robert Hood Bowers.  
 26717. "Won't You Love Me." Words by Wm. Le Baron. Music by Robert Hood Bowers.  
 26718. "First Easter Morn." Composed by John Adamson. (Words and Music). Whaley, Royce & Co., Limited, Toronto, Ont.  
 26727. "The Picture of Real Life." (From "Comtesse Coquette.") Words by Melville Alexander. Music by Anatol Friedland.  
 26728. "The Parasitic Dip." (From "Comtesse Coquette.") Words by Melville Alexander. Music by Anatol Friedland.  
 26754. "I Certainly was Going Some." Words and Music by Creamer and Vodyny.  
 26737. "Gee! But I Get Lonesome on a Rainy Day." Words by W. Ed. D. Morgan. Music by George Morgan.  
 26745. "The Whip." March and Two-Step. By Abe Holzmann.  
 26747. "Choux-blancs, Blonds et Choux-blancs." (Silver Threads Among the Gold). Paroles Anglaises de Elen E. Rexford. Version Française de L. E. D. Payment. Musique de H. P. Danks. Whaley, Royce & Co., Limited, Toronto, Ont.  
 26754. "You're a Great Big Blue-Eyed Baby." Words and Music by A. Seymour Brown.  
 26755. "Down by the Old Garden Gate." Words by Wm. R. Clay. Music by Chas. L. Johnson.  
 26756. "I'll Get You." Words by Will D. Cobb. Music by Gus Edwards.  
 26761. "Moonlight Waltz." By E. B. Holmes. The Delmar Music Co., Limited, Montreal, Que.  
 26762. "Apache." Intermezzo. By Violinsky & Mike Bernard.  
 26764. "The Whirl-Go-By." Words by Will D. Cobb. Music by Gus Edwards.  
 26770. "Love in a Garden." Words and Music by Ralph H. Goss.  
 26771. "Tantalizing Tingles." (March). By Violinsky and Mike Bernard.  
 26772. "Poppy Land." Words by Henry S. Creamer. Music by Will H. Vodyny.  
 26773. "The Ragtime Express." Words by Harold Atteridge. Music by Jean Schwartz.  
 26774. "Give Me the Hudson Shore." Words by Harold Atteridge. Music by Al. Johnson.  
 26775. "That Gal of Mine." Words by Harold Atteridge. Music by Jean Schwartz.  
 26776. "Hail to the Men of a Hundred Years Ago." (1812-1912). Words and Music by Catharine Nina Merritt, U.E.L. Catharine Nina Merritt, Toronto, Ont.  
 26778. "After Bathing." Intermezzo Gavotte. By A. Ferrara.  
 26779. "That Raggy Rag-Time Band." Words by Wm. H. Burton. Music by John M. Tall.  
 26780. "Our Little Cabaret Ep Home." Words by Grant Clarke. Music by Jean Schwartz.  
 26784. "In November or December I Will Marry You." Words by Joe Young. Music by Conrad & Tomblie.  
 26787. "I'll be Satisfied with Kisses from You." Words and Music by Jack Smith and Mac Kraus.  
 26789. "My Lady of Dreams." Lyric by Will Arthur. Melody by Wm. E. Shafer.  
 26790. "Monkey Oukams." Words and Music by Irving Berlin.  
 26791. "My Sweet Italian Man." Words and Music by Irving Berlin.  
 26795. "Some one's Waiting Down in Tennessee." Words by Cecil Mack. Music by James Reese Europe.  
 26796. "All is Over When the Bells Begin to Ring." Words by Sam Ehrlich. Music by Albert Gumbel.  
 26797. "Tango Argentino." By A. Ferrara.  
 26802. "Warbles for Eve." Polka Caprice. By Harry J. Lincoln.  
 26804. "Springtime." Gavotte. By Carl Lomsted.  
 26805. "Old Hickory." March Two-Step. By Harry J. Lincoln.  
 26806. "Garden of Beauty." Waltz. By Carl Lomsted.  
 26807. "The Palms." Synopated Waltzes. By J. Faure. Arranged by Will H. Morrison. Whaley, Royce & Co., Limited, Toronto, Ont.  
 26811. "Loverly Lane." Lyric by C. E. Lawrence. Music by Elmer H. Chapman.  
 26813. "Dearie (If You'll Marry Me)." Words by A. Seymour Brown. Music by Albert Gumbel.

## MUSIC MELODIES.

Do customers ever enquire for a sheet of music you have not in stock? If so, do you always let them know you can secure it for them?

Do you co-operate with the music teacher, or are you at loggerheads with that party?

Do you ever offer a suggestion to the choir leader? Where does he buy his music?

Do you keep posted on the latest songs? Do you keep your town posted on the latest songs?

How many people in your town and vicinity consider you their headquarters for everything in sheet music and books?

You have a mailing list for your piano and talking machine departments. Have you one for sheet music?

When you get some particularly good music in, what means do you take to tell people about it?

Does your sheet music department pay? If not, why not?

Have you decided that the increase in the sale of talking machine records means a corresponding decrease in the sale of sheet music? One live dealer is confident that each one boasts the other. "More records more songs; less songs less records," he says.

How do you keep your stock? Does your clerk leave it lying around so that in the end dozens of pieces have to go on the "3 for 5 cents" counter?

Did you ever sell a music cabinet? Did you ever sell a leather roll? One dealer does a good business in these lines through knowing the children who are taking music lessons.

Do you run over the list of new music published in the Journal each month? It contains the official list of recent copyrights, sheet music and books entered at Ottawa.

\*\*\*\*\*  
 \$3.50 could not be spent to better advantage than in buying this durable leather music roll, which contains 8 sheets of music—each a general favourite.  
 \*\*\*\*\*  
 Suggestion for window card in a sheet music store.

## PIANOS AND ORGANS IN HOLLAND.

By J. T. Lithgow, Acting Canadian Trade Commissioner at Amsterdam.

Although the home industry is in this respect greatly developing, yet the foreign manufactured instrument is in active demand. The organs imported do not as a rule stand the damp climate as well as those of local construction, as the materials are not so well adapted to the conditions.

### Church Organs.

The instruments manufactured abroad are competing strongly with the Dutch production. Church organ parts are imported in large quantities, and frequently offered at cheaper rates than the cost price in this country, although the quality is said to leave much to be desired.

### Many Pianos in Use.

As to these instruments the Dutch public prefers the foreign product, in consequence of which there is a good market for the exporters from other countries. There was entered for home consumption for the year 1911, pianos valued at \$583,762. All other musical instruments, \$253,665.

The duty imposed is five per cent., and Germany supplies most of the goods.

Mr. H. T. Dickenson, manager of the pipe organ department of Hay & Co., Woodstock, has undertaken his new duties as organist and choirmaster of the First Baptist Church of that city. Mr. Dickenson was formerly of Chatham and Montreal.

**A PLAYER MUSIC ROLL COMPOSER.**

A German by birth, a resident in England for eleven years, where he studied under Dr. Robinson in the London Guildhall School of Music, and a musician of over twenty years' experience on this continent, is the history in brief of Mr. William Hartmann, who composes the music rolls for, and supervises the cutting of them, in the Canadian factory of the Perforated Music Co. Mr. Hartmann has specialized in this class of work for fifteen years, all of which time has been spent with the one firm, and his connection with musical organizations has embraced orchestral work, as well as piano. In the oversight of the factory, the subject of this paragraph has the assistance of Mr. John A. Fisher.



Mr. William Hartmann

"I have often wondered," said Mr. Hartmann to the Journal, "why more attention has not been given to music composed expressly for the modern player piano, when one thinks of what might be done with 88 fingers instead of ten." In the summer of 1910 he composed "Valse Caprice" for the player piano, which was afterwards simplified and published in sheet music form. After reading a recent article by Gottfried Galston, the Austrian pianist, which was given in part in the Journal, he set to work on something new, with the result that "Valse Impossible" made its appearance.

This production, which is in the key of C, is unique in that no two pianists could actually play the same notes on the piano. The composition opens with arpeggio chords, leading to the first movement, in which the chords change very rapidly. The second movement is of a double nature, the first part containing two distinct melodies, and the second division having three melodies played simultaneously. These are the two in the first part now inverted, and another melody added in the treble. The second and first movements are then repeated, separated by a brief passage introducing double trills. The next movement is more majestic, ending with a good accelerando passage, followed by a finale that is not heavy, but possesses a pleasing swing.

**VISITED TORONTO TRADE.**

Mr. A. P. Willis, head of Willis & Co., Ltd., Montreal, accompanied by the firm's salesmanager, Mr. C. D. Patterson, visited Toronto, during the first week of March, where they were guests at the King Edward Hotel. They spent several days visiting the supply houses and the trade, including the office of the Canadian Music Trades Journal in their list of calls. It is Mr. Willis' custom to visit this centre at least once in each year. While in Toronto he arranged for a substantial order of Newcombe pianos and players for immediate delivery. Willis & Co. have handled the Newcombe for many years, while the Willis instrument is in turn featured at the Newcombe retail salesrooms in Toronto.

Mr. Willis and Mr. Patterson also spent a day at the factory of the Dominion Organ & Piano Co., Ltd., at Bowmanville, and as a result of this visit important deliveries of "The Old Reliable" instruments will be at once made to the Willis headquarters at Montreal.

Mr. Willis spoke in the warmest terms of the courteous reception extended to himself and Mr. Patterson by the various members of the Toronto trade called upon, and though exceedingly busy while here, he considered the stay in the Queen City something in the nature of a holiday.

Referring to his own particular business, Mr. Willis remarked that since the beginning of the year they had booked a number of important sales for the Knabe, for which they have the Canadian agency. As stated elsewhere in this issue, an important addition is being built to their factory at St. Therese, which will allow a large increase in the Willis output on completion. In the meantime they have increased this year's output, which will be considerably larger than that of last year, and sales from their warehouses at Montreal, which were formally opened just a year ago, are for the first two months of the year, considerably in excess of a year ago.

**NEW MUSIC BOOK.**

"Elementary Piano Classics," a 50 page book containing a carefully edited and selected collection of classics in the earlier grades, from the works of Standard composers, has been published by the Nordheimer Piano & Music Co., Toronto. This publication contains seventeen selections, including such numbers as Bernhard Wolfe's "Evening Bells," "The Pixies' Gavotte," "Pittypat and Tippytoe," "First Violets," and "Village Dance." The publishers state that for a long time music teachers have been enquiring for just such a work as this, and there is predicted for it a great demand all over Canada.

**FOREIGN RECORDS.**

The Columbia Graphophone Co. have organized a special department for the handling of records in foreign languages. Special catalogues have been prepared, in addition to which regular supplemental lists will be brought out each month. In view of the growth of Canada's foreign born population, the Columbia Company's enterprise in this respect will be appreciated by Columbia dealers, who will thus have opened up to them an important market of persons unable to appreciate music other than what they had been accustomed to in their own homes.

**EMPHASIZES IMPORTANCE OF ROLLS.**

Mr. Stroup Visits Toronto.

Mr. Paul J. Stroup, manager of the Universal Music Co., New York, was a recent visitor to their Canadian branch in Toronto, which is in charge of Mr. H. H. Fitch. Mr. Stroup, who is serving on the grand jury extraordinary, that is hearing evidence in the suit in which officials of the New York and New Haven and Grand Trunk Railways are involved, was unable to be absent from New York more than a day on this account.

Regarding the music roll business, Mr. Stroup expressed regret that the Canadian retail trade did not concentrate on avoiding the mistakes that have proven so costly in some of the American cities. He emphasized the folly of handling rolls without profit, or as if the roll were considered without importance, in view of its effect on player business, apart from the immediate profits of the line.

Asked as to the practicability of music roll manufacturers fixing prices, as in the talking machine business, Mr. Stroup said "the lines are not analogous, for in the first place talking machine manufacturers are few in numbers, and those few protected by patents. Such arrangements are made that the dealer is relieved of dead stock. Unsaleable records can be reduced to raw material for the manufacture of new records, while unsaleable perforated rolls cannot even be sold as waste paper. The complete talking machine catalogue could be stocked in an infinitesimally small room, as compared with the complete catalogue of rolls, and "furthermore," he pointed out "the reasons why a body of retail dealers cannot agree on adhering to prices, exists among roll manufacturers, whose attempts a few years ago to maintain prices, were looked upon with suspicion by dealers, and opposed by them."

"Those retailers," said Mr. Stroup, "who are seriously endeavoring to give a service, are meeting with success, and as to the rental proposition, this can only be profitable in centres where a sufficiently large clientele is possible." Incidentally, Mr. Stroup remarked that people do not tire of their player pianos if kept supplied with new music, but the instrument did become old to them if their music became old. "There is undoubtedly a growing feeling among live dealers," said he, "that the only way to make a success of the music roll department is to merchandise the rolls and devote careful time and attention to the proper method of this merchandising."

**MUSIC ROLL DEPARTMENT A SUCCESS.**

Gourlay, Winter & Leeming, Toronto, are one of the comparatively few firms that are making their player music department a success. They have found it not only directly profitable, but an advantage in keeping up the interest of player owners, who in turn influence others. As to the list prices, they find these no more than sufficient to permit a good service at a fair margin. To give a satisfactory service, it is necessary to carry a larger stock, and employ better supervision than if the line is merely handled as an unavoidable adjunct. To secure the player owner's music business it is necessary to interest him from the commencement, and this cannot be done without attention that is above the mediocre. Their rental library they also find directly profitable, as well as having indirect advantages.

**GOOD SONGS.**

Among recent music published by the Anglo-Saxon Music Publishers' Association, whose Toronto branch is in charge of Mr. John Hanna, is "A Song of the Empire," with words and music by Frederick Sims, and dedicated to the Rt. Hon. R. L. Borden. The second verse of this song, particularly, is worthy of note. It goes:—

"Round the girth of rolling earth, the loud alarm is ringing,

Rouses, my country, thy sons of iron hand,

To thy side with joy and pride the Lion's whelps are bringing,

Blood, brawn and treasure, to the aid of the mother land!

So weep not for the sleeping brave, their spirits watch and waken,

When freedom's clarion calls to war,

Those glorious shades march on before,

And teach thy children as of yore,

To guard thy pow'r unshaken."

Other good numbers put on the market here by this firm, include two baritone songs, suitable for the concert or banquet hall. "The Jolly Bachelor," by Jocelyn Noel, and "The Maid for Me," by Ernest Newton; "Eily of the West," by Bothwell Thomson; "Cherry-Blossom Time," by Herbert Oliver; "Opportunity," by Harold Chevalier; "Poppies," from a series of little encore songs and three sacred songs—one a new setting of "Sun of My Soul," by Percy Godfrey; "I Heard the Voice of Jesus Say," by Newrick, and "Life's Garden," by Seymour Ellis.

**PIANOS AT AMHERST, N.S.**

The directors announced for the board of Amherst Pianos, Ltd., whose organization to manufacture pianos in Amherst, N.S., was announced in the last issue of the Journal are—J. A. McDonald, Halifax, president and managing director; president and general manager J. A. McDonald Piano & Music Co. George T. Douglas, Amherst, vice-president; manager Canada Car & Foundry Company, Amherst. E. N. Khodes, M.P., Amherst. Hon. Senator N. Curry, D.C.L., Montreal; president and general manager Canada Car & Foundry Company. J. W. McConnell, Montreal, vice-president Montreal Tramways, Limited; vice-president Halifax Electric Tram Company. Melvin S. Clarke, Halifax, real estate broker. Hon. O. T. Daniels, Halifax, Attorney General of Nova Scotia; president The Nova Scotia Trust Co. C. T. Hillson, Amherst, capitalist. J. E. Lushy, Amherst, contractor. A. A. Barker, Amherst, merchant. William M. McDonald, Halifax, secretary-treasurer.

On their behalf the Nova Scotia Trust Company have offered \$80,000 7% cumulative participating preferred stock at par, with a bonus of 40% of common stock. This new concern will, it is stated, absorb the J. A. McDonald Piano & Music Co., of Halifax, with several branches in the Maritime Provinces, and also the Eastern Talking Machine Company. The management state that Mr. J. A. McDonald has agreed to act as general manager for a period of ten years, and that they have secured the services of Mr. G. B. Davis, a factory superintendent of long experience in the United States, for a long term of years.

## TRADE NEWS.

The Karn-Morris Piano and Organ Co., Ltd., Woodstock, have installed a \$2,200 pipe organ in the Waterloo Evangelical Church at Waterloo, Ont.

Mr. C. W. Scott, secretary-treasurer of the Newcombe Piano Co., Ltd., Toronto, is enjoying a well earned vacation at Jacksonville, Fla.

Mr. J. W. Woodham, general manager of the Foster-Armstrong Co., is at present on a business trip through the Maritime Provinces, in the interests of his firm.

Mr. Wm. Long, who has the Toronto agencies of Karn-Morris and Evans lines, is a regular advertiser at all seasons of the year, and to this fact he attributes the steadiness of his business. Sales so far for 1913, he states, are in excess of the same weeks of 1912.

Mr. R. S. Williams, head of the firm of The R. S. Williams & Sons Co., Ltd., Toronto, is back at the salesrooms after a brief vacation. Each department in their 10 story building is now completely settled, and business is running along as smoothly as if they had been in their present location for years.

Gerhard Heintzman, Ltd., who have already had satisfactory experience with Edison disc phonographs at their Hamilton branch, have taken on the line at their head salesrooms in Toronto. The additional floor space secured by building on to the rear of their building, will give the necessary rooms required for the new department.

Mr. J. W. Hinchcliffe, who for eleven years had charge of the "Bell" business in Ottawa, has added his name to the list of those who have "heard the call of the West." It is now over two months since he reached Vancouver, B.C., where he is in charge of the floor for the Montelius Piano House, Ltd., at 887 Granville St. This firm, which was established in 1871, have also branches in Victoria and New Westminster.

Among their numerous lines of musical instruments, Whaley, Royce & Co., Ltd., are giving special attention to band instruments at this season. Inquiry for "Imperial" instruments indicates that this will be an unusually good band year, consequently extra attention is being centred in this department. Their salesmen are sending in the best kind of reports, in the shape of orders, and the prospects now indicate a banner year.

The business of A. R. Blackburn & Sons, Toronto, who opened up on College street a couple of years ago, has made very pleasing growth to the proprietors. Besides the Nordheimer and Lansdowne piano business, they have an excellent Victrola trade. This latter department has so developed recently that an additional demonstration room has just been built. Their location brings this firm a great deal of evening trade in Victrola records.

Mr. Ben S. Stright, of the Otto Higel Co., Ltd., who is in the West in the interests of his firm, is meeting with excellent results. He reports increased interest in the player piano, and a considerable improvement in the demand for perforated rolls since his last trip. The enterprise of his firm in the production of players and perforated rolls is being appreciated, and the demands for his services in demonstrating and explaining the player mechanism, is more insistent than ever.

The prevailing activity at the plant of J. M. Loose & Sons, Ltd., action and key manufacturers, gives addi-

tional justification for the earlier prophecy that there would be a large increase in the piano output this year. This firm is utilizing every available foot of its factory space, and an addition in the near future is among the questions under consideration. As frequently emphasized by Mr. Loose, the future success of the piano trade of this country, as in the past, is based on quality.

Mr. A. G. Farquharson, general manager in Canada of Columbia Graphophone Co., visited eastern Canada during the month, going as far as Halifax. In his absence Columbia affairs were looked after by Mr. Otis C. Dorian, assistant manager. The Columbia Company will shortly announce new factory and office address, arrangements being practically complete for admirable manufacturing premises of the required floor space. The Dictaphone Co., which has occupied offices with the Columbia Graphophone Co., will, on Many 1st, remove to 52 Adelaide St. West.

The Dominion Organ & Piano Co., Ltd., report spring trade on them before they could catch up on orders carried over from month to month, since the demand of last fall got fairly started. They are, however, making extra efforts to catch up and make prompt deliveries. Foreign trade in organs keeps on improving, and important export deliveries are being regularly made. While realizing the tightness of the money market Mr. Alexander, head of this firm, looks forward to 1913 being among the most successful for the music trades.

Mr. D. S. Cluff, general manager of the W. Doherty Piano & Organ Co., Ltd., Clinton, who is a frequent visitor to Toronto, when seen in this city a few days ago, reported conditions at their factory satisfactory in every way. Outside of business hours, Mr. Cluff is giving a great deal of his time to the interests of his town, being a member of the council. Clinton, by the way, has been securing much notoriety over its local option election. A recount of the ballots resulted in a majority for the anti-optionists, but an examination found that the ballots had been tampered with.

Mr. W. J. Keeley, vice-president of the Auto-Pneumatic Action Co., Ltd., Toronto, and president of the parent company, New York, in which city he resides, was among the March visitors to the Canadian firm. Mr. Keeley expressed his gratification with the progress of the Toronto plant and the quality of the player action being delivered. Referring to United States trade, he reports that their deliveries contracted for and made for the first three months of the year, are largely in excess of a year ago. He estimates that one-third of the pianos made this year will contain player actions.

The North Battleford Piano Co., of North Battleford, Sask., was recently organized, with Mr. W. O. Springer, formerly with Mr. J. H. M. Glocckler of Saskatoon, as sales manager. To the Journal they stated they were handling Nordheimer, New Scale Williams and Steinway lines. "We have already some in stock," they write, "and some on the way, and intend adding talking machines, sheet music and all kinds of musical instruments as soon as we can get them in stock." Their present show rooms are located on Main St., between 2nd and 3rd Avenues.

Mr. A. J. Procktor, of the Western Fancy Goods Co., Winnipeg, who are distributors of Columbia lines, passed through Toronto en route to Winnipeg, from a



visit to Montreal, New York and other eastern centres. Mr. Proctor, who has been a resident of Winnipeg since that city's population numbered only 40,000, is full of true Western optimism as to that city's future, and the future of all Western Canada, and consequently the development and growth of the demand for Columbia lines, which is greater for the first two months of 1913 than for the corresponding months of 1912, the best on record.

The citizens of Strathroy and vicinity were treated to the tuneful opera "Patience," a short time ago, which play was put on for three different nights at the local theatre, by local talent. That the amateur actors were greeted by capacity houses, reflects credit upon them. Prominent mention is made in the Strathroy "Age" of the ability displayed by Mr. E. J. Wright, director and salesmanager of the Wright Piano Co., Ltd., and also of Mr. J. E. Allum, foreman of the company's case department. The former appeared in the role of "The Duke of Dunstable," and the latter as "Reginald Bunthorne." Mr. Allum also directed the music of the whole opera. The actors have given the performance out of town.

A Toronto man of long connection with the music trades is Mr. R. F. Wilks, of R. F. Wilks & Co., whose headquarters are at 11 and 13 Bloor St. East. Mr. Wilks is a tuner and general piano and player expert of long experience, and his ability in that direction may be judged from the position he holds with the Toronto Conservatory of Music, as their instructor of piano tuning. In retailing and repairing in an extensive way pianos and players, Mr. Wilks has met with success, as also in the featuring of talking machines, in which department he has Columbia machines and records. Mr. Wilks, though in the prime of life, is familiar with the earlier history of the music industries in this country, and relates many interesting incidents of former days in the piano business.

#### THEIR STYLE 15.

In response to the demand for smaller sized instruments the Newcombe Piano Co., some time ago, brought out a Style 15, being a 4 ft. 4 in. size, in Sheraton design. This is one of the most pleasing designs they have ever had, and is meeting with the immediate favor of Newcombe dealers. The absence of ornamentation, other than its own finely proportioned lines, makes this piano particularly pleasing to the eye, while its tonal qualities are fully in keeping. Style 15 has already made a place for itself. Mr. T. J. Howard, general manager of the firm, states that the difficulty of securing men has prevented their getting stock ahead, and their own retail salesrooms are suffering, in order that their outside dealers may be looked after.

#### IS A JEW'S HARP A MUSICAL INSTRUMENT.

Mr. H. Y. Claxton, sales manager of the R. S. Williams & Sons Co., at present acting as manager of the firm's branch in Winnipeg, tells a little incident which goes to show that in the minds of some there is a doubt as to the Jew's harp coming under the heading of "Musical Instruments." This firm, like all others, experiences some difficulty in obtaining delivery of goods during the busy season from the Custom house, after

the duty has been paid and the entry regularly made. Many times the shipment is short one or two cases, and in order to assure delivery of these, it is necessary to send a firm's representative to the freight sheds to locate the missing cases.

"Only last week one of our representatives was spending a few hours at the freight sheds in an attempt to locate some missing parts of shipments. One of the Government officials had been enquiring if he knew of any firm in the city who handled Jew's harps. The answer was "Why, we do."

"Are you short a case of them? We have case here we can't locate who it is for."

"I don't know. I will ask the boss when I go back."

We informed the customs official that we had paid duty and cleared customs on a case of Jew's harps seven months ago that we had never received. This case simply had a number on it, and did not have the name of the consignee, which is not unusual. The official who, by the way, was a Scotchman, was given all information about this case to enable him to make delivery of it, which he seemed anxious to, stating that they were glad to get rid of it, as they were all tired seeing it. He said, "Well, this is the first time I ever knew a Jew's harp was a musical instrument." When questioned, he was quite ready to admit that the bagpipes were musical instruments, but acknowledged his ignorance regarding the Jew's harp. He said he had telephoned every Jew in the city to see if they were expecting a case of harps.

#### MUSIC TRADE IN NEWFOUNDLAND.

"The high import duty, of 40 per cent., the high rate of freight from Canada and, not the least, the high price of Canadian instruments, keeps them out of Newfoundland," states a Journal correspondent, writing from the capital of that ancient colony. "In the piano line the chief business is done in English and German makes, about one-quarter is American, and about one-eighth is Canadian. The player piano trade is very small. . . . A larger business is done in parlor organs, of which 200 to 250 are sold yearly. . . . In this business also the cost of Canadian instruments and the high freight rate keep them out. The talking machine business is good and growing, the American makes being well represented, and quite a number of cheap Swiss gramophones are sold. Records of all makes are doing very well. The sheet music is steady, if not very large.

"The conditions of trade have improved very much in the last few years, and are still getting better.

"The population of Newfoundland is given as 250,000, and St. John's, the capital, as 35,000. The chief industries are cod fishing, seal hunting and paper manufacturing."

The Journal's correspondent mentions the names of several European and American-made pianos and organs, and also a couple of well-known Canadian makes being sold in Newfoundland.

Mr. W. B. Nicholson, Canadian Trade Commissioner at St. John's, states that although Newfoundland trade in music and musical instruments is not very large, still it is of considerable importance. Several stores deal exclusively in these lines, while the general departmental

stores having extensive branches in the outports carry fair size stocks, comprising, it is said, the product of some of the most reputable of the various makers on both sides of the water.

According to the customs returns, Canada exported to the colony in 1904 musical instruments to the value of \$4,746. This generally increased to \$6,948 in 1907.

Since then, however, a steady decline is apparent, until at present we find the imports from Canada to have dwindled to \$1,438, while trade with the United States increased. Mr. Nicholson adds that the decrease in trade with the Dominion is attributed, by local dealers, to the higher price asked by the Canadian manufacturer and the uncertainty of prompt delivery, owing to the inadequate carrying facilities from Canadian ports.

The secretary of a certain well known Canadian organ firm, who is known to have at all times a supply of good stories on tap, tells this one to illustrate "why piano dealers drink." This is the substance of a letter said to have been received by a certain music house: "Dear Sir: The pecanay you shipped me sun time ago come duly reed. My, is we souposed too pay the frate

charge on it. Wen we bot this pecanay you claimed to lie it down to me. I want yo two send me as kuick as H— a reecet fer \$2.29 fer same. besyds the kees on sum dont wurk a tall. Is them ivery finger boards. Are dealer heer sed we got beet on this deel. Wer is the thing you set on! Is it cen that box on the pletfurm at the dapo! That box luks two small for it. Yurs truceley, — — — P. S.—Wen you rite tel me how two tune it."

The story of the cornet player who wrote to the music house complaining that the valves were sticking may not be unfamiliar. He was advised that a little saliva applied to the valves would remedy the difficulty, whereupon he immediately wrote for "25 cents worth of saliva."

A souvenir of the German surtax is in the possession of Whaley, Royce & Co., Ltd., in the form of a letter from a customer, who had received an invoice of import goods, and on which "surtax" was charged as a separate item. The customer wrote that he could not find the "surtax," though he had carefully looked through the various packages several times, and he concluded that it had not been shipped.



ICEBOATING ON TORONTO BAY.

From left to right—Madame De Pasquill, Signor Pasquill, Otis C. Dorian, assistant manager Columbia Graphophone Co. in Canada (standing); A. G. Farquharson, Canadian Manager Columbia Graphophone Co.; John A. Sabine, of Music Supply Co., Toronto.

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