

# CANADIAN MUSIC TRADES JOURNAL

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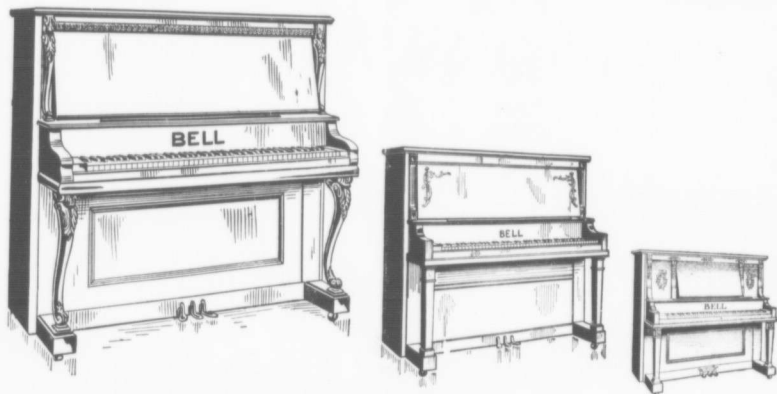
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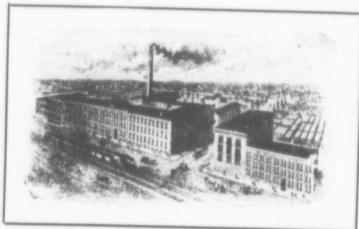
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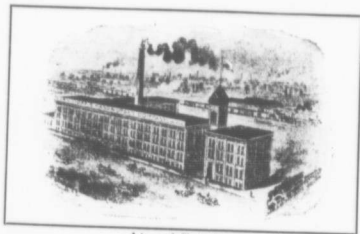
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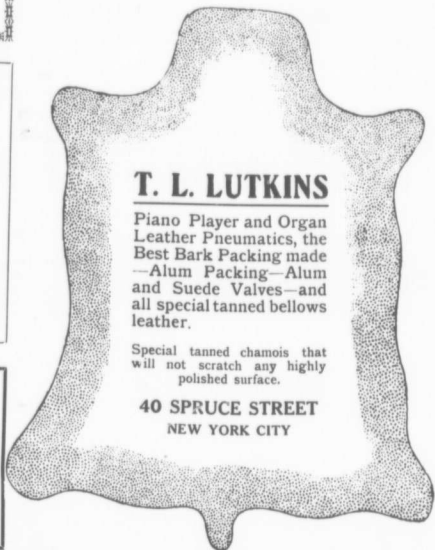
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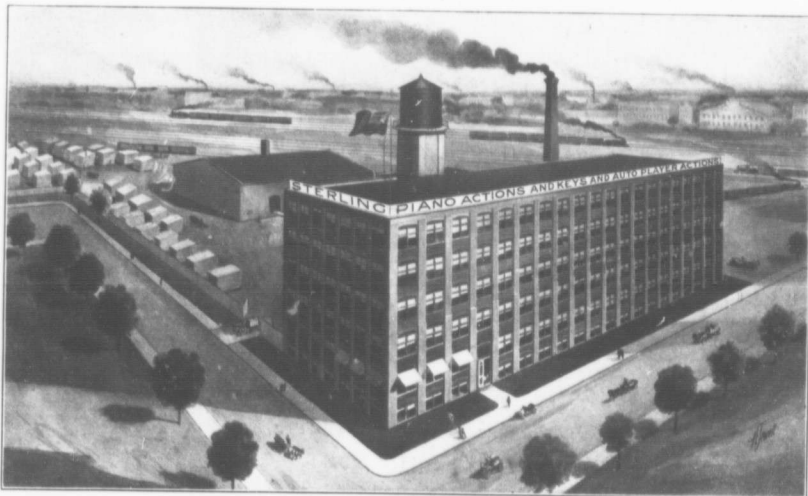
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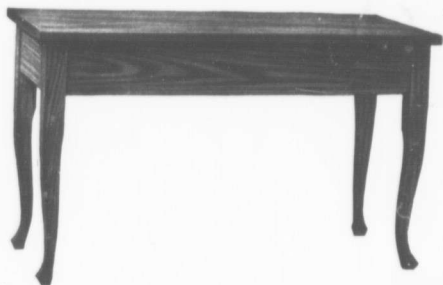
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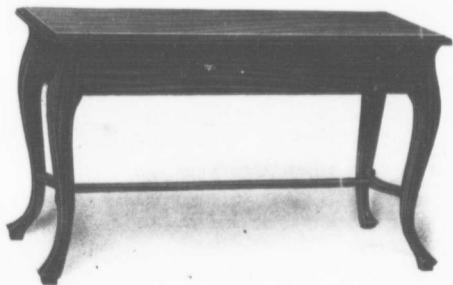
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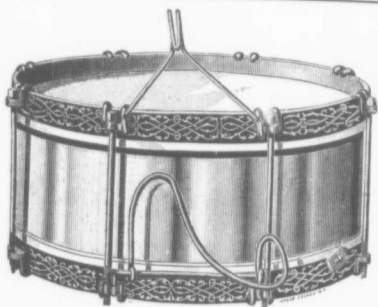
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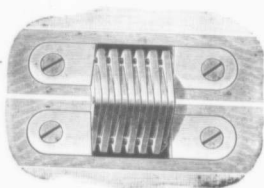
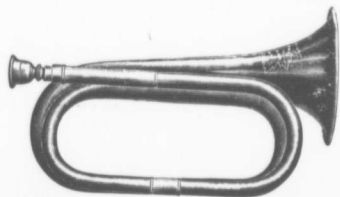
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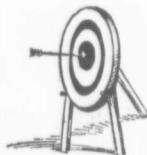
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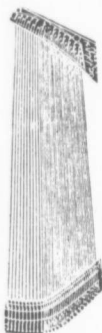
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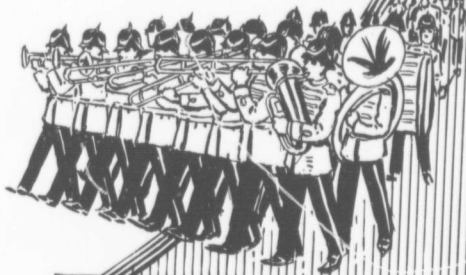
**I**N the days of good Queen Bess when might was right and commercial industries were subject to the whims and vagaries of ruling powers, men devoted their lives to the search of hidden treasures—mythical stores of precious metals and stones, few of which were ever discovered.

In this day and age of industrial activity—the “reign of brain” as one might say—businessmen the world over are still conducting the same search for hidden treasures to swell their dividends—undiscovered avenues of profits and expansion, awaiting the magic touch of commercial cultivation.

Such a hidden treasure to the average musical instrument merchant is the band instrument business in Canada. Some merchants will devote time and attention to the sale of violins and pianos and music rolls, while two or three or four hundred dollars worth of band instrument business slips through their fingers into the coffers of a Mail Order House or some active foreign agent.

We have had called to our attention in the last few days no less than ten new bands just organized, all of which will necessarily buy instruments to the extent of \$100 to \$500, or [600. During the next two or three months this field will be particularly active and profitable to progressive merchants who go after it, and with any such we will be glad to co-operate, keep them in touch with prospects and help them in closing big deals.

*If you are interested in “hidden treasures” write for our Band Instrument Catalogue with special dealers’ prices and any information we may have as to bands organizing or expanding in your territory.*



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## CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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VOL. XIV.

TORONTO, APRIL, 1914.

NO. 11.

### Credits in the Piano Trade.

ONE of the greatest problems that constantly face the piano manufacturer of this or any other country is in relation to the granting of credits. The seriousness of the problem is materially accentuated during a trade period such as Canada has been experiencing for the past eight or nine months.

With orders coming in almost faster than they can be filled, the manufacturer is tempted to let accounts slip past that he knows are accompanied by long chances. He takes the chance on the strength of the ready demand and that the dealer's paper will prove good. Again when business is less buoyant and orders less plentiful, he is tempted to take unwise chances in order to keep volume up.

It is doubtful if there is any other line of business in which the manufacturers will grant such ungenerous credits to capitalless dealers as will piano manufacturers. Individual members have from time to time advocated the adoption of some kind of a credit schedule that would be consistent and satisfactory. The adoption of such a schedule, it is contended, would benefit both dealer and manufacturer, and would prevent the unfairness to the short term buyer that he is subjected to in competition with the less substantial man, but who is in receipt of credit considerations that give him the resources of the manufacturer to finance on.

With retailers uniting in a movement to get larger cash payments and manufacturers adopting uniform and reasonable credit terms, the piano trade would be relieved of a source of loss that in the aggregate must represent immense sums of money.

### Better Methods Needed.

IN a long letter discussing piano conditions and piano credits, an American dealer covers many points that are of similar interest in Canada. Referring to the need of better selling methods, he scores the manufacturers for their unwise readiness to grant credits where credits should not be granted, and where the wholesaler or manufacturer in no other line would take the risks that the piano manufacturer does. The correspondent says: "I don't see why some manufacturers will permit their pianos to be sold for just any old price the dealer can get out of them. The greatest trouble I see with the manufacturers is that they all want too much business.

They are willing to employ any kind of salesmen just so they can get the business; they are willing to sell or consign their pianos to any one who can put out a few each year and the more the dealer sells, whether his sales are good or not, the better they like him; but, of course, they like him to make good sales. In my opinion, the time is not far distant, when there will be fewer manufacturers, fewer dealers. Then it will mean a closer relation of manufacturers, a closer relation of dealers, and a closer relation of a manufacturer and his dealer. Take the majority of manufacturers to-day and see what regard they have for the dealer, none whatever only for the money they can get out of them each year, and if a new dealer starts up in a territory where a piano has been handled for a few years and says, 'I will take fifty of your pianos the first year and enter into a contract to that effect.' Now, if the manufacturer has only been getting twenty-five or thirty sales a year in that territory, see how quickly he changes the agencies, although, the old dealer has been paying cash, and doing a good honorable, clean, legitimate business while the new man will buy on four, eight and twelve months' time with the privilege of renewing. A good cash account traded for a credit account, with the expectation of getting a greater volume of business, and the manufacturer is eager to make the change to get the volume of the present time, even though he loses several thousand dollars in the course of a few years.

"Now, wouldn't it be better to manufacture one thousand pianos per year and have a net profit of only \$10 a piano, than to manufacture two or three thousand pianos and take up a bunch of notes from dealers who will never be in a position to meet them; then on top of it all, take, as collateral, a bunch of piano paper or leases which will pay out in four, five or six years, if the piano is kept, and the people live and have no bad luck? In the meantime, the dealer has gotten so hard up that the agency of the piano is changed, and, as a final result, the net profit for the year will be reduced to three or four dollars a piano. 'A bird in the hand is worth two or even three in the bush.'"

### Walnut for Piano and Phonograph Cases.

INDICATIONS that black walnut is to resume its rightful place among domestic consumers of hardwoods and to be properly featured in the manufacture of fur-

niture, interior finish and other important lines have recalled the fact that the music trades have always been strongly in favor of the use of the wood, says the "Hardwood Record."

Many piano manufacturers have continued to give prominence to cases made of that kind of material, even though they knew that the pianos would have to make their way by sheer beauty and in spite of lack of accord with their surroundings of house finishing and furniture. The vogue of early English and mission styles, however, helped the use of dark woods of all kinds and has made it easier to maintain the use of walnut in that business.

It is also said that the talking machine manufacturers are admirers and supporters of walnut, and that they are planning to feature it with mahogany and oak in the production of their cases.

#### Player Rolls in Public Library.

MUSIC dealers of St. Louis have had put up to them a possibility of perforated rolls being placed in the city's public library for circulation, just as books are circulated among the library patrons. "Presto" publishes interviews with members of "piano row," whose opinions are expressed as follows:—

"It would be a good idea and a liberal movement for spreading musical education.

"The great trouble would be that everyone would want some popular piece like 'Too Much Mustard' when it would come out, and there would be only a few of such rolls in the library.

"Naturally, a public library is designed to meet the needs of the masses rather than the classes, and I believe the masses would demand the popular music. However, I believe the music dealers will help supply the department if it is started."

One dealer who said that he would make contributions if the music roll department were started, thought the public library, with its necessarily small stock, would find it hard to supply the demands.

"They would even find that people would often demand a certain make roll for some one selection, as the 'Sextet From Lucia,' he said, 'because rolls of the various makes have a different interpretation for the music, just as every player interprets each piece according to his own personality. But if the department could be started, it would help the musical tastes of the community.'"

Another dealer said that the longer people own player pianos the more standard and classic music they buy for them, because they quickly tire of hearing the latest rags played on them. "When we sell a player piano, if the buyer takes twenty-five rolls he usually selects thirteen 'rag' pieces, not including the dance numbers. But each time that he comes back he usually gets a larger proportion of standard music. I believe that at the public library the most of the calls would be for the sonatas and other standard music."

#### Why Do People Put Off Buying Pianos?

A CHICAGO firm offered a prize for the best explanation of why people procrastinate in the purchase of a piano. The prize was won by the wife of a police sergeant whose letter, as published in "Presto," will interest retailers and salesmen of this country, as it embodies just such problems as they are daily confronted with. The letter follows:—

"In answering your question I can truthfully say that I believe there are three reasons why people put off getting a piano.

"No. 1.—The fact that very few have the ready cash on hand and they keep thinking that some day they will have it, and then buy one. A salesman calls and talks pianos and for a day or two a person thinks of it, and then it slips their memory and then it is forgotten until another salesman from some other house calls. But the main thing is the money. They haven't the cash, and reasons No. 2 and 3 will tell you, as far as I know, why people hate to buy on time.

"No. 2.—Lots of people would buy a piano on time, but are under the impression that while paying for it the interest increases and the result is they figure they are paying more than the piano is worth, and that is why they think we ought to wait until they can pay cash and save their interest. Now I have talked to several salesmen and they all tried to sell me a piano. I have noticed that they all say to buy on time if you can't pay cash, but not one of them ever mention the interest. Now, can that interest be eliminated? And if I am wrong about the interest part of it can't your salesmen mention it and explain all about it?

"I have talked with several people and I get this answer from nearly all. They want a piano and think every home without one is not complete, but haven't the money to pay cash, and don't want to buy one on account of the enormous interest charged and some say they are afraid if they had sickness or got out of work the piano payment would get behind and they might lose the money paid and also the piano.

"No. 3.—Just as soon as a piano salesman calls and tries to sell a piano people begin to wonder right away what friend sent him, and some people won't even talk to the man about a piano because they are afraid they are the ones to pay both the salesman and the friend's commission. Then, no matter how hard that man tries, he can never sell a piano to anyone who gets that idea about a friend getting commission. And some salesmen make a big mistake by calling and trying to sell a piano in the evening unless told to do so by the woman. Because most women think that the salesman takes it for granted that the man of the house will be home in the evening and would rather do business with him, but if the truth were known a woman is responsible for a piano being in the house.

"But all women are skeptical about the commission. Now the above three reasons, I think, are the main ones why most people put off buying a piano. I have talked with friends and from their conversation I have an idea which might appeal to you. I think this would induce people to buy pianos.

"Suppose you give a piano away free to the person handing you the largest number of names and addresses of people who do not own a piano. Get as many to enter the contest as possible and, of course, all names handed to you by the contestants would be your property. Give the winner the piano, then get in touch with the people whose names were turned in, explain to them where you got their names, and also that there is no one getting \$20 or \$30 commission on the deal, and I have no doubt but what you will sell many pianos and have satisfied customers to deal with. And we all know that a satisfied customer is the best kind of advertising."



# A Double Barreled Player Piano



Style 120. Player Piano.

## The Sherlock-Manning

20th CENTURY  
PLAYER PIANO

is double barreled.

It appeals to the people who want a good player that is reasonable in price.

It attracts the people who want a reasonable priced player that is absolutely first-class.

## The Success of the Sherlock-Manning Players and Pianos

may be traced to the fact that they filled a distinct niche.

**The Sherlock-Manning 20th  
Century**

as you know is really first class.

**The Sherlock-Manning 20th  
Century**

is really moderate in price, and really builds up the most desirable trade for a dealer.

You, as a progressive dealer, face an entirely different problem from the problem of a few years ago. You must win—and hold—public confidence. You must push aside the old selling scheme of getting as high a price as possible for an instrument bought for as low a price as possible.

You must adopt the 20th Century selling scheme.

## The Selling of Satisfaction

The most tremendous power in the world to-day is Public Opinion.

The Sherlock-Manning Players and Pianos have won the confidence of the purchasing public who look for honest value, and that is how we have been able to increase the output in the piano department alone 150 per cent. in eighteen months.

There is something about the Sherlock-Manning that inspires confidence in it.

There is an inherent straightforwardness about the Sherlock-Manning proposition as a whole, which carries conviction.

We want your business. Let us prove to you that we ought to have it.

WRITE TO-DAY—NOW

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

### Handling Lumber.

THE economical handling of lumber is an important item in the manufacture of pianos. A writer in *The Furniture Manufacturer*, dealing with this subject, says that one of the best devices he has seen for handling lumber into a box or flat car consists of an upright of hardwood about three by six inches in size, at the top end of which are attached two hooks set at an angle, which are thrown over the edge of the roof of a box car, or over the top of a car stake. About twelve inches apart on the flat side of the piece are set eye-rings. Into alternate eye-rings the two supports of a steel arm about two and one-half feet long, terminating in a roughened point, fit. The horizontal portion of the arm terminates in a hook which fits into one eye-ring, while the brace of the arm fits into a second eye-ring below. This arm can instantly be slipped out or raised to higher eye-rings, as the load of lumber is increased in height. The arm is not constructed exactly horizontal, but at a slight angle, so that its weight throws it out at right angles with the car. In use, a board about one-third of its length from the man handling it, is lifted on the end of the arm, and the other end pushed forward onto a flat car or across the regulation roller into box car door. This pushes it around nearly parallel to the car. When the board is released the arm drops back into position at right angles with the car. It is believed that with one of these rigs one man can handle more lumber off a wagon, lorry or truck than two men can handle without its use.

### Consider the Tuner.

THERE are those who maintain that the work of the piano tuner is as important as that of the maker of the instrument or the performer thereon. Certainly without the tuner there could be no piano industry. He occupies a most important position as the connecting link between the public and the retailer or manufacturer. In his particular position he has vast opportunity to foster and encourage loyalty on the part of families toward the particular instruments they use, and his power is just as great to undermine a family's confidence in their instrument and to make them dissatisfied and consequently antagonistic to the maker and the retailer from whom it was purchased.

The importance of the tuner and his work is not always realized by the retailer. He goes about his work quietly and effectively, and the very nature of his duties does not bring him to the front, and he may scarcely be known outside of his own circle of friends. Some dealers have a wholly inadequate conception of his field. He is no mere adjunct or necessary evil or bill of expense. He is the one man that can cause the instrument to give satisfactory service year in and year out. It should be every dealer's policy to endeavor to keep in service the pianos sold by them. The deterioration of tone so often complained of may not be the fault of the instrument, but the result of lack of care. At one time people did not realize that pianos required tuning three or four times a year. The retailers did not tell them so. They were too anxious to close a sale and pass on to the next one to bother with so unimportant a detail as tuning. The progressive dealer now sees the tuner's work from a different perspective. He realizes that a piano always in tune and with the improved tone that should

follow its careful use, is a part of his business asset. In short, it is good will, and the good will of all his customers is very desirable.

A tuner of gentlemanly bearing and irreproachable character, in addition to his ability to do his work thoroughly, can do so much for the house employing him that his work should be made as pleasant as possible. He should be made to feel that he is such an integral part of the industry that he will have a real pride in his work, and feel encouraged to suggest to the owners of the instruments he may tune those little points of care and treatment that add so much to the life and satisfaction of the instrument.

### Some Player Piano Don'ts.

IN selling player pianos a great many salesmen play too much," declares Mr. P. E. Conroy in a talk for salesmen that appeared in *"The Player Piano Journal."* He then gave the following "don'ts":—

"Don't play a piano or player to show your skill, and work your fingers on a player as *little as possible.*

"Don't show a player piano with the panel out, as customers will look at the wheels, etc., and forget the tone. It is too unsightly.

"Don't show a player piano with the sliding door open, as customers are watching the paper going through, and lose the effect you want to produce. The operation of the paper going through and the mechanism can all be explained before or after if necessary, but you want complete attention when you are playing.

"Don't play anything they ask for unless you are conversant with it, but always play something you know and which you are positive will please them.

"Don't always believe customers when they tell you they 'are just looking and would not buy to-day anyway,' but talk just as earnestly and try to sell them then and there.

"Don't let a customer leave without getting his name and address, if possible. Every house has a follow-up system which should vary according to each individual case.

"Don't try to close a sale until the proper time, and don't talk too much, as sometimes salesmen talk people out of buying. When your argument has reached the proper focus always look your customer squarely in the eyes and ask in the most natural way possible if you can send it out to-day or to-morrow.

"Always get your first payment, or all the cash, before you go away from the piano. I have seen many sales lost by people changing their minds while the papers were being made out. Always get the money first, and make out the papers afterwards."

T. J. Barton & Son, the well known music house of Brantford, Ont., are enthusiastic dealers in Columbia lines. This department of the business is the hobby of Mr. Ed. Barton, and one that he most successfully rides. When calling on Music Supply Co., of Toronto, recently, he commented on the prestige given a retail piano house by the phonograph department, where a few years ago a retailer endangered his local reputation by countenancing them in the store. Mr. Barton anticipates a continuance of spring business that has opened up very satisfactorily.

## SOMETHING ABOUT LIENS.

"Do liens require to be registered to make them valid?"

THE above question, asked by a subscriber, opens up a subject that is of vital importance to all retailers making instalment sales. It is a subject also, on which the average business man is but meagerly informed, and inquiry leads to the conviction that, except in special cases, the retailer is "going it blind" in respect to his liens.

The custom of selling musical instruments, agricultural implements, household furniture and sewing machines under lien agreements is a common one all over Canada, and it is this instalment method of doing business that makes many of the sales possible.

Each Province has its own special legislation covering "lien notes," "Conditional Agreements," "hire receipts," or whatever it is desired to call these contracts. In the first place these conditional sales give the purchaser possession but not ownership, until the full payments agreed upon are made. The sales are binding and enforced by common law, and there have been judgments to establish the law as defining that the conditional agreement is a bona fide sale and the purchaser cannot shirk responsibility, even by returning the article or goods in question. Neither can he legally sell such article or articles, and the original unpaid seller could recover the goods from the third person.

The special legislation enacted by the different Provinces is in every case designated to protect the seller, and in some cases to protect innocent third parties, either purchasers or chattel mortgagees.

In Ontario it is not necessary to register a lien note to make it legal, but for the security of the holder it should be registered in the office of the County Court within ten days of the execution of the agreement, just as a chattel mortgage would be registered, which must be registered within five days.

Formerly Ontario legislation required that the lien note taken for household furniture be registered to make it valid, but this obligation was removed by an amendment of 1911.

However, for the vendor's own protection, he should register the lien note, as stated, unless at the time the sale is made the name and address of the owner or seller of the article is printed, painted, engraved, stenciled or stamped, or otherwise attached to the article sold.

In Quebec Provinces these lien notes do not require to be registered. There being no such thing as a chattel mortgage in Quebec law, the ownership of the goods could not pass from the unpaid seller in this way, and according to common law a sale to a third person would be null and void, while the third person would have to give up possession of goods on which a lien note had been given, even though ignorant of the existence of such lien note. He would have redress in the courts against a person thus making the illegal sale.

All the Provinces except Quebec, as above stated, and Manitoba, require that these lien agreements be registered, under certain circumstances to protect the vendor against "subsequent purchasers or mortgagees without notice in good faith."

In Alberta and Saskatchewan a "lien note" or "conditional sale" or "hire agreement" or whatever it is desired to call the instrument, must be registered within

30 days from delivery of the article or goods to protect the seller. This must be at the office of the Registration Clerk for Chattel Mortgages in the Registration district in which the purchaser resides, or where the goods are delivered. If the goods are afterwards removed to another Registration District, a new Registration is required to be made within 60 days.

In New Brunswick it is required that a copy of the lien note be filed in the office of the Registry of Deeds within ten days of the delivery of the article or articles in the district where delivery is made. It is also required that the seller's name be printed or stamped upon the articles in question.

In Saskatchewan, as in Ontario, it is unnecessary to register the agreement if the article is marked with the name and address of the owner or seller, provided he has a permanent place of business within the Province where information may be given concerning the liability still existing at any time on any specific contract.

In British Columbia it is necessary to file the note within twenty-one days to protect the seller against subsequent purchasers and mortgagees, but it is not necessary that the seller's name be attached to the chattel.

In Manitoba the name of the seller upon the article protects him without the necessity of registering the agreement.

In the event of a lien note not being paid at maturity, the seller, who is still the legal owner of the goods in question, may sue on the note, and failing to collect, seize the chattels. In this connection it is well to observe that force must not be used if the possessor of the goods resists, and incidentally "repossessions" could be made the subject of some interesting experiences. Not long since a carter was instructed to call at a certain address for a piano on which payments were incomplete at maturity. His ringing the door bell being unanswered, he opened the door and walked in. There seemed to be no one about, so he removed the piano without question. His employer wondered if he would be charged with theft, but he was never even threatened.

It is a common mistake that the insertion in the "conditional agreement" or "lien note," of a clause giving the vendor the right to break open doors and locks, actually make it legal for such to be done. Criminal acts cannot be made legal. Where the possessor resists, the goods must be secured by an "action of replevin."

When an article is repossessed because of arrears and again sold, the original contract is dissolved, but if the agreement provides that the first purchaser shall be responsible for the balance, if any remain after reselling, he may be sued for the balance.

Advertise and the world buys of you;

Renig, and you need a loan.

If you never tell what you have to sell

You'll have troubles all your own.

A local band was one day playing at Dumferline, when an old weaver came up and asked the bandmaster what that was they were playing. "That is the 'Death of Nelson,'" solemnly replied the bandmaster. "Ay, man," remarked the weaver, "ye ha'e given him an awfu' death."

## BOOKKEEPING FOR THE MUSIC DEALER.

## Article II.

Written for Canadian Music Trades Journal,  
(Continued from February issue).

THE journal day book, as posted in Illustration No. 2, is one in which a record of facts is first made, and is therefore called a book of original entry. Such are the only ones admitted as evidence in a court of law, and for that reason, as well as for other reasons, it is most important that there must be no erasures in them. Any corrections necessary should be made in such a way as not to obliterate the first entry.

Having made an analysis of the records of notes given and drafts put through, for the posting of the journal day book, the next step is to record them in the bill book. This is spoken of as an auxiliary book, because while it is a record of facts, yet from it no

ILLUSTRATION NO. 2.

Cash	Cash in till at	46 67	
Proprietor	Stocktaking Feb. 15, 1914	617 14	46 67
Bank	Cash in bank at		
Proprietor	Stocktaking Feb. 15, 1914	4697 55	617 42
Misc.	Stock on hand at	4697 55	
Proprietor	Stocktaking		4697 55
Bills Receivable	Notes and acceptances	1040 00	
Proprietor	Not matured Feb. 15, 1914		1040 00
	Thos. Smith	315 00	
	R. F. Brown	285 00	
	Peter Long	120 00	
	Mrs. A. B. Shortt	235 00	
	Wm. Robinson	85 00	
		1040 00	
Real Estate	Store - valuation	3450 00	
Proprietor	Feb. 15, 1914		3450 00
Fixtures	Horses, harness, store	911 10	
Proprietor	fixtures, etc.		911 10
A. Hall	Amount owing	22 15	
Proprietor	Feb. 15, 1914		22 15
B. McCall	do	37 40	
Proprietor	do	66 10	
C. Davis	do	66 10	
Proprietor	do	14 45	
D. Hayes	do	14 45	
Proprietor	do		14 45
Proprietor	Amount of drafts	2410 70	
Maple & Beaver	accepted and not		
Piano Co.	Matured Feb. 15, 1914		2410 70
Proprietor	Blank Talking	320 45	
Machine Co.	do		320 45
Proprietor	City Mus. Pub. Co.	61 30	
Proprietor	do	117 10	
Round & Co.	do		117 10
Etc.	Etc.		

posting is done. The bill book enables the proprietor or the bookkeeper to see a complete description of either bills receivable or payable with the minimum amount of trouble. Illustration No. 3 shows the five entries entered in bills receivable, while the four bills payable are shown in Illustration No. 4, the last two columns in both cases being left for completion at the due date of the notes. To complete the posting, the amounts in Illustration No. 2 must be transferred to their respective accounts in the ledger. The result of the stock-taking will be shown in the proprietor's account, which would appear as shown in Illustration No. 5.

When the other entries are posted in the ledger in the same way as shown in the proprietor's account,

No. 3.

No.	When Rec'd 1914.		Amount.	Date 1914.	Drawer or Maker	In whose favor	Where Payable	When Accepted	Term	When Due 1914	Rate of Int.	Notes settled for by	How Disposed of
	L.	F.											
1	Jan.	1	\$315	Jan.	1	Thomas Smith	My Office.		3 mos.	Jan.	6		
2	Jan.	15	285	Feb.	2	R. F. Brown	My Office.		3 "	Jan.	6		
3	Feb.	10	120	Feb.	2	Peter Long	Bank, here.		4 "	Jan.	6		
4	Feb.	10	235	Feb.	4	Mrs. A. B. Shortt	Bank of Ottawa, Toronto.		60 days	Jan.	6		
5	Feb.	1	85	Feb.	15	Wm. Robinson	My Office.		60 days	Jan.	6		

Illustration No. 3.

6

BILLS RECEIVABLE.

No. 4.

No.	Date 1914		Amount	By Whom Drawn	In Whose Favor	Where Payable	When Accepted 1914	Term	When Due 1914	Rate of Int.	Notes settled for by	How paid
	L.	F.										
1	Feb.	1	117 10	Round & Co.	My Office			12 mos.	Jan.	6		
2	Feb.	15	2,410 70	Maple & Beaver Piano Co.	Royal Bank			3 mos.	Jan.	6		
3	Feb.	10	320 45	Blank Talking Mach. Co.	"			14 "	Jan.	6		
4	Feb.	1	61 30	City Music Pub. Co.	"			20 "	Jan.	6		

Illustration No. 4.

DR.		PROPRIETOR.				CR.							
1914 Feb.	15	Maple & Beaver Piano Co.	2	2,410	70	1914 Feb.	15	Cash	Folio				
		Blank T. M. Co.	2	320	45			Bank	1	46	67		
		City Mus. Pub. Co.	2	61	30			Mdse.	1	617	42		
		Round & Co.	2	117	10			Bills Receivable	1	4,607	55		
		Bank	2					Real Estate	1	1,040			
		Sundry Parties	2	74	60			Fixtures	1	3,450			
		Capital	2	500				A. Hall	1	911	10		
								B. McCall	2	22	15		
								C. Davies	2	37	40		
								D. Hayes	2	66	10		
									2	14	45		
		Present worth (In Red ink)		3,784	15								
				7,028	69								
				10,812	84								
						1914 Feb.	15				10,812	84	
								For'd (net worth at stocktaking)				7,028	69

Illustration No. 5.

the total of all the debit balances should agree to a cent, with the total of the credit balances, for as was stated in a foregoing paragraph, there must be some account credited for every other account debited. If these totals agree, the work thus is proven; if they do not agree the work must be gone over again to detect the error.

Now, the proprietor knows exactly how he stands financially, and is in a position to continue his buying and selling. During the day, particularly when busy,

## JOURNAL DAY BOOK

Mdse.	Forward Round & Co's invoice of 23rd March, gave note @ 60 days	Folio	13,616	14	13,616	14
Bills payable			200			200
Cash	Payment on acc. of \$140 due—\$25		25			25
G. Mann						
Cash	R. F. Brown's note due Apl. 13 prepaid		285	00		285
Bills receivable						285

Illustration No. 6.

he will likely jot down in pencil the particulars of each transaction temporarily, and then in the evening or during some other spare hour make the necessary entries in the books. In future records, the same principle of each transaction affecting two accounts, holds good. When \$200 worth of goods are purchased, giving a note or accepting a draft in payment, debit merchandise and credit bills payable. If A. Hall pays \$25 on his account, debit cash and credit A. Hall. Before maturity, R. F. Brown's note of \$285.00 is paid, then debit cash and credit bills receivable, etc., etc. The journal day book would show the three foregoing transactions, as in Illustration 6.

## Discoloration of Piano Keys.

THIS is a phase of the piano business that most dealers have had to contend with at some time in their history. Some dealers have had frequent complaints of key discoloration, and others may never have had a complaint, but there is no assurance that they will not at some time.

A New York piano manufacturer recently referring to this subject says:—"The piano trade in general is having a lot of trouble with pink piano keys, and we think it would be a good idea if you would call attention to the fact that this trouble is caused because some piano manufacturers do not shellac the bottom of their key-

boards and hardly any of the stool manufacturers shellac the bottom of their stools. The consequence is that the stain comes off if the performer should in any way get his fingers under the stool or under the keyboard, and, of course, the stain is carried to the keys and discolors the keys so that they have to be replaced in most cases.

"It is getting to be a serious matter. In talking with the head of one of the largest key manufacturers he told me that they were getting complaints from all over. I noticed this trouble on my last trip, and in trying to find a reason for it discovered that it was due to the stain."

## Night Work in Piano Selling.

SEVERAL piano men talking over various phases of the trade drifted into an argument relative to the necessity of doing night work, and this in turn brought up the subject of house to house canvassing. "In my early days," said one of the group, "my day was as long as I could find anyone to talk pianos to, but I have changed my ideas. It isn't necessary to either go out ringing door bells, or to spend every night of the week chasing 'prospects.' In fact, it isn't necessary to spend every other night and, unless by special appointment, my day ends at six o'clock."

A younger member of the party disagreed with the speaker. "Now that you have your business established it is not necessary for you to hunt for business like I have to do," said he. "If I did not get out nights and canvass I could soon close up. Piano business with me is no drop-in trade. Successful people in other lines are the men who go out after business, and in many lines, like the piano business, the only time some people can be seen is at night. I still believe we have to work at nights, and we in the cities have to ring door bells."

One of the party, whose place of business was in a small town, from which he worked the surrounding country for twenty miles in every direction, advanced the placing of instruments on approval as the particular business tactics that he objected to. "Peddling," he termed the custom, and he described it as the "poorest kind of salesmanship." "Why should any home be made a present of a valuable instrument for a month or two?" he demanded. "If I am solicited by an automobile salesman, I am not given a machine on approval. On the other hand my cheque goes over the counter before I can take the car from the garage. Why can't we get a little nearer to that idea of business in selling pianos?" "Yes, why?" echoed the others present as the party broke up.



## Merchandise and Sheet Music

### The Band Instrument Trade.

WHETHER the retail music dealers are slanting in the band trade or not rests largely with themselves, and whether they are or not the fact remains that this business is growing at a remarkably encouraging rate. Public opinion is a great factor; it is the factor that is responsible for a large percentage of growth in band trade. Public opinion in Canada gradually evolved from hostility towards band organizations to indifference and from indifference to admiration and even enthusiasm, and consequently bands are being organized with greater ease than in years gone by. There is a more plentiful supply of material from which skilled players may be evolved and it is much easier to secure an appropriation from municipal funds.

The public band concerts in large centres are a fixed institution and smaller places have taken their cue from the large. The occasional public concerts that were once given through the courtesy of the bandsmen, have developed into concerts on fixed dates, and for which the people pay in their taxes. The musicians are being recompensed as they should be.

In all the growth and development of bands and band business, it is interesting to see where the retail music dealers stand. Some of them stand in such magnificent isolation so far as band business is concerned, that they scarcely know whether the town has a band or not.

While the bandsman dealer may have advantages over the dealer who is not a bandsman, it does not follow that the dealer must be literally in the band to help it along or secure some of the business. There are small goods dealers with excellent orchestra players' connection, who do not play in the orchestra. They take an interest, however, and cultivate the acquaintance of individual members, and are always alert to give service to the members of the orchestra collectively and individually—at a profit.

Band business need not interfere with the dealers' efforts in piano selling if he is in the piano business. There are times when he has not a "prospect" in sight, and if he goes on a still-hunt for piano prospects, he may as well have an ear open for band business. The sportsman who goes after deer will not overlook a fox if he comes within gunshot, and neither need the piano man pass by band business profit. In spite of unfavorable conditions in many lines, reports concerning band trade this season have an unusual note of optimism.

### Sheet and Book Music.

UNFAVORABLE as many of the existing conditions in the sheet music trade are, there is a decided trend toward better times. There seem to have come an awakening to the fact that the business had descended to a level so far down that it could get no

further, and that the only alternative was improvement. The retailers in Canada have gradually adopted the attitude that the Imperial Copyright Act of Great Britain applies to this country, and have been honestly endeavoring to live up to it. The lack of knowledge, the competition of dealers in smaller centres, and more particularly the competition of teachers buying direct, makes it difficult for the legitimate retailer to reconcile himself to conditions as they exist.

Probably the most burdensome load in sheet and book music retailing is the fact that teachers, musical institutions, convents and even private individuals buy direct from the American publishers such immense quantities of reprints that the dealer must not handle because of being copyright infringements.

While at the present time it may not be opportune to advocate an organization of retailers and wholesalers of sheet music in Canada to press the claims of this trade on the Government, it appears that this would be the logical thing to do when Canada enacts new copyright legislation. In the meantime action of the Government is being looked forward to, while the dealers continue to be ridiculed by customers who can secure by mail various reprints that the dealer dare not handle.

### Sheet Music Trade from a Dealer's Viewpoint.

IN many respects the problems of the sheet music dealer in Canada are identical with those of the dealer in England. The following letter by a dealer, which appeared in the "Music Trade Review" of London, will be read with interest by sheet music men of Canada:—"This is a subject which occupies the minds of all thinking men engaged in the business, and endeavoring to pay their way and increase their profits. The present condition of things is unsatisfactory; valuable copyrights have been allowed to pass into the hands of news agents in the form of cheap books; and dealers naturally hesitate before increasing their stock of sheet music, which often becomes useless after the lapse of a few months.

"To those who carry heavy stocks the question of buying is a problem requiring much serious thought and careful consideration. Over-production has much to answer for. Large sums of money are spent in advertising and paying royalties to try and popularize works which in many instances are quite unworthy of the artists who sing them. Hundreds of songs come into being in the course of a year, and for every one that lives ninety-nine are failures, and so the pile of useless paper continues to grow on the shelves of the unhappy dealer who tries to keep abreast of the times. Should the dealer be an enterprising man and push the sales, he is penalized for his pains and industry, as the present antiquated system of on-and-off journey terms prevents him replenishing his stock, unless he is prepared to pay an increased price.

"Travellers' visits are necessary for the purpose of collecting accounts and introducing new works. Their knowledge of the trade throughout the country is also useful to the buyer, and their experience often of great value. This, however, is no reason why the dealer should lose his profits between journeys. Every progressive man who carries an up-to-date stock and buys all he requires when the traveller calls, should be allowed to repeat any of the goods on the same terms, provided,

say, not less than four copies of one piece are ordered. Things are gradually moving in this direction, and several good houses have already adopted the system with much success.

"Reforms are needed in the rank-and-file of the dealers before things can be put on a satisfactory and sound financial footing. The cutting of prices and large discounts are burning questions which require close investigation.

"When one considers that, on an average, 25 per cent. of the profits go to clear overhead charges, there is little or nothing left as things stand at present. For example: A book marked 2s. 6d. net is purchased at a discount of 33 1/3 (1s. 8d.). If the dealer is in a position to buy 7/6 1/2 he gains, say, another 2d., reducing the price to 1s. 6d.; add 25 per cent. to this (the cost of overhead charges), and you bring the price up to 1s. 10 1/2d. When this book is sold to the public at a discount of 2d. in the shilling, the margin of actual profit is 2 1/2 d. If a teacher buys it, and receives a discount of 3d. in the shilling, the actual profit is nil. What about soiled and damaged copies, and loss of interest on accumulated stock? These are hard facts which have to be faced, and where reform is not only needed, but absolutely essential.

"The Music Trades' Association, by their strenuous work and untiring efforts, are doing much to minimize many of the existing evils, and large sections of the trade have already derived immense benefits, especially in some centres. If all the dealers throughout the country would only rally round, and sink their own petty differences and opinions, they would soon discover a panacea for many of their ills, and eventually a lasting and permanent cure."

#### On Importing Merchandise.

**O**CCASIONALLY a retailer of small goods becomes imbued with the idea that he can with profit pass over the head of the jobber and import direct. Such dealers, if advised by this publication not to do it, would no doubt credit the advice to interested persons and pay no attention to it. Against the supposed saving of the jobber's profit there are disadvantages, very material to the retailers' interests and costly.

For the benefit of other dealers the experience and opinion of one man is here outlined, and whose opinion is tersely expressed in the words "never again." when asked as to his success in importing. "In the first place," said he, "I had to place such large orders to secure favorable prices and favorable freight rates that I bought far beyond my needs. This not only tied up an unprofitable amount of capital, but loaded me up with goods that deteriorated. For instance, many of our lines here are highly polished, and it is well known that such soon take on a dulled or shopworn appearance that I have no way of removing, but that the large or wholesale importer can remedy at a very small cost.

"Again, there is always some little repair required. It seems that no matter how rigid the inspection at the factory is, there is always some little defect that slips through, or that may be developed in transit. I have no department to take these, but the large importer has.

"When I got the importing idea in my head I did not weigh the respective advantages and disadvantages of ordering a year's supply of various lines. As I said, goods kept in the store too long take on a shopworn ap-

pearance, and the store loses that freshness which can only be had when constantly turning over stock, that is buying more frequently and in smaller quantities.

"The sum total of my importing experience is that the jobber not only gets my business, but my sympathy. I have great respect for the service he renders us in scouring the markets of Europe to gather up various lines of merchandise, that he delivers to me with the standing of his own house behind them, in just the quantities I need, and at less cost than I could buy myself. As I said before, never again."

#### What If—

**W**HAT if every dealer in pianos, musical instruments or musical merchandise, should select a counter of sheet music of fifty numbers, select them himself to suit his own taste and display them artistically in his store—

What if every patron of that store had any use for music: looked over the counter and its offerings, and asked the merchant's opinion of the numbers there—

What if some one wrote a good song, a really good song, and advertised it in the trade journals.

Would the sheet music business pay the dealer, the publisher, the journal, and the authors?

What if—it should, it would, be quite a business.—  
*Presto.*

#### Retailers and Mechanical Instrument Copyright in England.

*From the Phono Record of London.*

**A** RECENT case in the Tower Bridge Police Court suggests the possibility that retailers of discs and other means of mechanical instrument reproduction may not be fully alive to the conditions of the Copyright Act, which came into force last year. Nor is this particularly surprising, for by general consent the Act, which may be said to have been the result of an attempt to please everybody, is so complicated that, as a matter of fact, it pleases nobody.

In the case referred to, one of the companies representing a large group of publishers and composers, by name the Mechanical Copyright Licenses Co., brought an action in respect of five copyright discs which had been bought at a retail establishment without bearing stamps to show that the necessary royalties had been paid upon them. It was stated for the defendant that the discs had been purchased by him with the assurance of the vendor that all copyright requirements had been fulfilled. The magistrate, however, imposed a fine of £10, with 5 guineas cost, and further ordered that all discs of the pieces complained of which were found in the defendant's possession, should be forthwith destroyed.

With this decision before him, it will be seen how necessary it is for the retailer to guard himself from possible serious loss in consequence of dealing in un-stamped copyright discs. What is his position? Under the Copyright Act he may find himself summarily proceeded against, not for having made the disc which is the subject of infringement, but for selling it, or even offering it for sale. He may be liable to a fine not exceeding 40s. for every copy dealt with, but not exceeding £50 in respect of the same transaction. In the case of a second or subsequent offence he is liable to imprisonment with or without hard labour for a term not exceeding two months.

It may be said that this is a matter in which the retailer could reasonably expect to be protected by the manufacturer, but it must be remembered that if a manufacturer seeks to evade his legal responsibility, it is not likely that he will put his name and address upon his productions; consequently, proceedings have to be taken against the only available person, and that is the retailer. All reputable manufacturers no doubt are complying with the terms of the Act, but there are, we are afraid, always some black sheep in every fold. How, then, is a retailer to guard himself against such a prosecution as is outlined above? It would seem the best way is to distinguish between copyright and non-copyright work, and in the former case to stock only such discs, etc., which bear the royalty stamp. If any such discs or rolls are supplied to him unstamped, he should satisfy himself by an enquiry through the vendor that they are not subject to royalty.

The manufacturer can very well look after himself. It is to the retailer we would give a word of warning and advice, which we think for his own sake he will do well to regard.

### BIRCH AND MAPLE IN MUSICAL INSTRUMENTS.

An expert of the forest service in the United States, Mr. H. Maxwell, has given out some interesting information relative to the use of certain commercial woods, from which are taken these excerpts concerning the uses of birch and maple in musical instruments:

Its beauty, strength and rigidity have made sweet birch prominent as a material in the manufacture of musical instruments. Its beauty, however, is considered oftener than its other properties, for it is usually the outside wood. In some cases, however, its other properties commend it, such as for piano hammers, framework of pianos and piano players and pipes for organs. Almost every kind of musical instrument in which wood is used has drawn upon sweet birch for material. Special mention might be made of guitars, mandolins, banjos and violins. Such instruments show the wood most frequently in the necks, although the mandolin is often made of birch and some lighter-colored wood in alternate strips. Drum makers bend a broad, thin band of birch for the shell of this instrument, and in harps it is often the frame, and is chosen for its rigidity. In orchestrons or large music boxes, and when employed for cases of pianos and piano players, and for organ cases and musical cabinets its appearance is the chief consideration. Piano stools and benches are articles in which the fine qualities of well selected birch are seen to advantage.

The most difficult problem which the early sawmill man had to solve was to prevent birch lumber from warping. Few woods behave worse when attempts are made to season it in the old way. The only process known by the rural millman years ago was to pile his birch and upon it stack thousands of feet of other lumber. If he succeeded in superimposing weight sufficient to hold the birch straight it slowly seasoned and gave no further trouble. Modern mills using improved methods have no especial difficulty in seasoning birch. Birch is believed to have been the first wood employed as an imitation of mahogany in this country, but the exact date is uncertain.

Violins were not abundant in this country in early times, but they were occasionally made, and the material was largely figured maple. The makers of those instruments constantly kept choice maple in stock, air drying it during several years.

A large use of maple wood for furniture, musical instruments and interior house finish is due to a pleasing growth called "birds-eye," which adds much to the beauty of the wood when highly polished and carefully matched. The most probable explanation of this figure is that it is due to buds which for some reason cannot force their way through the bark, but remain just beneath it year after year during long periods.

The young wood is disturbed each succeeding season by the presence of the bud and grows around it in fantastic forms. When such a tree is converted into lumber the saw cuts through the abnormal growths, exposing the crumpled edges of the tilted annual rings. Curly and wavy maple are accidental forms which frequently occur and are highly prized by furniture makers and other manufacturers of high-class commodities.

When sugar maple is made the outside, visible wood of pianos, bird's-eye or curly growth is generally selected. Maple is rarely finished to imitate any other wood. The bird's-eye maple is frequently seen in violin sides and in other small instruments, but the curly or wavy growth is usually preferred where the surface exposed is small, because it can be displayed to better advantage than the bird's-eye. Though occasionally accorded a prominent place as an outside wood in the making of musical instruments maple is oftener hidden within. In piano construction it goes into the action parts, the bridges and pin planks.

Player pianos nearly always use some maple. It is often found in banjos, guitars, mandolins and in music boxes and talking machines. Its use in music cabinets, racks, and in piano stools and benches perhaps should be listed as furniture. The hoops of drums and the shells also are frequently maple. Young growth, called second growth by some manufacturers, is preferred for drum hoops because it bends more readily than old wood. Some of the best selected bird's-eye and curly maple is seen in expensive harps.

## NEW MUSIC

Copyrights  
entered at  
Ottawa

28426. "Rise, My Soul, Thy God Directs Thee." Anthem. Words by J. N. Darby. Music by Charles E. Wheeler, F.C.G.O. Whaley, Royce & Co., Limited, Toronto.
28431. "Lucia." By Dan. H. Caslar.
28432. "Rube Bennett's Raggedy Rag." By Rube Bennett.
28433. "A Hummer." March Two-Step. By Harry J. Lincoln.
28434. "Still Alarm." March Two-Step. By Harry J. Lincoln.
28435. "Dreaming at Twilight." Waltzes. By Harry J. Lincoln.
28436. "Love's Caresses." Reverie. Serenade. By Harry J. Lincoln.
28444. "Silver Threads Among the Gold." (Easy form arrangement). Carleton H. Reese, Toronto.
28445. "Hail, Easter Morn." Words and Music by Louise L. Devlin, Louise L. Devlin, Toronto.
28456. "I Love the Ladies." Words by Grant Clarke. Music by Jean Schwartz.
28457. "Domerg Bay." Words by Jean C. Havez. Music by Henry Lodge.
28458. "Blame It on the Blues." (A Weary Blue). By Chas. L. Cooke.
28459. "Love Dreams." Words by Edgar Allan Woolf. Music by Marion Murray.
28460. "Kitty Mackay." Words by Stanley Murphy. Music by Henry J. Marshall.
28461. "Mary You're a Little Bit Old Fashioned." Words by Stanley Sunshine.
28462. "Willis Had a Motor Boat." (Putt-Putt-Putt-Putt). Words by Marion Murphy.



28463. "O Canada, Mon Pays, Mes Amours!" Paroles de Louis Honoré Fréchette, Musique de Xavier Mercier. P. X. Mercier, Quebec, 1599. "The Girl of the Year." (Book). Edward Campbell, Winnipeg. (Interim Copyright).
28477. "He'd Push It Along." Words by Grant Clarke and Edgar Leslie. Music by Maurice Abrams.
28492. "I'm Glad That I Came Home." Duet: Martin and Harry. (From "The Beauties.") Words by William Le Baron. Music by Robert Hood Bowers.
28493. "Boulevard." Martin, Mary, Anne and chorus. (From "The Beauties.") Words by William Le Baron. Music by Robert Hood Bowers.
28494. "In Spain." Principals. (From "The Beauties.") Words by William Le Baron. Music by Robert Hood Bowers.
28495. "Girls." Martin and chorus. (From "The Beauties.") Words by William Le Baron. Music by Robert Hood Bowers.
28496. "I'm Longing for You." Words and Music by Annie Terhune.
28497. "Tango." Dana, Anne and Girls. (From "The Beauties.") Words by William Le Baron. Music by Robert Hood Bowers.
28501. "Traitor's Lane." By Dan H. Caslar.
28502. "Home Again." Words and Music by Jack Wells and Alfred Heyan.
28504. "Through the Fields." (Sketch). By W. O. Forsyth, Op. 34. No. 1. (Music). Whaley, Boyce & Co., Limited, Toronto.
28507. "The Mysterious Tango." By Pete Wendling.
28512. "He's a Devil in His Own Home-Town." Words by Grant Clarke and Irving Berlin. Music by Irving Berlin.
28520. "Keenie Doll." Words by Edward Madden. Music by Albert Gumbale and Melville Morris.
28521. "In a Rose Garden." Words by George Allen. Music by Edward G. Nims.
28524. "Brazilian Beauties." By M. Kay Jerome. (Music).
28525. "Rose Bud, Rose Bud." (In My Little Flower Bed). Words by Wm. Jerome. Music by Bert Grant.
28526. "Father, Stop that Tango." Words by Joe Young and Harry Williams. Music by Bert Grant.
28527. "A.M. Dat Reuben Tango Huskin' Bee." Words by Joe Young and Harry Williams. Music by Bert Grant.
1001. "The High Life Rag." (Music). Frank J. Nokes, Winnipeg, Manitoba, 12th March, 1914. (Interim Copyright).
28529. "I'm Makin' for Mason in Georgia." Words and Music by Bert Kalmár.
28534. "They Don't Hesitate Any More." Words by Bert Kalmár and Edgar Leslie. Music by Harry Pack.
28536. "Tango! What Have You Done to Me!" Words and Music by Bert Kalmár.
28542. "Sometime." Words by Seymour Brown. Music by Anatol Friedland, Jerome H. Remick & Company, New York, U.S.A., 24th March, 1914.
28543. "For You." (Madison Key). Words by John Harwood Bacon. Music by Louis Merckel.
28544. "Wonderful Isle of Dreams." Words and Music by Maude Bennett Platt.
28545. "Oh, Mister Railroad Man, Won't You Take Me Back to Alabama?" Words by Stanley Murphy. Music by Henry J. Marshall.
28546. "A Tus Ojos Negro." (To Your Black Eyes). By Luis G. Flores.
28547. "Happiness." (A Hesitation Waltz). By Cliff Hess. (Music).
28548. "When the Angelus is Ringing." Words by Joe Young. Music by Bert Grant.
28549. "A Little More Pepper." One or Two Step or Tango. By Harry J. Lincoln.
28550. "Dreams at Sunset." Hesitation Waltz. By F. H. Loney, Op. 347.
28551. "Angel Whispers." Reverie Transcription. By Harry J. Lincoln.
28583. "Why Did You Want to Leave Me." Words and Music by Catharine Kuhl, Jerome H. Remick & Company, New York, N.Y., U.S.A., 31st March, 1914.
28584. "Eyes Right, Here's a Girlie." English words by E. A. Paulton. Music by Jean Briquet and Adolf Philipp.
28585. "Palma." Intermezzo Orientale. By Oliver G. Wallace.
28586. "My Tone of Love." Words and Music by Tom Lyle.
28587. "Caberavings." By Richard A. Whiting.
28588. "Blarney." Words by Gus Kahn. Music by Egbert Van Alstyne.
28589. "Hours of Happiness." Waltz. By Margaret Foy, Jerome H. Remick & Company, New York, N.Y., U.S.A., 31st March, 1914.
28590. "Just a Moment." (Hesitation). By Egbert Van Alstyne.
28591. "Love's Hesitation." Words by Maurice E. Marks. Music by Chas. J. Genest.

## NO SUBSTITUTE FOR BRAINS IN PLAYER SELLING.

By Alexander McDonald, in The Player Piano Journal.

It cannot be gainsaid there is a serious need for improvement in retail player salesmanship. It is a subject that deserves the careful consideration of the manufacturer, the dealer and the salesman himself. But it must also be conceded that there is no offhand solution. From time to time there seems to run through the trade a current of ideas that it is alleged will solve all the difficulties of the player salesmen. Usually it is a warning not to do this or that. Just at present it is the fashion to say that the trouble with the player salesman is that he plays too many rolls. The natural inference that arises being that if the salesman played fewer rolls he would sell more players. Presumably, this argument is based on the theory that the average salesman plays a player so poorly that the less he plays the less likely he is to queer the sale. Carrying this to its logical conclusion, if the salesman did not play at all, he might sell a still larger number of players.

The weakness of this whole argument lies in its indefiniteness. How many rolls does a salesman have to play to come under the definition of "too many"? Shall we say two or two hundred are too many? It is not so much a question of how many rolls are played as it is the way in which they are played. There is the test of player salesmanship. The number of rolls must depend largely upon the idiosyncrasies of the customer and the conditions under which a sale is being made.

I have known sales to be made with the playing of one roll, and I have known other instances where it required the playing of a dozen or fifteen rolls, and in one or two instances, where the purchasers knew what they wanted, I have known the sale to be made without playing any rolls at all.

Certainly I would rather see a salesman play rolls, thereby demonstrating the use and purpose of the player, than to have him take out the front panel and endeavor to talk about single and double primaries, when usually he does not know what a primary looks like or what it is for.

### What the Salesman Must Know.

There are two things a salesman must know. He must know his goods, and then know how to present them to his customer. The method of presentation must, of necessity, vary with the temperament of the individual customer.

That things are often a whole lot worse than they appear at first sight was demonstrated by a story told by Senator Henry Lippitt, of Rhode Island, at a recent banquet.

Some time since, according to the Senator, a man wearing an exceedingly thoughtful expression, entered the office of a lawyer.

"Mr. Smith," said he, addressing the legal light, "can I bring suit against a man for calling me a rhinoceros?"

"You certainly can," was the prompt reply of the lawyer. "When did he call you a rhinoceros?"

"Let me see," reflected the client. "It was three years ago last August."

"Three years ago!" exclaimed the astonished lawyer. "And you are just thinking of bringing suit?"

"Yes, sir," answered the client. "You see, it is this way: I never saw a rhinoceros until yesterday."

As to the number of rolls to be played, that the salesman must determine in each individual case. Rolls should be played to demonstrate the different musical possibilities of the player, therefore, enough rolls should be used to accomplish this. If you tell a man you can pick out any note in the bass and accent it with any desired degree of emphasis, then you should have a roll to demonstrate that point. Generally speaking, it is not necessary to play any roll through; play just enough to demonstrate the point to be illustrated. This, however, is subject to the attitude of the customer. You might happen to strike a roll he was particularly fond of, and then it would be good policy to play it through, possibly more than once. This is a matter of judgment for the salesman. There is no substitute for brains. Rules and regulations can never take the place of intelligence and

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

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

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

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intellect. If a man is so lacking in brains or intelligence that he cannot adjust his selling ideas to suit the variable temperaments of customers, then he is no salesman, and no amount of guidance can make him one.

In the player trade we are not suffering from a lack of intelligence among our salesmen. It is the failure to apply intelligence to player selling that is the difficulty. Most salesmen fail to realize the essential difference between piano and player selling. They fail to take cognizance of the difference in point of contact between the two instruments.

#### The Piano a Standard Article.

A piano has become a standard article of home furnishing the same as chairs, tables, pictures, etc. No home is completely furnished without it. A very large percentage of those who buy pianos cannot play, and do not expect to get any direct benefit from having an instrument. It is merely that they want their homes to be furnished completely. A piano is a sign of prosperity, or its absence is an indication of inability to purchase, and it is essential to keep up the front.

Another point is that pianos are sold on talk alone. You can make any kind of claim for the cheapest piano and there is no way to disprove it. It is this fact that has enabled unscrupulous dealers to obtain exorbitant prices for pianos of mediocre quality.

#### The Player a Specialty.

With the player it is altogether different. It is not an article of standard home equipment. It is a specialty, and must be sold as a specialty. A man must first be convinced that a player is what he wants, and then he must be convinced that your player is the best for him to buy. You cannot do this with talk and claims. The good points of a player can be demonstrated and false claims can be exposed. Hence a man to sell players must know players, and know all about them, not only the line he is selling, but all other makes of players. As an illustration, I stopped in a retail warehouse in Pittsburg a short time ago, and fell into conversation with a man who has a wide reputation as a salesman. He told me about a case that he had handled that day in which the customer had been very much impressed with his player, especially the tone of the piano. "But," remarked the customer, "I was in New York last week and dropped in to see the ———, and they have an acceoting device that I like very much." The salesman was nonplussed. He did not know enough about the ——— to know what this acceoting device is. Instead of his having the advantage of the customer by a superior knowledge of players, the situation was reversed—the customer knew things that he did not. How, then, could he expect a buyer to be guided by him in the selection of an instrument? What is the real function of the salesman from the customer's viewpoint? To give expert advice on a subject about which he is supposed to be thoroughly informed and of which the buyer knows less than the salesman.

It is said that "Buying is the climax of Confidence." If this be true no man can sell an article to another unless he can inspire in that other a feeling of confidence—confidence in his honesty of purpose and his superior knowledge of the goods that are the subject of barter.

In piano selling this becomes largely a matter of talk. That is, you make a claim for your piano and you do not

have to give an ocular demonstration of it. Nor can the opposing salesman disprove your statement.

With the player it is quite a different proposition—what you say about a player must be proven.

#### A Case in Point.

To quote from an article entitled "Selling Goods With What They Can Do," from the new "Library of Business Practice," issued by the publishers of "System," which every piano dealer, salesman and manufacturer could read with a deal of profit to himself:

"When I go in to sell one of these business devices I am liable to meet a cold-blooded, hard-faced man—a man who thinks in figures. Those figures are based on service. He has bought labor, in some cases, from the time he was able to work himself. He does not care whether a girl, for instance, who is to do his folding is tall, or little, or big, or this or that nationality. But she must be able to fold, day in and day out, a certain number of sheets, and do it accurately."

"When this same man buys a business device he does not care about the inventor's pet point. He does not care whether results are secured by a wheel, an axle, a wedge, lever or an inclined plane. All that he cares about is the service that the machine will render. He wants to know that it will do so much work day in and day out, faithfully and surely, and do it better than any other machine there is on the market. That is his greatest interest."

"On this basis I sell. I do not talk the machine; that is merely the instrument by which he gets results. I talk service; he cares about that. I arrange my talking points so as to play up the service the device will give, and I translate every argument into terms of service. If I can convince the prospect that we were selling him better service than any one else can offer, I get the order. The number of parts in the machine, how they work, what the price is, are all minor matters when compared with what the device will do. Service is what the buyer wants, and service is what he will pay for."

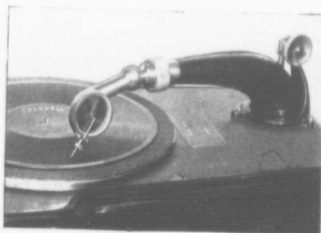
"In the manufacture and sale of motor trucks, as an instance, the customer is not buying a four-wheeled vehicle of a certain weight and equipment, and with a specified engine to drive it. He is buying the service the vehicle will render. The customer asks what machine will do the best work at the least cost, as viewed from his particular requirements."

#### Service the Selling Point.

This expresses the real selling point of a player piano. The service it will give; the service being translated into pleasure and enjoyment. It is essential, therefore, for the salesman to know just what can be done with the player and its expression devices. What is the Themodist? What does the Phrasing Lever accomplish? What is the function of the Acsolo Buttons? Unless the salesman knows how he is going to impart the information to the customer. All this means study and application. But, if we want to get anywhere in this world we must expect to study and to apply ourselves. It is platitudinous to say that no man can stand still; he must progress or he will retrogress. Yet it is a platitude that too many men fail to heed.

We live in the greatest pleasure-loving age in the history of the world, and never before was wealth so widely diffused; never was there so many people who can afford to gratify their desire for pleasure. It is up to

# 8 SPECIALTIES THAT SELL ON SIGHT—



Pat. No. 726472

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

**NOTICE**

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



Pat. Pending

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

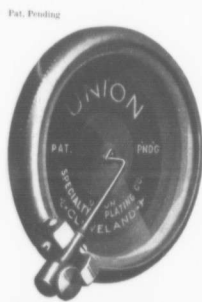
UNION No. 3, for  
Columbia Machines.  
Gold Plated, \$3.00.  
Nickel, oxidized, \$3.00.



Pat. Pending

Union Specialties  
double the range of  
your customers'  
machines.

UNION  
Sound Box  
Gold plated  
\$1.00.  
Nickel, or  
oxidized  
\$4.00.



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



Mahogany,  
Chestnut,  
Walnut and  
Painted Oak  
finishes.

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

# UNION Talking Machine SPECIALTIES

meet a long-felt demand.

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

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

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

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



Pat. Pending

UNION  
Modifier  
for Edison  
Machines  
(Open)

Gold Plated  
\$1.50. Nickel or  
oxidized, \$1.00.

Pat. Pending

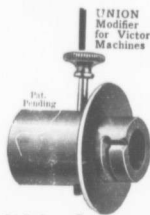


### NEW ILLUSTRATED FOLDERS IN COLOR

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

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

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

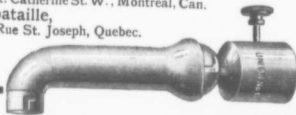


Pat. Pending

UNION  
Modifier  
for Victor  
Machines

Pat. Pending

UNION  
Modifier for  
Columbia  
Machines



Pat. No. 726472, others pending.

**USUAL DISCOUNT TO DEALERS**

*1/2 Actual size.*

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



### The State of Trade.

**B**USINESS in this branch of the music industries continues good, and, judging from reports, the volume for March was greater than for any previous March. Financial conditions that have been unfavorable to piano selling seem to have had the opposite effect on the talking machine business, and there are dealers who give this department full credit for paying all the running expenses of their stores since the beginning of the year. Whether normal financial conditions would have resulted in a greater increase in the demand no one offers an opinion; but if so, there would be a great shortage of goods. Up to the present the big problem at the factories has been to get the orders filled.

The high class musical events so numerous in the large centres during the season, and the improvement in quality and frequency of musical events in smaller centres, have been contributing factors to talking machine development, and when dealers have been ready to take advantage of the interest created by the local appearance of artists, good record business has resulted. Whether the present satisfactory trade will continue into the late spring and summer, depends largely upon the dealer.

### On Giving Recitals.

**T**HE readiness of people to attend talking machine recitals during the season now drawing to a close, is in striking contrast to the indifference of six or seven years ago. If people came at all it was out of curiosity and to witness the performance of science, not to enjoy a musical evening. Then the talking machine had not lived down the prejudice or indifference of the "better people," and the dealer who had the temerity to give a recital found the securing of an audience a discouraging proposition.

The readiness with which people will now accept invitations to such musical evenings shows how the talking machine has advanced as a musical instrument, and that people of culture and musical tastes endorse it. In the larger centres the dealer who gives a recital must limit the attendance to persons receiving card invitations, otherwise he would be unable to accommodate the crowds and only ill-feeling would result. Persons invited to these recitals have learned that they will not be importuned to buy goods, nor even look at them. They consequently feel free to listen and look around without being placed under any obligation to buy, and this is one of the strong factors in the success of a recital. Dealers who have not heretofore given recitals and contemplate doing so, must bear this point in mind, and strong as the temptation may be to have the salesmen buttonhole some of the live "prospects," the selling must be left for another occasion.

That the recitals or musical evenings are valuable as

an advertising factor there can be no doubt. A good musical programme, with an appreciative audience, has a wonderful charm in dissipating that unreasonable prejudice still cherished by some people toward the talking machine. It furthermore educates the person of a passive mind, who neither objects to the talking machine nor has had an ambition to own one, while the enthusiast will always hear some records that he or she does not own and must have right away.

### Know the Artists.

**W**ITHOUT some knowledge of the artists whose records he sells, the talking machine salesman is not fully equipped for his work. He may be thoroughly conversant with the make-up of the machines he sells and be able to give from memory the title of any record, the number of which is given him, but that is not enough. Customers are frequently interested in some anecdote or biographical fact concerning an artist, and the fact that the salesman can tell them something in a sort of incidental manner while making a sale, is not only appreciated, but has the effect of convincing the customer that the salesman knows his business.

To be merely able to find the records a customer asks for is not enough, though one occasionally finds an alleged salesman with about this limit of qualification. Record buyers expect service, and the prices they pay allows of service being given. Service is not merely being able to get the records they ask for, though this is important, too. Service includes the courtesy of being assisted to make selections, of having one's tastes studied and even anticipated, so that not only are more records sold but the customer is better served.

### Analyzing the Mailing List.

**P**PROMPTED by something he had read in these columns the manager of the talking machine department in a well known store stated that he undertook to analyze the returns from his mailing list. He was amazed to find that for some months several promising customers had not made a purchase. He took some of the names for personal investigation. One evening he called at the home of the first name on the list. He was cordially greeted and invited in to spend the evening. Though he did not intend to stay more than a half hour, he stayed two hours, and was well repaid. In addition to an enjoyable evening, he won back a good customer. Through a mistake in his firm's office the man was billed for an account paid, and being one of those touchy persons he took offence. He did not transfer his trade elsewhere, but simply lost interest in records. The next day a selected list of new records was sent up, and he bought nearly all of them. He is again a regular buyer.

The next delinquent customer seen had simply neglected having his machine looked after, there being something wrong with the motor. He had intended having it attended to "some day," but several months slipped by and "some day" had not yet arrived. The talking machine manager had the machine put in order the next day, and another reclaimed customer was back on the list.

The next delinquent was a little more difficult to handle. Through some inadvertence his name had been dropped from the mailing list, and the monthly supply-

## That Vast Army of Music Lovers Waiting to be Told

In your own city there are countless people who love music and yet have no way of satisfying their desire for music. They cannot play, they cannot sing, and they enjoy good music only at some friend's house or at a public concert. That is the great mass which you are not reaching unless you are handling

### Edison Phonographs

Here is a line of musical instruments upon which Thomas A. Edison has bestowed his almost exclusive attention for the past three years. He has made it capable of playing the best of the world's music, vocal as well as instrumental. He has given it a voice of wonderful sweetness, of marvelous tone—a voice that brings out the myriad overtones in a way that makes it unique among song-reproducing instruments.

To the music-lovers of your city it will make an appeal on a sheer basis of musical excellence. It offers you a wonderful opportunity to reach thousands of homes where there have never been prospective buyers until now.

Get in touch with the nearest jobber. Hear a recital, and as a judge of musical instruments, draw your own conclusions.

  
Thomas A. Edison  
INCORPORATED

103 LAKESIDE AVENUE  
Orange, N.J.

ments were not reaching him. He did not lose his enthusiasm, but in some way an opposition house secured his name and was getting his trade. In this case he simply apologized as best he could, put the name back on the list and left matters to adjust themselves. "This customer comes to us for some of his records, but where we once had all his trade, we now have only a part of it," said the talking machine man, who then went on to emphasize the value of the mailing list, and the necessity of frequently analyzing it.

#### The Most Popular Song.

It has been stated by Henry T. Finck, the well-known American critic, that in his opinion the most profitable song ever written was "Listen to the Mocking Bird," by which publishers in all parts of the world have realized \$2,500,000, and which was bought in the first place from the composer for \$35. And, according to the same authority, \$80,000 was netted from Ardit's "Kiss Waltz."

The highest price ever paid for a song is the \$11,200 which was paid a few years ago at an auction sale for the copyright of Mascheroni's "For All Eternity." This song then had nearly its full term of copyright to run, and it shares with "Queen of the Earth," the honor of being the most popular of modern compositions. Curiously enough, "For All Eternity" was refused by several publishers before a well-known firm agreed to undertake the publishing of it, and the venture turned out well. The copyright of a song lasts forty-two years.

"Farmer's Violin Tutor" was sold for \$3,760, and the simple though very pretty piano piece, "Fairy Barque," consisting of six pages, realized \$9,050—over \$1,500 a page. As a curious instance of the musical peculiarities of the public, it is interesting to note that while this little piano piece was sold for nearly \$10,000 in 1893, the whole of Verdi's opera "Il Trovatore" only reached the sum of \$2,515. "For All Eternity" is 50064 of the Edison Disc records sung by Mascheroni, tenor.—Edison Phonograph Monthly.

#### Treatment of a Main Spring.

IN the Edison Phonograph Monthly for March appears a reply to a retailer's query, re the main spring. As the information given applies with equal pertinency to any make, it is here reproduced for the benefit of the Journal's readers. The question was, "What is the proper treatment for the main spring of an Edison phonograph?"

The main spring of a phonograph supplies the necessary power for driving the record and is one of the most simple ways of storing energy. Although it may be wound up almost any way, there is only one way which gives the best results, both from the standpoint of reproduction and preserving the life of the spring.

In winding the spring, turn slowly (about as fast as you would ordinarily count) do not wind it too tight, as by over-winding, you are liable to cause the following injuries:

- (a) Break the spring.
- (b) Break one of the hooks to which it is fastened.
- (c) Force the lubrication, which is necessary, out from between leaves of spring, thereby causing chugging.

Overwinding a spring while phonograph is playing will change the pitch of reproduction.

The spring acts most efficiently when it is not quite fully wound, as then the lubrication is well distributed between leaves; and when well lubricated, it will unwind most freely, having the least friction to overcome. We recommend that the spring be allowed to run down when through playing phonograph, and when phonograph is again to be played, it should be wound as stated above, and then given a few turns between the reproduction of each record.

It is not advisable to wind the spring during the reproduction of a record. By doing so, it will often cause change of pitch. On phonographs having spring only strong enough to reproduce one record with one complete winding, the spring should be wound after reproduction of each record.

Should phonograph set in a cold place or room, always allow it to run down completely when through playing, as cold will chill the steel of which the spring is made, and at times cause it to break.

A spring, if handled as already mentioned and given proper attention such as lubrication, etc., will perform its duty and last a lifetime.

#### Get the Habit.

SUCCESS is a habit. It is not so easy to acquire as some habits, but when you once get it, it will stay with you.

Every man, and particularly the young man, should get the success habit. The right way to acquire it is to cling steadfastly to every purpose formulated and every task attempted until you are successful. Do this in little things as well as in big.

If you make up your mind to catch the 8.45 train, catch it. If you determine to learn a poem by heart, learn it. If you lay your plans to get a certain position, get it. If you say that you will complete a certain job before you go home at night, complete it.

In this way you will get the habit of succeeding in all things which you undertake, and when the big thing comes along you will not only tackle it with determination and enthusiasm, but you will know before you begin that you are going to accomplish it.

If you let the train go and take a later one, if you get tired of chasing after the position you want and let somebody else get it, or, if you say that to-morrow will do just as well, and fail to finish the task which you set for yourself, you will get the failure habit.—Ex.

#### Wearing of Needle Disc Records.

A CORRESPONDENT in "The Piano Trade" makes the following observations concerning a very pertinent topic.

Why do needle disc records wear quicker at the outside edge? Why does this wearing zone extend about 1/4-inch from the edge and then leave off more or less abruptly? The answer given by most authorities is that the outer edge of a disc record, travelling faster than the inner parts, causes more friction between needle and record, and therefore quicker wears. But is this the true explanation? Suppose a 12-inch disc wears for 1/4-inch inside the outer edge, and from this point is more or less free from wear, then, according to the above explanation, a 10-inch disc, on which the recording commences well inside the inner limit of the wearing zone of a 12-inch disc, should not wear at the commencement at all. In

# THE VITAPHONE

## Ready for the Tango



### VITAPHONE TYPE 28

**Retails at \$28**

Equipped with Baby "Music Master"  
Horn \$10.00 extra.

Golden Oak, beautifully finished.

Motor can be wound while playing.

Plays any disc record,  
Needle or sapphire.

## THE NEW VITAPHONE IDEA

gives you another cinch on the dance trade that is going to be a live proposition right through the spring and summer. The Vitaphone is the one ideal instrument to furnish the music.

Vitaphone No. 28 equipped with horn is still the little easily transported instrument, but the big sound is still bigger for special dance occasions. Remove the horn and it again becomes a cabinet machine so much demanded for home use.

## THE VITAPHONE MEANS LIFELIKE SOUND

The results are accomplished with the following Vitaphone features

- 1. THE WOOD ARM**—No other material is so resonant as properly treated wood. Like the violin it improves with age.
- 2. STATIONARY SOUND BOX**—Rigidly fixed to supporting frame, made of few and simple parts, permitting use of tension spring to maintain the necessary pressure to hold the stylus in the record.
- 3. REPRODUCING DEVICE**—The Vitaphone reproducing device with solid wood vibrating arm, has the indefinable quality of allowing only the musical tones to pass to the diaphragm. The Vitaphone plays every make of disc record, sharp and clear, without surface noise or nasal twang.
- 4. PLAYS ALL DISC RECORDS**—Neither time, tools, nor ingenuity are required to change from one kind of record to the other—simply alter the position of the diaphragm spring, place the needle or jewel in the needle arm and the operation is complete.

# Canadian Vitaphone Company

LIMITED

W. R. FOSDICK,

General Manager

156-160 John St.

TORONTO, Can.



other words, if it is the speed of surface which causes the wear, and taking a 12-inch disc as our criterion, then the surface speed of a 10-inch disc is nowhere fast enough to cause the quick wear noticeable at the edge of the 12-inch, because this wear on the 12-inch does not extend up to the zone where the speed corresponds to that of the outer edge of a 10-inch disc. I hope this is clear. Then again one would think that a record would wear in evenly diminishing extent from start to finish if the speed was really the true explanation. But it does not, as I have said. I venture to offer another explanation of this wear at the commencement of records. To my mind it is due almost entirely to the faulty nature of even the best needles. These, I believe, are more or less rough as turned out by the makers, and this roughness is polished off on this part of the disc. As one might expect, the polishing process is completed somewhat rapidly, and more or less abruptly, which explains why the turn-up surface at the commencement of a record which has been played many times, always leaves off more suddenly than would be the case if speed of surface caused the wear. Also, why do 10-inch, 12-inch or 13 $\frac{1}{2}$ -inch discs all wear about  $\frac{1}{2}$ -inch from outside edge, quite irrespective of surface speed. It may be that the needles, if not rough to start with, do not fit the recording groove correctly, but get ground to correct shape after playing a very short time. I give this explanation for what it is worth, as I have not experimented yet in order to prove the correctness or otherwise of my idea. I believe if every user of a needle disc machine were to let the needle rest on the blank edge of the record for a few seconds while it is revolving, before pushing it over on to the commencement of the recording, he would lengthen the life of the edge of his record considerably. This would smoothen the needle and prevent its tearing up the outside margins of the recorded part.

**"APPROVAL" PLAN IN SELLING RECORDS.**

From the Player Piano Journal.

ANY man who seriously studies his talking machine business comes quickly to realize that after the machine has been sold and the novelty begins to wear off, extra efforts must be put forth to keep machine owners as regular buyers of records. In the first flush of enthusiasm it is easy to sell records to the new machine owner. He eagerly looks forward to the opening day for the new records. After awhile he becomes more discriminating. A record must be particularly good to strike his fancy and he no longer hurries in on the opening day to hear the new ones.

Various plans have been worked, such as special letters, post cards, etc., but no plan is so effective for forcing the sale of records as sending them out on approval.

Of course, this is not to be done indiscriminately. Every dealer has a goodly number of people on his list who are well-to-do, can afford to buy if they want. Strangely enough the people who can afford to buy are the hardest to reach. They do not come to the store with the same freedom as that class of people who buy the cheaper records. On the other hand, if they want a thing they will buy it. The difficulty is to get your goods before them.

There is a talking machine man in a neighboring city who has a list of people of this class to whom he

has made himself personally known. On Saturday morning he calls up a certain number of these people and offers to send them a selection of records over Sunday. These records he has delivered on Saturday afternoon and called for on Monday. In every case a certain number of the records are retained, thus making sales without a great deal of effort to people who would not buy otherwise. In addition to this the man is establishing a reputation for courtesy and service that will be an asset of ever-increasing value.

This man also finds the approval method a good way to dispose of records that have proven slow sellers. He always includes in these approval selections a certain number of the current "cut-outs," and in this way keeps that portion of his stock down. He finds, too, that people who decline to purchase a certain class of record, grand opera for instance, when they first buy their machine, will subsequently purchase them very readily. After a machine has been out for awhile the taste of the

ORIGINAL For Office

Order to *Geo E Meacham* *Jan 18 1914*

Shipped to *22 Park Ave*

Shipped Via

NO	DISC	QTY	UNIT PRICE	TOTAL	REMARKS	DATE	BY
	16-501	25	82.50	2062.50			
	16-502	25	82.50	2062.50			
	16-102	25	116.00	2900.00			
	17-251	25	82.50	2062.50			
	17-252	25	82.50	2062.50			
	17-253	25	82.50	2062.50			
	17-254	25	82.50	2062.50			
	16-288	25	82.50	2062.50			
	16-289	25	82.50	2062.50			
	16-290	25	82.50	2062.50			
	16-291	25	82.50	2062.50			
	16-292	25	82.50	2062.50			
	16-293	25	82.50	2062.50			
	16-294	25	82.50	2062.50			
	16-295	25	82.50	2062.50			
	16-296	25	82.50	2062.50			
	16-297	25	82.50	2062.50			
	16-298	25	82.50	2062.50			
	16-299	25	82.50	2062.50			
	16-300	25	82.50	2062.50			
	16-301	25	82.50	2062.50			
	16-302	25	82.50	2062.50			
	16-303	25	82.50	2062.50			
	16-304	25	82.50	2062.50			
	16-305	25	82.50	2062.50			
	16-306	25	82.50	2062.50			
	16-307	25	82.50	2062.50			
	16-308	25	82.50	2062.50			
	16-309	25	82.50	2062.50			
	16-310	25	82.50	2062.50			
	16-311	25	82.50	2062.50			
	16-312	25	82.50	2062.50			
	16-313	25	82.50	2062.50			
	16-314	25	82.50	2062.50			
	16-315	25	82.50	2062.50			
	16-316	25	82.50	2062.50			
	16-317	25	82.50	2062.50			
	16-318	25	82.50	2062.50			
	16-319	25	82.50	2062.50			
	16-320	25	82.50	2062.50			
	16-321	25	82.50	2062.50			

The amount in the list above was advanced you on 1/18/14/14

Check to *Geo E Meacham* *22 Park Ave*

Figure 1.

owner changes—he becomes musically educated, and he will buy records then that he did not care for at all at the time of the original purchase.

Nearly all goods that are sold in volume are sold through a forced market. Some inducement must be offered to the buyer. Department stores depend upon bargains. Records on approval is the talking machine dealer's method of forcing the market.

One important detail that has a good deal to do with the success or failure of this approval plan is the method of keeping track of such records and sales. Records of such transactions must be kept in such a manner as to obviate any possibility of the slightest controversy with the buyer and to make sure that every record not returned is properly charged.

Herewith is shown a form in use by an Indianapolis concern that takes care of this detail in a simple and very effective manner.

Figure 1 shows the method of charging out the records. This form is in duplicate, the carbon copy being



# MUSIC SUPPLY CO.

36 WELLINGTON STREET EAST

TORONTO - CANADA

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

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

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

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

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

THE  
HOUSE

AND  
THE  
LINE

# COLUMBIA

RECORDS

GRAPHOPHONES

GRAFONOLAS



included in the package that is sent to the customer, so that he also has a record of just what is being sent him.

The original is put on file and held until the records are returned. Then they are checked over and a line drawn through the numbers that have been returned (Figure 2). The balance are charged to the customer and a bill sent at once. After marking this memo, as "charged" on such a date it is filed away for reference in case of any dispute. It can also be used as a memo, for re-ordering the numbers that have been sold.

To illustrate the advantage of the approval plan: A dealer in Albany a few days ago remarked that a certain doctor, a neighbor of his, never bought any records from him. It was suggested that he call up the Doctor and offer to send him on approval a selection that he (the dealer) would personally make up. The Doctor was entirely agreeable and retained \$30.00 worth of records from the lot.

ORIGINAL For Office

Order to *Chas. G. Moore*  
Street *23 Our Ave*

Amount Due

NO.	PRICE	IN	D.V.	D.P.	D.C.	D.S.	D.L.	D.E.	D.F.	D.G.	D.H.	D.I.	D.J.	D.K.	D.L.	D.M.	D.N.	D.O.	D.P.	D.Q.	D.R.	D.S.	D.T.	D.U.	D.V.	D.W.	D.X.	D.Y.	D.Z.
25147	1.00																												
25148	1.00																												
25149	1.00																												
25238	1.00																												
25239	1.00																												
25240	1.00																												
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Figure 2.

Like any other merchandise records must be constantly brought before the possible buyer. The buyer follows the line of least resistance, which is not to buy at all. It is up to you to overcome this by making buying easier than not buying.

**NEW RECORDS** Advance lists for May



**EDISON RECORDS FOR MAY.**

- REGULAR LIST BLUE AMBEROLS.**
- 2252 Favorite Airs from The Mascot, Andran. Edison Light Opera Co.
  - 2253 You're Here and I'm Here—The Laughing Husband, Kern, Baritone and tenor. Kathleen Kingston and Billy Murray
  - 2254 In the Candlelight, Brown, Contralto and tenor. Helen Clark and Emory B. Randolph
  - 2256 When You're All Dressed Up and So Place to Go—The Beauty Shop, Healy Comic Song. Billy Murray
  - 2257 Ring on Sweet Bells, Nevins, Baritone and Tenor. Vernon Archibald and Royal Fay
  - 2258 I Miss You Most of All, Monaco, Tenor. Manuel Romain
  - 2259 Coquette—Caprice Brilliant, Smith. Edison Concert Band (Read only)
  - 2260 Won't You Come and Waltz With Me—The Girl on the Film, Sirmay, Soprano and Tenor. Mary Carson and Harvey Hindemeyer

- 2261 Song of the Mill—The Girl on the Film, Brodskneider, Soprano and chorus. Elizabeth Spencer and Chorus
- 2262 In Dreams, My Own, Vanderpool, Tenor. James E. Walbank
- 2263 Peg o' My Heart, Fischer, Violin, harp accompaniment. Charles D'Almaine
- 2264 Love's Own Sweet Song—Sari, Kalkan, Soprano and Tenor. Elizabeth Spencer and Tenor
- 2265 Softly and Tenderly, Thompson, Sacred. Edison Mixed Quartet
- 2266 My Hidden Treasures, Kallert, Tenor. Walter Van Brunst
- 2267 Nights of Gladness—Waltz Boston, Aucife, for dancing. National Promenade Band
- 2268 Camp Meeting Band, Muir, Coon duet
- 2269 A Song of Steel, Sprax, Harmonica. Arthur Collins and Byron G. Harlan
- 2270 Rebecca of Sunny-Brook Farm, Gumble, Tenor. Donald Chalmers
- 2271 There's a Girl in the Heart of Maryland, Melrose and Irving Gillette. For dancing. Albert H. Campbell and Irving Gillette
- 2272 An Afternoon in June, Belmont, Singing and whistling. Billy Murray and Joe Belmont
- 2273 Let Me Dream Again, Sullivan, Contralto. Merle Tilston
- 2274 Hiram Tucker, Hart, Hubs duet. Ada Jones and Byron G. Harlan
- 2275 Don't Stop, Von Tilzer, Male voices. Peerless Quartet
- 2276 All for the Girlie One-step, Gilbert. For dancing. Peerless Quartet
- 2277 I'm getting Ready for My Mother-in-law, Norworth, Comic song. National Promenade Band
- 2278 Moonlight on the Lake, White, Male voices. Edward Meeker
- 2279 Moving Day at Punks Center, Stewart, Talking. Cal Stewart
- 2280 St. Perkins' Barn Dance, Descriptive scene
- 2281 The Gift, Behrend, Tenor. Ada Jones and Len Spencer
- 2282 Songs of Scotland—Part I. Harold Jarvis
- 2283 Songs of Scotland—Part II. Edison Concert Band
- 2284 Scots, Wha Hae' us? Wallace Hild, Burns, Tenor. Edison Concert Band
- 2285 Cantique de Noël, Adam, Tenor. Harold Jarvis
- 2286 Husanna, grayer, Tenor. Albert Quessel
- 2287 O Canada (National Song of the Dominion), Lavalley, Tenor. Albert Quessel
- 2288 Bonnie Dundee, Scott, Soprano. Irving Gillette and Mixed Chorus
- 2289 Jessie, the Flower o' Dunblane, Soprano. Marie Narelle

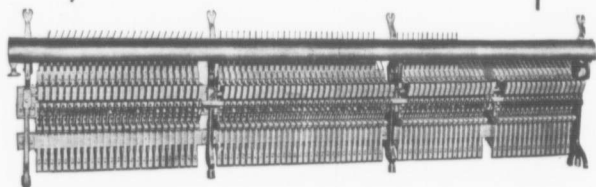


**COLUMBIA RECORDS FOR MAY.**

- 12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$1.50.
- A5347 Hamlet (Thomas), Chanson Baroque (Drinking Song), Oscar Seagle, In French, with orchestra.
- Pagliacci (Leoncavallo), Prologue, Oscar Seagle, In Italian, with orchestra.
- A5348 La Boheme (Puccini), "Mimi's so feckle-hearted," Morgan Kingston, Tenor, and Louis Kreidler, Baritone, In English with orchestra.
- Faust (Gounod), "Even Bravest Heart," Louis Kreidler, Baritone, In English, with orchestra.
- A5350 Athure (Crotere), Morgan Kingston, Tenor, In English, with orchestra.
- Where My Caravan Has Rested (Lohr), Morgan Kingston, Tenor, In English, with orchestra.
- 10-INCH SYMPHONY DOUBLE-DISC RECORD—\$2.00.
- A1505 Mignon (Thomas), "Commais tu le pays" (Know'st Thou the Land?) Olive Fremstad, In French, with orchestra.
- Tosca (Puccini), "Orma stanni a sentar" (Now Listen to me), Olive Fremstad, In Italian, with orchestra.
- 10-INCH BLUE LABEL DOUBLE-DISC RECORDS—\$1.00.
- A1502 Souvenir (Drda), Arthur Gramm, Violinist.
- Profano (Gramm), Arthur Gramm, Violinist.
- A1503 Cornell, Cornell Glee Club.
- Alma Mater, Cornell Glee Club.
- A1508 Lizzie Lindsay (Old Scotch melody), Frank Croxton, Bass. Orchestra accomp.
- The May Bell and the Flowers (Mendelssohn), Nevada Van der Weer, Contralto, and Reed Miller, Tenor, Orchestra accomp.
- A1504 You Can't Get Away From It (Schwartz), Bert Williams, Baritone. Orchestra accomp.
- John Williams, Baritone. Orchestra accomp.
- The Darktown Poker Club (Hexet and Williams), Bert Williams, Baritone. Orchestra accomp.
- A5448 The Bohemian Girl (Hald), The You'll Remember Me, Ruby Heider, In English, with orchestra.
- Dear Love, Remember Me (Marshall), Ruby Heider, In English, with orchestra.
- 10-INCH DOUBLE-DISC RECORDS—85c.
- A1388 Dragon Fly (Mazarka (Strauss)), Eilers Band.
- Spring Song (Mendelssohn), Eilers Band.
- A1500 Faust (Gounod), When All was Young, Charles Leggett, Cornet. Orchestra accomp.
- Eventide (Arranged by Rimmer), St. Hilda Colliery Band.
- A1501 The Song Through (Hager), Prince's Orchestra.
- Normandie Polka (Smith), Howard Kopp, Xylophone Solo with Cornet Obligato, Orchestra accomp.
- A1506 O Sole Mio (D) Capua), Guido Deiro, Accordion Solo.
- Bel Giorni (Fair Midsummer Day) (Sfaleo), Pietro Deiro, Accordion Solo.
- A1513 I Love the Ladies (Schwartz), Arthur Collins, Baritone, and Byron G. Harlan, Tenor, Orchestra accomp.
- Follow the Crowd (Berlin), Ned La Rose, Tenor, and Peerless Quartet, Orchestra accomp.
- A1510 You Broke My Heart to Pass the Time Away (Goodwin), Henry Burr, Tenor, Orchestra accomp.
- On the Shores of Italy (Glogau and Plantadosi), Albert Campbell, First Tenor, and Henry Burr, Second Tenor, Orchestra accomp.
- A1515 The Ragtime Dream (Goodwin and Brown), Peerless Quartet, Orchestra accomp.
- Irish Tango (Drewer), Peerless Quartet, Orchestra accomp.
- A1512, My Chain of Memories (Lugsham), Mel Stet, Contralto, and James F. Harrison, Baritone, Orchestra accomp.
- The Song That Stole My Heart Away (Von Tilzer), Henry Burr, Tenor, Orchestra accomp.
- A1514 What Do You Mean, You Didn't Want to Do It! (Donaldson), Ada Jones, Soprano, and Henry Burr, Tenor, Orchestra accomp.
- She's Dancing Her Heart Away (Mills), Manuel Romain, Counter-Tenor, Orchestra accomp.

# **LOOSE** ACTIONS and KEYS

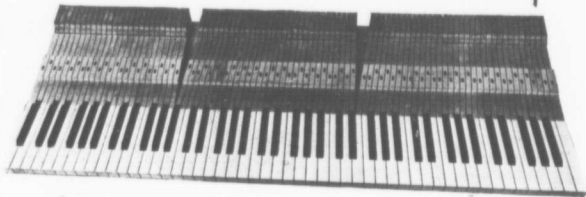
Real Economy in piano action  
buying is represented in J. M.  
Loose & Sons Actions.



ESTABLISHED  
OVER 25  
YEARS

Every hour of every day each department of our Factory concentrates on one essential—QUALITY in both Actions and Keys.

ESTABLISHED  
OVER 25,  
YEARS



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

**J. M. LOOSE & SONS, Limited**

CARLAW AVENUE

TORONTO

- A1511 Why is the Ocean So Near the Shore? (Jones). Ada Jones, Soprano. Orchestra accomp.  
You're Here and I'm Here (Kern). Agnes Kimball, Soprano, and Charles W. Harrison, Tenor. Orchestra accomp.
- A1509 This is the Life (Gilbert). Peerless Quartet. Orchestra accomp.  
Night Scene in Maxine's (Von der Melen). Maxine's Cabaret Singers. Orchestra accomp.
- A1507 Queen of the Movies. When the Moon Noddy Winks (In the Night) (Jean Gilbert). J. F. Harrison, Baritone and Chorus. Orchestra accomp.  
Queen of the Movies. Oh, Cecilia (Jean Gilbert). Helen Clark, Contralto, and J. F. Harrison, Baritone. Orchestra accomp.
- A5540 12-INCH DOUBLE-DISC RECORDS—\$1.25.  
March of the Little Perrets (Bose). Prince's Band  
Sharpshooters' March (El Bersagliero) (Eilshberg). Prince's Band
- A New Series of Dances Recorded under the Supervision of Mr. G. Hepburn Wilson.**
- A5541 Heart o' Mine (Kreiser and Platzmann). Waltz-Hesitation. Prince's Band.  
Hungarian Rag (Leibberg). One-step. Prince's Band.
- A5542 Sari (Kaltman). Waltz-Hesitation. Prince's Band.  
Sari (Kaltman). One-step. Prince's Band.
- A5543 Girl on the Film (Penso). Waltz-Hesitation. Prince's Band.  
Girl on the Film (Penso). Grossmith Tango. Tango-Maxixe. Prince's Band.
- A5544 Anapa (Storoni). Tango-Maxixe. Prince's Band.  
A Mi Rosa (Curiro). Tango-Maxixe. Prince's Band.
- A5545 Queen of the Movies (Gilbert). One-step. Prince's Band.  
Hop o' My Thumb (Platzmann). One-step. Prince's Band.

## WINNIPEG LETTER.

EVIDENTLY money is more plentiful for the liquidation of existing obligations, as the dealers here report an improvement in collections. Money for the purchase of new pianos and players, however, does not appear to be more plentiful, and up to the present there is no remarkable improvement in trade reported. Winnipeg business men are looking forward to the fall season being one of the best on record, though not anticipating much change for the next three or four months.

Mr. Thompson, representative of Chappell & Co., Toronto, was a recent visitor to the trade.

Mr. J. R. Tucker, head of the Tucker Piano Co., visited Toronto and other eastern points during the month.

The Winnipeg Piano Co. have just received their new car, a Windsor 6 cylinder, seven passenger car, 1914 model.

Mr. Tennant, of the T. B. Harms Co., New York, recently paid a visit to the various Winnipeg dealers.

The busy old stork has been very attentive to the piano selling staff of the J. J. H. McLean Co., Ltd., presenting Capt. J. W. Bush and Mr. Le Mert G. de Forest each with a boy, each boy being the finest that ever happened.

Mr. N. J. Lindsay, of the Lindsay Piano Co., has just returned from a trip east.

Mr. Greig, representing Hawkes & Harris, spent about 10 days in town, looking after his firm's interests regarding the copyright question; also introducing the firm's novelties, for which he secured a number of orders.

Mr. J. R. Douglas, formerly manager of the Western Gramophone Co., has severed his connection with that firm, and will in future be connected with the Western branch of Canadian Vitaphone Co., Ltd., recently opened up in Winnipeg by Mr. W. R. Fosdick, vice-president and general manager of that firm, whose headquarters are in Toronto.

Miss Margaret Tennent (late of Glasgow), who has been connected with the Winnipeg Piano Co. for some time as stenographer, was presented by the staff with an entire dish and silver stand, with cut glass bowl, on the occasion of her leaving to be married to Mr. Goulay Harvey, of Duncan, B.C. The best wishes of the firm follow Mrs. Harvey to her new home.

Mr. Stanwood, western manager of the Doherty Piano Co., is at present visiting the Toronto house, where a special piano sale is being conducted. Mr. Stephenson and Mr. Bulknap, also connected with the Western Branch as salesmen, are in Toronto with Mr. Stanwood. The latter gentlemen were reported as having a narrow escape in the Woodbine Hotel fire, where they were staying when the conflagration started. Mr. De Angeli, who is in charge of the phonograph dept. of this firm, reports good business being done in the Edison, Columbia and Vitaphone lines.

Mr. F. Smith, Western manager for Whaley, Royce & Co., has just returned from visiting a number of dealers in the West. He reports conditions considerably improved. Dealers throughout the Western Provinces, Mr. Smith states, are talking very optimistically regarding future business. Mr. Smith was very pleased to note the universal demand for various books and folios published by Whaley, Royce & Co., which is ample proof of their popularity as money getters.

Business with the Tucker Piano Co. is reported as being up to the mark, both in the phonograph and piano departments.

Messrs. Fowler & Co. report collections improved during the month of March. Piano business is still a little quiet, although a number of sales of Willis pianos were made during the month. Miss Spears, late of the T. Eaton Co. sheet music dept., is now in charge of the phonograph dept. of Messrs. Fowler & Co.

Wray's Music Store are removing from 303 Fort St. on May 1st, to their new premises 247 Notre Dame Ave. This firm will have increased accommodation for handling their sheet music and small goods.

Mr. Fitch and wife are leaving for a month's vacation to visit their ranch at Bellingham, Wash. They will also visit friends at New Westminster, B.C. Mr. Fitch, who is Western manager for Babson Bros. phonograph dealers, reports local business as good, but mail orders a little slow.

Mr. E. C. Thornton, general manager of Karn-Morris Piano Co., visited the firm's Western branch and spent a few days looking into trade conditions, which he found quite satisfactory. Mr. Merrell, Western manager of this firm, has no complaints to make in regard to collections, which he says are coming along nicely. The Karn-Morris firm removed on April 1st to their fine new location, cor. Smith and Graham Sts., where they will have an abundance of window space, as the windows front on both Smith and Graham Sts. The size of this store is about 50 x 60 ft.

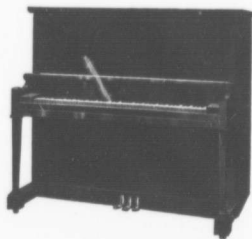
Mason & Risch, Ltd., expect to move shortly to the premises recently occupied by Porte & Markle, 300 Portage Ave. This store will make excellent piano warehouses. This firm report business up to the mark, and have complaints in regard to collections.

On the evening of March 16, Mr. D. J. McCutcheon, manager of the Calgary branch of Heintzman & Co., tendered his staff a banquet at Cronn's Rathskeller. Short speeches were made by Messrs. Sam. Edmonds, G. E. Childs, F. J. Vinnicombe and H. J. Whitten. Following the singing of the national anthem and three cheers and a tiger for the host, the party adjourned to the firm's show rooms, at 322 Eighth Ave. West.

# The Willis of To-Day



The Crest  
of  
Quality



Style "K"

¶ Piano men are interested in the present. They are interested in the products of to-day, and the WILLIS PIANO of to-day is a subject of never-ending interest in music trade circles.

¶ The dignity of the WILLIS NAME has always been maintained in the business world. This standing of the WILLIS redounds to the advantage of the dealer and the customer who purchases a WILLIS.

¶ The WILLIS is a hall-mark of culture and refinement and so considered by the public generally. Its presence in the house bespeaks taste and discrimination.

¶ It embodies the cumulative effects of conscientious endeavor in artistic piano construction, and musical propaganda, of straightforward clean business dealings and of progressive business methods, and the net result is an instrument which is in every sense "The leader for the dealer."

¶ At the dealer's disposal is placed all the various forces which go to make up the WILLIS ORGANIZATION; unrivalled in its scope and influence.

¶ The WILLIS PIANO of to-day affords the dealer a trade opportunity unparalleled; it gives to his business a sales-making strength which the progressive piano merchant appreciates, and backed as the product is by a broad and comprehensive policy, it means that the WILLIS PIANO of to-day will retain its force—its proud position and its invincible strength.

We have the sole selling rights in Canada of  
the celebrated Knabe Grands and Uprights.

## WILLIS & CO., Ltd.

Head Offices:  
580 St. Catherine St. West  
MONTREAL, QUE.

Factories:  
ST. THERESE, QUE.

## The Trade in Montreal

Some Improvement Noted. J. W. Shaw & Co.  
Remove to New Premises.

THE chronic pessimist, who when business is improving along permanent lines, admits the apparent fact, but cries out, "it is too good to last," is fast being crowded into the background. Business conditions in Montreal are by no means booming, but the gain of the past few weeks is of a sort that breeds confidence and eventually creates more stable profits than a boom. Local dealers are gradually increasing their stocks in the same gradual ratio to the increasing purchases of the ultimate buyer.

As intimated in the last issue of the Journal, J. W. Shaw & Co., local representatives of the Gerhard Heintzman line and manufacturers of Shaw pianos, have outgrown the capacity of their present quarters. To remedy this evil they are removing to their own building a few doors east of their present location. The building, a three storey one, has been remodelled to meet their requirements, and when complete will include electric passenger and freight elevators, piano, player and talking machine parlors. They will occupy the entire building themselves.

Mr. G. Couture, the well known musician of this city, has completed his oratorio "Jean le Precurseur," on which he has been working during the vacations of the last three or four years. It is a work of considerable importance divided into three parts: the Nativity, the Predication and the Martyrdom; the verses were written by the clever French-Canadian poet, Albert Lozeau, from texts gathered from the life of St. John the Baptist by the late Abbe Lebel, brother of the local tenor.

"Jean le Precurseur" is now in the hands of the engravers, under the supervision of Mr. C. Joubert, one of the best known publishers in Paris, and the scores will probably be delivered in Montreal early in May, when rehearsals will begin in earnest. The St. Jean Baptiste Association and some local citizens are sponsors for the editing of this composition, and they have decided to give it a public hearing some time next fall, with the assistance of an orchestra of 60 musicians and soloists of repute.

It may be recalled that Mr. Couture conducted the Montreal Philharmonic Society for 22 years. He has been teaching at the High School for 28 years, and is the choir master of the St. James' Cathedral.

It's the values that create the record demand for Columbia talking machines, said the Canadian Graphophone Company, and there is no diversity of opinion as to the above. We are busy and the demand, as stated may times in these pages, is being confined to the more expensive types of machines.

In regard to your correspondents' query as to "How's business?" J. H. Mulhollin replied, "Fine, could not be better." This gentleman, by the way, is a strong believer in the Evans Bros. product and said, "They are made so well this generation, it will remain the next generation's favorite."

The Leach Piano Company, Limited, have been in receipt of a nice influx of business lately for Bell, Gourlay and Leach pianos.

Charles Culross is handling the Martin-Orme line to excellent advantage. These goods have only been the basis of boosting with Mr. Culross for a little while, but the innate value of the instruments, and the factory's unusual facilities in filling orders, are a great factor in assisting him to secure this business.

The Laurentian Summer Homes Limited, are giving away in a contest as first prize, a Willis piano purchased from the House of Willis & Company, Limited, and as second prize a Pathe Phonola, bought from J. A. Hurteau & Company, Limited.

Layton Brothers are devoting considerable newspaper space in the interest of the Thomas two manual pedal organ.

Mr. Thomas Quinlan, Managing Director of the Quinlan Opera Company, who recently played a few nights' engagement in Montreal, writes the Leach Piano Company, Limited, as follows:—"I have great pleasure in stating that the Leach pianos used by our repertoires for rehearsals, have given us the utmost satisfaction, the quality of tone being excellent. Both of our conductors were also highly delighted with the instruments."

A Willis piano was recently supplied to the Windsor Hotel for the use of Julia Culy the famous Lieder singer, who delighted so many lovers of sweet songs while in recital here the past month.

"Waste not your time, and you'll want not the business." This seems to be the motto adopted and put in force by Layton Bros. Local trade conditions improve with the weather, and day by day both are getting better, slowly 'tis true, but getting better just the same. We still have the feeling that the business is going to be good for the spring and summer, and we are working toward that end with spirit and enthusiasm, said this house. Mason & Risch Grands, Colonial and Louis XV. styles have been in good demand of late, while player goods of this make are enjoying a nice steady run of business.

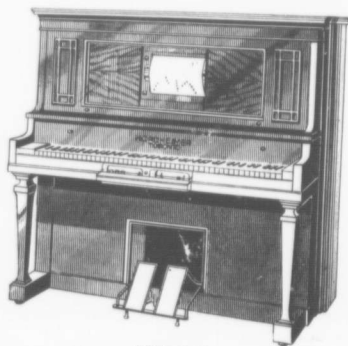
Gervais & Whiteside are always most optimistic, and in their reports to the Journal never use any inflation as regards business conditions. Commenting upon the past month's trade, this firm state that while there is still a deposit of snow, Spring is in the air, and preparations for a much bigger volume of sales than last year are indubitably under way. The chances for good weather and had constitute the only element of hazard which may in the least interfere with the present demand for the Karn-Morris goods, concluded Mr. Whiteside.

It is a good indication of business at the Ste. Therese factory of Willis & Company, Limited, that future delivery orders for Spring trade have been coming in so well of late, and if indications count for anything the house will certainly have a good run during that season. The force on the manufacturing floor, one of very large proportions, is being added to, and conditions in this department compare very well with those of the holiday time, although, of course, not exactly up to the rush just prior to Christmas. Some very healthy shipments of Willis uprights and players are being made to various parts of Canada, and immediate delivery calls of the past month have been particularly good.

# NORDHEIMER



## PLAYER-PIANOS



STYLE 15

The success of the Player Piano begins first with the piano. The Nordheimer Player Piano embraces all those features of excellence that has made the Nordheimer Piano the artistic standard of Canada. Combined with it is a player action, selected with the utmost precaution which we can endorse. With the Nordheimer Player Piano is a special feature by means of which the operator controls the tempo with perfect precision. In accompaniment playing it is possible to follow every variation the artist may wish to make. There are other special features that make the Nordheimer Player Piano Agency valuable, and much sought after by dealers.

### NORDHEIMER PIANO & CO. LIMITED

15 King Street East  
TORONTO, - - CANADA  
ESTABLISHED 1840

## LOWENDALL'S FAMOUS VIOLINS

PERFECTION OF TONE AND  
WORKMANSHIP

ASK YOUR DEALER

CANADIAN  
REPRESENTATIVES

THE **Williams**  
R. S. & Sons Co., Limited

WINNIPEG CALGARY  
MONTREAL TORONTO

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.

### CHAS. LAVALLEE

Agent for—Besson & Co., of London, Eng.  
Pleyel, Blanchot & Co., of Lyons, France.  
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lambert Hill - Montreal

## NOTICE

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

THE  
CANADIAN VITAPHONE CO.  
LIMITED



Speaking on current business conditions, Foisy Freres report the same excellent. Their sales in the "Mendelssohn" piano are growing day by day, and is not confined solely to Montreal, and as outside trade is always a high tribute to the selling ability of a merchant, larger results than ever may therefore be looked for.

Hurteau, Williams & Company, Limited, are taking a pardonable pride in the record which they have maintained since Jan. 1st in the number of New Scale Williams pianos disposed of, and have every hope of continuing the same.

Exceedingly gratifying reports as to the outlook for Spring and Summer business is advanced by C. W. Lindsay, Limited, who with the varied assortment of high grade representations they have, cannot help but do business. As is generally known, they have one of the most prominent and central spots in the city. It is almost an accentuated corner. Everybody in the city passes it several times a day. The intrinsic value of the location is constantly before them, and they keep their show windows working day and night with attractive offerings. "Few persons realize the value of show windows," said this house. "A window reveals either the strength or the weakness of a store." On the typographical principle that a "dead advertisement tells no lies," they keep their windows new and fresh all the time, and believe it adds 30 per cent. to their volume of sales each month.

The Weber is growing in popularity constantly, the reason being supreme excellence, said J. A. Hurteau & Company, Limited, the local distributors. This company has a large following, and with this make are making a distinct success.

### NO SUBSTITUTE FOR BRAINS IN PLAYER SELLING.

(Continued from page 33).

us to take advantage of the opportunity. To study our goods and our game; to know our goods and to know how to present them to prospective buyers in their most attractive form.

#### Outside Competition.

While it is true people have money to spend, there are plenty of people to show them how to spend it. The automobile salesman, the motor boat, pleasure resorts, railroads and steamship companies are all competing with you for the surplus cash. The game is a swift one, and you must step lively or you will be left in the rear. There is no time to complain or rail against the strenuous or modern conditions. There is but one thing to do—know your goods and know your game. Study the allurement of your merchandise and then present them in an intelligent manner.

Wherever you turn there is a cry for salesmen. But it is a cry for men who can sell; men who know their goods and how to reach the people that have the money to buy.

Strangely enough dealers, while railing against the inefficiency of salesmen, make no effort to train salesmen in the right direction or even to inform themselves as to the elements of player salesmanship. There can be but one answer—the elimination of the unfit, the survival of the fittest.

#### Men "Who Know" in Demand.

There never was a time when men "who know" were in such demand, and it is not hard or impossible to know. All that is required is intelligent application to a definite purpose. It is no harder to do a big thing than a small one. It is only a question of confidence and knowledge.

Study your game. Read all the player literature you can lay your hands on; every folder, booklet, catalogue or trade paper article that comes to your notice. Experiment with the player—learn what it will do. When you get a new argument try it on your next customer to see how it works. Be mentally energetic as well as physically. Remember that more minds rust out than wear out.

To sum it all up, a good player salesman must know the player—must know what can be done with it and how to make it appeal to the customer. It is a matter of individual effort. No one can tell you how to do it by rule. It is presumptuous to try to do so. All that can be done is to make general suggestions which you yourself must apply.

#### NEWS OF THE TRADE.

In a voting contest, Jas. McNulty & Co., shoe dealers of Iroquois, Ont., gave away a piano.

A local exchange states that the Uxbridge piano factory has started operations.

The new organ of Westminster Church, Regina, has been installed and a public organ recital was given Monday, March 16.

The Roman Catholics of East Peterborough are to be provided with a new church, which will be named the Church of the Immaculate Conception.

The new Sacred Heart Cathedral that it has been decided to build at Prince Albert, is to be one of the finest churches in the west.

Among recent visitors to Fort William was Mr. E. C. Seythes, western managing director for the Williams Piano Company, who attended the Friedham recital.

An automobile concern has made good use of a descriptive term borrowed from the piano trade. A two passenger car has been extensively advertised as a "baby grand limousine."

A \$7,000 organ is to be purchased by the congregation of Knox Church, Stratford, for their new building, contracts for the erection of which have just been let. The contract price is \$65,250.

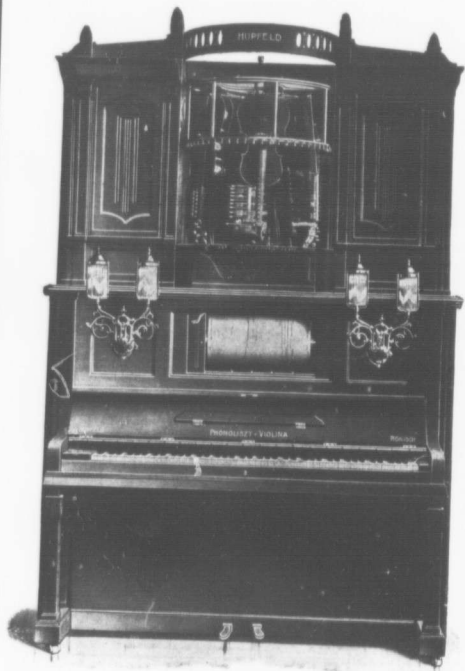
The John Raper Piano Co., Ottawa, report trade in that city to be on the move upwards again and they are looking forward to a better year than last, which was their banner year. This company held their second recital of the season on the evening of March 30.

Mr. Harold Jarvis of Toronto, and well known in musical and social circles in that city, is among the new additions to the Edison list of artists. His first records appear in the May list, with two of his best songs, "The Gift" and "Scots, Wha Ha' wi' Wallace Bled."

Mr. J. L. Cote, local manager of the Williams Piano Co., very kindly placed a piano at the disposal of the members of St. Paul's Church choir, Kingston, during the dinner given them by the Rev. and Mrs. W. F. Fitzgerald, in the Randolph hotel. The members greatly appreciated Mr. Cote's courtesy.

## THE HUPFELD PHONOLISZT - VIOLINA

A Marvelous Invention That Opens up a  
Big New Field for Retail Music Dealers



MODEL "B" OPEN.

The Hupfeld factory is the oldest and largest in the world manufacturing automatic musical instruments. All Hupfeld articles are sold at established prices and through the retailer only. Place orders now for fall delivery. The factory requires at least three months to fill orders.

MANUFACTURED BY

LUDWIG HUPFELD CO., Limited, Leipzig, Germany

SOLE CANADIAN REPRESENTATIVES

**I. MONTAGNES & CO., 324 Jarvis Street, TORONTO**

Importers of all Lines of Musical Instruments and Musical Merchandise

The Phonoliszt-Violina here illustrated has three violins and 88-note player-piano, played automatically. It makes possible the most human-like music, the four instruments synchronising in a manner impossible by hand.

The player piano may be operated separately or played manually.

No other instrument makes possible so large and varied a repertoire of the world's finest music.

Canadian critics who have heard the Phonoliszt-Violina, marvel at the wonderfully life-like playing and the ease with which the instrument is handled. It is equipped with either alternating or direct current motor.

Used in private homes in Europe, South America, Asia, United States and Egypt.

At a meeting of the Board of Trade, at Embro, Ont., a proposition was introduced with a view to starting the manufacture of talking machines, but after giving the matter some thought, the board decided not to enter into the venture at the present time at least.

Mr. W. N. Manning, of the Sherlock-Manning Piano Co., London, accompanied by his daughter, Miss Gladys Manning, has just returned to his home from an enjoyable vacation in Atlantic City. Mr. Manning spent some days in New York, and while there met Mr. Wm. Thompson of Vancouver, who had just arrived from Glasgow en route to his Canadian home.

Mr. Arthur P. Biggar, until recently on the selling staff of the R. S. Williams & Sons Co.'s phonograph department in Toronto, has gone to Sudbury to take charge of a phonograph department opened up by Herbert S. Young, druggist of that place. On leaving the Toronto firm Mr. Biggar was presented by his fellow employees with a handsome gold monogram watch, suitably inscribed.

The new retail premises recently purchased at 291 Yonge Street, Toronto, by Frank Stanley, are now the subject of litigation on the part of the former owner and the agent who negotiated the deal. R. W. E. Burnaby, who was some years ago on the staff of the Bell Piano Co., has entered action at Osgoode Hall to recover \$2,875 from The Hughes Owen Co., Ltd., being commission claimed on the sale made to Mr. Stanley at \$115,000.

The first public evening of the Toronto Musical and Dramatic Club, of which Mr. Albert Nordheimer is the Honorary President, brought out a capacity house to witness the presentation of a laughable operetta, "The Nautical Nut." Mr. Arthur Baxter, of the Nordheimer selling staff, was musical conductor. On the same evening was given "Sentiment and Satire," a twenty minute farce, written by Mr. Baxter; also a one act drama, "The Lap of the Gods," by the same author.

Mr. Dolbeer, salesmanager Thos. A. Edison, Inc., on a recent Pacific Coast trip in the interest of Edison lines, visited Vancouver. In an account of his trip, Mr. Dolbeer made the following reference to the Canadian city:—"In Vancouver, B.C., the Edison dealers reported excellent business despite the fact that it had been slow in other lines, and there is every reason for looking for good results from that territory. The jobber is not only optimistic, but every one of his associates are enthusiastic over the Edison Diamond Disc phonographs and records.

Charles Rundle, of Tempo, believes that he has a genuine Stradivarius, and so firm is his belief that he purposes sending the violin to Hill in London, England, for appraisal. The instrument was bought by Mr. Rundle many years ago for a small amount of cash. Recently during a visit of Jan Kubelik, the noted violinist, to this city it was shown him. After Kubelik had played on it he said it was one of the finest he had ever handled. He expressed an opinion that it might be worth as much as \$35,000.

C. W. Lindsay, Limited, piano dealers, recently opened their Cornwall, Ont., showrooms in the McIntyre & Campbell Block, under the management of E. J. McDonald, for some time with W. G. Stoddard. The interior of the store has been greatly improved, and with the large stock of player pianos and pianos, presents a very attractive and inviting appearance. Miss Emma

Gervais of Embrum, had been engaged as demonstrator, and during the opening week the showrooms were the magnet for many who wished to hear the player piano. Under Mr. McDonald's management, the business of the Lindsay firm at Cornwall, will no doubt show a considerable increase.

### FOLLOWING THE BAND.

A new attachment for moving-picture machines makes it possible for a band behind the scenes to play a tune in exact time with the apparent playing of a band shown on the moving-picture screen. It can be varied for many other musical effects, such as the singing of a solo, for instance. The moving-picture machine which throws the scene on the screen also sends, outside of the view of the audience, to a screen which can be seen by the band in back, a picture of the bandmaster or orchestra conductor conducting the music. The band which is de-



This picture of Arthur Friedheim, the great pianist and famous pupil of Liszt, listening to his records on a Columbia Grafonola, was taken in the store of R. Newton Johns, Ottawa, Ontario, while on a recent visit to the factories of the Williams Piano Co., Ltd.

pieted on the screen played originally to the leading of this bandmaster, and then when the scene is given in the theatre the substitute band behind the screen has only to obey the motions of this bandmaster in order to be in perfect time with the picture.

### PARCEL POST AND EXPRESS SCHEDULE.

The traffic department of the Toronto Board of Trade has issued a schedule giving comparative rates by parcel post and express from Toronto, to points in every province. While designated for the use of firms in Toronto, this schedule is of interest to customers of these firms who may be in the habit of receiving small parcels by mail or express.

In the small goods branch of the music trades the parcel post is used to some extent, and in forwarding small parcels of music rolls for player piano, the parcel post can in some instances be used to advantage.

While parcels post comes along as an interesting competitor of the express companies, the rates of the latter are in some cases less. The advantage of parcel post is, however, strikingly illustrated in the shorter distances.

## AS A RETAILING PROPOSITION

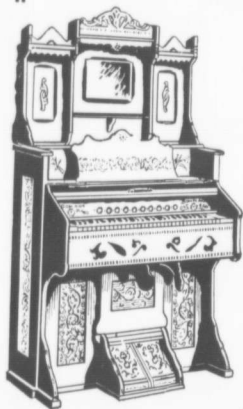
the Dominion player piano stands pre-eminent. With all the merits of the "Old Reliable" piano as a foundation, and unhandicapped by having to bear any share of any unnecessary overhead expense, you can deliver it to your customer at a saving of \$100, or more. It is mechanically right, musically true and architecturally pleasing.



## Appreciated at Home —Wanted Abroad

**B**Y capturing people's desires for possession the Dominion Organ wins its way everywhere. In South Africa, Australia, Great Britain, and other countries of different climate to Canada, the "Old Reliable" Organ endures. Unchanged in tone and strength of manu-

facture, it serves the owner year in and year out, and there is the secret of the demand for Dominion Organs for export trade.



## Three Features

which make for sweetness and purity of tone in each Dominion Piano are:—

### 1. Master Designing

Every device that makes for perfect sound production is incorporated in the Dominion piano. The firm stringing, solid framing and easy action are all carefully adjusted and brought into working harmony, with a skill that is born of experience.

### 2. Our Patent Cupola Ion Arch Plate Frame

This device takes up the tension of the springs, holds the piano firmly together, does away with wooden posts and frame, eliminates shrinkage, and insures a permanence of pitch.

### 3. The Case

The case of a Dominion Piano is not only beautiful to look at, but it is made of a perfectly seasoned wood, which naturally adds to the resonance of the tone of the instrument.

— THE —

**DOMINION** ORGAN AND PIANO CO., **Limited**  
**Bowmanville** - **Ontario**  
Canada

Manufacturers of Pianos, Player Pianos, Organs,  
Stools and Benches

For example, the rate from Toronto to Oakville, which is in the 20 mile zone, is 25 cents by express for a one pound parcel, and 5 cents by post. On a six pound parcel the express rate is 30 cents, and 12 cents by parcel post.

From Toronto to Fort William a five pound parcel will go for 26 cents by parcel post, and 65 cents by express. The eleven pound parcel, which is the maximum weight, will go from Toronto to Fort William for 50 cents by post, and 95 cents by express.

From Toronto to Guelph the express rate is 25 cents up to 5 pounds. By post the rate is 10 cents for one pound, and increases to 26 cents for 5 pounds. On eleven pounds the post rate is 50 cents, against the express rate of 30 cents. From Toronto to Kingston the express rate on a one pound parcel is 25 cents, and 10 cents by post; on five pounds it is 40 cents by express and 26 cents by post; on 11 pounds it is 45 cents by express and 50 cents by post.

From Toronto to Montreal the post rate on the 11 pound package is 70 cents, against 45 cents by express; on 5 pounds it is 34 cents by post, and 40 cents by express; on one pound, 10 cents by post and 25 cents by express.

#### THE LATEST.

The talking machine companies advertise the following records for March:—

"That's the Fellow I Want to Get."—Minnie McGiffin.

"Old Folks at Home."—Lester Patrick and Jack Marshall.

"Gee! But This is a Lonesome Town."—N. H. A. players spending summer season in Quebec.

"What Good is Water When You're Dry."—Allan Davidson.

"That Mysterious Rag."—Federal League pennant chasers.

"Voice of the Western Wind."—Monologue by Frank Patrick.

"We Should Worry and Get Wrinkles."—Ontario Hockey Team.

"I'd Rather be a Lobster than a Wise Guy."—Sam Lichtenhein.

"Don't Wake Me Up, I'm Dreamin'."—Punch Broadband.—*Ottawa Free Press.*

#### THREE YEARS OLD.

On March 31, The Music Supply Co., Toronto, distributors of Columbia lines, ended the third year of their existence, so that they are now in their fourth year. Since forming their partnership, Messrs. Sabine and Leake, proprietors of this firm, have participated in a very material development of Columbia business in Canada. The line has been taken up and featured by reputable dealers, who have appreciated the continual additions to the Columbia list of artists, and Columbia advertising. The Music Supply Co.'s purchases from the Columbia Graphophone Co. for March, were larger than for any other single month in their history.

The Music Supply Co. are now completely settled in their new warehouse, where they have greatly increased facilities for handling business. With handsomely appointed show rooms and greater storage capacity, Columbia dealers in Ontario can look forward to better service than ever.

#### LIKES TO SEE WHO HE IS DOING BUSINESS WITH.

The new letterheads used by the Music Supply Co., show the International College trademark, a student listening to a language record. The cut comes just under Mr. Leake's name, which appears on the right hand side of each letterhead, Mr. Sabine's name being on the left hand side. One dealer got the idea that this was Mr. Leake's photograph, and wrote an amusing letter, expressing his pleasure at seeing the photo, as he "liked to see what kind of people he was doing business with." He also suggested that Mr. Sabine's picture should be given on the other side of the letterhead. The Music Supply Company report numerous sales of these sets in Ontario and Quebec, and they are ready to give exclusive agencies in the West and in the Maritime Provinces.



Mr. F. H. Wray proprietor Wray's Music Store's Winnipeg removing on May 1st to 447 Notre Dame Ave.

#### EDISON DISC IN CHURCH.

Announcement of a phonograph being used at a church service creates no surprise coming from the United States; but when a staid, old, orthodox Presbyterian congregation in Ontario stands for the innovation there is hope for the opening up of another fruitful market for this class of musical instrument.

According to the Williams Echo for April, an Edison disc phonograph was actually at a church service in St. Andrew's Church, Chatham, on Sunday, March 22, when 3,000 people attracted by the announcement, listened with profound amazement at the inspiring strains of "Nearer My God to Thee" and "Dreams of Galilee," played on the Edison Disc Phonograph, rose and filled the church with rich harmony.

The phonograph was used at both morning and evening service, and has created so much enthusiasm that J. H. Tyrrell, the Edison Dealer, expects to close a sale as a result. But the advertising is itself worth a great deal.



**ORCHESTRION RECITAL.**

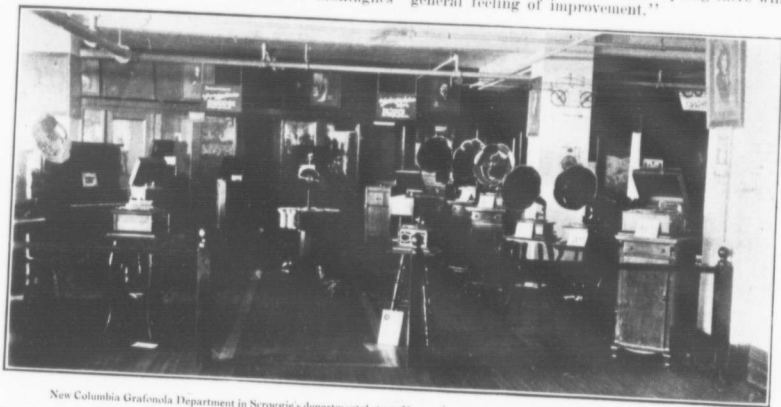
The Phonolinet Violina, recently brought to Canada by Messrs. I. Montagnes & Co., from the Hupfeld factory in Germany, has been inspected by many interested persons in and out of the trade. This instrument and an orchestrion from the same factory, were first seen in operation at the Gerhard Heintzman show rooms. The Violina received special commendation, and spectators marvelled that human ingenuity could make possible the automatic playing of a piano and three violins. Many persons visited the Gerhard Heintzman store for private demonstration of these wonderful instruments.

On the evening of March 24, Mr. Wm. Knapp, manager of Heintzman & Co.'s talking machine department, gave a public recital with these instruments. Printed invitations with programmes, were sent to a selected list, with the result that the recital hall was well filled. The playing of both instruments was enthusiastically applauded. Both Messrs. I. Montagnes

In the Shadows ..... Fink ..... Violina  
 Tales of Hoffman ..... Offenbach ..... Orchestra  
 Poem, Composed and played by Kubelik ..... Violina  
 Estudiantina Waltz ..... Waldteufel ..... Orchestra  
 Solo Selected by Miss Edith Walsh,  
 Accompanied by Miss V. Walsh  
 William Tell ..... Rossini ..... Piano and Violina  
 The Maple Leaf for Ever.

**EXPECTS GOOD SPRING TRADE.**

Asked by the Journal regarding conditions in Ottawa as they have found them, C. W. Lindsay, Ltd., of that city said, "Although the business depression has been general we have been able to show a fair margin over the preceding year. This, however, was found no light task, as 1912 was a record year, and in 1913 it was necessary to put forth greater efforts. We feel, however, that with the opening of spring there will be a general feeling of improvement."



New Columbia Grafonola Department in Scroggie's departmental store, Montreal. A row of eight sound proof parlors in the background.

and E. H. van Gelder were in attendance at the recital, where they had the services of an expert from the Hupfeld factory. The singing of Miss Edith Walsh was an additional attraction, and her singing was a greatly appreciated part of the programme.

For use in hotels, cafes, clubs, restaurants, skating rinks and other public places, as well as for use in private homes, there is a growing demand for automatic instruments. Messrs. Montagnes & Co. consider that the prospects for trade in Canada justify their looking forward to big orchestrion business.

Mr. Montagnes sails in the near future for Germany, and expects to return in May with his family, having decided to become a Canadian. He purposes also arranging for the Canadian representation of other German houses.

The programme of the recital referred to above, was as follows, being in two parts:—

Aida ..... Verdi ..... Orchestra  
 Berceuse Tendre ..... Dauderff ..... Violina  
 Solo Selected by Miss Edith Walsh,  
 Accompanied by Miss V. Walsh  
 La Gioconda ..... Ponchielli ..... Orchestra

**NOTHING BUT CASTERS.**

Piano manufacturers or others interested in casters should get catalogue No. 493 from Hammacher, Schlemmer & Co., Fourth Ave. and Thirteenth Street, New York. This catalogue shows nothing but casters and caster accessories. There are 190 illustrations distributed over 38 pages. These show all the varying modifications of 24 distinct styles.

There are four pages devoted exclusively to piano and player piano casters, for which the firm of Hammacher, Schlemmer & Co. have already an enviable reputation in the piano trade. Piano manufacturers will also be interested in that portion of the catalogue devoted to truck casters and casters for other general use.

Mrs. Annie Glen Broder, of Calgary, has written the words and music of two songs, upon a Canadian subject, "The Song of the Chinook," with pianoforte accompaniment, and "Fancy's Founts" (unaccompanied). The last named song has already been given by the women's choruses of Dr. Sinclair and Mr. Allan Gill, and by the choir boys of Westminster Abbey under Sir Frederick Bridge.

## Important to Music Dealers

### DeBeriot's Violin School, Vol. I.

(Ed. Peters, No. 2987.)

An entirely new edition of this standard and favorite instructor for the Violin—newly revised and edited—all explanatory remarks and instructions in **English and German**—Price \$1.00.

Other Violin Methods in Edition Peters:-

**HERMANN'S VIOLIN SCHOOL** (in two Volumes) (Ed. Peters No. 1897a/b) each volume, 75 cents.

**HOHMANN'S VIOLIN SCHOOL** (in 5 volumes) (Ed. Peters No. 2692a-e) complete in one volume, \$1.50, or separately, per volume, 50 cents.

**RODE, KREUTZER, BAILLOT VIOLIN METHOD** (Ed. Peters No. 1983) price, 75 cents.

Liberal Trade Discount.

Send for complete catalogue of Edition Peters.

Sole Agents for Canada.

**THE  
NORDHEIMER PIANO & MUSIC CO.  
LIMITED  
TORONTO**

## Popular Dance Music

Tres Moutarde. The Famous Dance	<i>Cecil Macklin</i>
Anticipation. A Hesitation Valse	<i>Cecil Macklin</i>
That Whistling Rag. One-step	<i>Cecil Macklin</i>
The Cockney Crawl. One-step	<i>Cecil Macklin</i>
Paradise. A Hesitation Valse	<i>Dorothy Forster</i>
Bonita. A Southern Dance (Tango)	<i>Cecil Macklin &amp;</i>
Bumps. Valse	<i>Georges Couvelart</i>
Gloria. A Hesitation Valse	<i>Montague Jones</i>
Rosemaiden. Valse	<i>Montague Jones</i>
Charivari. Professeur Cook's New Dance	<i>Tony Castle</i>
Amoroso. Tango	<i>Jacques Henri</i>
She Had Her Spats on. One-step	<i>Meredith Kay</i>
Lodestar. Valse	<i>Spenser Dickinson</i>
Dance of the Disappointed Fairies	<i>E. La Touche</i>
La Flamme. Valse	<i>Clara Evelyn</i>
The Butterflies' Ball. Air de Ballet	<i>Clifford Higgin</i>

## CARY & CO.

13 and 15 Mortimer Street  
LONDON W. - England

Canadian Agents: HAWKES & HARRIS CO., Toronto

## HOUSE OF CHAPPELL

# Latest Songs and Ballads

<b>Liza Lehmann</b> "I send you my heart" "Oh, bother! sang the thrush" "The Dustman" "On the day I got to Heaven"	<b>Kennedy Russell</b> "Lochleven" "At Santa Barbara" "The Blue Dragons"	<b>Katie Moss</b> "The Floral Dance"
<b>Guy d'Hardelot</b> "Roses of Forgiveness" "The Little White Town" "From Paradise" "A Summer Song"	<b>Eric Coates</b> "All mine own" "Dick's Quandary" "Melania" "The Grenadier"	<b>Haydn Wood</b> "Summer Dreams" "God make thee mine" "The Dewdrop and the Sun" "A Song of Hope" "Fairy Waters"
<b>Teresa del Riego</b> "The Reason" "Little Brown Bird" "Hayfields and Butterflies"	<b>Laxton Eyre</b> "Till Then"	<b>Hubert Bath</b> "The Call of the Woods"
<b>Florence Aylward</b> "The Call of Life" "Morning—and You!" "Sunshine and Daffodils"	<b>Frank Bridge</b> "Easter Hymn"	<b>H. Lyall Phillips</b> "Colinetta"
<b>Dorothy Forster</b> "Dearest, I bring you daffodils" "I heard a sweet song" "Were I some star" "Wonderful garden of dreams"	<b>Edward German</b> "Lady Mine" <b>Hermann Lehr</b> "Old Faggots" "Little grey home in the West" "The Port of 'Au Revoir'" "There's a hill by the sea" "Where my caravan has rested"	<b>Herbert H. Nelson</b> "Wolfgoof the Bowman"
<b>Leslie Elliott</b> "The Summertime Moon" "O Lonely Pines" "Hayoma" "The Whisperin' Wheat"	<b>S. Liddle</b> "Lead, Kindly Light" <b>Robert Coningsby Clarke</b> "The Blind Ploughman" "The Little Girl from Hanley way" "I be hopin' you remember" "Red Devon by the Sea"	<b>Alfred Harris</b> "Rosebuds in the rain" "Aly hidden rose" <b>Graham Peel</b> "Loveliest of Trees" "In Summer-time on Bredon" <b>Montague F. Phillips</b> "Sweet Eyes of Blue" "Wake Up!" "Nature's Music" "The Stars" "The Enchanted Forest" "Starry woods"

CHAPPELL & CO., Limited

347 Yonge Street

TORONTO, ONT.



**CLOSE CANADIAN FACTORY.****Perforated Music Company Remove to Chicago.**

Perforated Music Co., manufacturers of Imperial Laminated Rolls, have closed up their Canadian factory in Toronto and have shipped the plant to Chicago. They purpose opening up in the latter city on an extensive scale, supplying their Canadian customers from the new factory, through a local representative with headquarters in Toronto.

Mr. J. T. Sibley spent some days in Toronto closing up matters here, and also visited Montreal. The branch in that city was purchased by A. Rampsberger, who has been manager of the branch since it was opened.

Mr. Hartman, who succeeded Mr. Sibley in the management of the Toronto branch, in October last, has removed to Chicago, and Mr. Fisher will also be identified with the new proposition.

The Canadian factory was started during the summer of 1911, but the building being destroyed by fire soon after opening, the plant was removed to Carlaw Ave. A retail branch was opened up last year in the Yonge Street Arcade and is still being conducted.

**HAVE BOUGHT HALIFAX BUILDING.**

N. H. Phinney & Co., Ltd., whose headquarters are at Lawrencetown, N.S., with branches throughout the Province, have recently purchased the building in which their Halifax branch is located. This is the Wright Marble Building on Barrington Street. It is a four-storey building, handsomely finished, with a frontage of thirty-four and one-half feet and a depth of seventy feet. It is especially adapted to the requirements of a

music house such as N. H. Phinney & Co., who at the present time are occupying three floors in the building. There is elevator connection to the various floors. The piano department is located in the top storey, the player department in the second, and the phonograph department in the first.

**A MONSTER ORCHESTRION.**

On another page is shown the monster orchestron now being installed in Shea's Hippodrome, Toronto, and which play house is to be opened this month. The orchestron is nine feet high and will occupy a space fifteen feet across. This orchestron still further emphasizes the development of automatic musical instruments for use where human players would otherwise be a necessity. It was manufactured by Hupfeld & Co. of Leipzig and supplied to the Hippodrome by Gerhard Heintzman, Ltd.

**TEN HOURS PER DAY.**

"We have nothing to complain about as to business," stated Mr. J. W. Alexander, president Dominion Organ & Piano Co., Ltd., Bowmanville, in response to the Journal's query as to business conditions; "we have been running our factory full time of ten hours right along."

Mr. Alexander recently entertained Mr. A. P. Willis, president of Willis & Co. Ltd, Montreal, and Mr. C. D. Patterson, director of that firm, who paid their annual visit to "The Old Reliable" factory. The Willis firm have been featuring the "Dominion" make for many years.

**A GUARANTEE TO MUSIC DEALERS**

We are known to every important Music Dealer in America. Why? Because our publications sell, and we stand behind every guarantee given with the sale of our catalogues.

"EDITION WOOD"  
VIOLIN AND PIANO  
MUSIC

**For \$50.00**

EASY PIANO  
TEACHING MUSIC  
STANDARD SONGS

Invoiced as June 1st, 1914, Account

We will send to any reliable dealer a carefully selected stock of our "EDITION WOOD," every volume in a neatly printed shelf-wrapper for convenience in re-ordering, together with one each of the 241 compositions contained in our latest "SUPPLEMENT" to the "Teacher's Book of Samples" and one each of our best selling songs and violin and piano compositions (all copyrights excepting Edition Wood)—all for \$50.00. Easy terms of payment.

All music sent in this stock is permitted to be sold in Canada. Not copyright infringements upon any publisher.

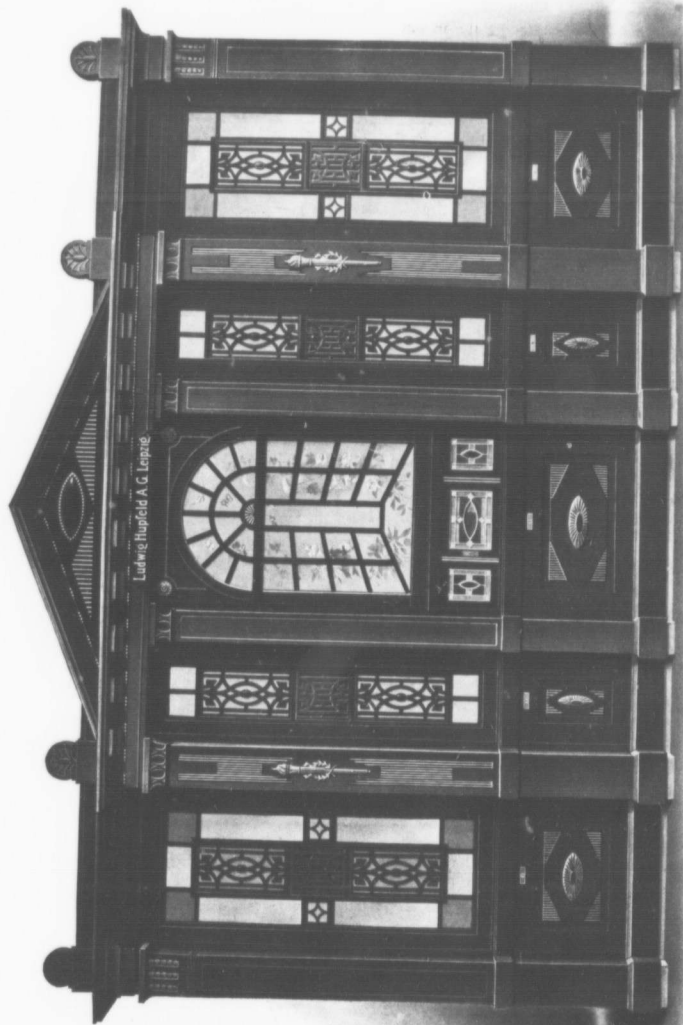
AT THE END OF ONE YEAR from date of purchase, take out those you find unsaleable (if any) and return them to us. WE WILL EXCHANGE, upon a basis of price for price, for music which you have found by your own experience WILL SELL. WE TAKE THE RISK! To all dealers handling our publications we furnish a liberal supply of catalogues imprinted on the title with the dealer's name. Write to us at once!

**The B. F. Wood Music Company**

246 SUMMER ST.  
BOSTON

ALSO AT LONDON AND LEIPZIG.

29 WEST 38th ST.  
NEW YORK CITY



*also look at  
Page 403 & 404  
4/11/1911*

Orchestration in Shea's New Hippodrome, Toronto. Supplied by Gerhard Heintzman, Ltd. Manufactured by Ludwig Hupfeld Co., Ltd., Leipzig.  
I. Montagnes & Co., Canadian Representatives.

## TRADE NEWS.

Mr. L. O. Kerr, formerly connected with the supply trade in Canada, but now of Chicago, was a recent visitor to Toronto.

Mr. J. Markle well known in Hamilton, Ont., in connection with the piano business has joined the selling staff of Mason & Risch, Ltd.

Mr. J. J. Thomas, superintendent Bell Piano and Organ Co. factories at Guelph, was a patient at the Toronto General Hospital, where he underwent a successful operation on one of his eyes.

Mr. W. D. Stevenson, of the Sherlock-Manning Piano and Organ Co., London, was a recent visitor to Toronto on his way from Eastern Ontario. The Sherlock-Manning factory is one of the few in Canada that can report "busy."

Mr. John Hanna, manager of Anglo-Canadian Music Co., Toronto, has just left on a business trip to London, where he will visit the various publishers whose works his firm is featuring in Canada. Mr. Hanna expects to return about June 1st.

this season. While in New York Mr. Loose visited some of the piano supply houses and incidentally observed there a familiar lack of buoyancy in trade.

A new cabinet for disc records is announced by the Newbigging Cabinet Co., Ltd., of Hamilton, who are cabinet specialists. This is catalogued as No. 68 and is especially designed for Columbia "Jewel" or Victor I to VI. The top is 17 by 17 inches. It is of quartered oak, with double doors and nickel plated hinges.

Mr. Jack Henderson, of Sterling Actions and Keys, Ltd., Toronto, is still acknowledging congratulations on his recent marriage. Mr. Henderson, who is a son of S. Henderson, vice-president of the firm, was joined in wedlock with Miss Gladys Smith, an estimable Parkdale young lady. The honeymoon trip to the Southern States included a visit to Washington.

"The Musical Monthly" is the title of an interesting little monthly published jointly by The Porter Art and Music Co., Ltd., and the Assiniboia Music Co. of Moose Jaw. "The Musical Monthly" devotes considerable attention to Edison and Columbia lines in addition to the



A view in the Grafonola Parlors of Winnipeg Piano Co., Winnipeg.

The Music Supply Co., who recently completed stock-taking, report to the trade in a circular letter that their stock is in first class shape, with every Columbia record in stock, although their March trade was 75 per cent. greater than for the same month of last year.

The Quebec branch of C. W. Lindsay, Ltd., have plans out for a new building, the erection of which they purpose commencing on May 1st and completing for occupancy by December 1st. This house reports trade for March of this year in excess of the same month of last year.

Mr. J. Bouchard, of St. Hyacinthe, in renewing his subscription to Canadian Music Trades Journal, said "business has been very good with me for the last few months." Mr. Bouchard has purchased a large block on La Framboise Street, which he will transform into a general music store to be opened on June 1st.

Mr. J. M. Loose, head of J. M. Loose & Sons, Ltd., piano action and key manufacturers, has returned to Toronto from a vacation in Florida. Among the southern points visited by him was St. Augustine, well known to Canadians, and where a disastrous hotel fire occurred

various piano and player agencies controlled by the companies in whose interest it is issued.

Under the distinguished patronage of Their Royal Highnesses the Duke and Duchess of Connaught, Madame Djane Lavoie-Herz will give a piano recital in the Chateau Laurier concert hall, Ottawa, on the evening of April 21st. Madame Lavoie-Herz, who is the wife of Mr. Herz of the Nordheimer Piano and Music Co., Toronto, has been a protegee of Lady Laurier, and this occasion is her first recital after returning from six years' study in Europe. A Stienway piano from the Ottawa salesrooms of C. W. Lindsay, Ltd., will be used.

A catalogue of Columbia-Rena records for the Canadian trade is being prepared by Columbia Graphophone Co. and will be in the hands of the distributors at an early date. As Columbia dealers know, these records are all of Old Country recording and are in high favor with the thousands of English, Irish and Scotch who have come to Canada as permanent residents. Columbia-Rena records are already well and favorably known. The catalogue referred to is a 48-page publication listing some 400 titles, embracing all classes of music.



## In musical instruments finish is all important

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

## Dougall Varnish

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

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

**The Dougall Varnish Co.**  
LIMITED

MONTREAL,  
QUEBEC

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



A Roman Catholic cathedral to cost \$250,000 is to be erected in Edmonton this year.

The Methodist Church at Norwood, Ont., has decided to buy a new pipe organ, the cost to be about \$3,000.

A member of the Methodist congregation at Tilsonburg, Ont., is presenting the church with a pipe organ.

Mr. F. W. Winter, of Gourlay, Winter & Leeming, Toronto, has returned from a holiday trip to Bermuda.

Mr. Wm. Clarkson, of Clarkson & Cowan, sheet music and small goods dealers of Montreal, was a recent trade visitor to Toronto.

Mr. E. Whaley, head of Whaley, Royce & Co., Ltd., Toronto, is again able to be at his desk after being confined to his home for some weeks through the effects of sciatica.

"Business has been very dull, but we expect it to improve from now on," is the trade report in a recent communication from Mr. John T. Menzies, the well known music dealer of Sydney, N.S.

The Presbyterian Church at Lunenburg, N.S., has decided to purchase an organ at a cost of \$2,500. Of this amount the Carnegie Corporation has agreed to contribute one-half. A correspondent states that Lunenburg has more musical talent than any other town of equal population in Nova Scotia.

"Business is very promising with us at present," reports the Willis Piano & Organ Co., of Halifax, N.S. "Prospects for a big season are very good, although collections have been poor in this district during the past few months. We hope, however, that money will be easier now that spring has opened up and everyone in this locality is optimistic of a prosperous season."

The death is reported of Cy Warman, author, whose works are well known in Canada, where the late Mr. Warman had many personal friends and admirers. Mr. Warman was the writer of the song "Sweet Marie," which had such an immense popularity some years ago, and which, it is stated, netted Mr. Warman about \$6,000 in royalties.

A new disc talking machine is being put on the market by Sharkey Novelty Co., Toronto. This is a small, hidden horn machine, constructed entirely of metal and weighing only nine pounds. The Sharkey Novelty Co. are arranging for the Canadian agency and purpose selling the machine at \$13.50 on payments of one dollar down and one dollar per week. The machine plays standard disc records of the side groove type. It has been named the Victoria.

Mr. A. G. Farquharson, general manager of Columbia Graphophone Co.'s business in Canada, was a guest at the wedding of Miss Gertrude Lyle, daughter of the Columbia Company's general manager, Mr. Geo. W. Lyle, whose home is at Hackensack, N.J. The wedding ceremony was held at the Second Reformed Church of that city. Miss Lyle was married to Mr. Richard Arnault, of Bridgeport, Conn., who is connected with the Columbia factories.

Mr. Wm. Long, the well known music dealer of Queen Street West, Toronto, has returned from a six weeks' vacation in the Southern States, where, accompanied by Mrs. Long, he visited a number of the leading winter resorts. At St. Petersburg Mr. Long attended a gathering of over forty Canadians, at the invitation of a local merchant. Asked about piano business, Mr. Long

stated that business at home was in capable hands during his absence, and he found everything in good shape on his return.

The R. S. Williams & Sons Co., Ltd., Toronto, is featured on the "Who's Who Among Edison Jobbers," in the Phonograph Monthly for April. A page is also devoted to portraits of the president, vice-president, salesmanager, department managers and branch managers at Montreal, Winnipeg and Calgary. The R. S. Williams & Sons Co. was established in 1849. The small goods and phonograph departments were added about 1897, by Mr. R. S. Williams, Jr., now president of the company.

Mr. C. S. Dolbeer, sales manager of Thos. A. Edison, Inc., has severed his connection with that firm to accept the management of a New York branch being opened up by Babson Bros., the well known Edison jobbers, whose headquarters are in Chicago. They also have a branch in Winnipeg. Mr. Dolbeer is held in high esteem with those members of the Canadian trade that have come in contact with him, as well as by the United States trade, where he is, of course, much better known. He has many friends in both countries, whose best wishes go with him for success in his new proposition.

#### GOOD BAND BUSINESS.

Spring trade has opened up very satisfactorily with Whaley, Royce & Co., Ltd., and they report an unexpected activity in band business, in view of general financial conditions. Many organizations are securing new equipments, and this, with old outfits being remodelled, has proved satisfactory business. The sheet and book music department also reports good business with an increased inquiry for the better works. The company's own folios continue in popular demand, and their retail trade in Toronto shows a decided tendency for the better class works.

#### TALKING MACHINE PEOPLE IN SPORT.

Considerable interest was aroused in Toronto trap shooting circles by the visit here during Easter week of Miss Jessie Thorpe, the sixteen-year-old daughter of Mr. Walter Thorpe, president Canadian Vitaphone Co., Ltd. A special shoot was arranged for Good Friday morning by the Balmy Beach Gun Club, in which Miss Thorpe was a contestant, and she also participated in the regular Saturday afternoon shoot. In the words of a local sporting editor "Miss Thorpe made some of the veterans with whom she was competing sit up."

A number of visitors turned out to see the shooting of the young lady, whose skill is well known in trap shooting circles in the Eastern States. Her score of 85 per cent. in competition with old and practised shots evoked hearty applause and the admiration of the club members and guests.

Interviewed by the local press, Miss Thorpe expressed her conviction that every woman should learn to shoot. It is a healthy sport, being entirely in the open air and an unequalled developer of quick thinking and a sharp eye. Miss Thorpe inherited her love for trap shooting from her father, who is an expert with the gun.

The officers of Canadian Vitaphone Co., Ltd., and members of the staff, are now so enthused with trap shooting that they are contemplating forming a gun

club. Mr. Fosdick, general manager of the company, surprised his friends with a one hundred per cent. score, they being unaware that he was skilled in this sport. In a competition with Mr. Fonehell of the vitaphone selling staff, Mr. Fosdick won out by one bird, and is naturally elated over making a "possible," which is a rare accomplishment at the trap.

#### VIOLIN SCHOOL OF MUSIC.

One of the specialties in the stock of the Nordheimer Piano & Music Co.'s sheet music department is De Beriot's Violin School, in the Edition Peters. This is an entirely new edition, one that Mr. Seyler, manager of the Nordheimer sheet music department unhesitatingly recommends, and the repeat orders for the works of this standard instructor show that his recommendations are entirely justified. An important point is that all explanatory remarks are in English, as well as in German.

Other violin methods obtainable in the Peters edition at the House of Nordheimer, are "Hermann's Violin School," in five volumes. Nordheimer Piano & Music Co. have the exclusive Canadian agency of the Peters edition, and since securing it have had greater difficulty in keeping the stock on hand than in securing the orders for the various works included.

#### PLAYER DEMONSTRATION ROLLS.

Mr. H. H. Fitch, manager of the Canadian branch of Universal Music Co., at Toronto, reports a very pleasing trade in Themostyle rolls, their hand played music. Mr. Fitch has prepared and sent out a list of those selections in stock, and which can be shipped immediately on receipt of order. It will be noticed from the list, which appeared in the Journal for March, that the music is classified and placed under different headings. For example, the best demonstration rolls are grouped, and this suggests that retailers do not always take advantage of the roll maker's help in selecting the best demonstration rolls. The importance of music used in demonstrating the player to a prospective customer cannot be emphasized too strongly.

#### TAKES HOLIDAY IN ENGLAND.

Mr. A. G. Mortlock, superintendent of the Stanley piano factory, Toronto, has just sailed for England on a twelve weeks' vacation. "George," as Mr. Mortlock is more familiarly known in the trade, is accompanied by Mrs. Mortlock. As it is some time since he has had an extended vacation, Mr. Mortlock states that he would not care to undertake the strenuous duties ahead in view of their removal to the new factory. Mr. Mortlock refers to the purchase by Mr. Stanley of the large factory on Carlaw Ave. already referred to in these columns.

Just prior to leaving, Mr. Mortlock was made the recipient of a valuable club bag by the factory and office staffs. In order to have him carry away a substantial reminder of the pleasant relations existing between superintendent and men, the latter purchased an unusually valuable bag, richly fitted, which they presented with their good wishes for a bon voyage. Mr. Stanley supplemented this with a purse of gold, by way of making Mr. Mortlock's vacation still more enjoyable.

### THE PLAYER IN ACCOMPANIMENTS.

That the player piano can be used in playing accompaniments has been effectively demonstrated to several thousand people in Toronto during the past few months by Mr. D. R. Gourlay, of Gourlay, Winter & Leeming. Reference has already been made in these columns to a concert, at which all the accompaniments were played on the Gourlay-Angelus by Mr. Gourlay. During the season he played at a number of concerts for which he also supplied the vocalists and arranged the programmes. Early in the season his offer to come to the assistance of a church organization endeavoring to raise funds, was promptly accepted. This was followed up by numerous requests for the same programme, but only a few could be taken care of.

Mr. Gourlay succeeded in not only showing that the player piano can be successfully used in accompaniment work, but that it may be played with ease and grace by anyone who will practice, even though never having received instruction in manual playing or in reading music.

### TORONTO RETAILERS ORGANIZE.

As a result of the meeting of the Toronto piano retailers, arranged by the Canadian Music Trades Journal on March 2nd, and fully reported in this publication for March, an organization of the Toronto retailers has been effected.

The title of the new association is "Toronto Retail Piano Dealers' Association." The officers are: President, Mr. H. G. Stanton, vice-president and general manager the R. S. Williams & Sons Co., Ltd.; Vice-President, Mr. H. E. Wimperly, manager Toronto branch Bell Piano Co.; Secy.-Treas., Mr. Paul Hahn, head of Paul Hahn & Co., Ltd. The Executive Committee consists of Messrs. H. H. Mason and T. J. Howard, in addition to the above named officers.

The meeting that resulted in this organization was called for the purpose of endeavoring to overcome an unsatisfactory condition of retailing player piano music. The subject has been taken up at subsequent meetings, but up to the time of going to press the Journal understands that a unanimous conclusion has not been reached.

### POPULAR DANCE MUSIC.

With manufacturers of player piano rolls, talking machine records and publishers of sheet music all catering to great demand for dance music, that demand will not fall off for the want of attention. In fact it appears that the coming summer will be something of an exception in that the dancing craze will continue on through the season. In every civilized country, according to reports, dancing is in greater favor than ever before, and the craze is one of considerable profit to the music trade.

Cary & Co., of London, who are represented in Canada by Hawkes & Harris Co., of Toronto, are prominent among the English publishers who are featuring popular dance music in addition to their high class songs and instrumental music.

A selected list of Cary & Co.'s dance music appears in their announcement in this issue, headed by the now famous "Tres Moutarde," by Cecil Macklin, which is described as "the rage of the world." "The Cockney Crawl" is another hit by the same composer, and has

caught on in England in a manner that surprised even the publishers. This is danced by Phyllis Monkman and Clyde Cook.

Cary & Co. have also secured the world's rights for "Charivarie," a new dance by Professor Cook. This publishing house by no means confines itself to dance music, having many excellent songs, and among those enjoying present popularity are noticed:—"Hullo Miss Tango," music by Dr. Green-Wilkinson; "The Rag Time Policeman," by D. Green-Wilkinson; "Lady Mine," by Edmund D. La Touche; "Ever Since," by Paul Astor; "Thy Fair Face My Fanny," by Cyril Jenkins; "Flowers of Blue," by Godfrey Mulling.

### A FEW SONGS FROM OVER THE SEA.

A pamphlet with the above title, recently issued by Chappell & Co., Ltd., will interest sheet music dealers and sheet music department managers. The House of Chappell invites attention to seven seasonable selections, as follows:—"Oh, Bother" Sang the Thrush," Liza Lehmann; "Dearest I Bring You Daffodils," Dorothy Forster; "Colinette," H. Lyall Phillips; "The Port of 'Au Revoir,'" Hermann Lohr; "Were I Some Star," Dorothy Forster; "Roses of Forgiveness," Guy D'Hardelot; "All Mine Own," Eric Coates.

Messrs Chappell & Co. also offer a cycle of four songs of the Southern Isles. The music of these songs is by Herman Lohr, and is printed in low, medium and high keys. Hermann Lohr has been particularly successful in his compositions of English songs, he having the happy faculty of writing music attractive to the general public.

At their Canadian branch, 347 Yonge Street, Toronto, the trade can secure from Chappell & Co., Ltd., full particulars concerning "Songs of the Southern Isles," and "A Few Songs from Over the Sea."

### TWO EYES OF GREY.

One of the greatest song successes of the season in England was "Two Eyes of Grey," put on the market by Messrs. Leonard & Co., the well known London publishing house. This sold in immense quantities in England and has also been a good seller in this country, being featured by Anglo-Canadian Music Co. of Toronto, who have the Canadian agency of Leonard & Co.'s works.

Other song successes from the firm of Leonard & Co. are "A Sea Legend" and "Your Love is All."

### THE VITAPHONE DEMAND.

"Orders for Vitaphones through our travellers and by mail are most pleasing to us and much in excess of our brightest hopes," reports Mr. W. R. Fosdick, vice-president and general manager Canadian Vitaphone Co., Ltd., Toronto. "Our greatest problem," said he, "is to get our factory capacity up to the demand, and this is rapidly being overcome."

From their announcement on another page it will be noticed that Vitaphone, Style 40, can be equipped with a horn for dancing if it is found that the hidden horn does not carry sufficiently for the purpose. The makers of the Vitaphone emphasize that it will play any disc record.

**CANADA'S MUSIC TRADE IMPORTS.**

For the fiscal year ended March 31, 1913, Canada imported musical instruments and parts of all kinds to the value of \$2,045,282, as against \$1,563,740 for the twelve months ended March 31, 1912.

The items are given in the Blue Book as follows:—

	Year ended March 31		1913	
	Quantity	Value	Quantity	Value
Brass band instruments and...				
hagpipes .....		\$66,046		\$81,895
Organs, cabinet .....	338	29,044	377	24,481
Organs, parts of .....		13,422		13,405
Organs, pipe .....	9	5,194	4	6,536
Talking machines and finished parts, including records...		526,214		740,417
Piano and organ players, mechanical .....	147	34,596	140	33,887
Pianos .....	1,974	347,345	2,724	479,605
Piano parts .....		226,798		304,299
Piano and organ parts .....		127,170		106,485
Other musical instruments				
N. O. P. ....		187,911		254,272

In addition to the above are the importations of "printed music, bound or in sheets, and music for mechanical players" for the year ended March 31:—

1912	1913
\$288,906	\$286,436

It will be noticed that the customs department continues to include the figures of player piano music importations with sheet music figures, so that there is no way of arriving at definite figures of importations of these two items.

**CANADA'S MUSIC TRADE EXPORTS.**

For the fiscal year ended March 31, 1913, Canada's exports of pianos, organs and other musical instruments totalled in value \$254,012, as against \$279,976 for the previous year. The figures are as follows:—

	1912		1913	
	Quantity	Value	Quantity	Value
Organs .....	2,940	\$224,601	2,794	\$189,824
Pianos .....	219	51,280	237	56,283
Other musical instruments...		4,095		7,905

**GOOD PLAYER PROSPECTS.**

Mr. Thomas Coates, of Prescott, Ont., reports a growing interest among the musical people of his section in the player piano, and what musical accomplishment it is capable of. "There is not a doubt," said Mr. Coates, "that in this line the sales will continue to increase. We have a number of prospects and expect to do a good spring trade in players." Mr. Coates has the local Edison Phonograph agency, and trade in this line, he reports, steady and satisfactory. He also carries sewing machines and does quite an extensive trade in this line.

**NOT GIVING UP REPAIR MEN AND DEALERS. Hammacher, Schlemmer & Co. Dispel Illusions in This Connection.**

With the approach of spring have come rumors and statements, pro and con, about changes in business policies, business locations and otherwise, and Hammacher, Schlemmer & Co., New York, announce that in their particular lines there are no material changes and that they are better prepared than ever to supply tuners and repairmen and dealers with the supplies necessary in these branches.

They can ship to tuners everything required in the way of high-grade tools and all requisites in the line of materials, from a set of pedals to an Empire top hinge, a set of hammers, a strip of felt or punchings of any kind.

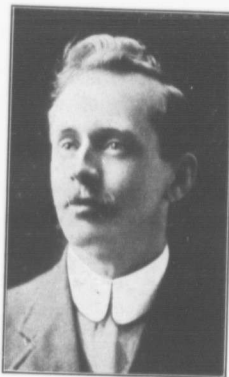
Hammacher, Schlemmer & Co. have made a specialty of supplying the celebrated Felten & Guilleaume wire in patent quarter pound clamps for many years, and can also supply the Fly Brand tuning pins in packages of 250 in the sizes required by the repairmen, such as 3/0 and 4/0 and in the various lengths.

Repairmen need have no fear but that they will be able to procure anything and everything required, as Hammacher, Schlemmer & Co. have always expressed a willingness and a desire to handle the general run of this business.

**CHEERFUL REPORT FROM PETERBOROUGH.**

**J. M. Greene Music Co. Increase Sales and Collections.**

With reference to trade conditions in Peterborough and vicinity, Mr. J. M. Greene, general manager of the J. M. Greene Music Co., stated to the Journal that he con-



Mr. J. M. Greene, Peterboro.

sidered them better than in other parts of Ontario. "In fact," said Mr. Greene, "if it were not that people had been talking tight money, etc., and had we been shut away by ourselves, we would have supposed general conditions excellent, with trade and industries simply booming."

This firm's year ended on February 28, and was the largest in their history. Mr. Greene reported that in February, they doubled their sales of the same month of 1913. He also quoted figures that showed a substantial increase in sales, and cash payments and a reduction in repossessions.

During the year The J. M. Greene Music Co., opened up a branch at Madoc which controls the Tweed section, and this move on their part, they state, is working out very well indeed. The company look forward to an improved money market and a good spring, summer and fall business. The farmers, they find, are in very good condition and invariably prepared to meet their obligations. Collections they report excellent.

**SOLO-ARTIST RECORDS.**

The April list of solo-artist records, the hand played music being provided by the Otto Higel Co., Ltd., comprises a particularly desirable selection. As the trade already knows the hand played records by the Otto Higel Co. are provided with side perforations to operate the solodant. They are also provided with perforations to automatically operate the sustaining pedal of the piano. The list above referred to is as follows:—

- No. 500363—Along the Lane that Leads to Lexington (Durand), 75c.  
 No. 500375—Captain Cupid (J. W. Bratton), \$1.25.  
 No. 500336—Harlequin, Valse Lente (Roberts), \$1.50.  
 No. 500326—Impromptu, Op. 90, No. 3 (Schubert), \$1.50.  
 No. 500385—Isle d'Amour (Edwards), \$1.25.  
 No. 500316—Little Love, a Little Kiss (Silesu), \$1.50.  
 No. 500347—Valse Brillante, Op. 34, No. 1 (Chopin), \$1.75.  
 No. 500356—Valse de Concert, Op. 3 (J. Wieniawski), \$1.50.  
 No. 500406—Valse Parisienne (Roberts), \$1.50.  
 No. 500397—Vampire Waltz (Coney), \$1.75.

**MONTREAL PIANO MEN VISIT TORONTO.****A. P. Willis and C. D. Patterson Make Annual Call on Supply Houses.**

Mr. A. P. Willis, president of Willis & Co., Ltd., Montreal, accompanied by Mr. C. D. Patterson, a director and sales manager of the firm, spent ten days in Toronto during the month visiting the various members of the supply trade and meeting Willis agents. Mr. Willis and Mr. Patterson, who were guests at the King Edward, also spent a week end at St. Catharines, where Messrs. Avery and Hara give Knabe and Willis lines representation.

Mr. Willis' visit to St. Catharines was particularly interesting to him, as it was the forty-first anniversary of his last visit to that city. Referring to Messrs. Avery and Hara, he spoke in flattering terms of the members of this firm. Mr. Avery, a veteran of the Boer War, was at one time an employee of the Willis firm, and Mr. Hara is a well known business man in St. Catharines and the Niagara Peninsula, where he is interested in a number of enterprises. They have recently added a large illuminated sign in the shape of an upright piano, showing the keyboard from either direction of approach. On the gable and across the bottom the Knabe and Willis lines are featured in large letters.

Before returning to their homes in Montreal, Mr. Willis and Mr. Patterson visited the Dominion Organ and Piano Co., Ltd., of Bowmanville, where they were the guests of Mr. J. W. Alexander, president of that firm.

Mr. Willis' annual visit to Toronto is a fixed institution, and he states that each succeeding year requires just a little longer time in this city, not only visiting the supply firms, but transacting business with Willis agents and representatives of various firms.

Speaking of trade conditions and prospects, Mr. Willis considered the policy of extreme caution the wise one, though he anticipates good fall business if

crop results prove satisfactory. In the meantime he looks for the opening up of spring to bring the usual improved demand, with, however, no very great expectations for the summer months.

The new factory of Willis Piano Co., Ltd., at Therese, of which firm Mr. Willis is also the president, has made a very great increase in their output possible, though the firm do not expect to attain to the factory capacity for some time to come.

Before returning to his home in Montreal Mr. Willis expressed to the Journal his very great appreciation of the courteous treatment he had received while in Toronto, and of the efforts of busy men here to make his visit pleasant in spite of somewhat disagreeable weather. He had purposed visiting several of the local retail warerooms as per his usual custom, but was unable to spare the time. As a result of his visit Willis lines will probably be on display at the Canadian National Exhibition in Toronto this year.

**WILL DISCUSS MUSIC ROLL PROBLEMS.**

"How the music roll can be profitably handled by dealers," is one of the subjects to be discussed at the meeting of British music dealers, to be held next month. The dealers meet in connection with the annual convention of the British Music Trade Exhibition, to be held at Bournemouth from May 7 to 12.

"Factory casting" is one of the main topics to be taken up at the manufacturers' sessions, and "pitch" is another of the problems to receive attention.

There will also be meetings of the Supply Trade Association, joint meetings of manufacturers and dealers.

**CHAPPELL & CO. MAKE TALKING MACHINE RECORDS.**

"Not for many a day has there occurred anything in talking machine circles to arouse such keen interest as is evinced by the announcement of the issue of disc records by the great sheet music publishing house of Messrs. Chappell & Co., Ltd., New Bond Street, W.," says London "Music Trades Review": "It is the outcome, we understand, of their desire to ensure the publication in record form of the original scores of their own musical successes in conformity with the composer's personal judgment. In giving permission for the work to be mechanically produced, the copyright owner is within the statute of the Act in claiming the right to indicate in what manner his work shall be given to the public. Messrs. Chappell claim that some selections have been so mutilated as to be almost unrecognizable in relation to the original score, and this being detrimental to the author's reputation, they felt compelled to issue their own record, and so establish permanently the form in which the work shall be recorded. To this attitude there can be no reasonable objection, for in all such matters, if there be a standard, it should certainly rest with the person responsible for the composition."

The Toronto Piano String Manufacturing Co., owned by Mr. Arthur Jackson, has assigned to J. P. Langley & Co., Toronto. A creditors' meeting is called for April 17. This business was started in 1900 by W. B. Ecclestone. Three years later Mr. Jackson became a partner, buying out the business in 1904.



### ORDERING IN ADVANCE VS. HURRY-UP ORDERS.

By H. G. Stanton, Vice-Pres. and Gen'l Mgr. The R. S. Williams & Sons Co., Ltd., in Edison Phonograph Monthly for April.

THE importance of a plan that will insure delivery of goods when most desired is unfortunately overlooked by many dealers, for lack of one successful element in business—looking ahead. So many merchants form the habit of leaving everything to the last minute instead of anticipating the future as far ahead as they can, laying their plans out to meet it successfully, and thus be always ready. Many dealers have no conception of how the step in anticipating their wants or planning ahead will simplify matters for them, increase their business, increase their profits, and relieve the worry, confusion and loss which follow inevitably as a result of "scrambling." Lack of preparation, confined specifically to placing of advance orders, is usually the result of lack of capital, resulting in fear of being overstocked and unable to meet obligations; lack of confidence in the goods you are selling, and the ability of your organization to sell them, or lack of ordinary business observation covering local trade conditions. Any man in business, with ordinary business prudence, should be able to estimate with reasonable exactness how many machines and how many records he will sell six months in advance, and still more exactly what his sales will be for three months in advance. Many dealers, however, give this phase of the business no consideration, because they meet their requirements with reasonable satisfaction. As a result of this, when the heavy Fall and Christmas season approaches, the habit of placing orders only as actually required is formed, and the thought of anticipating requirements for Fall and Christmas is not taken seriously by them. As a consequence of this, there is what might be termed a "jam," to the jobber, to the manufacturer, to the transportation companies and to themselves, which results in aggravating delays, serious loss of business and an unknown but undoubtedly serious loss of future patronage.

We contend that anywhere from 75% to 95% of this trouble can be eliminated by the placing of advance orders. This can be done by every dealer, and instead

#### CARD SHOWING ORDERS

Type	AMBEROLA V			\$100.00 Style
In Stock	Order	Date	Rec'd	Date
3	10	Aug. 1-14	3	May 19
4	6	Sept. 1-14	7	May 28
3	25	Oct. 1-14	6	June 10
			For shipment	
			13 rush	
			12 Nov. 1/14	

of placing an order for what he will be requiring to-day or to-morrow, place one order now for what he may want for immediate shipments, another order for what he may want for shipments the first of next month, and another order for what he may want on the first of the second month, and so on, as far ahead as local conditions may warrant; this depending, of course, largely upon his distance from source of supply, transportation facilities, etc. The only problem that presents itself in ordering in advance (and this is a slight one) is that of pro-

perly recording orders placed, so that if they are to be added to or in any way altered, it can be done without confusion either to the dealer or the jobber. If orders are placed ahead, and then for want of some system are not recorded, but left to memory, and later on the order duplicated, confusion will, of course, follow; but by having a card system or a book so arranged that each type of machine is represented, and on the page so headed, the number of machines on order, the whole proposition is simplified and results in having improved business and many other benefits to the satisfaction of all concerned.

To permit of our travellers co-operating with our dealers, in placing advance orders, we furnish our representatives each week with a record showing the amount of monthly business done by each dealer in the town visited. With this knowledge brought to the dealer's attention, it is a simple matter to show him that his business should run 10% to 20% ahead of the previous year (or whatever percentage of increase or decrease trade conditions in their judgment, warrants) and ordering a proportionately greater or lesser amount than was done in the same month of the previous year. Even if this is carried out in the most conservative manner possible, and orders placed for one, two or three months ahead (and at distant points, four months ahead) and dealer subsequently requested to add as much again to each month's order, there is a decided gain; even if, finally his advance order is for only one-half, that assists us materially. We are sure every dealer will appreciate these facts if brought home to him by his jobber; the only condition which works against it is the lack of system. Therefore we think if a card system, such as herein shown, were adopted it would relieve the situation materially and it would be highly appreciated by jobber, dealer and public.

If the same plan were followed in connection with records—Standing Orders for so many each of new issues, so many each of any special issues, the same convenience would apply to these.

This problem has been such a serious one with phonograph dealers for so many years, we believe the situation can best be met by each jobber reaching his trade frequently and persistently throughout the months of August and September, so that when his traveller calls during September and October, material increase in "Advance orders" would be made; and if a little improvement is made this year and developed along still better lines next, undoubtedly conditions will improve to the advantage of all.

The above conditions would apply to every dealer, whether he is the exclusive Edison dealer in his town or has numerous competitors; but where there are competitors, certainly the necessity for placing advance orders will be even greater than where there is a limited or no competition. Why one dealer will permit his opponent to excel him in the matter of service when it is so simple to anticipate wants thirty or sixty days ahead, we cannot account for, unless it is that the neglectful dealer deliberately tries to help his opponent, for we know of few better ways of doing this than to be out of stock of popular selling types of machine or records when your competitor has them.

The placing of advance orders for New Issue records is of such vital importance to the development of the

trade that we think it should be the dealer's first duty after the establishing of a dealership.

The regular dealer's order sheet for New Issue records, sent direct from the factory, and the forms generally used by dealers in placing their advance orders for New Issue records are undoubtedly good ones, but we have found that dealers sometimes mislay or neglect to place their advance orders, so that in addition to the form referred to from the factory, we have a special postcard bearing our address on one side and on the reverse the following:

"Kindly enter my order for..... each of the New Issue records until I notify you to discontinue."

which we send to each of our Edison dealers, accompanied by a letter, drawing his attention to the advisability of becoming acquainted with the new records that are being issued each month. It permits of his more intelligently ordering for his regular stock requirements, and at the same time to permit his customers to know that on a certain day or evening of each month they can hear the entire list of New Issue records, all of which means better service, better satisfaction, to his patrons and more business for him.

When the cards are returned to us, we place a standing order on our files for the quantity of records mentioned. These records are sent out on the date of shipment, but in the meantime should we receive one of the order blanks from the same dealer (who overlooked he had placed a standing order with us for one or two or three of each record each month) we would take his order blank, but not increase his order beyond his standing order if it was for just two records. But where he ordered four or six or ten, we would send this quantity. In any event, by his returning the post card placing a standing order with us for one or more of each record, he would be assured of receiving the quantity specified promptly on the New Issue dates.

Where advance orders cannot be obtained and the jobber has to depend upon "Hurry up" service, it is necessary, of course, that the jobber anticipate his own wants. Sufficient stock room space in which to conveniently arrange records for the quick filling of orders, and an efficient staff of order clerks and shippers must be kept available; but it is hard to accomplish all this without some check upon service and despatch. To obtain this, we have a time stamp with which every order received is not only dated but timed as to the minute of arrival. The order of "Write off" to the department is also dated and timed, and the schedule of the department provides that every order received in his department up to 2 p.m. must be shipped that day if a freight order, and up to 4.30 p.m. if an express order, and there must be some very good reason for deviation from this schedule.

Many dealers wire orders or indicate a special necessity for their being rushed, in which case special attention is given them from the time they are received until the time they leave our shipping room. They are, in other words, given express service. They are specially marked when written off, they are specially followed through by the senior clerk of the department, and they are specially marked when they reach the shipping room, so that if they reach that department after the hours above specified, they are given special attention.

If the card system was adopted, more than half the worry during the Fall and Christmas season will be turned into pleasure.

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**WICKINS & CO.**

MESSRS. BOSWORTH & Co. have therefore acquired, among the 3,000 works, the following, which have a large Sale, especially in the colonies:—

RAPID PIANOFORTE TUTOR,  
RAPID VIOLIN TUTOR,  
HEMY'S ROYAL PIANOFORTE TUTOR  
DR. ALLUM'S SCALES,  
GROSVENOR MUSIC BOOKS,  
ANTHEMS. "SUNBEAM" MUSIC BOOKS  
VIOLIN MUSIC BOOKS, Etc.

The Copyrights of the STEINGRAEBER EDITION and the FOX MUSIC PUBLISHING CO. were also recently acquired.

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