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[No. 2.

CANADIAN MUSIC TRADES JOURNAL

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56-58 AGNES STREET
TORONTO, CANADA

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MAIN 3589

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PIANOS
OTTAWA



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OF
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**88 NOTE PLAYER
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Mahogany or Walnut

Height, 4 ft. 9 in.

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Equipped with "Howard
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Since 1870 The Newcombe Company has been strengthening this chain, link by link, until to-day the Canadian Music Dealer is offered in the Newcombe line of pianos and players a merchandising proposition that is attractive from the standpoint of profit, and from the standpoint of prestige.

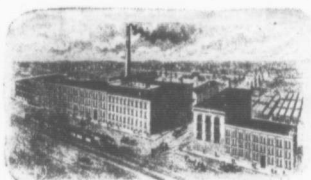
Every Newcombe instrument is equipped with the "Howard Patent Straining Rod," a feature found in no other line offered to the trade.

THE NEWCOMBE PIANO CO., Limited

Toronto - Canada

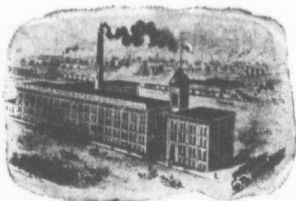
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Factory
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Woodstock Factories

Where
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and Players
are made.

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PLAYERS

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Where
Morris Pianos
and Players
are made.

A Piano Retailing Incident

SEVENTEEN years ago a gentleman, prominent in Canadian public life and influential in his own home town, purchased a Karn piano from a firm who for years have staked their reputation and business success on the Karn-Morris lines. A few weeks ago the same gentleman wishing to purchase a new instrument for his beautiful new residence went to the same retail house and bought the same make as he had years before—A Karn

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speak its own message?**

It simply means the first piano has stood the test of time in tone, in appearance, and in power of endurance, with the result that the purchaser was fully satisfied.

**Karn Players are all that
Karn Pianos are with a
player action embodying
all the latest improve-
ments.**

The
Karn - Morris
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Woodstock
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and
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The Gourlay Stamina

¶ Stamina — long life — durability — are built into every inch of the Gourlay Piano with the result that it is lasting in tone, in action, and in appearance.

¶ Every single detail of the manufacture of the Gourlay Piano is basically correct — representative of the highest and most exacting standard of workmanship and material. These things count. They are the concomitant of perfection. They make the Gourlay Piano an artistic triumph — an instrument in which the artistic is joined to the material to form a medium of musical expression deft and subtle for the trained musician, and staunch and durable for constant everyday use. Stamina is a necessary qualification in a piano whether it is manipulated under the masterful hands of an artist, or the plodding uncertain hands of a beginner — stamina is an artistic and economic necessity.

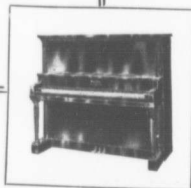
¶ When the question of "what piano to buy" comes up, see The Gourlay — investigate its claims to preference — see why it should be your final choice on artistic and economic grounds.

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Canada



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is indispensable to those who desire all that is best in the piano-makers' art.

.....

Musicians find in the Bell a delightful tone, and a touch so light, it makes practice a pleasure.

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& ORGAN CO., Limited**

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146 Yonge Street

Guelph - - Ontario

LONDON, ENG.
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The fulfilment of these two requirements by Universal Music Rolls

accounts for the high position that is accorded our player music all over this continent. Each roll is accurately cut by an experienced staff under the constant supervision of musicians of the highest rank.

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by
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DEALERS
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COAST TO COAST

THE
UNIVERSAL MUSIC COMPANY

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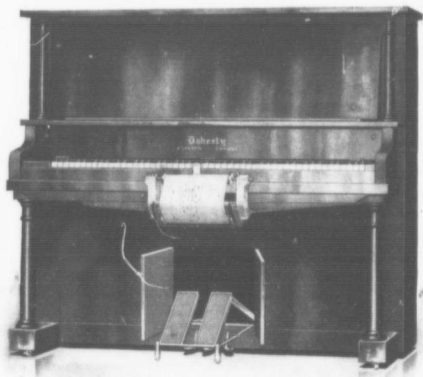
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PLAYS THE KEYS The Natural Hand Touch

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

DOHERTY ATTACHABLE PLAYER

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

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

We are sure to be pleased with the simplicity of the player action, and the instrument as a whole is very satisfactory.

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

Yours Respectfully
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thoroughly re-
sponsive.

Player Piano con-
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date in its capa-
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Player and
Piano.

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

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if it be not to guide us in the present."*



MOST business men place value on
past experiences. If you are
prepared to profit by what many other
Canadian Dealers have found out
during their last twelvemonth's buying
and selling the result will be a new
and broader conception of the value of
the "Wright" Agency.

Write for catalogue. Prices on application.

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Strathroy, - Ontario

THE WORMWITH PIANO CO. LIMITED

KINGSTON - - - ONTARIO

Is alive to the wants of the people.



Height 4 ft. 6 in.
Width 5 ft. 1 1/2 in.
Depth 2 ft. 3 in.
7 1/2 Octaves

Figured
Mahogany

Here is our Style Louis "E" Cabinet Grand, which is proving a great seller. Repeat orders for same being an evidence.

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

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Maryland Walnut

The new walnut with the figure
and soundness of American
Walnut but with the Circassian
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We show the largest and most select line of
Walnut in Longwood, Butts, and dimension stock of
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They have taken their place among Canada's greatest instruments.

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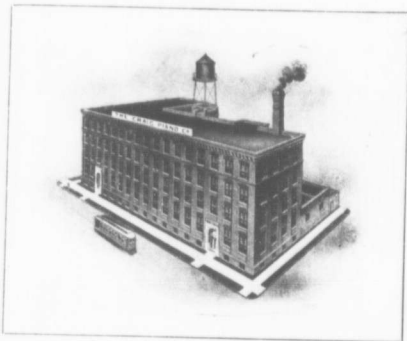
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INGERSOLL

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PERFORATED ROLLS

GRAND AND UPRIGHT PIANO ACTIONS

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The Otto Higél Individual Brass Flange Action Patented

is an important improvement over the old style of flange. It is more durable and when a repair is necessary the Butt can be removed from the action without taking the same out of the piano. The screw does not require to be removed, simply loosened enough to allow the bent part of the flange to pass the groove.

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Is the choice of those who want the best. It is the choice of the leading player piano manufacturers in Canada, Germany, France and England. It is smooth-running, has great flexibility and permits of the finest shading and phrasing. It is made to a standard and every part interchangeable.

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Have hard rubber spool ends; these cannot warp and perfect tracking is assured. The cross slot in the driving end flange makes it doubly easy to engage on the shaft. For fastening the roll when not in use is attached a cord and disc; these are always in place.

"Solodant" rolls have special perforations to indicate where notes should be sustained; other special perforations bring out the melody or solo.

The music of "Solodant" rolls is correctly transcribed, and the "Solodant" catalogue comprises music specially adapted to the Canadian market.

"Solodant" rolls are handled by the best dealers.



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King and Bathurst Streets

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CANADA

The Goderich Organ Co., Limited

GODERICH - - CANADA

Makers of

THE GODERICH ORGAN



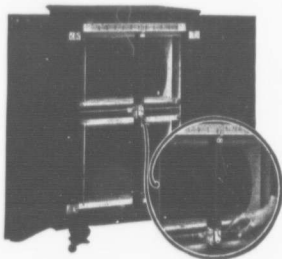
Style 20, Interior View.

and Piano Stools, Benches,
Music Cabinets.

The Anglo American Disc Record Cabinet.

The finest cabinet work, match-
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Records always on hand.
Prevents rubbing.
Any record produced instantly.
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Office and Works at
GODERICH, ONTARIO



Style 30, Interior View

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Hammers

BOHNE

Piano
Strings

Bohne
Hammers

Covered with WEICKERT
FELT have those special
qualities necessary to with-
stand the severe wear of
player piano usage.

Bohne
Strings

All that a first-class equip-
ment, experience, careful
supervision and the best
materials obtainable can
make them.

W. Bohne & Co. 516 RICHMOND ST. W., TORONTO
134th St. and Brook Ave. - New York

The making of electric coin controlled pianos and orchestrions is our speciality. It is the only thing we do and we do it right.



STYLE H.

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Height 7 ft. 3 in. Width 6 ft. 4 in. Depth 2 ft. 10 in.

A marvel of case design and orchestration. Contains 68 pipes giving effect of Violin, Piccolo, Flute, and Clarinet; high grade Piano, Mandolin, Bass and Snare drums, Cymbals, Triangle, Tympany, Castanets and Xylophone.

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Equipped with tempo-regulator, magazine slot registering from 1 to 20 coins. Roll contains 10 to 20 selections on famous Seeburg rewind system.

Write for new catalogue entitled "Art and Music" showing complete line of Seeburg instruments.

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is the ideal aimed at in the manufacture of
Best Hammers

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

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Piano Hammers

MANUFACTURED BY
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Canadian Agents for

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The best European and American makes carried
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We Are Manufacturing High Grade Piano Strings

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

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Toronto,

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**Built by
A Master**

**Instruments
for the Home**

**Gerhard
Heintzman
Pianos
and
Players**

**Canada's
Premier Make**

**Their Representation
Is Coveted**

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THERE is to-day—as there has always been—a vital difference in the construction of different Pianos. Most Pianos are good enough, some are better, and some few are absolutely *best*.

The Mason & Risch Piano is “different,” and by reason of the “differences” commands a position uniquely its own as “*best*.”

Remember, then, that it's an Instrument whose merit is not confined to one or a limited few “talking points,” but rather a Piano of super-excellence in its entirety.

Steadily increasing sales offer the real proof that the Mason & Risch Piano shows a distinctive value, an advance standard of Piano construction;—the dignified *outward* appearance of the Mason & Risch Piano reflects the genuine quality *within*.

When you recommend and sell a Mason & Risch Piano at the Mason & Risch price, you *don't* ask too much—and *needn't* accept too little.

Don't forget *that!*

Mason & Risch Limited

230 YONGE STREET
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Cabl Office, 11.6.13.
Barbados Box 180.

Dear Sirs :—

Being a reader of MacLean's Magazine and am also wishful of obtaining some sort of instrument in my home I came across your address and showing it to some person they advised me how nice your pianos are in richness of tone etc.—so you can oblige me please by sending catalogue and price list of above mention.

Answer as early as possible.



THE
Sherlock-Manning Reputation

for

QUALITY and VALUE

has extended beyond the borders of our fair Dominion.

The Sherlock-Manning Piano & Organ Co.
LONDON - (No Street address necessary) - CANADA.

One For Every Merchant



\$30

No. 216
Detail Adder

\$75

No. 333
Total Adder

\$135

No. 416
Total Adder, Sales-Strip
Printer

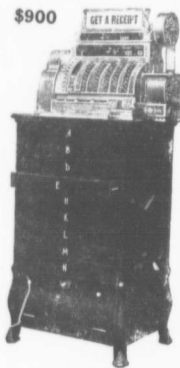
\$300

No. 452
Total Adder, Receipt and Sales-
Strip Printer

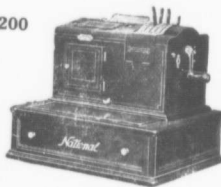
\$430

No. 544
Total Adder, Receipt and Sales-
Strip Printer with Separate
Departments or Clerks
Adding Wheels

\$595

No. 562-6
Total Adder, Receipt and
Sales-Strip Printer with Sepa-
rate Counters and Drawers
for Six Clerks.

\$900

No. 598G-EL-9
Counters and Drawers for
Nine Clerks, Electrically
Operated and Illuminated.

\$200

No. 143
Sales-Strip Printer for Cashiers.

\$565

No. 572-4
Total Adder, Receipt and Sales-
Strip Printer with Separate
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for Each Clerk.

NO MATTER how large or how small your business is, there is a sort and size of National Cash Register built to serve your particular requirements.

The one for your business will save you money, pays for itself out of part of the money that it saves, and insures you more profit.

It will encourage clerks to sell more goods, prevent misunderstandings, and benefit customers.

The prices range from \$30 to \$900.

Tell us how many clerks you employ, and we will furnish you with complete information regarding a register built to meet the particular needs of your store.

The National Cash Register Company

285 Yonge Street, Toronto

Canadian Factory, Toronto



\$50

No. 313
Total Adder

\$55

No. 1023
Drawer Operated

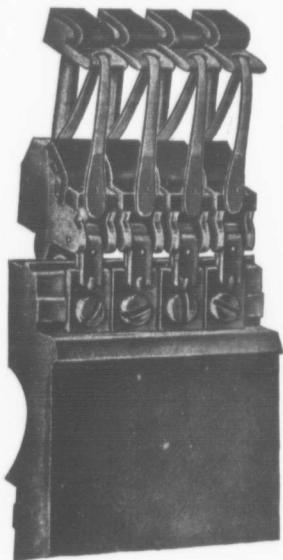
\$100

No. 337
Total Adder

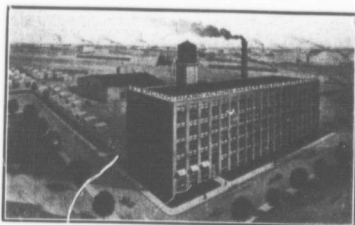
THE problem of getting the right piano for your business is practically solved when you see it contains a

STERLING ACTION

Just as its name indicates the **STERLING PIANO ACTION** conforms to the highest standard of action construction. It is positively the best **Individual Flange** on the market, and means a minimum of repairs. When repairs are necessary they are easily and quickly accomplished by merely removing the damaged section, interfering with no other part. The rail of the Sterling Brass Flange Action is shrink proof. It is made that way. Sterling Actions have strength to withstand hard usage. They are easy and free of movement — quick to respond.



The Sterling Individual Brass
Flange Action.
(Patented)



Sterling Actions and Keys, Limited

Noble Street

Toronto, - Canada

Successors to
A. A. Barthelmes & Company, Limited

The Oldest Piano Action
Manufacturers in Canada

Merit Will Win

The **Thomas Organs** have been acknowledged for years as the best, and are the

LEADING ORGANS OF THE DAY

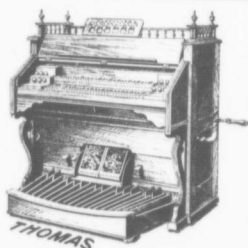
They are unrivalled in volume, sweetness, and purity of tone. At several of the leading Exhibitions they carried off the highest honors, and were granted awards for

"Beauty of display and general excellence of Reed Organs."

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WOODSTOCK, ONT.,

CANADA



One of Our New
Styles to be shown
at Exhibition.



Have you had our
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1913.

Write for them.

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TORONTO

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FOR MANUFACTURERS, REPAIRERS, TUNERS AND DEALERS
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HAMMACHER, SCHLEMMER & CO.

4th Avenue and 13th Street

NEW YORK, SINCE 1848

A PEERLESS TRIUMPH

OFFERED THE CANADIAN TRADE



Some of the most progressive piano merchants throughout the country have learned of the splendid business building powers of the Peerless.

The entire Peerless family are money makers coming and going.

They attract people to your place; entertain them and induce them to come again.

The Peerless Arcadian Model

Examine the illustration shown on this page. Is it not more than ordinarily attractive?

It is the new "Arcadian" model of the Peerless Orchestron.

Study its lines, its architectural beauty and you will not wonder why this instrument has acquired a country-wide popularity within a very brief time.

The "Arcadian" is specially designed for small theatres, photo-play theatres and other popular places. The "Arcadian" is finished in Oak and Circassian Walnut, and it measures six feet in height, five feet four inches wide and two feet ten inches in depth. It is brass trimmed, and the art glass panels design shows the origin of the name because it represents an Arcadian scene. It has upright standards, on top of which are artistic lamps. Electric lights illumine the interior instrument when playing. A detailed explanation as to orchestration, case design and music will be cheerfully given on application. We have issued a new bulletin which gives specifications and illustrations of this new and popular design.

PEERLESS PIANO PLAYER CO.

F. ENGELHARDT & SONS, Proprietors

Factories: ST. JOHNSVILLE, NEW YORK

THE BRITISH AND COLONIAL PIANO AND MUSIC TRADES JOURNAL

Published on the 7th of the month

Is the leading literary trade journal in
Britain, and ought to be of interest
to those connected with the
Music Trades in Canada.

Single copies, Post Free, 3d.
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R. W. SIMPSON & CO., Ltd.
HERALD PRESS
RICHMOND, SURREY, ENGLAND



Piano Strings

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of Highest Grade

Canadian Agents for Rudolf
Geise's German Music Wire

**Toronto Piano String
Manufacturing Company**

122 Adelaide St. West Toronto
Phone Main 5848

Perfection in Finish

IS OBTAINED
WITH

Jamieson's Varnishes and Stains

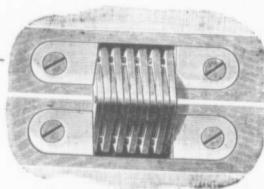
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PRODUCED

R. C. JAMIESON & CO., Limited

Established 1898

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Over Fifty Years of Experience Guarantees the Quality of
Our Products



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

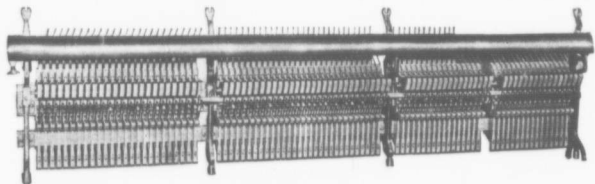
SOSS

Invisible Hinges

Most Players Have Soss Hinges

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

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



Loose Actions

IF PRESTIGE

Means a reputation for furnishing well made actions and keys—piano parts of absolute durability, possessing those qualities known to experts as capable of contributing in large measure to the production of the highest grade pianos; if that is what one looks for, as his idea of prestige—that is what we have always striven for and now enjoy.

“Loose Actions” are made keeping in mind the requirements of the manufacturer, the retailer and the buying public. They are produced by specialists whose first consideration is quality in every detail. Our mechanics are selected for their efficiency and they are furnished with the most modern tools and equipment.

“Loose Keys” of to-day are the result of 25 years of experience in key manufacture. They are carefully constructed. The Ivory is of guaranteed grade and most skillfully matched. They invariably make a favorable impression on the mind of the intending purchaser.

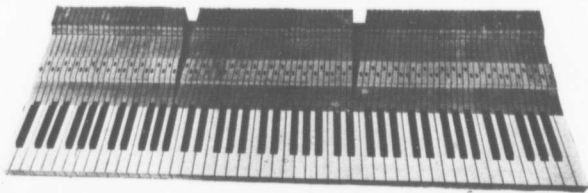
J. M. Loose & Sons, Limited

Carlaw Avenue

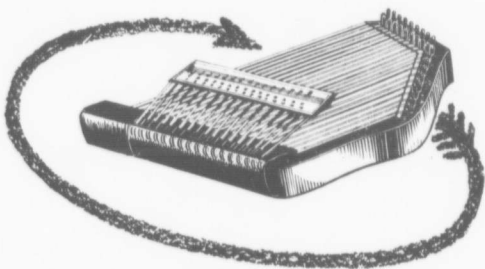
Toronto

Canada

Loose Keys



A NEW
MUSICAL
WONDER
FOR
EVERY
HOME



JUST THE
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FOR
BIG
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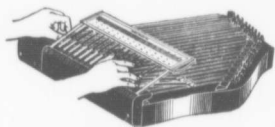
If You Want A Big Money-Maker Stock The Celestaphone

Here is a new musical instrument combining the qualities of the mandolin and guitar, with such utter simplicity that an absolute novice can, by simply striking a key, secure effects not possible for a skilled musician to obtain.

Anyone Can Play It

No musical training, no experience, no ability is required to play the Celestaphone. Take fifteen minutes for practice and you can get the most delicate effects, chords and trills.

A specially arranged number-chart whereby the strings are indicated by numbers; exactly over the keys to be struck, makes it possible for an inexperienced person to become an accomplished player in a short time. These number-charts have been transposed from a great variety of selections, including late hits, of which an assortment is furnished with every instrument sold.



Plays Like A Piano

It is played by pressure of the fingers on keys like a piano. It gives either a clear, trilling, repeated tone like the mandolin, or a single tone like the piano. It can be played by one hand or both. The keys can be struck singly, in double stops, or in chords. It is light, easily portable, and sold in a substantial box to keep and carry it in. Just the instrument for the summer holidays.

12 Sold in One Day

One firm put in a window display with demonstration inside and sold 12 the first day. Another firm ordered 25 as soon as they saw our announcement and have since increased their order. Reports from all dealers tell the same story of quick sales and great popularity. They will go especially fast in summer. We

are behind orders now. The retail price, only \$7.75, makes them a quick seller.

With every order for one or more Celestaphones we will furnish an advertisement for your local paper FREE, on request. But you must ASK FOR IT when ordering. It will bring results.

Almost 100% Profit. WRITE for Inside Prices and Literature TODAY.

THE WILLIAMS & SONS CO. 145 YONGE
R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED. TORONTO

CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

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CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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TORONTO, JULY, 1913.

No. 2.

Caution is Still the Word.

WITH few exceptions business in the piano trade is freely and fully characterized as dull. The majority of reports indicate that the first six months of the year were better than for the same period of 1912, but with a material decrease in sales in May and June. While there is no attempt to make conditions appear what they are not, by elastic statements, there is lacking any disposition to worry. Upon the success of the forthcoming crops, particularly those of the West, much interest is centred, and even conservative financiers expect a recuperation of financial conditions with this year's harvest, particularly if it is a bountiful one. In the meantime there is a material scarcity of money and loans are difficult to secure. The question is frequently asked if there is not just as much money in the country, to which the bankers reply that the flow of British capital, upon which Canada in her big undertakings, is so dependent, has been temporarily turned off.

The piano factories are adopting the wise precaution of getting stock ahead, and keeping it in their own store rooms now that they have the opportunity, for with a good crop the goods will be wanted in a hurry, while with a crop failure the goods will be of greater value than doubtful paper. As one manufacturer who has made a careful survey of the situation summarized his observations in the statement that "caution is still the word."

The Coming Crop.

ALREADY the trade are expressing their hope for a bumper crop in the Western Provinces this year. It seems strange, how after all the crops and sales of pianos, talking machines and other musical goods are so closely connected. Just now while a little anxiety is apparent as to what the outcome of this year's harvest will be, there is considerable information summed up in this statement made by D. C. McDonald, divisional freight agent of the C. P. R. at Regina.

"The cereal crop of Western Canada matures usually between 15th August and 1st September. Threshing starts a week or ten days later and the grain as it leaves the thresher is hauled to the country elevator located at the nearest station or direct to the cars. The box cars used are usually of 30 to 40 tons capacity, and are generally loaded to the full limit, cars being stenciled on the inside for the guidance of ship-

pers in order to prevent overloading and consequent danger. Unless intended for milling at some intermediate point bulk grain is shipped to the terminal elevators at the head of Lake Superior, where it is available for subsequent shipment to the World's markets.

"The country elevator capacity in Western Canada has increased from 18,260,000 bushels in 1903 to 68,020,450 bushels in 1912. The lake front terminal elevator capacity has increased from 7,100,000 bushels in 1903 to 31,455,000 bushels in 1912. The rush season for the movement of grain commences about 15th September. Navigation on the Great Lakes usually closes about 10th to 15th December and the object of the producer is to market the largest possible quantity of grain during the season of navigation. The task thus placed upon the railways is the handling of the grain crop of the West in about three months.

"The question now arises as to what more can be done to facilitate the movement of the grain crop, and I venture to suggest.

1st—Release your cars promptly. Some of you may be holding a car under load longer than it should be held, and some farmer may be waiting to ship his grain and may owe you money which he cannot pay until his grain is marketed, which he may be unable to do until the car you are holding is released and again put into service.

2nd—Encourage farmers to equip themselves with facilities for storage of their grain until they are ready to market it. Encourage an amendment to the Banking Act to enable the farmer to secure money on grain so stored before marketing. This would enable the farmer to meet his obligations promptly, spread the movement of grain over a reasonable period, and secure a better return to the producer as the market would not have the amount of grain to assimilate in a few weeks.

3rd—Encourage diversified farming. The experience of last season, when the eastern terminals, such as Buffalo, became congested is a good hint that we must look beyond the railway facilities in the West in connection with the movement of the grain crop."

Pitch of Musical Instruments.

REPORTING on behalf of a committee appointed last year to investigate the question of a standard pitch Dr. Charles Vincent told the recent convention of the

Music Trades Association of Great Britain, that all the important countries of Europe (with the exception of Great Britain) as well as the United States of America have adopted as a standard and universal pitch for musical instruments the French diapason normal, viz.: A 435.45, C 517.84, at a temperature of 50 degrees Fahrenheit.

Continuing he said: "This pitch has, after many years' vacillation, been generally approved as being the best all-round pitch in every way, not a very low pitch and certainly not a high pitch.

"In this country we have varying pitches from C512 to C542. This diversity is most perplexing and inconvenient, causing an immense amount of trouble as regards orchestras being used together with an organ, a piano and organ being used together, and in many other ways, as well as being destructive to the voices of singers.

"A standard pitch should be adopted by the Government, it being to the musical world as great a necessity as standard weights and measures to the commercial world. The constant differences of pitch present inconveniences by which the musical art, composers, artists and musical instrument makers all equally suffer, and the difference existing between the pitches of different countries, of different musical establishments and of different manufacturing houses, is a source of embarrassment in musical combinations and of difficulties in commercial relations.

"The apathy hitherto shown to this matter is most deplorable, and is a disgrace to the musical education of this great country. Many manufacturers and orchestras have adopted this normal pitch, but uniformity will not be obtained until the Government standardize it and insist on its use in our army and navy bands. It was with the object of forwarding the introduction of this great reform that the music trades of Great Britain and Ireland, in convention at Brighton in May, 1912, appointed a small committee to deal with this subject. It is, however, felt that to forward this movement a large representative committee should be formed, consisting of influential persons who recognize the importance of this matter. From such a body an executive could be selected which would be able to approach the Government with the authority of the whole musical world behind them.

The Ivory Market in Europe.

CONSUL-GENERAL Robert P. Skinner, Hamburg, Germany, reports that the market for ivory and ivory substitutes in Europe is London, direct German importations being confined chiefly to receipts from German merchandising firms established in Africa and Asiatic countries. The principal Hamburg house in this trade has also a London house and recommends that consignments be sent to the London firm to be sold at the auctions on a 1 or 2 per cent. commission basis. In a total importation of ivory in Germany in 1912, amounting to 315.7 tons, 102 were received from England, having been bought by manufacturers at the auction sales.

Prime ivory consists of tusks each of more than 20 pounds weight. The various other classes of ivory bought and sold are scriverloes (in German, Escrevelen), which are tusks weighing less than 20 pounds each,

ball scriverloes, suitable for the manufacture of billiard balls, baguettes, not large enough for the production of balls, hollows, cores, and defectives. Walrus teeth are an inferior class of ivory substitutes which command relatively very low prices. Shippers from Alaska supply goods of this character.

At the April sales in London 34 tons of ivory were sold, as against 45 tons in January. From January 1 to March 31, the importations at London were 64 tons, deliveries 71 tons, and stock in dock warehouses 72 tons, as against 66, 85 and 62 tons, respectively, during the same period in 1912. Antwerp also is an important ivory market. In that city 110 tons were sold on April 29.

Getting Freight Claims Settled.

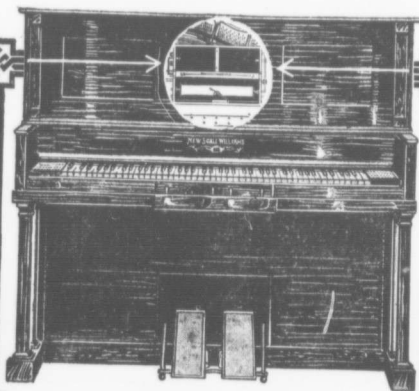
IN an address delivered before the newly-organized Saskatchewan Retail Merchants' Association, Mr. Jones, C. P. R. freight claims agent of Moose Jaw, explained that, if freight were received in a damaged condition, or if there were a shortage, the consignment should not be refused on that account. "Take your freight," he said, "and then find out what damage has been done to it or what shortage there is. Then have the agent endorse the condition of the shipment or whatever shortage there is on the bill of lading. Sign only for what has been received. Do not sign for ten packages if there are only nine and ten is the number on the bill of lading. The bill of lading notation is the proof of claim.

"Then prepare a claims bill, on which the value of the goods must be computed from the place of shipment. In addition to this add the freight charges. Merchants should remember that the railroads are paying thousands of claims every month. Failure to get prompt payment of claims is not always the fault of the claims agent. In many cases the cause is beyond the agent.

"Claims are often sent in six months after the shipment has been delivered, and the railroads should not be blamed if there is any delay in a case like this. "Poor marking of packages was one of the causes of claims. Usually the shipper's name was marked plain enough, but the consignee's name was in perhaps blue pencil and on the bottom of the box in a 60,000-pound car." He said it was incumbent on shippers to address the freight in full instead of with private marks.

He advised the merchants to have the freight agent endorse on the receipt the condition in which the goods were taken delivery of, sign only for what you get, and see that notation is made on the receipt. Then prepare a claim bill. Take your document to the agent, together with your invoice, and if it is correct he will certify so. Send his report to the claims office promptly, and it will be paid in a few days.

One dealer said that he had never been able to get an agent to put the damage notation on the bill, and another asked regarding the treatment of concealed losses, or losses that were not discovered until the consignee had taken delivery of the shipment and counted the articles in the cases or boxes. The package might be intact and still have some articles missing. Mr. Jones said that in such instances the company investigated, and they could generally use their judgment as to whether the consignee were telling the truth or not. Another merchant remarked that the railways should refuse to



Compare This
"Centre Tracker Bar"
 With All Others

YOU will find in the New Scale Williams Player Piano a line of 24 air holes above the notes in the centre of the tracker bar. You will not find this centre tracker control in any other player piano. It is patented and exclusive with the,

New Scale
Williams Player Piano

With the "Maestro-Touch—most human of all."

It is the only device that succeeds in keeping the paper music roll running perfectly true so that its perforations are always in absolute alignment with the regular air holes in the tracker bar. Even mutilated music will run true on the New Scale Williams Player Piano.

Ask us to show you more of this and other vital improvements in the only player piano made throughout—not assembled—by a Canadian manufacturer.

The WILLIAMS PIANO COMPANY
 LIMITED

OSHAWA ONTARIO

Dealers Everywhere.

take delivery of a package that was not properly packed or crated.

The Waste of Literature.

THE liberality of manufacturers in supplying their retailers with costly literature for circulation among customers and prospective customers, deserves more moderate appreciation than it frequently is rewarded with. The makers of pianos, players, organs to supply dealers with selling helps, and it is mighty poor business, to say the least, to allow catalogues, booklets and circulars to lie around the salesrooms, or remain packaged in the store room until the designs shown or the descriptions accompanying them have become obsolete. Music dealers are perhaps no worse than dealers in other lines, but it is the experience of dealers who regard this advertising literature as valuable media, that they get good results from circulating it with some thought. The question is not merely one of consideration of the manufacturer supplying the printed matter, though there is a moral obligation, but the question is one of getting business and using the expensive catalogues, etc., to the best advantage.

Circumstances Throw Out a Challenge to the Trade.

THE time has arrived when, for the well-being of the music dealers in Canada, both in the immediate future and looking ahead a few years, there is a positive necessity of some definite, thoughtful, concerted action. By this is meant an organized effort that will be thorough going.

Canadian Music Trades Journal has been having its staff make enquiries, not only from dealers in the different provinces, but from outside sources altogether. As a result, to say that the revelations are startling, would be putting the case mildly. In some instances it was learned on good authority, that the music stores were not selling 10 per cent. of the sheet and book music being purchased annually by the public of that community. In scores of other cases not 60 per cent. of the sheet music sales passed through the music dealers' hands. Montreal and Eastern centres are just as great losers in this respect as Ontario and Western points. Now this Journal confesses that it is out-and-out for the securing of that additional business for the sheet music departments of Canadian stores. The first definite move made by the retailers was in April last, when Mr. Thomas Anderson, of Hamilton, addressed an open letter to the trade. This was given space in the April issue, and since that time the Journal has gone to considerable expense in securing, among other data, the viewpoint of the dealers in various sections. In addition to the many personally interviewed, letters came in endorsing the campaign aiming at an organization of the trade to deal with this and other questions. Typical of these were those from Mr. F. H. Wray, Winnipeg; J. Kellestine, Owen Sound; and W. H. McKechnie, Ottawa.

No other party is in a position to give the public even as good, let alone a better service in sheet and book music as the music dealer. To go to his store is the logical act of anyone wanting a piece of music. It is absolutely unfair that any music teacher should be able to secure sheet music or music books at the same price for which it is invoiced to bona fide dealers. The situation is

acute. It is urgent. The trade must take action to gain a strong grip upon the business to which they are justly entitled. It is scarcely a credit, that for so long conditions have been allowed to continue as they have. Is there any wisdom in carrying along a sheet music department at a loss, or without sufficient profit, when with the investment of a reasonable amount of time and money it could be put on a satisfactory basis?

All individual likes and dislikes of a petty nature should dissolve in the light of ordinary business judgment and precaution. The urgency of the matter, and the common benefits that can be obtained by a united stand, easily warrant a meeting of the trade.

Someone is needed to start the ball rolling, and whoever undertakes to bring about the initial meeting will deserve the trade's hearty co-operation.

The Sheet Music Business.

IT is the hope of those interested in the marketing of sheet and book music that the present more or less chaotic condition arising out of the opening up of the copyright question will soon result in the re-establishment of this line of business. The sheet music department in many stores has become an unprofitable sideline, while from many more stores it has disappeared altogether, though formerly a satisfactory branch of the business.

Granted that it is the Imperial Copyright Act that governs in Canada, then it would appear that copyrights have been regularly and openly infringed for many years, by the sale of American reprint editions. To say that the Canadian dealers have been unscrupulous or dishonest in so doing, would be a libelous imputation, however, for if they have transgressed, it has simply been a question of following custom unthinkable publishers, whose copyrights it is claimed are being infringed, propose to give, there is a great deal of doubt on the part of Canadian dealers as to what works they may handle with safety.

The status of the Imperial Act appears to be definitely established in Canada, and if this condition is unsatisfactory to the dealers of this country, the Canadian Government should be very definitely apprised of the trade's wishes. According to the terms of the Berne Convention, the Canadian market is open to Britain, France, Germany, and in fact all countries that subscribed to the Berne Convention, Russia and the United States being the notable exceptions. In return, the markets of the countries named are open to Canada, though Canadian authors or publishers have not been heard to clamor for entrance thereto.

It has been suggested that it would be advantageous to the Canadian trade, and would provide some revenue to Canada if publishers, even from countries subscribing to the Berne Convention, were forced to register at Ottawa the titles they wish protected in Canada. Dealers who have made this suggestion argue that in so doing they would have an easy method of learning what titles are copyrighted.

While dissatisfaction is expressed over the uncertainty that now exists, and complaints are made that private customers are importing direct the American reprints that can be purchased at a fraction of the cost of the copyrighted original, there is a strong hope that

the sheet music trade in Canada will become a business of importance and profit. In the meantime the apathy of American publishers who have been doing the business here, with respect to giving their customers any assistance, is quite conspicuous.

Sheet Music Stocktaking.

ONE of the papers read at the Music Trades Convention in Great Britain was on sheet music, by Frankland King, who said: "I consider stocktaking the most difficult thing in our trade, more particularly if it is done fairly, because residue music can in no way be disposed of satisfactorily. I know of no other trade which cannot realize something on its overstock, if we exclude those handling perishable goods.

"With regard to valuing stock for stocktaking purposes, I believe that measuring is a common practice. This may be quite all right for a publisher, who has several inches or feet, as the case may be, of the same composition, but with regard to the retailer, who has so many different kinds and different values in each board, it seems impossible to get a really satisfactory valuation by this method, and at best it can only be approximate.

"My own way is to engage one of the buyers from a large collecting house to go through every board and include every selling number at cost, entirely ignoring the remainder. When a total has been obtained, I deduct 25 per cent., that being, in my opinion, what it would sell for in bulk, and I submit that that is the price at which it should be taken into stock. It is useless making one's self believe that we hold a stock worth, say, a thousand, which, if subjected to a forced sale or a valuation for sale of business, would not realize more than £200. It is, perhaps, very drastic, but I believe it to be the best way. Of course, there are objections to this method, one of which is that the heads of many large businesses do not know the exact cost or what is selling, but if you have a good buyer or manager, either should be able to do it quite successfully."

Keep Out the Weeds.

WEEDS unchecked will ruin the crop. It isn't sufficient to plough and sow well in spring and fall and leave the rest to nature. There are weeds to fight. There are weeds in business, too—weeds of competition and opposition—of public indifference from without, and of lack of enterprise from within—weeds that unchecked seriously retard business growth. Cultivation is the only effective weed-killer. Keep cultivating and the weeds never get a chance to thrive. There is a combination plough and harrow, fertilizer and spray, for every business—an effective weed-killer that will keep out the weeds—It is Advertising.

It is not enough to plough and sow well with advertisements in spring and fall and leave the rest to human nature. Human nature and the respect your customers bear you are not proof against the summer weeds that can thrive on rest and apathy. You must keep busy in hot weather—you must keep cultivating. Turn summer dullness into activity by summer advertising. Plan summer attractions and plant for a crop of summer profits, and the advertising cultivation will keep out the weeds. Keep cultivating. Keep advertising. Keep out the weeds.

Fire Insurance Policies.

PERHAPS it seems somewhat superficial to say that music dealers should read over carefully their fire insurance policies. And yet cases arise, not infrequently, where this has been neglected, which fact carries with it its own lesson. The case in point was cited the other day. A retailer in Nova Scotia, out of curiosity, asked an insurance expert to glance over his policies. The latter, in doing so, discovered an anomalous condition of affairs.

The assured carried policies with four different companies, aggregating insurance of \$6,500. One of the policies was for \$2,000 and stipulated that no insurance policy should be taken out with any other company except with the written consent of the company which issued this particular one. Another was for \$1,500 and stipulated that no additional insurance should be taken out.

It is scarcely necessary to say that the retailer had an uncomfortable "quarter of an hour" when his attention was drawn to these conditions. Possibly others might discover disturbing conditions in their policies were they to read them carefully, and if so the sooner the policy is made satisfactory the better.

Women Sell Perforated Rolls.

A NUMBER of piano merchants throughout the country have placed women in charge of their music roll departments, says a contemporary. Many of them have shown special aptitude for this work. It not only proves opportunity for congenial effort for intelligent, capable women, but opens to the dealer a new field of labor in a department of his business which, everything considered, it is the hardest task to fill with capable people.

The experience of most retail houses has been that they have had to educate their own player salesmen and music-roll people. Even at that, the demand far exceeds the supply, so that many dealers who would have given the player piano a trial as a separate department, have deferred doing so on account of their inability to get experts who really were capable of handling it on independent lines. Selling and demonstrating music rolls, if properly handled, is a profitable line for the dealer, and with women demonstrators the dealer can make a most attractive and valuable department, as he can depend on their interest in their work, their knowledge of the stock, and their quick grasp of the musical possibilities of any piece they are demonstrating.

Active and Inactive.

A REFERENCE in another paragraph to the waste of advertising literature suggests that too many talking machine departments fail to realize the asset they have in their mailing lists. One dealer has two lists, one he designates active and the other inactive. The former is a card index record of everything a customer buys, and is of course a list of regular customers, persons who bought a machine, or afterwards become record customers. The salesmen had been so impressed with the necessity of securing customers' names and addresses that they consider this second one in importance to the sale itself. Every sales ticket is copied on to the cus-

tomers' card index, so that it is possible to write personal letters, such as this:

Mr. W. S. Mercer,

Tenth Street, City.

Dear Sir.—No doubt you and your friends have received a great deal of pleasure from record No. . . . , being a 'cello solo by that it was our pleasure to supply you with in March last. has made another record that we believe you will appreciate just as much. The attached circular tells about it, and it will be considered a pleasure to play it over for you.

Yours truly,

The personal touch of the letter is bound to have a favorable effect, particularly as the dealer is doing the customer a service in recommending something that he will appreciate, and probably wants. A card index record, shows the number of times a customer visits the store and the class of records he buys, thereby preventing attempts to sell him something he may already have.

No More Seasons.

ACCORDING to some salesmen there are no longer seasons for the sale of musical instruments, but that these are saleable all the year round, with heavier or easier selling of course, at certain times. It is a strongly predominant trait of human nature, however, that where one man will go right on working and selling during the months usually known as dull months, there are from a dozen to a hundred who will sit back and languidly apologize that there is no business doing anyway. It is a well known fact that persons afraid of diseases are more subject to them than persons unafraid, and it is morally certain that the salesman who has his mind made up that people are not disposed to buy pianos or talking machines in summer time will not break any selling records. Of course the proportion of buyers in the summer is smaller, but it may be to a certain extent because the force of salesmanship so perceptibly diminishes. Whatever the reasons, there remains just as large a proportion of business for the active salesman. Another point that is so frequently overlooked is that many people who do not buy in the summer decide in the summer, and this is one of the reasons that a certain successful piano merchant advertises just as regularly and consistently during the summer months as in the months of universal good business.

Talking Machines in Schools.

EDUCATIONAL institutions of all kinds, from the common or public schools up, represent a huge, uncultivated market for talking machines and records. Some dealers spoken to on this subject have promptly opined that the results do not justify the means. In other words that the circumlocution would make the sale unprofitable. There is contrary experience, however, and the numbers of pianos being used in schools proves the possibility of sales. Teachers in the "little red schools" of the back concessions have not outgrown the custom of annual concerts, usually held during the winter. The funds raised are invariably to buy something that the teacher considers the school requires, but that the trustees think is not required, such as a bell, a

desk, an organ or even a piano. Why could not the local music dealer co-operate with the teachers in the "little red schools," and in the larger schools, in having them raise funds in this way, or in getting the Board of Education to finance the purchase in the case of a town school? While there is no definite established rule in setting about to make sales to schools, the manufacturers will gladly supply dealers with special literature on getting into the particular market that the schools represent.

Utilize Local Events.

LOCAL musical events are utilized by aggressive dealers in the promotion of business; this having reference more particularly to the sale of talking machine records, and in many cases player rolls. The presentation of a successful opera, or the appearance of a musical star in the larger centres, invariably accelerates the demand for records of the music given, and the dealers are not slow to have the records and rolls ready for prompt delivery, and also have their customers apprised of that fact. Many dealers in smaller centres are under a delusion that because great artists or musical organizations cannot profitably be brought to their towns, they cannot make capital out of local events. In many towns there are amateur companies that present several operas during a season, and there are always concerts at which recorded musical numbers are given. While the local people are still interested is the time to feature these records and rolls, as many dealers are doing with profit.

The Humble Needle.

BECAUSE he is a stranger, and because he calls only for a package of needles, is no justification for treating him as if he were being greatly favored. Some salesmen, no doubt unintentionally, convey the impression that the sale of a package of needles is an unimportant transaction; profitable customers and friends for a place of business have been made on smaller items. The needle is an important accessory, and is worthy of a more prominent location in the store than it usually gets. A package of needles is the one thing that the average customer overlooks, until he goes to his machine to play over some records and finds his needle box empty. These are the kind of people who appreciate the salesman's reminder of "Have you plenty of needles?" They do not resent the suggestion as prompted by the idea of making another sale, but recognize it as part of the service that attracts to that particular store. If you have not hitherto considered the needle, enlarge your conception of its relation to the talking machine business, and be just as courteous to the stranger buying twenty-five cents' worth of needles, as to the buyer of twenty-five dollars worth of records.

Exchange Transactions.

WRITING upon this topic from the counting house viewpoint, "Argus," in Musical Opinion, says: "When the salesman is left to decide the allowance price, there is a risk that this will be in excess of the real value of the instrument. To the salesman, output is the all essential factor in a business; to the accountant, a proper percentage of profit is of more consequence. In order to fix a new sale, the salesman will often, if he has the opportunity, allow double the value for an old

instrument. Doubtless from his own point of view he thinks he is doing quite right. As a matter of fact, he is making a very poor profit; and in some glaring cases even selling at a loss when expenses and establishment charges have been taken into account.

"A new piano is sold, say for sixty pounds. An old instrument is taken in part payment for which an allowance of twenty pounds is made. If the old piano is really worth the money and can be put into stock at the allowance figure, so as to realize when sold the same percentage profit as the new one, then all is well. But it may be only worth five pounds, and that perhaps after a good deal of time has been spent upon it in the workshop. Taking only cost and sale prices into consideration, as if payment had been made altogether in cash, the transaction shows a certain percentage of profit; and this percentage remains the same if the old instrument is of the same stock value as the amount actually allowed for it. But if only worth five pounds, then either the old piano must be subsequently sold at or under cost, or it must be admitted that virtually only forty-five pounds has been paid for the new one. Further, if the returned piano remains unsold for a long period, extending over one or more periodical audits and being stocked at its full allowance price; then the stock will be inflated by fifteen pounds until it is ultimately sold, and a succeeding year has to stand a bad sale which does not properly belong to it. Even this surprising and altogether unsatisfactory state of affairs obtains in some businesses.

"The obvious remedy is to insist upon all allowances being passed by an independent member of the staff, and upon the returned instruments being taken into stock at the correct value. It is an extremely useful practice, moreover, to tabulate the sales made by each salesman with the percentage profit stated against each. This is very little trouble, because the sales being for large amounts, they will be relatively few in number. A comparison of these figures very soon shows who is making the poor sales,—and it generally turns out to be the man whose turnover is in excess of the others."

The Dynamics of Pianoforte Touch.

SCIENTIFIC AMERICAN tells of a paper read at a meeting of the Physical Society at which Prof. G. H. Bryan read a paper on "The Dynamics of Pianoforte Touch." The following is a resume of the paper:

Professor Bryan has proceeded to carry out experiments to investigate just what is meant by the "touch" of the fundamental tone and its several harmonics are produced to a greater extent than hitherto upon pneumatically controlled pianos.

The question turns very largely on the extent, if any, to which the quality of individual notes can be varied by striking the notes in different ways. Such a possibility involves the inferences that (a) the intensities of the fundamental tone and its several harmonics are capable of independent variation; (b) these variations can only be produced by varying the behavior of the pianoforte hammer while it is in contact with the string, for example, by lengthening or shortening the duration of contact; (c) such an effect can only be produced by rapid time variations of the pressure applied to the keys while they are being depressed, e. g., by a fairly rapid decrease or increase of pressure produced by smartly striking or heavily pressing on the key.

Professor Bryan describes experiments which appear to indicate beyond all reasonable doubt the existence of such effects of "touch," and which certainly demonstrate the possibility of reproducing them by means of the modern "pneumatic" instrument. For this purpose the author's piano player, which is a first-class instrument of standard type, but with the whole keyboard under one common control, was fitted with an "auxiliary lever," for which a patent application has been filed. This lever operates directly on the face of the auxiliary regulating bellows, and the air tension in the bellows can be regulated by means of a sliding weight placed on the lever, or by applying hand pressure to the lever itself. In this way the touch of the human hand can be transmitted directly to the keys of the piano. So far as the experiments go, they indicate that even if the lever is worked in conjunction with suitable expression marks, as could be done by a person of moderate experience, increased breadth of contrast is obtained, while by varying the position of the lever independently of the pedaling a variety of dynamical effects can be produced, which can further be increased by hand control.

A short sharp pressure produces a bright ringing treble with a light bass, a sustained pressure produces a rich bass with a soft treble; the general character of the tone being suitably described as "metallic" in the first case and "woody" in the second. A very conspicuous feature of these experiments is the marked differentiation which they show between notes in different parts of the scale, especially in chords, the notes of which are accurately ranged (as is unfortunately often not the case in music rolls). The duration of the pressure required to produce the maximum effect on a particular note of the piano varies continuously from the treble to the bass end, being least in the treble and greatest in the bass, and by means of this natural or dynamical differentiation notes in a particular part of a chord at any part of the scale can be accented independently of the rest.

Whether it is possible to vary the quality of individual notes is a point that can only be tested by playing single notes as opposite to chords. The differences that can be effected can be noticed by a trained ear; in Professor Bryan's experiments it has been found that some persons notice very marked differences, others notice very slight differences, others no differences at all. The differences are probably as conspicuous as those between a stopped string and a harmonic on the violin. It is not always easy to produce these differences for purposes of demonstration, though it is often easier to do so in the course of playing through a suitable composition. In any case the author finds that the effects can be obtained more easily with a pneumatic player fitted with an auxiliary lever than in striking the keys with fingers. When the lever is disconnected the change observed affords some indication of the origin of the popular belief in the limitations of the pneumatically played piano.

"Dear Sir," wrote a Cardiff father to a school teacher, "Please do not let my son John learn Welsh to-day; his throat is so bad he can hardly speak English."

PRICE MAINTENANCE.

By H. J. Cullum, Before the Talking Machine Section of the Music Trades Association of Great Britain.

NOW, the talking machine, as a section of the piano trade once cordially despised, has strangely developed into not only a side line to be reckoned with, but one that has had an unexpected bearing on trading principles generally among music houses, and I may be told that it is presumption to assert that in a way I doubt if a Convention such as this would have been thinkable were it not for the indirect action of the talking machine.

I am going to be bold enough to say that it is almost entirely due to the two largest talking machine concerns that the musical instrument trade first knew what it was to be told "Here is a certain article; it is to be sold at a certain price; you are to have a certain profit, and you must pay for these goods within 30 days." I wonder what some of the earlier piano and small goods manufacturers, long since dead, would think of such heavenly terms of trading being possible, and not only so, but creating a precedent which is being followed with very healthy results, of which this Convention perhaps is the first achievement.

Now the business community is divided into two classes—the selling trader and the buying public, and as regards the selling trader or retail dealer I do not think there is a class as a whole who need guiding more than they do. Not 10 per cent. really understand what a practical trading profit is; nor do they correctly appreciate the ratio of loss that price-cutting entails. Let me give you two short extracts bearing on this point from a wonderful little book put into my hands some time ago, called "Profits—How Gained, and Lost," by M. Hodges: "How many traders know that if they reduce their selling prices an average of 1s. in the £ they probably lose over 100 per cent?"

(2) "How many that if they are clever enough to buy at 5 per cent. less and sell at 5 per cent. less, they lose in the value of business transacted not less than 20

per cent.?" Now it is precisely such points (and very vital they are) that price maintenance agreements have established. So far they protect the trader against himself—one of the most difficult propositions to tackle, but I am glad to say, easier now than formerly.

Price maintenance as an economic factor is one that every dealer should uphold with all possible energy. I ask you, how can you allow for stock depreciation, invention, improvements, suitable advertising, etc., unless the profit consideration is practical? Take it as an established fact, every commodity that is made on a small turnover profit basis is in the same position as the struggling mass of unskilled labor that can never rise while wage level is so close to the cost of keeping body and soul together. I hear a dealer say, "Yes!" but the cost of production of this article is so ridiculously small, yet he loses sight of the enormous capital expenditure to produce it and plant it on his doorstep ready to sell—may, more than half sold because a heavy advertising expenditure has already created a demand for it. Now, as to very ordinary methods of trading without price maintenance, A is a clear-headed dealer, and sees rocks ahead unless a working profit is provided. B, flinging all discretion to the winds, probably never having been possessed of much, seizes the opportunity of securing extra trade by price-cutting. He has probably realized that his personal ability to sell is not so good as A, so he resorts to this means to overcome the deficiency.

A, in sheer self-defence, now does a very foolish thing; he does not content himself with coming down to B's prices and try to let his personal ability still win out, but he again undercuts B, so that while the public laugh A and B starve. Presently both get disgusted, turn up the business, use bad language generally, curse a useful product, and unconsciously assist each other in educating the buying public into the demerits of an article sent out to make a profit for the dealer. If that is not economic waste, both morally, physically, and mentally, I do not know what is. I once heard a record manufacturer say that he quite enjoyed price-cutting. "Go on," he said, "the more the merrier; while they

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ent I sell." He has forgotten that directly the trader's mental balance has improved and profitless trading has done its work, his goods will stink in the nostrils of both dealer and public. The public are quick to snap up a bargain at somebody else's expense, but quicker still to drop an article that has lowered its social status by getting into anybody's hands.

Price maintenance by an agreement directly avoids all this wastage. A price maintenance agreement is also a great factor in assisting to bind traders as a practical unit. Let me give you an instance. If price-cutting is rampant, every dealer is at his neighbor's throat; but if any producing firm has secured price maintenance in any town, the dealer A, if a particular article is out of stock, can with impunity ask the dealer B for such an article, and so fill an order otherwise perhaps lost—that is, of course, if any reasonableness exists between them, and the proper trading point of view appreciated, viz., a general combination to help doing anything to prevent a buyer going away without being satisfied. I heard, I am sorry to say, in Glasgow a short while ago, of a dealer who put this into practice. He found, after obliging his neighbor and asking for a return of the favor the other dealer could never oblige—always "out of stock"—yet the same day he was able to buy that very record (through a stranger) from that very neighbor. Well, to tackle such an exhibition of meanness your Convention will do much. If it gets strong enough it will do much to freeze out that type of trader, or, better still, bring him into line as a co-operative unit. I contend, therefore, that the price maintenance agreement has done its share in directing principles of trading that are economically sound and healthy. Now, another aspect annoys many traders. The objection they have to any interference with their so-called "freedom of action." It is such a sore point with some, yet if you think for a moment it is that abuse of free action that has necessitated these price maintenance agreements. It is not what you are requested not to do, it is what the other and less responsible trader (mostly with nothing to lose) who has to be clearly told what he is not allowed to do to protect you from loss. A legal penalty is nothing to any firm who trades in a businesslike way, but it does help to guide the irresponsible trader who has to choose between selling the goods as directed or not at all.

I am going to touch on the dealers' aspect, which is, mostly brought up against any price maintenance agreement—second-hand or shop-used articles—and I am convinced no trading concern under price maintenance agreement will interpret this but under broad and favorable lines to the straightforward dealers' advantage.

Just think a moment. A genuine occasional second-hand article, perhaps obsolete in style, can be sold in a manner that will never injure the general value of the new article; but glance at another for a moment. How about the price-cutter who purposely makes an article second-hand or lies deliberately to find an excuse for a ready sale at a lower price than his neighbor? Why, your price maintenance agreement hits hard at a very prevalent method of trading most unfair to the reputable dealer.

There is still another point in the price maintenance agreement which is lost sight of by many dealers. There is the position of the factor; as a body it is impossible to

find a better class of trader than the average factor; his difficulties are often very great, and a wet day and no orders is perhaps the greatest temptation for a traveller to accept an order with special terms and discounts. Now, 80 per cent. of the traders in England are so scrupulously fair in their dealings that the question of an extra discount or carriage paid terms is a matter that would never be asked for on principle, but there are still a number of traders who want every possible penny in the shape of discounts and terms, even if they want credit or not. This, I think, has largely been created by the early methods of piano trading throughout the country. If, therefore, a factor accepts, or offers those preferential terms, he is tempting the trader to cut prices, because his profit is probably the same at the reduced price as the ordinary trader who pays the agreed figure for any particular article. Now, a price maintenance agreement stipulates that the factor who desires to trade in a straightforward manner shall not give these terms, and that alone is a very strong inducement to conduct trade generally on the principles of an all-round living profit without any preferential treatment to any dealer. I am confident if price maintenance under agreement becomes a properly established rule throughout the trading community it must assist on the one hand in strengthening the hands of the factor and the trader against the general public, and again preventing the speculative adventurer from dabbling in any particular commodity to the detriment of the trade at large. My advice, therefore, is to shut down any factor who wants to give preferential terms, for the trader should understand that he who gives you an inducement is equally likely to give your neighbor a greater one.

Now, in conclusion, there is a duty that a powerful trade association ought to undertake. It certainly ought to be the arbitrators of any disputes or non-fulfilment of obligations; at the same time it should be in a position to carry great weight, in plainly setting out to the manufacturers what is an equitable agreement or what is too arbitrary or one-sided.

UNIQUE ACCOUNT-COLLECTING METHOD.

A retail merchants' association in a western American town has a man who is devoting his entire time to looking after collections, and many dollars are being collected that had previously been charged off as lost. This man rides a wheel and a large sign which fits inside the frame of the wheel, reads: "Collector for the Blank Business Men's Association." This sign is painted in bright red letters that can easily be read a half block. Many debtors who have previously refused to pay on accounts are now making payments, and in many instances he is requested not to let the wheel stand in front of their houses, but leave it down the street, so that their neighbors will not know that they are indebted, and the association is after them. In several instances debtors have called at the office and requested that he be not allowed to call on them longer, but they would come to the office and pay on the account, and invariably we have found that they are keeping to their word in order not to have this wheel seen in front of their residence. The association is now endeavoring to secure police powers for the collector, and if this is secured he will also wear a star, and be instructed to make arrests where profanity is used toward him.

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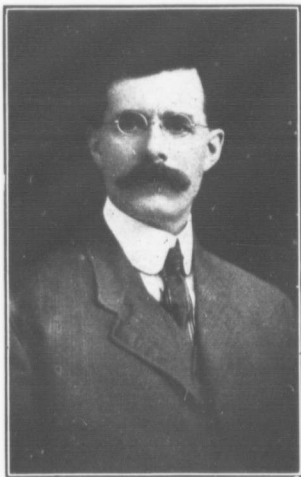
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JAMES W. GLEESON DIES OF CANCER.**Former Piano Man Passed Away at Calgary.**

In the recent death at Calgary of Mr. J. W. Gleeson, there passed away one who was an outstanding figure in the music trades of Canada for over twenty-five years. In the fall of 1909 the late Mr. Gleeson, whose death was caused by cancer, severed his connection with the Karn-Morris Piano & Organ Co., Ltd., with which firm he was superintendent of agencies for all of Canada, except Western Ontario, to take up farming in the West.

On the occasions of his visits to Western Canada he developed a great liking for the country near Calgary, and some years ago acquired extensive ranching lands, to which he removed, on discontinuing the piano business, he having resided in Ottawa previous to this time. Mr. Gleeson had been troubled with cancer for the past two years, against the effects of which he bravely but



The late James W. Gleeson

vainly fought, until it finally caused his death in the 55th year of his age, and at a time, when after many years of hard work he had accumulated sufficient of this world's goods to make life one of ease for himself and family.

The deceased was born in the village of Wardsville, on November 8, 1858, and his early days were spent in the public schools of that vicinity, where he was an apt pupil, winning prizes and taking high standing in all his examinations. His father died when he was only fifteen years of age, and the responsibilities of life were suddenly thrust upon him. He was denied the privilege of a college education, but he developed a magnificent physique.

In January, 1880, he left the farm and undertook to sell Thomas organs on commission, for the late H. C. Teeple. In July of the same year he arranged with Mr.

D. W. Karn for the agency of his organs, and he continued in retail business until June, 1888, when he became travelling representative of the Karn firm, which position he continued with the formation of the present Karn-Morris Piano & Organ Co., Ltd., until the fall of 1909, when he resigned, to engage in the management of the farms owned and controlled by himself, which, it is understood, comprised three or four sections.

Outside of his own family there is probably no individual to whom the death of "Jim" Gleeson is a greater personal loss than to Mr. E. C. Thornton, general manager of the Karn-Morris firm. Mr. Thornton visited Mr. Gleeson on Good Friday, on his way to the Coast, and though the fact that death was near was apparent to others, Mr. Gleeson had every confidence that he would be cured of the dreadful malady, which had already made so pitiable a wreck of a stalwart, strong, healthy man. His last words to Mr. Thornton were assurances that he would soon recover and be a better man than ever.

In a kindly reference to his old friend, Mr. Thornton paid the deceased a high tribute when he said, "I first knew Jim Gleeson when I entered the employ of the old Karn Company as a junior, in the office in 1889, and the first time I met him I respected him, and before we had met many times I grew to have almost a brotherly affection for him. He took such an interest in my welfare, and gave me so much good, practical advice that I looked forward to his periodical visits with great anticipation, and the friendship which was formed at that time between us continued all down through the years, until now he is no more."

Mr. Gleeson was a gentleman with a strong personality and a keen perception. He was always courteous and honorable, capable of expressing his ideas and standing by them. He possessed splendid business judgment and was a successful salesman. Anyone who had a business or social acquaintance with the late "Jim" Gleeson will sincerely regret his untimely demise.

ON PILING LUMBER.

An Eastern piano manufacturer noted that on account of stocking new shipments of lumber in the original piles, few piles were ever completely used up. This plan was resulting in heavy losses, due to the deterioration of the lumber at the bottom of the piles. This difficulty was solved by separating his lumber into two or more piles. He then limited the height of the piles and made a rule that when the workmen once started to use from one pile, no fresh lumber was to be piled on until it was all used up.

This method required more ground area, but the advantage gained by it more than offset the additional rental charge.

The more moderate height of piles saved in the costs of piling up and unpiling, for the higher the pile the greater these costs and vice versa. There was a further advantage in that this manufacturer is now enabled to keep a perpetual inventory record of his lumber, which under the old method he had been unable to do satisfactorily, because of the difficulty of checking up the record. Now the record can be checked up as soon as a pile is used up.

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WINNIPEG LETTER.

AMONG local piano men who have been out of town, are Messrs. Redmond and Kelly, of the J. J. H. McLean Co., Mr. Biggs of Mason & Risch, Ltd., Mr. Fowler, Mr. E. C. Scythos, Mr. Smith of the Winnipeg Piano Co., and Mr. Fitch of Babson Bros., who is on a trip to the Pacific Coast.

The Karu-Morris Piano & Organ Co. report a good month's business, and as they are devoting their time to collections money is coming in more freely. Mr. Merrill, who has always had faith in the West nevertheless exercises a creditable caution, with the result that worries over doubtful accounts are kept at a minimum.

Cross, Goulding & Skinner, report good Victrola business, having disposed of many instruments to campers, who readily take to the smaller type so suitable for the campers' purpose.

The Winnipeg Fair is being held this year from July 8 to 16, and as usual, a number of the music houses will make exhibits.

The Canada Land and Apple Show is to be held in this city from October 10 to 18.

The J. R. Tucker Piano & Music Co. report an improvement over the previous month in both piano and phonograph sales, but report collections as being a little slow. This firm has just had a handsome brass sign placed on the brick pillar on front of store, which announces that they handle the Nordheimer, Steinway, Evans Bros. and Dominion pianos and players.

Mr. Norman Lindsay, of the Lindsay Piano Co., has no complaint to make in regard to business, June having been a splendid month, a number of satisfactory sales having been completed.

The Doherty Piano Co. are enlarging their work room, and are also adding proof rooms to the talking machine parlors. This firm intend exhibiting at the Winnipeg Exhibition, in the same space occupied by them last year—an exhibit of 50 instruments will be placed.

Mr. H. G. Stanton, general manager of the R. S. Williams & Sons Co., Ltd., with headquarters in Toronto, passed through Winnipeg recently on his annual visit to the West. Mr. Chas. Clarin, manager of the Calgary branch, was also a recent visitor to this city.

The Western Gramophone Co., who are giving a factory service of "His Master's Voice" products to the Western trade, look forward to a lively business in the fall, and are planning accordingly. In the meantime trade keeps up in a manner surprising at this season of the year, showing that those dealers who do not let their energies sag during less favorable periods get business.

From the office of the Winnipeg Piano Co. comes the following poetic report of trade:

"News for this month, appears sadly lacking, things have combined to make it just so. Buyers we find are mostly side tracking, Thus our report is not 'fortissimo.' Our army of salesmen go each day perspiring, and hunting up prospects, some far out of reach, climatic conditions are not all inspiring. To worshipping music and not going to Beach, The shade of Beethoven, (who's now out of business), or even of Handel would surely give vent, To feelings that possibly might sound blasphemous, if they knew of the gramophones wanted to 'rent,' Thus pity, we pray you, for our seeming madness, These

'notes' we know well, are not in the right 'key.' But the boss is away and so in his gladness, The office boy sends them, for the Piano Company."

Cross, Goulding & Skinner report good Victrola business, a number of sales having been made to the campers of the smaller machines.

Mr. Harry N. Briggs, formerly with the Messrs. R. S. Williams Co., Toronto, lately of Los Angeles, has been conducting the clearing sale of Messrs. Cross, Goulding & Skinner. Mr. Briggs stopped on his way to Montreal, where he will take charge of Messrs. Hurteau, Williams & Co., of that city.

Mr. E. C. Scythos, who has been appointed general manager of Williams Piano Co., Ltd., of Oshawa, is at present on a trip to the Coast.

FURTHER APPROVAL OF DEALERS' ORGANIZATION.

FOLLOWING the various expressions given this Journal on the question of a dealers' organization to better conditions in the sheet and book music trade, in which connection letters have been published from Messrs. Thomas Anderson, Hamilton, Fred H. Wray, Winnipeg, and W. H. McKechnie, Ottawa, and J. Kellestine, Owen Sound, the following has come in from Mr. Frederick Harris, of Toronto:

The Canadian Music Trades Journal, Toronto.

I am but recently returned from England, or should have taken an earlier opportunity of replying to the letters of Mr. Anderson of Hamilton, Mr. Wray of Winnipeg, and others.

I have many times suggested that something should be done here with a view to the formation of an Association of Music Sellers, and that they should, at any rate, arrange for some preliminary meeting that it could be ascertained if the formation of such an Association is likely to have any real or permanent benefit. I, personally, am strongly of the opinion that very material benefit would result, and that we would find many interests in common which could be forwarded by such an Association.

Until recently the music trade in England was the one trade having no organization, with the result that the retailer found it by no means a profitable business. He was, in fact, more in the way of a philanthropist than a business man. An association was recently formed, with the result that conferences will now be held annually, while sufficient has already been accomplished to justify the being of the society. They have done much already to put the retail trade on a proper and paying basis. They have become more personally in touch with the publishing houses, and the closer relations between the wholesaler and retailer has been beneficial to both.

I would suggest that all interested in the sheet music trade who feel interested in Mr. Anderson's proposition, should communicate briefly with your Journal, and that some time during July or August, a preliminary meeting be held and, providing those attending find they have sufficient interests in common, officers be appointed and an association started.

"How did you come to run over that poor fellow? Were you running too fast?"

"No," said the automobilist, with a grim smile; "he was running too slow."—*Exchange.*



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THE BARRIERS

BEFORE making a sale, bear in mind you have to break through certain barriers. These barriers exist regardless of whether the customer has come with the fixed intention to buy a certain article, or whether you are trying to introduce a new article.

The natural thought seems to be, that if a customer comes into the store with the definite idea in mind of buying a piano or player that the barriers against its sale have been largely broken away, and because of this, a great many salesmen are caught off their guard.

In the musical instrument sphere there is no better weapon for breaking through these barriers than a representation of the Willis line. Willis Pianos and Players—Canada's Leaders—have those inherent qualities that dissolve all barriers when once a person is a legitimate piano prospect.

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FACTORIES
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P.Q.



**The Crest
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Quality**



**The Leader for Wise Dealers
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Willis & Co., Limited, Montreal**

MONTREAL LETTER.

A CASE where a wife acting with the authorization of her husband, contracted to buy a piano, but, being dissatisfied with the instrument, changed it for a higher priced one without the authorization of her better half, and was then sued by the piano merchant for the purchase price, on the grounds that the authorization covered both the original purchase and the exchange, has just been disposed of by Mr. Justice Charbonneau. His Lordship ruled against the piano merchant, but ordered the defendant to return the piano. Thus the defendant won her point, as at the institution of the action she and her husband had offered to return the instrument. The case was that of a local dealer vs. Dame A. Boyd and her husband. The circumstances leading up to the litigation, briefly stated, were that the plaintiff bought a \$400 piano, did not like it, sent it back a few days later and secured a \$500 instrument. She was married in Massachusetts, and was separate as to property. In the first transaction she had the authorization of her husband, in the second she had not, and when the higher priced instrument arrived at the house the husband objected, maintaining that he had never authorized his wife to buy a piano of that price. The piano firm in support of its action maintained that there was a continuance of the authorization from the first to the second transaction. Mr. Justice Charbonneau disposed of this latter point. He laid stress on the fact that the piano merchant had accepted the returned instrument and that such acceptance annulled the original sale. Hence the first deal, covered by the husband's authorization, was brought to a close, and the authorization could not be construed as covering the second transaction. Hence the ruling as stated.

It is a bouncing boy that was brought by the stork about ten days ago to the happy home of C. R. Coleman, local manager of R. S. Williams & Sons Company, Ltd. C. R.'s smile is "a yard wide and all wool" over this pleasing visitation.

Mr. and Mrs. G. L. Orme, Ottawa, announce the engagement of their daughter, Edith March, to Dr. William E. Ainly, son of the Rev. William and Mrs. Ainly.

During the next thirty days or more, the thoughts of W. H. Leach, president of the Leach Piano Co., Ltd., will be of purling streams, and silent forests, rather than of the din of St. Catherine Street and the turmoil of the piano business. For Mr. Leach spends his week ends in his summer residence, Beaver Cottage, at Lac de L'Islets, where life is really worth living, to the piano dealer who makes such a success of plain, everyday business, twelve months out of the year.

Healthy conditions are evident at the warehouses of the Layton Bros., where the Mason & Risch complete line is being splendidly featured with A 1 results.

J. W. Shaw & Company, distributors for the Gerhard Heintzman Co. are certainly pleased at the success attained with this popular make. Summer quietness or stagnation is not evidenced at this firm's warehouses.

A. P. Willis's family will spend the summer months at their country home, "Idle Wilde," on the shores of Lake Champlain.

The showing made the past month by C. W. Lindsay, Ltd., is most gratifying, and hurry calls to several of the factories represented for additional stock, has been frequent.

Gervais & Whiteside, whose warehouses are the outlet for Karn and Morris products, when queried as to business conditions, replied:—"We are very much gratified with the growth of our business during the present year, for it proves conclusively that the music loving public appreciate the quality that is embodied in Karn-Morris pianos."

Hurteau Williams Co., Ltd., are pushing most aggressively their piano club sale, with excellent results. None but favorable reports are obtainable with reference to New Scale Williams instruments.

The Leach Piano Co., Ltd., report June business to have kept up exceedingly well, with an equal division of patronage bestowed on Gourelay and Bell goods, a steadily growing appreciation of the qualities of these goods is strongly perceptible.

Some idea of the extent of the business of the Canadian Graphophone Co. may be gauged from the fact that business to date for June surpasses by far the total volume of sales of Columbia talking machines and records for the whole month of June last year.

J. A. Hurteau & Company, Ltd., in a chat with the Journal remarked that they were very busy, and that every indication pointed to a banner fall season.

Business for present needs is coming along in good shape said J. H. Mulhollin, the Evans Bros., representative, and activity is prevalent, while orders for future delivery are also being looked in good volume.

The soft pedal was put on an action for the recovery of a piano, brought by a local dealer against a certain lady. The young lady, who is a trained nurse, had been engaged to look after a gentleman's wife during an illness. The lady died, and after her death, a friendship sprang up between the widower and nurse, and he bought her a piano for a Christmas present. She broke with him and he sued for the piano, on the grounds that the instrument had been given in consideration of a prospective marriage. The case was dismissed.

Prosperous piano conditions exist at the store of Foisy Freres, and this firm's recognized abilities to "do things" is responsible for the large volume of sales put through in June for Mendelssohn pianos and Columbia talking machines and records.

Mr. Robert S. Gourelay, president of the Canadian Manufacturers' Association, passed through the city on his way to his home in Toronto, from Halifax, where he was attending a meeting of the Nova Scotia branch of the association, called to consider arrangements for the annual convention which takes place in Halifax in September. Asked if many manufacturers would visit the Maritime Provinces on the excursion being organized by the St. John Board of Trade and the C. P. R., he said the proposition had been sprung on the people of Ontario too suddenly to obtain the best results. "We have," he said, "sent out invitations to take part in the excursion, but the response so far has been rather limited. The trouble is that most of those who might have joined the party had already made their arrangements for the summer, while those who have decided to attend the convention in Halifax are not particularly anxious to make two trips to the Maritime Provinces. The idea of an excursion is a good one, though it should have been advertised a long time before. However, it is the intention of the Manufacturers' Association to visit St. John after the convention in Halifax.

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103 Carlaw Avenue

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Four Gold Medals

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Imperial "Linenized"
Music Rolls

New
Wholesale
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Large Stock and
Prompt Service
for Eastern Trade

AND 28 YONGE STREET ARCADE, TORONTO

New Player Music

Roll No.	Title and Composer	Price	Roll No.	Title and Composer	Price
				L	
			40456	Last Chord, The Key of A flat. Sullivan	90
			74039	Love's Rhapsody Song. Guy d'Hardelot	30
				M	
			44224	Moonstruck Two-Step. L. Monckton	90
				O	
			63876	Our Miss Gibbs Selections. Monckton & Caryl	1 50
				R	
			23937	Red Wing Indian Song. Kerry Mills	45
				S	
			39190	Sweet Genevieve Song and Chorus. H. Tucker	70
				T	
			49193	To Have, To Hold, To Love. E. R. B. H.	90
			49192	The Whip March and Two-Step. A. Holzmann	90
			69185	Top o' the Mornin' Selections of Irish Song. Introducing: Believe Me, if All Those Endearing Young Charms; The Harp That Once Thro' Tara's Halls; Barney O'Lea; Off in the Still Night; The Last Rose of Summer; The Meeting of the Waters; The Irish Emigrant; The Rakes of Mal- low; The Minstrel Boy; Killarney. Arranged by Wm. Hartmann.	1 50
				V	
			23694	Valse Chaloupee "The Apache's Dance." Offenbach	45
				W	
			49188	We've Had a Lovely Time, So Long. Good-bye. L. Edwards	90
				Y	
			34008	Yip-I-Addy-I-Ay Two-Step. Flynn	70
				A	
				B	
				C	
				D	
				E	
				F	
				G	
				H	
				I	
				J	
59186	June-Bug Parade March and Two-Step. A. H. Haskins	1 20			
49191	In My Harem Song. I. Berlin	90			
64006	Beautiful Spring Valse. Lineke	1 50			
64006	Beautiful Spring Valse. Lineke	1 50			
49187	Bahoom Bounce, A Rag-Step Intermezzo. G. L. Cobb	90			
39184	Charmeuse Valse Intermezzo. R. C. Clarke	70			
64184	Chocolate Soldier, Waltz. O. Straus	1 50			
74080	Dewdrop Loves the Morning, The. Guy d'Hardelot	30			
30868	Good-bye Key of F. Tosti	70			
69189	Home Sweet Home The World Over. A Grand Fantasia by J. B. Lampe, Describing the manner in which "Home Sweet Home" is played in different countries, as follows:— No. 1—Introduction and Air. No. 2—Germany. No. 3—Spain. No. 4—Russia. No. 5—Italy. No. 6—Scotland. No. 7—Hungary. No. 8—China. No. 9—Ireland. No. 10—America.	1 50			

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FEATURES

- Steel Spools, with Adjustable Steel Flanges!
- Linen Fronts, fitted with New Type Quick Grip Tab and Cord!!
- One Piece Box, no lid to lose!!!!
- Paper is Heat-and-Damp Proof!!!!
- Musical Arrangements--perfect!!!!

The convention will be held on the 15th, 16th and 17th of September, and the members of the Association will probably spend the following Saturday in St. John, after a trip through the Annapolis Valley."

"The Maritime Provinces are making progress," said Mr. Gourlay, "and when their agricultural and industrial possibilities are better known, they should go ahead at an even faster rate."

"The more immigration into the Maritime Provinces the better it will be for the provinces and for the Dominion as a whole. So far, most of the immigration has been into the three Western provinces. What we want is more immigration into the Maritime Provinces, and Ontario. When the immigrant settles in the East he comes in contact with developed Canadian spirit, and we are able to impress the Canadian viewpoint upon him. The East has the power of assimilation. We want more immigrants in the East, not only to aid in the development of the resources of the East, but to counter-balance the influx of foreigners into the West, where opportunities of Canadianizing new comers is over taxed, we want to preserve, as it were, a sort of balance in the development of our national life."

A. P. Willis, president of Willis & Co., Ltd., has returned from a trip to Winnipeg and Western points. He stated that the general condition of things has no doubt been overrated. "The curse of real estate speculation was apparent, and the people were a bit mad in that direction," he said. He was of the opinion that with the best business people there had been judicious action in real estate matters, and thought they were acting wisely. "The fact is that there has to be great investments in the West," said Mr. Willis, "the country is growing so rapidly that nothing can stop real estate investments. The public works of the country, and the works of great public companies are lengthening their cords and extending their stakes to much greater extent, and real estate investments have to follow. The Hudson Bay Railway, for instance, the outlet for the Georgian

Bay Canal, and other lines of carriage along the track of the Great Lakes, causes a boom. At the present time, between North Bay and Fort William there is construction work on three different roads on certain points.—The C.N.R., G.T.P., and C.P.R. The trouble is that the speculation craze has taken hold of people of small means, they buying on margin. The tie-up of the banks is corrective, and will do good in the end. The population of Winnipeg now is what might be called a solid city, or what is made up of solid streets, without touching country or outskirts, is 225,000. There was an outcry for rain in Manitoba, the crops looking healthy, but not far advanced. I see that rain has fallen, and the people are very much encouraged. I heard a good deal of talk regarding renewals, and I think it would be a good thing if piano manufacturers would shorten the credit limit. It is a great mistake to introduce the 4, 8 and 12 months principle. This is no kindness to the dealer and encourages recklessness."

Regarding the business of his own firm, Mr. Williams said: "Our representatives are getting good prices and terms because we give them business-like terms. We consider four months enough. Generally speaking, our agencies through the West are among the most successful dealers, and the Willis and Knabe lines have a strong hold in the West, which is increasing daily." Mr. Willis will visit the Maritime Provinces, where he will combine business with pleasure. Mr. R. A. Willis, who has been in Vancouver, returned to Montreal.

HUSH MONEY.

"What do you make a week?" asked a magistrate before whom an Italian organ grinder appeared, charging a fellow musician with breaking his instrument.

"Twenty-five dollaire," was the answer.

"What?" exclaimed the magistrate, "\$25 a week for grinding an organ?"

"No, sare; not for grind; for shut up and go away."



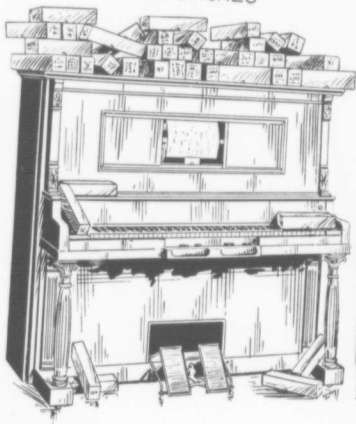
Photograph taken at the annual outing of the employees of the Columbia Graphophone Co., Toronto, held at Victoria Park, Niagara Falls. Mr. Willson, manager of the Dictaphone Dept., is seen (holding the umbrella) at the extreme left of the row seated. Mr. Fairbairson, Canadian manager, is the 3rd person to the right of Mr. Willson. Mr. Dorian, assistant manager and factory superintendent, is the 4th from the other end of the same row.

Our Offer to Piano Dealers

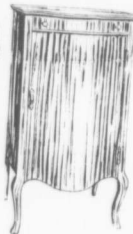
The cut shown below is made for **Newspaper Advertising** and is intended to advertise **Player Roll Cabinets**. Many dealers have already recognized the large field for these cabinets, and it will be a constantly growing one, as every owner of a player piano is bound to have one sooner or later. We will be pleased to loan these cuts to any dealer who will use them in his newspaper ads.

A COMMON SIGHT

IN GOOD HOMES



THE
REMEDY
A
PLAYER ROLL
CABINET



A DOZEN PATTERNS TO CHOOSE FROM.



No. 61 Player Roll Cabinet

Two of our new ones.

**Newbigging
Cabinet Co.**

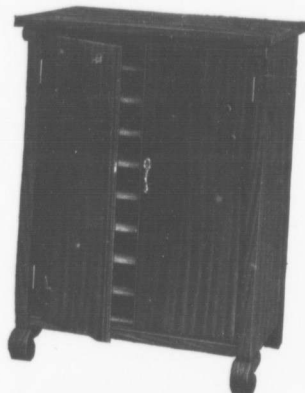
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HAMILTON - ONT.

Specialists in

Phonograph Record
and
Player Roll Cabinets

SEND FOR CATALOGUE



No. 30 Player Roll Cabinet

COPYRIGHT IN CANADA.

By Frederick Harris.

THE Convention of Berne is a reciprocating treaty, by reason of which all the countries subscribing thereto, (and the only countries not subscribing thereto are Russia and the United States of America), give to one another a full and complete copyright, without any formality.

With the exception of Russia and the United States of America, all the countries of the world are parties to the Convention of Berne. It was at Berne, in Switzerland, that representatives of the powers met, and after long deliberations formed a copyright union, to afford protection to composers and authors, and all things literary and artistic. The outcome of this convention was the ratification of a reciprocal treaty, by means of which a copyright properly protected in the country of origin (such country being a party to the Convention), was automatically protected in all the countries subscribers to the Convention. Therefore, anything that is copyright within the Convention of Berne, i. e., copyright in any country other than Russia or the United States of America, is automatically copyright in Canada, and anything that is copyright in Canada is automatically copyright in all countries within the Convention of Berne, i. e., anything that is copyright in Canada is automatically copyright throughout the world, with the exception of United States and Russia, therefore, it follows that any work which was originally produced in any country a party to the Convention of Berne, is automatically copyright in Canada without any proceedings or any formality of any kind.

For instance,—If any original work is published in Canada, you must conform to the Domestic Legislation of the Dominion. Now the Domestic Legislation of the Dominion says that the work must be printed in Canada and registered at Ottawa. Now, having done this you have acquired your Canadian copyright, and your Canadian copyright carries with it copyright in all countries a party to the Convention of Berne, without any formality whatever. So that should any one, say in England, France or Germany infringe your copyright, a Canadian would have, say in France, not the rights that a Frenchman would have in France, but a Canadian would have in Canada. By the same reason, when France was the country of origin, a Frenchman would subscribe to his Domestic Legislation, and if his work

was infringed in Canada, he would have in Canada the same rights that he would have in France.

Now a Canadian can also obtain copyright in the United States of America, and of course what applies to a Canadian applies to all subscribing to the Convention of Berne. He obtains it in the following manner:—If the publication be a musical one, by registering at Washington at the cost of one dollar. It is not necessary that a musical work should be produced within the United States of America, but if it is a book printed from type or stereos, copyright can only be obtained by printing from type set or plates made within the United States.

Now the foregoing remarks, we think, are lucid enough for anyone to understand that any work that is copyright anywhere in the world, other than the United States of America or Russia, is copyright in Canada. And now comes the all important point to the person who wants to know if a certain work is still copyright, or if it has entered into the public domain, and that is by no means difficult if the following facts are borne in mind:—Until the passing of the new Copyright Act now before the Dominion Parliament, Canada is governed by the old Copyright Act, and not by the new one, and therefore the duration of copyright is forty-two years after the first date of publication, or seven years after the death of the composer, whichever is the longer period.

We will take, for instance, the "Barcarolle" from "Tales of Hoffman." Offenbach, the composer of this work, is dead, and to ascertain how long this work will be protected we shall have to add forty-two years on to the date of publication, this being the longer period. Now, the first date of publication was the 5th of February, 1881, so that it will come into the public domain on the 6th of February, 1923. As another instance we shall quote the various Tutors by Otto Langley. Otto Langley is at present alive. These Tutors were first published by Hawkes & Son during the year 1883, and therefore the Hawkes edition is the only edition that can be legally sold until the year 1925, but should Otto Langley, the author, be alive in the year 1924, the Tutors would not come into the public domain until the year 1931, as seven years after the author's death would then be the longer period, the period of copyright being, as we have already stated, forty-two years after publication, or seven years after the death of the composer, whichever be the longer period.

WARNING RE AMERICAN REPRINTS

The following American Reprints of some of the Chappell Copyrights are strictly forbidden in Canada, and any importation and sale of these illegal editions is an infringement of Messrs. Chappell & Co's copyright, and liable to the penalties of the law.

I'll Sing Thee Songs of Araby... Clay
 An Evening Song... Blumenthal
 A Creole Love Song... Moncrieff
 Queen of My Heart (Dorothy)... Cellier
 The Garden of Sleep... Delara
 A Warrior Hold... Adams
 Angus Macdonald... Koedel
 Across the Stream... Koedel
 Beauty's Eyes... Tosti
 Venetian Song... Tosti

The Bandolero... Stuart
 Dear Heart... White
 The Tuxedo... Sullivan
 Thou'rt Passing Hence... Sullivan
 Thou Art Weary... Sullivan
 Echo... Somerset
 All Through the Night... Somerset
 Value Blew... Somerset
 Merry Widow Waltz... Margis
 Waltz Dream Waltz... Lehár
 ...Strauss

Sourire d'Avril Waltz (April Smiles) Depret
 La Matelote (La Sorcière) Borel-Clerc
 Au Printemps... Thome
 Clair de Lune (Moonlight) Thome
 Voice Training Exercises... Pearce

The Gilbert & Sullivan Operas.

We would suggest that if any Dealer has copies of American reprint editions of any of the above numbers, he should immediately return them to the source of supply.

CHAPPELL & CO., Ltd., 347 YONGE ST.,

TORONTO



Victor-Victrola IV. \$20
Oak

Victor-Victrolas + Your Territory Victor Records + Our Co-operation

July and August are not looked forward to or remembered by the Music Dealers for their piano sales. You know that.

The summer months however bring one of the several harvests that a properly equipped talking machine department is in a position to reap.

Persistent and attractive advertising has made the Victrola a household word which you should make capital of.

Hundreds of talking machines are being taken to summer homes, camps, resorts, on boating trips, used in ice cream parlors and similar places. The great majority of them are Victrolas.

DO YOU GET THE REASON ?



His Master's Voice Gramophone Company

Canada's Largest Exclusive Distributors of Victor and Berliner Lines.

208 Adelaide St.
West

TORONTO
Ont.

PROMPT SERVICE IS THE KEYNOTE OF TRADE TO-DAY

The music dealers of Western Canada now have a splendid opportunity to put that fact to work.

Your distance from the Berliner factory is no objection. The entire line of Victrolas, Victor Records, needles, record albums, cabinets and repair parts are now stocked in Winnipeg for the convenience of the Western trade. The address is

171 JAMES STREET

The Berliner policy has always been SERVICE. It is to-day.

The trade has shown its practical appreciation. The Western dealers are taking advantage of this near source of supply. Have you made a start ?

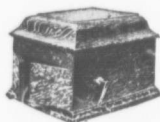
All the Time
is
VICTROLA Time
this includes
Summer Time

WESTERN GRAMOPHONE COMPANY

171 JAMES STREET

WINNIPEG

Exclusive Distributors in the West of His Master's Voice Products.



Victor-Victrola VIII. \$52
Oak



No work is copyright in Canada which has already passed into the public domain in the country of origin.

The dealer will realize from the foregoing remarks that the majority of the works exported from the United States of America into Canada cannot legally be sold within the Dominion.

No one, of course, has any desire to belittle the work of men like MacDowell, Nevin and a few of their contemporaries. Their genius and ability are recognized throughout the world, but at the same time remains the fact that in so far as music is concerned, the creative faculty has not been largely developed in the United States of America up to the present time.

What we want to point out to the dealer is that in bringing in and selling the illegal American edition of these works, he is liable to prosecution, with a surety of conviction, while at the same time doing all he possibly can to undermine his own business. "Charity should surely begin at home if it doesn't end there," and it would surely be better for him to insist upon selling the commodity that can only be obtained through him, i. e., the legal edition.

Up to to-day the music trade in Canada is by no means a large business, for the whole of the music clerks employed in the City of Toronto, (and Toronto is certainly the centre of the music trade in Canada), would not be as many as the music clerks employed in one house in Melbourne, Victoria, or Sydney, New South Wales. The trade in Canada, if the dealer will begin to look after his own interests.

At the present moment, a large proportion of the music that is being sold to the various teaching institutions in Canada is being sold direct from Philadelphia, New York and Boston. We personally think that a Canadian dealer has some right to this business. He in fact, has every right, and if he knew where his interests lie and looked abroad with a view to increasing his business, he would buy less from the United States houses and give his business to those who realize that it is distinctly unfair trading for wholesale houses to treat the profession on terms exactly similar to the trade. Many of the American houses ask the dealer to buy their goods and then supply the very market that the dealer is catering for, at wholesale prices.

The music coming into the convents and other institutions in Montreal from the United States, is far greater than that coming in to the dealers in Montreal, and very little of this music is paying any duty, as a consequence the dealer cannot hope to, in this case, compete successfully. Surely this trade is rightly his, and we are of the opinion that if the members of the music trade will show a little enthusiasm and read the letters that have already appeared in Canadian Music Trades Journal from Mr. Anderson of Hamilton, and Mr. Wray of Winnipeg, and endeavor to get together with a view to forming an Association, much good will ultimately result. There can, at any rate, be no harm in a preliminary meeting being held, that they can ascertain if they have sufficient interests in common to make it worth while to protect them.

Two Edison disc phonographs were used at the night sessions of the Kansas State Legislature to entertain the members during the intervals that business was not being transacted.

The town of Strathtroy had a good, old-fashioned Dominion day celebration. Among the numerous events was a street parade, and prizes were awarded for the best decorated carriages and floats. The Wright Piano Co.'s float took first prize in the trades section, and Mr. E. J. Wright's boys secured third prize for their donkey and carriage in the best decorated children's carriage competition. Mr. E. J. Wright, director of the Wright Piano Co., who, as stated in the Journal forcibly sojourned several weeks in the Toronto General Hospital, is taking a rest at Fenton, Mich., prior to starting out on the road again.

TUNER WANTED.

Wanted first class tuner for City of Winnipeg, one with knowledge of polishing and touching up preferred. Must be experienced with player pianos. Steady position for right man. State salary required. References. Apply Box 1189 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

TUNER WANTED.

By well known piano firm, first class tuner for City of Winnipeg, experienced with player pianos. Must be temperate. State salary required. References. Address Box 950 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

POSITION WANTED.

A reliable married man of 36 desires position in shipping department, stock room or similar work with a Toronto firm. Only reason for wanting a change is that present position is all night work. Good references. Apply Box 714 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

PATENT NOTICE.

Canadian Patent No. 128,617, dated Oct. 11, 1910, Tracker Device for Sheet Controlled Instruments, owned by the Cable Company, Chicago, U.S.A. The nominal manufacture of the invention has been commenced, and is for sale or use at a reasonable cost. John H. Hendry, Hamilton, Canada.

PATENT NOTICE.

Canadian Patent No. 105,574, dated May 28, 1907, Musical Instrument, owned by The Cable Company, Chicago, U.S.A. The nominal manufacture of the invention has been commenced, and is for sale at a reasonable cost. John H. Hendry, Hamilton, Canada.

Manufacturers! Dealers! Tuners!

Yellow Ivory Keys Made White as Snow

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

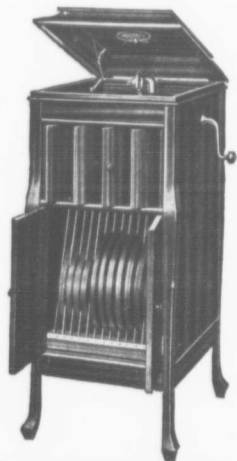
HENRY CAPLAN, 49 Sherman Ave., Jersey City, N.J., U.S.A.

NOTICE

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

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

BERLINER GRAMOPHONE CO., Limited
MONTREAL



The New Columbia "Leader" \$100

NEW STYLE ON THE MARKET

The "LEADER," That's its Name

The "LEADER" at \$100 is a completely enclosed upright Columbia "Grafonola" presenting an exceptionally attractive and really artistic appearance. It contains all the new constructive features that find place in the present Columbia products.

It is the first instrument that can be had for any price up to \$100 that has an enclosed record compartment. This holds 72 records, and is removable, enabling the owner to substitute record albums if desired.

The "LEADER" is a winner sure.

Send in your order early.



Motor Mechanism and Metal Motor Board
No. 1 indicates speed-regulator and start and stop lever.
No. 2 shows speedometer.

THIS NEW EQUIPMENT

On all Columbia Graphophones
and Grafonolas

This new Metal Motor-board has many points of great merit.

The new bayonet joint tone arm is constructed on the principle of the acoustical properties of banjo instruments. The new No. 6 reproducer has already been presented to the trade. Other features include a speedometer and a push-button hinge, lock and release. These exclusive features are all valuable and important ones, which every Columbia dealer should be familiar with, in order to properly present the new Columbia product to the public.

Columbia Graphophone Company

363, 365, 367 Sorauren Ave., Toronto, Canada

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

HAINES BROS.' REPRESENTATIVE VISITS WEST.

Mr. J. W. Woodham general manager Foster-Armstrong Co., Ltd., has returned to their head office in Toronto from a seven weeks' tour of Western Canada, extending from Sault Ste Marie to Victoria. While under normal conditions Mr. Woodham would doubtless have secured more business, he considered his trip an eminently successful one, having opened up several new agencies and secured encouraging orders from firms who are already familiar with the Haines Bros. and Marshall & Wendell instruments. Mr. Woodham stated that the usual western optimism was apparent, wherever he went, great things being expected of the crops, which now look very encouraging. The difficulty of securing money, however, is having a very noticeable effect.

This being Mr. Woodham's first western trip in the interests of piano business, he was agreeably surprised with the cordial manner in which he was received. Through the courtesy of Mr. Jock Smith of the Winnipeg Piano Co., he saw Winnipeg from that gentleman's automobile. He likewise toured Vancouver as the guest of Mr. Thomson, and found reports of the unvarying courtesy of Mr. James Fletcher of Victoria, true in every respect. In the other centres visited by him Mr. Woodham was hospitably treated, and altogether returned with a high opinion of western courtesy and impressed with the fact that eastern manufacturers do not personally visit the West frequently enough.

PERMANENT DISC NEEDLE.

The announcement of Doherty Piano Co., of Winnipeg regarding their Jewel needles for talking machines is of interest to retailers. A permanent satisfactory needle is something that will appeal to all users of disc machines using needles, and it is a simple matter to give the Jewel needle a trial. The Doherty firm are inviting dealers to send for samples, remitting the retail price of \$1.50 each, on which a rebate will be made where dealers decide to handle the line. There are three needles, soft, medium and loud. Doherty Piano Co., Winnipeg, are Western Canada distributors.

MORE ADVERTISING FOR VICTOR LINE.

Berliner Gramophone Co., Ltd., recently announced to the trade their decision to increase their advertising and printing appropriation for the coming year by \$50,000 over that of their previous fiscal year. In "His Master's Voice" Bulletin the Berliner firm explain their reason for doing this as follows:—

"Many will no doubt wonder why in the face of a demand already much greater than the supply of our goods, we take this step, and our only reason for doing so is to keep up and increase this demand, so that our dealers may be sure of an easy, a steady and at certain times of the year a clamorous demand on the part of the public for our wares. A part of this money is going to be spent in your town for your benefit, to help you sell our goods. It's up to you to do the rest. We might say that we very seldom call the attention of our dealers to the great amount of advertising we do, as the advertising speaks for itself, and this announcement is merely to let every one know that we will be 'on the job' more than ever this coming year."

BACK TO CANADA.

A Canadian who has been making good in the piano trade of United States, and now returns to Canada, is Mr. Harry N. Briggs, salesmanager for Hurteau, Williams & Co., of Montreal. Mr. Briggs was formerly with the R. S. Williams & Sons Co., Ltd., with which firm he severed his connection five years ago, to go with the piano department of John Wanamaker's New York store. Two years later he went to San Francisco as salesmanager of the Kohler & Chase branch in that city. In seven months he was promoted to the managership of that firm's Portland branch. Some time later he was transferred to the management of the Los Angeles branch, and was also made advertising manager for Southern California. This dual position he resigned to



Mr. Harry N. Briggs.

come to Montreal as salesmanager for the Hurteau, Williams Co., as stated.

Prior to taking up his duties, Mr. Briggs spent some weeks in Winnipeg, relieving Mr. E. C. Seythes in the management of Cross, Goulding & Skinner, while on his Western trip, and at the same time conducting an important clearance sale. Mr. Briggs plans to reach Montreal about the middle of July. He expresses the pleasure that it is to him to return to Canada, and many friends of his in the trade wish him unqualified success. Mr. Briggs is a brother of Mr. J. D. Ford, the capable manager of the R. S. Williams & Sons Co.'s talking machine department, and like the latter, his first experience in the music trade was in the talking machine branch.

THE COLUMBIA CALENDAR.

The Columbia Graphophone Co. have notified their dealers of an arrangement whereby the latter can secure monthly calendars in any quantity. The idea of the calendar is to notify the customers of the retailers of the new records being put on sale. The calendar each month is to show a portrait of a Columbia artist, in this way familiarizing record purchasers with a dozen Columbia artists during the year.

The most striking feature of the
Phonograph business today is the

Blue Amberol

a four-minute, practically unbreakable Record that is one of Mr. Edison's greatest achievements.

Its extraordinary tone and strength have brought forth greater interest and enthusiasm than ever before among dealers and customers. Its superiority affords the quickest, easiest argument for you to put over. The volume of its sales is on the increase steadily.

What is the answer? Why simply this: Stock the Blue Amberol and the whole Edison line. Push it. Get your profits. Write to your Edison jobber now.

THOMAS A. EDISON, Inc., 103 LAKESIDE AVENUE

ORANGE, N.J.

REGINA DEALER VISITS EAST.

Mr. Gower, of the firm of Child & Gower, who are the Nordheimer and Steinway agents at Regina, was a recent visitor to the east, and holidayed at his old home in London. This was Mr. Gower's first visit to the east in eight years, and naturally he noticed many changes in the way of progress in Toronto and in his own native city of London.

Speaking of the state of trade, he reported that sales and collections had kept up remarkably well with his firm, in view of the much-talked-of stringency in the money market. He considered Regina about the most favored centre in the West, as building was proceeding without interruption, and town trade in all lines continued good. In addition to the piano lines named, Child & Gower do an important trade in Columbia graphophones and records. They recently stocked one of the new Columbia Grand Graphophones.

MUSIC AT THE EXHIBITION.

The management of the Canadian National Exhibition at Toronto are looking for an attendance of one million this year. Last year's attendance was within 38,000 of this number. Among this year's musical attractions will be the Irish Guards Band and Conway's Band. This is a United States organization, with a splendid reputation, and its membership includes many of the leading soloists of Gilmore's Band. Two concerts will be given daily.

The Irish Guards will also give two concerts daily. This band was introduced to exhibition visitors in 1905, and was so well received that a tour was made from Coast to Coast.

It has been suggested that with the Irish Guards and Pat, Conway's Band, "it looks like Irish year in music at the Canadian National Exhibition."

A CLARINET CASE.

Word is received from Guelph that an old countryman named A. Burton, was committed for trial at the police court recently, by Col. White, J.P., on a charge of stealing a clarinet, the property of the Guelph Musical Society band. Burton pleaded not guilty, but there was evidence to show that the instrument had been loaned to him, and that he had pawned it for \$5.50. The instrument was valued at \$70. Burton, after he had pawned the instrument, skipped the city and was arrested at Freeman, a village near Burlington, a few days later, and taken back to Guelph.

HAVE COMBINED FORCES.

Mr. Oliver Hawkes, of Messrs. Hawkes & Son, London, the well-known publishers of military band and orchestral music, visited Canada recently, with a view to making arrangements for the carrying of a complete stock of their orchestral music in the Dominion. The outcome of Mr. Hawkes' visit was the combining of the forces of The Frederick Harris Co., of London, England, and the Hawkes & Son concern, in so far as Canada is concerned. The business hitherto carried on under the firm name of The Frederick Harris Co., will in future be known as The Hawkes & Harris Music Co.

AN IMPORTANT ANNOUNCEMENT.

Editor, The Canadian Music Trades Journal,
Toronto, Ont.

Dear Sir:—As you have been good enough to open your columns to letters having bearing on "The Sheet and Book Music Situation," I am sending this important item of news, which I am sure will be of great interest to the Canadian music dealers:

At a committee meeting of the "London Music Publishers' Association" two weeks ago, it was decided to prepare a special list of those British copyrights which are now being reprinted in the United States of America, and in many cases illegally imported into the Dominion. This list will contain works irrespective of publisher, provided that they have been reprinted in the United States. At the present time so many of the dealers maintain that it is impossible for them to know what may or may not legally be sold, and there is not the slightest doubt that the catalogue now in preparation will greatly assist the Canadian music dealer to avoid infringing British copyrights by importing and selling these reprint editions of British copyrights.

Yours faithfully,

W. EASTMAN.

On behalf of "The London Music Publishers' Association."

HELD ANNUAL PICNIC.

Victoria Park, Niagara Falls, was a scene of activity on Friday, June 20, when the employees of the Auto-Pneumatic Action Co., Ltd., and Sterling Actions & Keys, Ltd., both of Toronto, held their annual picnic. The party to the number of 230 were taken across Lake Ontario by the steamer "Cayuga," reaching the park about 11 a.m. A good time is reported, although, unfortunately, the programme of sports arranged was interrupted by rain. It was subsequently decided to run off the sports at Centre Island on Saturday, July 19, which event will be made the occasion of a basket picnic. The committees to whom credit is due for their efforts, were O. Glatt, chairman, J. F. Nightingale, secretary, and R. Nelson, W. Lantz, F. Benham, W. Fulton, H. Danielson, J. Merridew, G. Childs, C. Kett.

THE HOHNER CATALOGUE.

A new catalogue of Hohner musical instruments has been printed for the Canadian trade. Over seventy different harmonicas are illustrated, almost forty accordions, and the concertinas are also shown. The newest line featured, however, is their selection of gut violin strings, with which Messrs. Kohler & Hough, the Canadian Hohner representatives, are meeting good success. The Hohner catalogue will be found a useful text-book to any music dealer handling small goods.

C. F. Goepel & Co., New York, have leased the entire building at 134,136 East Thirteenth street, which will be used as a storage warehouse. This building was where the noted Sam Paul Club was located before the New York police went strongly after the gamblers. This expansion by Goepel & Co. is the result of its continuously growing business and is in direct line with the earnest endeavors on the part of Walter E. Goepel, head of the house, to render service to the trade.

TRADE NEWS.

Mr. E. P. Hawkins, of Chicago, well known to many in the music trades of Canada, was a recent visitor to Toronto.

In 1912 Canada exported to Australia musical instruments valued at \$17,600, as against \$18,100 in 1911, and \$19,600 in 1910.

The annual meetings in connection with the Canadian Guild of Organists, will be held in Toronto on September 11 and 12.

The Halifax, N.S., branch of N. H. Phinney & Co., Ltd., has been conducting a special sale of accordions and violins at reduced prices.

Mr. George H. Suckling, the Nordheimer dealer of Edmonton, and who is one of the best known piano men in Canada, is on a visit to Europe.

An important enlargement is being made to the large factory of the Otto Higel Co., Ltd., in Toronto. The addition being to the new King street wing.

Mr. P. Bone, who has charge of the Canadian business of Beare & Son, the London, Eng., violin house, has been spending a few weeks among the trade at Ottawa, Montreal, Quebec and other points.

Mr. H. W. Burnett, of Burnett Piano Co., Toronto, has received word of his appointment to the office of commissioner by the Piano Merchants' Association of America, in which he has also been made a member of the freight bureau.

The Calgary Industrial Exhibition was held from June 30 to July 5. The four bands that supplied music were, the 91st Highlanders from Hamilton, the Lethbridge City Band, and the Citizens' and 103rd Regiment Bands of Calgary.

Mr. H. Culverwell, late with the Orchestrelle Co., London, England, recently passed through Toronto en route to Winnipeg, where he goes to take the management of the J. J. McLean Co.'s sheet music and small goods department.

Mr. William Hartmann, of the Perforated Music Co., Toronto, has returned from a week's holiday in New York City, where he had a most enjoyable time. While in New York, Mr. Hartmann met several old friends, among whom was Mr. S. A. Lichtenstein, of the Peerless Piano Player Co., whose factories are at St. Johnsville, N.Y.

Mr. A. G. Farquharson, general manager in Canada of Columbia Graphophone Co., returned to headquarters in Toronto recently, from a visit to leading centres in the Maritime Provinces. Mr. Farquharson was accompanied by Mr. Wilson, manager of the Dictaphone department, which branch of the Columbia business is giving such excellent results.

Among recent visitors to the factory of the Peerless Piano Player Co., St. Johnsville, N.Y., was Mr. J. D. Williams, of Sydney, Australia. Mr. Williams is prominent in the moving picture field in Australia, and controls a number of modern photo play auditoriums. In all of these there is said to be Peerless Orchestrons, which the proprietor praises highly.

Mr. J. R. Lawson, collection manager at the House of Nordheimer's headquarters in Toronto, was married recently to Miss Minnie Abbot of this city. J. R., who is as modest as he is popular among those who know, kept excellent guard over his intentions, but the boys got wind of his projected contract in time to give him a

merry send-off. Mr. and Mrs. Lawson visited a number of points on a honeymoon trip.

In a communication to his office in Toronto, Mr. Frank Stanley, who with Mrs. Stanley is spending the summer in Europe, said, "Canadian pianos and Canadian people have it 'hands down' on Continental pianos and Continental people." While in Lucerne, Switzerland, Mr. Stanley met Mr. G. Y. Chown, of the Worm-with Piano Co., Kingston, who, accompanied by Mrs. Chown, is also touring in Europe.

In the reference to the R. S. Williams & Sons picnic in the last issue of the Journal, it was stated that Mr. Edison helped referee the ball game. Some of the Journal's readers doubtless inferred that Mr. Thos. Edison graced the occasion with his presence. This was not the case, however, as it was Mr. Stanley Addison, manager of the Carey Piano Co., of Hamilton, which firm is owned by the R. S. Williams & Sons Co., who divided the umpire's duties with Mr. Berliner.

Mr. C. Rehder, head of Bowmanville Foundry Co., Ltd., recently returned from a three weeks' business and pleasure trip through the Eastern States, returning via Yarmouth, and calling at a number of centres between there and Montreal. Mr. Rehder was accompanied by Mrs. Rehder, and the trip was commenced on the 38th anniversary of their wedding. Business with his firm, Mr. Rehder reports very good, with orders still in excess of output.

Mr. H. H. Fitch, Canadian manager of the Universal Music Co., has returned from his vacation, which he took advantage of to visit his firm's headquarters in New York, and to go out to their factory. After seeing the player rolls being cut by the most modern methods, and under the supervision of the company's staff of musicians, as well as learning the titles that are the best sellers all over the continent, Mr. Fitch returns better able than ever to advise dealers in making their selections of player music.

The J. P. Seeburg Piano Co., Chicago, have closed a lease on the seventh floor of the factory building at No. 415 South Sangamon street, in which the Seeburg plant is located. This will give the company an additional 10,000 square feet of floor space, and it is to be used as the orchestration department. The lease is notable, as it illustrates the rapid growth of the Seeburg business. Last January the company added a large floor to its plant, thereby doubling its capacity. It was thought when this addition was made that there would be ample room for all purposes for some time to come, but the increase in the demand for the Seeburg product since the first of the year proved this reckoning erroneous.

Mr. Norman Brownlee, manager of the Willis & Co. branch at Ottawa, has returned to that city after a three weeks' motor trip through Ontario and the States of Michigan, Ohio, Pennsylvania and New York. Accompanied by Mrs. Brownlee, as stated in the latest issue of the Journal, Mr. Brownlee motored to Toronto, where he called on a number of firms in the trade, also going to Woodstock and visiting the Thomas Organ Co.'s plant. After visiting friends in Leamington Mr. and Mrs. Brownlee crossed at Detroit and toured the States named, returning by way of Buffalo, Rochester, Watertown and Ogdensburg. Mr. Brownlee returned home without accident, much benefited by his interesting outing.

Mr. C. D. Patterson, salesman Willis & Co., Ltd., Montreal, accompanied by Mrs. Patterson, passed through Toronto on a recent holiday trip.

Mr. H. G. Stanton, general manager of the R. S. Williams & Sons Co., returned to Toronto from an inspection of their branches at Winnipeg and Calgary, and proceeded to Montreal to spend some days with their branch there.

Mr. A. A. Beemer, of Mason & Risch, Ltd., who accompanied his firm's exhibit on the Made-in-Canada train that toured Canada, is back at headquarters in Toronto, and reports the greatest of interest on the part of the people in communities visited.

Among many piano houses who end their fiscal year on June 30, is that of Gerhard Heintzman, Ltd., consequently during the first week of July the onerous duties of stocktaking were looked after. The large, new addition to the factory, already announced in these columns, is making satisfactory progress.

At the 19th annual convention of the Music Publishers' Association of the United States, the following officers were elected:—President, Walter M. Bacon, Boston; Vice-President, Michael Keane, New York; Secretary, Walter Eastman, of Chappell & Co., Toronto, New York and London, Eng.; Treasurer, E. T. Paull, New York.

Smith & Smith, of Sydney, N.S., have removed to their handsome new warehouses in the Ross Block on Charlotte Street. For the formal opening there was an extra large display of pianos, organs and player pianos, with windows specially dressed in honor of the occasion. One window was devoted to the talking machine and window display, while the other was dressed with copies of the "White Rose Waltzes," which was presented to friends and patrons as a souvenir of the opening. The store, which is artistically decorated, is just a few doors north of Smith & Smith's former location.

Mr. J. F. Sherlock, of The Sherlock-Manning Piano Co., London, is on a business trip through Western Canada. While present business is nothing more than reasonable, Mr. Sherlock's reports indicate good fall trade, if crop expectations are realized.

A PAPER FOR BANDSMEN.

The first issue of "The Canadian Bandsman and Musician" is out, and is full of interest to bandsmen and members of orchestras. It is a sixteen page publication, printed in two colors, and liberally illustrated. A special supplement carries a large half-tone engraving made from a photograph of the delegates to the recent convention held in Toronto by the American Federation of Musicians. Of this convention an interesting account is given. While the editor of this new publication has correspondents in many points, he will doubtless appreciate any items and information pertaining to the doings of bands and orchestras. Many music dealers are bandsmen, or are in close touch with bandsmen, so that they could contribute a service by getting in touch with this new publication, the address of which is 145 Yonge Street, Toronto.

BAND CONTEST AT BARRIE.

In the band contest at Barrie on Dominion Day, Lieutenant Alfred Light, bandmaster of the Artillery Band at Kingston, who was the judge, awarded prizes

as follows:—First class bands: 19th Battalion Band of St. Catharines, first place, and 12th York Rangers, second place. In the second class bands, the Citizens' Band of Port Credit secured first prize, and Ivy Band of Ivy, Ont., second. In the cornet solo contest in the evening, Percy Peel, of St. Catharines, secured first prize, and E. E. Farringer, of Toronto, second. In the band marching contest, the 12th York Rangers won first prize, which was a silver plated cornet, contributed by The R. S. Williams & Sons Co. The 19th Battalion Band of St. Catharines won second place.

Among trade visitors to Barrie for the occasion, were noticed Stanley Addison, manager Carey Piano Co., Hamilton; Thos. Anderson, Hamilton; H. Y. Claxton and B. A. Trestrail, of the R. S. Williams & Sons Co., Toronto, and Mr. Roberts, of Chappell & Co. Mr. L. F. Addison, bandmaster of Barrie, was warmly congratulated on the success of the competition, he being largely instrumental in bringing it about.

NEWCOMBE COMPANY MOVE.

Simultaneous with the end of the Newcombe Piano Co.'s business year on June 30, came the announcement that their retail branch would remove on August first from the present location on Richmond Street, to 359 Yonge Street. The new location is on the east side of the street, about midway between Gould and Gerard streets. The building is a three storey brick and stone structure of comparatively recent build, and has lately been remodelled and a new plate glass front put in. The main floor, which was above the street, has been lowered to the sidewalk level, and altogether the building makes very handsome piano salesrooms.

The company's offices will be on the first floor, leaving the entire ground floor for display purposes. The premises have a frontage of twenty-seven feet, and a depth of about one hundred and fifty feet, with a lane at the rear. The Newcombe Piano Co. have taken a six years' lease.

As stated, the firm's year has just recently ended, and proved to be one of the best in their history, with the factory output entirely sold. The shareholders of this firm have reason to congratulate themselves on the energy and close application of their general manager, Mr. T. J. Howard, whose aim is always the improvement of the instrument and the business.

The office boy had been discovered in a lie. It was not one of the ordinary prevarications of our everyday world, but quite a serious and deliberate mendacious effort.

"Do you know, my lad," asked a clerk, in kind tones, "what becomes of lads who trifle with the truth?"

"Ay," was the confident reply, "the boss sends them out travelling when they grow up!"

"The time will come," thundered the suffragette orator, "when woman will get a man's wages!"

"Yes," sadly muttered a man on the rear seat, "next Saturday night."

Guest: Look here! How long am I to wait for that half portion of duck I ordered?

Waiter: Till the other half is ordered by someone. We can't go out and kill half a duck!

"Only Columbia instruments have the true, round, natural tone; and when a man is investing the price of a machine, that is the thing to make sure of."

"Only Columbia instruments have the features that make that tone possible; the perfect, sensitive, scientific reproducer; the continuous, uninterrupted increase of tone-arm and tone-chamber."

"Only Columbia instruments have the tone-control leaves, which control the volume of sound by precisely the same device as employed in the great pipe organs."

"Only Columbia instruments have the record compartments in the form of pivoted cradles."



HAVE YOU READ

And digested those radical statements in the upper left hand corner of this announcement? You have — well one thing for the good of your income: Are you selling Columbia Graphophones and records.

If you could only realize the field there is in the average community for marketing Columbia Rena Records you would stock and feature them. We stand ready to give our dealers an excellent service in Columbia Rena Records — the old country music.

THE MUSIC SUPPLY CO.

88 Wellington St. W.
TORONTO

Sole Ontario Distributors
of all Columbia products and
Columbia-Rena Records.

NEW RECORDS

Advance lists

VICTOR RECORDS FOR AUGUST.

Manufactured By
BERLINER GRAMOPHONE CO., LTD., MONTREAL.

- 17356 Shall we Meet Beyond the River (Hastings-Rice) Harry MacDonough
- 17357 Almost Persuaded (Bliss) Percy
- 17357 Buffalo News March (Lampert) (Xylophone) William N. Reitz
- 17358 Dance California (Gregory) (Bells) William N. Reitz
- 17358 Come and Kiss your Little Baby (Brown-A. Von Tilzer) Ada Jones-Billy Murray
- 17359 Mirandy and Me (Hoban-Vandermere) Helen Clarke-Walter J. Van Brunt
- 17359 Sunshine and Roses (Kahn-Van Alstyne) Edna Brown-James F. Harrison
- 17360 Just Say Again You Love Me (Selden-Goldstein) Chas. W. Harrison
- 17360 Floating Down the River on the Alabama (Brown-Von Tilzer) Heidelberg Quintet, with Will Oakland
- Ragtime Regiment Band (Brown-Morris)
- 17362 Last Night Was the End of the World (Waltz) H. Von Tilzer
- Melinda's Wedding Day (One-step) Victor Military Band
- 17363 Sorenoat Alexander (Mandolin Solo) (Piano accom. Stewart Ross)
- 17363 Your Turkish Opal from Constantinople (Gillespie-Williams) William Pineo, Jr.
- 17364 Come Where My Love Lies Dreaming (Poster). D. Wormser
- 17364 Thou Art to Me a Flower (Du Bist Wie eine Blume Gedele) Neapolitan Trio
- 17365 Tosting Moon (Murphy-Marshall) Neapolitan Trio
- 17365 Just a Dream of You, Dear McNamara (Kliekman) Heidelberg Quintet, with Will Oakland
- 17366 Love's Old Sweet Song (Bingham-Molloy) Hayden Quartet
- 17367 John Anderson My Jo Elsie Baker
- 17367 My Turkish Opal from Constantinople (Gillespie-Williams) Elsie Baker
- 17368 San Francisco March (Irving Berlin) Peerless Quartet
- 17368 Military Escort March (Lindsay) Peerless Quartet
- 17369 Love's Smile (Barcirolli) Victor Military Band
- 17369 Frolic of the Coons (A Piccaniny Gumbo) (Garney) Guido Guadagni
- Fred Van Eps
- 17371 Washington's Farewell Address, Delivered Sept. 19, 1796 Harry Humphrey
- Webster's Reply to Hayne, delivered to Congress in 1830 Harry Humphrey
- 17372 The Curse of an Aching Heart (Fink-Piantadosi) Will Oakland
- 17373 Un Peu D'Amour (A Little Love) (Vivide-Sileus) Peerless Quartet
- Danse Styrienne—Garrus Michiele... Victor Concert Orchestra
- 17374 We've Got a Parrot in our House, Pretty Polly, Pretty Polly (Gilbert-Muir) Victor Concert Orchestra
- Let Her Go, Let Her Go, Let Her Go (Bayha Jenita) Byron G. Harlan
- 17375 Snookey Ookums, One-step (562)—Snookey Ookums, "Old Mad's Ball," "There's a Girl in Havana" Billy, Murray
- You're a Great Big Blue Eyed Baby, Medley, One-step (564)—"O You Sitt'ry Bells," "Malinda," "You Know You Won't," "I'll Get You," "You're a Great Big Blue Eyed Baby," "That Old Girl of Mine" Pryor's Band
- 12-INCH DOUBLE-DISC—\$1.50.
- 35303 Extase (Ganne) Tollefsen Trio
- 35304 Andante (Hollman) cello Rosario Bourdon
- Nights of Gladness Waltz (Boston Waltz) (Aucilfee) Victor Military Band
- Maori-Tango (Tyers) Victor Military Band
- 35305 Song Medley No. 5, Remick Review (548)—Chorus, "Down in Dear Old New Orleans"; Solo, "When I Waltz with You"; Quartet, "That Old Girl of Mine"; Chorus, "My Little Baby Bundle Bew"; Quartet, "My Little Persian Rose"; Chorus, "You're a Great Big Blue Eyed Baby" Victor Mixed Chorus
- Song Medley No. 6, Snyder Specials—Chorus, "Midnight Choo Choo"; Solo, "When I Lost You"; Chorus, "Snookey Ookums"; Solo and Chorus, "Take Me Back to the Garden Lane"; Chorus, "At the Devil's Ball" (548)
- 35306 Thais Meditation (Massenet) (550) Maximilian Pilzer
- 35307 Humoresque (Dvorak Op. 101, No. 7) (529) Maximilian Pilzer
- 35307 North Carolina Minstrel (526)—"My Rainbow Coon"; "All Good-bye Boys Medley, One-step"—"Good-bye Boys," "And the Green Grass Grew All Round," "I'd Do as Much for You" Golden-Hughes
- 35308 When I Lost You, Medley Waltz—"When I Lost You," "As Long as the Shamrock Grows Green," "Come Back to Erin" Victor Military Band
- 12-INCH DOUBLE-DISC—\$2.00.
- 55040 Angel's Serenade (Braga) Victor Herbert's Orchestra
- Largo (from Xerxes—1738) (Handel) Victor Herbert's Orchestra
- 12-INCH SINGLE-DISC—\$1.25.
- 31886 Gems from Rigoleto (Verdi)—Chorus, Pleasure Calls us; Solo and Chorus, Caro Name; Duet, Sun of the Soul; Solo, Woman is Fickle; Quartet, Finale... Victor Light Opera Co.

10-INCH PURPLE LABEL—90c.

- 60103 His Lullaby (Healy-Jacobs-Bond).....Lucy Isabelle Marsh
- 64303 Mefistofele—(Dal Campi, dal pratt (From the Fields) (Boito) (In Italian) (426).....John McCormack
- 64327 Ah Love but a Day (Browning-Protheroe) (In English).....Evan Williams
- 64332 Mother o' Mine (Kipling-Peal).....John McCormack

12-INCH RED SEAL—\$2.00.

- 74338 Le Cygne (The Swan) (Saint Saens) Waltz—Chopin Op. 64 No. 1 Piano acc. by Eugene Lutsky.....Erren Zimbalist
- 74339 Ave Maria (Schubert-Wulhelm) Piano acc. by Percy B. Kahn
- 74345 Carmen—Parle—Moi a Ma Mere (Tell me what of My Mother) Act I Bizet (In French).....Lucy Isabelle Marsh and John McCormack
- 74348 Der Lindenbaun (The Linden Tree) (Strauss) Schubert, Op. 89, No. 5 (In German) Piano acc. by Rosario Bourdon

10-INCH VICTROLA—\$2.50.

- 87161 Lasciatl Amar Leoncavallo (In Italian).....Enrico Caruso
- 87506 Sandmannchen (The Little Sandman) (Berker) (In German) (513).....Geraldine Farrar-Louise Homer

12-INCH VICTROLA—\$3.50.

- 88432 A Pastoral Rosalinda (Veracini) (In Italian) (478).....Luigia Tetraxini
- 88438 Ave Maria (Gounod) (In Latin) Piano acc. by Eugene Lutsky
- 88443 Tannhauser—Zornung.....Alma Gluck; Violin Oligato, Ernest Zimbalist
- 89058 Aida Su Danque—Up Then—Act III, Verdi (Italian) (Part 2) (511).....Johann Gadske

- A1343 Sunshine and Roses (Van Alstyne). Peerless Quartet. Orchestra accomp.
- How Could I Know? (Brown and Grant). Peerless Quartet. Orchestra accomp.
- A1345 At the Old Maid's Ball (Berlin). Byron G. Harlan, Tenor, and Arthur Collins, Baritone. Orchestra accomp.
- I'm On the Jury (LeLog). Walter Van Brunt, Tenor. Orchestra accomp.
- A1342 Snow Deer (Warrick). Albert Campbell, First Tenor, and Henry Burr, Second Tenor. Orchestra accomp.
- Rainbow Smiles (Barcon). Albert Campbell, First Tenor, and Henry Burr, Second Tenor. Orchestra accomp.
- A1338 Mad as a Hatter (Prince). Counter-Tenor. Orchestra.
- Medley of Remick Hits. Prince's Orchestra.



NEW EDISON RECORDS. FOR AUGUST.

BLUE AMBEROL REGULAR—65c each in Canada.

- 1780 Favorite Airs from Ermine.....Edison Light Opera Co.
- 1781 My Hero—The Chocolate Soldier.....Elizabeth Spencer and Chorus
- 1782 Garland of Old Fashioned Roses.....Manuel Romain
- 1783 Ship of My Dreams, Helen Clark and Harry Anthony (John Young)
- 1784 Welcome Home, Comic Song.....Victor Herbert and His Orchestra
- 1785 Chanson Triste.....Victor Herbert and His Orchestra
- 1786 Last Night was the End of the World, Tenor, Charles W. Harrison
- 1787 As I Sat Upon My Dear Old Mother's Knee, Counter-Tenor, Will Oakland and Chorus
- 1788 Mary and John (The Lover's Quarrel) Waltz song.....Walter Van Brunt
- 1789 She Sleeps 'neath the Old Ohio River, Tenor and baritone.....Harry Anthony and James P. Harrison
- 1790 Jim Lawson's Medley of Boos, Violin.....Charles D'Almaine
- 1791 You Can't Play Every Instrument in the Orchestra—The Chandler shine Girl, Comic song.....Maurice Burkhardt
- 1792 You're a Great Big Blue Eyed Baby, Male voices.....Premier Quartet
- 1793 Whistling Jim, Coon song.....Ada Jones
- 1794 Beautiful Working Hands, Sacred.....Edison Mixed Quartet
- 1795 Dream of the Tyrolaine (Herd Girl's Dream), Violin, Violoncello, Flute and harp.....Venetian Instrumental Quartet
- 1796 Smokey Oskum, Comic duet, Arthur Collins and Byron G. Harlan
- 1797 Famous Songs in Irish Phlax, Tenor.....Walter Van Brunt
- 1798 Where the River Shannon Flows, Sentimental song.....Will Oakland and Chorus
- 1799 Sweet Dreams of Home, Bells.....Charles Daab
- 1800 Oh, You Silly 'Rella.....Ada Jones and Billy Murray
- 1801 Then You'll Remember Me—The Bohemian Girl, Tenor.....Charles Hackett
- 1802 My Little Persian Rose Medley Two-step.....National Promenade Band
- 1803 Down on Uncle Jasper's Farm, Baritone duet and Byron G. Harlan
- 1804 On Parade Medley.....National Guard Pipe and Drum Corps
- 1805 Father O'Flynn (Old Irish Melody) Baritone.....Frank Croxson
- 1806 Ragtime Violin, Male voices.....Premier Quartet
- 1807 Glowworm.....Edison Concert Band
- 1808 And the Green Grass Grew All Around, Comic song.....Premier Quartet
- 1809 Jesus, Lover of My Soul.....Edison Mixed Quartet
- 1810 Invercargill March.....New York Military Band
- 1811 When the Roll is Called Up Yonder, Sacred.....Edison Mixed Quartet
- 1812 Ah!a Go (Farewell to Thee).....Toots Paks's Hawaiians
- 1813 I've Got the Mumps, Character song.....Irene Franklin
- 1814 The Talkative Waitress, Character song.....Irene Franklin
- 1815 I Want to be a Janitor's Child, Character song.....Irene Franklin
- 1816 I'm A-Bringing up the Family, Character song.....Irene Franklin
- 1817 She's My Daisy, Scotch comic song.....Harry Lauder
- 1818 Good-bye Till We Meet Again, Scotch chorus song.....Harry Lauder
- 1819 Just a Wee Deuch and Doris, Scotch comic song.....Harry Lauder
- 1820 It's Nice When You Love a Wee Lassie, Scotch comic song.....Harry Lauder
- 1821 I Love a Lassie, Scotch comic song.....Harry Lauder
- 1822 A Wee Hoose 'mong the Heather, Scotch comic song.....Harry Lauder

BLUE AMBEROL CONCERT—\$1.00 each in Canada.

- 28168 Andante cantabile—Quartet.....The Hoffman String Quartet
- 28170 The Secret Story Ever Told, Tenor.....Orelle Harold
- 28170 Simplicitas Waltz.....Armand Vescey and His Hungarian
- 28171 Agnus Dei, Soprano.....Marie Rappold



COLUMBIA RECORDS FOR AUGUST.

SYMPHONY 12-INCH DOUBLE-DISC RECORDS—\$3.00.

- A5479 La Gioconda (Ponchelli). "Cielo e mar" (Heaven and Ocean). In Italian, with orchestra.....Martha (Flotow), "M'appan" (Ah! so pure). In Italian, with orchestra.

SYMPHONY DOUBLE-DISC RECORDS.

- First Recordings by Lucille Weingartner Marcel, the Eminent Mezzo-Soprano—\$1.50.

- A5482 Otello (Verdi). Ave Maria (Hall, Mary). In Italian, with orchestra.
- Two Art a Child (Weingartner). In English, with orchestra.
- Two Concert Numbers by Margaret Simpson—\$1.50.

- A5476 Hiawatha. Awake, beloved (Cowen). In English, with orchestra.
- Eleanor (Calverley-Taylor). In English, with orchestra.

- A5474 Die Two New Numbers by Orlitzka—\$2.00.
- A1314 Ich Liehe Dich (I love thee) (Grieg). In German, with orchestra.

- Piipe Dame (Tschakowsky). Romance de Pauline. "Oh, j'ennes Biles" (Oh! dannels fair). In French, with orchestra.

12-INCH BLUE-LABEL DOUBLE-DISC RECORD—\$1.50.

- A5480 The Beggar Student (Millocker). Vocal Gems. Columbia Light Opera Company. Orchestra accomp.
- The Beggar Student (Millocker). Shall I Tell Her! Grace Kerns, Soprano, and Reed Miller, Tenor. Orchestra accomp.

10-INCH BLUE-LABEL DOUBLE-DISC RECORD—\$1.00.

- Two More Irish Ballads by Chaucney Olcott.
- A1337 Mother Machree (Hall and Olcott). With orchestra.
- My Beautiful Irish Maid (Olcott). With orchestra.

- A1340 Santa Lucia. Neapolitan Street Song. Reed Miller, Tenor, in English. Orchestra accomp.
- The Low Back'd an' Forbick. Andrea Strak, Baritone. Orchestra accomp.

- A1341 When I Know That Thou Art Near Me (A.M.). Elsie Baker, Contralto, and Frederick Wheeler, Baritone. Orchestra accomp.
- Oh! That We Two Were Maying (Smith). Grace Kerns, Soprano, and Craig Campbell, Tenor. Orchestra accomp.

- A1336 Serenade (Drlla). Cristina Goni, Violinist.
- Silver Dew-Down. Romance. (Hill). Quartette for Violin, Flute, Cello and Harp. George Stebl, Marshall Lufsky, Louis Heine and Charles Schuetze.

- A1306 As I Sat Upon My Dear Old Mother's Knee (Skelly). Will Oakland, Counter-Tenor. Orchestra accomp.
- With All Her Faults I Love Her Still (Rosenfeld). Will Oakland, Counter-Tenor. Orchestra accomp.

- A1346 The Flower Garden Ball (Schwartz). Dolly Connolly (Mrs. Pece, Wenrick). Contralto. Orchestra accomp.
- There's One in a Million Like You (Schwartz). Manuel Romain, Counter-Tenor, and Peerless Quartet. Orchestra accomp.

12-INCH DOUBLE-DISC RECORDS—\$1.25.

- A5477 Marche Slav (Tschakowsky). Prince's Band.
- Scotch Symphony (Mendelssohn). Prince's Band.

- A5481 Peg o' My Heart—Waltzes (Valse Maue) (Benedict). Prince's Orchestra.
- The Purple Road (Reinhardt and Peters). Waltzes. Prince's Orchestra.

- A5478 Tango Argentina (Currie). Dance music. Prince's Band.
- Toll On, Missouri (Carroll). Turkey-Trot Dance music. Prince's Band.

10-INCH DOUBLE-DISC RECORDS—85c.

- A1347 Chic, Chic, Chic, Chic, Chicken (Stamper). Ada Jones, Soprano. Orchestra accomp.
- And Johnny Goes, Too. Ada Jones, Soprano, and Walter Van Brunt, Tenor. Orchestra accomp.

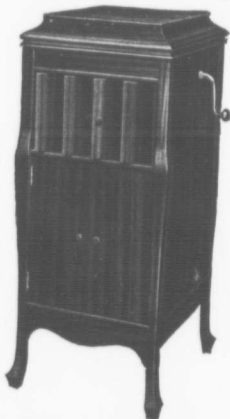
- A1339 The Midnight Attack (Holt). Prince's Band.
- Independence Guard-March (Martin). Prince's Band.

MUSICAL MERCHANDISE PRICES ADVANCE.

Still further increases in prices are announced by European manufacturers of musical merchandise, and which become effective on July 1st. During the past year several advances have been made, covering practically all lines that would come under the head of "Small Goods." The reasons are the usual ones of increased cost, resulting from scarcity of labor and higher wages and increased cost of materials. Advances ranging from fifteen to twenty-five per cent, particularly apply to cheap violins, resins, bows, fides, cellos, piccolos, concertinas, accordions, etc.

A NEW \$100 DESIGN.

Announcement is made by the Columbia Graphophone Co. of their putting on the market a new design of machine called the "Leader," to sell at \$100. The accompanying illustration shows this model, with an enclosed record compartment, the capacity of which is 72 records. This compartment is removable, permitting the substitution of record albums if desired.



The New Columbia "Leader."

The new metal motor board will also be a feature of all future graphophones and grafonolas produced by the Columbia Company. The new tone-arm, which is described as the bayonet point tone-arm, is constructed on the principle of the acoustical properties of band instruments.

THE THOMAS ORCHESTRAL.

One of the newest designs by the Thomas Organ and Piano Co., of Woodstock, Ont., is their orchestral organ. This is their Style 54, and can be purchased with or without pipe top. Referring to this organ the makers of it say:—

"The orchestral organ contains eleven different sets of reeds, seven of them being full five octaves each. The aeolian harp, a beautiful soft string-like set consists of two rows, each of them of three octaves, in the lower end of the keyboard. Above it is the rich, soft dulciana set of two octaves, giving added beauty and volume to the upper registers. The full, powerful pedal bourdon and the soft pedal diapason sets, of 30 notes each in the pedal clavier complete the number. Scribner's celebrated resonating tubes are used, in combination with the melodia set of reeds. These tubes of wood, through which the sound is allowed to pass, not only increases the volume, but at the same time give it a rich and sympathetic quality of tone. There are 584 separate reeds in the orchestral organ, ranging in volume and quality from the deep sonorous tones of the pedal bourdon, to the brilliant, penetrating notes of the piccolo and those of the exquisitely sympathetic aeolian harp. In fact the combinations effected are far greater and

more varied than in a pipe organ of double the cost. The action contains all the latest improvements, and is constructed so as to give durability, a light, responsive touch and a promptness of speech which makes it a pleasure to the performer. The arrangement of the stops and of the other accessories is such as to give the player perfect control of the instrument. The bellows are made specially large and powerful, ensuring at all times a sufficient supply of air."

**BERLINER GRAM-O-PHONE COMPANY'S ONE
PRICE SYSTEM UPHHELD BY COURT.
Medicine Hat Concern Perpetually Enjoined from
Cutting Prices.**

A concern known as the Medicine Hat Music Co., of Medicine Hat, Alta., formerly duly contracted dealers of the Berliner Gram-o-phone Co., Limited, decided to give up the talking machine business, and, entirely overlooking their obligations in regard to the maintenance of prices, advertised Victrolas and records at cut prices. An injunction was immediately applied for, and on the sixth day of June, 1913, in the District Court of the District of Calgary, before his Honor, Judge Winter, it was ordered that the injunction granted herein restraining the defendant, its servants and agents from selling, offering or advertising for sale at the City of Medicine Hat in the Province of Alberta, or elsewhere in the said Province of Alberta, any Berliner Gram-o-phone, Victor talking machines, Victor records or supplies for the said machines, at a price or prices less than the licensed retail price of the said goods.

A LOCAL OPTION EXPERIENCE.

"A piano man has to be all things to all men," said one of the fraternity recently, by way of introduction to an account of a little incident that drew on his versatility. It had been tipped off to him that a certain farmer was a good "prospect." Accordingly he lost no time in getting to the farmer's place. It was a 20-mile drive from home, or from any place of refreshment, being in a local option district. When he arrived the "prospect" was away, "wouldn't return until seven o'clock for supper," informed his wife, "and he won't buy a piano just now anyway," she emphatically declared. This, of course, would have been discouraging to an ordinary mortal, but not to a piano man, especially as the husband would return by seven o'clock. This information interested him, but he did not show it. Instead, he explained that his horse was rather jaded after the long drive, and as the nearest hotel was 20 miles distant, he asked permission to put his horse in the stable. The wife, with real farmer hospitality acquiesced, and the piano man was invited to stay to supper.

Promptly at seven the farmer came, but he was not disposed to be very warm in his greeting when he learned that the stranger was a piano man. However, his wife explained the situation, and soon they were gathered around the table. The subject of local option naturally came up, this being a local option district, as stated, and suddenly the farmer asked his guest what he thought of it. For reasons of his own the piano man did not care to take a chance on saying what he actually thought, and the farmer was only too ready to explain where he

stood. He was strong in his approval of local option. "Those are my sentiments exactly," heartily approved the visitor, and he was even more fervent than his host, which pleased the latter very much, and they entered upon a lengthy discussion of the evils of drink. "I'm glad you came," said the farmer, "glad to have had this talk with you, and glad of your stand on this question, but," said he, his gladness suddenly clouded, "as you are a stranger to me, I don't know whether you are sincere or not." "Exactly so," responded the piano man, and as you are a stranger to me, I don't know whether you are sincere, so we will have to trust each other."

This seemingly settled the farmer's doubts, and he immediately launched into the question of pianos; by eleven o'clock he had signed an order.

WORTH THINKING OVER.

Make the people watch your windows and you will find that it pays, is a piece of advice offered by the Thomas A. Edison Inc., and it is worth not merely saying it's a good thing, but actually putting into practice. The Edison firm's stand is supported by this reasoning:—"Not long ago there appeared an advertisement which had for its caption "Watch Our Windows." That is to say, the people who ran the ad. figured that their window displays were so important that they spent money advertising them. They knew that they could make their windows tell their story and they proceeded to do so. Now it is hardly to be expected that any dealer would go to this extreme and advertise his window displays, but it does show in a striking way how important the windows of a store are if they are properly handled.

"Of course, every dealer, in the country will make some special effort to dress his window at holiday time. But why not continue to give the window periodical attention? Is not the fact that everyone trims his window during special seasons an acknowledgment that attractive windows are recognized as an asset? If it is worth while to decorate a window at a time when every one else is doing the same thing, how much more effective it is to decorate that same window during the rest of the season when others are not doing so."

A CUT AND PHOTOGRAPH FILE.

Accepting a new position, a salesman, who was advertising man too, found a miscellaneous collection of half-tones, zines and photographs, which were constantly being loaned, and of which there was no catalogue, record, or follow-up. Realizing the advantages of some simple method of systematizing this work, he instructed a boy to have a proof "pulled" of every plate on hand. Each proof was pasted on an 8 x 11 "second sheet." The proofs and cuts were then divided into classes, according to subject. Each class was indicated by a suggestive initial letter, and the proofs were so lettered; the proofs were numbered consecutively from one up. The class initial and number were punched upon the side of each cut toward the bottom of the page. These cuts were then filed by classes, and the class initial marked upon the various drawers of the cut cabinet. The proofs were arranged alphabetically by initial letters, and by number in each class, in a vertical file just be-

low the cut cabinet. Back of the proof file were placed the photographs and drawings, similarly arranged. Whenever a new cut was received from the engraver, the engraver's proof was mounted and the file thus brought up to date.

Whenever plates are now sent to the printer, or are loaned for any purpose, this fact is noted, with the date and the return date, on the back of the proof sheet. A three by five inch card is then slipped into the daily follow-up file, indicating the time when by telephone, messenger or letter, the cut is to be returned.

MEET ME AT NAPANEE.

Van Luven Bros. of Moscow and Napanee are general merchants on an extensive scale and, as they state in some of their poetical advertising, they have lines "for the living and the dead." They represent the music industry with pianos, organs and talking machines, and in some of their advertising literature announce their piano business to the public as follows:—

We will show you our pianos,
Of different make and style;
And if you want to deal
Will make it worth your while.

We have the Gerhard Heintzmann,
The Newcombe and some more,
That can give the sweetest music
This side the other shore.

We will deal with you for anything
Under the sun or moon,
So just for your own sweet sake
We cannot deal too soon.

We have been dealing in pianos
For fifteen years or more,
And many a satisfied customer
Is now on the other shore.

But some are left to share
The best of music here,
And to thank VanLuven Bros.
For not being very dear.

WHAT CONSTITUTES A GOOD VARNISH.

By a Varnish Manufacturer.

A good varnish has good body, sufficient to give good lustre, yet not too heavy to work badly and dry unevenly. It works smoothly under the brush and spreads in a thin, even coat, free from streakiness, still has sufficient consistency. It is elastic when dry and will not crack. It is durable and for outside work particularly indifferent to the effects of moisture and atmospheric conditions. It adheres tenaciously to the material to which it is applied. It is of good color that will not darken on exposure. A good varnish is good only for its particular purpose, as a varnish "long in oil" is intended for exterior work, floors, etc., while a varnish "short in oil" is intended for inside trim work. The safest method is to use the varnish which a reliable manufacturer recommends for a given purpose, for that purpose.

How may varnish be tested? Varnish may be tested

for paleness by placing a small quantity of it in a thin glass vial, and comparing it with any standard sample, by holding both samples to the light.

Varnish may be tested for wear by applying two coats to two pieces of well dried, carefully sandpapered, newly planed wood. One piece of wood should be coated with the standard sample—the other piece with the varnish to be tested. Place both pieces in an exposed exterior situation and note from time to time the appearance of the work. The piece which loses its brilliance and cracks in the shortest time has been coated with the inferior varnish. Of course by this test, you must compare two varnishes intended for the same purpose, such as two interior varnishes, etc., and not two entirely different varnishes as an exterior varnish and an interior varnish.

Another simple test is to revarnish any suitable surface with the suspected sample, and when the varnish is thoroughly dry, rub it quickly with the finger. If the new varnish crumbles up quickly, it evidently contains an inferior gum or most probably a large proportion of rosin. A good copal varnish cannot be removed in this way. A method of testing varnish for elasticity is to apply two coats of it to a sheet of linen and after it has properly dried, try its flexibility or tendency to chip off by crumbling between the hands.

THE AUSTRALIAN TARIFF.

The tariff on musical instruments entering the Commonwealth of Australia is as follows:—

381	Musical Instruments, n. e. i.; Musical Boxes; Pianolas, and other Attachments or Articles n. e. i., for rendering Music by Mechanical Process; and Metronomes and the like. ad val.	20 per cent.	20 per cent.
382	Organs, Pipe. ad val.	20 per cent.	20 per cent.
383	Metal Pipes for Pipe Organs.	Free.	Free.
384	Pianos and Pianola-Pianos—		
	(a) Grand each	£14	£12
	or ad val.	35 per cent.	30 per cent.
	higher duty.		
	(b) Upright each	£7	£6
	or ad val.	35 per cent.	30 per cent.
	higher duty.		
	(c) Parts thereof, n. e. i., under Departmental By-laws ad val.	20 per cent.	15 per cent.
385	Musical Instruments, parts of, and accessories:—Actions in separate parts; Strings; Felts and Feltings; Hammers and Ivorys; Handles and Hinges for Pianos; Violin Mutes and Chin Rests; Holders for attaching to Band or Orchestral Instruments, Pianola, Aeolian and similar records for rendering music by Mechanical Process	Free.	Free.
386	Military Band and Orchestral Musical Instruments:—Bassoons; Baritones; Bombardons; Bugles; Clarionettes; Cornets; Cornophones; Cor Anglais (Wood); Cymbals; Cor. Tenor (Brass); Contra Bassoon (Brass); Dobliphones; Drums; Double Basses;		

Euphoniums; Flutes; Fifes; Harps; Horns, viz., Flugel, French, Koenig Tenor, and Vocal Ballad; Musette; and Vocal Hauhois; Piccolos; Saxophones; Thombones, Trumpets; Tubas; Triangles; Violas and Violoncellos; Bagpipes; Flageolets, not being toys Free. Free.

HE WOULDN'T KEEP UP-TO-DATE.

An application to the Music Trades of Frank Markword's tale of Aminidab Brown, who fortunately has few "Kindred Spirits" in the Retail Music Business in Canada.

A music dealer of faint renown was Aminidab Aloysius Brown. And the stock that rested within his store was of that vintage of days of yore. The pristine glove that it used to wear was knit with the raveled sleeve of care. And you couldn't have told with a sack of gold just how such instruments could be sold.

But there they were, and you'd have to infer that some credulous *he* or confiding *her* came and bore away from the store of Brown the wherewith to "grace" some house in the town. Now, as time went into the vale of tears and the shadowed realm of the passing years, the folks who lived in the town of Brown surveyed his wares with the hint of a frown, for they'd seen the same since their earliest day and they looked, in truth, somewhat passé—as though entering the state of a mild decay. For in daily press and in magazines, in type and picture was shown the means to grace their homes in the cultured state that's known to all as the up-to-date. And 'twas only a question of time, perforce, when they took the full mail order course. To the catalog house and the city store the orders flowed, and flowed some more. And housewives talked of tonal schemes and mission types and all the dreams that make the home of modern line—the home, you know, like yours and mine.

But Brown couldn't seem to understand, considering how long he'd lived in the land, how the folks he knew could go and do the things that made him feel so blue. But the fact remained and life was strained, and his mind was sore and his heart was pained; and it mattered not if he wept and wailed, the darn mail orders still were mailed and "music" in crate came on by freight in manner sickening to relate.

So he blamed the folk who lived in his town, he blamed them up and across and down. He cursed catalogue house and city store, and the goods they sent on past his door to the homes that *he* would sell no more. But of all he mentioned in and out of his town, he failed to include Aminidab Brown.

Well, there came a day when the sheriff grim served a grimmer writ of foreclosure on him, and the door was closed and the window-pane said good-bye to Brown in business again.

And this is really the story of Brown, a man of exceedingly faint renown, who is brought to your notice simply to prove that in city or hamlet the world do move; that if you want to win, you've got to show you have the ginger; you have the know, or else the marker that's placed at the head of your shallow plot in the city of dead will succinctly relate: "Aminidab Brown, pity his fate, he simply wouldn't keep up-to-date."

UNIFORM SYSTEM OF BOOKKEEPING FOR RETAILERS.

By G. C. Booke, C.A., Regina.

It is undoubtedly a fact which cannot be questioned, that commercial development of a high order cannot be attained by any community unless it is accompanied by some system of accurate accounting, and this at once suggests the use of some convenient means of recording transactions in a permanent form.

It would also appear to be beyond dispute that the foundation of credit is correct bookkeeping, and the more uniform the methods by which the accounts are recorded, the more uniform will be the results obtained. If the results of the operations of several businesses have been arrived at by the same methods, the relative values of the items on the balance sheets will be the same, and each balance sheet may be sized up on an equal basis with the others, in proportion to its showing. This is looking at the matter from the standpoint of obtaining results for the purpose of securing credit.

One of the first objects, however, of the keeping of books is to be in possession of an accurate record of the amounts owing to the proprietor of a business and of the amounts owing by him to others. If this result is arrived at by the use of the double entry method of bookkeeping—which is the only system that will ensure reliable results—other important and necessary information is bound to be secured, such as a correct record of sales made and of goods purchased.

In a trading business the only information required, in addition to that mentioned, for a business man to be acquainted thoroughly with the condition of his business and the amount of profit and loss, are the expenses of operation and, finally, the inventory of merchandise on hand, the latter being arrived at by a process commonly known as stock-taking, familiar to you all.

Coming to the practical part, this is simply a comprehensive explanation of a simple system of accounts for general storekeepers. This system has been designed by a committee of the Chartered Accountants of Saskatchewan, by request of the Canadian Credit Men's Association, with a view to the ultimate realization of an ideal condition of affairs in regard to the uniformity of retailers' balance sheets, which can only be obtained through a uniformity in bookkeeping methods.

The point that the designers of this system especially wish to emphasize is, that although it is only intended for small retail businesses, where proprietors depend upon themselves to a large extent in recording their various transactions, the principles laid down are applicable to any retail business, and the system only needs expansion to make it fit the larger concerns. Considerable time has been devoted to ensure:

- 1—That the system would be readily understood.
- 2—That it would give the results required by both the storekeeper and the credit men.
- 3—That the initial expense of installing the system would be reasonable.

To ensure simplicity, so far as is possible consistent with the principles of accountancy, it has been found advisable to deviate a little from the orthodox way of treating some of the books, more especially with regard to bills payable.

It is not expected that this system will be of service to those who are not prepared to devote some little time

to giving it careful study and thought, but is for those who are determined to utilize some system which will give the result of their trading, show their profits or losses, their assets and liabilities. To prove that it is workable and will give the results required by the average storekeeper, a partial set of transactions for one month have been drawn up, from which the entries into the new books designed have been made. A study of them will enable the storekeeper or his book-keeper to know how to deal correctly with similar items.

Counter Checks—It is advisable in connection with the accounting end of the store, that all customers' orders should be recorded on counter checks as they are received, whether the sale is to be cash or credit.

Bank Deposits—It is advisable that all cash received—and by this is meant both currency and cheques—should be deposited in the bank. Small expenditures can be paid out of a petty cash cheque for that purpose, say for \$20 or \$25. At a convenient time, when the bulk of the money has been used, a cheque should be drawn for the exact amount spent, and the various items charged up to proper accounts in the synoptic. The amount received under this cheque will bring the amount of petty cash in hand to its original amount. This method of dealing with petty cash items is entirely at the option of the storekeeper.

Drafts and Notes Payable—Under the present system of wholesalers' business it is usual for the wholesale house to make drafts upon the retailers in accordance with the terms upon which the goods were sold. When these drafts are presented for acceptance the amounts of same should be checked up with the statement of account from the house drawing the bill. If correct the draft may be accepted.

The bill should then be posted to the bill book, entering, in addition to other particulars, the exact date upon which it falls due. It is most important that a close watch be kept on this book, so that when a bill is nearing maturity, which the storekeeper finds he is unable to pay in full, the house drawing the bill should be written to without delay with a request for the necessary extension and reasons for same.

When the date of maturity arrives, if the bill is to be paid in full, a cheque should be drawn in favor of the bank where the draft is payable, full particulars being placed upon the stub of the cheque, and an entry made in the bill book in the special column provided for that purpose. If a partial payment is to be made, and advice should be in possession of the storekeeper from the house interested allowing an extension of the balance, in this case a cheque should be made out for the partial payment instead of the whole amount.

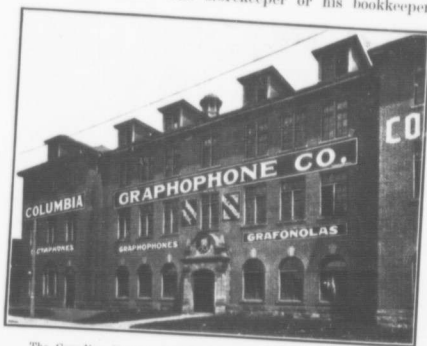
Purchase of Merchandise—A copy of every order should be kept on an indexed file until the invoice arrives. The order should then be taken off the order file, checked with the invoice, and, if correct, attached one to the other and placed on an invoice file awaiting the arrival of the goods, at which time the goods are checked with the invoice. If everything checks out correctly the invoice may at once be entered in the synoptic, which contains a special column for the number of the invoice. As soon as the entry is made this number is placed on the invoice in a prominent place, in the event of the invoice being for paper bags, wrapping paper or other goods which cannot be actually classified

as merchandise, sundry selling expense or whatever expense account is affected, must be debited instead of merchandise purchases.

In the event of the invoice not checking out with the order, or the goods not checking out with the invoice, notice should at once be sent to the house from whom the purchase was made.

It is found to be of the utmost advantage to have everything bear a consecutive number, if it can possibly be numbered, more particularly cheques and invoice inwards.

The designers have covered the ground so far as is possible in a general way without unduly lengthening the explanations. The storekeeper or his bookkeeper



The Canadian Factory of Columbia Graphophone Co., Toronto.

will necessarily have to use their judgment in cases not covered, as no system can be explained to the minutest detail without becoming burdensome.

The system, if adopted, will, it is conscientiously believed, secure the accuracy needed. It has been designed to suit the particular class of business in question, unnecessary complications have been avoided, and the results arising from the system outlined will be trustworthy."

Mr. J. Leslie Forster, inventor of the "Forster Artichoke Expression Control" for player pianos, recently arrived in Toronto from visiting the trade in the West. Mr. Forster states that the Western dealers are alive to the advantages of his invention, in making the player piano sound like the playing of an artist. Mr. Forster is well pleased with the progress his device is making both in Canada and the United States.

NEW MUSIC

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

27205. "The Song of the Heart." Words by Edgar Allen Woolf. Music by Anatol Friedland.
27206. "Yale University March." By Mervin Bamber Bergen. 27207. "Bad 'ner Mad 'n." By Karl Konzak. Oliver Hawkes & Son, London, England, and Toronto.
27211. "An Apple's the Cause of it all." Words by L. Frank Baum. Music by Louis F. Gottschalk.
27212. "Just for Fun." Words by L. Frank Baum. Music by Louis F. Gottschalk.
27213. "Rainbow Bride." Words by L. Frank Baum. Music by Louis F. Gottschalk.
27215. "Omelia: An Irish Love Song." By Agnes Grote Copeland. A. G. Copeland, Toronto, Ont.
27216. "In My Garden of Eden For Two." Words and music by E. Ray Goetz.
27218. "Madame Duplumeau A Un Z'oisseau." M. Pierre des Rosiers, Montreal, Que.
27221. "That Ragtime Saffragette." Words by Harry Williams. Music by Nat. D. Ayer.
27222. "Big Chief." Words by Harry Williams and Joe Young.
27223. "Williams' Canadian Patriotic Band Book." (Book).
27237. "Songs of the Thistle and Maple." By John MacFarlane. (Book) William Briggs, D.D., Toronto.
27240. "Honey I'm Waiting." Words and music by Wm. J. McKenna.
27241. "They've Got Me Doin' It Now." By Irving Berlin.
27245. "There's a Girl in the Heart of Maryland." Words by Ballard Macdonald.
27248. "Goodbye Poor Old Manhattan." Words by E. Ray Goetz. Music by Malvin Franklin.
27249. "The Ragtime Yodling Man." Words by E. Ray Goetz. Music by Malvin Franklin.
27250. "Cabaret Girl." Words by E. Ray Goetz. Music by Malvin Franklin.
27251. "Tulip Time." Words by E. Ray Goetz. Music by Malvin Franklin.
27252. "Mister Broadway U.S.A." Words by E. Ray Goetz. Music by L. F. Gottschalk.
27253. "Work, Lads, Work." Words by L. Frank Baum. Music by L. F. Gottschalk.
27254. "Tango March." By L. F. Gottschalk.
27255. "San Diego." By Gus Edwards.
27256. "The Beautiful Dawn of Love." Words by Earle C. Jones. Music by Neil Morel.
27257. "Madrid." By H. Jentes.
27258. "Hungarian Rag." By Julius Lenzberg.
27287. "The Dream Tango." (La Conchita), Tango Argentina. By Uriel Davis.
27288. "I'm Goin' to Stay Right Here in Town." Lyric by Alfred Bryan. Music by Alfred Gumbie.
27289. "The Perfume of the Flowers." Lyric by Melville Alexander. Music by Anatol Friedland.
27290. "Think of Me When I Am Near." Words by Alfred Bryan. Music by Alfred Gumbie.
27302. "Jake! Jake! The Yiddisher Ball-Player." Words by Blanche Merrill. Music by Irving Berlin.
27305. "Rock, Rock, Rock, Keep on a Rocking." Words by Grant Clarke and Edgar Leslie. Music by Jean Schwartz.
27304. "The Army of Oogaboo." (Queen Ann and Army). From "The Pop Man of Oz." Lyric by L. Frank Baum. Music by Louis F. Gottschalk.
27305. "That Tango Tokio." Words by Alfred Bryan. Music by Jack Wells and Arthur Lange.
27308. "Love is Just the Same Old Game in Every Land." Lyric by E. Ray Goetz. Music by Malvin Franklin.
27271. "Ferns and Flowers." By Carl Loveland.
27272. "The Valley of Sweet Content." Words by C. M. Denison. Music by Ed. Edwards.
27273. "The Warrior." By C. E. Duble.
27278. "My Wife's Gone Away." Words and Music by C. R. Bastin & Edwin Diecy. C. R. Bastin and George Quart, Quebec, P.Q.
27282. "Under the China Moon." Lyrics and Music by E. Ray Goetz.

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