

CANADIAN MUSIC TRADES JOURNAL

A St. Thomas Dealer Said

"I am a strong advocate of 'Art' Finish and it is to be hoped that the firms adopting that finish will carry out their aim."

He Also Said

"I look anxiously for the Canadian Music Trades Journal each month and read it from the first page to the last gaining very valuable information regarding our trade."

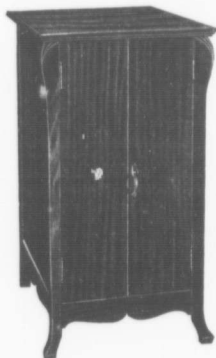
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Telephone Main 3589

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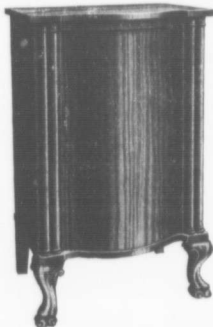


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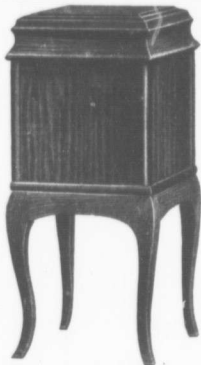


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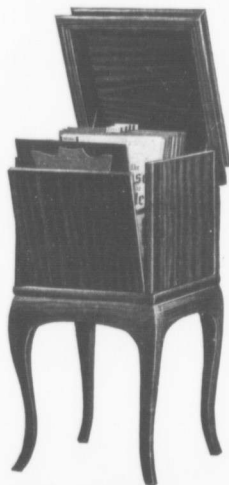


No. 76 Closed

The lifting of the cover automatically throws forward the front of Cabinet, allowing the tilting forward of the music while selecting a number, the heavy leatherboard index sheets serves to classify the music, and the lowering of the lid closes up the front, and tilts back the music into its original position.

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with human-like control contain all the latest improvements and devices. They are perfect in tone, artistic in design, and capable of life-long service.

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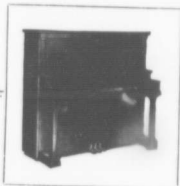
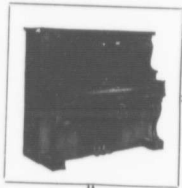
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World-renowned Doherty
instruments ARE your
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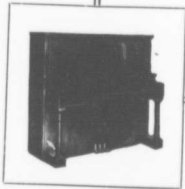
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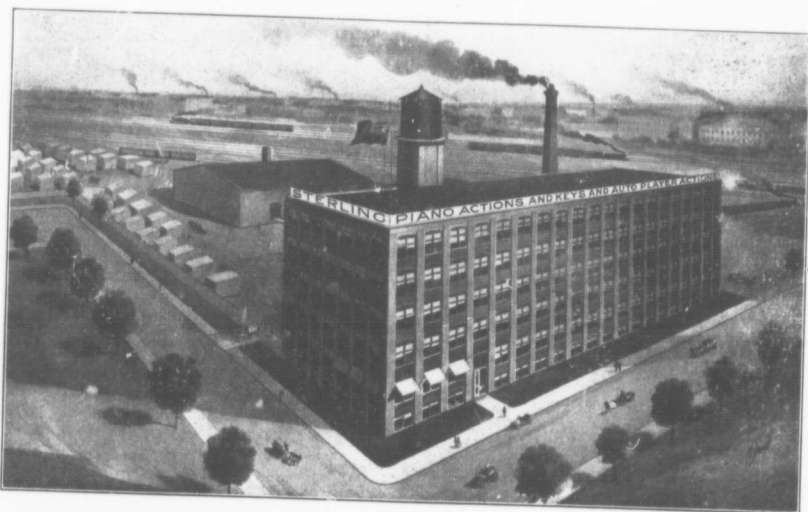
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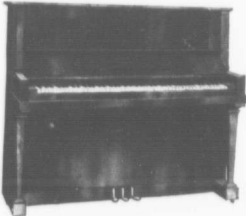
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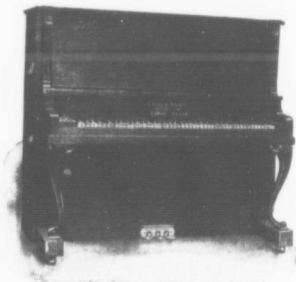
"Wright" is Right

FOR SPRING TRADE

March is here again marking the return of spring. At this season there is always a reviving of retail trading. You piano men cannot do anything better to be equal to the occasion of making "Business as Usual" than to secure some Wright Pianos and Players, and push the sale of them. They are artistic in outline, true in tone, reasonable in price, and 100 per cent. quality throughout. Your margin is interesting.

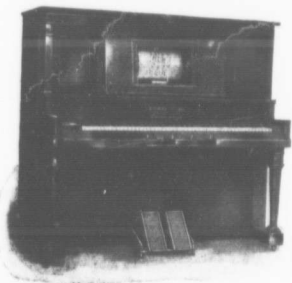
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BY

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Toronto - - Canada

A "Mechanical Wonder"

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The Otto Higel Solo Artist Records

are just the kind that delight the player owner with his possession. These records are hand played by carefully selected artists. They make wrong time impossible, and yet permit the operator to express his own tempo ideas if he wishes. Point out these facts to your customer. Demonstrate with Solo Artist Records such titles as the following from the May list. These are money-makers in the music department, and they sell player pianos.

SOLODONT MUSIC ROLLS FOR MAY

011445. Hymn Medley No. 1. Introducing: (1) Rock of Ages, (2) Abide With Me, (3) I Need Thee Every Hour, (4) God be with You Till We Meet Again, (5) Nearer My God to Thee, (6) Sweet Bye and Bye, (7) Tell Me the Old, Old Story, (8) Jesus, Lover of My Soul, (9) Onward Christian Soldiers.	Herbert
011454. Personality, from "The Only Girl".....	Herbert
011464. Roll on Beautiful World, Roll On.....	Ball
011474. Love's Memories (Memories d'Amour) Hesitation Waltz.....	Heinzman
011483. Sugar Lump. Fox Trot. Arranged for Dance.....	Bryan
011433. The Triple Alliance of Love.....	Benkhart
011493. I'm Going to Let the Whole World Know I Love You.....	Edward
011403. Virginia Lee.....	Lange
011413. When the Mission Bells are Chiming.....	Erdman

Solodont Music Rolls embrace the more popular titles and each month includes the newest and catchiest airs, that are being popularized by the theatres and music halls.

SOLO ARTIST RECORDS FOR MAY

501663. Nocturne. Played by the composer, E. Reed.
501674. Cupid. Humoresque. Played by the composer, Ludwig Waisman.
501684. Forget Me Not. (Mai Poina Oe). From "The Bird of Paradise." Played by E. Reed.
501694. Farewell to Thee. (Aloha Oe). From "The Bird of Paradise." Played by E. Reed.
501705. Fontaine La, Op. 34. Idyll. Played by T. J. McArthur
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ESTABLISHED 1856

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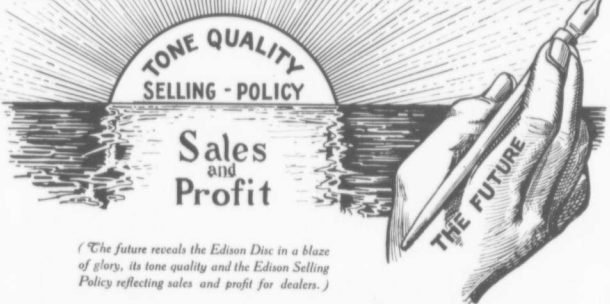
ON THE

Craig Proposition

WHAT the honest dealer cannot forget—and what starts a man's business on the down grade if he does forget—is that when the Piano is sold the transaction is not closed. The buyer rightly expects value for his investment.

Right there is the "forte" of the Craig line. The presence of quality value for every dollar charged is so evident from the day of showing it to your prospect on through years of use, that you have the retail opportunity of the day in CRAIG Instruments.

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□□□

HE ALWAYS HAS

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□□□

To be associated with such a company is to be allied with a man whose ideas are always a little in *advance* of the times—who is *leading* competition, not sidetracked by it. It is the best kind of a guarantee that your store will hold its prestige, because its goods are Edison goods, bearing the improvements of the world's greatest inventor.

□□□

Then take the policy of the Edison Co. and its jobbers. They *work* with you. Their quiet

but effective co-operation and sympathetic attitude make your relations pleasant at all times.

□□□

Also consider the "talking points" of the Edison disc: diamond point, no needles to change; permanent records, no breakage; swinging horn, no joints; automatic feed, no wear on records; tone control;—and most important the TONE ITSELF.

□□□

If you want to know the *real* reason why Edison dealers are making money, and beating out nine out of every ten competitive deals, just *listen* to the instrument once. It needs no *arguments*, no *explanations*. As the darkey said—"Daw! it's the goods."

□□□

There are a few open territories for good Edison dealers. Write for full particulars if you are genuinely interested.



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R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.

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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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No. 11

The Interlocking of All Branches of the Music Industry.

SECOND to none of the branches of Canadian trade in importance is the music industry. It is complex. It is a huge industry having within it smaller yet large highly specialized industries. Its varied departments require in management all the qualities needed in any other commercial enterprise. Beyond the qualifications of the successful man of affairs, there is perhaps required in addition more knowledge and experience in real art than in any other occupation.

We have manufacturers, and travellers; dealers and salesmen; tuners and repairmen. We have music publishers, wholesalers, retailers and the men behind the counter. The talking machine itself is closely allied to the piano. The production of records resembles the work of the music publisher. The player roll men are closer than cousins to the record and sheet music men—they are brothers. Supply houses each in their respective sphere are linked root and branch with some department of the music industry.

Granting these truths—and they must be patent to all, is there displayed the close connection between the branches that ought to exist?

The interests of talking machine record and player roll men are no more separated from those of the music publishers than the farmer is from the influences of rain and sunshine.

The progress of the player piano is as much dependent upon the perforated roll for results as a rifle is upon the cartridge or a dreadnought upon its guns.

Dealers and their salesmen can no more afford to ignore the necessity of keeping up-to-date on actions, keys, hammers, strings and other parts than a fish can afford to ignore water.

Should the production of sheet music and books, talking machine records and perforated rolls decline and finally disappear where would the piano and talking machine business be?

On the other hand the greater the sale of music the more demand will there be for the instruments.

The more effective the window display, the more efficient the methods finding place in the

retail store, the better are the results from that territory for the manufacturer and wholesaler.

Thus the salesman's problem becomes the dealer's and the dealer's problem becomes the salesman's. The retailer's difficulty eventually becomes the manufacturer's and the manufacturer's difficulty becomes the retailer's. No man is independent. We are all interdependent.

Our interlocking interests put us in the position of the alphabet and the punctuation marks, as depicted in a few lines the Journal noticed recently in a teachers' paper. These are:

The letters and words of a charming new book
Fell into a quarrel one day.

While praising themselves, their value, their looks,
In quite a ridiculous way.

The Capital Letters declared: "We come first,
Each sentence by us is begun;"

The little ones argued: "That's nonsense, for we
Outnumber you eighty to one."

Then Commas and Colons and Quotation Marks
Cried: "Why do you make such a fuss?"

You may not consider our folks of account,
But what would you do without us?

You couldn't ask questions nor tell what you hear,
You wouldn't know just where to pause;

You do all the talking—you're famous for that,
But we are the ones who make laws."

The Spaces had listened in silent disgust,
But presently one of them rose.

"So, even the Alphabet, given a chance,
Will show just how little it knows;

You feel all-important, you Letters and Marks,
You think you're the whole of the Book,

But you'd be a mess if it were not for I's,
FORTHISISTHEWAYYOUWOULDLOOK!"

It follows, therefore, that other branches of the trade claim your interest, in your own interests. Every reader of the Journal should read the discussions in every department.

War always makes people value peace. Even the price-cutting war does that.

ANOTHER GREAT ADVANCE IN PLAYER PIANO PROGRESS

INVENTED
BY A
CANADIAN

The
**Baby Ennis
Convertible
Player Piano**

MADE
IN
CANADA

IT HAS NO COMPETITOR

Sells as a Player Piano complete or as a Piano in which the Player Action may be installed at any time. The principles involved in connection with this instrument are patented. Early application for agencies should be made to the manufacturers.

**THE WILLIAMS PIANO CO., LIMITED
OSHAWA CANADA**

THIS Player Piano embodies the very latest principles of simplified player piano and piano construction. The piano has a splendid depth of singing tone, pure and resonant, and the player action is so responsive to the touch of either pedal, that with the utmost ease the full expression from pianissimo to crashing dynamics can be secured. "Pedal control" has been raised to a fine art in this little instrument, that plays 88 notes with the precision of a de Pachman.

The construction of the Baby Ennis Convertible Player was started from two angles; on the one hand the piano and on the other the player action. Experiments on both were begun at the same time in order to gather together the details of piano construction on the one hand, and player action construction on the other, and build all into one perfect instrument. We might at length go into the description of the innumerable parts of the player action, all of which had to pass through the fire of zealous experiments before being finally brought to the successful conclusion where we could present it to a critical public, but this arduous and painstaking work of construction could only be appreciated by one who had followed all those experiments in succession.

THIS cut gives the end view of the piano as it is before the player action is installed within it. If the purchaser feels that he or she cannot afford to purchase the complete player piano, this instrument, as it is shown in this cut, may be purchased and the player action can be installed in it at any time the purchaser desires.



The dimensions of this instrument for the four illustrations are:

Height	- -	4 feet 3 inches
Length	- -	4 " 10 "
Width	- -	2 " 2 "

Made in Mahogany, Walnut and Oak
Art finish unless specified otherwise

Take note of the artistic lines of proportion as shown in this view, and compare it in your mind with any other piano of the same size you may have seen.

Patents for this case design have been applied for as well as patents on the player action.

Manufactured under the F. W. Bull Patents

THE WILLIAMS PIANO CO., LIMITED
OSHAWA - CANADA

The
Baby Ennis
Convertible
Player Piano

Sells as a Player Piano complete or as a piano in which a player action can be installed at any time. See the illustration on the preceding page. Note the pleasing proportions of the case which provides for the installation of a player action, doing away with ungainly gables of the ordinary player piano.

THIS shows a front view of the piano closed after the player action has been installed. You will notice the front panel has been cut through the middle, and a small moulding put across the center dividing the panel into two sections. This allows both sections to slide back longitudinally, opening up the pool box.



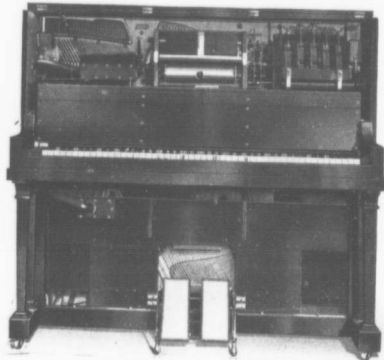
The bottom door you will see has had a section 14 7-8 inches by 9 3-4 inches cut out of it and made into a panel. This panel is raised by the lever shown under the key-bed on the right, and enables the performer to reach in with either foot and draw out the player pedals.

THIS shows the player piano ready for the music roll and the performer. A close inspection in front of the keys will show the two theme buttons and the sustaining, tempo, and re-roll levers which are raised and lowered by the draw-rod shown under the key-bed just to the left of the panel lifting lever.



This is our Combination Key and Lever Lock Device. The drawing forward of this rod raises all the levers and locks the keys at the same time. Pushing back this rod drops all the levers from view, and permits all the keys being played by hand.

THIS cut gives a view of the interior of the piano and the exterior of the player action both top and lower. This simplified action has two theme buttons operating on a divided hammer rail, and a very sensitive pedal control. The two extremes of "cling and crash" have been worked out in this action to that happy mean which is the



ultimate of all mechanical achievement. This enables the performer to get a wonderful degree of rise and fall of tone from the piano, without losing control of any of the notes, and a short snappy stroke of either foot on either pedal will produce a crash.

See further particulars on the preceding page

THE WILLIAMS PIANO CO., LIMITED
OSHAWA - **CANADA**

Mortgaging the Future.

GATHERED informally, a number of manufacturers were discussing the sources of the greatest trouble in the family lives of their workmen. They were united in fixing on the two chief evils. The first was the drinking habit, and the second the installment plan of purchasing luxuries. A dollar down and a dollar a week came in for unqualified condemnation.

Certain things may be purchased on the installment plan, such as a home, a musical instrument, an insurance policy. These are of decided advantage, and it is good that their purchase by installments is possible. This method, however, is often abused by houses lacking in principle. By their methods getting into debt is made as easy as possible. They make sure the workman has a job, and proceed to sell him goods far in excess of his needs or his power to pay. Later on the workman finds his household expenses eating up all his earnings, his payments fall behind, and then—no one is doing justice to himself or to his employer when he is being constantly hounded for the payment of debts.

Of course it was the unscrupulous houses these manufacturers had in mind in their condemnations. One man in close touch with labor matters said recently that before long the employer and his employees will have to join hands to protect themselves from designing people. No persons more than the piano and talking machine dealers realize that the future must be mortgaged with care. No person more than they know the folly and wrong of overselling the working man.

Piano Prices in Britain Advance from 5 to 15 Per Cent.

ADVICE has reached the retail piano trade in Britain that various piano makers have increased their trade prices, the advances ranging from 5 to 15 per cent. Preceded as this announcement was by a material rise in foodstuff prices, and also in the cost of numerous materials used by manufacturers, the element of surprise was not very noticeable.

This readjustment of prices is of more than passing interest in Canada, and for this reason the Journal quotes the following extract from the comments made by the Editor of Musical Opinion upon the situation, from both the manufacturers' and dealers' standpoints:

"The real cause for surprise is that the announcement was not made earlier, for without doubt the action taken by the makers is quite justified by the position in which the war has placed them. But all the same, dealers are no less justified in remarking the disparity of the increase, which varies from five to fifteen per cent. If one maker thinks that the lesser amount will cover the increased cost of manufacture, dealers cannot be blamed for looking askant when the larger sum is demanded; and consequently it is to be regretted that a more generally agreed course of action was not followed. The probable explanation is that, in the case of actions for example, the position of the makers varies considerably, the one being able to secure supplies at a comparatively small increase on the old prices, whilst others are at their wits' end to obtain actions at any price; and moreover, those who are in the enviable position of having a sufficiency of one type of action are equally at a loss to secure another type.

"Of course this shortage of actions is a regrettable incident, but it has its compensating side, for it demonstrates very clearly the fact that the demand for pianos all over the country is outstripping the measures which were taken immediately after the commencement of the war to replace foreign supplies; and certainly when the German returns once more to sanity he will experience some of the 'frightfulness' he intended for his victims, for he will find the English pianoforte market closed

for 'supplies' to a degree even greater than for complete instruments.

"Whilst it must be admitted without reservation that the makers must get increased prices for their instruments if they are to work at a profit, the position is none the less difficult for a very numerous class of dealers. Those whose stock includes a large and varied assemblage of makes, can have no insuperable obstacle before them in passing on the makers' increase to the public, for if one instrument and its consequent price and payments does not suit the customer's convenience, he can be more easily turned to another; but, as the pianoforte trade has 'touched bottom' in the great industrial centres, minimum monthly and weekly payments have been reached and with this class of customer no increase is humanly possible. The price of the instrument may be increased, but the monthly or weekly sum will remain as before, the undeniable result of which will be that the dealer will have to wait years before he will be able to secure any return for the extra sums he will be called upon to pay for his instruments. If this only concerned a few dealers the matter could be passed by lightly; but we know for a surety that, as matters now stand, the vast majority of dealers will find their position more onerous, and the difficulties with the makers will become intensified. Doubtless this view of the increase was well discussed before it was decided to take the necessary step; but following as it does another increase of prices, we are faced with the minimum of capital will certainly no longer be able to hold on. Prices are now fifteen or twenty per cent. higher than they were five years ago.

"The difficulty of passing on the increase of price to the public in so far as concerns the commercial instruments is rendered the more troublesome by the position of the dealers in regard to payments by customers. Certainly trade has been marvellously good in some quarters, in view of the tremendous war which we are prosecuting, but nevertheless in other districts the sale of pianos is at a standstill, added to which dealers have had to content with a considerably reduced revenue, in some cases customers frankly announcing their inability to pay more than half the agreed amount. Of course, these things cannot be altered by talking about them. The dealer in commercial instruments is hit with a heavy hand."

Wrong Valuations Still.

ADD an even hundred dollars to the wholesale price of the new instrument, and you get exactly what a salesman the other day wanted to allow on a used upright piano offered in exchange on the purchase of a player.

Add twenty dollars to the wholesale price of a new organ and you get what another salesman wanted to allow for an eight-year-old organ offered in part payment for a new piano. Such instances only serve to confirm the need for dealers to show their salesmen all articles in the Journal on such subjects as valuing the used instruments in exchange transactions. That should be followed up by a frank talk on the question, showing up the proposition in cold figures.

Havoc Will be Wrought by the Cheap Roll.

LAST issue the Journal referred at some length to the ways in which the music roll trade is menaced by the "cheap" roll. A realization of the situation is enough to arouse every member of the trade. The effect of the 15-cent roll upon the player roll trade is easily predicted, but unfortunately the trouble does not end there. It goes right in to the realm of the player piano itself. For in a second editorial last month it was urged that the good player roll must come to the front for the future well-being of the player piano business.

These ideas are being freely expressed among retailers. By way of example the following viewpoint is taken by a Washington dealer, who is pointed out as

having realized the absolute necessity of a profitably and soundly conducted music roll department, which by the way is credited with embracing a stock of 20,000 rolls:

"We have recently found that the five and ten-cent stores throughout the country and the poorer grades of music houses are going into the ten-cent music roll business and handling these rolls in their stores. They seemingly have not considered the sale of a player piano at all, but are simply aiming to sell cheap music rolls to draw the trade of a certain class of people in their cities.

"In our experience we have found that in selling even a moderate priced player piano we would not dare to put on an inferior music roll to demonstrate the player, as it would probably result in our losing this particular player piano sale. The backbone of the player piano business and the sale of player pianos lies in the production of good music rolls. In fact, the future of the player piano business depends on the improvement in music rolls. As far as I have been able to learn these ten-cent rolls that are being put on the market are a decided detriment to the sale of any make of player pianos, and as soon as the manufacturers of player pianos realize this they will take some steps to change the condition.

"Every piano dealer in the country realizes what a drawback it is to be obliged to sit down to a player piano and try to sell it when it is necessary to apologize to the prospective customer because something does not work properly about the player. Just imagine what this will be when this flood of cheap music rolls get into the homes where you have sold good player pianos. You will have enough complaints from player owners to keep your shop force busy for months at a stretch, and in nearly every instance it will be discovered that there is nothing wrong with the player piano, but that the music rolls the customers have been using are either defective or are poorly arranged and the customer imagines there is something working improperly with the player. It seems absolutely ridiculous to believe that a customer will go out and pay \$550 to \$1,000 for a player piano and then go down to the five and ten-cent store and buy so-called 'music rolls' for this instrument.

"It is impossible to produce a music roll for ten cents that will prove satisfactory to any thinking person. These cheap music roll cutters must certainly neglect something. They cannot afford to pay for good arrangements, and it would not pay them to spend the necessary time in making good arrangements for these music rolls. It stands to reason, therefore, that these ten-cent rolls will cheapen the entire music roll industry and, moreover, will act as a detriment and do great harm to the sale of player pianos."

An Argument for the Player. Why it Permits of Technical Mastery.

COMPARING and contrasting the results produced by the pianist and the player piano for the benefit of music teachers and students, a writer in the current issue of one of the magazines grants a superior accomplishment to the player piano. It is not here referred to as a new idea by any means, but coming as it does from a critical source, it becomes an argument for the player that salesmen would do well not to overlook.

He refers to a period, say fifty or sixty years ago in which the best asset of the piano virtuoso was his mechanical or technical dexterity. He quotes a personal

friend of the late Julius Schulhoff, a famous pianist of his time, who states that the latter often ridiculed the bad taste of the musical public of his generation, declaring "that a pianist was valued according to the number of notes he could strike in a moment's time." Schulhoff, in a spirit of pleasant sarcasm, would sometimes introduce advanced pupils as "Miss X., who can play eight notes in a second; Mr. Y., who can play sixteen notes in a second," and so on. Technical mastery was the chief end of most of the piano virtuosi of former days.

"Now," he continues, "all these neck-breaking gymnastics have become a mere trifle for the automatic player piano, which can perform all of the formerly most dreaded passages as mere child's play." *The reason that all difficulties of a technical nature are so easily overcome by the player piano is that it possesses a hand with eighty-eight fingers, so to speak, all equally strong, and capable of striking the whole keyboard at once if necessary. How can the pianist with only ten fingers, some of which are imperfectly developed, with the thumb shorter and more crooked, hope to compete with the up-to-date player piano, which is to all intents and purposes technical perfection?*

The result is that in what are often called "virtuoso pieces" the player piano has "something," to use a modern phrase, on any pianist, even the most proficient.

Small Sales Worth While.

BECAUSE the customer who looked like a piano prospect only wanted "ten cents' worth of phonograph needles," the dealer concerned might have let the circumstances irritate him, but he didn't. He was pleasant in manner and thanked the old gentleman, went and opened the door for him. A week later the same party appeared. He had a lady with him—his daughter. She was as discriminating as he was eccentric, and evidently they had plenty of money. At any rate she was permitted to take her choice of the pianos in the store and he issued the check in full. The dealer was glad that he didn't let the needle transaction irritate him, and he thinks it had some bearing on the case with which the piano is sold.

"I never turn down the small sale," said a successful branch manager. "A party came in looking for a second hand organ 'for about five dollars.' Not a very encouraging prospect, but I happened to have a little old instrument taken in that I was glad to let go for that price. It was a petty transaction, but the people were quite delighted and seemingly our treatment pleased them, for within a week they sent in a friend who bought a piano. It may be that we would have secured the piano sale anyway, but I think not. Anyway, it would have been in competition with everyone in town. I consider it poor policy to neglect the smallest sale."

Pianos in Cuba.

ACCORDING to a trade report from Havana, medium-size upright pianos, which are sold for \$350 or \$400 each are most in demand in Cuba. The frames are of iron and the cases should be of hardwood, preferably mahogany, as soft woods are rapidly destroyed by insects. Pianos such as are made for India would be suitable also for the damp climate of Cuba. As most pianos are sold on the instalment plan long credits are required—from six to twelve months being usual.

Worrying Over Player Music Branch.

LOUISVILLE, Kentucky, dealers have been worrying over the unsatisfactory results of their player roll departments. In this respect the Louisville dealers are not different from dealers in other places. They simply represent one more of the long list of trade centres that realize the inefficient service in this branch of the business. Furthermore they realize that inefficient and unprofitable roll departments injure player piano business. In this respect they are a little more advanced than some dealers not as far away as Louisville, Ky.

The Louisville dealers have gone over the ground much as other dealers have done. The proposal to establish a central roll depot with both rental and selling departments has been discussed, but the important feature is that these dealers have candidly acknowledged to themselves and to each other that their roll departments are unsatisfactory and injurious to player piano business. They know that if player piano owners are not kept enthusiastic through the roll department, a serious lack of influence on other sales is the result.

Player Sale is Different.

THE retail player piano sale is not the same as the sale of an ordinary upright piano. The sale may be made, on the merits of the instrument, to the customer, who has already decided to buy, or it may be made on the same appeal to vanity that accounts for so many pianos and the terms may be arranged on the same basis, with of course more cash and larger payments, but that is not the end.

In the piano transaction the retailer does not worry about the customer buying suitable or unsuitable sheet music. Whatever he or she buys will not be injurious to the instrument or to the sale of other instruments. This is the great difference. The piano purchaser expects to be let shift for himself. There is nothing more the dealer can do in the way of service except to call occasionally to assure himself that the piano is right, and to secure the tuning contract. He will do this on a basis of good business policy.

But if the player piano buyer is left to shift for himself the risk is a big one that he will develop indifference or dissatisfaction. Either is fatal to his recommending others to do as he did, and he is likely to become a knocker among his friends as far as the player piano is concerned.

For the salvation of his own business and the extension of his chain of sales, it becomes a matter of business expediency for the dealer to see that his player piano customers are taken care of. He can take care of them in no other way quite so well and with additional profit, as via his roll department. Nobody knows better than he does himself that if the roll department is losing money or is a source of worry, that it loses its efficiency to the customer. Also, nobody knows better than himself the requirements of his own particular trade and the faults of his own particular roll department. Having this information, it is within his own possibilities to correct these faults.

A Player Without Rolls Only a Piano.

WITHOUT rolls the player has no advantages over an ordinary upright piano. In fact it has the disadvantage of being more costly and more costly to

tune. Friends of the household where there is a player without rolls are not going to be influenced in favor of the greater cost. On the other hand the greater pleasure owners of player pianos derive from their instruments, the more of them will be sold.

It is easy to blame the uneducated public for a tendency to buy inferior music, but it is more profitable to assist in educating the public to appreciate the kind of music that they should have in their roll libraries.

The talking machine owner is not kept enthused by his machine, but because of the new music always coming along, and the dealer sees to it that his customer knows about the new music. He also sees to it that he can supply his customers with records. He does not sell the machine on the basis that the customer will have an ornament in his home, but which through the records will entertain him at any time he desires.

The Cheap Roll a Menace.

"CONSIDERING the profit in the player piano end of the business, and the importance of the music roll in connection with it, it would seem to me that any intelligent dealer could readily see the advantage in paying a little more for the better roll, and in so doing preserve his own best interests," said Henry Dreher, a prominent dealer of Cleveland, in a discussion of player roll dangers. "Then, too," said he, "the inferior rolls that sell at a low price are a reflection on the entire player piano and roll industry in that they create in the minds of the public a cheapness of the whole player proposition."

He further emphasized that in his experience the best of rolls were none too good for the exacting requirements made upon them by the player piano and, he added, "without doubt the sale of many a player has been lost by the bad performance of a roll."

Second Hand Pianos on a Commission Basis.

THE plan adopted by certain automobile dealers to dispose of the "trade-in" problems appears to be effective. Instead of taking in the old machine as part payment on a new one, they undertake to sell it, the cash received being applied on the purchase of the new car. It is unnecessary to point out the complications that this does away with.

The Vancouver Piano Co. have adopted a method of getting hold of second hand piano transactions that in a city never get to the dealer. Their method is best explained by the two classified advertisements from the daily paper, here reproduced:

If you must sell your piano, let us bring it to our store for sale. We charge only 5 per cent., and buyers prefer buying from responsible dealers in preference to going all round town. Your piano will be placed with others, and if the price is rock bottom it will be sold. If the strings are rusted don't ask us to sell it. Vancouver Piano Co., 824 Granville.

If you have a little cash and want a piano, see us. We have pianos left with us for sale by persons who urgently need money; consequently they will sacrifice greatly. It will pay you to buy now when every dollar has the buying power of five. Vancouver Piano Co., 824 Granville.

A Use for Trade Papers.

DID you ever notice, Mr. Retailer, that the time-honored stunt of pasting a newspaper clipping on a piece of card-board and putting said card-board in a show-window never fails to attract attention?

While display experts are racking their brains for new ideas with which to attract the passing public, this work never weakens in its efficacy. Dozens, oftentimes scores of people will stop and wrinkle their foreheads and strain their eyes and indulge in other contortions, if need be, rather than miss what the clipping has to say. Therefore, the custom of using newspaper clippings in window displays may be accepted as a good one. Results count.

It seems that now, after trade papers—some of them at least—have been published for as many as a hundred years, tradesmen are commencing to see the possibilities offered in every issue.

For example, if you see in the Canadian Music Trades Journal a particularly striking advertisement of a line you carry, cut the advertisement out and put it in the window on a piece of card-board. If there's a news item about a line connected with your store, or with the passing public, cut it out and do likewise. Turn the trade paper to good account. If you're keeping a file of the paper and don't care to mutilate copies, you are sufficiently progressive to be able to afford two subscriptions, so have one subscription sent for use in cutting out and pasting up, and the other for use in your file.

Aggressive members of several trades have already seen the wisdom of actually using their trade papers.

Scores the "Puzzle" Method.

DECLARING himself emphatically against "puzzle schemes" in piano selling, a Pittsburgh dealer says he does not know of a single house that has proven the puzzle a success. "We steadfastly refused to have anything to do with the puzzle business," said the dealer quoted, "because we felt when the thing was first tried out that it would only work while times were good and that once business became slack dealers would have more trouble with their accounts than they could comfortably take care of. And if all the stories I hear about repossessions are correct, I think that this has come to pass, not only in Pittsburgh, but all sections of the country where the puzzle game was employed.

"To begin with, the puzzle brought an undesirable class of customers. The merchant himself was compelled to carry a lot of fictitious values on his books, and the public was hoodwinked in order to get the trade. Dealers might just as well have sold the \$200 piano for its real value instead of charging \$350 and giving a certificate for \$150, or whatever the sum might be, and thereby make the customer believe he was getting something for nothing. Things, of course, went all right until payments began to stop on account of the buyer being out of work or because the person buying was not even able to pay \$5 a month on the lease, let alone \$10. What was the result? Merchants had to begin to repossess their instruments.

"But good has come out of the puzzle game. It has taught the piano man who indulged in it a lesson. I need only ask any man familiar with conditions to picture in his mind's eye what was going on a few years ago and what has been taking place in this as well as other cities in the last two years to tell what has happened. There is only one way to do business, and that is on a conservative basis."

The Figure in Wood.

AMERICAN Architect affirms that the figure of wood is determined more by the characteristic grouping and direction of the fibres than by any difference of color. The transverse surface of an oak log exhibits circles; the longitudinal surface cut through the centre of the log, parallel straight lines; and the obliquely cut surface, parts of the oval; but few, if any, trees are to be found either exactly perpendicular or straight. Although these three surfaces show a general disposition to the figures described, especially when polished, very little bend and twist in the tree disturbs the regularity of the fibres, and adds to the variety and ornamentation of the wood. A longitudinal section through the centre of the log is the hardest and most diversified, because in it occurs the zone of the greatest density. The first and last layers of growth are presented in the same plank, but the density and diversity lessen as boards are cut further from the axis.

Curls are formed by the filling in of the space between the forks of the branches. The beautiful figure thus induced causes a log, say of mahogany, to be valuable in proportion to the number of curls it contains. There is great competition in the large markets for such logs, and prices which seem astonishingly large are sometimes paid for logs known by timber merchants to contain what is known as curl grain. The curl is generally shown on the outside, and there is always a possibility of there being interior ones as well, which do not show on the surface.

Figure is produced in a number of ways. One of them is by means of numerous small branches which the parent stem sheds during early life. These fail to penetrate to the interior, and are covered over by the more vigorous deposition of the annual rings.

WILL HAVE EXHIBITION AS USUAL.

It is no half-hearted announcement that the management of Canadian National Exhibition make regarding this year's arrangements. It has been decided to hold the Exhibition as usual, from August 28 to September 13, in Toronto. A portion of the directors' statement is as follows: "Patriotic Year at the Canadian National Exhibition will make a specialty of those exhibits calculated to further the development of trade within the Empire and more particularly trade within the Dominion, and a splendid opportunity will be offered to bring together the different manufacturers and producers with the object of showing just how much of our total needs can be furnished by our own rich country, and just how many articles formerly purchased abroad can now be secured right at home.

"Last year's Exhibition was carried on in the midst of a war scare that amounted almost to hysteria. It was a success. With the scare over, the triumph of the Allies only a matter of time, and business fast resuming its normal tone, preparations are under way that should make this year's Exhibition the greatest ever.

"This year Creator's famous band will head a musical programme, to which the best bands in Canada and the United States will contribute."

From conferences between employers and salesmen spring a multitude of ideas.

PIANOS AND "STENCILS" IN VANCOUVER.**Judge Sees a Difference.**

Judge Schultz of Vancouver differentiates between pianos and "stencils," according to a court decision by him. The following particulars from the Vancouver World will be of interest to readers of this Journal: "A report was published in one of the extra editions of this paper and in a subsequent noon edition last December recounting the remarks of His Honor Judge Schultz in giving judgment in connection with a suit brought to recover for the sale of a piano. It appeared, from the evidence, that the piano in question had been sold for \$390 on the instalment plan, but that immediately after delivery a question arose as to misrepresentation. The purchaser claimed that the examination of the piano and the signing of the contract only took about a quarter of an hour, the salesagent representing the piano to be of standard make, slightly used and that it had been taken back from a resident on Shaughnessy Heights who had paid and forfeited \$200. This payment of \$200 being alleged as a reason why the piano represented to be worth \$800 was being sold at a bargain price of \$390. The purchaser also alleged that he signed the contract without reading it, upon the explicit representation that upon default of any installment the piano would be taken back in full satisfaction of any claims. Piano dealers and experts were called by the defendant to show what was meant by the term 'standard' as applied to a piano, and this was to the effect that there was a distinction in the grade between a 'standard' and a 'stencil.' A 'standard' carried the name of some reputable maker. It

was on this point of misrepresentation that His Honor's remarks were most interesting. He said, in part, that while it might be a nice point to determine where legitimate profit ended and inordinate gain began, a court would not criticize or review any such question of price if the parties had reached an agreement. He had recently tried a case in which electrical fixtures, of which the cost of production was some \$500, had been sold for \$1,750. There were instances of jewelry, furs, furniture and other commodities being sold at a tremendous percentage over invoice prices. It did seem as if there were something wrong with the processes of distribution of merchandise when the consumer paid such an excessive sum over the cost of production, but business people explain away the alleged huge profits by claiming that high rents and cost of handling, etc., are the real factors. The problem of a more scientific and economical distribution of commodities rested upon the legislature and a court could not act as a censor of what was fair or otherwise in respect to prices where goods are bargained for and sold. The evidence in this case shows that the so-called Steinberg was a 'stencil' piano. The name Steinberg had been chosen apparently as a sort of scapegoat term to carry all the sins and defects of the piano business, and doubtless with the purpose of catching the unwary by its resemblance to the firm of Steinway. It was very clear from the evidence that the representation was made that the Steinberg piano sold was a standard when it had been proven that it was a 'stencil' of very inferior grade, with a poor case and shoddy mechanism. Judgment was for the rescission of the contract.

STANLEY PIANOS ARE MOVING

on May 1st to our **NEW RETAIL BUILDING** at **241 Yonge Street** with 12000 feet of floor space, where we will be delighted to welcome the dealer from any point in Canada and show you the evidence of our success in 18 years.

THE STANLEY AGENCY will be worth more to you when you can point to its strong position in Toronto, where our retail sales increase very largely each year, even since war began.

STANLEY PLAYERS. Pioneers in Canada Special inducements in new territory.

FRANK STANLEY

14 TEMPERANCE STREET

TORONTO

"It happened that in the original report the name of the firm concerned was not mentioned, and in justice to the other dealers, who feel that they have suffered from this anonymity, The World at their request takes this opportunity of stating that none of the following houses was in any way connected with the matter: Bowes Music House, Ltd.; The Ajello Piano Co.; William Thomson; Hicks & Lovick Piano Co., Ltd.; Mason & Risch, Ltd.; Walter F. Evans & Co., Ltd.; Montelius Piano House, Ltd.; Fletcher Bros., Ltd.; The Kent Piano Co., Ltd.; and the T. H. Ross Music Store."

VANCOUVER DEALER'S TREATMENT OF OFFER TO DEAL WITH THE ENEMY.

"In order to show up the attempts that are being made to secure business in Canada for German manufacturers, and also to show the stand that I have taken," says Mr. Herbert Kent, of the Kent Piano Co., Ltd., Vancouver, "are these copies of correspondence which has passed between Ernst Koch, representative in New York for the goods of Ands. Koch, manufactured at Trossingen, Germany, and myself, and which I think will show my attitude in regard to trading with the enemy, and I sincerely trust is the attitude of the whole music trade of Canada."

This letter was addressed to the M. W. Waitt Music House, which for almost two years has been known as the Kent Piano Co., Ltd.:

Dear Sir,

I herewith beg to inform you that I am in a position to fill your orders at 5 per cent. higher prices than formerly, shipments to arrive inside of 60 to 90 days.

As the Holland-American Line, *via* which steamers my goods are being shipped, takes about 20 days longer than the direct route of German steamers, which line is tied up owing to the European War, it may be to your advantage if you place your order with me now by mail.

Assuring you that every means will be used to give you prompt and efficient service,

I remain,

Yours very truly,

ERNST KOCH,

Representative for Goods of Ands. Koch.

296, Broadway, New York.

Here is Mr. Kent's commendable reply:

Dear Sir,

The writer has just had placed in his hands a letter of yours dated the 5th inst. and addressed to Waitt Music House, Victoria, B.C., and as a loyal Britisher I desire to take strong exception to your endeavor to secure orders for Germany from a firm doing business in Canada, and which country is at present time engaged in a terrible warfare with the German Empire.

You surely must be aware of the British Proclamation relating to trading with enemies of our country, and we, in common with all loyal and true Britishers, fully intend to abide by the terms of that document, even though it only be a scrap of paper; and to be candid with you, we consider it presumption on your part to expect to secure orders for your German house, in order to assist them to carry on a war with our Empire.

We consider it will be better for you to confine your endeavors to getting business from those countries which are at the present time neutral.

We should be traitors to the land of our birth, should we think for one moment of giving orders to you, or any other German firm, and we have no desire to qualify for that position.

In the past, when we had some dealings with you, we could not but admire your aggressiveness in business, and your business methods, but our admiration vanished when your nation involved the British Empire in the present awful destruction of life and property.

Yours truly,

THE KENT PIANO COMPANY, LTD.,
HERBERT KENT,
Managing Director.

VANCOUVER DEALER ON VISIT TO HIS HEAD-QUARTERS IN GLASGOW.

Wm. Thomson Does Not Fear German Submarines.

Mr. Wm. Thomson, the well known music dealer of Vancouver, and who is rated as the most extensive piano merchant in Scotland, has returned to Glasgow. Accompanied by Mrs. Thomson, who has crossed the Atlantic many times with Mr. Thomson, and their daughter, they spent some days in Chicago and in New York before sailing from the latter city. Mr. Thomson investigated the American instruments, with a view to securing a substitute for pianos formerly bought in Germany. While Mr. Thomson has been at his Vancouver home, the parent business in Glasgow has been in charge of Mr. Wm. Thomson, Jr., who has also travelled between there and Vancouver several times.

Friends of Mr. Thomson who attempted to indicate to him the dangers of ocean travel at this time, were promptly assured that no member of his family feared for the safety of their vessel, and that they were not disposed to worry over the possibility of coming in contact with a German submarine.

ANOTHER PIANO MAN FOR LONDON.

The ranks of the piano trade in London have been increased by one. Mr. J. F. Sherlock, of the Sherlock-Manning Piano & Organ Co., has introduced a new representative of his firm's lines. The newcomer, who by the way is a great believer in advertising, is making his home with Mr. Sherlock, and on the date of his arrival weighed nine pounds.

MENDELSSOHN PLANT NOT BURNED.

The newspapers in a number of centres throughout the country last month reported the total destruction by fire, of the Mendelssohn Piano Co.'s factory, located in Toronto, at 110 Adelaide Street West. The Mendelssohn factory was not even scorched, though nearly three hundred panes of glass were broken and the basement flooded with water.

A mattress factory separated from the rear portion of the Mendelssohn factory by a lane, was gutted, and for a time it looked as if the piano plant would also be destroyed. The fire fighters managed to keep the flames confined to the building in which they originated, and Mr. John Wesley of the Mendelssohn firm had the water curtains turned on, preventing fire from gaining a foothold in that way. The cold water on the hot glass caused the breaking of the windows. Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., was absent from the city at the time.

War Is Hell—Don't Let Your Business Go To War



Style 80

You have it within your power to keep it at home.

The Sherlock-Manning piano is the solution.

The fact that we operated the factories full force throughout 1914 and up to date this year proves that at least some of



Style 130

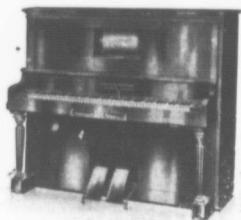
The Canadian Musical Instrument Dealers are Selling Sherlock-Manning Pianos

CANADA'S BIGGEST PIANO VALUE

Are you getting your share of the trade at present?

The Sherlock-Manning
Stands For:

**RELIABILITY
SERVICE
VALUE**



Style 120

The Sherlock-Manning
Brings:

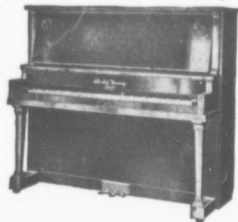
**BUSINESS
FRIENDS
PROFITS**

The Sherlock-Manning in the Wareroom brings to the Dealer who controls the agency a standing in the community which can be "Cashed In."

A Dealer's assets are not merely the stock on hand and money in the bank, but rather his standing in the community and credit as a leading merchant.

THE SHERLOCK MANNING LINE INCREASES BOTH

Back of his own reputation the Dealer finds he has that of the Sherlock-Manning piano and its makers; a reputation fairly and honestly won for fair dealing, artistic quality and permanent value.



Style 70

It was largely because of these essentials that the Sherlock-Manning made such rapid strides during the past thirteen years.

"Procrastination is the thief of time." The only time that really exists is NOW. Misconception of time leads many people to practice false economy.

Arrange for stock and territory while it is available.



Style 110

SAVE TWENTY-FOUR HOURS—DO IT TO-DAY INSTEAD OF TO-MORROW

THE SHERLOCK-MANNING PIANO COMPANY
LONDON CANADA

(No street address necessary)

Winnipeg Letter

PIANO business with the local houses looks brighter, though reports vary from "very good" to "very poor." Collections still require close attention, and this close attention is getting results. The trade here looks forward very hopefully to fall, when the harvest from a largely increased crop average will directly benefit the music business.

The Fowler Piano Co. were visited by Mr. Willis, of Willis & Co., Ltd., Montreal, and took away a two-carload order for immediate shipment, with a third carload for May 1st delivery. A shipment of Knabe grands has also been received. The Fowler firm report March business away ahead of the two previous months.

Mr. Robert Shaw, the energetic Columbia man in the west, with headquarters at Winnipeg, reports the opening up of a Columbia agency with the International Specialty Co. of Saskatoon. This firm have fine new premises opposite the McMillan department store. Mr. Robert Shaw is elated over the arrival of Columbia Gramofones at the warehouses of Western Fancy Goods Co., all of which are now made in Canada and not advanced in price because of the war tax.

The Doherty branch report good business for March and the arrival from the factory at Clinton, Ont., of the new Louis design and the new Doherty player piano. This firm put on a talking machine window display to introduce the Columbia record entitled "Sister Susie's Sewing Shirts for Soldiers." They had a sewing machine in the window with an attractive representation of "Sister Susie" actually making shirts. The record and cards referring to it were prominently displayed. This firm also report a good sale of records by the First Contingent Band in England.

Mr. H. P. Bull, manager of Cross, Goulding and Skinner, Ltd., had only the most cheerful of trade reports to offer when seen. Collections he reported exceedingly good. The country salesmen of this firm are more cheerful over prospects, and look forward to big business as a result of the increased crop average that is assured in all sections.

The present month was ushered in at the local R. S. Williams & Sons Co. branch by all hands engaging in the arduous but necessary duty of stocktaking.

Mr. Fitch, manager Babson Bros., Edison phonograph dealers here, has just returned from a three weeks' vacation to Portland, Ore. Mr. Fitch derived much benefit from his trip. Edison goods are now arriving from the factory, they having just received their first big shipment since the factory was burned, and this, while relieving the pressure, will not fill the orders already on file.

Mr. E. C. Thornton, of Woodstock, Ont., general manager for the Karn-Morris Piano Co., paid a visit to their western branch on his way to and from the Coast. Mr. Thornton reports a very successful trip.

Mr. Alex. Renwick, of the selling staff of Winnipeg Piano Co., has returned to his duties after a tour of several months in the south.

Mr. Marsh, of the Mason & Hamlin Company, was a recent visitor to this city. He was very much struck with the appearance of the Winnipeg Piano Co.'s showrooms where his firm's lines are featured.

The Winnipeg Piano Co. report that sales and col-

lections can only be considered fair. After a somewhat off season for players, they experienced quite a run during March for the medium priced instruments, these sales being made with good cash payments.

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

Mr. Geo. Suckling of Edmonton, has been in town for a short time.

Mr. John Hansplant is back again with the Fowler Piano Co., in his former capacity as piano salesman.

S. Tarrant, traveller for T. B. Harms Music Co., New York, called on the trade during the month of March.

Mr. J. Barrowelough was welcomed back by the staff of the Karn-Morris Piano Co. after an absence of about four years. Mr. J. Barrowelough will again take up his former position as piano salesman.

The friends here of Mr. John De Angeli, formerly in charge of the Doherty Piano Co.'s phonograph department, sympathize with him and Mrs. De Angeli in the death of their child, which took place very suddenly. Mr. De Angeli is now connected with the Cunningham Piano Co. of Philadelphia.

E. C. THORNTON RETURNS FROM TRIP TO COAST.

Karn-Morris Dealers Optimistic. Pleased with Karn-Morris Treatment and Goods.

On the last day of March, Mr. E. C. Thornton, general manager of Karn-Morris Piano & Organ Co., Ltd., arrived at his home in Woodstock from a flying trip to the Pacific Coast.

In speaking to the Journal of his trip, Mr. Thornton said, "I did not make the trip in the expectation of landing a lot of business, but simply to show our representatives at the points I touched that we appreciate their trade, even if it has had to be small, and to discuss present and future business with them."

Mr. Thornton received a most cordial reception wherever he called, and found his firm's representatives well pleased with the Karn-Morris lines, as well as Karn-Morris treatment. "In short," said Mr. Thornton, "the relations existing between us and our agents are mutually satisfactory and pleasant."

Asked concerning the trade "dip," Mr. Thornton commented upon the money stringency and the fact that the west is paying dearly for the boom in real estate. "Ready money is hard to get hold of," said Mr. Thornton, "and I had pointed out to me in the City of Vancouver, men using their big automobiles as jitney busses, who were worth or supposed to be worth from one hundred thousand to a million dollars, but were unable to borrow a dollar to live on, and adopted this method of earning enough to support themselves and families."

"I was glad, however, to note the feeling of optimism on the part of our representatives, and when the war is over they are looking for a gradual, but at the same time permanent revival of trade, and I see no reason why this should not be the case. We certainly have a great heritage in that western country, and when we once get squared away after the war is finished, I look for a period of great prosperity through our Dominion."

The American Piano Co. have opened wholesale offices in Chicago, in charge of James Holmes.



Any One of These 6 Designs is

- A credit to the Canadian Makers
- A satisfaction to the Canadian Dealer
- A support for the Canadian Salesman
- A delight to the Canadian home or institution

Sole representatives in Canada for the celebrated Knabe grand and upright pianos. Where unrepresented, WILLIS dealers can secure the agency of this world's leader.



Made in Canada



The Crest
of Quality

WILLIS & CO., LTD.

HEAD OFFICES:

580 St. Catherine St. West, Montreal

Factories: St. Therese, Que.

Made in Canada



The Crest
of Quality

Montreal Letter

DESPITE the fact that some less optimistic persons are bemoaning business depression throughout the country and are bringing their pessimism into play right at home, the majority of dealers are of the opinion that spring business will show a more healthy tone than heretofore. Already conditions have noticeably improved, and many factories have resumed full time operations, after a period of idleness. The greater percentage of piano dealers are offering special bargain sales of used and slightly used instruments, and in this way are getting command of considerable ready cash.

An interesting debate under the auspices of the Social Club of the Montreal Association for the Blind, was held recently in Layton's recital hall. The subject debated was "Is War Justified?" Mrs. P. E. Layton supported the negative, while Mr. P. E. Layton was among the affirmative speakers. The decision was by vote of the audience, who used round and square discs for balloting.

Mr. F. W. Bull, vice-president of the Williams Piano Co., Ltd., of Oshawa, was a recent visitor to this city.

Following their custom, Layton Bros. had an elaborate Easter window display, which attracted much admiration from passers-by. The window was dressed in appropriate colors, banked with Easter lilies, ferns and palms.

Mr. George E. Dies of The Williams Piano Co., Ltd., left Montreal a couple of weeks ago on a tour of the Quebec and Maritime Provinces trade, in the interests of his firm.

Layton Bros. report an especially good month of March, particularly in player sales. One sale represented a great compliment to the makers of the Mason & Risch. The purchaser turned in a high grade grand of American make on a Mason & Risch player. A pleasing transaction among recent sales was with a prominent local citizen, who purchased a Mason & Risch grand. Layton Bros. find their efforts in behalf of cash business meeting with good success.

"Musicians who know the Willis piano are the best Willis salesmen," is the slogan advanced by Willis & Co., with reference to their product, and it seems that in every section of Canada where these goods are sold, the dealers' message is "Send us a duplicate of our last order."

The Leach Piano Co., Ltd., report quite an improved tone to business. Recent sales include a Leach piano to the West End Methodist Church, to replace the one burned on Christmas eve. The Livingstone Presbyterian Church has also purchased a Leach.

When called upon by the Journal correspondent, Mr. W. J. Whiteside of Gervais & Whiteside, the local Karn-Morris boosters, was glowing with optimism. Prospects for future sales, he opined, looked good, while current business was of a noticeably improved nature.

Charles Culross, the Martin-Orme distributor, says "Easy philosophy and a fluent pen make advertising that interests, but it takes real merit and tonal quality to satisfy. The number of prospects which he is interesting in this instrument makes the above positive proof.

Mr. A. P. Willis, president of Willis & Co., Ltd., accompanied by Mr. Charles D. Patterson, wareroom

manager, have returned from a visit to Toronto and other Ontario points on their usual spring purchasing trip, and calling on Willis territorial agents, etc. While in Toronto they left a substantial order with the Newcombe Piano Co., Ltd., which firm's lines they have aggressively represented in the east for many years.

J. H. Mulhollin, the local retailer of Evans Bros. pianos and players, stated that while some complaints are made, there is not the continual "kick" made about conditions as was heard in the past. Like others in the trade, Mr. Mulhollin has found that a special drive for cash and cash business brings good results.

With C. W. Lindsay, Ltd., the demand for Nordheimer lines continues on the increase. The annual business meeting of this firm was held on April 13.

"We find business improving every day, and according to all indications should show a decided increase over the first few months of the year," said the old established firm of J. W. Shaw & Co. "We usually look forward to April, as the large number of weddings that requisition Gerhard Heintzman pianos is an important feature with us." Sales of Easter music in the sheet music department, were well up to expectations.

Almy's Departmental Store are exploiting the Columbia line with great success, and have now in operation five booths for demonstration purposes. They state that the recital here of Pablo Casals, who is considered by many the world's greatest 'cellist, created a great demand for his records. Casals plays exclusively for Columbia records.

The Canadian Graphophone Co. report an active demand for military and patriotic airs in Columbia records, while for Grafonolas they report the call heavier every day, with the demand for the higher priced lines predominant. Dorothy Maynard, leading lady of the Princess Musical Co., recently wrote this firm an appreciation of Red Mill records, in which opera she was playing when they were reproduced by the Columbia Company.

In their phonograph department, Layton Bros. have provided for the carrying of a larger stock of Edison and Columbia records. This department shows a continual increase in the number of persons being served.

Splendid representation is being given the Pathe line locally, as well as in the Province of Quebec, by J. A. Hurteau & Co., Ltd. They are enthusiastic over Pathophones and Pathe records, and state that sales are all that can be desired, with the tendency in favor of the higher priced models.

ADVOCATES ART FINISH.

Since removing to St. Thomas in January, Mr. William E. Arthur, who has charge of the Nordheimer business in that city, has found sales favorable and collections coming in regularly. Alma Ladies' College of that city is equipped with twenty Nordheimer instruments. Mr. Arthur is personally a strong exponent of the "art" finish as applied to piano and player cases, and hopes to see it receive the unanimous endorsement of the trade.

The man who is against everything new, usually is found in the rear taking the other fellow's dust.

Ottawa Letter

OTTAWA music dealers have probably felt the effect of the financial stringency less than the dealers of any other centre in Canada. With the exception of a week or two immediately following the declaration of war by England, their trade has kept on a comparatively even basis. With so large a proportion of the city's population on the Government pay roll there was less reason for a curtailment of purchases by the public than where people have been dependent entirely upon industrial success.

The "Free Press" of this city estimates that "about a millions dollars' worth" of pianos are sold in that city in a year. "Last year," says that publication, "the sales amounted to approximately \$900,000. That means that about 5,000 pianos were sold from Ottawa in 1913, and nearly half of these went out of the city. The store managers of the larger firms state that the exports from Ottawa are increasing each year, and it is apparent that the capital of the Dominion of Canada is being recognized as a centre where almost anything can be purchased."

The people of this city are now to have the services of at least three new player roll rental libraries. The Raper and Orme firms are opening up new rental departments and C. W. Lindsay, Ltd., are re-opening their library, which they had discontinued some time ago.

The Martin-Orme factory has continued to turn out and ship pianos and players with a regularity surprising to both staff and management. The instruments are now so well and favorably known that the agency is a valuable acquisition. Not the least favorable feature of their popularity, however, is the esteem in which Martin-Orme lines are held by local musicians.

A player roll rental library is being opened up in Ottawa by the John Raper Piano Co., of that city, who are making the player music branch of their business a more important feature than ever before. They are also increasing their stock of player rolls in their sales library. In view of the numbers of player pianos now in use this firm feel that the rental library is warranted, and they also believe that a service of this kind will have the effect of increasing player piano sales amongst those people who are deterred from replacing their pianos with player instruments because of the cost of rolls.

Orme, Limited, who feature Martin-Orme lines in addition to various other makes, announce the opening up of a rental library for player rolls. Since commencing business this firm have exceeded their brightest hopes and report an especially pleasing growth of player business.

Mr. George Orme, a prominent citizen of Ottawa, and well known in the music trades, is in Vancouver.

The Willis & Co. branch here, under the management of Mr. Brownlee, has no complaint to make of financial stringency. In addition to Willis business, this branch reports a number of important Knabe sales. The tuning branch of the business is also one upon which Mr. Brownlee places much importance, not only for the immediate revenue, but because of "prospects" secured.

C. W. Lindsay, Ltd., announce the re-opening of their player roll library, in conformity with wishes of

their player piano customers. Mr. Brown, local manager, considers that a well conducted library not only fills a want among customers, but is a desirable method of inducing people to visit the store.

Mr. McKechnie, of the McKechnie Music Co., visited Toronto during Easter week, where he has many personal as well as business friends. This firm had an attractive window display of brass goods, supplied to the 38th Royal Ottawa Band.

Mr. Arthur Mandy, manager of "The Phonograph Shop," visited Toronto recently. Ottawa people, he reports, have shown a keen appreciation of the exclusive Edison and Columbia service being given by his firm.

Mr. F. L. Stone, a well known Ottawa musician, has produced a patriotic song, "Mighty Britain." A press report of the composition says it has a martial swing, dignified words, an excellent harmonization, and that it is one of the few patriotic songs that will live.

Mr. Fred Rae, who conducts the sheet music department in Rae's Ottawa departmental store, visited Toronto for a few days early this month.

OTTAWA PIANO MAN VISITS TORONTO.

Mr. F. W. E. Bartholomew, of John Raper Piano Co., Ottawa, was among trade visitors in Toronto during Easter week. Though Mr. Bartholomew's piano experience covers only a period of about eighteen months, he is quite conversant with the various characteristics of the trade. His love of music and ability to sing has also proven a valuable asset in exploiting Mason & Risch lines, concerning which he is very enthusiastic. He is especially interested in the promotion of Mason & Risch players, which the Raper firm have been very successful in placing in homes in Ottawa and vicinity.

Before joining the Raper selling staff Mr. Bartholomew was private secretary to the Minister of Labor, with whom he had travelled extensively in Europe. He resigned the clerical position, however, for the more active commercial life. His experience has already led him to the conclusion that there are men on the selling staffs of good houses who might be transferred to other callings with great advantage to the piano business.

Mr. Bartholomew considers the salesrooms of his firm second to none anywhere in appearance, in display and demonstration facilities, the manner in which stock is kept, and the show window arranged with tasty and attractive displays.

AMERICANS PROTEST AGAINST INCREASE IN AUSTRALIAN TARIFF ON PIANOS.

The recent revision in the Australian Tariff as it affected musical instruments, was published in detail in these columns in the February issue. It now transpires that Americans have lodged a complaint on the grounds that the advance from 35 to 40 per cent. ad valorem upon U. S. pianos, practically bars U. S. pianos from Australia.

The Otto Higel Co., Inc., of Buffalo, manufacturers of "Metalnola" player actions, have doubled their factory floor space, giving a capacity of over 12,000 player actions per year.

COLUMBIA

FACTORY SERVICE

FOR WESTERN DEALERS

Gives every Columbia retailer in Manitoba, Saskatchewan and Alberta all the advantages of a Columbia factory next door. Daily shipments of Grafonolas, Graphophones, Records and accessories to our distributing house, located, stocked, manned, and equipped to serve the Western dealer ensures the *n*th degree of efficiency.

Columbia lines are in season now—it's open season always for the Columbia dealer; and you can leave it to the factory to bring along the newest, catchiest popular songs; brightest and most seductive dance music—the worth-while operas—and the happiest renderings of the good old classics that never weary. Make plans now for Spring, Summer and Autumn.

OVERHAUL YOUR SLUICE GATES



Note that the crop acreage here in the west will be increased 40 per cent. or more. Can you grasp what that means to Columbia Dealers in the West? Millions of bushels of golden western grain will be converted into a river of dollars to irrigate and freshen the thirsty business world. Don't wait until the flood is sweeping past to dip in your pail. Deepen your side channels now. You'll get more, get it easier, and give it the habit of flowing your way even before it starts. In short the thing to do is hitch to the Columbia Agency. It's an all star cast—sure as the sunset. Columbia business is coming better, brighter, stronger than ever.

We repeat that Canada is reading Columbia advertising everywhere all the time. The demand created is a perpetual franchise; and it's going farther above par every day.

Write me personally for particulars of the big Columbia Agency proposition

ROBERT SHAW, Manager,
Columbia Graphophone Dept.

THE

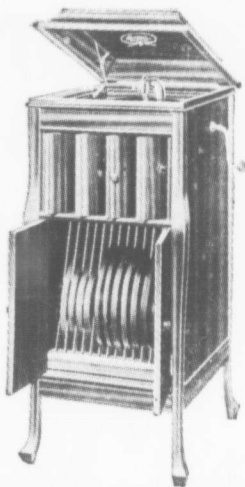
WESTERN FANCY GOODS CO.

168 MARKET STREET EAST

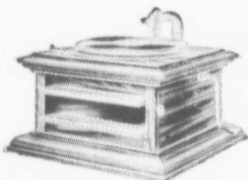
WINNIPEG, MAN.

FROM the piano dealer's viewpoint Columbia product to-day does not merely produce bigger profits per sale, or per dollar, or per hour than almost any other line of merchandise now being sold, but it adds to the appearance of a piano store and to the standing of a piano business.

EVERY Columbia instrument sold brings you one big profit right on the spot and then starts off on a steady, non-stop run of dividends to you, because the record business which is created by every sale of a Columbia in your territory, is not only constant—it is *cash*; and cash with plenty of margin in it, too.

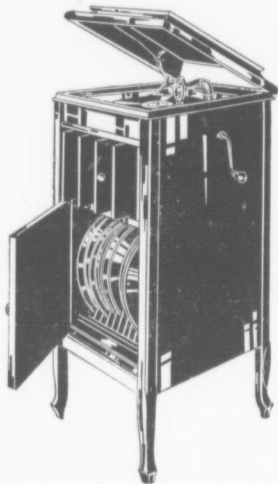


The Leader, \$100



The Eclipse, \$32.50

Whatever your customer prefers to make his cost limit, you can meet him with
Columbia
Grafonolas



The Patricia, \$78



COLUMBIA

Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada

"The Greatest Man Who Draws a Bow To-Day"

Exclusive Columbia Artist

PABLO CASALS

"The greatest man who draws a bow to-day," Fritz Kreisler is quoted as saying when asked his opinion of this master artist of the 'cello.



The first recordings by Pablo Casals include such favorites as Handel's "Largo," Rubinstein's "Melody in F," Saint Saen's "Swan" and others.

ANNOUNCEMENT:

The most important announcement made by the Columbia Graphophone Company for a long time is the proclamation of Sr. Pablo Casals as an exclusive Columbia Artist. Casals is considered by musicians to be a master of masters. His first recordings on Columbia Double-Disc Records is one more Columbia opportunity to give the Public the best of "all the music of all the world."

COLUMBIA

Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada



No increase in Prices of

Columbia Records

MADE IN CANADA.

FIT ANY MACHINE.

Columbia Grafonolas

APRIL RECORDS--NOW ON SALE

Including Mary Pickford's Official Song—entitled

A. 1701—Sweetheart of Mine,
I'm Not Ashamed of You, Mollie } **.85**



Hear
CASALS

The
World's
Greatest
Cellist

A. 1686—Somewhere a Voice is Calling,
Whispering Hope } **\$1.00**
A. 5649—Handel's Largo, by Casals,
Melody in F, by Casals } **\$1.50**

POPULAR SONGS

A. 1694—She Used to be the Slowest Girl in Town
Wrap Me in a Bundle..... } **.85**
A. 1696—Cows May Come, Cows May Go, But the
Bull Goes on Forever,
He Comes Up Smiling..... } **.85**

DANCE RECORDS

A. 5644—A Perfect Day,
Suzi } **\$1.25**
A. 5647—Back to the Carolina You Love,
Polka Populaire } **\$1.25**



Hear
YSAYE

The
World's
Greatest
Violinist

If you use your instrument for dancing be sure to hear the above dance record.

In addition to those listed above we have thousands of other Records, ranging in price from 85 cents upwards. Write for a complete catalogue.

Columbia Records can be heard at and obtained from the stores of the following dealers:

(DEALERS NAMES HERE)

Agents wanted where not already represented. Write for Agency Proposition to Music Supply Company, Toronto, Ont. New complete Record Catalogue now ready.

COLUMBIA LINES are well advertised. The above is running in 300 newspapers throughout our territory, including Toronto papers. Every dealer shares in the benefit of this publicity. The Columbia is an easy line to sell.

☞ We thank you for making our fourth year, just closed, the best in our history by a great margin. There is every indication that our fifth year will show a tremendous increase again, for the new goods and sales plans coming through are better than ever.

Music Supply Co.

JOHN A. SABINE

Telephone Main 4716

CHAS. R. LEAKE

TORONTO - 36 Wellington St. E. - ONTARIO



Talking Machines for Presents.

DEALERS in the smaller centres have, by reason of their personal acquaintanceship opportunities for coming in contact with or creating business not within the scope of the city dealer. One dealer, for example, tells of how he sold a number of outfits during the year for subscription presentation purposes. The idea came to him when the secretary of one of the local lodges which he sometimes attended, resigned owing to his removal to another part of the country. A present was talked of and a fund promptly collected. In order to forestall a laborious consideration of what to buy, and in the interests of his own business, he suggested a talking machine and some records. His suggestion was well received, and the result was a sale. Since then, this dealer states, he has watched for such opportunities and usually, through some friend, where a present has been decided upon his store was suggested as providing the most acceptable gift. He has indeed gone even further, and where a present was not mentioned on various suitable occasions, he had it suggested in such a way as not to show his hand. Usually he got the business, but of course, not always.

Loading Up the Customer.

WHEN customers come into the store to purchase certain specified records, it is quite in order to draw their attention to certain other records. In fact it would be poor salesmanship not to do it. But it is not good salesmanship to force other records on the customers. It may seem smart to send a customer away with fifteen dollars' worth of records, when he came to the store with the intention of limiting his purchases to four or five dollars, but nine times out of ten it is poor business. Nine times out of ten the customer will resent being sold to against his will, and transfer his trade to some other place.

One of the outstanding influences in bringing people to the department store is that they can look around without feeling under any obligation to buy. They are made to feel that they are welcome to look around and go out without making a purchase if they wish.

A Customer's Complaint.

THEY were talking over retail problems and different efficiency ideas that have been successful. "Seems to me the talking machine dealers are pretty slow," said one, "anyway I don't think they are doing much to make business themselves."

"Why, what's the complaint?" asked the other in surprise.

"Do you own a talking machine?"

"Yes."

"You get the supplement of new records every month, of course?"

"Yes."

"Does the man you buy records from go any further than that? Does he ever send you a list of half a dozen or so that he thinks you would like, or that he would recommend?"

"No, he never does."

"Well, that's what I mean. Suppose you go into a men's furnisher for a necktie. If the clerk produces a couple of dozen styles and colors he confuses you, but if he uses a little judgment and shows you two or three, any one of which would be suitable, you make a quick choice. Now, similarly, when a list of a couple of dozen or more new records come along I don't know which I want, and frequently I get none, but if the man I deal with suggests something when I go into the store that he has himself heard and likes, and thinks I would like I buy. Now, why can't he take the trouble to pick out four or five, or half a dozen every month, if he likes, or twice a month, and send me a letter telling me why he thinks I would like these particular records. Wouldn't he get more business from me than he does now?"

"Very likely he would," admitted the other, as he went on his way, figuring out how he could apply the personal recommendation idea to his own business of selling clothing.

What Excels in Dance Music.

"It seems as though there would be no end to the flood of new dances, yet through them all the 'Hesitation' goes steadily forward in popularity," asserts the Edison Phonograph Monthly. Continuing upon this subject that paper adds: "When, some years ago, modern dances were violently attacked, it was only the 'Hesitation' that escaped criticism, for this is the most graceful, refined, and beautiful dance of them all. Many authorities have predicted that in another generation only the 'Hesitation' will survive as a specimen of the dances of the present period, and so far the prediction seems in the process of fulfillment."

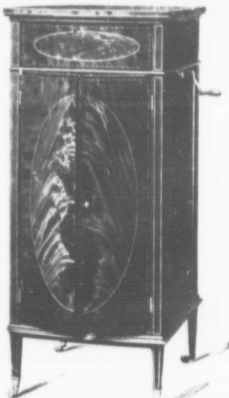
Razor Obligato with Record Accompaniment.

PATRONS of at least two important barber shops on this continent now get shaved with a talking machine record accompaniment. The proprietors have purchased machines and records to provide music for those who have to wait, and for the enjoyment also of those in the chair. The idea seems a good one, and suggests that dealers should get after the barbers, many of whom could be shown two lines of advantage; one, the personal, the other for the good of the business.

In the Dentist's Office.

MENTIONING the idea of a talking machine in a barber shop to a member of the trade, he volunteered that he found it necessary to shave himself, could not afford a shampoo, face massage, or any other operation that required fourteen hot towels to finish off with, and so only visited the barber about once in two months for an old-fashioned hair cut. What he was more concerned about was that his dentist should get a talking machine. Not that he visited Dr. Blank any more frequently than the barber, but if the young lady who recorded appointments and answered the telephone, etc., would keep putting on records for the benefit of those in the waiting room, as also for the victim who was trying to shut his eyes and forget the buzz of the

Here's an Opportunity for You



The "TOSCA"

This Model is a handsome English-made Cabinet, specially grained solid Mahogany, luxurious design, and of Sheraton style, with curved front including the Pathe systematic Disc envelopes.

This model can also be had in silver-grey wood.

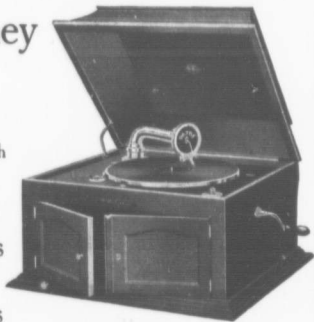
SPECIFICATION:
Solid Polished Mahogany Cabinet. Silent running Double Spring, Swiss-nickel Motor playing about 15 minutes. Accurate Speed Indicator. 12-in. Turntable. Pathe Multitone Sound Box, with unwearable Sapphire. Height 42 ins., width 18 1/2 ins., depth 21 1/2 ins., weight 60 lbs.

Reproduces the human voice or a complete Orchestra with absolute fidelity.

to Make Money

Seize the
"Pathephone"
Record opportunity which provides
Martial Music
Stirring Numbers
Patriotic
Programmes
and everything the public wants at the moment.

Good profit—increased
prestige—good returns.



The "NEW ORPHEUS"

Special attention is called to this exquisite Hornless Model, which gives a remarkable reproduction, its mellowness and purity of tone being unsurpassed. It can be had either in Mahogany or Oak.

SPECIFICATION:
Polished Solid Cabinet, Mahogany or Oak, English make, with hinged lid and doors. Silent running double spring Swiss-nickel Motor. Extra strong, New Pathe Multitone Sound Box, with unwearable Sapphire. Accurate Speed Indicator. 12-in. Turntable. Height 24 1/2 ins., width 21 ins., depth 16 ins., weight 34 lbs.

The Pathe Multitone



A child can use it. The tone can be easily adjusted to the capacity of a flat, a house or concert room.

No Needles Required.

Adaptable to All Sound Reproducing Machines

Everything that science and money can provide has been utilised to perfect the PATHEPHONE—the last word in Talking and Singing reproducing Machines—the finest production of its kind. Now and in the years to come the PATHE Discs will be regarded as faithfully representative of present day happenings. Dealers should take time by the fore-lock and get the PATHEPHONE profits right now.

Write today for full information and complete Catalogues.

Wholesale distributors for Ontario
Messrs. THE GLENDON PIANO CO., Ryrie Building, Yonge and Shuter Streets, Toronto.

For Western Provinces
The CANADIAN PHONOGRAPH & SAPPHIRE DISC CO., 204 Builders Exchange Bldg., Corner Portage and Hargrave, Winnipeg, Man.

For Quebec
J. A. HURTEAU & Co. Ltd., 316 St. Catherine Street E., Montreal.

For Maritime Provinces
The JOHNSON PIANO CO., 168 Hollis Street, Halifax, N.S.

electric drill, he would get considerably more than ordinary satisfaction out of music under those conditions.

That also looks like a field worth working. Throw out the talking machine suggestion to the dentists and start them thinking.

Men Who Have Succeeded.

BIOGRAPHY is full of instances of men who have succeeded in spite of obstacles sufficient to daunt ordinary men, and it is impossible even to guess what results may follow along striving towards self-improvement. Many have been helped to success by the technical schools and institutes, but the road to success is neither short nor easy. It is the men of persistent effort who achieve the most solid success. The longer a man is able to keep to his determination to know all about a single subject, the nearer does he get toward that ideal. "It has been remarked that what a man really wishes to do, that will he succeed at." Let a young man determine to be at the top of his profession, and it is more likely than not that he will reach the goal. Let him not be discouraged at apparent failures, but remember that they have been the foundations of after success. Every effort gives the mind strength to proceed in making another.

Time and patience will aid the development of the weakest powers, and valuable results may be obtained in a direction which seemed hopeless. While the ambitious man is steadily plodding onward towards the goal he has set himself, he may be making influence in a way of which he never dreamt. There may be observers watching him who will some day require such a man as he is becoming to fill a post that will lead the quicker to the fulfillment of the ambitions. This kind of influence is the only variety that is really worth cultivating, as it has its bed-rock on that true foundation—real merit. Those in doubt or difficulty as to how to form plans that will lead to future advancement will always find help in the columns of your journal. May it always be a friend to those in need of its advice.—*John MacLachlan.*

For the Advertising Man.

IT is easy to lose track of cuts, if they are not carefully labelled the minute they come from the engraver's. A Western advertiser classifies cuts by letter, according to where they are to be used. T, for example, stands for Trade mark, C for catalogue, CR for crusher, and so on. Each new cut is given the next unused number in the class to which it belongs. Thus, if there are already twenty-one trade mark cuts, and a new one is received, its number is T-22.

Trouble was experienced at first in obtaining a permanent number, one that would endure the printer's handling and not be obliterated by the stain of printers' ink. This difficulty has been overcome by using simply a blue pencil and coating the lettering generously with shellac. When dry the shellac is transparent, will not come off and will not stain.

The proof of the cut is numbered in the same way as the cut itself and filed alphabetically according to the subject. A four by six-inch file card is also numbered to correspond with the cut and filed alphabetically according to letter. If there are two or more cuts alike, this fact is indicated. When a cut is sent out, columns showing "where sent" and "date" are filled in on the card. When returned, another column is checked and the date shown.

Each cut is wrapped in a separate package numbered exactly as the cut inside. Tracing any cut, therefore, is easy. Reference to the proof shows its number and the card index gives the location.—*P. L. Frailey, in System.*

DETROIT DEALERS OPPOSE SENDING OUT RECORDS ON APPROVAL.

Mr. A. H. Howes, city sales manager of Grinnell Bros., Detroit, is the president of the reorganized Detroit Music Trades Association. An important plank in the association's platform is talking machine interests, and an effort will be made to secure the membership of all talking machine dealers.

In a discussion of the policy of sending machines and records out on approval, the members indicated that they were opposed to the practice. They felt that the injury to records and the fact that unscrupulous persons took advantage of the approval policy to entertain themselves and friends, were not compensated for by the advantages.

THE DIFFERENCE IN FOUR YEARS.

Four years ago there was hardly a single talking machine in the school rooms of the United States. Today, speaking of one company's product alone, there are over two hundred Grafonolas in the New York City schools. Four years ago, remember, hardly a single machine within the walls of a schoolhouse, and to-day, with all that has been accomplished by the large talking machine companies maintaining educational departments, the gross results are marvelous, yet the threshold of the school business is but scratched.—*Frederic Goodwin, Director Educational Department, Columbia Graphophone Co.*

PATHE PROGRESS ACROSS THE BORDER.

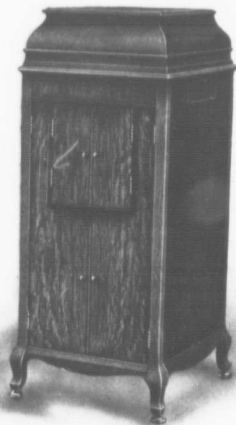
A New York despatch states that the Pathe Freres Phonograph Co., of that city, are looking around sections of New Jersey for a suitable location for the erection of a factory. An officer of the Pathe firm is thus quoted: "Our business is increasing more rapidly than we had ever anticipated, and we have applications on file for the establishments of Pathe agencies in all parts of the country. We have closed a number of important deals during the past ten days, which will give our products valuable representation. Shipments of our products are being received regularly from abroad, and the outlook in general is very satisfactory."

FAMOUS BAND MAKING RECORDS.

Canadians who heard the famous regimental band of the H. M. Grenadier Guards, under the talented conductor, Dr. A. Williams, M.V.O., upon the occasion of its visit to the Canadian National Exhibition, will learn with pleasure that this band is making records for the Columbia Company. The Grenadier Guards Band, under Dr. Williams, has done much to advance the music of the British Army. The first recordings are pronounced unusually fine selections.

"Gallant Boys of Britain," a new march, with chorus, by Monekton Travers, has been issued by Edwin Ashdown, Ltd., London—Anglo-Canadian Music Co. in Canada.

GET THE PHONOLA AGENCY



The "CROWN PRINCE"

One of the seven types of hornless Phonolas. At \$160 retail will give a good profit, and the customer gets a better machine than at \$250 for other makes.



Fonotipia—Odeon—Jumbo Double Disc Records Made in the Empire

All the most famous European artists are listed in our catalogue.

These records are the smoothest running made. They are recorded and manufactured so carefully as to eliminate all scratch.

Every record is a double side record and BOTH SIDES are selections that your customer will want.

BECAUSE

the PHONOLA is Made in Canada—There is no duty added to the price.

Costs you less; costs your customer less; gives you more profit; gives your customer more for his money.

The sound box and music chamber are scientifically adapted to each other—hence the musical superiority of the PHONOLA.

The absence of scratch, blare or motor noise makes an immediately favorable impression with the "prospect."

Note the small door on side of cabinet. This conceals the winding crank and has proved itself a welcomed feature. This is a patented Phonola feature.

The motor is silent as night, absence of noise means absence of wear; this means durability; this means the PHONOLA.

It will play any needle disc record, and play it better than any other machine.

The PHONOLA is an open agency proposition. You handle it with free hands. You run your own business yourself.

The PHONOLA agency carries with it the right to handle the world's best disc records:

FONOTIPIA, ODEON and JUMBO.

The POLLOCK MFG. CO.

BERLIN

LIMITED

CANADA

WHOLESALE DISTRIBUTORS

WHALEY, ROYCE & CO., Ltd., Toronto

For Ontario and Maritime Provinces

The NATIONAL TALKING MACHINE CO., Ltd., Winnipeg

For Western Canada.

VISITOR FROM NEWFOUNDLAND.

Grafonola Enthusiast.

Mr. H. Gittleston, of the U. S. Picture & Portrait Co., St. John's, Nfld., was an interested visitor at the Columbia factory in Toronto, on his annual visit to Ontario last month. The Grafonola department of the U. S. Picture and Portrait Co. is an important branch of their business, and in spite of a 45 per cent. duty on the machines they are readily saleable among the Newfoundlanders, who are also very discriminating purchasers of records. Mr. Gittleston anticipates a good demand for the records of Pablo Casals, the celebrated 'cellist lately added to the Columbia list of artists. Among the more popular titles, "The Landing of the British Troops in France" was a good seller, and "Tipperary" was as popular in Newfoundland as in Canada.

Mr. Gittleston's trip between St. John's and Halifax was made entirely by water this year, instead of overland to Port au Basques, and so great was the danger from the ice that the boat put back into the harbor for some time. Even then there were some sixty miles of ice to pass through before reaching clear water.

Like other countries Newfoundland is feeling the commercial depression. Great interest is being taken in the war, as the colony has a great many representatives at the front, two thousand young men having gone from St. John's alone.

Asked as to the possibilities of Newfoundland confederating with Canada, Mr. Gittleston stated that this was not a subject of interest among the Newfoundlanders. They are well satisfied with their own country and government, and can see no advantages in confederation. Mr. Gittleston returned home via New York. He unhesitatingly endorses Newfoundland as headquarters for sportsmen and tourists. Plenty of game and good fishing in season is always a certainty, and the natural scenery magnificent.

NO WAR TAX ON COLUMBIA PRODUCTS.

Under date of April 2, the Columbia Graphophone Co. sent out the following letter to their dealers:

"We are sure that you will be particularly pleased to learn that the price of Columbia Grafonolas, Graphophones and records will not be raised on account of increased duties and war taxes.

"You already know that Columbia records are made in Canada by Canadians, and that the greater part of a Columbia Grafonola is also made in Canada by Canadians. Therefore, we had no real excuse to raise the price, although we might easily have done so as others have.

"We felt, however, that the right thing to do was to shoulder our additional burden and not attempt to make our dealers or the public stand any part of it.

"A prominent newspaper man told us the other day that this action of ours was real patriotism. We sincerely hope it is. We want to be patriotic.

"We are sure it will pay us and consequently it will pay you. Because, Canadians with their patriotic cry of 'Made in Canada' cannot fail to appreciate the real thing.

"Do not lose an opportunity to tell them about it."

PRESENTED WITH A PATHEPHONE.

A Pathephone and collection of Pathe records were presented by the choir and congregation of one of Toronto's churches to a prominent member on his removing from this city. Dr. Gilmour, warden of the Central Prison, removes to Guelph to assume charge of the new Reformatory there. The choir and congregation of Parkdale Methodist Church, where he has been chairman of the musical committee for twelve years, gave him a permanent memorial of their appreciation. Mr. E. R. Bowles, organist, and a well known musician, made the presentation.

Several members of the committee appointed to secure a suitable gift, happened to be Pathephone owners, and these promptly recommended a similar possession for Dr. Gilmour. One of the newest types was furnished by Mr. M. W. Glendon, who has the Ontario agency, along with a collection of the best music, Dr. Gilmour being a musical critic of considerable ability.

MAIN SPRING ORDERS FOR EDISON PHONOGRAPHS.

The following complete list of main springs in use June 1, 1914, is given for the convenience of the trade, by Thos. A. Edison, Inc., so as to facilitate the filling of orders. For instance, it is not enough to say, "Send me main spring for Amberola X." There are three different springs for Amberola X, as will be seen by reference to the list below. Be explicit and say *which* particular one you wish. So with all the rest of the list. This care in ordering will greatly facilitate shipping, for if you order correctly the *first time* we can ship at once and you will get the spring needed. Otherwise correspondence will ensue and time will be lost.

Part No.		Long Ft.	Wide In.	Thick	Hole
1062	Gen B-C	11			
941	Gen D	10		.920	
1417	Fireside A-B	10		.921	
1417	Standard A	10		.930	
1573	Standard B-C-D-E-F-G	11	1	.930	
1573	Home A	11	1	.932	
3065	Home B-C-D-E-F	11 1/2	1 1/2	.932	
2762	Triumph A-B-C-D-E	14	2	.922	
9169	Triumph F-G	13 1/2	2	.930	
2762	Idelia B-C-D-E-F	14	2 1/2	.930	
30764	Amberola A	15	2	.922	
9169	Amberola B-J, B-11	16	2	.921	
3065	Amberola IV	15 1/2	1 1/2	.930	
3065	Amberola V	15 1/2	1 1/2	.930	
23214	Amberola VI	15 1/2	1 1/2	.900	
1573	Amberola B-VI	11	1	.925	
1573	Amberola VIII	11	1	.922	
25211	Amberola X (with small frame)	11	1	.902	
22297	Amberola X (with large frame)	12	1 1/2	.921	
1573	Amberola D-X	11	1 1/2	.922	
13829	Disc A-20	21	1 1/2	.932	1/2
13829	Disc B-20	21	1 1/2	.931	1/2
13829	Disc C-20	21	1 1/2	.931	1/2
13829	Disc A-20	21	1 1/2	.928	1/2
13829	Disc B-20	21	1 1/2	.928	1/2
14085	Disc A-100-200-250	20	1 1/2	.928	1/2
9169	Bus. S. M.	13 1/2	1 1/2	.935	1/2
9169	Opera or Concert	18	1 1/2	.930	1/2
4112 (use 2762)	Concert (old style)	18 1/2	1 1/2	.930	1/2
23618	Amberola D-X	14	2	.925	1/2
14776	Disc 200-150	21	1 1/2	(.927)	1/2
				(.928)	1/2

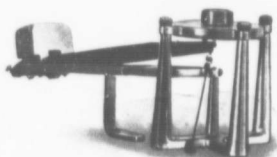
THEY ARE CANADIANS.

Retailers of Columbia records will be interested in knowing that Mr. Albert Wiederhold, a new baritone in the Columbia "blue-label" list of artists, is a Canadian, being a native of New Hamburg, Ont. In the April list Mr. Wiederhold's voice is reproduced on both sides of A1690, the titles of which are "Naney Lee" and "The Drummer Boy." Edmund Johnson, tenor, is also a Canadian. In the March list he sings "Mother o' Mine," in English, with orchestra accompaniment.

The Soul of the Vitaphone



Cord set to play Needle Records



Cord set to play Jewel Records

The story of the VITAPHONE is partly told by the above illustration. Notice the solid black part, which represents the solid wood arm of the VITAPHONE reproducing device and is the soul of the entire instrument

Do you buy a violin made of metal? Yet the VITAPHONE is the only reproducing instrument using wood as the principal vibrating member. What are the results? The VITAPHONE practically eliminates all metallic tones from instrumental music, the nasal twang from vocal selections, and the needle scratch which is too often so prominent and disturbing to real lovers of music.

The result is you get a distinctive VITAPHONE tone that is different, and it is this something in the quality of tone that the VITAPHONE has succeeded in reproducing.

The reasons for the VITAPHONE'S superior tone quality is its wooden arm. This is its distinctive feature, the wooden arm being the conductor of its tone vibration from the steel needle to the stationary reproducing diaphragm, and like the violin, the older it becomes the better it gets to be. The mellow, reproductive quality of the wood becomes sweeter, richer and fuller by repeated use and tone vibration.

The VITAPHONE can play records of all makes, either steel, sapphire or diamond point needle, and is regulated to play backwards certain foreign records, all without a mechanical change of diaphragm, or extra attachment.

Catalogues mailed on request.

Very liberal discount to dealers.

Dealers wanted in all unrepresented Cities and Towns.

Prices range from \$18.00 to \$135.00

Canadian Vitaphone Co., Limited

COR. CARLAW AND EASTERN AVES.

Toronto

Canada

NEW RECORDS

PATHE RECORDS FOR MAY.

- 11-1/2 INCH RECORDS.**
 2224 La Boheme. They call me Mimì. (Puccini). Miss Rosini Buckman, soprano, of the Royal Opera, Covent Garden.
 La Boheme. Mimì's Valentine Song. (Puccini). Miss Rosina Buckman, soprano, of the Royal Opera, Covent Garden.
10 INCH RECORDS.
 5021 Regimental Marches Part 1. Regt. Band H.M. Scots Guards. Conducted by Mr. F. W. Wood.
 Regimental Marches Part 2. Regt. Band H. M. Scots Guards. Conducted by Mr. F. W. Wood.
 5576 Offenbachiana Selection 2. The Pathe Military Band.
 Offenbachiana Selection 2. The Pathe Military Band.
Quartettes.
 5018 Kashmiri Song. "The Garden of Kama." The British Quartette. Director, E. St. George Pett.
 A Hymn of the Homeland. The British Quartette. Director, E. St. George Pett.
 5614 The Leaves and the Wind. Miss Ella Caspers, contralto.
 Oh promise me. Miss Ella Caspers, contralto.
 433 Spring's Awakening. Miss Rosina Buckman, soprano, with pianoforte accomp.
 Fairy Pipes. Miss Rosini Buckman, soprano, with pianoforte accomp.
 5604 Blow, Blow, Thou Winter Wind. G. Davies, tenor, with piano accomp.
 O Mistress Mine. G. Davies, tenor, with pianoforte accomp.
 357 The Levee, the Hero. Bransby Williams, the character actor.
 The Coward. Bransby Williams, the character actor.
 5695 I Love the Ladies. Arthur Collins, comedian.
 He Was Always Flirting Around. Arthur Collins, comedian.
Instrumental, with Pianoforte Accomp.
 376 Spring Song. The Little Jan Gadey, the actor violinist.
 388 Cavalleria Rusticana. Intermzzo. The actor violinist.
 George at the Dentist's. Eric Foster, the Tyenside humorist.
 Humorist. Eric Foster, the Tyenside Humorist.

Humorous Monologues.

- 436 The Man with a Single Hair. (Graham & Wood). Arthur Leslie, the mimic.
 After the Accident. (Graham & Wood). Arthur Leslie, the mimic.
 5025 Carry On! Patriotic March. Reg. Band H.M. Scots Guards.
 "To Arms" March. Reg. Band H.M. Scots Guards.
 8476 The Prince of Wales Grand March. The Empire Orchestra.
 The Allied Forces March. The Empire Orchestra.
 9040 "To Arms" March. Reg. Band H.M. Scots Guards. Conducted by Mr. F. W. Wood.
 "Carry on" Patriotic March. Reg. Band H.M. Scots Guards. Conducted by Mr. F. W. Wood.
Vocal, with Orchestra Accomp.
 9042 My Crosby Melody (Tia-Da-Da Tia-Da-Da). (Goetz & Goodwin). Jack Chanon, the versatile comedian.
 I Want to Go Back to Michigan (Down on the Farm) (Irving Berlin). Jack Charman, the versatile comedian.
 9043 Waiting (H. E. Darowski). Bert Miller, com comedian.
 The Gobble-uns will get you (H. E. Darowski). Bert Miller, com comedian.
 8951 Georgia at the Dentist's. Eric Foster, the Tyenside humorist.
 Fireman Jack. Eric Foster, the Tyenside humorist.
Humorous Monologues.
 9000 The Man with a Single Hair. Arthur Leslie, the mimic.
 After the Accident. Arthur Leslie, the mimic.

NEW EDISON RECORDS.

BLUE AMBEROL RECORDS.—70c.

- 2575 After the Roses Have Faded Away (Ernest H. Ball).
 Contralto and baritone, orchestra accomp. Helen Clark and Joseph A. Phillips
 2583 Armorer's Song—Robin Hood (Egdonoff de Kovacs).
 Bass, orchestra accomp. Frederic Martin
 2562 Back to the Carolina You Love (Jean Schwartz).
 Baritone, orchestra accomp. Owen J. McCormack and Chorus
 2563 Brown October Ale—Robin Hood (de Kovacs).
 Baritone, orchestra accomp. Thomas Chalmers and Chorus
 2579 Day of Resurrection (Theodore Morse).
 Baritone, orchestra accomp. Edison Mixed Quartet
 2576 Doodle-oodle Dee (Theodore Morse).
 Baritone and tenor, orchestra accomp. Arthur Collins and Byron G. Harlan
 2577 Genius Loel (Carl Dezza).
 1st and 2nd violins, viola, violoncello and bass. String Quintet
 2569 Hearts and Flowers (Tobani).
 American Standard Orchestra
 2568 His Lullaby (Carrie Jacobsen).
 Contralto, orchestra accomp. Mary Jordan
 2566 If With All Your Hearts—Elijah (Recitative and Aria) (Mendelssohn).
 Tenor, orchestra accomp. Reed Miller
 2573 In the Sweet Bye and Bye (Jos. P. Webster).
 Baritone, orchestra accomp. Thomas Chalmers and Chorus
 2567 Italian Fantasia (P. Frosini).
 P. Frosini
 2585 It's Written in the Book of Destiny—Lady Luxury (William Schroeder).
 Helen Clark and Joseph A. Phillips
 2578 Jesus Christ is Risen To-day—Easter Hymn (Worgan).
 Edison Mixed Quartet
 Orchestra accomp.

- 2564 Jolly Coppersmith (Peter).
 With and singing and whistling. New York Military Band
 2571 Kakula One-Step (Felix Arndt).
 "You Aps" Banjo Orchestra
 2582 La Russe (Louis H. Chaffin).
 For dancing. Jaudis' Society Orchestra
 2574 Millieent—Waltz Hosiata (Frank McKee).
 For dancing. Jaudis' Society Orchestra
 2584 Old Folks at Home (S. C. Foster).
 Christine Miller and Chorus
 2561 On the 515 (Henry L. Marshall).
 Tenor, orchestra accomp. Pete Murray
 2572 Someone (Al Pantalone). Elizabeth Spencer and Vernon Archibald
 Soprano and baritone, orchestra accomp.
 2581 Tennessee, I Hear You Calling Me (Jed Godfrey).
 Premier Quartet
 2565 That's an Irish Lullaby (Ton-ta-ta-ta-ta-ta).
 Shamen Dhun
 Manuel Roman
 2570 Those Days of Long Ago—Hop o' My Thumb (Mannal Klein).
 Tenor, orchestra accomp. Walter Van Brunt

COLUMBIA RECORDS FOR MAY.

- 10-INCH SYMPHONY DOUBLE-DISC RECORD—\$1.00.**
 A1685 The Star Spangled Banner (Key). Margaret Woodrow Wilson, soprano, and chorus of mixed voices. Orchestra accomp. Medley of Patriotic Airs. Introducing "America." "Yankee Doodle." "Columbia, the Gem of the Ocean." "Marching Through Georgia" and "Dixie." (Arranged by Maurice Smith, Columbia Band)
12-INCH SYMPHONY DOUBLE-DISC RECORDS—\$1.50.
 A5656 Spring's Awakening (Sunderfoot). Felice Lync, soprano. In A Dream Fancy (Marshall). Felice Lync, soprano. In English, with orchestra.
 A5655 Nita Giliana (De Koven). Oscar Scagle, baritone. In English, with orchestra.
 The Bandolero (Stuart). Oscar Scagle, baritone. In English, with orchestra.
 A5654 Adagio from Concerto in D Minor (Tartini). Pablo Casals, 'cellist. Orchestra accomp.
10-INCH BLUE LABEL DOUBLE-DISC RECORDS—\$1.00.
 A1702 One, Two, Three, Four (Alau). Toots Puka Hawaiian Company. Ukulele and guitar accomp.
 Un Like No a Like (Berger). Toots Puka Hawaiian Company. Ukulele and guitar accomp.
 A1710 The Heart of a Sailor (Adams). Albert Wiederhold, baritone. Orchestra accomp.
 When Dull Care (Wilson). Albert Wiederhold, baritone. Orchestra accomp.
12-INCH BLUE LABEL DOUBLE-DISC RECORD—\$1.50.
 A5657 Oh, That We Two Were Mating (Nevin). Grace Kerus, soprano. Mildred Fetter, contralto. Orchestra accomp.
 Oh, Summer Night. (Serenade from "Don Pasquale"). Caroline Hudson-Alexander, soprano, and Andra Sarto, baritone. Orchestra accomp.
10-INCH DOUBLE-DISC RECORDS—8c.
 A1705 Memories of Home (Ambrosio). George Stehl violin, Marshall Call Me Thine Own (Halvey). Romano—L'Elzair, George Stehl, violin, Marshall P. Lofsky, flute, and Charles Schuster, harp.
 A1704 Sea Shells Waltz (Innes). Vincent Busno, trumpet. Orchestra accomp.
 Zulma (Goth). Three-step mazurka. Prince's Orchestra.
 A1717 Wedding of Uncle Josh and Aunt Nancy Smith (Stewart). Mr. and Mrs. Cal Stewart, comic sketch. Cal Stewart, comic sketch.
 A1742 Uncle Josh at the Opera (Stewart). Cal Stewart, comic sketch. Uncle Josh and Aunt Nancy on a Visit to New York (Stewart). Mr. and Mrs. Cal Stewart, comic sketch.
 A1711 Under the Double Eagle (Wagner). March, Columbia Orchestra.
 With Prussian Banners (Von Hon). March, Columbia Orchestra.
 A1733 Marseillaise (De Lisle). Columbia Band.
 Boje Tskara Khiani (Luvoff). Lord God, Protect the Czar. (National Anthem of Russia). Columbia Military Band.
 A1712 The White Cockade. Jigs and Hoops Medley. Chas. D'Almaine, violinist.
 Harrigan's Lull. Prince's Orchestra.
 A1737 Our Director March (Rigelow). Columbia Band.
 Monte Cristo Waltz (Gouffier). Republican Guards Band.
 A1736 With Elect March (Souza). Columbia Band.
 Young Guard March (Appel). Prince's Band.
12-INCH DOUBLE-DISC RECORDS—\$1.25.
 A5658 Silver Threads Among the Gold (Danks). Harry McCluskey, Tenor. Songs My Mother Used to Sing (Smith). Harry McCluskey, tenor. Orchestra accomp.
 A5659 I Wonder What Will William Tell (Daly and Allen). One-step. Prince's Band.
 A5660 Settle Down in a One Horse Town (Berlin). One-step. Prince's Band.
 When My Ship Comes in (Von Tilka). Medley. One-step. Prince's Band.
 A5661 L'Esprit Francais (Waldteufel). Polka. Prince's Band.
 Beverly Hunt (Wending). Fox-trot. Prince's Band.
 Dirty Dog (Morgan). Fox-trot. Prince's Band.
 I Want to Linger (Marshall) and I Wonder Where My Loving Man Has Gone (Cook). Fox-trot. Prince's Band.
10-INCH DOUBLE-DISC RECORDS—8c.
 A1707 I Want to Go to Tokio (Fischer). Frances Fisher, soprano, and Henry Burr, tenor. Orchestra accomp.
 All for the Love of a Girl (Meyer). Peerless Quartet. Orchestra accomp.

- A1700 Everybody Rag with Me (Kahn and LeMay). George O'Connor, tenor. Orchestra accomp.
 On My Way to New Orleans (A. Von Tilzer). George O'Connor, tenor. Orchestra accomp.
- A1703 That Southern Hospitality (Walker). Ada Jones, soprano, and Oh, What a Beautiful Baby (Brooks). Orchestra accomp.
- A1709 In the Garden of the Gods (Hall). James Reed, tenor. Orchestra accomp.
- A1708 Doodle-Dee-Dee (Morser). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- Auntie Sittiner's Chicken Dinner (Morser). Arthur Collins, baritone and Byron G. Harlan, tenor. Orchestra accomp.
- 10-INCH BLUE LABEL DOUBLE DISC RECORDS—\$1.00.**
 Grand Opera from Milan.
- A1394 Faust (Gounod). "C'est ainsi, c'est ainsi" (Hail thou dwelling pure and lowly). Angelo Bendinelli, tenor. In Carmen (Bizet). "Il fior che averà a me tu dato" (The flower who lightly gave me). Angelo Bendinelli, tenor. In Italian.
- A1392 Rigoletto (Verdi). "Caro nome" (Dearest name). G. Finzi-Magrini, soprano. In Italian, with orchestra. (Rigoletto (Verdi). "Tutte le feste al tempio" (As on festal days I went). G. Finzi-Magrini, soprano. In Italian, with orchestra.
- A1393 Aida (Verdi). "Celeste Aida" (Radiant Aida). G. Armani, tenor. In Italian, with orchestra. "Morir si pura e bella" (To die! So pure and lovely). G. Armani, tenor. In Italian, with orchestra.
- A1394 Madama Butterfly (Puccini). "Addio, fiorita asil" (Farewell, Oh, happy home). G. Armani, tenor and Taurino Parvis, baritone. In Italian, with orchestra. "Cavallera Rusticana" (Mascanigi). "Siciliana" (Oh, Lola, fair as the flowers). G. Armani, tenor. In Italian, with orchestra.
- A1395 Halleluiah in Maschera (Verdi). "Eri tu che marchiavi" (Thou didst sully that spirit pure). Taurino Parvis, baritone. In Italian, with orchestra. "Amor ti vieta" (My love restrains you). F. Pedra (Giordano). "Devidi al mio destino" (Tell me my fate). Part I. E. Cottino, soprano, and E. Badini, baritone. In Italian, with orchestra. "Devidi al mio destino" (Tell me my fate). Part II. E. Cottino, soprano, and E. Badini, baritone. In Italian, with orchestra.
- A1632 Don Pasquale (Donizetti). "Tornami a dir che m'amai" (Tell me again that you love me). I. Cattorini, soprano, and G. Paganelli, tenor. "Una furtiva lagrima" (A furtive tear). A. Bendinelli, tenor.
- A1633 Carmen (Bizet). "Romanza del fiore" (Flower Song). A. Bendinelli, tenor. "Mignon" (Thomas). "Addio Mignon" (Goodbye Mignon). A. Bendinelli, tenor. "Processo il bastion di Siviglia" (Near the ramparts of Seville). N. Frascani, mezzo-soprano. "Scena delle carte" (Card scene). N. Frascani, mezzo-soprano.
- A1635 Barbieri di Siviglia (Rossini). "Recò ridente in cielo" (Lo, smiling in the eastern sky). G. Paganelli, tenor. "Barbieri di Siviglia" (Rossini). "Il mio nome" (My name). G. Paganelli, tenor.
- A1636 Aida (Verdi). "O tu che sei d'Ostrida" (Oh, thou who art to Ostris). E. Lopez-Nunes, mezzo-soprano; V. Bettini, bass, and chorus. "Vieni sul erin ti piovan" (Come hind thy flowing tresses). E. Lopez-Nunes, mezzo-soprano, and chorus.
- A1637 Aida (Verdi). "Scena del giudizio" (Scene of Justice). Part I. Spirito del Nome. A. Beinat, mezzo-soprano; V. Bettini, bass, and chorus. "Admiration" (Ruler of ocean). Taurino Parvis, baritone.
- A1638 Faust (Gounod). "Dio possente" (Even bravest heart). C. Fornielli, baritone. "Iris" (Mascanigi). "Aprì la tua finestra" (Open your window). A. Bendinelli, tenor.
- A1639 Gioconda (Ponchielli). "O monumento" (Oh monument). C. Fornielli, baritone. "Barcarola". C. Fornielli, baritone, and chorus.
- A1640 Lakme (Delibes). "Aria delle campane" (Bell Song). Part I. G. Finzi-Magrini, soprano. "Lakme" (Delibes). "Aria delle campane" (Bell Song). Part II. G. Finzi-Magrini, soprano.
- A1641 Lohengrin (Wagner). "Cigno fedel" (Swan Song). M. Polverosi, tenor. Lohengrin (Wagner). "Prova mugghior" (Victorious he!). M. Polverosi, tenor.
- A1642 Lohengrin (Wagner). "Di non imneantan." M. Polverosi, tenor. Lucia di Lammermoor (Donizetti). "Era poco e mi rievocò" (A peaceful refuge grants). M. Polverosi, tenor.
- A1643 Lucrezia Borgia (Donizetti). "Il segreto per essere felice" (It is better to laugh). E. Lopez-Nunes, mezzo-soprano, and chorus.
- Barbieri di Siviglia (Rossini). "Largo al factotum" (Make way for the factotum). T. Parvis, baritone.
- A1644 Manon (Massenet). "Guitzer vido due bianche stelle." A. Karola, soprano. "Anor son in tutta attonita." A. Karola, soprano.
- A1645 Otello (Verdi). "Ora e per sempre addio" (Ah, now farewell forever). I. Calleja, tenor. "Mia tu sei" (You are mine). I. Calleja, tenor.
- A1646 Pagliacci (Leoncavallo). "No! Pagliaccio, non sono" (No, Punchello, no more). G. Armani, tenor.
- Zaza (Leoncavallo). "Mai più Zaza" (Never more, Zaza). G. Armani, tenor.
- A1647 Rigoletto (Verdi). "La donna è mobile" (Woman is fickle). M. Polverosi, tenor.
- Tosca (Puccini). "Gin mi dicono Venai" (Venai my enemies call me). G. Fornielli, baritone.
- A1648 Tosca (Puccini). "Ella verrà." C. Fornielli, baritone.
- Traviata (Verdi). "Brindisi" (Drinking Song). M. Alessandro vitch, soprano, and A. Bendinelli, tenor.
- A1649 Traviata (Verdi). "En di felice" (One no'er forgotten day). I. Cattorini, soprano, and A. Bendinelli, tenor. "Sempre libera deggio" (The round of pleasure I'll enjoy). G. Finzi-Magrini, soprano. "Trendi, quest'è l'immagine" (Receive this, porting gift). I. Cattorini, soprano; A. Bendinelli, tenor. C. Fornielli, baritone.
- Traviata (Verdi). "Addio del passato" (Forever I must leave thee). G. Finzi-Magrini, soprano.
- A1651 Traviata (Verdi). "Amami, Alfredo" (Dearest Alfredo). I. Cattorini, soprano; A. Bendinelli, tenor. "Trovatore" (Verdi). "Chi del gitano" (What makes so gay the gypsy's life). Chorus of La Scala.
- A1652 Trovatore (Verdi). "Mira d'eroehe lagrime" (Here pleading at thy feet). Part I. T. Chelotti, soprano. C. Fornielli, baritone. "Mira d'eroehe lagrime" (Here pleading at thy feet). Part II. T. Chelotti, soprano. C. Fornielli, baritone.
- 10-INCH DOUBLE DISC RECORDS—85c.**
 Band Selections.
- A1397 Barbieri di Siviglia (Rossini). "La voce poco fa." Cornet solo with accompaniment by Municipal Band of Milan.
- Barbieri di Siviglia (Rossini). "Io sono docile." Cornet solo with accompaniment by Municipal Band of Milan.
- A1398 El Albanico (Javaloyes). March. Band of H. M. Scots Guards.
- A1399 La Entra De La Murta (Volpatti). Municipal Band of Milan.
- A1400 Dado Carozza. Vals. Municipal Band of Milan.
- Speranza (Balzar). Polka. Municipal Band of Milan.

SUPPLY HOUSE BAROMETER SHOWS IMPROVEMENT.

An encouraging report is received from the L. J. Mutty Co., Boston, who specialize in the rubber cloths and fabrics for the player piano trade. This report shows an increase of 10 per cent. in the firm's January business, an advance of 115 per cent. over the corresponding year's February volume, and it is expected that March figures, when compiled, will show a healthy advance.

A few copies of the new 1915 sample book of Mutty player piano fabrics are available for immediate distribution, and a copy will be sent without charge to technical player piano men, or to superintendents upon their request. The book contains samples of a great variety of fabrics for use in player pianos.

A STRIKING WALL HANGER.

"You would fight for it, would you buy for it?" is the pertinent query on a new wall hanger issued by the Otto Higel Co.'s player piano music department. This new hanger is conspicuous with a two color representation of the famous "What we have we'll hold" idea. The April "Solo Artist Records" and "Soldant" music rolls are listed on the first hanger, which it is proposed to issue monthly for retailers to hang in their windows, or on their walls, where customers cannot miss them. Retailers not on the Otto Higel Co.'s mailing list have merely to send in their names and addresses.

Among the "Soldant" rolls in the April list above referred to numbers by Canadian composers, "Oh! Who Would Not be Irish?" by D'Arcy Hinds, a well known Torontonian, and "March Aerodrome," by Mr. A. Lorne Lee, of the Nordheimer staff at Hamilton, as stated in the last issue of the Journal. Late popular numbers include "On the 5,15," "Over the Hills to Mary," "There's a Little Spark of Love Still Burning."

One half the average man's life consists of owing money he can't pay; and the other half consists of having money owed to him he can't collect.

BEST SELLERS FROM THE "MELODY ROLLS."

With the idea of aiding in the selection of rolls the Universal Music Co. have mailed to dealers a selected list of 88-note "Melody" rolls. These are on a large hanger, and may be looked over at a glance, without having to turn over the pages of a catalogue. From this summarized list, Mr. H. H. Fitch, the firm's manager in Canada, has chosen the following for special recommendation:

301319.	Adalapsassa, Medley One-Step	81.50
301403.	Acipper, Four Hundred, One-Step Medley	7.75
301527.	Broadway 1915, Fox Trot Medley	1.50
301433.	Chinatown, My Chinatown, One-Step	.75
301198.	Congratulations, Lame Duck Waltz	1.25
301565.	Everybody Rag With Me	1.00
301347.	Fox Trot Medley	1.75
301399.	Iring Berlin, Medley One-Step	1.50
301539.	On the 3-15, Medley One-Step	.75
301537.	Rufe Johnson's Harmony Band, One-Step	.75
301483.	Sister Susie's Sewing Shirts for Soldiers	.75
301563.	Spookville Chimes, Fox Trot	.75
301525.	Weep no More, My Lady, Medley One-Step	1.00
301499.	Your Kiss and Country Want You	1.00

A second similar list in hanger form has also been mailed, referring particularly to the Uni-Record "Melody" rolls. From this Mr. Fitch picks this dozen as choice selections for dealers to stock:

201889.	It's a Long, Long Way to Tipperary, One-Step	\$1.00
201777.	Meadowbrook, Fox Trot	.75
201967.	Millicent, Hesitation Waltz	1.25
200255.	Rameaux, Les	1.25
201933.	There's a Little Spark of Love Still Burning	1.00
201923.	When the Green Lip Ladies' Art Like Babies	1.00
201809.	When You're a Long, Long Way from Home	1.25
201963.	For Every Smile You Gave Me	1.25
201763.	I Want to Go Back to Michigan	1.25
201793.	When You Were a Tulip	.75
200075.	Blue Danube Waltz	1.75
202033.	Bonnie Sweet Bessie	1.00

WHERE BLACK DIAMOND AND BELL BRAND STRINGS ARE MADE.

An interesting interior view is here shown of the winding department in the factory of the National Musical String Co., New Brunswick, N.J., where Black Diamond and Bell Brand steel and wound strings are made for all sorts of musical instruments. The Black Diamond (new process) strings for violin, banjo, guitar, mandolin, viola, violoncello and contra bass are the finest and most expensive goods manufactured by the National Co. Each string is carefully packed in a black anti-tarnish envelope, especially made for these strings. The envelope is printed in two colors with the design of the trademark, name and description of the string. The Bell Brand (silver-toned) steel and wound strings are made for violins, banjos, guitars, mandolins, mandolas, violas, harps and zithers. The company also offers various sizes of silver-plated steel music wire. The Lyric strings are designed more particularly for beginners, and are packed

in the same careful and attractive manner which characterizes the preparation of other strings made by this house.

The company's treasurer, W. R. McClelland, is quite satisfied with the business coming in to the New Brunswick office, and reports most satisfactory conditions in their foreign trade through the branches maintained in London and Paris. The Bell Brand harmonicas put out by this firm are also maintaining splendid records.

FROM A HAMILTON READER.

In a communication to the Journal Mr. George McPhail of Hamilton, says: "We have had a splendid trade in player pianos since February 1st, and the prospects for business look good. Our city is a factory district where the plants were not working the latter part of last year, but now most of them have begun work, and business is picking up daily." Mr. McPhail adds, "We always welcome the Journal every month."

COMPOSED ON A BELL.

Leslie Stuart, the well known London composer, whose "The Soldiers of the King" has been one of the best selling songs ever brought to Canada, composed this song on a Bell organ. In a communication to the Bell Piano & Organ Co., Mr. Stuart imparted this information. He had used the organ for eighteen years, and in requesting that the instrument be cleaned and overhauled, he stated that most of his successful compositions, including the opera "Floradora," had been composed on this organ.



Mr. C. E. Tanney, wholesale representative of the Sherlock-Manning Piano & Organ Co., London, who is on a tour of the Maritime Provinces, reports good business.

Mr. Wm. J. P. McFarland, superintendent of the piano department of the Sherlock-Manning plant at London, was a recent visitor to the Toronto supply houses.

ASCHERBERG HOPWOOD & CREW, LTD. January and February List

SONGS

Tiny Toes	(Key F. G.)	Kathleen Evans
Mignonette	(G Minor, F. Sharp Minor)	A. Harris
Come to Me		E. Newton
O Night Divine	(D flat, E flat, F)	Calamoni
Little White Gate		F. Waddington
My Heart's Own Song		Percy Elliott
Rose Love		S. Mann
Cap'n Garge		Merlin Morgan

DANCE AND PIANOFORTE

Allied Forces' March		Felix Godin
Mausaque		Gino
The Russian Patrol		B. Lestranger
Fidgety Feet		Grace Hawkins
Life of a Soldier		J. Ord Hume
Promenade Militaire		Alfred West
Prince of Wales' March		Archibald Joyce

PATRIOTIC SONGS

'Till the Boys Come Home	(Key F & G)	I. Novello
The Day	(E flat and F)	G. d'Hardelot
Hip-Hip-Hooray	(E flat)	H. Matheson
Mother England	(B flat)	Merlin Morgan
Boys of the Ocean Blue	(F, G, B flat)	Theo. Bonheur
Shoulder to Shoulder	(G)	Arthur Wood

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NEW AND STANDARD SONGS

My Connemara Home	Maxime Heller
Erin My Home	Arthur St. Ives
There's a Garden in Erin	Eileen Dore
Maggie Mackintosh	J. M. Capel
(Words by F. E. Weatherly.)	Sung by Miss Evie Greene
The Miles Away	J. M. Capel

(SACRED SONGS)

Lead, Kindly Light	Ciro Pinsuti
The True Shepherd	A. Berridge
Sun of My Soul	Francis Hope
Jesu, Lover of My Soul	V. Hemery
Rock of Ages (also as a duet)	V. Hemery
Faithful Unto Death	Joseph H. Adams

(IN KEYS TO SUIT ALL VOICES.)

SPECIAL NOTICE. The successful march fantasia THE ALLIES, by Valentine Hemery, is now published as a piano duet.

Evans & Co.

24 Castle St., Oxford St. LONDON, W., ENGLAND

Cary & Co.'s Ballad Successes

"A Wild, Wild Rose" (Bb, C, D and Eb)	Dorothy Forster
"Come—for it's June" (C, Db, Eb and F)	Dorothy Forster
"Your Daddy was a Soldier" (C, D, Eb and F)	Dorothy Forster
"Bon Jour, Marie!"	Max Brunell
"Dreaming Heart" (Eb, F and Ab)	F. S. Breville-Smith
"Home that is calling for me" (Eb, F and G)	Frederick Drummond
"Dawn Skies" (F, Ab and Bb)	Frederick Drummond
"The Lover Hills" (Eb, F and G)	Frederick Drummond
"Songs from Love's Garden" (Medium)	Frederick Drummond

Cary & Co.'s Dance Successes

"Tres Moutarde" (One-Step or Fox Trot)	Cecil Macklin
"Anticipation" (Valse)	Cecil Macklin
"Cockney Crawl" (One-Step)	Cecil Macklin
"Caper Sauce" (One-Step)	Cecil Macklin
"Paradise" (Valse)	Dorothy Forster
"Bonita" (Tango)	Dorothy Forster
"Rosemaiden" (Valse)	Montagu Jones
"Gloria" (Valse)	Montagu Jones and C. Macklin
"Coon's Parade" (One-Step)	Harold Garstin

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No. 4—Op. 7 net 1/6	No. 14—Op. 27 No. 2 net 1/6
No. 5—Op. 10 No. 1 net 1/-	No. 19—Op. 49 No. 1 net 9d
No. 7—Op. 10 No. 2 net 1/6	No. 20—Op. 53 No. 2 net 9d
No. 8—Op. 13 (Pathétique) net 1/6	No. 21—Op. 53 (Waldstein) 2/-

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Merchandise and Sheet Music

WHILE different people prefer different kinds of music, the constant ring of the cash register is pretty sweet to the dealer's ear. Isn't that a pretty good argument for the introducing of a sheet music department in the piano store?

ANY American musical magazine is welcome in Canada as a magazine but—not as a music selling propaganda in competition with merchants who invested capital here to maintain stores, giving employment—not welcome to enclose quantities of music each month free of duty, which concession is not accorded Canadian importers.

DOES it mean nothing to you that for March alone two U. S. magazines enclosed to each of hundreds of Canadian homes 36 musical compositions—practically free to the recipient—that is music thrown in and no duty? Is that a square deal for your stock of songs, piano numbers, duets, violin and organ music?

YOUR customers and those who should be your customers are being encouraged to obtain other subscribers for these very magazines, some of the inducements being cameras, traveling bags, solid gold jewelry, rocking chairs—not to speak of club rates with good women's magazines.

An Ill Timed Objection.

MANY sheet music men, both publishers and dealers in Britain and Canada, must have been surprised, as was Canadian Music Trades Journal, to notice in the March issue of the London Music Trade Review an odd statement. It was this referring to a parcel of pianoforte music for review:

“ . . . all showing indications of careful editing. Unfortunately, however, the foreign fingering is much in evidence, a detail which in our opinion, is not one to be commended.”

In another paragraph in the same department and the same issue, the editor of that paper also says about two pianoforte albums:

“ . . . consists of a set of five sketches in various styles, evidently the work of a cultured musician; and . . . a set of twelve little pianoforte solos, carefully fingered—but foreign fingering.”

The first is a statement, the second an inference. Both objections come as a surprise, because neither is well founded. To some people outside the trade the commonly used descriptive terms of “English” vs. “Foreign” or “Continental” fingering, might upon a superficial glance at the subject, especially at the present time, convey a contrast of meaning that is non-existent. These expressions may not be the best choice

of words, but they have been generally adopted, and the meaning is clear to all in the trade and the profession.

Object to foreign fingering and you exclude the British publishers from the world market, as far as piano music is concerned. Canada, United States, South America, South Africa, continental Europe, and a portion of the Australian market, the Journal is informed, require the so-called foreign fingering. Some colonial houses have large stocks of music in their cellars that while in itself excellent, yet it is rendered unsaleable by reason of the use of English fingering.

At this late date to go back and relash old arguments to support the wisdom of discarding foreign fingering would be in its sphere about parallel to raising the question of the advisability of Britain maintaining a navy. This Journal has nothing to say regarding the British publishers printing works in both fingerings, but the objection to foreign fingering is in the Journal's opinion, unwise counsel. Foreign fingering is here to stay and it would be more helpful for any trade paper to encourage the use of the fingering that enables British publishers to make the most of the world as a market. It is not a question of the name nor the system of fingering, but meeting the demand that exists.

The Marseillaise: Its Early History: Its Composer.

THE Journal is in receipt of a complete though lengthy article on the French National Song, “La Marseillaise,” by J. Cuthbert Hadden in Musical Opinion. The chief points of interest are extracted and here given for the benefit of salesmen.

There is no patriotic song in existence which has had more power over the people or taken a greater share in their military achievements than the Marseillaise. It helped to win the victory of Jemappes for Dumouriez's forces, forty thousand all singing them as they marched irresistibly on the enemy. A general reported: “I am going into battle; the ‘Marseillaise’ will command with me.” Klopstock, the poet, declared that the song had caused the death of fifty thousand Germans. Of course, there is an element of danger in a song of this kind, and, as a matter of fact, the “Marseillaise” was for many years prohibited from public use. Not until 1879 were the military bands allowed to play it. France might not have been the France she is to-day without it.

There is not the slightest doubt that both words and music were written by Rouget de Lisle, an “inspired Cyprian colonel,” who was quartered at Strasburg. As the son of royalist parents, and himself belonging to the constitutional party, De Lisle, an engineer captain, declined to take the oath of the constitution abolishing the crown. He was therefore deprived of his military rank, denounced and imprisoned, only to escape after the fall of Robespierre. He appears to have been greatly admired among his associates for his accomplishments, he being at once poet, violinist and singer. He had even tried his hand at three pieces for the theatre, which however met with no great success.

It was on the evening of April 24th, 1792, that he wrote the “Marseillaise.” That night he was one of a social party at the house of Baron Dietrich, the Mayor of Strasburg. The baron's resources, we read, had been so greatly reduced by the necessities and calamities of war that nothing better than garrison bread and a few

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We Sweep the Seas	"
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Land of the Red, Red Rose	Sylvia Lynd
Only a Little Box of Soldiers	"
	Fred Leigh
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Our Island Home	Jack Teloway
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slices of ham could be provided for dinner. Dietrich smiled sadly at his friend and, lamenting the scantiness of his fare, declared that he would bring forth the last remaining bottle of wine in his cellar if he thought that it would help to inspire De Lisle in the composition of a patriotic song to stimulate the courage of the young soldiers as they marched out. De Lisle set to work with enthusiasm, and before daylight dawned he had completed both the words and the music of the song which has immortalized his name. He is said to have picked out the melody on his violin; and in regard to the words, some of them had been, as it were, "in the air" for months beforehand.

The music was hardly dry on De Lisle's manuscript when Mayor Dietrich, who had a good tenor voice, was singing it to a party of friends. Four days after its composition—the song was played at a review by the band of the Garde Nationale. On June 25th it was sung at a civic banquet at Marseilles, when it was received with such tremendous applause that the decision was at once made to have it printed. *Chanson des Marseillaise*,—a name which has sometimes led to confusion as to the *locale* of its birth, but evidently adopted because it was first sung by the battalion of volunteers from Marseilles.

Oddly enough, poor Dietrich walked to the scaffold accompanied by the strains of the song he had indirectly helped to call into being. As for De Lisle, entering the army again he was wounded, and at length went into privacy at Montaigne (his birthplace), where he remained a poor, lonely, broken-hearted man until the second Restoration. A brother seems to have taken advantage of the composer, and the latter was forced to go to Paris, where only a small pension—granted by Louis—prevented him from starving. He passed away at Choisy-le-Roi on June 27th, 1836, being then in his seventy-sixth year.

HERMANN LOHR'S FAVORITE.

Some songs will hit the public taste instantly, but their success is ephemeral and they quickly give place to another. Others go quietly along, gradually winning their way to popular favor and increasing their sales, until one day it is realized that they are good.

Such a song is "Where My Caravan Has Rested," composed by Hermann Lohr, who is also the writer of "Little Grey Home in the West." There is a marked difference in the way these songs became popular. While "Caravan" crept into favor gradually, "Grey Home" captured the public instantly, and to-day it is certainly one of the most remarkable sellers in Canada.

But "Caravan," though written almost as many months ago as "Grey Home" was written weeks ago, has only just crept into public favor, and will doubtless remain a steady seller. The Journal is informed that Mr. Lohr likes "Caravan" better than any other song he has ever written.

LITTLE RED HOUSE ON THE HILL.

A delightfully simple and appealing song is Ursula Bloom's "Little Red House on the Hill," with music by Edmund La Touche. It is published in four keys, B flat, C, D and E flat, by Enoch & Sons, London, Anglo-Canadian Music Co., wholesalers for Canada.

GOLDEN BIRD.

Haydn Wood has given us a new and charming little song in "Golden Bird," words by Ed. Teschemacher. This is in 3 keys, F, G and A flat, and the fact that the composition is by the composer it is, means it will be readily taken up. Enoch & Sons, London, are publishers, and Anglo-Canadian Music Co., wholesalers for Canada.

PAINTED ON 'BUS IN FRANCE.

The first picture in the March 13 issue of the illustrated London Sphere is a full page devoted to "A Little Grey Home in the West," on a road in Northern France. It shows one of the familiar London 'buses used by the army authorities for transport work in France. These have been painted grey, and a British "Tommy" is shown painting on the side of the 'bus, "The Little Grey Home in the West," which has now become such a popular song in the western fighting line in France, as well as with civilian audiences throughout Canada and Britain.

RECRUITS WELL EQUIPPED FOR SERVICE.

Some very excellent recruits have joined the Boosey & Co. regiment of songs with the March list of ten novelties. They are varied enough to meet many tastes, and it is good business as well as time well spent to go carefully over each number. The list is as follows: "Eildon Hill" (Eric Coates), "There Are Birds in the Valley" (Liza Lehmann), "Almona" (Felix Corbett), "All Joy Be Thine" (Wilfrid Sanderson), "Still in Dreams I See Her" (Olipphant Chuckerbutty), "The Island of Love" (Haydn Wood), "In a Vineyard" (C. Linn Seiler), "Soldier of My Heart" (Herbert Oliver), "The Bard of Armagh" (Herbert Hughes) and "The King of Love" (Ivor Novello).

QUAKER GIRL AGAIN PRODUCED IN CANADA.

Notwithstanding the fact that the "Quaker Girl" was produced in Toronto for the fourth time, in February of this year, that musical comedy was brought to Toronto again for Easter week, and for the fifth time the splendid musical compositions from it delighted the audiences. The song successes from this comedy are "Come to the Ball," "Tony from America," "Take a Step," "A Quaker Girl," "Just as Father Used to Do," "Or Thereabout," and "A Bad Boy and a Good Girl," published by Chappell & Co. The Universal Music Co. advises that their catalogue contains the following rolls of music from the Quaker Girl:

- 97745-0. Quaker Girl selections (Monckton), introducing "Tony from America," "Come to the Ball" and five other selections.
- 98465-d. Quaker Girl—See that Baboon Baby Dance.
- 97125-o. Quaker Girl Valse—Monckton.

"WHERE MY CARAVAN HAS RESTED" VALSE.

One of the most pleasing of the more recent waltz productions is H. M. Higgs' arrangement of Lohr's "Where My Caravan Has Rested," which has enjoyed a remarkable sale in song form. The waltz arrangement is strengthened by the introduction of the melodies from "I Wish I Were a Tiny Bird" and "The Port of Au Revoir." Chappell & Co. are publishers.

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Madame Lehmann has recently been appointed Professor of Singing at the London Guildhall School of Music. Though born in London, this gifted composer is proud of her Highland ancestry. Her paternal grandfather was Robert Chambers of Edinburgh, author of "Vestiges of Creation," and founder with his brother of Chambers Journal, and the well known publishing house of Chambers. This artist made her debut in London at a Monday popular luncheon, and afterwards appeared at concerts all over England. Joachim engaged Madame Lehmann for his Philharmonic concerts in Berlin, and Madame Schumann invited her to Frankfurt for three weeks, so that she might instruct her in the traditions of her husband's songs.

After nine years Madame Lehmann became tired of a singer's restless life and married in 1894, devoting her self exclusively to composing. The Journal learns that Madame Lehmann considers her best song is "Magdalen at Michael's Gate," a setting of Henry Kingsley's poem, which was sung in Toronto by Madame Melba a short time ago.

Bearing upon the announcement of the albums of teaching songs by this composer, is this reference of appreciation from the London Daily Telegraph:

"It is late in the day to sing the praises of Madame Liza Lehmann. To the musical public her reputation as a musician is almost, if not quite, unique; once upon a time a popular singer, now and for many years a great favorite as a composer, renowned also as a teacher. Hence it follows that any publication bearing her name is a matter of some importance, and the series of "Useful Teaching Songs" which Chappell's have just issued may clearly be so described.

"There are five volumes: Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass—songs for the last two voices being included in one volume. In a preface, Madame Lehmann writes: 'It is said that a good singer is born, not made, and one might almost say that a good teaching song is born, not made; in other words, a song unconsciously either possesses the necessary characteristics, or not, from the moment of its inception in a composer's brain.' This is true, and Madame Lehmann has compiled in this series a wonderful little anthology of songs not only good and beautiful in themselves, but

entirely admirable from the point of view of the teacher and the serious student of singing. A dozen songs are contained in each volume, each volume being, as it were, a compendium of vocal styles—within, of course, the metric of the particular voice. For this reason, if for this alone, teachers of singing will welcome so useful a series. In making the selection Madame Lehmann has not forgotten the claims of the English song to serious attention. The Soprano volume, for example, contains—in addition to songs of Handel, Gluk, Flotow, Schubert, Mehul, Brahms, and others—examples of Sterndale Bennett ('Dawn, Gentle Flower'), Dr. Boyce ('By Thy Banks, Gentle Stour') and Dr. Arne ('By Dimpled Brook'). The other volumes contain something of the same just proportion of our native classics. The songs are all copiously annotated, and each little book should prove itself a veritable treasure."

NEW MUSIC

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30007. "When Jack Comes Marching Home." Words by James Mathewson. Music by Nellie Mathewson, Toronto, Ont.
30008. "A Song of Summer." By W. O. Forsyth. Op. 38, No. 1.
30009. "On the River." Barcarolle. By W. O. Forsyth. Op. 38, No. 2.
30014. "Con'tre a Pocket Edition of Your Mother." Words by Ed. P. Moran. Music by Seymour Farth. Whaley, Royce & Company, Limited, Toronto, Ont.
30015. "I Love a Soldier in Uniform." Words by Robert Garland. Music by Jean Bonner. Whaley, Royce & Company, Limited, Toronto, Ont.
30016. "Neutrality." Words by Will A. Heelan. Music by Seymour Farth. Whaley, Royce & Company, Limited, Toronto, Ont.
30018. "What We Have We'll Hold Ont." Words by Cecil E. Selwyn. Music by W. H. Anderson. Cecil E. Selwyn, Winnipeg, Man.
30020. "Slippery Elm." Fox Trot. By Al. Moquin.
30021. "The Steeplechase." Fox Trot or Pigeon Walk. By Milton Agor and Pete Wendling.
30033. "Memories." Violin Solo. By James Willing, Montreal, Que.
30034. "To Say Your Heart is Mine Always." Words and Music by Arthur B. Bennett, Toronto, Ont.
30035. "The Voice of Belgium." Words and Music by Irving Berlin.
30036. "I'd Give Everything for You." By Jack Stern and M. K. Jerome.
30037. "The Merry Green Fields of Ireland." Words and Music by Glen Owen Pierce. Maple Leaf Music Co., Toronto, Ont.
30039. "Johnny Canuck's Mascot." Words by Sara B. Travers. Music by W. W. Swornhouse. Sara B. Travers, St. John, N.B.
30042. "American Eagle Song." By Arthur Cantelon, Clinton, Ont.
30048. "United Musician." March Two-Step. By Harry J. Lincoln.
30049. "December Morn." Words by Carl Loveland. Music by Harry J. Lincoln.
30051. "For the Girl You Left Behind." Words by William Jerome. Music by Jean Schwartz.
30057. "Young Loyalists." Words and Music by George Sidwell, Toronto, Ont.
30058. "Beautiful Land of My Dreams." Words and Music by Edgar Stevens. Edgar Stevens, Toronto, Ont.
30060. "Hip! Hip! Hip! for Canada." Words and Music by Frederick L. Plant.
30064. "Oh! Little Wee Girl of Mine." Words by Jean McLean Forsythe. Music by W. O. Forsythe. Op. 36, No. 1.
30065. "A Crimson Rose." Words by Jean McLean Forsythe. Music by W. O. Forsythe. Op. 36, No. 2.
30066. "Canada's Ready!" Patriotic Song. Words by G. Frederick Coombes. Music by Winnifred Jones-Brewer. Very Rev. G. Frederick Coombes, Winnipeg, Man.
30067. "Our Canadian Boys." Music by Mrs. Thos. Grigg. A Marching Song. Words and Music by Mrs. Thos. Grigg.
30071. "The Peacocks' Preamble." One Step. By John Oliver, Ottawa, Ont.
30072. "My Killarney." Fox Trot. By Charles F. Gall.
30073. "On the Road to Dublin Town." Song. Words by Jack Yellen. Music by L. Cobb.
30074. "I'm a Lonesome Melody." Words by Joe Young. Music by Geo. W. Mayas.
30080. "Canadian Mary." By Henry Deans Chapman, Hall, Que.
30087. "Drifting." Song. Words and Music by A. Leon Hatzko. Arranged by F. E. Rently.
30095. "Canada's Sons who Can't Man Your Guns." Words and Music by Burt Dayton, Milton, Ont.
30098. "That's What I Think of You." Ballad. Words by Stanley K. Bennett. Music by N. Fraser Allan.
30106. "In Roseland." Dance. By H. R. Ressler, J. E. Belair, Montreal, Que.
30108. "A Canadian Volunteer." Patriotic March Song. Words and Music by Susie Irene Pizer, Toronto, Ont.
30110. "The Sons of Old John Bull." Patriotic March Song. Words and Music by William F. Root, Toronto, Ont.
30113. "My Big Little Soldier Boy." Words by Wilbur D. Nesbit. Music by Mahelle Carolyn Church.
30116. "Kentuck Home." Words by Coleman Goetz. Music by Walter Donaldson.
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Adieu for evermore
Annie's tryst
Auld Beggan Man, The
Auld Scots Sangs, The
Birks of Invermay, The
Bonnie Banks o' Loch Lomond, The
Bonnie Banks o' Loch Lomond, The
— *Vers. Terzium*
Bonnie Hessian Lee
Bothwell Bank
Callie o' a!
Ca' the yowes to the knowes
Crook and plaid, The
Croskians Castle
Dinna ask me gin I lo'e thee
Farewell to Finlay
Farewell to Glenhalech
Hame, Hame, Hame
Here's to the year that's awa'
Home, no more home to me
Hoors, my nut-brown maiden
Jess Macfarlane
John Frost
John Grumlie
Jolly Beggan, The
Lament for Captain Paton

Last May a braw woorer
Lizzie Lindsay
Lucy's flitting
Memories dear
Morag's tairny gion
My faithful fond one
My mother's eye glowin' ower me
Nameless lassie, The
O' an ye see cushions?
— "O" and "No!"
Oh! gin I were a baron's heir
Oh! hush thee my baby!
Oh! look on at me
Oh! whistle, and I'll come to you
On wi' the tartan
Rover o' Lochryan, The
Scottish Emigrant's Farewell, The
Sing me a song of a lad that is gone
Sound the pibroch
Spinning wheel, The
Thou hast left me ever, Jamie
Turn ye to me
T'winkle
Wa' gang o' the swallow, The
Wells o' Wearie, The

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For stirring part song numbers suited to most of the programmes being given all over Canada, are these selections from Leonard & Co.'s list, one of the important agencies controlled in Canada by the Anglo-Canadian Music Co., Toronto.

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 Admiral Tom (Hastings) S.A.T.B.
 Empress of the Sea (Bonheur) S.A.T.B.

WAKE UP! AND OTHER SONGS IN BOOKLET.

From "A Calendar of Song" is this bright vocal number "Wake Up!" by Montague F. Phillips. This Chappell publication, together with "Roses of Forgiveness" (Guy d'Hardelot), "A Psalm of Love" and "I Heard a Sweet Song" (Dorothy Forster), "Soul of Mine" (Ethel Barns), "He Met Her on the Stairs" (Sivori Levey), "Colinette" (Lyal Phillips), "The Song My Heart Sings" (Gertrude P. Robinson), "A Longing" (Wilfrid Sanderson), and "A Heap of Rose-Leaves" (Charles Willeby), are attractively described in a booklet prepared for the use of the trade by Chappell & Co., entitled, "Excerpts from Some Interesting New Songs." This booklet should prove of excellent service in furthering the interests of the sheet music departments.

NINE ADDITIONS TO OCTAVO CHOIR MUSIC.

There has been added in recent months nine anthems to the Anglo-Canadian Music Co.'s octavo choir music for mixed voices. These additions are:

48. Softly Now the Light of Day John Adamson
 49. Vesper Hymn J. Parnell Morris
 50. Rock of Ages E. R. Bowles
 51. Light at Evening Time Edward W. Miller
 52. Rest of the Weary Bertha L. Tambllyn
 53. Lord of Life and God of Nations C. M. Passmore
 54. The Son of God Goes Forth to War Charles E. Wheeler
 55. Through the Day Thy Love Has Spared Us Percival Kirby
 56. Lay Thy Hand Upon Me Franklin Bontemps

APPLAUDED AT THE CLOSING BALLAD CONCERT.

The Journal is advised from London that the last of the Chappell Ballad Concerts for the season in Queen's Hall, was the best attended and most successful of the season. Crowds of people were turned away, unable to secure seats. It is of general trade interest that these new songs met with an unusually pleasing reception: "The Call of Maytime" (Brahe), "Khaki and Gold" (Haydn Wood), "Love's Garden of Roses" (Haydn Wood), "I Love My Love" (Coningsby Clarke), and "O Flower Divine" (Haydn Wood).

ELGAR'S "CARILLON."

In further reference to "Carillon," by Edward Elgar, reviewed in the February issue of this Journal, the composition referred to as an Elgar triumph is meeting with wonderful success all over England, Ireland and Scotland. The poem on which the number is based has a Belgian setting by Emile Cammaerts. Carillon may be

had as a piano solo (with English and French words ad lib.), piano solo without text, and for organ or orchestra. This is an Elkin & Co. publication, handled for Canada by Anglo-Canadian Music Co., Toronto.

THE NEW CHAPPELL LIST FOR APRIL.

The last list of novelties for this season issued by Chappell & Co. is that for April, containing the following compositions: Songs—"A Rose" (S. Jackson Lee), "Land o' Home and Purple Heather" (Wilfrid Davies), "Blue Days of June" (Montague Ring). Piano Solos—"La Valse Que Nous Aimons"—The Waltz We Love (Armand Vecsey), "Useful Teaching Songs," Vol. III., for contralto voice (Liza Lehmann), and "O Loving Father," in octavo form for S. A. T. B. (Teresa del Riego).

NEWS PARAGRAPHS.

I. Montagues & Co., musical instrument importers, with headquarters in the Ryrie Bldg., Toronto, have printed and distributed a new catalogue. It is made to provide for additional leaves that will be mailed to the trade as new lines are secured.

Upon the occasion of his recent visit to the Toronto branch, Mr. Walter Eastman, of Chappell & Co., New York, found excellent progress being made by the Chappell publications.

Whaley, Royce & Co., Ltd., Toronto, celebrated Easter week by opening up a much wanted shipment of violins. For some time orders have been secured with less trouble than the goods to fill them, but this shipment, with others received, pleases the Whaley, Royce firm in good shape.

Mr. Era Whaley, head of Whaley, Royce & Co., Ltd., Toronto, is again at his desk after an absence from illness. This firm is adding to the equipment of the manufacturing department a new electrical machine for tube-drawing, being the latest acquisition.

A violin and piano arrangement of "Un Peu d'Amour" (Lao Silesu), has been arranged by Otto Langey, and is now much in demand by violin players.

"The Rag of Rags" Syncoper by Wm. E. Macquinn, as "dis-played" by Fred A. Stone in Dillingham's "Chin-Chin," is being featured by Chappell & Co.

CASALS COMING TO CANADA AGAIN.

Pablo Casals, the world famous cellist, who played so acceptably to the large audiences that greeted the Mendelssohn Choir concerts in Toronto last February, is again booked for Toronto on April 20, in association with Harold Bauer, the piano virtuoso. The announcement regarding recordings by Casals being now obtainable on Columbia records, is an important one alike to dealers and the buying public.

PLAYER MUSIC FROM THE BOHEMIAN GIRL.

Few musical compositions surpass the most popular selections from the Bohemian Girl (Balfe) in that class of music. They are of the kind that stand repetition, such as the player owner requires. The following five rolls are from the catalogue of the Universal Music Co., Toronto:

- 81319-0. Bohemian Girl—Bouquet de Methodes Balfe
 80435-0. Bohemian Girl—Heart Bowed Down Balfe
 82659-0. Bohemian Girl—I Dreamt that I Dwell Balfe
 86155-0. Bohemian Girl—Then You'll Remember Me Balfe
 81249-0. Bohemian Girl—Potpourri Balfe

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A FEW OF THE CONTENTS

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Fairy Dance, The	Stumpie
Gillie Callum	Tullochgorum
High Road to Linton, The	Wind that Shakes the Barley, The
Jenny's Rawbee	
Kate Dalrymple	Jigs
Keel Row, The	Biddy of Sligo
Lady Mary Ramsay	Blue Bonnets, The
Loch Earn	The Campbells are Coming, The
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Music Publishers and Wholesalers Organize

Excellent Attendance at Meeting Arranged by Journal—Live Discussions—John Hanna Elected President

ON Monday evening, April 12th, there met at the Prince George Hotel private dining room for six o'clock dinner, the sheet music men of Toronto. For months past individual members of the local trade have thrown out suggestions as to the advisability and need of a meeting to talk over important matters of mutual interest, and to give concrete form to the ideas expressed by one and another, this informal social gathering was arranged by Canadian Music Trades Journal.

Those present were: A. J. Seyler, J. F. Fisher, Nordheimers'; Wm. J. Roberts, Chappell & Co.; Holmes Maddock, Whaley, Royce & Co.; A. L. E. Davies, Bell Music & Piano Co.; John Hanna, Arthur Downing, Anglo-Canadian Music Co.; Charles Passmore, Boosey & Co.; Frederick Harris, G. Armand, Hawkes & Harris Music Co.; George Musgrave, Musgrave Bros.; John A. Fullerton, H. A. Jones, Canadian Music Trades Journal.

Regret was expressed that Mr. E. Whaley of Whaley, Royce & Co., and Mr. S. A. Saunders, of Boosey & Co., were unable to be present.

When the splendid menu had been disposed of, Mr. Fullerton proposed the toast to the King. He then outlined briefly the reasons for the meeting, and after expressing appreciation of the fine response to the Journal's invitation, suggested that the meeting elect its chairman and secretary and proceed to business.

Mr. John Hanna was asked to take the chair, and Mr. H. A. Jones to act as secretary for the evening. Mr. Hanna in a neat, concise speech, referred to the high standing of the sheet music trade. He said that none of the publishers or wholesalers present had made a fortune out of their business, but that if any one of them should decide to leave their work for another line of endeavor, he would not be satisfied until he got back into sheet music again. Mr. Hanna also referred to a statement made by a former president of the United States, to the effect that Canada was an adjunct to the U. S. This, he said, reminded him of those who made the sheet music department an adjunct to pianos, when the importance of the former really warranted its standing upon its own feet as a distinct, legitimate business, which with many of the evils, that could be eliminated by all working conjointly, done away with, there would be a reasonable profit for the music seller.

Mr. Frederick Harris then outlined the benefits of an association such as Mr. Hanna referred to. He explained how the Chicago dealers met weekly, but suggested a monthly meeting for the Toronto men, at least for the present. He impressed that the primary object of the association should be to secure for the Canadian trade the business in Canada that they had a right to expect. Mr. Harris stated that the spending power of Canadians per head was greater than in almost any other country in the world, from which he showed that the money spent by Canadians in music was an enormous sum, and yet a very small percentage of that business was done by the Canadian trade. Referring at length to the copyright matters, Mr. Harris mentioned that there was a treaty between Canada and the United States by which either government could destroy illegal reprint matter bound for the other country.

Mr. Seyler agreed with the other speakers, that there were many leakages by which the Canadian trade lost business that should be theirs. He said Canadian dealers were now better informed on copyright matters, and that conditions generally had improved, so that the present was an opportune time to unite and ask for fairer treatment from the customs officials in cases where U. S. music was being let through for individuals, either duty free, or with a nominal charge, where the regular duty should be levied, as is done with dealers. Mr. Seyler read a letter from the tariff manager of the Canadian Manufacturers' Association, stating that this matter was being taken up with the Collector of Customs, and an improvement is looked for in consequence.

Mr. Holmes Maddock pointed out that sheet music trading furnished returns to the man engaged in it in the same proportion as the amount of energy and intelligence he put into his work. In supporting the ideas already expressed in favor of an association, Mr. Maddock said that much of the bothersome duty-free music could be abolished. He also referred in a most reasonable way to the necessity of getting higher prices for certain music which has for some time been selling too low, and now the new war taxes added makes the matter urgent.

Mr. Harris here interjected an interesting reference to the fact that while in Canada most articles in both musical instrument and other lines of necessity cost more than in other countries, yet music is sold to the public cheaper here than in perhaps any other country.

Mr. Davies, who knows well the ins and outs of Canada's sheet music trade from all standpoints, noted that each dealer's clientele was of his own making, as a result of his personality, treatment and service. "We all know about our troubles," said Mr. Davies, "it is now a question of acting, and it seems to me an association is the only way to get down to secure what we are after."

Mr. Downing also referred in commendatory terms to what an association could accomplish. That a helpful influence would be exerted in trade circles all over Canada was an effect Mr. Downing thought should result from the efforts of those present, with the continued co-operation of the trade Journal.

Mr. Roberts was greeted as the man who introduced "Tipperary," when the trade wanted something to go big. "Our firm is most ready to work with the dealers," said Mr. Roberts, "for our mutual benefit and the more pleasant relationship created, but such little meetings as the one to-night is worth while from the social side, as well as for the good that will come of discussing matters concerning our business that we have in common."

Mr. Passmore, on being asked to speak, said he was the youngest member of the publishers present, and preferred to listen. On account of having "a new suit of clothes" (leaving the retail business to accept a position with a publishing house), Mr. Passmore was allowed to "pass up" the speech.

Mr. Musgrave coincided in the view that an association should be formed. "The first meeting justifies another," concluded this speaker.

Mr. J. F. Fisher, who has evidenced a keen interest for a long time in the matters under discussion, was asked for a few words, but while Mr. Fisher was full of ideas, he thought that as the time was passing, the meeting should proceed to more definite work and elect officers. Mr. Fisher touched upon American magazines that enclose so much music to Canadian homes practically free and duty free, and commended the attitude of Canadian Music Trades Journal in showing up the nature and extent of this evil.

Acting upon Mr. Fisher's suggestion to get down to definite business, it was decided to organize under the name of "Canadian Sheet Music Trade Association," after which the following officers were duly elected:

President—John Hanna.

Vice-President—A. J. Seyler.

Secretary—Wm. J. Roberts.

Treasurer—Holmes Maddock.

The members of the trade present were to constitute the first executive, and the four officers elected were appointed a committee to draft suggested by-laws and bring in recommendations re membership, fees, etc., at the next meeting to be held at the call of that committee.

Before adjourning the new president, on behalf of those present, thanked Mr. Fullerton and Mr. Jones, the editors of Canadian Music Trades Journal, for their efforts in the trade's behalf. "It was generally known," he said, "that the Journal's Sheet Music Department had been conducted up to this time as simply an investment by these gentlemen, who saw a larger future for that branch of the music trades, and we owe them more of our support."

The meeting urged the Journal editors to accept appointment on the executive, believing that they could give valuable assistance in the work of the organization.

LONSDALE PIANO COMPANY.

New Firm to Manufacture Pianos in Canada. Purpose Retailing Only for Some Time.

The newest addition to Canada's piano manufacturing firms is the Lonsdale Piano Co., of Toronto. The personnel of this concern which has just been organized, consists of three men who have recently severed their connection with Frank Stanley of Toronto. They are Messrs. A. G. Mortlock, C. A. Pye and Robert Johnson.

The latter has been for the past four and one-half years accountant in the Stanley firm, and in charge of the finances. During this time he has also had considerable selling experience, both retail and wholesale. Though a young man, Mr. Johnson's commercial experience covers many years. At an early age he left school, and at once went into the employ of his father, then resident in England, where he carried on a building and contracting business on a large scale. Mr. Johnson believed Canada offered greater opportunities for young men, and consequently came to this country. It has always been his ambition to get into business on his own account, and he starts out in the new firm with entire confidence in his ability to successfully market Lonsdale pianos and players.

Mr. A. G. Mortlock has had twenty-nine years' experience in piano manufacture, and is practical in all branches. His activity in the trade includes experience in the Nordheimer factory, fourteen years with the Mendelssohn Piano Co., of Toronto, and for the past

eight and one-half years he has had charge of the Stanley factory, the superintendency of which he resigned to form a part of the new firm. "George" Mortlock, as he is more familiarly known to his friends, is a native of England, and just a year ago he sailed on a three months' vacation to his old home. Outside of piano building, Mr. Mortlock's greatest hobby is photography, in which he is almost as skillful as in his own business.

Mr. Chas. A. Pye, a brother-in-law of Mr. Mortlock, came with him to the Stanley factory eight and one-half years ago, to take charge of the regulating and tone-regulating, in which work he had been engaged for seventeen years in the Nordheimer factory. My Pye is an expert action man, and is also a player expert, being among the first to instal players in Canada. Those competent to judge have commended Mr. Pye's work for the care, accuracy and other evidence of skill indicated thereby. It is said of him that "there is nothing about actions in players or upright pianos that he does not know," and that "nothing suits him unless it is right." Mr. Pye is naturally mechanical as well as musical, and his experience covers a long period, it being just thirty-two years since he commenced his apprenticeship in one of the leading factories of the country. He is a native Torontonian of English descent, his father being at one time a prominent band-master and music teacher in Toronto.

The Lonsdale Piano Co. have secured premises in a building until a year ago used for the services of an Anglican congregation. It is located at 5 Brooklyn Ave., in the east end of the city. The plans of the firm include the production of a small player piano, in addition to three styles already decided upon. Until they grow to a size warranting the seeking of wholesale trade, they plan to do a retail business only, and this branch of the business will be Mr. Johnson's speciality.

All three members of the firm are enterprising and honorable. They are starting out on a basis of the best that they can produce for the money, and are purchasing only the best materials, which they are fully competent to select. Those in the trade that know them, through talking with them or employing them, will wish the members of the Lonsdale Piano Co. unqualified success.

Mr. J. Haywood of the Lounsbury Co., Ltd., Newcastle, N.B., was a recent visitor to New York.

Mr. B. A. Trestrail, advertising manager of the R. S. Williams & Sons Co., Ltd., Toronto, spent Easter week in New York. He also visited the Edison plant at Orange, N. J., and remarked that apart from two or three new buildings, there were no evidences of the recent disastrous fire.

Mr. Chas. Stanley, of Stanley & Sons Piano Co., Detroit, and brother of Mr. Frank Stanley, piano manufacturer of Toronto, has just completed the drawing and patterns of a new scale for the latter. This new scale will in a short time be used in the Stanley piano, and Mr. Stanley considers that it will materially add to the sale of his line when he opens up his new retail premises on Yong Street. "Charlie" Stanley, who is well known in the Canadian trade, has had a long experience in scale drawing, and states that he has now drawn at least 60 original scales.

Toronto Dealers Endorse "Satin" Finish

Association Adopts Unanimous Resolution. Annual Meeting Held. H. G. Stanton Re-elected President. A. A. Beemer, Secretary. President Urges More Interest and Better Attendance.

AT the annual meeting of the Toronto Retail Piano Dealers' Association, held at the Prince George Hotel on the evening of Friday, April 9, the following resolution was unanimously adopted:

"Having learned that the Canadian Piano and Organ Manufacturers' Association contemplate making a special showing at the forthcoming Canadian National Exhibition at Toronto, of instruments exclusively or largely finished in 'satin' finish this Association expresses its approval and desires to ask the piano manufacturers at the forthcoming Exposition to display only 'satin' finished instruments on their outside stands, and if any exhibitor feels it desirable to have in their exhibits any instruments in polished cases, that these instruments be shown only in the rooms at the back of the booths."

At the annual meeting referred to, officers were elected for the ensuing year, as follows:

President—H. G. Stanton, of The R. S. Williams & Sons Co., re-elected.

Vice-President—E. C. Seythes, of The Nordheimer Co.

Secretary—A. A. Beemer, of Mason & Risch.

Executive Committee—The above officers and H. H. Mason of Mason & Risch, and Paul Hahn.

Nominating Committee—Wm. Long, of the Wm. Long Piano Co., R. F. Wilks, C. A. Bender, of Heintzman & Co.

Those present and the firms they represent were:

H. G. Stanton, R. S. Williams & Sons Co., Ltd.

E. C. Seythes, Nordheimer Piano & Music Co.

A. A. Beemer, Mason & Risch Co., Ltd.

Wm. Long.

H. H. Mason, Mason & Risch, Ltd.

C. W. Scott, Newcombe Piano Co., Ltd.

Henry Durke, Mendelssohn Piano Co.

H. E. Wimperly, Bell Piano & Organ Co., Ltd.

A. A. Pegg, Nordheimer Piano & Music Co.

R. F. Wilks, R. F. Wilks & Co.

A. W. Pike, Heintzman & Co., Ltd.

Charles Heintzman, Heintzman & Co., Ltd.

Paul Hahn.

A. R. Blackburn, A. R. Blackburn & Sons.

In his address the president gave a resume of the year's business, the accomplishments of which showed that the organization which he credited to this Journal's efforts in arranging the first meeting, could be made a power for improvement. And this at practically "no expense of time or money, simply a reasonable confidence between members of the trade, and co-operation." The president opined also that the confidence required could be well placed, as not more than half a dozen complaints as to maintaining of rates or conditions of the Association had been brought to his attention, and these had all been satisfactorily explained and matters adjusted, so as to prevent a recurrence of the kind. "When one considers," added the president, "that it was not infrequent to have a dozen complaints in a day prior to our organization as to variance in quotations

on movings, rentals, etc., it must be conceded that very decided improvement has resulted in the manner of doing business and the satisfaction following the new conditions, as well as the increased profits."

In impressing upon the members the advantages of the Association, the president urged a larger attendance at all meetings. "These are not called so frequently as to inconvenience any of the members," said he, "but being held, say once a month, it will permit of our getting closer together, with many ideas that will occur to all of you for the betterment of trade conditions, and enable us to go into several important fields not as yet touched upon, but which can be arranged for and carried out with the several regulations now in effect."

The better acquaintance of competitors was urged, as adding to the pleasure of doing business in a much cleaner and more progressive manner, adding to profits and preventing "an abuse very common in a trade like ours, where salesmen, and in some cases, customers, make claims and statements about companies and their principals which are untrue and unfounded, and which would not cause the feeling of disrespect, if not bitterness, that prevails where the men attacked are unacquainted."

In referring to the co-operation he had received from officers and members, Mr. Stanton said: "Of the four or five infractions of our regulations brought to my attention, with one exception the offending members promptly replied to communications on the subject, explaining frankly and satisfactorily the cause or reason, and promptly corrected the error. Our members will see from this that the few cases referred to, and which may have been brought to their notice, were promptly corrected by offenders, and I believe the members will agree with me that for the first year of association co-operation we have done exceedingly well, and that mistakes such as those referred to, would be bound to occur, just as regulations in any organization are occasionally broken or neglected, owing to their being new, or through misunderstanding of instructions, or any one of a dozen reasons which explain mistakes made by any company's employees, even in the carrying out of their own company's instructions, but the longer we work together, I feel satisfied in saying there will be fewer of these mistakes. I make this statement as a result of the friendly and courteous spirit shown by members, and their promptness in correcting."

What had already been accomplished the president urged more than justified the association. "If we can do what we have done in one year, why cannot we fairly assume that we can clear up many, if not all of the others within a few more years. This, I claim, is possible by hearty co-operation and the frequent meetings of all the members. In this connection it should be borne in mind that none of the so-called offences some of the trade indulge in, that are not indulged in by others, are matters that have been brought before the association, and conditions governing agreed upon, but because these may appear to be offences it should also be remembered that all houses, whether large or small,



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AND STRINGS**

old or new, may be doing some things that some other competitors do not approve of, but these are points which should not be permitted to stand out so as to hide the fact that conditions could be much worse and without an association might, and it is fair to predict, will grow much worse, and that even if we can only slightly improve some of the matters upon which we can all agree, in addition to what has already been accomplished, then the limited time required to attend the association meetings will have been well spent."

PIANO HOUSE MOVES TO NEW BUILDING.
Quebec Branch of C. W. Lindsay in Five Storey Warehouse. Formal Opening on April 24th.

The Quebec branch of C. W. Lindsay, Ltd., whose head office and warehouses are at Montreal, has moved into the new building erected by them in the former city. The formal opening has been arranged for April 24, when Quebec citizens will have an opportunity of visiting the new salesrooms. Mr. C. W. Lindsay of Montreal, head of the firm, spent a couple of days inspecting their new premises, and expressed himself well pleased with the facilities now provided for this important branch.

The building is an imposing stone structure of five stories and basement, with granite settings, located at 201 and 203 St. John Street, just opposite their former store. The Lindsay firm occupy the basement and three first floors, the upper stories being divided into offices for rental.

On the ground floor is a large show room with five demonstration parlors opening from it. These are all decorated in different styles, appropriate to the particular instruments shown therein.

The second floor is devoted to the sale of player pianos and the talking machine department is also on this floor. The store arrangement provides ample room for repair shop and storage of stock.

The firm have just concluded their fiscal year, and this branch reports a big increase over last year. They have the local agencies for Gerhard Heintzman, Nordheimer, Weber and Lindsay pianos, as well as the Steinway, and with these lines consider future possibilities very encouraging.

On May first Frank Stanley, Toronto, removes his retail salesrooms and offices from his building at 14 Temperance Street, to the new building at 241 Yonge Street, purchased by him last year. With the Nordheimer firm removing to their new home and Wm. Long removing from Queen Street West to his new store, all the down town music houses will be on Yonge Street, with the exception of Gerhard Heintzman, Ltd., opposite the City Hall on Queen Street.

The new Nordheimer building on Yonge Street, Toronto, has taken on quite a finished appearance. There is, however, much interior work to do, but the Nordheimer firm expect to occupy it in a couple of months. In the meantime a successful moving sale is being conducted at the old place. Mr. E. C. Seythus, vice-president and general manager, has taken up residence in this city.

AFFAIRS AT PERTH AND DISTRICT.

In an interesting letter from Perth, Ont., the Journal is informed of encouraging conditions there by J. E. Maloney & Co. Mr. Maloney says: "We have never found conditions better." Recent sales in which the



The new Quebec City premises of C. W. Lindsay, Limited.

percentage of player pianos shows a splendid proportion included in addition to those to well known people of that district, three players to the Murray & Omanque Lumber Co., Barrys Bay, and an upright Morris piano for the basement of the new Roman Catholic Church at Barrys Bay. The number of sales of Edison Diamond Disc Phonographs and Columbia Grafonolas made since January 1st, is very pleasing to Mr. Maloney, who adds, "We are pushing the Karn-Morris line, and find they give excellent satisfaction."

MONTREAL PIANO MEN VISIT TORONTO.
Messrs. A. P. Willis and C. D. Patterson Pay Annual
Visit to Supply Firms. Optimistic as to War
Result and Trade Future.

Mr. A. P. Willis, head of Willis & Co., Ltd., Montreal, and Mr. C. D. Patterson, director of the same firm, spent the last week or ten days of March in Toronto, where they were guests at the King Edward. This was the occasion of their annual visit to the supply firms, and they conferred with a number of Willis Ontario agents, who met them in this city. They also visited St. Catharines.

Mr. Willis has too much confidence in the British army and navy and their leaders, as well as in those at the head of the respective armies of the allies, to see other than victory for them in the present war. He is also optimistic from a trade standpoint, and is in no way worried over the slump being experienced in Canada, which he accepts quite philosophically and as a sort of advance guard for better times.

"There is no denying that trade with us in Montreal has been slow," said Mr. Willis, "though in our own firm, we have made no salary reductions nor dismissals. For example," said he, "we employ nine stenographers under normal conditions, and not one of these has been let go. We have endeavored to keep the factory going to the full, although accumulating a great deal of stock, as wholesale trade has been quiet."

Speaking of conditions in piano retailing, Mr. Willis commented on the difficulty of bringing piano men together for their own individual welfare, and keeping them together. The retailers' association, which had been so active in Montreal, was unfortunately allowed to die a natural death, and he hoped that the organization of Toronto retailers would have a longer career. He deplored the unwholesome methods and ethics of piano retailing that would exist in spite of all that was argued for cleaner and better practices.

Asked regarding the effect of the war tax on the piano business, Mr. Willis stated that it would be serious. In connection with his firm's importations of Knabe lines, the additional seven and one-half per cent. made a serious increase in the cost, most of which his own firm would have to bear, owing to the difficulty of securing an adequate increase in prices. The increased cost of materials for piano manufacture as a result of the duty, he considered, was not offset by the protection to the finished article but, as he said, "We have noble representation in the trenches of men who have volunteered their lives, and those of us who cannot go to the front must contribute to the cause in some way. If we will not do it voluntarily, then it must be done in some other way, so we should not grumble about a war tax, though it is a serious addition to the cost of doing business."

Mr. Willis and Mr. Patterson had a busy time while in Toronto, being entertained as well as transacting business. Both gentlemen expressed appreciation of the courtesies and hospitality extended to them by those whom they had visited here.

Mr. Adam Blatz, manager of the music department of the Nordheimer Piano & Music Co., at Hamilton, is the proud father of a baby girl. "Of course," said Mr. Blatz, "people talk a lot of gush about their baby children, but this baby really is different."

JOHN MCTAMMANY DEAD

John McTammany, well known to the music trades of the United States in connection with player inventions, died at Stamford, Conn., in his 70th year. The friends of Mr. McTammany claim that he was the original inventor of the principle of piano and organ playing by means of perforations in paper.

A few years ago some warm debates occurred in American music trade papers relative to the history of pneumatic playing. The late Charles T. Sessor, after much investigation, announced his opinion that Mr. McTammany was right in his contention that he was the first to apply perforated roll principles to piano playing. In 1876 he landed in St. Louis and completed an automatic player, which it is claimed was in principle the same as now employed.

The deceased, however, never financially benefited from his inventions, which, it is stated, he was unable to patent owing to lack of funds, and it also appears that he was unable to interest any manufacturers in his inventions.

**FROM THE OTTO HIGEL NEW PLAYER MUSIC
CO'S SUPPLEMENT FOR MAY.**

SOLODANT MUSIC ROLLS FOR MAY.

011445. Hymn Medley No. 1. Introducing: (1) Rock of Ages, (2) Abide With Me, (3) I Need Thee Every Hour, (4) God be with You Till We Meet Again, (5) Nearer My God To Thee, (6) Sweet Bye and Bye, (7) Tell Me the Old, Old Story, (8) Jesus, Lover of My Soul, (9) Onward Christian Soldiers.
011454. Personality. From "The Only Girl".....Herbert
011464. Roll on Beautiful World, Roll On.....Ball
011474. Love's Memories (Memories d'Amour) Hesitation Waltz.....Heinzman
011483. Sugar Lump. Fox Trot. Arranged for Dance.....Bryan
011483. The Triple Alliance of Love.....Benkhardt
011493. I'm Going to Let the Whole World Know I Love You.....Edward
011493. Virginia Lee.....Lange
011415. When the Mission Bells are Chiming.....Erdman

SOLO ARTIST RECORDS.

501662. Nocturne. Played by the composer, E. Reed.
501674. Cupid. Humoresque. Played by the composer, Ludwig Walzmann.
501684. Forget Me Not. (Mai Poina Oe). From "The Bird of Paradise." Played by E. Reed.....Tully
501694. Farewell to Thee. (Aloha Oe). From "The Bird of Paradise." Played by E. Reed.....Tully
501705. Fontaine La. Op. 34. 1st Pl. Played by T. J. McArthur.....Lysberg

A healthy indication in the talking machine field is a report from the Newbigging Cabinet Co., Ltd., of Hamilton, who say: "We are pleased to state that March business exceeded any month in our history, excepting December."

Mr. A. G. Farquharson, of Toronto, manager Columbia Graphophone Co. in Canada, has just returned to Toronto from a visit to Quebec and Montreal. Columbia dealers in the latter city reported a good sale of Pablo Casals records as a result of that artist's recent appearance in Montreal.

George W. Lyle, former general manager of Columbia Graphophone Co., New York, has also resigned from the office of vice-president, and from the board of directors. Edward N. Burns was elected first vice-president, and Mortimer D. Easton, director and member of the executive committee.

In their anxiety to sell more records and talking machines many dealers have overlooked the profit possibilities of record albums altogether. The Music Supply Co., Toronto, in a recent envelope of circulars to the trade, include one that emphasizes albums and the completeness of their stock. Many householders are ready prospects for albums if the line and its advantages are suggested to them.

Hold-Up Men Make Big Haul

Sterling Actions & Keys, Ltd., Robbed in Broad Daylight—Fifteen Hundred Dollars Gone—Girls' Bravery Saves Eight Hundred More.

THE offices of Sterling Actions & Keys, Ltd., Toronto, were the scene of a daring hold-up on the afternoon of Friday, April 9. While one man remained on watch, two others found their way into the office, and with their revolvers covering those in charge, made away with employees' pay envelopes, and money taken from the safe, to the value of about \$1,500. Owing to the plucky resistance of the two young ladies in the office, Miss Robinson and Miss Helstrop, the hold-up men overlooked another box containing between seven and eight hundred dollars, which had been knocked to the floor in the scuffle.

On the afternoon in question, Mr. F. T. Quirk, general manager of the firm, personally carried the currency from the bank to the office, the bank's automobile being out of commission, and unable to deliver the pay

not to make any noise and they would be all right, "We want your pay."

As Miss Robinson backed up to screen with her person the money on the table at which Miss Helstrop was sitting, the latter jumped to her side. They promptly screamed, but owing to the noise of the machinery their voices could not be heard by anyone except the shipper, Mr. Walter McIntosh, in the adjoining room. The robbers stopped the girls' yells by putting their hands over their mouths. In the scuffle Miss Helstrop fell to the floor, taking the hold-up man with her. Shoving him to one side she jumped up and ran through the stock room, and to the key room for help.

Mr. McIntosh, hearing the screams, rushed to the office, but was covered by a revolver in the hands of the hold-up man who followed Miss Helstrop. By the



HOLD-UP MEN MAKE BIG HAUL.

In the general office of Sterling Actions & Keys, Ltd., where the hold-up occurred. The young ladies whose resistance saved \$800 are shown seated at the table from which the pay envelopes were scooped. Miss Robinson is facing the camera, with Miss Helstrop opposite.

The door on the left opening to the entrance way to the building is where the robbers crowded through as Miss Robinson, in answer to their knock, unlocked it to learn their business. It now carries the scar of a bullet fired as she rushed out to phone the police from a neighboring office. Miss Helstrop ran for help through the stock room, adjoining the office to the left.

money as usual. Having occasion to go out on a short business call, Mr. Quirk instructed the shipper to remain in the stock room, opening from the office, where the bookkeeper and stenographer were making up the pay envelopes.

The door leading into the office from the main hallway of the building, to which the street door gives access, was locked, as is the custom when the pay is being made up.

A few minutes after Mr. Quirk went out, a man called, inquiring for him. On being told of his absence the stranger went out. Shortly after two other men called and rapped on the door, the upper part of which is of transparent glass. Miss Robinson went to the door, opening it slightly, to see what was wanted, when the men instantly pushed their way in, pointing their revolvers at the two girls. With great presence of mind, Miss Robinson backed up through the swing gate connected with the counter, but the hold-up men forced her back, at the same time warning the two girls

time the latter returned with help, the burglars had fled with the money, so quickly was their work accomplished. A traveller for a local hardware house, talking to Mr. McIntosh, also rushed toward the office, and was likewise held up in line with the revolver muzzle.

While the other desperado was scooping the pay envelopes into a grip brought for the purpose, and covering Miss Robinson with a revolver, she made a dash for the office door. The gun-man yelled at her to "come back," but she kept on and he fired, the 44-calibre bullet hitting the door as she ran through, glancing to the floor, where the shell was afterwards found, having been automatically ejected from the revolver. Miss Robinson ran across the street and phoned for the police, who arrived ten minutes later. A telephone summons also brought Mr. Quirk back to the office in a hurry. The robbers, however, had escaped to the railway, which passes by the rear of the factory, and separating, disappeared.

The loss of so large a sum is a severe one, but the

management is genuinely thankful that no injury was done to the young ladies, whose plucky resistance saved the firm about eight hundred dollars. They were both at their places the next morning, as if nothing had happened.

In connection with the report of the robbery by the daily papers, the management expressed great indignation at the Toronto Globe's reflection on the male employees, creating the impression that they showed cowardice. As their own reporter was informed, no

male employee knew of the disturbance except the shipper, who rushed toward the office, but when confronted with a loaded revolver, showed good judgment by not resisting.

Mr. W. N. Manning of the Sherlock-Manning Piano & Organ Co., London, attended the meeting in Toronto on April 7, of the Furniture Manufacturers' Section of the factory groupings of the Workmen's Compensation Act.



HOLD-UP MEN MAKE BIG HAUL.

A view of the offices of Sterling Actions & Keys, Ltd., from the doorway through which the robbers entered. The open door at the right shows the private office of Mr. F. T. Quirk, who happened to be out when the robbery occurred.

An Editorial and the Reply

THE EDITORIAL. An Object Lesson.

Gramophone records afford, in addition to culture, amusement, and information, an illuminating lesson in the effects of Governmental extravagance. In defiance of all the economic theorists, catalogues announce prices as \$1 in the United States and \$1.25 in Canada. The pleasant theory that foreigners can be made to pay our taxes for us gets a rude jolt every time a catalogue is consulted to learn the price of Tipperary or any other popular song.

An illuminative change has synchronized, as the Minister of Finance would say, with the present increase in the tariff. Records catalogued at \$1 in the United States and \$1.25 in Canada have been promptly advanced in price in Canada to \$1.40. The first point here illustrated is the increase in the burden beyond the tar levied. The war tax of 7½ per cent. on a valuation of \$1 should not do more than increase the cost from \$1.25 to \$1.32½. But the taxpayer contributes \$1.40. Another point illustrated by the prompt advance is the amount paid by the people that does not reach the public. Prices have been advanced on records imported under the lower tariff. This gives the importer the same advantage as a protected manufacturer. He is enabled by the tariff to levy a tax which he is not required to turn over to the public Treasury. On later importations the agents and dealers will pay the additional 7½ per cent. and levy an additional 15 per cent.

As these records are all imported they do not illustrate the tariff levied on the public by the protected interests, and not even in part turned over to the Treasury of the Dominion. The former duty on gramophone records was 20 per cent. preferential, 27½ per cent. intermediate, and 30 per cent. general. Until manufacture in Canada is established the overcharge allowed on the public will be partly contributed to the public revenue. —Toronto Globe.

THE REPLY.

These Records at Former Prices.

To the Editor of The Globe: Your editorial in this morning's issue on the increased cost of "gramophone" records through the 7½ per cent. war tax does not apply to Columbia records. No increase has been made in the price of Columbia graphophones, Columbia gramofonolas or Columbia double disc records, nor is any increase contemplated.

There is every desire on the part of this company to stand their share of the expenses of the war. This is shown through the fact that our London office is contributing a royalty to the Prince of Wales Fund on the sale of certain of their records. They have already paid £1,500, and every day is swelling the total. The Canadian branch is also paying a royalty to the Patriotic Fund of 15c. on every record sold of Miss Maggie Teyte's "Young King and Country Want You," which selection was recorded and issued at the request of the Canadian Government.

In addition, since the war has started, we have placed orders in Canada for over \$60,000 worth of Canadian-made cabinets. This is only an initial supply, and will be followed by larger repeat orders.

Columbia records are made right here in our Toronto factory by Canadian workmen.

All of the above should convince you of our earnest desire to shoulder our full share of the expenses of the war without endeavoring to foist any part of it off on the buying public.

We feel that your article is, therefore, apt to create a false impression on the public mind, which would be prejudicial to us. As we are sure this is not your desire; we would appreciate it if you would kindly correct your article, so far as it applies to the Columbia Graphophone Company, in an early issue.

O. C. DORIAN, Asst. Canadian Manager.

**TAKING CARE OF THE PLAYER PIANO.
Trade Handicapped by Scarcity of Efficient Men.
Instruction for Tuners a Great Need.**

"NINE-TENTHS of the player pianos that I have been called upon to repair were put, or left, in faulty condition by the man who had been tuning the instrument." This is the gist of a statement by a player expert from one of Canada's piano factories after several weeks on the road putting player pianos into satisfactory shape.

The observations of this player expert emphasize the serious need for the instruction of tuners in the care and repair of the player action. Without a doubt the scarcity of men who have qualified themselves to immediately locate and promptly remove the various causes for complaints of player piano owners, has seriously interfered with the popularization of the player.

The general public seems to have imbibed the absurd idea that the player is an intricate, delicately adjusted collection of parts that only a few experts are capable of understanding. Indeed the retail trade is not innocent of the same fallacy—and by reason of some unsatisfactory experiences with tuners incapable of making the simplest regulation are, in a business sense, afraid of the instrument.

Dealers cannot profitably afford to indiscriminately guarantee the player piano unless the prices at which they sell are so high as to allow the services of a capable man to look them over occasionally.

No dealer attempts to persuade a customer that a piano will never need tuning. On the contrary he advises tuning and secures the work; then why not impress upon the player piano buyer that he will need to spend an annual sum in keeping the instrument in tune by a man competent to keep it in proper shape? This will cost more than the tuning of an ordinary piano.

Those dealers who have a capable man or capable men to look after the players they have sold, are making the least complaints and are the most reasonable in sizing up the situation in the player business as it is.

The manager of a large player house asked regarding the matter of keeping the player in order, replied as follows:

"Our firm does not agree to send a man all over the country repairing player pianos, and it only means that sooner or later it is going to break anybody that will try it.

"Travelling the expansive territory of the Dominion of Canada, or that occupied by the United States, you can readily understand that it would take several men to satisfy the whims of dealers as well as the purchasing public, and I think that it is up to the dealers to educate their tuners how to care for player pianos, and the dealer who is not willing to do this is certainly going to the wall and will lose the player piano business because the instrument is bound to set and someone has to take care of it.

"The purchaser, on the other hand, has to stand a certain amount of the burden of it, just as they do with the straight piano, when they pay to have the tuner tune it regularly once or twice a year.

"If there is anything radically wrong with the player, or if any of the parts break, then we will gladly repair the same if it is sent to the factory, but we do

not agree to send a man all over the country free of charge."

The low ratio of player sales to the total piano output in Canada plainly impresses the need of aggressiveness in getting men qualified to take care of the instruments. It is suggested that conditions warrant establishing a school where tuners and others interested could receive practical and thorough instruction. A couple of hours spent in the factory will not teach a man the principles of the player any more than a man can acquire skill in tuning in the same time. The columns of this Journal are open for the publication of ideas having in view the advancement of the player industry in this respect.

**TEN CENT ROLL IN U. S. PLAYED OUT.
Cheapness Killed It. Injurious to Player Piano.
Causes Dead Notes.**

The player piano interests of the United States have already ceased to take the ten cent perforated roll seriously. It has literally played itself out. Its cheapness, at first feared, has proven its undoing, and has kept it in the novelty class where it belongs. Player piano owners are not patrons of novelty stores, and reputable music houses would not recommend the cheap roll, and many would not even sell it. Many people who have bought them found the ten cent roll worth no more than they paid for it, and actually harmful to the mechanism of their instruments.

That the Canadian trade may profit from the experience of United States dealers, some opinions published in "Music Trades" of New York, are here reproduced. "The 10-cent music roll is a novelty and nothing more," said the George P. Bent Co., Chicago. "Of course we have watched the introduction of the cheap rolls in the East, and we already knew about what we had to fear and what we did not have to fear. The best way is to let the people learn by experience. The paper on a roll which retails for 10 cents cannot be good. It is bound to tear, and it will not track properly after it has been played two or three times.

"One of the bad things about the rolls is that the lint from the paper is sucked into the mechanism of the player piano, and this causes stoppages and dead notes in a little while. If these cheap rolls were played constantly on a player for three weeks at a stretch half the notes would be dead. No, we are not bothering ourselves about the 10-cent rolls."

W. W. Kimball Co., said: "The people who buy these rolls now are not numerous enough to make any difference in the general volume of business, and we are convinced that they will tire of them as soon as they have played them a few times. We do not believe a music roll can be manufactured and sold at a profit for 10 cents. The expense incident to selling them amounts to that much."

Lyon & Healy: "We understand that the people at the department stores did not pay as much attention to the 10-cent rolls the second week following their introduction as they did the first. The 10-cent roll can win no permanent place with lovers of music, and the only excuse for a player piano is that it can furnish good music. Poor music is worse than no music, and it is idle to say that a music roll which retails at 10 cents can have the cutting necessary to produce perfect notes."

CHANGE IN SUPPLY HOUSE OWNERSHIP.

Mr. A. L. Ebbels, well known to the Canadian piano manufacturing and supply houses, is among the personnel of the American Piano Supply Co., of New York, which firm changed hands on April 1st. Mr. Ebbels states that the members of the new firm are all practical manufacturing and merchandising men, and that they will continue to handle a full line of first class materials.

Mr. Ebbels will continue to represent the firm in Canada, making his regular visits several times during each year. His many friends in the trade of this country will extend to him all good wishes for continued success.

SMALL GOODS MAN DISCUSSES TRIP WEST.

**Beare & Son Manager Sees Improvement Coming.
Speaks of Foreign Markets.**

Mr. S. A. P. Clarke of Beare & Son, the old violin and small goods house, has returned to Toronto from a three months' business trip through Western Canada to the coast. Discussing western trade with the Journal, Mr. Clarke pointed out that the western provinces have had exceptionally good winter weather, and with the largely increased acreage under cultivation, a good preparation has been made for a banner harvest. "Another good indication," said Mr. Clarke, "is the sifting out process that the western people have undergone. Dealers and consumers alike have been severely tested, and now realize that they must depend upon their own resources more and upon the banks less. Economy in buying is very noticeable, but the quality of sales is much improved."

The London, England, headquarters of Beare & Son suffered a fire recently. Fortunately the damage was not as serious as it might have been, but a quantity of valuable old instruments were destroyed.

Asked as to the difficulty in obtaining goods, Mr. Clarke referred to the greatly increased prices wholesalers were forced to pay for the limited supplies they could obtain. "Were the war to stop to-morrow," commented Mr. Clarke, "there would be no flood of the cheap instruments from Germany, as some dealers think. It is not the custom of the German manufacturers to keep large stocks on hand, but largely to let out the work to be done in the homes as the orders come in. Their stocks must be, therefore, almost nothing, and after the close of war it will probably be two or three years before the musical merchandise business reaches its normal level.

Mr. Clarke said a representative of Beare & Son had recently spent eight or ten days in Paris, but was unable to secure any goods, although he thought that in the years following the close of the war, France would produce a large percentage of the small goods used in this country.

On his way home Mr. Clarke visited the United States to find out what goods were coming through, and he found the U. S. trade as badly off for supplies and assurance in prices as we are in Canada.

It is evident that there are some dealers not so closely acquainted with the foreign markets who scarcely realize the difficulties the wholesaler is working under to keep everyone going, and the prices he is forced to pay, not only for the goods themselves, but carriage insurance and other items of cost.

AMERICAN PIANO SUPPLY COMPANY

SUCCESSORS TO THE

PIANO AND ORGAN DEPARTMENT

OF THE

AMERICAN FELT COMPANY

extends greetings to all of its many friends and customers in the Dominion and assures them that its irrevocable watch-words are

QUALITY, PRICE and SERVICE**A CONTINUED PATRONAGE SOLICITED****110-116 East 13th Street****- New York**

TRADE NEWS.

Mr. G. V. Clowin, head of Wormwith Piano Co., Ltd., was a recent visitor to Toronto in connection with Queen's University, of which he is registrar.

Mr. P. E. Layton, of Layton Bros., Montreal, presided at a lecture on "Mark Twain," by Prof. R. E. Welsh, to members of the Social Club of the Montreal Association for the Blind.

Mr. James Maitland, of Stanley & Sons, Detroit, and for many years on the selling staff of a Canadian piano house, visited Toronto recently in the interests of a player motor invention by B. T. Treahy, also of Detroit.

Mr. van Gelder, of I. Montagnes & Co., Toronto, is in New York in search of lines such as their trade demands in musical instruments and supplies. The firm state that it is easier to secure orders even under present conditions than to get the goods.

Mr. J. A. Morris, with Carl Zeidler, Toronto, importer of piano trade specialties in the supply business, recently received the favorable consideration of the stork. A boy was the result, and Mr. J. A. M. considers him good enough to keep.

Mr. C. W. Scott, secretary-treasurer of the Newcombe Piano Co., Ltd., Toronto, has returned from a vacation in the Southern States. Mr. Scott, who goes south annually, came back to business much benefited in health, though unusually chilly weather interfered somewhat with sea bathing.

Messrs. J. W. Alexander, president, and J. B. Mitchell, factory superintendent of the Dominion Organ & Piano Co., Ltd., were in Toronto recently conferring with Messrs. A. P. Willis and C. D. Patterson, Willis & Co., Ltd., Montreal, re the "Dominion" agency in the east.

In the death of Mr. James Sutherland of Toronto, an old citizen and one well known in the music business of this city, passed away. Deceased was proprietor of Sutherland's Old Reliable Music Store on Yonge Street, which business he conducted for over 30 years. Some years ago he retired from business, and was employed with the R. S. Williams & Sons Co., Ltd.

When a Journal representative called at the office of Mr. M. W. Glendon, Toronto, the Ontario distributor of Pathe lines, a new shipment of catalogues had just been opened up. These included catalogues with the entire Pathe repertoire printed in French. The three different sizes of records are separately listed. The manner in which Pathe lines are coming through convinces the Canadian firms handling these goods that the manufacturers are able to surmount the difficulties resulting from the war.

The Louis design Newcombe piano catalogued as number 47, has proven one of the most popular of the Newcombe Piano Co., Ltd., have ever turned out. On the occasion of the recent visit to Toronto of Mr. A. P. Willis and C. D. Patterson of Willis & Co., Ltd., Montreal, the two-carload order they left with Mr. Howard, general manager of the Newcombe firm, included a strong representation of number 47. Willis & Co., Ltd., are giving the Newcombe line splendid representation in Ottawa and Montreal, while on the other hand the Willis line is prominent on the floors of the Newcombe warehouses.

The Music Supply Co., of Toronto, have just started out on their fifth year as distributors of Columbia products, and in advising their dealers of the warehouse being closed on April 1st, they said, with reference to March, "Our sales for this one month will be several thousand dollars in excess of the total sales for the whole of the year previous to our taking hold of the distributing agency—a phenomenal increase, due to the good goods, our good service, and our knowledge of the trade, which has enabled us to co-operate with dealers who are alive to the possibilities of the Columbia line." The proprietors of Music Supply Co. anticipate their fifth year being materially in excess of their year just closed.

PRICE CUTTING COMMENCED IN U. S.

By a decision in the Federal Courts of the United States, R. H. Macy & Co., the departmental merchants of New York, have won a ruling entitling them to sell Victor talking machines and Victor records at any price they see fit, regardless of the license scheme and fixed prices of the makers. The decision is the result of a two years' fight but, it is said, will be appealed. Following the decision, the Macey Company prominently advertised the following cut prices:

Victrola IV., \$15.00 for \$13.49; VI., \$25.00 for \$22.49; IX., \$50.00 for \$45.25; XI., \$100.00 for \$90.25; XIV., \$150.00 for \$136.00; XVI., \$200.00 for \$181.00; Electric XVI., \$250.00 for \$198.00.

Victor Records, 75c. for 69c.; \$1.00 for 89c.; \$1.25 for \$1.13; \$1.50 for \$1.34; \$2.00 for \$1.79; \$3.00 for \$2.69; \$4.00 for \$3.59; \$5.00 for \$4.49; \$6.00 for \$5.39; \$7.00 for \$6.29.

WAR TAX ON LETTERS IN EFFECT APRIL 15.

The post office department at Ottawa sends out the following information re the war tax on letters:

A war tax of one cent has been imposed on each letter and postcard mailed in Canada for delivery in Canada, the United States or Mexico, and on each letter mailed in Canada for delivery in the United Kingdom, and British Possessions generally, and wherever the two cent rate applies, to become effective on and from the 15th April, 1915.

This War Tax is to be prepaid by the senders by means of a War Stamp for sale by Postmasters and other postage stamp vendors.

Wherever possible, stamps on which the words "War Tax" have been printed should be used for prepayment of the War Tax, but should ordinary postage stamps be used for this purpose, they will be accepted.

This War Stamp or additional stamp for war purposes should be affixed to the upper right hand portion of the address side of the envelope or post card, close to the regular postage, so that it may be readily cancelled at the same time as the postage.

In the event of failure on the part of the sender through oversight or negligence to prepay the war tax on each letter or postcard above specified, such a letter or postcard will be sent immediately to the nearest Branch Dead Letter Office.

It is essential that postage on all classes of mail matter should be prepaid by means of ordinary postage stamps. The War Tax stamp will not be accepted in any case for the prepayment of postage.

Adjusting Clarinet Reeds.

WRITING in the Musical Enterprise one, Fred Luscombe says: I have met many clarinet players in my time, and every last one of them complains about reeds. So and so make of reeds were fine for a while, and then it got to be so that every dozen received were useless for practical playing, excepting two or three out of the lot. As they cost from \$1.50 to \$2 per dozen, this is a great annoyance.

Now, there is a reason for this, and the fault does not always lie with the maker of reeds. I feel sure that all bamboo cane is not always the same. The grain and fiber is a little different in every piece of cane that grows. You make a hundred just alike, give them the same taper to the minutest detail, the same thickness, and, in fact, give these hundred reeds the same process in manufacture precisely, and every one of those reeds will turn out differently. Some will be too soft for your mouthpiece, some too hard, and about three out of the hundred will be just right, the rest will probably do to make a noise with and play with peacock tones in a band that is out for noise mainly; but you feel that you have been stung and you get sore.

Now, instead of doing this, why not try to improve the poor reeds by just a little care and extra labor. First get a half dozen sheets of No. 00 sandpaper, at the expense of a nickel, cut them up into small squares, then with one of the squares laid down on a flat surface begin to rub evenly a reed on it, as follows: First give three rubs on the left side, then three on the right, then about three through the middle or thick part, taking care that there are no ridges, and rub here up and down, lengthways; then give the tip two or three rubs sideways, until the thin edge is transparent at the edge like tissue paper almost, and a little less so further back, until the dull transparency blends into the body of the reed gradually for about one-eighth of an inch, the eighth of an inch from the tip or the transparent part being perfectly flat and not oval for about this eighth of an inch, gradually blending into the body of the reed without a ridge. This is not much of a trick to do.

TRADE NEWS.

Many of the bargains being advertised by the departmental stores in furtherance of the "Made-in-Canada" campaign, give the observer the impression that Canada is the producer of a lot of stuff that is in truth "cheap."

The Society of American Musicians is anxious to squelch the "stencil" piano. At a meeting of the society in Chicago, it was decided to present resolutions to the National Piano Manufacturers' Association, to take steps to eliminate the "stencil."

Wm. J. Ryan, of Toronto, has patented a tuning hammer in the United States. The description is: "A tuning hammer comprising a ball-shaped back, a handle screw threaded into the back, a pair of heads extending in V-shape from the back and at right angles to the handle, square tuning-pin sockets in the heads and radial pin holes extending into the back opposite the heads. The number of the patent is 1,123,932."

Henry Ling, a Detroit music dealer, has urged to a member of the Wilson administration that manufacturers should be granted the right to fix prices of their products if the prices are fair. The fairness of the prices he would

have decided by the Interstate Commerce Commission, to which details of cost would be submitted before the manufacturers could secure a license to fix his prices. In this legislation Mr. Ling sees piano prices fixed by the manufacturers thereof.

A bell-foundry salesman, who tried to get a contract twenty-five years ago to furnish a set of chimes for St. Joseph's Cathedral in Hartford, Conn., was told that the church did not have enough money at that time, and to come around again in twenty-five years. He has just come around again and got the contract.

The limit of undignified advertising in the piano trade seems to have been reached by a dealer in a small town in New York State. This dealer had a cracker eating contest. Each contestant was provided with 20 biscuits, and the first one to finish the mastication of his share received a sweater and some "booster" coupons, whatever they are.

Word comes from New York that the Italian music publishing house of Casa Sonzogno, publishers of the works of Leoncavallo, Mascagni and other composers of international prominence, are opening a branch in New York, and a representative of the concern, Edoardo Perris, is in that city in connection with the venture.

One of the most striking windows noticed in Toronto this month was by Thos. Claxton's, Ltd. This firm took full advantage of opportunities presented. In anticipation of Mary Pickford coming to Toronto, they put on a Mary Pickford window. A life size colored portrait of the singer in gilt frame formed the background. To the left and right of the window, with a background of royal blue, were banners proclaiming the song at 15 cents, and Columbia record A1701, at 85 cents. On the floor was green bunting, to form a background for a few records and a few pieces of sheet music neatly grouped. Only the one record was featured.

A MATHEMATICAL CURIOSITY.

1 x 9 plus 2 equals 11
 12 x 9 plus 3 equals 111
 123 x 9 plus 4 equals 1111
 1234 x 9 plus 5 equals 11111
 12345 x 9 plus 6 equals 111111
 123456 x 9 plus 7 equals 1111111
 1234567 x 9 plus 8 equals 11111111
 12345678 x 9 plus 9 equals 111111111

It will be noted that the number of 1's in the result is the same as the figure, which is added to the product of the 9's.

3 MEN

on your staff can have this Journal mailed to their home addresses for one year at the club rate of

3 Subscriptions for \$2

Canadian Music Trades Journal

56-58 Agnes St. - Toronto

Gerhard Heintzman

Piano Prestige

THAT keen satisfaction which accompanies the re-tailing of "recognized worth" attaches to the agency of the Gerhard Heintzman, Canada's most famous piano.

*Built in
Canada
for over
50 years*

During the past half-century these pianos have established for themselves, entirely through merit, a reputation as a real masterpiece of pianoforte construction. That reputation thus acquired is being faithfully maintained to-day.

Uprights :: Grands :: Self-Players

Gerhard Heintzman, Ltd.

Factories: 61-75 Sherbourne Street

TORONTO - CANADA



No man-made product—such as a Piano—can ever be entirely free from competition. It is not desirable that it should be, because competition is an incentive.

But the more deeply a Piano is rooted in the good opinion of its owners, the less the stress of rivalry.

This is strikingly true of the Mason & Risch, "The Piano with a Soul," the piano of the Canadian family, known on Canadian soil from Coast to Coast, as "The Best Piano Built." It is an instrument of signal distinction—the market can offer nothing better—and probably NEVER will!

Mason & Risch Limited

230 Yonge Street
Toronto