
CANADIAN MUSIC TRADES JOURNAL

A British Columbia Dealer Writes

"Just in receipt of the much welcomed
January Journal. Really it appears more
interesting the older it grows."

The Talk of the Music World— Columbia Dance Records

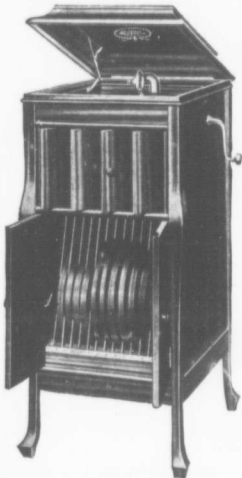
ALREADY you have had the first of the new dance records. That was one of January's happenings. Those dance records have

made more actual business than any series of records ever announced in the trade.

They are made *right*—the rightest dance records ever put out.



The perfect natural purity of tone which has made the Columbia Gramofon famous is a carefully analyzed effect, intended and inevitable. Its causes are carefully calculated. A convincing example of the triumph of Columbia tone is the Columbia "Leader" here illustrated.



The "LEADER" S100

YOU know how we did this, how we engaged the services of G. Hepburn Wilson, the greatest living authority on modern dancing, to rehearse those records until they were right. The result is a series of tangos, waltzes and one-steps that have no equal—the finest dance records that ever moved across your counter.

ABOVE all, don't lose sight of the fact that this is only the bare beginning of the year—1914 is not 60 days old. The start that we have made is certainly big as beginnings go, but it is just the start of things—nothing more than that. And the rest is on the way.

Columbia Graphophone Company

365-367 Sorauren Ave.

TORONTO, ONTARIO

Creators of the Talking Machine Industry. Pioneers and Leaders in the Talking Machine Art. Owners of the Fundamental Patents. Largest Manufacturers of Talking Machines in the World. Dealers and prospective dealers write for confidential letter and a free copy of our book "Music Money." Manufacturers of the Dictaphone.



Style "D" Martin-Orme Player.



Martin-Orme Player De Luxe.

The Violoform system
is an exclusive Martin-
Orme feature.

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Martin - Orme
Piano Company
LIMITED
OTTAWA . . CANADA

Your ambition for Success in the
player piano world is the more likely
to be achieved by the all-round sup-
port of

Martin-Orme Players

Their
Appearance
Never
Deceives

Their
Tone
Never
Disappoints

Enter the ranks of the Martin-
Orme dealers. Their goal is Success.



The New Martin-Orme Style "E" Player

ARCHITECTS OF MUSIC

To you piano retailers and salesmen the Newcombe Company is what the skilled architect is to contractors. Our claim to producing pianos and player pianos, planned musically and conforming to the highest modes of designing by the efforts of master architects, is founded on the experimental and inductive knowledge gained in continuous manufacture since 1870.

Newcombe instruments are noted for staying in tune. It stands to reason that the immense strain of the 228 strings in a piano pulling on the frame must cause some bending of the frame, and be it ever so slight, the tone is affected detrimentally. To counteract that strain has been one of the problems of piano building for years, resulting in numerous useless devices—and numerous devices have been and are now being used. There is, however, nothing quite so simple and effective, and quite so easily explained to the customer as the

HOWARD PATENT STRAINING RODS

with which each Newcombe—and Newcombes only—is equipped.

The **NEWCOMBE** PIANO CO., Limited
HEAD OFFICE 359 YONGE STREET TORONTO CANADA

Factory - 121-123 Bellwoods Ave.

Agents wanted where not represented.



NEWCOMBE PLAYERS

"Never Suffer by Comparison"

How an Important Nova Scotia Piano
House feels about the

MORRIS

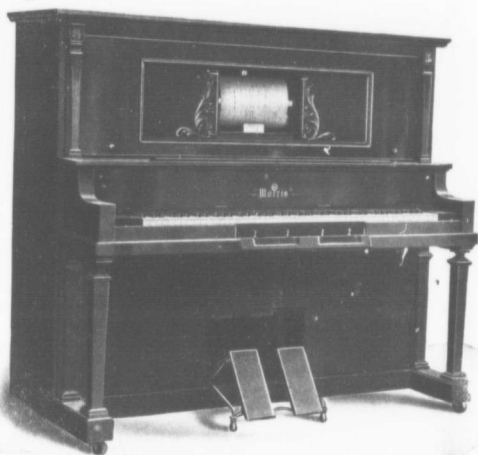
Player Piano

In the
Halifax Chronicle



The Morris Player Piano

has every device known for giving the operator complete control. It is very strongly built and has a very beautiful quality of tone. Morris instruments have been sold by this house for many years and we cannot recommend them too highly. They are sold at reasonable prices and we shall be very glad to have you drop in and look over the new styles. If this is not convenient, write us.



MORRIS PLAYER PIANO

The

Karn-Morris Piano & Organ Co., Ltd.

Head Offices:

Woodstock, Ont.

Factories:

Woodstock and Listowel

The Gourlay - Angelus



Puts Magic In the Songs of Old

In the evening of life when our musical fingers refuse to act with the will, the Gourlay-Angelus with its simple expression devices becomes indeed a cherished possession.

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All the old musical favorites can be played with a soul-stirring pathos by the easy mechanism of the wonderful Gourlay-Angelus. The sensitive Phrasing Lever throbbing with every note is the heart of the instrument. By a gentle pressure of the right hand, individual emotions can be expressed with marvellous human effect.

A Sympathetic Tone

Those songs of old from a Gourlay-Angelus reflect all the magic for which they are famous. Fond memories are made vivid by the rare sympathetic touch and tone of this instrument.

A clever Melodant device controls the accompaniment and predominates the melody to your own taste. All expression devices are wide apart to allow an easy natural position of the hands. Its staunch enduring construction is a triumph of perfect workmanship and finest quality materials.

With a Gourlay-Angelus, a musical ideal is enjoyed forever.



Gourlay, Winter & Leeming

188 Yonge St. - TORONTO



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ART
PIANOS**

Possess an individuality and attractiveness which cannot escape the observation of a musician.

In many structural points the Bell stands alone, as a distinct departure from older methods.

The new points are strong points, and wherein purchasers of Bell Art Pianos obtain that measure of satisfaction which enable them to say with pride, "My piano is a Bell."

We would like Dealers in open territory and all Musicians who wish particulars, to write us.

THE Bell Piano & Organ Co., LTD.
GUELPH · ONTARIO

Branches at TORONTO and LONDON, ENG.

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Maryland Walnut

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

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

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

845-851 West Erie Street
CHICAGO, - ILLINOIS.

Sherlock - Manning 20th Century Player Pianos and Pianos on Casters



To any dealer who has visited the factory the above illustration will be no surprise, but to a number of dealers it will prove something of a revelation.

The cut, which is reproduced from actual photograph, shows about two thirds of the length of the department in which The Sherlock-Manning Player Pianos are allowed to mature.

It Demonstrates the Manner in which Sherlock-Manning Players and Pianos are Seasoned.

It explains in a measure why the Sherlock-Manning gives such excellent satisfaction to the purchasers.

Let us help you to increase your profits for 1914. Write to-day.

The SHERLOCK - MANNING PIANO CO.
LONDON (No Street Address Necessary.) ONTARIO



MENDELSSOHN PLAYER PIANO

Player mechanism
thoroughly re-
sponsive.

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

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

MENDELSSOHN PIANO CO.

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**The Wright Piano -- "The Pilot of Success
in the Piano Business."**



EVERY dealer should
examine our New
Colonial design. Its dis-
tinct features will make it
a leader on your floor.
Write for territory and
prices.

**WRIGHT
PIANO CO.**
LIMITED

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CANADA



THREE DISTINCT MODELS

which are creating a big demand in our "Player" business.

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KINGSTON - ONTARIO

C. F. GOEPEL & COMPANY**137 EAST 13 STREET**

SUPPLIERS OF

NEW YORKSOLE AGENTS
U.S. & CANADA
FOR**Klinke's**
GERMAN
Tuning Pins**High Grade Commodities**

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PIANO AND PLAYER TRADESOLE AGENTS
U.S. & CANADA
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GERMAN
Music Wire**Player Accessories.**

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

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

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

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

Imported French and German, also Domestic Bushing Cloth _____ Hammers.

Soft Yellow Poplar Veneers

FOR

CROSS BANDING

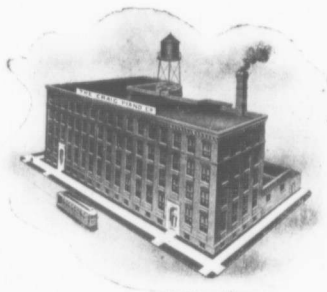
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The Central Veneer Co.**HUNTINGTON**

200,000 feet daily.

W. Va.

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1856**



**Built to
Serve**

CRAIG pianos serve two classes—the men who have to sell them and the people who buy them for constant use.

In every field of industrial endeavor Service has become a basic necessity. Successful commercial activity is dependent, to a large extent, upon it.

Perhaps in no business is Service more essential than in the production of high grade pianos.

We have fully realized the vital importance of Service to those whom we would serve. We are deeply conscious of the part it plays in our own success.

Results prove that the Craig factory Service has been appreciated, and with the approaching months of renewed selling activity, the claim for Craig pianos—that they are built to serve—will be of greater import to the trade than ever before.

—The—

Craig Piano Company
MONTREAL CANADA

Perfection in Finish

IS OBTAINED
WITH

**Jamieson's
Varnishes and Stains**

NONE BETTER CAN BE
PRODUCED

R. C. JAMIESON & CO., Limited

Established 1858

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Over Fifty Years of Experience Guarantees the Quality of
Our Products

“Artistouch”

**“Forster Artistouch
Expression Control”**

The device which makes a Player Piano sound like the hand playing of an artist.

Make an appeal to the musical sense of your customers. They will appreciate the “Artistouch” and it will make more sales because your customer will play much better with it than without. Ask for it in your next order for players.

Can be had to install on your
present stock if you wish it.

Any further information will be gladly given by the manufacturers, Otto Higel Co., Cor. King and Bathurst Sts., Toronto, or

THE INVENTOR

J. Leslie Forster

680 King St. West

TORONTO

CANADA



Piano Strings

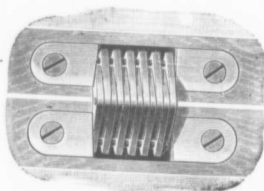
(Patented 1904)

of Highest Grade

Canadian Agents for Rudolf
Geise's German Music Wire

**Toronto Piano String
Manufacturing Company**

122 Adelaide St. West Toronto
Phone Main 5848



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

SOSS

Invisible Hinges

Most Players Have Soss Hinges

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

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

Hammers

In supplying the highest grade
piano hammers to the Canadian piano
trade, we aim at

PERFECTION

Felts

We are agents in Canada for
E. V. Naish & Co. the world's go'd
medalist for fine felts. The best
European and American makes car-
ried in stock.

Strings

The best procurable machines,
and an up-to-date plant, in charge
of a master string maker, are turning
out in "Best Strings" a strictly high
grade product.

The World's Best
Piano Hammers

MANUFACTURED BY
D.M. BEST & CO.
455 KING ST. WEST

TORONTO

CANADA

THERE are no substitutes for Bohne Piano Hammers. The characteristic quality of all materials used, as well as the careful and experienced workmanship throughout every step of their manufacture account for their reputation to resist year in and year out the extra usage demanded of the player piano.

Bohne Hammers covered with "Weickert German Felt" are known and acknowledged to be the best money can buy. That is the reason they are used by manufacturers who consider quality before price.

Bohne Piano Strings

are the resultant products of a modern well-equipped plant; the class of workmanship that goes hand in hand with thorough knowledge; the best materials that the markets offer, and constant careful supervision.

W. BOHNE & CO.
516 RICHMOND ST. W. - - TORONTO
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are to be a specialty with us in 1914.

There is a demand for a massive church organ containing an action with a **Real Pipe Tone**; we have it in our model 429 P. T.

Our model style O. R. is just what you need for Schools; our models style 286, or 288D, for medium priced chapel organs.

Get in line for some profitable chapel organ business by looking up the line made by

Thomas Organ & Piano Co.

WOODSTOCK, ONTARIO

Universal Tempters

CONDUCTED on a business-like basis, the Player Music Roll Department should be a large one with every business and be quite a source of revenue.

TO every person old or young who is fond of music, Universal Player Music Rolls are a temptation to buy. If he or she cannot play there is endless wholesome pleasure to be derived from a player piano and a good selection of Universal Rolls. On the other hand if the person can play nicely the musical correctness of Universal Rolls will be all the more appreciated.

SO the piano dealer's field for player music is both among those who can play and non-players. This field well worked yields handsome financial results over and above the reflex benefits to player piano sales. Universal music heard in the home creates desires that develop the player-piano business.

AFTER you have spent time for perhaps weeks back to interest a party in your player-pianos, and he or she finally calls at your showrooms to hear just what your player can do—then is the time you require Universal Rolls for immediate use. They will help you clinch the sale. After that person becomes an owner of a player it is but natural that he or she should ask for Universal Rolls whenever purchasing more new music.

The above is not our statement. It was made by an Ontario piano dealer.

THE UNIVERSAL MUSIC CO.

10 1/2 SHUTER STREET

NEW YORK

CHICAGO

TORONTO, CANADA

SAN FRANCISCO

UNIVERSAL ROLLS are made by the oldest and largest manufacturers of music rolls in the world.



OLD FASHI^oNED

—Yes, in one respect we are. We believe that the successful marketing of pianos and player pianos boils down to a question of quality and absolute value.

IN nothing does-time more surely prove the presence or lack of quality than in pianos and players. With Evans Bros. instruments you pay for nothing but quality and you, therefore, charge for nothing but quality.

The **Evans Bros.** Piano and Manufacturing **Co., Ltd.**
INGERSOLL, ONTARIO



ORGANS

FOR
THE HOME
THE SCHOOL
THE CHURCH

THE
Goderich Organ Co.
LIMITED
Goderich, - Canada

Catalogues on Application.

We Employ no Travellers.
Orders Promptly Filled.

STOOLS, BENCHES
MUSIC CABINETS,
RECORD CABINETS.

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CORRESPONDENCE INVITED

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4th Avenue and 13th Street
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Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United States

J. BRECKWOLDT, Pres. W. A. BRECKWOLDT, Sec.-Treas.
Factory and Office: Dolgeville, N. Y. Saw Mills: Fulton Chain and Tupper Lake

L. J. MUTTY CO., Boston, Mass.

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Federal
Street

We manufacture fine calendar coated silks and nainsooks for Pouches and Pneumatics, and special fabrics for Bellows of every description.

Every kind of RUBBER TUNING is represented in our line including extra large sizes covered with HEAVY FRICTIONED TWILL, which is designed particularly to prevent splitting over connections.

SAMPLES and PRICES furnished on request.

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PIANO, Pipe and Reed Organ Tuning, repairing, regulating, voicing and polishing Player Pianos. Scale drafting. Oliver C. Faust, Principal, for over twenty years at the head of the Tuning Department of the "New England Conservatory of Music" — 1000 Graduates. Factory practice if desired. Illustrated Year Book free.

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We Specialize on

Player-Piano Cases and Prompt Deliveries

We Guarantee and actually make deliveries on the exact date designated. This has been one of the reasons why our business has shown phenomenal development.

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Block 31st to 32nd Street, 11th to 12th Avenue

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"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.



Bookkeeping by Machinery

A large manufacturer says: "Our Condensed Billing Typewriter and the system you devised to go with it is the best investment we ever made. The machine saves the cost every four months."

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Player Roll Cabinet

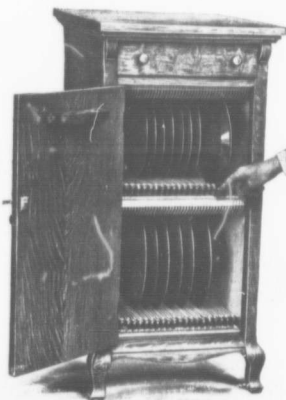
Fitted with our Adjustable Steel Rod Shelving



No. 61, Solid Mahogany
Top 19 in. x 26 in., Height 39 1/2 in.
Capacity about 100 Rolls



Specialists
IN
Phonograph
AND
Player Roll
Cabinets



Just Touch the Key
and your record is in your hand.

Newbigging Cabinet Co., Limited
Hamilton, - - - Ontario

FOR
Edison Amberola V., VI.
& VIII.



Capacity 90 Records
No. 57—Oak
No. 58—Dark Mahogany

Specialists
IN
Phonograph
AND
Player Roll
Cabinets



FOR
Edison Amberola V. & VI.



Capacity 150 Records
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No. 60—Dark Mahogany

ESTABLISHED 1840

NORDHEIMER

"QUALITY TONE" PIANOS



Nordheimer Style "B" Colonial Design.

THE purchase of a piano is in reality an investment, for which people get in return, pleasure and service, in accordance with the outlay. Then why hesitate at recommending the slight additional cost of a "Nordheimer" when that small difference enables your clientele to secure a piano of such infinite superiority, both in quality and durability?

Nordheimer Pianos are scientifically manufactured from the finest and most costly materials throughout.

Catalogues and Dealer Quotations on Application.

The NORDHEIMER PIANO & MUSIC CO. LIMITED

Head Office: 15 KING ST. EAST - TORONTO

Branches and Agencies Throughout the Dominion.

Nothing Succeeds Like Success

We believe STANLEY Pianos are successful because they deserve success.

Perhaps you, the dealer, may not accurately know of OUR SUCCESS because it has been more largely a retail success in TORONTO, where the people knew a GOOD PIANO, than in our wholesale connections.

Our old factory limited our output and our retail sales almost monopolized our output, but now with the purchase of larger buildings at present under lease to Loose & Sons, we can expect bigger things from our wholesale trade.

We appreciate your orders coming as they do without travellers representing us, and desire to give you the benefit of small selling costs more and more.

Let us ask, does a traveller materially add to your advantage, you that BUY your pianos outright, and are thus independent of choice?

However, if you do not KNOW the Stanley, we ask a trial and promise satisfaction.

Frank Stanley
TORONTO



Doherty "Superior" Organs

Style 50 Mahogany

Four Sets of Reeds

BASS

Diapason	8 ft.
Dulciana (soft)	8 ft.
Principal	4 ft.
Coronet (soft)	4 ft.
Principal Forte	4 ft.
Bass Coupler	

Vox Humana

Thirteen Stops

TREBLE

Diapason	8 ft.
Dulciana (soft)	8 ft.
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Vox Angelica (soft)	8 ft.
Diapason Forte	
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Grand Organ

Knee Swell

To meet the constant demand we have prepared a supply of these beautiful

Piano Case Organs

in Mahogany finish. They are ready for shipment now.

Send Along Your Orders

Doherty "Huron" Organ

Style 40 Mahogany

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Principal	4 ft.
Coronet (soft)	4 ft.
Principal Forte	4 ft.
Base Coupler	

Vox Humana

Thirteen Stops

TREBLE

Diapason	8 ft.
Dulciana (soft)	8 ft.
Vox Celeste	8 ft.
Vox Angelica (soft)	8 ft.
Diapason Forte	
Treble Coupler	

Grand Organ

Knee Swell

Buy and Sell the
Doherty.

The High Grade
Pianos
Player Pianos
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Parlor Organs
Piano Benches, Chairs
and Stools.

Doherty Piano Co.

LIMITED

Clinton,

Ontario

Ontario





Vareni Outfit as it Appears Set Up.

Get a Vareni Selling Outfit

During the coming year we will spend even more in this direction and the demand will increase correspondingly. All music dealers, whether they are "small-goods" dealers or not should have one of our Vareni Selling Outfits on display.

These outfits, as illustrated here, take up comparatively little space, are very attractive and are absolutely complete in themselves. They will sell the Violins for you, as they have done for other merchants, and will be the means of opening up an avenue of trade that is very profitable.

The dealers get the showcase cards and other material shown with the outfit, absolutely free, simply by purchasing one of each of the three Vareni Violins at the regular trade prices. This special offer is made to give the Vareni widespread distribution for the public's convenience, and is subject to recall without notice. Write for particulars to-day.

421 McDermott
Avenue
WINNIPEG

THE WILLIAMS & SONS CO.
R.S. *MUSICAL INSTRUMENTS OF QUALITY*
LIMITED.

CALGARY

MONTREAL

145 Yonge
Street
TORONTO

Why Every Merchant Should Handle Vareni Violins

In two short years the Vareni Violin has risen from comparative obscurity to almost national popularity in musical circles. This is due primarily to the splendid quality and the exceptional tone which can be easily secured upon them, even on the upper positions.

But this value and quality would never have been appreciated so quickly had it not been for our national advertising of this instrument, which has created a demand on the dealer and stimulated interest in good violins.

Special Sale of Japanese Silk Piano Drapes

Every piano dealer has to have drapes—it is these little things that help make sales. We have a splendid assortment of silk piano scarfs on hand in two grades, seventeen different colors, which we are offering as a pre-inventory clearance at the following prices:

QUALITY B, pure Japanese silk with pattern work in gold braid, having a splendid appearance.
Regular trade price \$1.15.
Special trade price **98c.**

QUALITY A, better material. Regular trade price \$1.50. Special offer price **\$1.21**

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.

\$1.00 per year in Canada; 5s. in Great Britain; \$2.00 in other countries

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VOL. XIV.

TORONTO, FEBRUARY, 1914.

No. 9.

British Pianos for Canada.

IN a pointed editorial, the Pianomaker, of London, England, has recommended the Canadian market to the manufacturers of British pianos. Quoting a report from Canada, they say the chief objection to British pianos was based on the design of the case-work.

Enlarging upon this point, the editor makes these remarks: "It was alleged that Canadian and American pianos had more 'talking points' than those made in this country, and that retailers would be at a disadvantage in pushing British pianos as against those made on the other side. To Americans domiciled in Canada, British pianos may not appeal, but with the large number of English and Scottish settlers in Canada we think British instruments stand a very good chance. British settlers are accustomed to the artistic lines of British pianos, and if the Canadian dealers were to stock our instruments in a representative manner, there can be no doubt that a demand would be created. At the present time we know several London makers who are doing nice business with Canadian dealers, but not one-twentieth part of what ought to be done, considering the high quality and value generally offered by British manufacturers. The solution of the proposition lies in securing the goodwill of the Canadian dealers, and we think if sufficient inducements were held out to our Canadian friends that British pianos should make headway in the Land of the Maple Leaf. If it were found necessary to design the case-work of the instruments on lines suitable for the Canadian market, there is sufficient enterprise in the British trade to fall in with Canadian ideas. The musical qualities of our instruments need fear no comparison with the qualities of the American and Canadian instruments, and we think we are safe in saying that Canadian dealers can buy ready selling lines at lower prices from London than in the American market. We understand that an American manufacturer is now engaged on producing pianos designed to meet the requirements of the English market, and surely if our market is worthy of the attention of the Americans, the Canadian market should be equally worthy for the development of British pianos."

Taking a Firm Stand on Collections.

FOR some time past the financing of some dealers through renewing their paper has taken a considerable portion of the manufacturer's time and thought. A retailer, in discussing that phase of the

piano business with a Journal representative, said that such cases were mostly the direct result of selling pianos and players with too low cash payments and too small monthly payments. This dealer went a step in advance of that, by referring to the disposition to be too lenient in making collections. He said: "Many a dealer accepts any kind of an excuse for non-payment of an instalment and shuns a repossession, fearing that the idea would get abroad that he was hard-hearted. The electric light and gas companies get their money each month. The landlord insists on getting his rent. Even the grocers, hardware men, furniture dealers and other retailers insist on their accounts being paid, while the payment due on a piano is allowed to stand another two or three months." Another party, discussing the same topic, says of certain dealers: "They are going after collections with a vim and repossessing where they cannot collect. This policy is bringing in the money and eventually they will be able to pay for what they buy without the continual help of manufacturers and banks. This, of course, will reduce the amount of business, but what is done will be healthy and profitable."

A Cleaning Up Campaign.

JUST to what extremity a dealer can reach by pursuing a buying, selling and collecting policy that is out of proportion is illustrated in this incident which came to the Journal's attention the other day. The case is one met with in the experience of the manager of a manufacturing firm who related it:

"During last July, a dealer sent out notice that it was impossible for him to meet his obligations. Upon investigation, it was found that this dealer had four dollars of assets to every dollar he owed, but it was all in merchandise in his store and instalment accounts, which were not paying up anywhere near as fast as each contract called for. The creditors agreed to give an extension of time, based on his promise that he would not buy any pianos until it was absolutely necessary, and that he would immediately institute a strenuous collecting and repossession campaign, regardless of what his customers and others thought about it. He also promised not to sell an instrument, except at a reasonable and legitimate profit and for either cash, short bankable paper or instalment sales from only reliable people, with a good payment down and fair monthly instalments.

"You can readily see how it worked out, when I tell you that in three months he paid up over thirty-

five per cent. of his merchandise debts, reduced a bank loan by \$600, paid cash for every dollar's worth of talking machines and small goods, and all expenses, including advertising, has well-rated bankable notes in the safe to the amount of over \$700, sold from four to six instruments per month, did not buy a piano or player, and on November 1 had as many instruments in stock as he had three months before, nor has his net worth decreased."

The Salesman and Piano Terms.

COLUMNS could be written on the harm that has been done by offers to the public of pianos on too low terms and then there would be much left untold. The manager of an important piano firm gives it as his opinion that the salesman who tells a customer, "This piano is \$275.00—\$10.00 down and \$8.00 per month" before finding out how much money the prospector, and should be asked for his resignation. To illustrate his point he gave the following true story: A woman called at the bank and drew out \$250.00. The cashier asked her to what use she was putting the money. She replied: "I am going to buy a piano." Later she returned and redeposited \$240.00. The cashier in surprise said: "I thought you were going to buy a piano." The woman replied: "I did, but found I only had to pay \$10.00 down." A clever salesman could have made this woman a cash customer.

From the foregoing, is it not a just conclusion that any certain amount down and so much a month is too low, because, while there may be certain rock bottom figures, to go beneath which is poor business, yet much higher figures are still too low if the buyer can pay more. Of course, any monthly payment is too low if the customer is able to pay cash.

Let Tickets Tell the Price.

SUPPORTING the contention recorded in the last issue of the Journal on the question of price tickets on small goods, is this expression of opinion by a writer in Trade Outlook:

There is a feeling in the breast of nearly every human being that rebels against going into a store window. If, on the other hand, the article displayed looks good and the price looks reasonable, it sells itself to a great many people. Few merchants nowadays advertise special bargains or specials of any kind, without giving the price after the description. Price is the final clincher for the sale. In the merchants' advertising, something definite must be told.

Show window advertising is much the same as newspaper advertising. The description of the goods is given by their display. Even where goods are displayed, sometimes a word or two of printed description is necessary. But to our minds, the display incomplete without the price ticket. We believe in the generous use of price tickets inside the store also. People like to see them, and the tickets very often lead to the sale of an article that would not sell otherwise on account of the timidity existing on the part of the would-be-but-afraid to ask-the-price customer.

Mr. W. H. Henstridge, representing the Toronto headquarters of Beare & Son, the violin and musical merchandise house, is at present on a business trip through the Western Provinces.

A Dealer's Version of It.

CREDIT to retailers was discussed in the November issue of this Journal, quoting the views of a manufacturer on the question. This has been answered by a retailer in the person of Mr. H. S. Hutchison, of Portsmouth, Ohio, in the New York Music Trades, by thus describing the visit of a representative for a piano firm: He commences by saying, "What line do you carry?" I tell him: "We handle so and so," and he will say, immediately: "I can give you better goods for less money, but our house is strictly cash, although we will accept a note running four months with interest." I say "No, I don't care to buy your line, for I have as many lines as I think I can handle at present." Then he comes at me again: "Well, I will do this to get our line introduced in your locality, although, as a rule, we do not make this offer, but I am going to take a chance. I will take your notes—four, eight and twelve months—first four months without interest, with the privilege of one-half renewal."

Now, what kind of a way is this to do business? And still they say they don't consign. This is worse than consignment, for the consignment man is protected to a certain extent, and this fellow is not. But right here is where the consignment house gets into trouble. Of course, you buy his goods, for he will take all your payments on no matter whose name is on it, nor how small the purchaser for accepting your paper. He thinks Smith or Jones is all right, because you gave him the paper, and he has confidence in you, not in Smith or Jones. But here is where the manufacturer is to blame: He accepts this paper for \$4 or \$5 monthly payments on a \$300 or \$400 piano, which will take at least nine years to pay out, providing the purchaser has no bad luck.

At this rate the purchaser soon grows tired, the novelty of the piano wears off, and repossessing the piano is the result. The piano is damaged so much that about all the dealer can get for it now is wholesale price, and that on small payments.

The result is this: the dealer makes nothing, the manufacturer is three or four years, or longer, getting his money, and the dealer is in on the manufacturer several thousand dollars, and no way to pay it.

Who is the cause of this? The manufacturer. Why? Because he has painted a beautiful picture to this dealer. He tells him he will soon be independent. He leads him on and on, and what few good contracts he gets takes all of his collateral to pay up his bad accounts, and the poor fool of a dealer keeps going from bad to worse, thinking that the next day will be a better day for him, but the chances are he never sees that better day.

Now, in my opinion, this is the only solution of this problem: Let the manufacturer of pianos and player pianos not sell every man that wants to buy. If he has rules let him live up to them—not make half a dozen different propositions to the dealers. The dealer will think more of a manufacturer with one proposition, and that manufacturer stands a far better show of getting the good business. The idea now seems to beat the other fellow to it, and just any way to get there. That is the retail game.



Kennerley Rumford
BARITONE



Clara Butt
CONTRALTO

Englands most distinguished vocalists are now on their second Canadian concert tour and having used the NEW SCALE WILLIAMS PIANOS on both occasions, they make known their esteem for this instrument in the following letter:

The Williams Piano Co. Ltd.,
Gentlemen,—

We wish to express our great appreciation of the splendid instruments furnished us, both for our concert at the Massey Hall and at this Hotel. "New Scale WILLIAMS" Pianos possess a rich, even tone, and a sympathetic quality of great value.

Yours very truly,

Clara Butt
Kennerley Rumford

This space reserved for the local Williams dealer's name. This advertisement in your local paper would create sales and prestige for you.



MAKERS

**The Williams
Piano Co.,
LIMITED**

Oshawa, - Can.

Western Headquarters
323 Portage Ave.
Winnipeg

SPECIAL NOTE We are still supplying our dealers with electros, free of charge, of these noteworthy "artist advertisements." Many of our dealers report that they are making a positive sensation in the local papers. Why not use them in your papers? Send for list of cuts and remember that the New Scale Williams piano is the unvarying choice of 90 per cent. of the great artists who appear in Canada. The Williams Piano Co., Limited, Oshawa, Canada.

BOOKKEEPING FOR THE MUSIC DEALER.

Written for Canadian Music Trades Journal.

To summarize every possible transaction in a series of articles like this, would be impossible. Neither could one choose a representative statement of assets and liabilities owing to such a variance in conditions under which Canadian dealers work. But the illustrations given here and in succeeding articles are chosen to demonstrate principles that any dealer can take and apply to his own books.—
Editor's note.

BUSINESS may be booming or dull, the annual turnover may be large or small, yet it is a matter of utmost importance to keep an accurate record of all transactions, so that the merchant may readily ascertain at any time whether he is making money or not. Not long since a young business man, with a view to economy, decided to keep his own books during spare hours. Being a non-producing occupation he gave it scant attention, and at the end of the year was satisfied that he had made a profit on his investment of twenty per cent. He therefore concluded that he could afford to have his books audited by an expert and closed off for the year. The result of the auditor's work showed, instead of a profit of twenty per cent., there was a loss of about three per cent.

The advice to keep books applies more particularly to younger and smaller firms, for older and larger concerns could not get along without doing so. As a matter of fact it is illegal not to do this. Section 417 of the criminal code has, in this connection, the following to say: "Everyone is guilty of an indictable offence, and liable to a fine of eight hundred dollars and to one year's imprisonment, who being a trader and indebted to an amount exceeding one thousand dollars, is unable to pay his creditors in full, and has not, for five years next before such inability, kept such books of account as, according to the usual course of any trade or business in which he may have been engaged, are necessary to exhibit or explain his transactions, unless he be able to account for his losses to the satisfaction of the court or judge, and to show that the absence of such books was not intended to defraud his creditors."

The downfall of more than one young business can be directly traced to the lack of a proper system of accounting, and some men who are not getting ahead cannot understand why, for they think they are making money. A reorganization of their inaccurate and slipshod methods of recording sales, purchases, investments, expenses, etc., would perhaps reveal the real cause of lack of progress which is retrogression, for truly, there is no standing still.

With a view to lending assistance to some of the smaller dealers in making their system of bookkeeping complete and accurate, without suggesting any unnecessary or too intricate practices, the series of illustrated articles here begun will continue for the next few months in Canadian Music Trades Journal.

To begin with, let it be assumed that the merchant is already doing business, but that he has never had a regular set of books or a definite system of putting each transaction down in black and white.

Bookkeeping is the recording of all business transactions. It should enable the proprietor of a store to tell at any time what he owes, what assets he has with which to meet these liabilities, what his exact net

worth is, where he has made profits, or where he has lost money.

The first thing necessary is to take stock. Then purchase a journal day book, ledger, and bill book. The journal day book is intended for a fairly small business, to combine the records of a cash book and a journal, so that unless there are a large number of cash transactions each day, this journal day book will serve the purpose and eliminate the necessity of keeping a separate cash book. For a store doing considerable cash business, both the cash book and journal should undoubtedly be employed.

As a basis for simple entries, suppose the man in question is a music dealer, carrying pianos, organs, talking machines, small goods and sheet music, and has found by stock-taking that his standing is as shown in illustration number one.

To transfer these results to the books, it is necessary to credit the proprietor with all the assets, debiting the following accounts: Cash, bank, merchandise, real estate, bills receivable and fixtures; also, to debit accounts: Maple & Beaver Piano Co., Blank Talking Machine Co., City Music Publishing Co., Round & Co., Bank account, and Capital account, etc. It will be readily noticed that, in this way, for every account debited, there is a corresponding credit entry in some other account. That principle is the very foundation of all double-entry bookkeeping. There is nothing very intricate about the double entry system, when it is always borne in mind that whenever a transaction creates a debit entry there must be a credit entry in some other account to offset it, and vice versa. Among bookkeepers the conventional plan is to set the debit entry first, and the credit second, thus making it unnecessary to write "Dr." and "Cr." each time. Following the above suggestions, the entries in the journal day book for the commencing of the reorganized system, would appear as in illustration No. 2, which will appear in the March issue.

ILLUSTRATION NO. 1.
Assets.

Store		
Stock on hand, at cost price:		\$3,450.00
Pianos	\$2,875.75	
Organs	126.50	
Talking Machines	978.35	
Small goods	315.60	
Sheet Music	180.90	
Sundries	130.45	
Bills Receivable (in payment of goods):		4,607.55
Thomas Smith	\$315.00	
R. F. Brown	285.00	
Peter Long	120.00	
Mrs. A. B. Shortt	235.00	
William Robinson	85.00	
Open Accounts:		1,040.00
A. Hall	\$22.15	
B. McCall	37.40	
C. Davis	66.10	
D. Hayes	14.45	
Horses, Rigs, Harness, etc.		140.10
Store Fixtures and Sundries		478.85
Cash in Bank		432.25
Cash on Hand in till		617.42
		46.67
Total		\$10,812.84

Liabilities.	
Capital Invested	\$ 500.00
Bills Payable:	
Maple & Beaver Piano Co.	\$2,410.70
Blank Talking Machine Co.	320.45
City Music Publishing Co.	61.30
Round & Co.	117.10
Bank Loan	2,909.55
Sundry parties	300.00
	74.60
Total	\$3,784.15

PHOTOGRAPHING YOUR WINDOW DISPLAYS.

By George J. Cowan.

Being one of the most difficult things to photograph, the show window requires careful work. The various purposes for which music houses require pictures of their windows are increasing in number. Many such are spoiled by those who obtain good results in other kinds of camera work. There is value, therefore, in this information on how to go about "taking" the show window, in a recent issue of the Grand Rapids Furniture Record, which the Journal here passes on.—Editor's note.

IF there is a broad street before your window, or an open space, it will be almost impossible to take a picture by day; for, plant your camera were you will, it is always darker in your window than it is outside, and the opposite condition should prevail. But you can get it at night. See that your electric lights, while flooding the window, are themselves hidden from the street. If you have a good lens, from ten to thirty minutes' exposure will be enough. The size of the diaphragm is also to be considered. The smaller the diaphragm, the more time required; but the small diaphragm also gives an additional sharpness to your picture. And then, people can walk between the camera and the window without injuring the picture—provided they don't stop short. The time required is also influenced by the rapidity and make of the plate. Therefore, you have three things to consider in timing your picture—lens, plate and diaphragm.

A good time to photograph a window is early morning on a clear day; just before sunrise. The light is strong and penetrating and a good picture will usually result. Remember that the interior of your window must be light. If your window is darker than the street, the glass acts as a mirror, reflecting everything on the opposite side of the street. If the sun shines on your window and the opposite side of the street is dark, there will be no reflection of foreign objects in your picture.

By keeping these important items of information in mind, any country photographer can get a good picture of a show window. If the photographer doesn't know them, it would be well to call his attention to these facts. He may not have had experience in photographing show windows.

A method often adopted with good success is as follows: Make a cloth screen of black cambric sufficiently large to shut off all reflections when raised before the window. Fasten the two upper corners to poles, and when about to take the picture have two

men or boys raise the screen just back of the camera. All reflections will be avoided and a clear picture will be the result. As it is not probable that many photographers will prepare such a screen, it is advisable for the trimmer to have one made and keep it in readiness. Flashlight pictures will not avoid reflections. You must not attempt to use the screen on windy days, however, for the wind will render it unmanageable.

There is a popular idea that the camera cannot lie, but if it cannot, it is still capable of great exaggeration, and if we photograph a plain glass decanter within a reasonable distance of a closed window, we will not get a truthful reproduction of the decanter, but a greatly exaggerated one. The reflected light-streaks on the polished surface are much more active than the remaining surface, and in photographing such a surface in the ordinary way, we are bound to get an over-exposure, which brings on what is technically known as "halation." Halation is the nightmare of photography.

After a long series of experiments, it has been found that halation can best be obviated by backing the photographic plate with a sheet of chemically prepared paper, which is known in the trade as "Halation Destroyer." These destroyers are very simple to apply and are inexpensive. They are put up two dozen sheets in a package and 5 x 7 size sells at 25 cents per package. They are made in all sizes.

If the show window contains only black, white, brown, green and dark colored goods, it will only be necessary to use the destroyers back of the plate, but if various shades of blue, violet and purple appear, then it will be advisable to also use a ray filter in front or back of the lens. It will be clear that a blue ray mingling with the yellow of the filter becomes a green, and, according to the depths of the color of the filter, becomes a light or dark green. The dark green photograph like black.

Show windows should never be photographed when the sun is shining on them, all advice to the contrary notwithstanding. A dull daylight or early morning light will give better results than a bright day or when the sun is high. Where a window is illuminated by electric light, the evening is the ideal time to photograph it. If the electric lights are in full view, precautions should be taken to cover them, for if a long exposure is made, they will halate the plate. The lights can easily be hidden from view by the proper arrangement of the goods or decoration.

The best plate for window photography is the non-halation plate. You can get a good negative with the other plates, but the non-halation gives one more leeway in making the exposure and a better opportunity to correct errors in the development.

Having two emulsions, the first coating on the glass is very slow and the second very fast. So, if there are any strong high lights in your display they are checked when they reach the slow emulsion, giving the darker parts of the display a chance to strike well home before you need be afraid of over-exposure.

Any class of merchandise displayed can be photographed with from five to twenty minutes' exposure, when one has a good lens that will cut good and sharp with the stop at F 7, and will take the time to focus it carefully. To get the camera in proper focus it is a good plan to look out for the show cards and faces of figures, as they are more easily defined on the ground glass at night than merchandise, and they are safe guides to go by.

Course in Show Card Writing—Article 2.

Written for Canadian Music Trades Journal

PLATE 9 is the same style of letters as Plate 8, shown in the January issue of the Journal, but is "condensed." That is, each letter is high and narrow. There are many occasions where this style of letter will work in to better advantage than those of Plate 8. Practice this style of letter, noting carefully that the bodies of all the letters are the same height.

Plates 10 and 11 are among the most useful styles of letters there are. They are known as italics, and are used where a card may have considerable matter on it. Plate 10 is not blocked as Plate 11 is. These can be made with one of your small brushes. You may hold it as instructed in last lesson by resting one hand on the other. Or you may hold it in the same manner you would hold a pen or pencil, resting your hand on the card.

Plate 12 is a full block alphabet of what some call the "thick and thin" style of letters. By that is meant that some of the lines are thicker than others. Blocked letters are not advisable for general use in card writing, as they cannot be made rapidly. However, for one or two words or a line that needs bringing out prominently, this type of letter will work in most admirably.

In practising with your brush always make your strokes continuous and as long as possible. Do not make a short stroke, then go back and "lap" or "join" onto it. Practise speed as well as accuracy in forming each letter. In all the plates thus far you should make each part of the letter with one stroke. You may find the curved lines hardest to do, but make as much of each curve as you can with one stroke of your brush. Work as rapidly as you can, even though at first your lines may be crooked and uneven. Practise making a vertical stroke about three or four inches long, doing it as rapidly as possible; then practise a horizontal stroke. Make these by the hundred for speed and accuracy. Remember patience and practice are just as necessary in learning to write show-cards as in learning to play some musical instrument.

For those who feel they would like to try some real card writing we will offer some general rules that will apply at all times. The white card you use should be 8 ply for large sizes, but for smaller ones and price tickets 6 ply will answer. The standard size of cardboard is 22 in. x 28 in. Half sheets are 14 in. x 22 in., or 28 in. x 11 in. For panels a size that cuts without

waste is 11 in. x 17 in. You can get three cards this size out of a full sheet. First cut one off the top, 11 in. x 22 in. This leaves a piece 22 in. x 17 in., which will cut into two 11 in. x 17 in. Trim your first cut to 17 in. and you will have three panels 11 in. x 17 in. each. The cutting will make price tickets.

In making window cards there is usually two important features to be brought out prominently—the name of the article and the price. All other reading on the card is subordinate to these. If it be a piano you are advertising and you word the card as follows: "An Unusual Bargain. This Piano \$375." The two main features are This Piano, and \$375. The other wording, "An Unusual Bargain," should be written in small lettering, while the words and the price should be brought out prominently. Any of the styles of alphabets given in this and previous lessons will suit admirably for a card of this description.

We have intimated that the plain card is more in demand than the fussily ornamented one. As a rule the beginner is inclined to make too fancy letters or put on too much ornamentation. If you find this is your fault, strive to make your cards too plain, and you will then hit a happy medium. All ornamentation should be made in a subdued color. But of coloring we will say more later.

The laying out, or arranging of the lettering on a card, is almost as important as the formation of the letters. Frequently the beginner is inclined to spread the matter out equally all over the card. This will tend to destroy the effect of emphasizing the article and price advertised. While a card writer has unlimited license in the matter of laying out a card, there is one rule that should always be borne in mind, that is, that each subject matter should be kept by itself. This is particularly true if there is much to go on the card. If you have three or four lines of lettering in small type, keep these compact and do not have too much space between each line. With upper case do not have the space between each line greater than the height of the letters. If lower case is used the space may be a little deeper than the depth of the body of the letters to allow for the letters that extend above and below the lines.

Do not be afraid to leave a good wide margin on your cards. A special display line may run to the edge of the card, but even then the card as a whole

abcdefghijklmnopqrstuvwxyz

should have a margin and this line should be worked over or into it. In cases where you have a great quantity of reading matter to go on to a card, it may not be necessary to emphasize any particular word or line. In such cases you should keep the reading matter well in the centre of the card and have a liberal margin outside. The general appearance of the card will be better than if the matter were spread all over it in larger type.

NEW PIANO FOR GEM THEATRE.

The Evening Times and Star of St. John, N.B., says: "The manager of this popular place of amusement has purchased from Bell's piano store, 86 Germain street, one of the Sherlock-Manning pianos. This instrument was selected by a musician for its purity and brilliancy of tone, superior sustaining power, perfect scale and action. This excellent new piano will add to the efficiency of the orchestra at the Gem."

INDUSTRIAL ASCENDANCY OF NOVA SCOTIA.

With the idea of exploiting the manufacturing facilities of Nova Scotia, the branch of the Canadian Manufacturers' Association for that Province has published "The Industrial Ascendancy of Nova Scotia." This is an illustrated publication showing views of the many and varied manufacturing plants in Nova Scotia. Citizens of Nova Scotia are desirous that Canadians in particular and inhabitants of the civilized world in general, will rid themselves of the idea that Nova Scotia is exclusively a fishing and farming country. According to the booklet referred to above, the Province has now 1,480 manufacturing establishments with an annual pay roll of \$11,000,000 to 28,000 employees. The Secretary of the Publicity Committee of the Nova Scotia branch of the Canadian Manufacturers' Association, whose post office address is Halifax, will gladly forward copies of the above referred to book to interested persons.

a b c d e f g g h i j k l m
n o p q r s t u v w x y z

Plate 10.—Simple, neat and useful style of alphabet.

a b c d e f g h i j k l m n
o p q r s t u v w x y z

Plate 11.—An easily printed block alphabet.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Plate 12.—Full block alphabet or "thick and thin" letters.

Merchandise and Sheet Music

Tripled in Seven Years.

ESTIMATES are not as useful as actual facts, and yet they serve a purpose. One of the Journal's readers figures that in 1911 Canada's imports of printed music in sheet and book form were over twice what they were in 1906, and that were Government statistics available they would show these importations for 1913 over three times the amount in 1906.

Unfortunately for both the player roll and sheet music trade, the amounts of player rolls are included in the Government import returns with sheet and book music. Although exact figures are lacking, it is evident that the sheet music sales in this country are advancing and are destined to be a much greater factor in the retail music stores. The Journal earnestly hopes that the trade as a whole will introduce into sheet music retailing those methods which have proved successful in their other departments and shun all practices that have worked harm in other lines they handle.

Are Songs and Instrumental Music Too Cheap?

UNFOUND and long since exploded is the idea that it pays to habitually cut prices in songs and instrumental music to bring people into the store in order to make sales in other merchandise that runs into higher amounts. If one stops to consider all that is involved in the production of a really good song or a number in instrumental music, it sometimes seems a wonder that they can be sold over the counter at as low a price as they can.

One who has followed the recent sheet music discussions in this Journal pointed out that he believed exclusive music stores had been led into the low price level in music by undue concern for the competition of the 5, 10 and 15 cent store, and others who made no attempt to handle the best in music. Popular songs have their place, and some music can be sold at cheaper rates than other classes, but the tendency in certain quarters is to sell at too low rates. Not a few of the factors that have made increased prices necessary in other lines enter into the cost and cost of selling in sheet music. On that account while definite views as to the exact prices dealers should obtain for the various classes of music are not expressed, yet the fact remains that many in the trade feel there should be a trend toward higher prices.

Time Wasted in Playing Over Songs.

WASTED time in playing over a number of pieces—perhaps six or eight or ten—for a person who in the end buys only a 15-cent song, is one of the most frequent complaints made to the Journal by the sheet music salesmen. How utterly regardless of the value of the salesman's time people are is known only to those who are thus tried. An experienced dealer uses this plan, and he says it seldom fails: "The young lady who plays in my store will try over a few bars, just enough to show the cus-

tomers the run of the piece, in many cases perhaps just the chorus, and then say, 'Isn't that a catchy melody?' or make some similar remark. The purchaser will generally agree and take that piece at least. Frequently the party will ask if you have another one or two just as catchy."

This difficulty appears to be more with the popular songs, as in the case of standard music the customer usually goes into the store with certain specific titles in mind.

Letting Competition in on a Good Deal.

A GOOD joke came to the ears of a Journal representative a day or two ago. It seems that with a strong desire to popularize their sheet music department, a store in which music was only one of the many lines carried, decided to sell a certain song at 15 cents. Their stock of music was limited to 15-cent songs, and the title in question cost the dealer 24 cents. The loss on a limited number was to be for advertising. The day on which this song was featured at the reduced rate it went like wildfire. Everyone wanted several copies, and before the salespeople knew what had happened the whole stock of that particular number was exhausted—bought in by a competitor to be retailed at 35 cents.

The wonder of it is that each person was not at least limited to one or two copies.

NEW MUSIC

Copyrights
entered at
Ottawa

- 28215, "Benediction Hymn." Words, Anon. Music by H. W. Freeman. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28216, "Who Are Those in Bright Array?" Music by W. D. Shank. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28217, "The Lord is the Keeper." Anthem. Arranged from Psalm CXXI. Music by Charles E. Wheeler. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28218, "Softly Now the Light of Day." Anthem. Arranged by G. W. Doane. Music by John Adamson. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28219, "Almost Persuaded." Part Song. Words by P. P. Bliss. Arranged by Arthur Leland. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28220, "The Sands of Time." Part Song. Arranged by Arthur Leland. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28221, "Lead Kindly Light." Part Song. (Time Sandon). Arranged by Arthur Leland. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28222, "Rock of Ages." Part Song. Words by A. M. Tonlady. Music by John Adamson. The Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto.
- 28223, "Rehearsers of Sunnybrook Farm." Words by Seymour Brown. Music by Albert Gamble.
- 28224, "The Good Ship Mary Ann." Words by Gus Kahn. Music by Grace Le Boy.
- 28225, "The Tribes' Harvest Song." Words by Evelyn Biddle. Music by Gordon V. Thompson. Gordon V. Thompson, Toronto, Ont.
- 28226, "Children's Sunshine Song." Words and music by Gordon V. Thompson. Gordon V. Thompson, Toronto, Ont.
- 28228, "On the Steps of the Great White Capitol." Words by Grant Clarke and Edgar Leslie.
- 28212, "I'm a Fool Who Believed in You." Words by Grant Clarke and Edgar Leslie. Music by Nat. Osborne.
- 28243, "The Boston Step." (A Hesitation Waltz). By Henry Lodge.
- 28244, "Oh You Turkey." (A Rag Trot). By Henry Lodge.
- 28247, "Let By-gones be By-gones." (And Let Us Be Sweethearts Again). Words by Harry Williams and Joe Young. Music by Bert Grant.
- 28248, "Demi Tasso." One Step or Castle Walk. By Henry Lodge.
- 28249, "In Love's Garden, Just You and I." Words by Arthur Gillespie. Music by Nat. Osborne.
- 28252, "In Love's Garden, Just You and I." (Low key). Words by Arthur Gillespie. Music by Nat. Osborne.
- 28271, "Vacation Waltzes." By Carl Loveland.
- 28272, "In a Summer Garden." Reverie. By Harry J. Lincoln.
- 28273, "Torchest." March Two-Step. By Raymond Edwards.
- 28274, "Golden Swan." Three-Step. By F. H. Losey. 306
- 28275, "This is the Life." Words and music by Irving Berlin.
- 28290, "Two Lots in the Bronx." Words and music by Adolf Phillips.
- 28291, "Little Dream Boat of Mine." (Drift Along). Words and music by Richard A. Whiting.
- 28292, "Beautiful Child." Words and music by Jean Haver.
- 28298, "The 20th Century Rag." Words by Grant Clarke and Edgar Leslie. Music by Maurice Abrahams.
- 28317, "Follow the Crowd." Words and music by Irving Berlin.

(Continued on page 32).

Band Business Worth Going After.

LIGHT remarks are sometimes passed regarding the country band. Even music dealers in smaller centres often fail to give their local band the place in their thought and plans it deserves. While sometimes one thinks of such an organization being a group of poorly trained musicians finding difficulty in securing and keeping a progressive, competent leader, that same organization is going past the local dealer with a \$200 order for new instruments and music.

In another few months many a newspaper in many a Canadian town will have a column beginning something like this: "At the meeting of the Council on Wednesday evening, \$300 was unanimously voted for our band's use this season. Practice will begin in the town hall shortly." In such towns and larger places there are orchestras which too are overlooked. The band and orchestral instrument business of this country is now such an important factor in retailing that dealers cannot afford to ignore it. There is no doubt but that there are dealers missing a golden opportunity in this trade. To cite one instance: There is a prosperous community in Ontario where there are three bands and at least two orchestras. Of the seven—perhaps seven or eight—music retailers working that district, not one ever benefited one cent directly by any purchases made by these organizations either at the time of their establishment or since. The reason is that not one of those men ever made a single attempt to secure that trade. It is reasonably certain that they never thought of it.

The point worthy of emphasis is that the music dealer should know where all such orders go and why. The Canadian band and orchestral instrument business is worthy of serious thought on the part of many who have never studied the situation.

Is Small Goods Publicity Too General?

A PERUSAL of the Canadian weeklies reveals the fact that in too many of the music store advertisements the mention of musical merchandise is summed up in "a complete line of small goods," or "headquarters for everything in small goods." Indeed, in some instances a whole ad. is devoted to such a statement. While the meaning is quite clear to members of the trade, does the ordinary citizen know what is implied in "small goods"? It would seem that the very indirectness and lack of specific articles in the announcement make it ineffective.

People are much the better informed for being told in their local papers that so-in-so has for sale flutes, cornets, trombones, clarinets, violins, cellos, piccolos, guitars, auto harps, banjos, mandolins, concertinas, mouth organs, drums and other instruments that go to make up the musical merchandise stock. One small goods man expresses his belief in the wisdom of itemizing the lines he carries in every advertisement, but giving added prominence to two or three particular instruments each time.

The Cornet Has Won Out.

IF the reception that is given the cornet in Canada to-day as a solo instrument is any criterion, it is destined to loom large in this country, both musically and commercially. The cornet, like many other small instruments, has never been pushed as a commercial commodity. It has been bought rather than sold. It is hard to say definitely what could be accomplished, but it is certain that the cornet would

yield many dealers a reasonable return for an aggressive campaign to increase its sale.

One authority affirms that the present day cornet is a comparatively modern instrument, although its basic principles date back centuries. Contrasting it with stringed instruments which many years ago reached a state of perfection unsurpassed by modern effort, he says it is only within recent years that the cornet has possessed those qualities which make it rank with classic instruments. This party also points out that the cornet has suffered tremendous abuse at the hands of its friends, which misuse won for it an undeservedly bad reputation. Even to-day those who are unacquainted with its variety of tonal shadings often refer or think of it as a blatant-toned instrument.

This misconception has in great measure passed away, and it is the opinion of several leaders in the trade that satisfactory results await dealers who will give a reasonable amount of attention to exploiting and cultivating the field for cornet sales.

Growing Regard for the Harp.

THAT there is a growing appreciation of the harp in this country cannot be denied. One only has to attend a concert by an efficient orchestra to hear the harp praised both as a solo instrument and as a very important part of the orchestra. Indeed it is predicted by some that the time is coming when this sweet and rich toned instrument will occupy people's attention as a musical acquisition to the home.

Probably the neglect into which the harp has fallen as a solo instrument is partly due to a widespread ignorance of the abundance of splendid literature that exists for it. Be that as it may, reports in the press of Great Britain, other European countries and the United States agree that a marked awakening of interest in the harp is quite evident. Speaking of its position on the Continent, one writer says: "In Paris the harp is very considerably in vogue. There the daughters of the well-to-do citizens are learning in large numbers to play the harp rather than the pianoforte. And at the Conservatoire there, as at Vienna, the number of harpist pupils at one time rarely drops below some twenty-five or thirty." So close are the relations of Europe and America musically that it is reasonable to assume this influence will be felt more in Canada from now on.

The Violin and Its Tuning.

SOME violins stay in tune a long time while others do not. If atmospheric conditions are favorable a good fiddle will stay in tune for days at a time, while others will hardly stay in tune long enough to take an hour lesson. The difference lies in the quality of wood and workmanship in the instruments, which furnishes the key to the question frequently asked: why is one violin worth \$500 and another only \$10.

But what has the tuning to do with the value? In giving an answer to that question, Ray G. Edwards, the editor of the Violinists' Column in the Musician, says: A good violin responds in sympathy to every vibration of the strings. Its only musical value lies in its responsiveness. If the parts have been well chosen and fashioned by the hand of a master, there will be a uniform spring of the plates that tends to keep the whole instrument in tune, keyed to a certain vibration. Thus, it may readily be seen that an instrument of high quality keeps in tune with itself, and

is so responsive to the strings as to be almost priceless in the hands of a master player.

Another violin, apparently just as good to the novice, is made of inferior wood, or wood of varying quality, and the plates, being well made, possibly, but not adjusted to each other, pull and haul in a very inharmonious manner. Such a violin cannot respond properly and with that delicacy and sympathy to be found in a good instrument. It lacks "life," or, as the violin makers say, it lacks "voice." The poorly made violin, then, lacks adjustment of its parts, and therefore cannot respond to the strings. It even fails to stay in tune, because it is not a real musical instrument, each part working in opposition to every other part.

Where the Strings Come In.

BUT even a good violin will not stay in tune, or respond to the strings so as to produce a fine quality of tone if neglected in any way. The very first thing about tuning, advises the authority quoted in the preceding paragraph, is the manner of putting on the strings. Tune slowly, gradually increasing the tension. Do not pull at the strings if they are too high, or let the peg slip back to the pitch desired. The better way is to lower the pitch by unsewing the peg and then bringing the string up to pitch again. You then know that you have taken up the slack, while to yank at the string or to lower it by loosening the peg and turning it back, always leaves an uncertainty as to whether the pull on the string is equal in the lengths above the bridge and in the peg box. Unless this tension is equal throughout the pressure of the bow and fingers will soon throw the string out of tune.

Small gauge strings are to be preferred as a rule, especially on a good instrument. The science of the thing is this: Small strings require less tension to bring them up to pitch and are more responsive to the touch. Therefore they give better satisfaction and last longer.

A thick A string and a thin E or D string will never get along harmoniously on the same violin. The difference in tension keeps twisting the bridge and makes perfect intonation impossible.

To leave a violin un-tuned, or even out of tune, for months and years, will destroy to a certain extent its fine adjustment of parts and make it less responsive and resonant. Even to change the pitch of a violin repeatedly brings disaster to its harmonious adjustment. For this reason an experienced player, when called upon to play with a piano to which he is not accustomed, or one that he has reason to believe is not at the exact pitch of his violin, will immediately upon his arrival in the hall or room take out his violin and tune to the piano, although he may not be expected to play for some time. In this way the tension becomes equalized. If he has an opportunity to play a few scales after it is retuned, so much the better.

NEW MUSIC—(Continued from page 30).

28120. "That's What I'd Do for You." Words by Ida Vandershoot. Music by E. W. Vandershoot.
 28329. "Bring Your Badling Suit Along." Words and music by Irene Walst. Irene Walsh Nasonoff, Vancouver.
 28330. "Kiss Your Baby Good-bye." Words by Clara H. Ives. Music by Richard A. Whiting.
 28331. "La Flesta." Tango. By Neil Moret.
 28332. "Pick Me a Rose." Words by Stanley Murphy. Music by Henry J. Marshall.
 28333. "Aloha." (Fare Well to Thee). Melody Waltzes on Hawaiian Melodies. Compiled by Chas. N. Farnels.
 28334. "Rock Me in the Cradle of Love." Words and music by J. Luehrle Hill.
 28335. "While the Sun and Moon are Playing Peek-a-boo." Words and music by Clinton E. Mathias.

SELECTING A VIOLIN FOR SMALL ORCHESTRA USE.

By Frank Waldo, Ph.D., in the Musician.

THE use of the violin in the small orchestra demands a special tone quality which may be described as penetrating, or, to use a very common expression, "cutting." The more sensitive violinists may resent the application of this latter term to the tone of really good violins, reserving it for the piercing and screechy toned cheap fiddles so customary among beginning pupils; nevertheless, one is constantly hearing orchestral players comment on the value of this "cutting" quality in their work; such a remark as "my violin cuts right through the whole band" being made with much satisfaction by the violinist of a small group of players who finds it his stunt to make his instrument the commanding voice in an ensemble in which each instrument, generally including a piano, is being played for all there is in it.

The rank and file of the professional violinists earn their living in orchestral work; in such orchestras as furnish music for theatres, hotels, dance halls, restaurants, steamboats, churches, and social gatherings, with or without dancing in private houses. It is necessary for them to provide themselves with instruments which fulfil the special requirements of the uses to which they are put. No violins are employed so continuously and subjected to such a variety of conditions as those played in the small orchestras. Solos and solo effects must be voiced with a pleasing tone, and in the ensemble the richness of a vibrant tone is demanded.

The ideal tone for such purposes is a brilliant, loud, penetrating tone, sharp, strident and decisive; and yet, if possible, possessing a singing quality; moreover, there must be plenty of backbone so that all the strength of the bow arm will not break the tone, and the instrument will not give out under the strain of five or six hours of constant playing day after day throughout the season. If, in addition to these qualities, the violin has a good pianissimo, a quick response, and a soaring tone, and plays easily, it will indeed be a treasure for the orchestra player to possess.

A violin that plays easily is a boon to an orchestra player, for it leaves him comparatively fresh at the end of an evening's work, whereas a violin which requires muscular force to bring out the tone exhausts the player.

In the selection of an orchestral violin for business purposes, usually tone and tone alone is the main feature to be considered; for the business-violinist regards his instrument as a tool of trade which must meet the requirements; and since good tone and good looks in a violin both cost money, the good looks are sacrificed for a good tone. A prime requisite for an orchestral violin is that it shall be well wooded, that is, the top and back thick in wood; otherwise the violin may get weaker in tone after long continued playing, and the tone cannot be forced when necessary.

There are three types of violins that are, in general, available for business orchestra purposes, by reason of their tonal qualities and the prices:

Fairly well made violins, from 40 to 75 years old, manufactured at Mittenwald in France, Mittenwald in Bavaria, or Markneukirchen in Saxony, may be found by search in dealers' shops or in private hands; and when regraduated for thicknesses, provided with a new bass bar and new bridge and sound post by a competent repairer, many such violins are found to

possess strong, firm tones of good carrying power and quite agreeable quality. The approximately half a century of age and the skillful rehabilitation transforms the violin of originally small value into one with a tone well adapted for orchestra work. Such a violin may be obtained in good playing order for from \$35 to \$75, depending on the make, tone, and condition.

The more ambitious orchestra players, who can afford the necessary outlay, find good orchestral instruments among the better class of Mirecourt, Mittenwald, and Markneukirchen violins which are from 75 to 150 years old; and also among the instruments made by scattered individual English, French, German and Tyrolese makers of the 18th century. Not all such violins possess the qualities necessary for professional orchestra work, many of them being best adapted for parlor playing; but suitable orchestra violins may be found at prices ranging from \$100 to \$300. Some of these violins still carry the makers' labels, but many of them are unidentified and their values are determined entirely by the appearance, condition and tone.

Old Italian violins, except those of the highest class (and which are consequently not to be considered here), seldom possess tones suited to the work of the small business orchestra.

Some of the present-day violin makers are producing new violins that serve admirably for orchestral uses. Such violins are made of the finest old wood obtainable, and, even when new, possess tones of fine quality, great strength or power, plenty of resistance, and which carry well.

New violins, in order to prove satisfactory, must be selected with great caution, however, and each individual instrument chosen on its tone merits. There are now so many violin makers in this country who produce instruments of all degrees of excellence, that the selection of a new violin is made somewhat difficult owing to the difference in the standards of construction and the individual skill developed. It is not always safe to depend on the local reputation of a violin maker, and it is generally best to make a selection from among the instruments of several makers which may be available for comparison. It should be borne in mind that the violin is a work of art, and that the finest new violins are produced by makers in the great musical centres, or who are in touch with those centres, where the makers have the advantage of seeing fine specimens of old violins and where true artistry in violins is appreciated. Very fine new violins by individual makers may be obtained at prices varying from \$100 to \$200.

It must be constantly kept in mind that for satisfactory orchestra use the tone of the violin must carry well, not only in a large room, but through a succession of rooms; and it should be tried out under various conditions of high and low ceilings and cold and warm crowded rooms. The carrying power of the tone through several rooms full of people and with the air heated, should especially be tested, since reception playing occurs under just such circumstances. A very good test of the fitness of a violin for orchestra use may be made in a crowded restaurant, where the violin tone must be heard in all parts of the room above the din of dishes and tongues.

Mr. Sam Fox, of the Sam Fox Music Publishing Co., Cleveland, was a recent trade visitor to Toronto.



An Eighty-five Per Cent. Market.

WITH eighty-five per cent. of the homes in Canada still unequipped with talking machines, manufacturers and retailers of these have a truly magnificent future. The immense increase of each year's business over the preceding year for the past half decade has led some retailers to think that the demand must be nearly supplied. They have begun to think that the numbers of dealers in business and going into the business must divide it into proportions too small to make the line worth while.

Quite the contrary is the case, however. With the eighty-five per cent. still to cater to and the greater proportion of the other fifteen per cent. regular record buyers it must be clear that only the fringe of the talking machine business has been touched. The experience up to the present is that there is more than sufficient room for every live dealer that has entered the business. And yet it cannot be said that the retailers have nearly exhausted their resources in hunting up buyers. Many of them have expended no effort in securing talking machine business, other than a modest outlay for advertising, while still others have not even gone that far. Only a very small proportion have put into effect those methods of making sales that have put pianos into the homes on the back concessions as well as into the rooms of the city dwellers.

Dance Records.

DEALERS who anticipated the season's dance craze by stocking up with suitable records are congratulating themselves on their foresight. In this branch an extraordinary demand has been created for them. The arguments in press and pulpit over the decency or otherwise of certain dances, the slamming of them by church and society have all tended to increase interest in dancing. Whether it is a good thing for society or not the fact remains that in many Canadian towns and cities, and even in rural communities, interest in dancing this season has developed into an unprecedented craze.

The talking machine business has benefited from this dance craze as no other business has. Homes already owning machines developed a new interest and went out and bought dance records. In order to have the correct dance music homes that would not otherwise have been ready "prospects" decided that a talking machine was the one article lacking for their complete comfort and new record customers were started. The record manufacturers, with commendable enterprise, were fully alive to the dance possibilities and through the dealers were able to supply the proper dance music in correct time. Several retailers who have made a sort of speciality of dance records stated that much as they expected of the dance record business they were scarcely ready for the attack on their stocks by the myriads of tango enthusiasts. Furthermore they are counting on several weeks yet of live business this season and, in fact, are of the opinion that dance records will be a feature of the coming summer's business.



Vitaphone Type No. 28

VITAPHONE

Type No. 28

Size, 16 x 16 x 12 1-2 inches

Beautifully finished golden oak
Motor can be wound while playing
Plays any make of disc record

\$28.00 RETAIL

**THE LATEST ADDITION TO
THE VITAPHONE FAMILY
IS ANOTHER SURE WINNER**

It is just the easily transported size that so many hundreds of people want. The price—**\$28.00 Retail**—puts it where every home can have it, and there's a big margin for the dealer.

Plays any disc record whether needle or sapphire, or whether from outer edge to centre, or vice versa.

Neither time, tools nor skill necessary to change from one kind of record to the other. By simply altering the position of the diaphragm with thumb and finger the operation is complete.

Has the exclusive Vitaphone features that give Vitaphone playing such life-like sound.

Wood Tone Arm and **Stationary Sound Box** produce a mellow, resonant sound with an entire absence of surface noise or blatancy.

WRITE FOR TERMS AND DISCOUNTS

Canadian Vitaphone Company

LIMITED

W. R. FOSDICK,

General Manager

156-160 John St.

TORONTO

INSTRUCTING EMPLOYEES IN RECORD COMPOSITION, MOTOR CONSTRUCTION, SHIPPING AND STOCKKEEPING.

READERS of the Journal have had presented in these columns for their consideration an outline of a prominent distributor's views on "Moderation vs. Excess in Talking Machine Instalment Sales" and "The Talking Machine Stock." The same writer, Mr. Benj. Switky, has contributed a somewhat lengthy discussion to the Talking Machine World on the dealer's attitude toward his employees. From this are given these extracts, which are commended alike to dealers and salesmen:—

In order that the salesman may talk intelligently about his goods, he should know something about the composition, material, method of manufacture and construction. He should have a fair knowledge of the mechanism of talking machines. I would earnestly advise as many dealers and salesmen as can possibly do so to avail themselves of the courtesy of the several manufacturers and carefully inspect any one of the factories. I am sure that you will return from such a tour of inspection feeling that you have learned a great deal about your own business. How often have I heard customers ask, "What are these records made of?" and the salesman replied, "Hard rubber."

You should urge your clerks to learn to take a motor apart and reassemble it—not necessarily in order to become proficient repairmen, but because a good mechanical knowledge of the motor enables them to talk intelligently when trying to make a sale. If they can impress their hearers with a good selling talk and win their confidence by demonstrating a thorough knowledge of their goods, more sales result.

Don't wait for your help to pick up knowledge. Teach them! You can teach them, in the course of a half-hour's talk, certain bits of knowledge which they might not acquire or stumble across within six months. Point out to them that certain records appeal only to a certain class of music-lovers, that other selections invariably please middle-aged or elderly folks, that another group of records sells very rapidly to foreigners.

You must be constantly alert to train your help. The boy or driver who distributes your packages must be taught to handle the goods carefully or you will incur losses by breakage. The boy who puts away records or who packs the shipments must be trained to do the work carefully and conscientiously. The order clerk must be taught the need of watchfulness to avoid overstocking on the one hand or the loss of sales by being "out of it" by reason of oversight in ordering. Your clever salesman must be taught how to handle three or four customers at one time and to do it thoroughly, without apparent effort, confusion or the loss of any sales.

About once a month I invite the entire force, from the manager to the youngest of the boys, to a dinner at some restaurant in the neighborhood. After an hour or more devoted to chatting and mixing, we all adjourn to the store, where we settle down to the serious business of the evening. I had been careful beforehand to ask each employee to try to bring to the meeting at least one new idea or suggestion of improvement to be discussed in open meeting.

The work of the evening is classified and taken up in the following order: First, the roll is called, and as each responds he is asked whether he has

any complaint or grievance to present. If he replies in the affirmative, the matter is thrashed out in open meeting and always adjusted to the satisfaction of the complainant. Second, each is invited to present criticisms as to management, whether in his own department or in another department. Third, they are asked to contribute for discussion and possible adoption suggestions looking to improve the service, lighten the work, eliminate unnecessary waste motion in the handling of the work, economizing time and labor and minimizing expenses.

Just try it once and you will be as greatly and as agreeably surprised as I was. You will get valuable tips from the errand boy. The shipping clerk will point out to you how to perfect his department. Your stock boy will suggest how to cut down the time ordinarily required to put away stock or to pick out an order. It may cost some money at first to adopt many of their suggestions, but in the long run you profit by them.

But more important than all is the fact that you have induced your help to think seriously about their work; they find pleasure in trying to bring their efficiency nearer to the 100 per cent. mark; they actually give you more than you are paying them for and do it cheerfully because they feel flattered that they should be taken into the chief's councils.

Then top off the evening's programme with an instructive talk on salesmanship, inviting free discussion of the comparative merits and demerits of competitive lines. Let them relate how certain difficult sales were clinched, etc. They will learn from you; they will learn from one another.

If you are interested in the efficiency of your force—which you certainly must be if you are to receive full measure of success—you must be on the job all the time training and teaching.

I have heard men say that salesmen, like poets, are born, not made. But for the benefit of the many who cannot show a birth certificate testifying to their salesmanship, I want to say that I do not believe seriously in the foregoing statement. Every man of average intellect, pleasant personality, with an earnest desire to succeed and a willingness to learn, has within him the material necessary for the making of a salesman.

You can train your clerks to be real salesmen if you will but take the time and trouble to do so. You should bring to their attention every available bit of printed matter that bears on the subject of selling. They should read carefully their own trade paper.

THE TALKING MACHINE TRADE AND THE COPYRIGHT SITUATION.

AS recorded in a previous issue of the Journal, it looks as if the new Canadian copyright legislation will practically be adopting the law now in force in Great Britain. This supposition which prevails in the trade adds interest to the following taken from the letter of a British correspondent to Talking Machine World: "It is not denied that this bill removed a slight injustice under which composers suffered in the recording and publication of their works without monetary recognition from the talking machine industry, but it is safe to say that the amount of royalties paid during 1913 has far exceeded all preconceived estimates. As from July 1 last a large number of compositions automatically came under the benefits of the act, and the tax on record makers has, therefore, been phenomenal. Record sales have

**We
Have
Moved**

**To larger
Premises at
36 Wellington St. E.
where the trade are
always welcome
visitors**

NEW PHONE NO. Main 4339

SCORES of Ontario Music Dealers are turning the Columbia demand into *money*, instead of turning it *away*. Selling Columbia instruments and records, instead of paying salesmen to tell their customers why not. Meeting a good business half way, instead of missing it altogether. Putting Columbia instruments and records alongside their other lines to let them all sell on their merits.

WHYY? For the good, plain, everyday reason that there's money in it. Because the Columbia "Jewel," "Favorite," and "Leader," for instance, are in popular demand, with nothing in the market to touch them. Because *every* Columbia model is an instrument that appeals to certain people who won't be satisfied with something else—and at a price that makes that appeal final and decisive. Because records by the Columbia artists are so sure of an audience that it's good business policy to be able to sell them.

THIS announcement of larger and better premises means more stock for the convenience of every Columbia Dealer. It means a quicker and easier handling of shipments. It is the outcome of the rapid advancement made by the Columbia line throughout the length and breadth of this great Dominion.

UNITED and focused on your business these points mean the best possible service for you. That has been our aim and will continue to be. Your growing business made us move and our advantageous move will help your business grow.

FOREIGN language disc record sets are available for all dealers in Canada. They fit any disc machine and will help you meet and profit by that growing desire for linguistic knowledge. Let us send you free sample.

THE MUSIC SUPPLY CO.
36 Wellington St. East, Toronto

Sole Ontario wholesalers of Columbia Grafonolas; Columbia records; Columbia-Rena (Imported) Records; Permanent Ruby Needles, and Dominion Agents for Foreign Language Disc Records in French, German, Italian and Spanish Courses.



run into millions, and huge amounts are allocated each month for royalty stamps.

"The Act bristles with difficulty in the interpretation thereof, and some interesting law actions were heard during the last year, the result of which the trade as a whole is materially affected. One significant declaration to which the record companies have submitted is that an author is entitled to stipulate or control the form in which the score or libretto, as the case may be, shall be recorded. Even though his work or parts thereof have been recorded, he can restrain the recording of any other version or mutilation which may not be in agreement. In other directions the tenets of the Copyright Act provisions have been sustained in law, and have made possible the avoidance of much difficulty, broadly speaking, in the smooth working of an Act otherwise suggestive of future pitfalls for the record manufacturer.

"One other source of considerable trouble and expense to manufacturers is connection with this Act is the tracing of the rightful ownership of certain compositions and whether they are entitled to copyright benefit. Many works are invested in obscurity as regards copyright ownership, and to a great extent the onus of discovery is placed on the firm desirous of recording the composition. This, of course, tends to considerable inconvenience, trouble and expense, and when the time comes manufacturers will have gathered a large experience upon which to base their claims for remedying the certain and many hardships inflicted by the Copyright Act.

"It is worthy of mention that during the year Newfoundland, Australia and other British possessions passed legislation adopting the Act."

TALKING MACHINE MUSIC TENDENCIES.

GIVING his impressions of the tendencies of talking machine music in England, the correspondent referred to above mentions several points that will be of interest to Canadians. He points out that "In the class of titles issued it is pleasing to note greater attention is being paid by manufacturers generally to the listing of better-class music. For example, on most half-crown lists we find an increasing amount of operatic issues, and even so with lower-priced disc records. In itself this furnishes a remarkable index of the educational influence of the talking machine. Popular hits are still the commercial mainstay of the majority of manufacturers, but the demand for operatic, good ballads and other better class records received an amazing stimulus during last year. And it is an ever-expanding trade to which I am pleased to observe record makers give every encouragement.

"A direct result of the ragtime craze, which predominated during the year, and is still more or less in favor, was considerably increased business all round. It was undeniably responsible for the sale of thousands of extra records and many machines. Beyond that—of course a great consideration—few will regret the gradual decline of ragtime. The latter part of the year witnessed the birth from a popular viewpoint of tango, a not displeasing form of music on records. It can be regarded only as a vogue of the moment, so to speak, for in view of the intricacy and difficulty of the various movements, it is not likely to hold the field much longer.

"A very important feature in relation to records is the exclusive artistic proposition which became more than ever the practice last year. Apparently it is a profitable plan to secure the exclusive service

of a special public idol. In certain quarters, maybe, it represents a valuable selling asset, but generally I am inclined to believe it of not very material consequence. Many record makers have not troubled to tie-up any artist, yet their trade is, and will be, unaffected. The most important asset is the prompt issue of the "hits" of the moment, and of a surety this consideration will ever determine the demand."

SICK OF CHEAP RECORDS.

ANY person who has ever let the cheap record idea find lodging in his mind, would do well to become informed upon the trade's experience in Great Britain with that class of discs. In the Journal for November the situation was reviewed under the heading "The Shilling Record in England—Cut Prices Agitating Dealers and Affecting Trade." This was followed up by "The Bob Record in England" and "An English Dealer's Experience" in the December number. The January issue recorded "The Effect of Cheap Records in England."

The question is such an important one that a writer in the London Music Trade Review, dealing with "The Talking Machine Trade in Retrospect," chooses as his heading for the following remarks "The Most Important Event of the Year." He says: "Under this heading I place the action of the trade in introducing the shilling record, for of all the year's happenings this much be ascribed the more important. Four months' experience of the cheap record policy makes manifest that it cannot continue. Every new industry by the law of competition must, sooner or later, find a level. As things go ours is but a young industry—a matter of two decades—yet already it has been directed almost into the gutter. One's interpretation of a commercial 'level' is the descent from the inflated profit stage to a condition commensurate with reasonable trading returns for every section of the industry. Beyond that stage lies destruction, unless it were justified by economy in manufacturing costs and a cheaper channel of distribution. In connection with the record trade an examination of the question reveals a most unsatisfactory state. Unprofitable alike for manufacturer, factor, and dealer, the persistence of the cheap record policy is calculated to undermine the stability of the whole industry, unless an immediate abandonment is possible. With such grave issues at stake, the rumor that the 1s. 1d. and 1s. records will be withdrawn, must—if it materialize—earn the gratitude of all who have the best interests of the trade at heart.

"It may be argued by some that 1913 did not witness the birth of cheap records. That is partly true, but one must allow that those few in existence prior to January (1913) were comparatively insignificant, and, moreover, it cannot be said they interfered to any appreciable extent with the sale of 2s. 6d. discs. On the other hand, the marketing of the 1s. 1d. record, immediately followed as it was by a host of 1s. ones, disastrously affected the 2s. 6d. record sales. A large percentage of the public care nothing for artistes, and will not pay 1s. 6d. more for a particular title because it is sung or played, as the case may be, by a performer of greater renown than the one responsible for the cheaper disc. It has been proved over and over again that, given the record is good, the price determines the sale. Even so late in the day, the immediate withdrawal of the 1s. 1d. and 1s. discs would quickly operate in favor of the better-priced records. There is much lost ground to cover, and the matter, to be successful, brooks no delay."

NEW RECORDS

Advance lists
for MarchNEW EDISON RECORDS.
FOR MARCH.

CONCERT LIST—\$1.00.

- 28184 Maritana—In Happy Moments (W. V. Wallace).
Baritone, orchestra accomp. Thomas Chalmers
28189 (a) Volksschlochen (Kornzak, op. 135, No. 13); (b) Bohemian
Dance (Kraussmayer, op. 14, No. 8).
The Hoffmann Quartette

- 28190 Dearest Name (Caro Nome).....Rigoletto.Anna Case
Soprano, in English.
28191 The Secret (John Prindle Scott).....Orville Harrold
Tenor, orchestra accomp.

REGULAR LIST—60c.

- 28179 Favorite Airs from Mikado (Gilbert and Sullivan)
Edison Light Opera Co.
Orchestra accomp.

- 2180 Panchinello (J. S. Molloy).....Edmund A. Jahn
Baritone, orchestra accomp.

- 2181 Love is a Story That's Old—The Madcap Duchess (Victor
Herbert).....Mary Carson and Chorus
Soprano and chorus, orchestra accomp.

- 2182 You've Got Your Mother's Big Blue Eyes (Irving Berlin)
Walter Van Brunt
Tenor, orchestra accomp.

- 2183 Stabat Mater—Inflammatus (Rossini).....Gustav F. Heim
Cantor, orchestra accomp.

- 2184 La Bohème—Rudolph's Narrative (Your Tiny Hand is Frozen)
(Puccini).....Charles W. Harrison
Soprano, orchestra accomp.

- 2185 Beautiful Bird, Sing On (Bird Imitation by Joe Belmont) (T.
H. Howe).....Marie Kaiser
Soprano, orchestra accomp.

- 2186 The Old Clarinet—Oh I Sny (Jean Gilbert)
Empire Yandeville Co.
Tenor, orchestra accomp.

- 2188 You Need a Bag (Theodore Morse).....Premier Quartette
Male vocal, orchestra accomp.

- 2189 Jesus, I Come (Geo. C. Stebbins)
John Young and Frederick J. Wheeler
Sacred, orchestra accomp.

- 2190 That's How I Lost Him (Raymond A. Browne).....Ada Jones
Comic song, orchestra accomp.

- 2191 Pein and chic Gavotte (Franc von Bion)
United States Marine Band
Tenor, orchestra accomp.

- 2192 Aunt Mandy.....Billy Golden and Joe Hughes
Vaudeville specialty.

- 2193 The Battle Eye (Theo. Bonheuer)
Vernon Archibald and Royal Fish
Baritone and tenor, orchestra accomp.

- 2194 He'd Have to Get Under—Get Out and Get Under—The Pleas-
ure Seekers (Abrahams).....Billy Murray
Comic song, orchestra accomp.

- 2195 Bonnie Scotland Medley—Variations (Fred Lax).....Charles Daab
Symphonic, orchestra accomp.

- 2196 There's a Girl in Arizona (Irving Berlin)
George Wilton Ballard
Tenor, orchestra accomp.

- 2197 The Pussy Cat Rag (Daly and Allen)
Peerless Quartette and Ada Jones
Comic song, orchestra accomp.

- 2198 Love Has Done Wonders for Me (Alfred Solman)
Helen Clark and Emory B. Randolph
Contralto and tenor, orchestra accomp.

- 2199 G. A. R. Patrol (Raphael Fassett).....New York Military Band
2200 Who Will be with You When I Go Away (William H.
Farrell).....Arthur Collins and Byron G. Harlan
Com. duet, orchestra accomp.

- 2201 Dixie Days (Bert Fitzgibbon)
Haritone and chorus, orchestra accomp.

- 2202 By the Old Wishing Well (Terry Sherman)
Albert H. Campbell and Irving Gillette
Tenor duet, orchestra accomp.

- 2203 Columbian Exposition March (F. W. White)
Edison Mixed Quartette
Sacred, organ accomp.

- 2204 Dreams of Gallies (C. P. Morrison).....
2205 Peg o' My Heart Medley—Turkey Trot
National Promenade Band
For dancing.

- 2206 Dreaming—Waltz Hesitation (Archibald Joyce)
National Promenade Band
For dancing.

- 2207 Ma Poullette One-step (Chas. J. Roberts)
National Promenade Band
For dancing.

- 2208 When's It's Apple Blossom Time in Normandy Medley—Turkey
Trot.....National Promenade Band
For dancing.

- 2209 Dream Tango (Uriel Davis).....National Promenade Band
For dancing.

COLUMBIA RECORDS
FOR MARCH.

SYMPHONY DOUBLE-DISC RECORDS—\$2.00.

- 11471 A Resolute (Obstinata) (de Fontenailles). In English, with
orchestra. By Maggie Teyle.
An Open Secret (Woodman)..... In English, with orchestra.
By Maggie Teyle.

- 11472 Little Grey Home in the West (Lohr). In English, with
orchestra. By Maggie Teyle.
When Love is Kind (Old Melody)..... In English, with orchestra.
By Maggie Teyle.

- SYMPHONY DISC RECORDS—\$5.00.
11473 Lakme (Dellois) "Dove l'Indiano" (In Italian Bell Song
—Where Goes the Young Hindoo?)..... In Italian, with or-
chestra. By Bernice de Pasquall.
Il Guarany (Gomes) "C'era una volta un principe" (A prince
there was)..... In Italian, with orchestra. By Bernice de
Pasquall.

- POPULAR AMERICAN CONCERT NUMBERS BY CHARLES
W. CLARK—\$1.00.
11474 Thy Boaming Eyes (Marchello)..... Orchestra accompaniment.
An Irish Folk Song (Foot). Orchestra accompaniment.

- BY MORGAN KINGSTON—\$1.50.
11475 The Rosary (Novin)..... Orchestra accompaniment.
For You Alone (Giobbi)..... Orchestra accompaniment.

- 10-INCH BLUE LABEL DOUBLE-DISC RECORDS—\$1.00.
11476 Florian's Song (Stodard). Edgar Donovan, boy-soprano. Or-
chestra.
The Swallows (Cowan). Edgar Donovan, boy-soprano. Or-
chestra accompaniment.

- 11478 You're Just as Sweet at Sixty as You Were at Sweet Sixteen
(Helf). Will Oakland, counter-tenor. Orchestra accom-
paniment.
Lullaby (Emmet). Will Oakland, counter-tenor. Or-
chestra accompaniment.

- 11473 Impromptu Opus 29 (Chopin). Leo Ornstein, pianist.
Etude in G Flat, Opus 10, No. 5 ("Black Key" Etude)
(Chopin). Leo Ornstein, pianist.

- 11475 Rockin' in the Win' (Nivallinger). Columbia Ladies' Quar-
tette.
Little Alabama Com' (Starr). Columbia Ladies' Quartette.
11476 Alice, Where Art Thou? (Ascher). Reed Miller, tenor, and
Love's Golden Dream (Lemmas). Clara Moister, contralto.
Orchestra accompaniment.

- 12-INCH BLUE LABEL DOUBLE-DISC RECORDS—\$1.50.
11477 Fra Diavolo (Auber). Selections. Prince's Orchestra.
Fra Diavolo (Auber). Selections. Prince's Orchestra.
11478 Tannhauser (Wagner). Pilgrim's Chorus. Columbia Opera
Chorus.
Die Meistersinger (Wagner). Selections. Prince's Orchestra.

- 10-INCH DOUBLE-DISC RECORDS—85c.
11469 The Sweetest Flower That Blooms (Hawley). Charles Leggett.
Carnet Solo.
In This Hour of Softened Splendor (Pisanti). St. Hilda
College Band.

- 11474 Miss McLeod's Reel. Prince's Orchestra.
The Irish Washerwoman. Prince's Orchestra.
11477 Danube Waves (Lakonik). Pietro Heiro, Accordion Solo.
The Return (Detroit). Pietro Heiro, Accordion Solo.

- 11478 Nocturne (Schubert). Cristina Goni, violinist.
Andante (Hollman). Hans Kronos, cellist.
12-INCH DOUBLE-DISC RECORD—\$1.25.
11479 Nocturne (Schubert). Cristina Goni, violinist.
Andante (Hollman). Hans Kronos, cellist.

- DOUBLE-DISC DANCE RECORDS—\$1.25.
11480 International Rag (Berlin). One-step. Prince's Band.
Waltz-Hesitation from "High Jinks" (Primi). Prince's
Band.

- 11481 Puppchen (Gilbert). One-step. Prince's Band.
Y Come la Va (Alvaredo). Tango. Prince's Band.
12-INCH DOUBLE-DISC DANCE RECORDS—85c.
11460 Answer to a Question (Berger). Boston Hesitation Waltz.
Municipal Band.
Love's Tears (Miguez). Boston Hesitation Waltz. Municipal
Band.

- 11461 Rose River (Alvaredo). Boston Hesitation Waltz. Municipal
Band.
Path of Roses (de Paz). Boston Hesitation Waltz. Municipal
Band.

- 11462 Men's Take My Arm "Prendete del Brazo Mena" (Villoldo).
Flash of Fire "El Fugonazo" (Villoldo). Tango. Municipal
Band.

- 11463 A Good Fellow (Un Mozo Bien) Tango Mathechie (Villoldo).
Tango. Municipal Band.
Tangolote (La Tanguchinito) (Primi). Tango. Municipal
Band.

- 11464 The Aeroplane (En Aeroplano) (Primi). Tango. Municipal
Band.
Beautiful Portenitas (Lindas Portenitas) (Primi). Tango.
Municipal Band.

- 11465 El Lladino (Giobbi). Tango. Municipal Band.
Pasate el Paine (Giobbi). Tango. Municipal Band.
11466 Auxilio (Bassi). Tango. Municipal Band.
El Chichon (Villoldo). Tango. Municipal Band.

- 11467 El Sanducero (Giobbi). Tango. Municipal Band.
Te My Manis "A Mi Manis" (Giobbi). Tango. Municipal
Band.

- SONG HITS FOR MARCH—85c.
11484 I'm On My Way to Mandalay (Fisher). Henry Burr, first
tenor, and Albert Campbell, second tenor. Orchestra
accomp.

- While They Were Dancing Around (Monaco). Ed. Morton,
baritone. Orchestra accomp.

- 11483 Rehearsal of Sunnybrook Farm (Gumble). Helen Clark, mezzo-
contralto, and Irving Gillette, tenor. Orchestra accomp.
In the Candle Light (Brown). Nora Watson, contralto, and
James F. Harrison, baritone. Orchestra accomp.

- 11481 All Aboard for Dixie from "High Jinks" (Primi). Ada
Jones, soprano, and Peerless Quartette. Orchestra accomp.
High Jinks, from "High Jinks" Quartette. Orchestra accomp.
High Jinks, from "High Jinks" Quartette. Orchestra accomp.
11480 "Cross the Great Divide (Meyer). Henry Burr, tenor, and
Andra Sarto, baritone. Orchestra accomp.

- By the Old Wishing Well (Sherman). Henry Burr, tenor, and
Albert Campbell, tenor. Orchestra accomp.
11482 Let's All Go Around to Mary Ann's (Carroll). Arthur Col-
lins, baritone, and Byron G. Harlan, tenor. Orchestra
accomp.

- Don't Step (H. Von Tilzer). Peerless Quartette. Orchestra
accomp.

- 11479 Sit Down, You're Locking the Boat (Schwartz). William
Stop Thief (A. Von Tilzer). William Halley, baritone. Or-
chestra accompaniment.

7 SPECIALTIES THAT SELL ON SIGHT—



Pat. No. 776-627

UNION No. 1 for Edison Machines. Gold Plated, Nickel, or oxidized. \$10.00 per dozen net.

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Union Specialties double the range of your customers' machines.

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

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meet a long-felt demand.

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

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

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

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

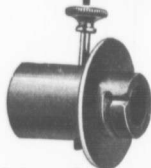


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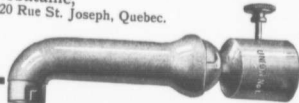
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UNION Modifier for Columbia Machines



Pat. Pending

UNION Modifier for Victor Machines



1/2 Actual size.

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

Pat. No. 776-627, others pending.

Are you overlooking the music-lovers who can't play or sing?

There are a great many people in your city who are not capable of producing the music they want to enjoy. The

EDISON Diamond Disc Phonograph

ranks as a musical instrument purely on a basis of tone quality and because its field of music is unlimited. As a musical instrument it appeals to these people.

It brings to them all that vast amount of good music that could formerly be heard only at an occasional concert. Mr. Edison's new way of recording the smallest tones and overtones brings it into your home.

This phonograph reproduces the music of all other instruments—not merely one—and includes the human voice in its repertoire.

From your standpoint the value of putting in the Edison line lies in making two or three sales where one sale grew before. Ask your jobber about the attractive profits that this line offers, or write us.


Thomas A Edison
INCORPORATED

103 LAKESIDE AVENUE

Orange, N. J.

WINNIPEG TRADE GOSSIP.

(From the Journal's Correspondent).

AS the year advances toward spring, optimism as to the ultimate result of 1914 trading increases. The outlook becomes brighter. Not that there has been any disposition to worry over existing conditions, but there is more of a tendency to that buoyancy that characterizes western business. In the meantime, business continues pretty much as it has been for some months, with sales requiring hard work to close. A number of dealers report a greater proportion of cash sales, which seems to be a condition peculiar to a general financial tightness. The trade is looking forward to a gradual improvement month by month, with this year's harvest putting business back on the happy basis of 1912, with, however, less of the speculative.

The Winnipeg Piano Co., Ltd., have made an important addition to their list of agencies by taking on the Gerhard Heintzman line for Winnipeg and vicinity. Mr. Fred Killer, secretary-treasurer of Gerhard Heintzman, Ltd., Toronto, visited this city and arranged the transfer of the agency from the Lindsay Piano Co. Mr. Norman Lindsay, proprietor of this firm, has had the Gerhard Heintzman representation for some years. At the time of going to press, Mr. Lindsay had not decided as to his future arrangements.

As reported in the last issue of the Journal, the Winnipeg Piano Co. have secured a magnificent store at the corner of Portage Ave. and Hargrave St. Prior to their removal the firm held a very successful removal sale. In spite of the so-called hard times, many instruments were sold. Besides the various piano parlors, the company will have seven Graphophone parlors. The Graphophone department will be in charge of that well known musician and old-timer, Mr. Joseph Tees.

The McLaskey Music Co., sheet music dealers, have secured space in the Winnipeg Piano Co.'s store, and have removed their stock from the Tucker Piano & Music Co.'s premises, where they were formerly located.

Mr. R. S. Gourlay, of Gourlay, Winter & Leeming, recently visited the Winnipeg Piano Co. here, and spoke very flatteringly of the firm's new premises.

Mr. R. B. Carter, superintendent of agencies of the Nordheimer Piano & Music Co., Toronto, spent a few days in Winnipeg on his tour of the western trade. Mr. Carter purposed going through to the coast.

Mr. Kelly, president of J. J. H. McLean, Ltd., recently made his annual business trip to Toronto and other eastern centres. Mr. Ross, of this firm, has just left on a two months' vacation, which he will spend in Bermuda. The firm report business fair, with collections good.

"Pre-Inventory Clearance" was the name given a special sale inaugurated by the Doherty Piano Co. on January 31st. On the opening day of the sale they gave away eight square pianos with stools. Pianos were priced at \$49.75 to \$398, and \$542.50 for players. There was also a clearance of new and second hand talking machines.

The Doherty firm held their second recital of the season on the evening of January 14. It was well attended by an audience that fully appreciated the high class musical programme. The artists included Hazel McLaskey, Marguerite de Angelis, William Sutherland, A. W. Wilkinson and E. E. Vineu, accompanist.

Mr. Fitch, western manager of Babson Bros., deal-

ers in Edison phonographs, has just returned from a visit to the head offices in Chicago, where he spent a few days.

Mr. Fitch reports phonograph business to be very good with this firm, and thinks the phonograph business has suffered less than any other line during the money stringency.

Mr. Biggs, western manager of the Mason & Risch Piano Co., Ltd., is at present visiting the company's western branches.

Messrs. Fowler Piano Co. report business as only fair for January. They have just received a carload of Willis' pianos and players, with a second car to follow. Collections are reported as being very slow.

Mr. Forster of the Assiniboia Music Co. was a recent visitor in town.

Mr. N. J. Lindsay, of the Lindsay Piano Co., has just returned after a 10 days' trip to the East.

The Tucker Piano and Music Co. intend to utilize the space in their store formerly occupied by the McLaskey Music Co. for Edison and Columbia Phonograph parlors; also small goods. Mr. Tucker does not intend handling sheet music.



Mr. D. C. McColl, Winnipeg.

D. C. McColl of the Winnipeg Piano Co. staff was elected councillor for Ward 4 in the recent municipal elections. The contest was unusually keen, and brought out a heavy vote. In his address to the electors Mr. McColl refuted the charge that he had been put forward in the interests of real estate men, stating that he was backed up by resident ratepayers who wanted an advocate for the rights of the citizens of the municipality.

A movement is on foot to organize a bugle band in each of three large high schools in Toronto.

Mr. Wilfrid D. Stevenson, Office Manager of the Sherlock-Manning Piano Co., London, recently paid a brief visit to Toronto and Guelph.

Mr. Lou Seckinger, who is well known in Canadian sheet music trade circles, has returned from Detroit and is again connected with a Canadian firm, having been appointed to the staff of the sheet music department at Nordheimer's Toronto headquarters. This appointment is a substantial evidence of the growth of that branch of the Nordheimer business, to which Mr. Seckinger is a valuable acquisition.

WILLIS PROGRESS



The Crest
of
Quality

What better move could you make to augment your present business than in making immediate arrangements for the

WILLIS

line in your
community?

THE output of WILLIS PIANOS and PLAYERS has been surprisingly large, and if we stop to look about for the reasons which have brought about this happy condition, they will not be difficult to locate, for the one dominating principle of the WILLIS business has been to accomplish betterments wherever possible, and with that thought actuating the employees of the WILLIS factories, it has meant an outstanding product, musically and architecturally. That condition illustrates in an emphatic manner what may be accomplished through harmonious co-operation between the directing forces of a business organization and its skilled workers.

IT is admitted that piano merchants and piano users are becoming more keenly critical in their analysis of the musical attributes of various instruments—hence when instruments of admittedly the highest artistic rank forge ahead in the point of output, it must mean that the directing forces of that business enterprise have successfully solved the problem of producing an artistic combination, through a harmonious blending of materials, scientific analysis of acoustic problems, supplemented by sympathetic workmanship in all departments, so that the results stand out clear and bold—high as a mountain peak—unassailable—undiminshable!

The WILLIS piano to-day stands triumphant from every viewpoint.

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

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580 St. Catherine St. W.
MONTREAL, P.Q.

FACTORIES
ST. THERESE
P.Q.

MONTREAL LETTER.

(From the Journal's Correspondent).

MONTREAL dealers continue in good spirits over trade conditions. There has been a noticeable improvement in the movement of goods since the opening of the present month. Sheet music men and dealers in small goods as well as piano men give favorable reports, the trade of the former being even better than a year ago. The majority of dealers speak cheerfully of collections and note that their cash receipts are larger than under more favorable financial conditions. This they attribute to the greater care that has necessarily been given to collections during the twelve months.

Mr. A. G. Farquharson, Canadian manager of the Columbia Graphophone Co., spent a few days in Montreal the first week in February.

The Leach Piano Co., Ltd., lately placed one of their Leach uprights with the Thistle Curling Club for their new club rooms. Mr. Hannish MacKay, the celebrated Scottish baritone, pupil of Dr. George Henschel, during his stay in Montreal used a Leach upright piano and wrote the firm endorsing Leach pianos for their singing quality of tone.

Mr. C. W. Lindsay was lately elected a life governor of the Western Hospital.

Mr. N. H. Conley, representing Mason & Risch, Ltd., Toronto, gave Montreal some of his time when he visited here the early part of the month.

"We are enjoying a nice steady run of business these days and better still with the demand confined largely to the more expensive types of Columbia talking machines," said the Canadian Gramophone Company.

J. H. Mulhollin is most optimistic as regards present conditions and says the future outlook gives promise of the closing of particularly nice sales in Evan Bros.' instruments. Cash business played an important part of December and January's business.

Gervais & Whiteside are handling some nice business in the disposal of Karn-Morris goods and are well satisfied with results in this direction.

Layton Bros. have proved to their own satisfaction that cash business can be developed if properly gone after and during the past month spot cash and heavy cash initial payments have been predominant in the sale of Mason & Risch pianos both in players, uprights and grands. They report that Sherlock-Manning lines are great favorites with people of artistic refinement and that they are finding a nice trade for these goods.

Foisy Freres are not complaining for want of orders and in all departments they are on the move. Preference is shown daily for the Mendelssohn pianos which is their strong hold and leader.

Orders are plentiful with the house of Willis & Co., Ltd., while daily mail orders for Willis pianos are the rule at their factory. The seven days' working week continues the order of things and all available help has been secured.

Nordheimer and other lines controlled by C. W. Lindsay, Ltd., are meeting with a good reception and this firm are satisfied with business to date.

Charles Culross is featuring for Montreal the Martin-Orme line and is imbued with a bountiful supply of enthusiasm for these instruments. This together with the high grade of the goods themselves should prove a prominent feature in Montreal for the disposal of these pianos.

J. W. Shaw & Co. are anticipating a lively spring business and according to recent reports January busi-

ness was well to the fore as regards Gerhard Heintzman sales.

There are no pessimists on the staff of Hurteau, Williams & Co., Ltd., and reports received here are of a very encouraging nature with strong indications of a still greater volume of business for New Scale Williams pianos.

Conditions are normal at the warerooms of J. A. Hurteau & Co. This firm are handling a large number of Weber instruments which are giving satisfaction wherever sold.

W. W. O'Hara, the manager of the player piano department of Layton Bros., is interested in something else beside the piano business just at present. He is boasting of the arrival of a nine-pound baby girl, and when "Wally" is not talking about player pianos, he is talking about the way a person should raise children.



Mr. Harry N. Briggs.

Mr. H. N. Briggs, the general manager of Hurteau, Williams & Co., Ltd., who was elected a director in the above concern at their annual meeting held at their head office, Montreal, on January 28th. Mr. Briggs has surrounded himself with a very capable selling organization headed by Mr. F. Wright, sales manager, Mr. A. R. B. Taylor, Mr. Laurent Godin, Mr. Howard I. Smith, Mr. O. F. Lloyd, Mr. S. Townsley and Mr. De Repentigny.

"The Whole Way Long," a song published by the Royal Edward Institute for the prevention and cure of tuberculosis, is on sale, the proceeds to be devoted to the work of the open air schools for tuberculous children. The words are by Lily E. F. Barry and the music by P. Douglas Knowles. This song is written in choral style, with a flowing melody simply and effectively harmonized and easy to sing and play. It will be found useful in schools and in homes. A French translation of the text is printed under the English words.

Lindsay Staff Banquet.

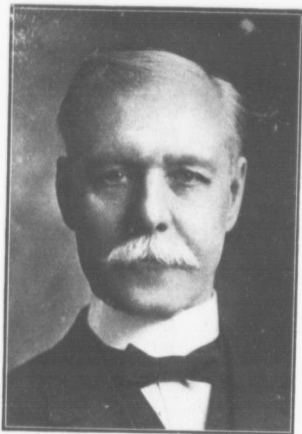
The sixth annual dinner of the employees of the C. W. Lindsay, Ltd., was held recently at the Lake View House, Lachine, when a large representation of the officers and staff of the company was present. The party drove out in sleighs to the hotel and in spite of the stormy weather the drive proved much enjoyable. At the hotel, after a sumptuous repast had been done

full justice to, the following toasts were proposed: The King; the ladies, proposed by H. R. Hah and responded to by Cason Burrows; the president, C. W. Lindsay, proposed by J. A. Hebert and responded to by Edward Hamilton; and the committee, with special reference to the treasurer, B. A. Edward. After the speech-making, the tables were cleared away and a programme of songs and music was indulged in. The contributions of the Lindsay orchestra, notably their playing of the sextette from Lucia de Lammermoor, were very much enjoyed.

Annual Gathering of Willis & Co. Staff.

President A. P. Willis, of Willis & Co., Ltd., on Tuesday evening, February 3rd, invited the firm's salesmen to meet in good fellowship at a banquet which was held at the Edinburgh Cafe, the object being as in former years the better acquaintanceship and discussion of matters of interest to all connected with the firm from the office boy up. The banquet was a most enjoyable affair and the spirit of enthusiasm and good fellowship which prevailed at this gathering of the clan from all sections of the Dominion was particularly gratifying to the president and directors of the company.

About fifty sat down to the tables and right here we might say the menu was an extra choice one and



Mr. A. P. Willis.

was taken care of by a truly Canadian winter appetite, the result being that dull care was conspicuous by its absence.

The most striking feature of the banquet was this—refined conviviality. There was not a man there who was not in good humor and showed a friendly interest in everyone else. It was a gentleman's banquet in the most polished sense and the good fellowship which attended it sets the seal of success upon an organization which has already proved its high efficiency in the piano trade.

When the cigars had been reached President A. P. Willis arose and in a short but most effective speech said: "Seriously, gentlemen, we cannot too highly regard the occasion which affords the opportunity for a gathering such as this where old friendships are ce-

mented and new ones formed where all thought of rivalry dismissed, we meet as men proud of our calling and determined that by no action of ours shall the banner of the salesman's profession be trailed in the dust. It is a proud calling which we follow. The successful salesman of to-day must have business ability (and you all have or you would not be here) of a high order combined with the sensitive temperament of an artist and the courage of a soldier. He must believe in himself, he must have faith in his house and he must be cocksure of his merchandise. "To thine own self be true and it will follow as night the day thou canst not then be false to any man."

"Gentlemen, a subject which has occupied the thought of wiser heads than ours has had to do with the division of the human race into the fewest possible number of classes. One has suggested that there are two kinds of people—those who like olives and those who do not. Another urges the division into bromides and sulphites, the former being those who see only the obvious and are typified by the man who asks, 'Is it hot enough for you?' or whose strongest argument is 'My pianos are as good as —' and the latter being those who plug their own game, making business by their own original efforts, giving credit where credit is due."

Mr. Willis went further, covering the ground of comparison.

Results, growth, loyalty and co-operation between employer and employed. He urged the importance of the salesmen being qualified and trained to business principles, to be careful in their promises and engagements, and stand on the one price system. To be able to demonstrate the player piano with great facility, to be respectful and honorable, gentlemanly, honest and truthful with everyone. True loyalty implied faithfulness to the firm, to the customer, and therefore necessarily faithful to himself. "All the pianos in the warehouses are marked in plain figures, on which there is no deviation and 6 per cent. interest," said he. The question of terms, and the amount of deposit, tuning and collecting were carefully discussed.

The toast of the firm was proposed by F. D. Sharpe and responded to by R. A. Willis, C. D. Patterson and W. D. Willis of the Ottawa branch. The trade press proposed by President A. P. Willis and acknowledged by the Journal's representative.

The toast of the salesmen brought out some forcible responses, each man in turn declaring their faith in the firm and their loyalty towards it and their confidence in the Willis pianos and the methods of business pursued by the "House of Willis."

H. Delfosse gave an interesting outline of the artistic piano and its value to a selling organization such as the House of Willis & Co. Other replies to this were made by Messrs. Sharpe, Geo. Patterson, Badder, Jessmer, Dunn, Carr, et al.

The musical programme was entirely composed of native talent and was a credit to the firm. Those taking part included Messrs. Carr, Brown, Desjardin, Cadieux, Burrows, Collet, Tracey, Sharpe, Dunean, McCarthy, not overlooking the quintette composed of A. Desjardin (violin), Browne (cello), Benoit (trombone), Dunn (cornet) and R. A. Willis, who acted as accompanist for the evening's enjoyment. Special mention should be made of Mr. Brown's song, "It'll Do," Geo. Dunean's recitation and Mr. Tracey's song. Want of space refrains us from mentioning others who were also qualified entertainers. The gathering broke up about one a.m., all voting the evening's success as the greatest in the firm's history.

PROPOSED ONTARIO WORKMEN'S COMPENSATION ACT DISCUSSED.

The proposed Workmen's Compensation Act of Ontario is one of deep concern to all manufacturers of this Province. At a meeting called by the Government for January 20th to receive the objections or otherwise of those interested there was a large attendance of manufacturers and labor representatives. A number of piano manufacturers were present. Several of the Cabinet Ministers with Hon. I. B. Lucas in the chair followed the argument closely and asked many pertinent questions.

On behalf of the Retail Merchants' Association, E. M. Trowern asked that the bill should definitely state that retail merchants and their employees should not come under the proposed Act. It was made clear that there was no thought of embracing the retail trade under the proposed Workmen's Compensation Act.

The chief objections to the proposed legislation were launched by Mr. P. W. Ellis for the Canadian Manufacturers' Association. These were many and varied and not the least important was the objection to manufacturers being obliged to pay for the compensation of workmen killed or injured through an accident entirely unconnected with his regular work. The Regina cyclone was quoted as an example. Labor representatives present, however, argued that there should be compensation under any conditions.

Cerical employees connected with a manufactory, though not located in the works, are included in the proposed Act and this the manufacturers objected to. Objection was also taken to pension for partial permanent disability, as e.g., the loss of a finger; a lump sum was considered more equitable.

It was also argued that a contribution in some form from the workmen towards the cost of compensation would be not only fair but adequate. This might be a decreased scale of benefit or a "waiting period" between the occurrence of the accident and the date when compensation should commence.

The scale of benefits proposed, it was argued, was higher than any in the world and it was shown that it would be possible for an injured workman to receive compensation as high as \$2,000 per year, commencing at the age of 20 until death which might be at 75 years. This would be a total of \$110,000.

From the manufacturers' standpoint the bill was vigorously and thoroughly slammed and with changes proposed would leave little of the original.

On the other hand, labor representatives, though confessing to many disappointments, were on the whole pleased with the commissioner's recommendation.

When death or injury from wilful acts of negligence were being warmly dissented one manufacturer asked what should be done in the case of a railway engineer wrecking his train while intoxicated and killing himself. Labor promptly replied that his family should be protected even under such circumstances.

After hearing arguments for the entire day it was decided to receive further representations in writing. The proposed Act, it is quite evident, is a long way from satisfying all parties and new points of discussion are constantly cropping up. For example, it was shown that the railway engineer or fireman is highly paid because his work may keep him from his home for a week, causing a more expensive mode of living. In the event of disability he would automatically revert to a less costly mode of living and the question was asked as to why compensation should be based on the wages earned.

LONDON PIANO MERCHANTS ELECT OFFICERS.

The annual meeting of the London Piano Merchants' Association was held on the evening of January 16th. The principal business was the election of officers, which resulted as follows: Hon. President, Wm. McPhillips; President, Frank Windsor; First Vice-President, J. J. Callaghan; Second Vice-President, E. S. Crawford; Treasurer, D. Frank Smith; Secretary, J. E. Keenleyside.

The reports of the various officers showed the association to be in a flourishing condition and all the members were highly gratified with what had been accomplished for the benefit of the music trade in London since the association was organized.

Such matters as charges for rentals, tuning and cartage have been put on a uniform basis, and a great deal has been accomplished in educating the public out of the habit of pitting one dealer against another, whether in purchasing an instrument or only in renting one.

HURTEAU WILLIAMS & COMPANY, LTD., HOLD THEIR ANNUAL MEETING.

The annual meeting of Hurteau Williams & Company, Limited, Montreal and Ottawa, was held on January 28, at which the following directors were elected for the ensuing year: Messrs. F. Bull, L. Hamelin, Harry N. Briggs, C. H. Bull, A. Hamelin and L. E. Bernard; and the following officers were elected: Messrs. F. Bull, President; L. Hamelin, Vice-President; Harry N. Briggs, General Manager; and A. G. Coone, Secretary-Treasurer. This concern occupies prominent quarters on St. Catherine Street West, Montreal, and Sparks Street, Ottawa, handling the Chickering, New Scale Williams, Milton of New York, Ennis and other pianos.

NEW KINGSTON PREMISES.

Mr. M. S. Grace, Eastern Manager for C. W. Lindsay, Limited, has purchased for his firm a property in Kingston, Ont., at No. 119 and 121 Princess St., formerly owned by D. M. Spence. It is located right in the heart of the business district, and it is the intention of the Lindsay firm to remodel the store, making it one of the most modern piano warehouses in Eastern Ontario. The above firm opened a store in Kingston on Nov. 17th, 1913, at 294 Princess St., and have found it necessary in order to handle their ever increasing business to move to larger quarters. They expect to take possession as soon as improvements are made.

THE WILLIAMS PIANO CO. LOSES ESTEEMED ASSOCIATE.

Through the death of Mr. Larratt G. Cassels at Oshawa last month the Williams Piano Company loses a valued executive member and a highly esteemed associate. The late Mr. Cassels was Treasurer and Director of the company for the past two years, and during that period had shown an efficiency that was gained by his long services as manager of the Oshawa branch of the Dominion Bank. There is left to mourn the loss, a wife and three sons, who have the sympathy of all who knew the splendid manhood of the deceased.

A PROGRESSIVE MUSICAL INSTRUMENT HOUSE.

Well Known Maritime Province Firm, N. H. Phinney & Co., Commence on Forty-fourth Year.

THERE is probably no firm name more familiar to the citizens of Nova Scotia or that has a more enviable reputation, than that of N. H. Phinney & Co., Limited, the headquarters of which concern are at Lawrencetown, the home of the founder, Mr. N. H. Phinney, M.P.P. There are branches at Yarmouth, Bridgewater, Windsor, New Glasgow and Halifax. The claim is made for N. H. Phinney & Co. that they do the largest retail organ business in Canada and the largest piano and phonograph business in the Maritime Provinces. The sewing machine department is, as it always has been, an important branch of the business.

The business was founded by the present head of the company, Mr. N. H. Phinney, forty-three



Mr. N. H. Phinney, President.

years ago, and he continues to take an active part in the development of his firm's trade, though now having the valuable executive assistance of his two sons, Mr. W. L. Saunders, who has been over twenty years with the company, and Mr. James Le Marchant, manager of the Halifax branch.

Twenty-five men are employed in the offices and agencies of the company and with this staff constantly in quest of business the territory handled by N. H. Phinney & Co. is thoroughly canvassed and the local conditions peculiar to Nova Scotia handled as only men familiar with them can cope. It is the company's custom each year to have a "family reunion" at Lawrencetown, and this year was no exception, the meeting being held on New Year's night. The following account of the meeting is taken from a report in the "Outlook" of Middleton, the editor of which publication was a guest at the N. H. Phinney & Co. annual gathering:—

"In calling the meeting to order the President expressed his pride at being the head of the company with such a splendid staff of men, and well he might, for a finer and more wide-awake body of men it would be difficult to assemble.



Mr. W. L. Saunders, Vice-President.

"Mr. Phinney referred feelingly to the fact that during the past week death had suddenly removed two members of their force—R. L. Hunt, of Queens Co., and W. A. Fuller, of Hants Co. He also reviewed the work of the past year, giving many practical hints to the salesmen.

Honesty and Straightforwardness.

"The President also urged his men, if they would excel in their work, to become familiar with the instruments they had to sell, to always learn the circumstances and the inclinations of prospective buyers, so their sales would not prove misfits and



Mr. H. T. Phinney, Office Manager.

especially to adhere to honesty and straightforwardness, which had always been the guiding principle in the business of the company.

"W. L. Saunders, Vice-President, and others of the more experienced salesmen, followed with help-

ful suggestions particularly useful to the younger men.

"H. T. Phinney, Office Manager, and H. W. Phinney, Sales Manager, the two bright and businesslike sons of the President, and clips from the old block, followed with reports upon the standing of the salesmen during the year, showing that a man's salary does not depend solely upon the amount of business he finds, but also upon the quality of that business. The profitableness of the business is the aim sought and by a system of marking a man gets credit for the profits upon his business instead of the gross amount of his sales for the company. The successful salesmen were commended and urged to still maintain their leading places and the others to seek to overtake them. J. A. C. Moore, the bookkeeper, also gave a report along somewhat the same lines.

A School of Instruction.

"The object is to make these gatherings a means of instruction for the staff. Two announcements made would indicate some of the plans devised for this school. On the programme for the following day was an illustration of an agent making a sale to a hard-headed old farmer. E. A. Phinney, Inspector of Agencies, was to be the salesman, and N. H. Phinney the old farmer, who was expected to put up all possible objections to the purchase.

"The second announcement was a lesson upon the new Edison phonograph, with J. E. Fielding, the company's expert with this instrument, as the teacher. This instrument is the last word in talking machines. In place of the metallic sounds of the earlier instrument this one gives a rounder tone more closely resembling the human voice than anything hitherto produced. In this new machine, in-

affection and pride. If this relation generally existed between employers and employees there would be far fewer strikes and less jealousy between capital and labor.

"At the close of the session for the evening Mr.



Mr. James Le Marchant, Mgr. Halifax Branch.

Phinney invited his men to the hall on the next floor, where a table laden with tempting viands was reserved for the staff of Messrs. N. H. Phinney & Co."

LECTURED ON IRISH SONGS.

Mr. John Markey, of the Sentinel-Review, Woodstock, Ont., recently treated the people of that place to a lecture on "Irish Songs and Ballads." The speaker was assisted by several musicians, who gave characterizations of Irish music. Mr. Markey gave an interesting account of the history of the songs and ballads of Ireland, and described the last meeting of the Irish harpers at Belfast in 1791. He is anxious to give the literature of Ireland publicity, and is a pioneer in this direction. He paid particular attention to the work of Bunting and Pitrie. Mr. Markey also dealt with the allegorical and political ballads in an entertaining manner.

NEW RECORD CATALOGUE OUT.

The new Canadian catalogue of the Columbia Gramophone Co. is out, embracing all records listed up to and including November, 1913. This is easily the most comprehensive catalogue so far issued by the Columbia firm, and its chief value perhaps lies in the fact that to locate any desired record simply look for it in regular alphabetical order in any manner that may first occur to you, either under the title of the selection, under the name of the artist, or under any of the classifications in which the composition, when recorded, would naturally be placed, such as—band records, orchestra records, overtures, standard songs, oratorios, etc., or under the name of the composer. Each vocal operatic selection is listed under both the name of the artist and the title of the opera, in their respective alphabetical locations. An absolute alphabetical plan has been maintained throughout and interested persons should have no trouble in finding almost at a glance any selection that has been recorded and listed.



Mr. H. W. Phinney, Sales Manager.

stead of the needle which must be renewed with each record, a diamond point obviates all bother of this kind.

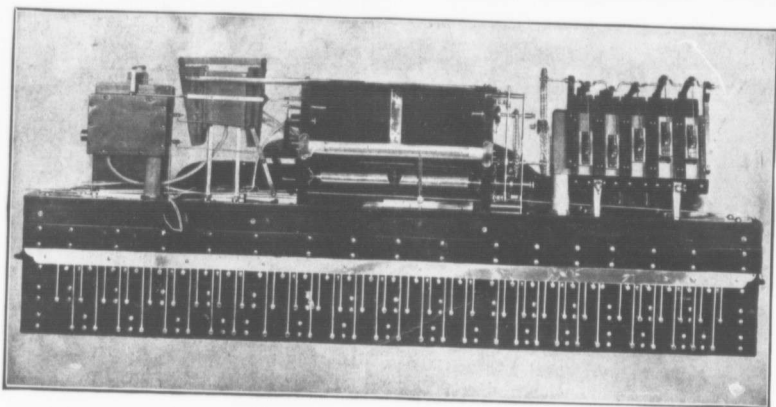
Ideal Relation Between Employer and Employee.

"The friendly relations existing between the President and his men and between the different members of the staff, was particularly noticeable when reference was made to the deaths of Messrs. Hunt and Fuller. As the President expressed it, 'we are as members of one family.' The men honor and respect their President and he regards them with



THE OTTO HIGEL PLAYER ACTION

The Choice of Those who want the Best



Higel Features to Remember:

Easily operated and expressive pedalling. Five-point motor of unsurpassed merit. Direct attack. Perfect control. Abundance of reserve power and great flexibility. Capable of the most delicate Pianissimo to the grandest Crescendo.

All parts are made to an exact standard. Every part is made under our own supervision in our own factory.

THE OTTO HIGEL CO., LIMITED

King and Bathurst Streets, TORONTO, CANADA

Manufacturers of SOLO-ARTIST RECORDS, Hand Played Music for Player Pianos



OTTAWA LETTER.

(From the Journal's Correspondent).

AFFAIRS in musical Ottawa continue to be exceptionally brisk, and the general report is tinged with a touch of optimism which is most pleasant to hear.

The Williams Piano Co. have just closed one of the best years they have yet experienced, collections have kept up well, and trade is well up to the average.

The Willis Co. report collections and sales as very good, one of the late deals being a Knabe upright to the Rebecca lodges of Ontario, who presented this instrument to the Ontario Oddfellows' Home.

Mr. Matthew Webster, who has the local Gourlay and Gourlay-Angelus agency, is rapidly enlarging his field in this city. He has attractive new salesrooms, and as he is an indefatigable worker, is meeting with good success.

The John Raper Piano Co. have just closed a very successful year, in fact Mr. Raper reports 1913 as the best he has ever had. Collections are good, and business on the whole most gratifying. One of the firm's recent sales was a Mason and Risch to a former resident of the Capital now residing in Alsask, Saskatchewan.

Mr. Henry Durke, proprietor of Mendelssohn Piano Co., Toronto, visited the local trade recently. Mr. Durke, who is president of the Canadian Piano & Organ Manufacturers' Association, and a practical piano man of many years' experience in manufacture, had only favorable reports to make of trade. Mr. Durke looks forward to a big development in player business.

The Martin-Orme Piano Co., Limited, have added Mr. W. F. C. Devlin, a well known Ottawa gentleman, to their wholesale sales staff. Mr. Devlin is a very energetic gentleman, and will add much strength to the selling end. The Ottawa Public School Board has accepted the tender for twenty-two Martin-Ormes for use in the schools—delivery to be made for next September. This is a good advertisement for this firm, and naturally they are well pleased with the selection of their instruments.

The premises of C. W. Lindsay, Limited, present a very animated scene to the visitor. Several important interior changes have added to the attractive appearance of the store, and permit of a more ready means of handling their patrons. The talking machine department has been moved from the basement to splendid quarters upstairs, and handsome offices fitted up in the rear of the ground floor for the use of the manager, Mr. Brown. The general offices have been moved to the first floor up. This firm have also opened several branch stores throughout the Ottawa Valley.

The Clemson Gold Medal and Cash Prize which are competed for annually under the auspices of the American Guild of Organists of New York for the best anthem, has been awarded for this year to Dr. Herbert Sanders, F.R.C.O., the organist and choirmaster of Dominion Church, Ottawa. The successful anthem is a setting of the hymn by Montgomery beginning "Angels from the Realms of Glory." The competition is open to all composers on the American Continent. Dr. Sanders was the winner in 1911, and is the first to have gained the distinction twice.

Mr. W. H. McKechnie, head of the McKechnie Music

Store, visited Toronto recently, accompanied by Mrs. McKechnie. His trip was one of business and pleasure combined. Mr. McKechnie's business for the last four months of 1913 showed an advance of fifty per cent. over the same period of the previous year. On removing to their present location in the Martin-Orme store, the McKechnie Music Co. purchased the John Raper Piano Co.'s stock of musical merchandise, and have



The Martin-Orme New Style "E" Player

featured this branch with most gratifying results. Additional help in the store has been made necessary, as the Ottawa professional and amateur musicians are showing in a practical way an appreciation of Mr. McKechnie's policy of efficient service.

NEW PIANO MANUFACTURING FIRM FORMED. Uxbridge Piano Co., Limited.

The Uxbridge Piano Co., Limited, has been incorporated with an Ontario charter, being capitalized at \$40,000 in one hundred dollar shares. The incorporators are Fred B. Edmunds, lawyer; Joseph Bone, wood carver; Arthur Anson, wood carver; William H. McDonald, dentist, and May Tannahill, stenographer, all of Toronto. These are given as the provisional directors. The head office of the company is to be at Uxbridge, Ont.

VITAPHONE TYPE 28.

Another member of the Vitaphone family has made its appearance. This is a hidden horn instrument, and of a size popular among persons who desire something easily removed from room to room, or that is easily taken to the verandah or lawn in the summer season.

The new Vitaphone is known as Type 28, and is priced to retail at \$28.00. It is sixteen inches square and twelve and one-half inches high. Like all Vitaphone types it has a wooden tone arm and stationary sound box.

Mr. F. T. Quirk, general manager Sterling Actions & Keys, Ltd., visited New York early in the month, returning by way of Montreal. As smallpox is prevalent in St. Therese at the present time, he did not visit the factories at that point, not relishing the possibility of being quarantined.

PARCEL POST IN CANADA

Though marking an epoch in Canada in postal service the putting into effect of the new parcel post system this month was without spectacular accompaniment. When first mooted the proposal to establish parcel post received the united opposition of retailers all over the country, as it was feared that a great competitive advantage would be given the departmental stores of the large cities.

The zone system, however, gives the local merchant of any town the same parcel post advantages that the departmental stores will have. Hitherto the postage on parcels of merchandise was not conducive to large trading in this way, and when a parcel could be delivered across the continent for the same cost as between two post offices a mile apart, there was no local advantage.

It is too early in the parcel post service to predict its eventual usefulness to the local merchant, and various interests interviewed by the Journal have not decided to what extent it will replace the express service of the railways.

Deliveries of certain merchandise, such as perforated rolls for player pianos, records for talking machines, and small musical instruments, may be economically made by parcel post to the advantage of local merchants, and this feature may be taken advantage of to do an increased mail order business inside the 20 mile zone.

From the scale of prices as per the annexed schedule, the reader can readily extend his local trade by bringing mail delivery possibilities to bear. With rural delivery already established and bound to spread, the indications are that the local merchants must adjust themselves to different conditions of merchandising. It requires no great power of imagination to picture the farmer's household dropping a post card in the mail box in front of the home addressed to the music dealer in the nearest town, requesting immediate shipment of certain player music selections listed on the latest bulletin, and the same day, or the next, receiving the required rolls by parcel post.

With parcel post a year old in the United States, "Printer's Ink" instituted inquiries to ascertain the results. Among points of development the following are given by that publication as a result of its canvass of the situation:

"A vast improvement on the part of shippers in methods of packing and in the quality of packing material used.

"Marked improvement during the past six months in the condition of parcel post mail as received at destinations.

"Use of the parcel post to a wholly unexpected extent by retailers in ordering from manufacturers and jobbers.

"Certainly that business houses may as well adjust themselves to main dependency on parcel post and freight service—in other words, the substantial discontinuance of express transportation.

"Economy through the use of preannounced stamps.

"Country-wide chains of depositories and relay stations in process of establishment by the large mail-order houses to facilitate the filling of orders by parcel post.

"Closer approach of a full realization of the parcel-post 'dream' by an increase of the weight limit to one hundred pounds and a doubling of the dimensions limit on parcels.

AVERY AND HARA.

In the last issue of the Journal it was stated that Mr. W. P. Blair, the veteran music dealer of St. Catharines had sold out and retired from business. Mr. Blair is succeeded by Avery & Hara, a new firm in the trade.

Mr. Hara, who is a newcomer as far as the music business is concerned is well known in St. Catharines and vicinity. He is vice-president of the Canada Wheel Co., and has been successful in a number of enterprises.

Before coming to St. Catharines to manage the branch there, purchased by the late E. J. Wilson of Hamilton, Mr. F. H. Avery had been in Ottawa about four years, connected with the Willis & Co. branch there.

Messrs. Avery & Hara took possession of the present business and premises on January 14, and have remodelled the store, where they have now very fine show-rooms, tastefully decorated. The lines handled include Martin-Orme, Willis, Gerhard Heintzman and Knabe.

The new firm's staff includes Miss Glenna M. Braun in charge of the office, Miss Nellie M. Farvell in charge of the sheet music department, Mr. H. Collins, tuning and repairing, and Messrs. R. Kaye and John Coull on the selling staff. Mr. Avery, who just recently celebrated his thirty-second birthday, feels very optimistic as to the future of his firm, in view of the territory, lines, organization, and his success in the past.

YONGE STREET SALESROOMS.

It is rumored in Toronto real estate circles that Frank Stanley, whose retail premises are at 14 Temperance Street, has purchased Yonge Street premises in which to open up retail warerooms. Mr. Stanley, who is absent in New York, as the Journal goes to press, in connection with the player-grand that he purposes putting on the market, left word at his office that as yet, he had no statement to make concerning the Yonge Street deal. It is understood, however, that the building purchased is a comparatively new one on the east side of Yonge Street, north of Shuter Street.

The rates of postage in Ontario under the new parcel post which will be inaugurated on Feb. 10, will be as follows:											
Addressed to	1 lb	2 lb	3 lb	4 lb	5 lb	6 lb	7 lb	8 lb	9 lb	10 lb	11 lb
Any post office within 20 miles* including place of mailing											
Any post office beyond 20 miles but within the Prov.	\$0.05	\$0.06	\$0.07	\$0.08	\$0.10	\$0.12	\$0.14	\$0.16	\$0.18	\$0.20	\$0.22
Area of Ontario	.10	.14	.18	.22	.26	.30	.34	.38	.42	.46	.50
Any post office in Quebec or Manitoba	.10	.16	.22	.28	.34	.40	.46	.52	.58	.64	.70
Any Post office in Saskatchewan or Maritime Provinces	.12	.20	.28	.36	.44	.52	.60	.68	.76	.84	.92
Any post office in Alberta	.12	.24	.34	.44	.54	.64	.74	.84	.94	1.04	1.14
Any post office in British Columbia	.12	.24	.36	.48	.60	.72	.84	.96	1.08	1.20	1.32

*The maximum charge on any parcel shall not exceed 1 cent an ounce.

*This rate also obtains in cases where the 20 mile area extends into an adjacent Province.

HELD 65TH ANNIVERSARY RECEPTION.

R. S. Williams & Sons Co., Ltd., at Home to the Public—Furnish Afternoon and Evening Programmes.

After one year's occupancy of their new ten-storey "Home of Music," the R. S. Williams & Sons Co., Ltd., of Toronto, opened their entire building to the public on Tuesday, January 20, the occasion being their 65th anniversary. Each of the floors was suitably decorated, and every means taken to make it convenient and a pleasure for visitors to inspect the various departments. It is estimated that about 2,500 people called at 145 Yonge St. that day.

A splendid programme was rendered in the recital hall on the fourth floor in the afternoon, from 3 to 5 p.m., and again in the evening. The audience showed a warm appreciation of the soprano soloist, Miss Estelle J. Carey, the Easter Smith Concert Orchestra, and the renditions by the Edison disc phonograph. The various makes of musical instruments handled by the firm were demonstrated on the other floors. The number and variety of these instruments were a revelation to many visitors, to whom would come as a result a truer conception of Canada's musical instrument business.

Among the various points of interest to callers was the specially fitted up old violin department, a peculiar hobby of the president, Mr. R. S. Williams.

Mr. Fred Bull, president of the Williams Piano Co., Ltd., Oshawa, makers of the New Scale Williams pianos and players, strongly featured by the R. S. Williams house, was present at the reception.

The anniversary was preceded by some particularly bright daily paper advertising, and followed by a strong announcement headed "An Appreciation and a Promise," all of this being the work of the firm's advertising manager, Mr. B. A. Trestrail.

A few days previous to this anniversary event—on January 14, to be exact—the company's cashier, Mr. William Middleton, celebrated his 82nd birthday. Mr. Middleton has been in this one house's employ for 38 years, and his regular and systematic habits are a by-word around the building.

In a little frame containing some testimonials that would qualify as antiques, was noticed one addressed to the late R. S. Williams, father of the president, by Samuel Morphy, who kept a music and jewelry store in Brantford, Ont. This communication bore the date April 19, 1862.

General manager, H. G. Stanton, was assisted in making this event so successful by Mr. J. A. Croden, assistant manager, and a competent staff of department managers.

George H. Willis, secretary of Willis & Co., Ltd., Montreal, accompanied by his brother, Frank S. Willis, a mining engineer in British Columbia, visited in New York recently. Mr. Willis stated that they had a very severe trip, being snowbound for twelve hours on the road. Messrs. Willis visited the headquarters of the American Piano Co.

Mr. T. D. Thompson, of Chappell & Co., Ltd., Toronto, was in London, Ont., recently, previous to leaving on a business trip through Eastern Canada.

RECORDS AND PLAYER ROLLS HELP ONE ANOTHER.

Not long since a dealer remarked that he found it of considerable advantage to strongly feature the player roll titles that talking machine dealers were directing attention to as new records month by month. The reason given for this belief was that the record publicity made the selling of similar selections in player music easier. Canadian Manager H. H. Fitch, of the Universal Music Co., in referring to this subject, mentioned a number of rolls that were proving excellent sellers in all Provinces, among which were the following enjoying a strong demand in talking machine records: In the Themostyle 88-note: 41677—When You and I Were Young, Maggie. 41687—Dreaming. Valse. 41763—Isle d'Amour. 41755—International Rag. 41759—There's a Girl in the Heart of Maryland. 41767—Peg o' My Heart.

Also the following in straight 88-note rolls: 300789—Un Pen d'Amour Valse (Mandolin Arrangement). 99895—Un Pen d'Amour (A Little Love, a Little Kiss). 300769—He'd Have to Get Under—Get Out and Get Under. 300753—Flow Along River Tennessee. 300749—On a Good Old Time Sleigh Ride. 300825—Madcap Duchess (Selection). 300775—Little Cafe (Selection). 300469—Hesitation Waltz. 300793—Rumba La (Tango Argentine). 300727—She's Waiting for You to Love Her all the Time. 300705—Isle d'Amour Valse. 300675—Globe Trotters, One Step.



Mr. H. A. Eckhardt

The above portrait is a photo of Mr. H. A. Eckhardt, who has just been appointed Ontario and Maritime Province Sales Manager of the Williams Piano Co., Ltd., Oshawa. Mr. Eckhardt was in business with his father in St. Catharines for a number of years. He joined the Williams Piano Co.'s selling staff in June, 1912, as wholesale representative in Ontario. It is owing to his untiring energy and devotion to business at all times that Mr. Eckhardt has been able to rise to this position in so short a time.

London Dealers Hold 3rd Annual Banquet

Frank Windsor New President—St. Thomas Dealers Likely to Join—Cartage Problem Waiting for Solution—Western Ontario Setting Pace for Canada in Organization.

NOTWITHSTANDING several strong counter attractions, which included a critical hockey game between Saria and London, at the latter place, every member of the London Piano Merchants' Association was present at their third annual banquet at the Travellers' Club, on the evening of Wednesday, February 11. Just enough men were seated around the banquet table to permit general conversation, and the whole gathering looked like one big family.

The dinner was served in excellent style at 7.30. One would not think from the table talk that many of those present were competitors in the very same street, and this spirit is to the credit of the London musical instrument men especially in contrast to that manifested in many of the other important Canadian centres.

Fullerton, publisher of Canadian Music Trades Journal, Toronto.

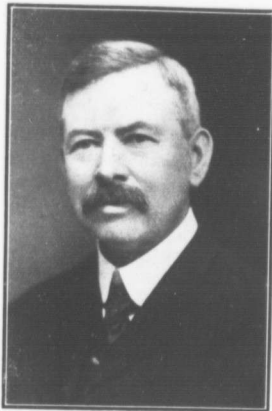
After cigars were lighted the jovial chairman, Mr. Frank Windsor, called the meeting to order and proposed the toast to the King. This was responded to by the singing of "God Save the King," led by Mr. E. S. Crawford.

Mr. Windsor then gracefully acknowledged the honor that had been conferred upon him in being elected the new president. "I fully realize," said Mr. Windsor, "that I have a hard man to follow in succeeding Mr. McPhillips, but I promise you my best services in continuing to further our mutual interests."

Following the president's opening remarks the honorary president, Mr. William McPhillips, spoke at some



Mr. Frank Windsor, President



Mr. William McPhillips, Hon-President



Mr. J. J. Callaghan, 1st Vice-Pres.

LONDON PIANO MERCHANTS ASSOCIATION

Those present were: Frank Windsor, manager of the Nordheimer Branch; William McPhillips; W. N. Manning, of the Sherlock-Manning Piano Co.; C. L. Gray, local Mason & Risch manager; J. J. Callaghan; J. Frank Smith, Gourlay, Winter & Leeming; E. S. Crawford, Heintzman manager; J. E. Keenleyside, of J. E. Keenleyside & Son; W. J. Coady, Nordheimer manager at St. Thomas Branch; Joseph McAlpine, St. Thomas; Alex. Burness, Heintzman manager at St. Thomas; H. A. Jones, Canadian Music Trades Journal, Toronto; W. N. Humphries of the London "Echo," and a representative from the "Advertiser."

Communications regretting their inability to be present at the banquet were read by secretary Keenleyside, from Henry Durke, Toronto, president of the Canadian Piano & Organ Manufacturers' Association; Mr. John A. Croden, formerly of London, now assistant manager of R. S. Williams & Sons Co., Ltd., Toronto, and John A.

length outlining the Association's attainments. In referring to the importance of the industry represented by the banqueters he did not confine his thought to pianos, but took in all musical instruments. Before the dealers got together piano boxes were selling at anything from \$1 to \$4, and every dealer was losing money on them. By co-operation no one ever thinks now of buying a box from any of the stores at less than \$4. For the suggestion of the practicability of maintaining prices in such lines, Mr. McPhillips gave credit to the methods of the talking machine trade. Also this speaker reviewed their progress in dealing with rentals, cartage, closing of stores in evenings, arranging holidays for employees, and other improvements that became advisable, as London had long since outgrown the "village conditions" and "village methods." Mr. McPhillips also spoke of their negotiations with the management of the Western Fair, the need of good salesmen, the evil of in-

ducing salesmen from other houses, the difficulties in their local cartage conditions, and out of the latter grew the suggestion that the London dealers unite and control their own cartage company. Mr. McPhillips' remarks were interspersed with many of his own characteristic witticisms.

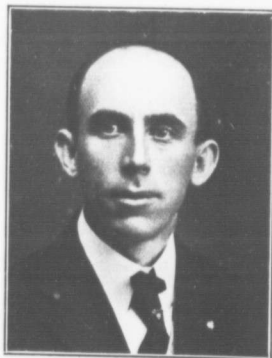
When Mr. Alex. Burness, St. Thomas, one of the oldest piano men in Western Ontario, rose to speak the chorus "For He's a Jolly Good Fellow" was lustily sung. Mr. Burness has been in this part of the province for some forty-four years. He expressed a deep interest in the co-operation of the London dealers, and reported the lack of any difficulty in getting carters in St. Thomas. He also mentioned that the various dealers in his city were on good terms, and therefore working in harmony.

Mr. W. N. Manning, who was the Association's first president, recalled that some 27 or 28 years ago, when a lad in the Collegiate Institute in Clinton, Ont., he could see from the school window the bookkeeper of the Doherty Organ Co. returning to the office twice a day with the firm's mail. At that time he thought if he had such a job he would be in heaven. Later he got that position, and Mr. Manning acknowledged that he had been happy ever since. This speaker paid a high tribute to the musical instrument industry, asserting that it called for the highest type of men, and that the piano retailers should set the pace in honorable business-like methods of carrying on trade for other branches of retailers. To illustrate, Mr. Manning pointed out that just as pianos were in themselves a superior commodity to stoves, furniture and other articles, so should the piano industry be carried on by men of the highest ideals and ability. Mr. Manning made a happy reference to the fact that the other fellow must make some sales, so that it was the part of wisdom not to take the losing of a sale too hard.

Mr. Joseph McAlpine of St. Thomas, who did not pose as any orator, expressed his thanks for the privilege

of joining the London Association. He showed that many points discussed and decided upon by the London dealers found parallel conditions in St. Thomas.

Mr. J. J. Callaghan, who so acceptably filled the position of vice-chairman, made a very loyal reference to the influence for good that musical instrument men were ex-



Mr. J. Frank Smith, the new Treasurer.

erting in placing the goods they were in Canadian homes and institutions. "The educational value of good music from any source," said Mr. Callaghan, "was undeniable." Like the other merchants present he had received tangible benefits from the work of the association, and expected in the future that still more would be derived.

Mr. C. L. Gray said that when he accepted his present position in London he left Brockville reluctantly, partly because from what he had heard others in the trade say he judged London would be a difficult centre for piano retailing. Although he had made up his mind not to join the association, he subsequently decided differently, and never for one moment had he regretted the move. Mr. Gray gave it as his opinion that night work was unavoidable in the piano business, as night time, when one could get both or all the interested parties together, was one of the best times to close a sale. Although a young man, Mr. Gray is a capable after dinner speaker, talking directly and to the point.

Mr. W. J. Coady, one of the visiting St. Thomas brethren, was present to listen and not to speak. Although unprepared, Mr. Coady spoke encouragingly and interestingly of the betterment in the personnel of Canada's piano salesmen to-day. He showed that whereas not so long since cartoonists and the funny-men used the piano agent as the central figure in many a so-called joke, now the odium had been lived down and the business was on a much higher plane than ever before.

Although he had exacted a promise from chairman Windsor not to be called upon to speak, the vice-chairman, Mr. J. J. Callaghan, asked Mr. J. Frank Smith, the association's new treasurer, to say a few words. Mr. Smith acknowledged the honor of being entrusted with the funds, which had been handed over in excellent shape by his predecessor. He commended the accomplishments

(Continued on page 56).



Mr. J. E. Keenleyside, re-elected Secretary.

of attending the banquet, and thereby securing an intimate knowledge of the aims and accomplishments of the London Piano Dealers' Association. Mr. McAlpine suggested that great gain would come to himself and his confreres if the St. Thomas dealers, who were doing business in a community so adjacent to London, would

COLUMBIA DISTRIBUTORS MOVE TO LARGER PREMISES.

The Music Supply Co. in New Quarters.

The Music Supply Co., Toronto, who less than three years ago took over the Columbia wholesale agency for Ontario, have been forced by the growth of their business into new and larger premises. Their address is now 36 Wellington Street East, where they have secured the necessary warehouse and office premises, lighted on three sides. With the completion of alterations now under way, Messrs. Sabine and Leake, proprietors of the Music Supply Co., will have one of the largest and finest wholesale talking machine warehouses in Canada.

Mr. Charles R. Leake, of the firm, who has charge of the office and stock, is an electrical engineer by profession, being formerly with the General Electric Company, for whom he spent three years, taking care of the installation and operation of the electrical machinery for a Brazilian diamond mine. However, he finds the music business much more to his liking than mining South American pebbles, and is now a very enthusiastic music man.



Mr. John A. Sabine

Mr. John A. Sabine, who is the salesmanager of the partnership, has been in the graphophone business nearly all his life, and his experience is consequently extensive and varied. He spent twelve years in Germany, France and England, chiefly with the Columbia Company, but also with other concerns, and he organized branches for Australia, India and Japan. There is not a more enthusiastic talking machine man in the business, and he has an extensive personal acquaintance with the retailers. During the first year of his company's existence Mr. Sabine was on the road every Monday morning at seven o'clock until Friday night. Though his work was hard and strenuous good results soon accrued as, states Mr. Sabine, he succeeded in appointing some three hundred Columbia dealers in Ontario. "During their first year nine-tenths of their orders were personally brought in by Mr. Sabine, while now they have a more pleasing mail order trade in addition to the business secured by their four travelling salesmen.

In addition to distributing Columbia lines the Music Supply Co. make a feature of Columbia-Rena records.

These are old country records by old country artists, and have a particular interest for the increasing number of Britishers in Canada. Where the Columbia-Rena line is not already represented, The Music Supply Co. will submit a trial order at their own risk, so confident are they of the musical merit of these records.

Another line recently added by The Music Supply Co. is the Foreign Language Course, by the International Language College. These are disc records with the complete course so recorded that the pupil can secure the correct pronunciation. The Music Supply Co. are Canadian agents for this line, and have already placed many sets of both German and French courses.

In addition to personal efforts in popularizing the Columbia products in Ontario The Music Supply Co. have spent large sums in advertising. They emphasize their desire to co-operate with their dealers in every way to make their graphophone departments wholly successful. At the close of a satisfactory year's business the company received many complimentary letters, from one of which the following is an extract: "During the past year we have appreciated your help in making our talking machine business what it is, and we hope to reciprocate and assist you in a like manner."

PAUL HAHN & CO., LTD.

Mr. Paul Hahn, who last autumn commenced business in Toronto, is now settled in his own store at 717 Yonge Street. This location is just south of Bloor Street, in an important up-town retail centre. Mr. Hahn held his formal opening early in the present month, and was highly gratified with the numbers of personal and business friends who visited his place. Mr. Hahn states that he has done a gratifying trade since opening up on his own account, with Mason & Hamlin, Sherlock-Manning and Paul Hahn lines. It is his purpose also to carry a line of musical merchandise.

The new firm have taken a ten year lease of the building at 717 Yonge Street. The top floor has been divided into artist's studios, a number of which are already rented.

The main show rooms are on the ground floor, the decorative motif of which exemplifies the Adams period. The designing was by Mr. Hahn's brother, an artist of this city. In the basement two sound-proof talking machine rooms open off a main room, the latter being for the display of second hand instruments. On the first floor are several handsome rooms that may be used for piano and player display purposes, or for studio use. The remodelling of the premises has resulted in a very artistically finished interior, fully in keeping with the nature of the business, and Mr. Hahn has started off the New Year with the good wishes of many friends in and out of the trade.



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\$
5
TO
15
A DAY**

IN THE TRADE

Mr. J. F. Sherlock, of the Sherlock-Manning Piano Co., London, was a recent trade visitor to several points in the Canadian West.

Mr. William M. Dunlop, traveller for the Thomas Organ Co., of Woodstock, was a recent visitor to Toronto, calling on the firm's friends in the trade.

Mr. John A. Sabine, of the Music Supply Co., Toronto, spent a midwinter vacation in Florida, whither he journeyed because of poor health. He returned much benefited and with a renewed optimism as to the increased business his firm would do in Columbia products this year.

Mr. Horace Shible, a pioneer in the talking machine industry of this continent, and formerly manager of the Columbia Graphophone Company's Bridgeport factory for two years, recently spent a week at the Columbia Company's Toronto headquarters in the capacity of efficiency expert.

At the first Tuesday luncheon this month of the Toronto Ad. Club the speaker was Mr. B. A. Trestail, Advertising Manager of K. S. Williams & Sons Co., Ltd. Mr. Trestail is an entertaining speaker and his subject, "Retail Advertising," was discussed to the profit of the members present.

At the recent well attended I. O. F. concert in Bowmanville, Ont., the chair was occupied by Mr. C. Rehder, head of the Bowmanville Foundry Co., who furnish supplies for the piano trade. Mr. Rehder has been a member of the I. O. F. since the early 70's.

The marriage is announced of Mr. Ernest Delbert Gray, of Heintzman's Toronto staff, and organist at Central Methodist Church, Toronto, to Miss Elsie Estelle Gibson of the same city. Mr. and Mrs. Gray left for a trip to New York, and upon their return will reside at 170 Lauder Avenue.

A new departure in musical events, and one which proved a remarkable success, was the concert given by the Toronto Symphony Orchestra recently as a children's matinee. The audience, made up chiefly of school children, literally packed Massey Hall.

Mr. H. H. Fitch, Canadian manager of the Universal Music Company, is sporting a smile these days, the occasion being—a boy. While Master Fitch has not yet expressed his choice of a profession it is understood that already he has demonstrated his preference for Universal music.

In a letter to the Journal dated January 22nd, Mr. T. H. Ross, of the Columbia Piano & Music House, New Westminster, B. C., says, "Beautiful summer-like weather here, with sales and collections in all lines very good indeed." His house makes a specialty of player pianos and carry talking machines and musical merchandise.

Mr. William Hartmann, manager of the Perforated Music Company in Canada, received a visit recently from Mr. Harry Gennett, vice-president of the Starr Piano Company, Richmond, Ind. Accompanying Mr. Gennett were Mr. Meyers, manager of the firm's player department, and Mr. Maxwell, their pneumatic expert. These gentlemen remarked upon the well-equipped plant at Carlaw and Eastern Avenues where the Perforated Music Company manufacture their imperial lined-up player music rolls. While in Toronto these American visitors were guests at the King Edward.

In the death of Rudolph Wurlitzer at his home in Cincinnati, there passed away a pioneer manufacturer of orchestrons, band-organs and other musical instruments. He was founder of the Rudolph Wurlitzer Mfg. Co., whose chief factory was at North Tonawanda, N.Y. Deceased, who was born at Schoenewek, Germany, in 1831, had retired from active business some time ago, his three sons being president, first vice-president and treasurer, respectively of the company.

In the near future Mr. Frank Stanley, the Toronto piano manufacturer, intends to take up the construction of a small grand which he states is required for retail trade in Toronto. Commenting on piano collections Mr. Stanley remarked to the Journal: "One unique feature that is to be noted in this time when tight money is talked of is that our January collections were considerably larger than any previous month in our history, not our actual cash sales, but just the regular monthly collections. This would seem to indicate that the talk of hard times and lack of work is very much exaggerated, and I believe this to be really the case."

NATHANIEL BARBER DEAD.

One of the Province's oldest travellers passed away on Wednesday, February 4th, in the person of Nathaniel Barber, who succumbed to a stroke of paralysis at his home, 38 Beatrice Street, Toronto. The late Mr. Barber was born in Derby, county of Grey, fifty-three years ago, living there until a young man. He then moved to Orangeville where he remained for some ten years before coming to Toronto. Mr. Barber has been looking after the wholesale trade of the Province for Willis & Co., Ltd., Montreal, for a number of years. He was a member of the Knights of Pythias, the United Workmen, and the Oddfellows, but found time to take an active interest in the work of Wesley Methodist Church, of which he was a member. He is survived by the widow, one son and three daughters.

T. L. LUTKINS

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Leather Pneumatics, the
Best Bark Packing made
—Alum Packing—Alum
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all special tanned bellows
leather.

Special tanned chamois that
will not scratch any highly
polished surface.

40 SPRUCE STREET
NEW YORK CITY

LONDON BANQUET.

(Continued from page 53).

of the association during the past year, and expressed the hope that their joint endeavors in the next twelve months would greatly benefit each member individually.

In reviewing the past year, Mr. E. S. Crawford thought that each member had benefited by the work of the association financially and socially. His opinion was that the rental of pianos, the charges for which had been insufficient until the birth of the local association, had added materially to the cost of doing business. The selling of piano boxes for almost nothing had also been an important factor in adding to running expenses. With the understanding there was among the local dealers, both these evils had been eliminated. Mr. Crawford also said there was no denying the fact that the quality of salesmanship to-day was infinitely better than it was in the past.

Mr. H. A. Jones, of Canadian Music Trades Journal, informed the association that since their second annual meeting and banquet his paper had received several requests for particulars regarding the by-laws adopted by the London dealers in organizing, also the questions upon

Banquet Briefs a la Carte.

They say that the backbone of a certain London grocer's business is in supplying olives for Ed. Crawford.

"Mac" said he used to be timid and was shy about tickling the ivories. But he had gotten over that. He would just as soon play "Rory o' More" or "Yankee Doodle" for Paderewski as anyone else—if that famous artist were in the market for a piano.

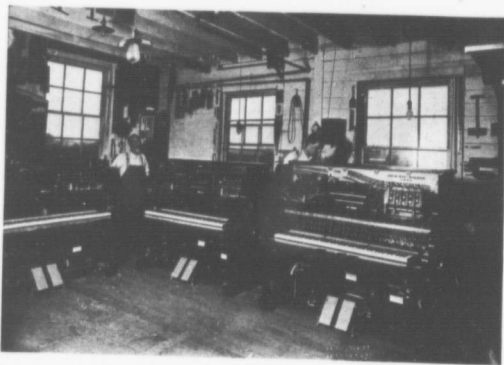
Mr. Alexander Burness, to whose sterling qualities and gentlemanly bearing Mr. McPhillips paid a warm tribute, lent grace to the occasion by his presence.

"J. J." Callaghan must take up civil engineering as a hobby. He had to leave a little early, and it was something in connection with a "bridge."

Joe McAlpine has stories on tap by the score. While he only told one it was because the last car left for St. Thomas at 11.30.

It is rumored that "Frank," the treasurer, has the association's surplus funds out at a usurious rate of interest. Otherwise how could he finance such a spread when the membership fee is so small?

When jokingly asked to explain to the meeting how he could manufacture a piano for \$100, and sell it to



The player piano department at the Sherlock-Manning factory, London.

which they had reached an agreement, and other kindred details, showing that the association idea was getting more deeply rooted in the thought of those in the music industries of Canada. Mr. Jones also intimated the Journal's desire to become of even greater assistance to the retailers of the Dominion, especially in increasing the interest of and becoming a greater influence among salesmen—the boys on the floor and on the firing line.

Mr. J. E. Keenleyside, who was unanimously elected to the position of secretary, said that unlike some of the speakers who said they were no orators and then proceeded to make an excellent speech, he was an orator, but did not purpose inflicting an address upon the meeting. Later in the evening Mr. Keenleyside received some large "bouquets" for his work as secretary during the last year.

Mr. W. N. Humphries, of the London "Echo," expressed his gratitude of meeting socially with the piano men of his city. He said there was no other class of retailers with whom he came in contact that it was a greater satisfaction to meet than the proprietors of London's music stores.

dealers for \$200, Mr. Manning, the only manufacturer present, requested a list of such willing retailers, and he would attempt to supply their requirements without delay.

If something is not heard of Mr. W. J. Coady in the public life of St. Thomas, it is not because he is not a capable and thoughtful speaker.

"M. & R." Gray took reports of the hockey match between courses and for desert—and then some.

Chairman Windsor denied absolutely that he had spent several days and nights in memorizing his speech, in practicing suitable poses and in acquiring the art of emphasizing a statement by flourishing his arms.

The appreciation displayed of Canadian Music Trades Journal was enough to make the whole editorial staff blush. Different speakers mentioned the apt "pointers" summed up in each issue, and others referred to their interest in the news of the trade's activities from east and west and all over.

London News Items.

It was proposed that if the majority of the St. Thomas piano dealers joined the London Association, that two of

the meetings would be held in St. Thomas during the year.

A number of subjects are waiting for the next few meetings of the association. It is understood that one of these is the music roll question, both as to the number given with each player sale, and the retail price to charge player owners.

At the Sherlock-Manning factory the office staff are busy with stock-taking extensions, and while the exact final results are not yet known, the work is far enough advanced to show that their last fiscal year was the best in the company's history. Mr. J. F. Sherlock is in Western Canada, and Mr. Tamney in the Maritime Provinces, at the time of writing at North Sydney. A marked advance in retail sales from the factory is a feature of the Sherlock-Manning business during the past twelve months.

The cartage question has been receiving the attention of the London dealers. The cartage company working in conjunction with the railway, recently raised their prices from 18 cents a piano to 75 cents. This only delivered the instrument to the store door, and the piano house has to unload it, unpack it and place it in the store. Also, one dealer said it was a dead cinch to sell pianos, but it was a whale of a job to get them delivered. It was suggested that the dealers might co-operate in getting some one company to do all their carting, or if absolutely necessary, to form their own cartage company.

Mr. John Bingham, formerly of Revelstoke, B.C., has moved his family to Briseo St., London, where he is working as wholesale representative for the Newcombe line. Mr. Bingham is also a very practical piano man, getting his training in Great Britain. He has been in Canada for about nine years.

The Mason & Risch branch in Stratford, which was opened up some six weeks ago in premises on Ontario St., is making good progress. The business is in charge of Mr. C. E. Purdy, and is handled through the London agency.

Recent visitors to town included Mr. T. J. Howard and Mr. Harry Horsman, general manager and president, respectively of the Newcombe Piano Co., Ltd., Toronto.

Renovations are contemplated in the premises of Mason & Risch St. Catharines branch, in which connection a St. Catharines contractor recently visited the firm's up-to-date London store in order to make use of some of the plans that were used there.

In London if a church or fraternal society wishes to rent a piano for an evening they pay \$6.00 just the same as any individual householder.

A member of the local trade pointed out to the Journal that London was not boomed from the piano standpoint, but was carefully and thoroughly worked, as was also the surrounding communities. This outside business is a very material proportion of London's piano trade, which in the aggregate yields a reasonably steady business.

In London, as in many other cities, the people are being offered the book of "Heart Songs" for six coupons and 68 cents, or 98 cents, according to the style of binding desired. This is a daily paper stunt.

Peel's of Richmond Street are featuring harmoniums.

The latest figures available for London's weekly bank clearings on the 12th inst, were \$1,521,000.

PIANO CASE FACTORY BEING ERECTED AT BRANTFORD BY M. S. PHELPS.

In a previous issue of the Journal it was reported that a new industry was being established in Canada by Mr. M. S. Phelps, of Rochester, a former Canadian. Mr. Phelps, after looking over the Canadian field, decided to commence the manufacture of piano cases and a factory for this purpose is now in course of erection at Brantford, the brick work being practically complete.

When seen in Toronto by the Journal recently, Mr. Phelps, who was a guest at the Prince George, stated that he would be able to make shipments by April first. His factory is 50 by 250 feet, two storeys in height, with a 40 x 70 boiler and engine house. A special rapid drying kiln system is being installed with a capacity of 10,000 feet per day. The factory building is mill-constructed, and Mr. Phelps states, will have the most up-to-date machinery that can be purchased. He has visited many wood-working plants during the past few months, gathering ideas on mechanical equipment.

The new factory, of white brick, is a short distance from the Grand Trunk station at Brantford and has a special railway siding. Though having in mind the exclusive manufacture of piano cases, a number of orders for which are already booked, Mr. Phelps expects to include some other lines for the first year, such as talking machine cabinets.

SOLO-ARTIST RECORDS.

The February bulletin of the Otto Higel Co., Ltd., Toronto, shows an additional list of choice titles to their Solo-Artist Records. As the trade already understands, they are hand played records for player piano use, and as such have the correct time. The person operating the player piano with these cannot play in wrong time, and yet may express his own individual taste if that happens not to be in accordance with the interpretation of the artist who played the records for reproduction. These Solo-Artist Records are, in fact, actual reproduction of hand playing by accomplished pianists. The Otto Higel Co. are gradually working up a catalogue of their Solo-Artist Records, and have made some additions and changes in their player music department that will make it one of the most efficient to be found anywhere.

WILLIS & CO. DECLARE DIVIDEND.

The annual meeting of Willis & Co., Montreal, was held Monday evening, February 9th, at the head office of the company, 580 St. Catherine Street. The following were elected to office for the ensuing year:—Mr. A. P. Willis, president and general manager; Mr. Robert A. Willis, vice-president; Mr. George H. Willis, secretary; Mr. George L. Duncan, treasurer; Messrs. W. D. Willis, C. D. Patterson, F. C. Sharpe, directors.

The annual statements which were presented showed the greatest sales in the history of the Company. The usual dividend of 6 per cent. on the paid up capital was declared, and a large amount added to reserve.

CANADIAN LINES WANTED.

Advertiser is representing American, English and French houses in music, pianos, organs, musical instruments, automatic pianos, etc., in South America, wishes to extend his business to Canadian firms also. Has had sixteen years practical experience in Latin America. Correspondence addressed as below will be forwarded. Box 15, Canadian Music Trades Journal, 56-58 Agnes Street, Toronto, Canada.

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THE HOUSE - of - CHAPPELL

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"Oh! Bother" Sang the Thrush	Liza Lehmann
Dearest I Bring You Daffodils	Dorothy Forster
Colinette	H. Lyall Phillips
The Port of "Au Revoir"	Hermann Lohr
Were I Some Star	Dorothy Forster
Roses of Forgiveness	Guy D Hardelet
All Mine Own	Eric Coates
My Hidden Rose	Alfred Harriss
The Grenadier	Eric Coates
Wolfgof, the Bowman	Herbert H. Nelson

Valses of the Day

A Little Love, A Little Kiss	Lao Silesu
Little Grey Home in the West	Hermann Lohr
Where My Caravan Has Rested	Hermann Lohr
Old Cremorne	Gordon Davson
L'Amour Defendu	Henri J. Van Praag
La Valse d'Amour	Octave Cremieux
Moon Glide	Reginald Benyon
Sunrise	Pedro de Zulueta
Marriage Market	Victor Jacobi
Girl on the Film	Albert Sirmay

Most Popular Song Numbers of This Season

<u>Little Grey Home in the West</u>	Hermann Lohr
<u>Wonderful Garden of Dreams</u>	Dorothy Forster
<u>There's a Hill by the Sea</u>	Hermann Lohr
<u>Where My Caravan Has Rested</u>	Hermann Lohr
<u>A Little Love, A Little Kiss</u>	Lao Silesu
<u>Just Because It's You</u>	
Waltz Song Hit from Ivan Caryll's "The Little Cafe"	
<u>Won't You Come and Waltz With Me</u>	
Waltz Song Hit from "The Girl on the Film"	

Tangos, Two-Steps, Etc.

The Argentine Tango	Paul A. Rubens
(The Sunshine Girl)	
The Phyllis Tango	Paul A. Rubens
(The Girl from Utah)	
El Clavel Tango	Pedro de Zulueta
Great Snakes! Two-Step	Ernest Reeves
Ghosts. Two-Step	Ernest Dunkels
Mischief. Two-Step	Harold Garstin
Sunshade Sue. One-Step	H. M. Tennant
Under the Pines. One-Step	Albert Sinner
You Can't Keep Still. Intermezzo One-Step	Arthur Wood

CHAPPELL & CO., Limited

347 Yonge Street

TORONTO, ONT.

ANGLO-CANADIAN SONGS.

In addition to "Two Eyes of Grey," by Daisy McGeech, mentioned elsewhere in these columns, manager John Hanna, of the Anglo-Canadian Music Co., reports a strong demand for these splendid numbers: "The Voice of Home," words by Herbert J. Brandon, and music by H. Lane Wilson; "Little Green Garden," words by Ed. Teschemacher, and music by Russell Wargrave; "Dewdrop Time," words by Helen Taylor, music by May H. Brahe; and "Little Fleur-de-Lys," words by D. Eardley-Wilmot, music by Easthorpe Martin. The latter is by the same composer as "Absence," "I Told My Love to the Roses," "The Rani's Messenger," and "Valgovind's Boat Song." The Anglo-Canadian firm are also featuring another sacred song of merit, "The Way, the Life," words by Clifton Bingham, and music by Teresa Del Riego.

QUARTETTES AND PART SONGS.

Among some of the best music and certainly some of the most reasonable priced are the well-written quartettes and part songs, which some dealers find are very readily taken up. Chappell & Co., Ltd., have in their lists, among others, these for male voices: Soldiers' Chorus ("Faust"), T. T. B. B., C. Gounod; The Retreat, T. T. B. B., L. de Rille; Cordelia, A. T. T. B., G. A. Osborne; Hail to the Woods! A. T. T. B., J. Yarwood; Merry Boys at Sea, A. T. T. B., J. Yarwood; Love Reigneth Over All, T. T. B. B., C. G. Elsasser; Joy Waltz, T. T. B. B., C. G. Elsasser; Busy, Curious, Thirsty Fly, A. T. T. B., T. L. Clemens; Love Walks and Weeps, A. T. T. B., F. W. Morley; Cupid Swallowed, A. T. T. B. B., Charles Santley; The Shepherds' Midnight Vigil, T. T. B. B., E. D. Lloyds; I Loved a Lass, a Fair One, T. T. B. B., King Hall; Sign No More, Ladies, A. T. T. B. B., R. J. S. Stevens; Crown'd with the Vine (Bacchanalian Glee), A. T. T. B., Schartau; Sea Wisdom, A. T. T. B., Noel Johnson; Song of the Bow, T. T. B. B., Florence Aylward; Mother o' Mine, T. T. B. B., Frank E. Tours; Three for Jack, T. T. B. B., W. H. Squire; The Little Irish Girl, T. T. B. B., Hermann Löhr.

The following are for mixed voices: Venetian Song (F. Paolo Tosti), S. A. T. B., King Hall; Crossing the Bar, S. S. A. T. B. B., Arthur M. Goodhart; Beauty's Eyes (F. Paolo Tosti), S. A. T. B., King Hall; Good-night, Pretty Stars, S. A. T. B., Noel Johnson; The Fisher Mother's Song, S. A. T. B., Monk Gould; Woe's Me—Woe's Me, S. A. T. B., Clarence Lucas; Joy and Sorrow (Madrigal from "Rose of Persia"), S. A. T. B., Arthur Sullivan; Pain Would I Change that Note (Madrigal), S. A. T. B., F. Cunningham Woods; Hush Thee, Little One (Lullaby), S. A. T. B., A. H. Foster; Love is Meant to Make Us Glad ("Merrie England"), S. A. T. B. B., Edward German; In England, Merrie England ("Merrie England"), S. A. B. B., Edward German; Who That Knows How (Sextette from "A Princess of Kensington"), S. S. A. T. B. B., Edward German; True Love (from "The Cingalee"), S. A. T. B., Lionel Monckton; The Fairy Piper, S. A. T. B., A. H. Foster; A Cornish May Song, S. A. T. B., A. M. Goodhart; Forest Song (Solo and Chorus), S. A. T. B., E. Meyer-Helmund; Voix Célestes, S. A. T. B. (à bouche fermée), Gilbert A. Alecock; One Old Oxford Ox, S. A. T. B., H. Walford Davies; Father William, S. A. T. B., H. Walford Davies; The Blue-eyed Lass, S. A. T. B., Charles A. Trew; Spring-Wind, S. A. T. B. B. (from "Voices of the Air"), Huibert Bath; The Vesper Bell, S. A. T. B., Montague F. Phillips; Daffodils,

S. A. T. B., Montague F. Phillips; Mister Nightingale, S. A. T. B., Bernard Rolt; When I Am Dead, My Dearest, S. A. T. B., Gilbert Alecock; Twin Stars, S. A. T. B., Montague F. Phillips.

VOICE

PIANO

Two eyes of

grey, That used to be so bright;

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4119.

The Anglo-Canadian Music Co.'s popular song "Two Eyes of Grey."

Established 1852 Call Telephone M. 55

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

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TORONTO

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WINNIPEG

GOURLAY-ANGELUS FOR ACCOMPANIMENTS.

A unique feature of a recent concert in Toronto, referred to by the daily press, was the playing of the accompaniments on a player piano. At a concert in Simpson Ave. Methodist Church, to which a splendid audience turned out, the accompaniments of all the musical numbers were played on a Gourlay-Angelus, by Mr. David R. Gourlay. To the average person it has probably not occurred that player piano accompaniments are not only possible, but can be executed with a grace and sympathy not excelled by manual playing. Unless well played and thoroughly practiced, however, it will be readily seen that to attempt player accompaniments in public would be to the detriment of player business.

To practically the entire audience at the concert above referred to, it was a surprise that the accompanist was operating a player piano. His style of playing, moreover, did not convey to the onlooker the idea of great skill on the part of the operator, but rather the ease and simplicity with which beautiful musical effect and accurate playing is possible in the hands of any person with musical taste and a willingness to practice. The artists who sang to the accompaniment of the Gourlay-Angelus were Mr. Robert Courtney, Miss Ethel Stock, Miss Ruby Sargent, Mrs. Donald Stevenson, and Mr. Frank Oldfield.

MULLER ARRESTED.

In the issue of the Journal for October last was reported the sudden flight from Toronto of one H. Muller, also known as Miller, who had been specializing in the purchase and sale of talking machines. Mr. Muller is now in the hands of the Toronto police, having been arrested on his return here.

THRICE BEREAVED.

Friends in the trade of Mr. W. R. Fosdick, general manager Canadian Vitaphone Co., Ltd., Toronto, sympathize with him in a triple bereavement in the death of his mother, aunt and cousin, whose deaths occurred within a week. His mother, the late Mrs. W. J. Fosdick, took suddenly ill at her home on February 5th, about noon, and was dead within an hour. On the day of her death Mr. Fosdick received a telephone message at his office to hurry to his mother's home, but she had passed away before he could reach there.

A sister of the deceased, Mrs. Jenkins, who resided next door, was so overcome by the shock that she also expired within a couple of hours. The third death in the family circle was that of Mr. Cecil R. Jenkins, a prominent young business man of this city, a member of the firm, Lister Pure Food Co. While in Brockville he was seized with a paralytic stroke and expired. The stroke causing his death, it was stated, was primarily the result of a depression resulting from the sudden demise of his mother and of his aunt, Mrs. Fosdick.

The late Mrs. Fosdick is survived by her husband, Mr. W. J. Fosdick, a well known commercial traveller. Besides Mr. W. R. Fosdick, general manager of Canadian Vitaphone Co., Ltd., three other sons mourn her sudden and untimely decease. These are Messrs. Clarence, on the selling staff of Canadian Vitaphone Co., Ltd., Fred, in business in North Bay, and Gordon, at home.

A STRONG WINDOW DISPLAY.

The reproduction on page 63 is from a photograph of a very handsome window display by Fletcher Bros., Ltd., of Vancouver. Mr. Frank G. Lewtas, manager of the firm's gramophone department, is responsible for the effort. Mr. Lewtas has been with the Vancouver firm about a year, having had extensive experience in the United States, and is making good in the British Columbia city. Under his management the talking machine branch has developed in a pleasing manner.

PIANO PLAYER PATENTS.

For Sale or Licence—The important Melody Player and Music Roll Patents for the United States Nos. 941,432 of 1909, 941,433 of 1909, and 1,009,268 of 1911, and Canada Nos. 114,829 of 1908, 130,323 of 1911, and 130,324 of 1911. This patent consists of the means of producing Piano Players and Music Rolls giving the only musically correct and absolutely perfect melody or accentuation of theme effect. The music roll has not any side perforation, nor are any notes moved out of their proper place in the musical score, the costs of manufacture are not greater than under the present method of construction, and the business is suitable for any factory which manufactures Player Pianos on the standard pneumatic principle or music rolls of the usual type. The British and Foreign Patents Are Also For Sale. There will also be included in the sale Two Music Making Machines specially designed and made for the manufacture of the patent music rolls, and a quantity of prepared paper and finished music rolls. Offers, which must be in writing, and accompanied by a cash deposit of 20 per cent. of the amount offered (which will be returned if offer not accepted, and is forfeitable if purchase not completed within two months after acceptance) will be received not later than Monday, 16th February, 1914, by the Senior Official Receiver in Companies Liquidation, 33 Carey Street, Lincoln's Inn, London, England, (telegraphic address "Concluding, Estrand, London") from whom any further information can be obtained.

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FAMOUS VIOLINS**PERFECTION OF TONE AND
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THE BUSINESS OUTLOOK.

MEN in business naturally look forward at the beginning of each year with expectancy as to the commercial story the coming months will unfold. This year of grace was entered upon by many with some trepidation. Those individuals or firms who were enabled to close 1913 with satisfaction to themselves, and no falling off in business, were scarcely hopeful enough to commence the new year without some let up in volume of sales.

Also, firms that found it expedient to retrench last year, or whose banks found it expedient for them to do so, likewise found it a little difficult to start out with a full supply of optimism on board.

Generally speaking, good advice to give is, "be optimistic," but in the music trades specifically there is legitimate reason for this advice. While it is not given to human beings to prophesy, there are logical reasons why the tendency is toward better conditions and why the assumption that the bottom has been reached is right.

In the first place there has been no decrease in the country's natural wealth. There has been no disastrous agricultural, dairy, mineral or fishery crop failure. The voluntary or forced economy of the people has increased savings accounts to a degree, that with other favorable conditions, has resulted in a more plentiful supply of money and a lesser interest rate for legitimate enterprise. There is also noticed a more encouraging sale abroad for debentures from municipalities in Canada, meaning a gradual return of the flow of capital that so suddenly stopped last year.

Retail stocks are lower than they have been since the panic years of 1907-8. Collections have been well brought up, and there is a healthy tone to business, though the volume is by no means normal. Those who are in a position to keep close watch of the trade pulse predict a gradual increase in sales with the last months of the year attaining to a pace that characterized the business of 1912.

One manufacturer tritely put the prospects when he said, "I anticipate 1914 to be just a reversal of last year, i.e., in 1913 the first six months were fine, but the last half poor. This year I believe the second half will be good." On this theory he purposes getting all the stock ahead that facilities at his disposal will permit.

Sir George Paish, an outstanding financial expert in England, is an authority worth listening to. From October until the end of the year he was studying Canada at first hand. He has the additional advantage of the perspective of distance. He could see no reason for discouragement in the halt in Canada's receipts of capital. So large have been the borrowings that a delay at some time was inevitable, but the real and potential wealth justified all the capital that had been secured and, in fact, he felt that further borrowings would be a necessity of the near future. He very pertinently urges that for the present at least caution should be observed in Canada, that the capital of the country be conserved and an outflow of gold prevented.

Mr. Bell, of Bell's Music Store, Sudbury, Ont., was a recent trade visitor to Toronto.

ENTRIES AT OCEAN PORTS.

According to statistics supplied the musical instrument exports and imports at Canada's ocean ports for 1912 and 1913 are as per the following table:—

	1912		1913	
	No.	Value	No.	Value
Imports Entered for Consumption.				
Organs.				
St. John	5	\$310	2	\$114
Halifax	6	..	4	410
Quebec	5	232	7	250
Montreal	49	3,174	56	4,181
Vancouver	34	10,007	16	1,672
Prince Rupert	..	..	1	20
Pianofortes.				
St. John	5	\$350	7	\$1,050
Halifax	36	4,740	36	4,950
Quebec	71	11,928	72	14,631
Montreal	259	83,476	306	91,187
Vancouver	269	44,091	630	75,239
Prince Rupert	2	260	2	219
Phonographs.				
St. John	1	\$15,861	..	\$15,526
Halifax	..	793	..	1,373
Quebec	..	4,574	..	5,853
Montreal	..	156,161	..	236,533
Vancouver	..	27,153	..	41,783
Prince Rupert	..	362	..	116
Other Musical Instruments, N.O.P.				
St. John	..	\$872	..	\$2,031
Halifax	..	1,403	..	1,316
Quebec	..	2,912	..	1,320
Montreal	..	29,845	..	38,861
Vancouver	..	8,260	..	8,181
Prince Rupert	..	357	..	186
Exports, Domestic Products.				
Organs.				
	1912		1913	
	No.	Value	No.	Value
St. John	861	\$58,726	762	\$59,982
Halifax	37	47,755	19	2,265
Quebec	595	53,656	227	18,145
Montreal	778	57,405	871	55,208
Vancouver	22	1,780	23	1,975
Prince Rupert	..	..	..	..
Pianofortes				
St. John	14	\$3,195	21	\$4,143
Halifax	7	1,800	3	875
Quebec	..	..	1	1,500
Montreal	3	2,991	44	10,583
Vancouver	39	9,125	23	5,236
Prince Rupert	..	..	..	..
Other Musical Instruments, N.O.P.				
St. John	..	\$75	..	\$130
Halifax	..	66	..	2,000
Quebec	..	415	..	1,499
Montreal	..	410	..	118
Vancouver	..	355	..	1,438

GERHARD HEINTZMAN WINNIPEG AGENCY CHANGE.

Mr. Fred Killer, secretary-treasurer of Gerhard Heintzman, Ltd., Toronto, visited Winnipeg during the month. Mr. Killer's mission to the western city was to transfer the agency of his firm's lines there to the Winnipeg Piano Co., Ltd. As stated by the Journal's Winnipeg correspondent in this issue, the latter firm will feature the Gerhard Heintzman line in their new store. The agency has for several years been with the Lindsay Piano Co. of which firm Mr. Norman Lindsay is the proprietor.

Mr. Killer returned from Winnipeg with a favorable impression of the outlook for the year in the West.

Mr. Addison A. Pegg, of Nordheimer's Toronto headquarters, spent a few days in Kingston early in the month.

Efficiency in Salesmanship.

MANY of the so-called efficiency talks to salesmen entirely miss their target for the reason that the salesmen are not psychologists, phrenologists, professors of anatomy nor hypnotists. Neither can they read off the traits or family history of a prospect by a mere glance at that prospect's countenance. Nevertheless some of these talks by experienced and successful salesmen show that certain established rules, assisted by head work, will achieve better results than mere hit or miss methods.

In addressing a class on business efficiency and salesmanship a speaker divided humanity in general into three types and pointed out that different methods of appealing to the intelligence of these types should be used. "The nervous type," said he, "would become impatient if handled in a dilatory or long-winded manner. His brain is active, and every idea you give him will breed a dozen or more instantly. It is necessary to make your approach brisk, business-like and forceful. The sanguine type must be carried along by short, easy stages. Being fond of companionship and comfort, it is necessary for the salesman to interest him along these lines. The phlegmatic type is more difficult to approach, for he lets you talk and listens himself. As he is logical and practical, the salesman must know his goods and all that pertains thereto." "This type of man," says a writer in the New York Times, "will remember the arguments used, and should there be a difference in statements he will remember it and hold it against you, thus making the sale more difficult."

EDISON DISC JOBBERS FORM ASSOCIATION.

H. G. Stanton, Toronto, Secretary.

Mr. H. G. Stanton, general manager of the R. S. Williams & Sons Co., Ltd., has just returned to his headquarters in Toronto from New York, where he attended the organization meeting of the Distributors of Edison Disc Phonographs and Records. The association is in the nature of a "get-together" organization, having in

view the advancement of Edison disc interests in Canada and the United States. Meetings are to be held annually, with executive meetings more frequently. By means of the new association Edison jobbers and the factory will be in closer touch, resulting in a closer relation of mutual interests.

Mr. Stanton was elected secretary of the association, the other officers being as follows:—

President, H. H. Blish, Des Moines, Iowa; Vice-President, C. B. Harris, Richmond, Va.; Treasurer, F. H. Silliman, Boston.

The wholesale phonograph department of the R. S. Williams & Sons Co. recently received a large shipment of Edison disc records, and the management is delighted with the quality of the recording, as well as the list of artists represented.

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Anglo-Canadian Music Publishers' Association, Limited

(Ashdown's Music Store)

144 Victoria St.

Toronto



A recent attractive show window of Fletcher Bros. Ltd., Vancouver, B.C., referred to elsewhere in these columns.

IN THE TRADE.

A despatch from Windsor, Ont., states that Heintzman & Co. have purchased the premises known as Curry Hall at the corner of Ouellette Ave. and London Street, Windsor Ont. The price is reported at \$65,000.

Mr. R. S. Gourlay, of Gourlay, Winter & Leeming, Toronto, on his return from a business trip to Winnipeg, left for a short vacation with friends in New York. Mr. Gourlay was accompanied by Mrs. Gourlay.

The musical merchandise stock of Weatherburn & Gliddon, whose assignment to N. L. Martin & Co. was reported in the last issue of the Journal, is being sold and the business wound up.

Just a little in advance of St. Valentine's Day the stock visited the home in Toronto of Mr. R. C. Willis, wholesale representative of Doherty Piano Co., Clinton, and left by number three. "A fine husky chap," said Mr. Willis, who hastened home from a business trip in Eastern Ontario to make the acquaintance of the newest member of his household.

Messrs. Montagnes & Co., Toronto, who have the Canadian representation of a number of German musical instrument manufacturers, have secured the services of Mr. Hillhouse to represent them on the road. Mr. Hillhouse, who has had extensive experience with Lyon & Healy of Chicago, commences with Messrs. Montagnes & Co., early in March.

While on a recent business trip to Montreal and St. Therese, Mr. W. Bohne, the well known piano hammer and string manufacturer of Toronto, received word of the sudden death of Mrs. Bohne's father, Mr. G. Abendsehn of New York. Deceased, whose death occurred with startling suddenness while dictating a letter, was one of the founders of the action firm of Staib & Abendsehn. Mr. and Mrs. Bohne went to New York to attend the funeral services.

Mr. J. Wesley Everett, who had been for three years on the selling staff of the Newcombe Piano Co., Ltd., connected with their retail warehouses in Toronto, died suddenly in this city. About half an hour before his death occurred Mr. Everett was in telephonic communication with Mr. Scott, secretary-treasurer of the Newcombe Piano Co. On leaving his home Mr. Everett suddenly expired, his death being caused by heart failure. A few days prior to his death deceased had fallen downstairs, and it is supposed that his heart was affected as a result.

During the months of February and March, New Scale Williams pianos are being used exclusively for concert purposes by Clara Butt and Kemerly Rumford; Gabriel Ysaye and Gertrude Manning; Arthur Friedman; Kathleen Parlow; and Jan Kubelik. In addition to which Leo Slezak, Rosa Olitzka, Marie Rappold; Jeanne Gerville Reiche, Dora de Philippis, Mischaska Leon, Giovanna Martino and Marie Claisse chose the piano for their private use during Grand Opera week at Toronto, and all of these celebrated artists gave letters of endorsement on the qualities of the New Scale Williams.

SALESMAN WANTED.

Wanted Experienced Salesman for piano business; city trade; Western Canada; must be high class, capable of closing sales; young man preferred; must be energetic and temperate. State experience and salary required. Apply box 1622 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

PATENT NOTICE.

Canadian Patent No. 110,488, of February 25, 1908, Lever Cover and Hand Support for Player Pianos, owned by The Cable Company of Chicago, U.S.A. The above invention is for sale or haul at reasonable price. John H. Hendry, Bank of Hamilton Chambers, Hamilton, Canada.

Manufacturers! Dealers! Tuners!
Yellow Ivory Keys Made White as Snow

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An Apology

Owing to the unprecedented demand for EDITION PETERS, and in spite of the large and varied stock laid in by us when we acquired the sole agency for Canada, we find ourselves with some of the numbers already out of stock. We ask the indulgence and forbearance of the Music Trade until the arrival of further consignments now on the way from Europe, when we hope to be able to execute all orders fully and promptly.

Dealers who placed stock-orders with us in the fall, have already sent in repeat orders, thus testifying in the best possible manner to the easy-selling quality of EDITION PETERS. Schools, Teachers, and Students prefer it to other Editions, hence it pays the Dealer to carry it. The discount, too, makes it a profitable Edition for the Dealer to handle. Catalogues gladly sent on request.

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LIMITED
TORONTO

MESSRS.

BOSWORTH & CO.

Reg to inform the Profession and Trade that they have, with the exception of a few items disposed of at the recent Sale, purchased the Catalogue and Publishing Business of Messrs.

WICKINS & CO.

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

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

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

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HOUSEHOLDERS of wealth and critical tastes select Gerhard Heintzman pianos and player pianos—not because they are the most expensive but because money cannot secure better ones. Constructed according to the highest principles, and all governed by a Master Mind for the past half century has placed the

Gerhard Heintzman

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Dealers have in the Gerhard Heintzman player piano a splendid opportunity of putting within the reach of every home in their respective territories the means of attaining an intimate knowledge of the world's best music.

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