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# CANADIAN MUSIC TRADES JOURNAL

See Page 16

DEALERS—Point it out to your salesmen.

SALESMEN— Show it to the other fellows.

## We have set just one limit on the Columbia programme for 1914

A minimum limit of 100% increase of Columbia record business.

We are going to do to the record business of this country just what we have already done to the machine business.

Watch it !

We are ready to-day to tell you some of the details of our 1914 campaign for doubling the sales of a record retailing at 5 cents less than any competitive record, yet carrying a larger percentage of profit on each record sold.

And if you operate with us you can count on our placing in your hands the means of securing the name of every active talking machine user in your locality.

The owner of a talking machine, of any make, only needs to know that Destinn records are available to

want these Destinn records, and Bonci records, and Fremstad records, and Josef Hofmann records, and Ysaye records.

And more than that, the owner who buys dance records needs only to hear such true-tempo tangos as ours to go somewhere to get them.

And all the way between the Opera and the One-step, the guaranteed tone quality and the reproducing quality and the endurance of Columbia records make a buyer every time the owner of a talking machine hears the first Columbia record.

Here's this year :

We intend to make two Columbia records sell where one sold before.

We intend to turn two dollars into Columbia dealers' pockets where one dollar was turned in before.

We intend to bring one new regular buyer of Columbia records to a Columbia dealer's door for every one who opens it now.

Watch it !

But watch it from the inside looking out, not from the outside looking in.

The view is much better from the inside.

So if you are interested in the larger side of the music business this year, write for particulars.



## Columbia Graphophone Company

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.

**THE FAME OF**

**MARTIN-ORME PLAYERS**

is not the result of any sensational pushing. Absolute excellence and that only accounts for the steady progress made from the inception of the Martin-Orme principles in player piano form. Now that player is a Leader. Gold, the highest form of the country's coin cannot buy a superior instrument.

**THE YEAR GONE BY**

has served to strengthen materially the Martin-Orme piano in its position of Leadership. Never resting on their oars the makers of the Martin-Orme piano have during 1913 made little improvements here, achieved a little higher results there—making the piano offered the trade now our most advanced effort.

# Martin - Orme

**The Key to Piano Success for 1914**

**THE VIOLOFORM SYSTEM**

in piano and player building is an exclusive Martin-Orme feature. This is a logical application of acoustic principles, and is a registered feature in the Martin-Orme. This is one of the several ideas employed that bring out a pure, melodious singing tone, entirely untainted by harsh or metallic suggestion that characterizes unskillfully made instruments.

**GET THIS POINT**

The Martin-Orme Company has won distinction by its special designing department, which is equipped to prepare special plans for customers who desire to have a piano or a player piano built to correspond with the interior furnishings of their rooms.

**AND THIS ONE TOO**

Character and the Martin-Orme Agency are two main items in a piano man's list of assets that will assure success for him in 1914.

**The Martin-Orme Piano Co., Ltd.**  
Ottawa . . . . . Canada

## 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

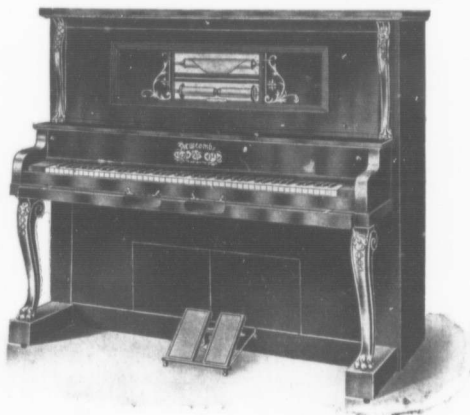
### HOWARD PATENT STRAINING RODS

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.



### 88 NOTE PLAYER STYLE 74

LOUIS XIV. DESIGN

Ready to Operate Automatically

MAHOGANY OR WALNUT

SIZE—Height, 4 ft. 6 in.; Width, 5 ft. 4 in.; Depth, 2 ft. 4½ in.

How an Important Nova Scotia Piano  
House feels about the

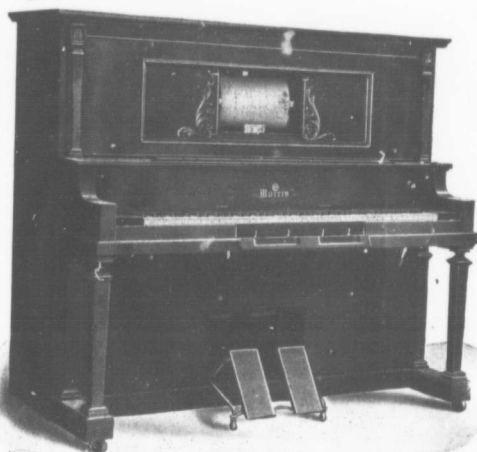
**MORRIS**  
Player Piano

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.

### Its Human Appeal

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.



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## Gourlay, Winter & Leeming

188 Yonge St. - TORONTO

Everyone who has an  
acquaintance with

# The BELL PIANO

recognizes its individuality,  
its surpassingly good  
features: and accord it  
the praise it so well merits.

Its special features are  
many, but the  
**Illimitable Quick  
Repeating Action**  
and the  
**Sustaining Frame** (metal back)  
elicit special praise from  
all who know the Bell Piano.

No Musician and no Dealer who  
has discovered this instrument  
is content without a Bell.



## The BELL PIANO & ORGAN CO., Limited

Branch Warerooms at  
146 Yonge Street, Toronto  
49 Holborn Viaduct, London, Eng.

Factories at  
GUELPH, ONTARIO  
And LONDON, ENG.

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

**PIANO VENEERS**

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**Maryland Walnut**

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

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

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

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



## What About 1914?

Are you going to start right in and make it the biggest year you ever had?

Don't wait until February or March, start to-day. Many a big year has been spoiled by a late start.

### Don't Get in a Rut

It is the easiest thing in the world to do, and gives your competitor the chance he has been looking for.



Style 120, 88 Note Player Piano. Mahogany.

## Keep Up To Date

Investigate new propositions.

One question the progressive dealer must give serious consideration for 1914 is the Player question.

The dealer who would make money and secure the player trade of his territory must look the question of player piano quality straight in the eye.

### The SHERLOCK-MANNING 20th Century Player Piano has Made Money for the Dealers who pushed them during 1913 THEY WILL DO IT FOR YOU IN 1914.

The Sherlock-Manning Player represents quality, nothing but the best materials are used throughout. It contains the best regular action money can buy and is equipped with the latest and best Otto Higel Player.

It is the sort of player that spells profits for the dealer.

**It Will Play Easily and Properly.**

**It Will Give Permanent Satisfaction.**

**It Will Require Minimum Attention.  
It Will Mean Future Sales.**

Mr. Ashman purchased a Sherlock-Manning Player at Toronto Exhibition, this year. The opinion expressed in letter below gives a good idea of the general opinion of purchasers.

The Sherlock-Manning Co.,  
London, Ont.

Markham, Ont.

Dear Sirs:

I was delighted and inspired with your 20th Century Player Piano, the first time I heard it and that was a year ago, while visiting in Montreal. I always expressed a desire to have one, so I am pleased to state, we are delighted with the one you have just installed in our home.

All who play your piano can but thank you, as I also do.

Yours truly,

(Signed) W. E. ASHMAN, Markham, Ont.

Oct. 20, 1913

It pays to handle a player that brings letters of this kind.

**It Means More Sales.**

**It Means Bigger Profits.**

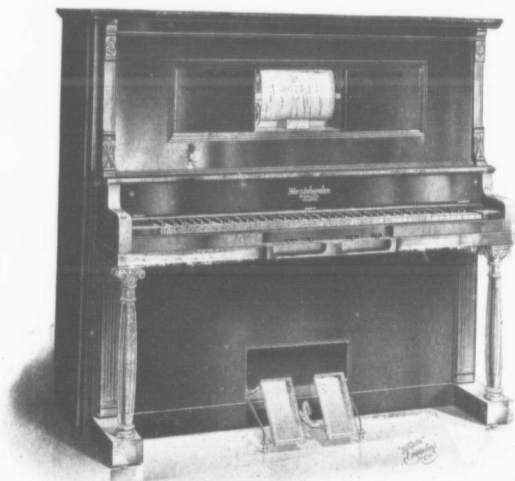
SEE ABOUT IT TO-DAY.

# 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.

110 ADELAIDE ST. WEST

TORONTO, ONTARIO

# W R I G H T - P I A N O S

**B**RIGHTEN YOUR STOCK. If you would have attractive people come to your store to see attractive and sweet-sounding Pianos—that will remain year in and year out sweet-toned and attractive—Just brighten your floor with

## WRIGHT INSTRUMENTS

Ours are products out of the ordinary, designed and built with care that seems to be just a little more than necessary, but at prices that are well within the moderate limit.

They are demonstrated result-producers.

YOU put them to the test.

## Wright Piano Co.

LIMITED

Strathroy,

Ontario



## THREE DISTINCT MODELS

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

---

THE WORMWITH PIANO CO., LIMITED  
KINGSTON - ONTARIO

# C. F. GOEPEL & COMPANY

137 EAST 13 STREET

SUPPLIERS OF

NEW YORK

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE

SOLE AGENTS

U.S. & CANADA  
FOR

**Klinke's**

GERMAN

Tuning Pins

SOLE AGENTS

U.S. & CANADA  
FOR

**Wagener's**

GERMAN

Music Wire



## Player Accessories.

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

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

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

## Felts, Cloths, Punchings

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

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

# Soft Yellow Poplar Veneers

FOR

## CROSS BANDING

Write to

**The Central Veneer Co.**

HUNTINGTON

200,000 feet daily.

W. Va.



**Established  
1856**



**Built to  
Serve**

**C**RAIG 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 1898

**MONTREAL AND VANCOUVER**

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

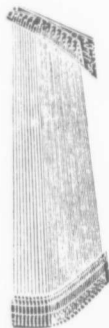
THE INVENTOR

**J. Leslie Forster**

680 King St. West

**TORONTO**

**CANADA**



## Piano Strings

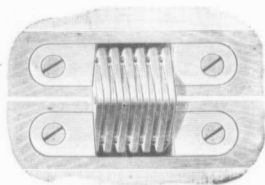
(Patented 1904)

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.

# STANLEY PLAYERS

**R**ESOLVED:—That I will  
give my customers a  
fair opportunity to test the  
STANLEY PIANOS in  
PLAYERS and UPRIGHTS  
and let the pianos speak for  
themselves.

□   □   □   □

**T**HIS resolution is a fair  
equitable suggestion for  
adoption in the NEW YEAR  
just before us, and I trust you  
will allow me to submit our  
prices and a sample at an  
early date.

With Every Good Wish for 1914.

## Frank Stanley

**TORONTO**

## NORDHEIMER



### PLAYER PIANO



#### Plays Like the Natural Hand

The success of the Nordheimer Player is the crowning achievement of our long and successful record of manufacturing high-grade pianos.

Dealers who are looking for an instrument that will appeal to customers who wish to purchase a Player on account of its artistic qualities and durability, will find it in the Nordheimer.

No expense has been spared in the construction of a Player Action which would be thoroughly in keeping with the high standard of the Nordheimer Piano.

Dealers wanted in unrepresented territory.

The **NORDHEIMER PIANO & MUSIC CO., Ltd.**

Head Office

15 King St. East, TORONTO

Branches and Agencies throughout the Dominion.

## 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 gold medalist for fine felts. The best European and American makes carried 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



# Universal Themo Art Rolls

"What They Are, And What They Mean to The Piano Man"

THE Themo-Art Rolls are produced from the recorded performances of pianists of high standing; they portray with wonderful fidelity the distinctive characteristics of hand playing, and with side perforations for the purpose of melody note accenting, automatic sustaining pedal, and the line of interpretation.

THEMO-ART Rolls are a great success because many player merchants have discovered the various ways in which they contribute to success in player selling. They are really a necessity to every piano man who is devoting his energies to the increasing player trade.

TO renew the interest of old player owners, Themo - Art Rolls present a very fine means for enlivening the interest of all player owners in their instruments, thus making them music roll buyers and prospect producers. The perfection of Themo-Art Roll cannot be surpassed.

**These are the Cream of the Player Rolls for January Trade.**  
Every dealer in Player Pianos should have them on hand.

## THEMO-ART ROLLS

Played by FELIX ARNDT

41626.	International Rag, by Irving Berlin.	\$1.25
41628.	La Lettre de Manon, by Ernest Gillet.	1.50
41632.	Nights of Gladness, by Charles Ancliffe.	1.75
41634.	Peg O' My Heart, by Fred Fisher.	1.50
41636.	Where the Red, Red Roses Grow, by Jean Schwartz.	1.25
41624.	La Boheme, by Giacomo Puccini.	1.50

## THEMOSTYLE ROLLS

41755.	International Rag, by Irving Berlin.	\$1.00
41759.	There's a Girl in the Heart of Maryland, by Harry Carroll.	1.25
41763.	Isle d'Amour. Valse. by Leo Edwards.	1.25
41767.	Peg O' My Heart, by Fred Fisher.	1.25
41777.	Sweethearts, by Victor Herbert.	1.50
41783.	Brides and Butterflies, by Neil Moret.	1.50
41785.	Mysterious Kiss, by Wm. F. Peters.	1.25

## Universal Music Company

10  $\frac{1}{2}$  Shuter St.

NEW YORK

CHICAGO

TORONTO

SAN FRANCISCO

# YOUR IDEAS

## Down on Paper are Worth Money

TO THE

### Boys on the Floor And in the Field:

You men are so chuck full of Ideas on your pet subjects that if a member of our staff were having a chat with you he could fill his note book in about 20 minutes, with mighty interesting material. Before such ideas can be of use they must be put down in black and white—you can do that very thing in your own natural style. That's what the other fellows like to read—They often tell us that.

The Journal offers a \$2 bill for every short article accepted. These would occupy from 2/3 of a column to a column and a half—you know about what that represents, 400 to 900 words.

Pick out your subjects from the appended list and send them along. It isn't as difficult as it looks. These titles will suggest thoughts and experiences to you. Fasten them down on paper and send them in. For each sketch accepted you will receive

**\$2** CASH and one year's subscription to "Canadian Music Trades Journal" making **\$3**

Inside or outside Saleswomen are as eligible as the men.

### Suggested Topics

1. A Sale I Lost and What it Taught Me.
2. What Helps Most to Win the Customer's Confidence.
3. The Result of Talking Machine Recitals.
4. What is Gained by Special Piano Sales.
5. The Field for Specially Designed Pianos.
6. Should the Salesman Make Collections.
7. My Most Difficult Player Sale.
8. How I Assist Customers in Selecting Records.
9. Knowledge of the Piano Parts in Selling.
10. How to Meet Mail Order House Competition.
11. Where the Traveller is of Greatest Help to Me.
12. Special Events in our Town and How they Affect Sales.
13. How we Keep in Touch With the Buyer After the Sale is Made.
14. Talking Points in the Small Piano.
15. The Best Means of Securing Prospects.
16. Where Talking Machine Cabinets Fit in.
17. Suggestions for Easter Preparations.
18. Keeping the Sheet Music Trade at Home.
19. Handling the Farmer's Trade.
20. Methods Guiding Window Displays.
21. Displaying Stock on the Showroom Floor.
22. My Attitude Towards Instruments Offered in Exchange.
23. Getting Business From Bands and Orchestras.
24. Window Displays for Special Occasions.
25. The Value of Newly Married Couples as Piano or Player "Prospects."

THE EDITOR

Canadian Music Trades Journal

56-58 Agnes St.

TORONTO

## The Newbigging Cabinet Co.

Wishes to thank the Trade for their many courtesies during the past year, and take this opportunity to wish each and all

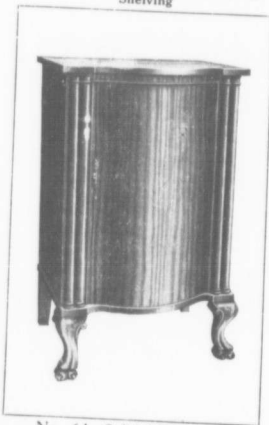
**A HAPPY AND PROSPEROUS NEW YEAR**

**W**E are planning for a big year in 1914, as we see no reason why business should not be good. Certainly there will be more Talking Machines sold this year than ever, and our Cabinet line will be added to and kept right up to the minute. The Christmas trade depleted some of our lines, but we are already hard at work filling up same and can ship promptly in most lines.

## Phonograph and Player Cabinets for Every Make of Machines

### Player Roll Cabinet

Fitted with our Adjustable Steel Rod Shelving



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

FOR

Edison Amberola V. & VI.



Capacity 150 Records  
No. 59—Oak  
No. 60—Dark Mahogany

**Newbigging Cabinet Co., Limited, Hamilton, Ont.**

# Link Yourself Up

With **Evans Bros. Pianos and Players for 1914**

Those who have profited by making a similar resolution some years before have found in the "**Evans Bros. Line**" the agency that helps the piano dealer "make good."

**The Evans Bros. Co. Ltd.**

INGERSOLL

Piano and  
Manufacturing

ONTARIO

You  
Pay For  
Nothing  
But  
Quality



You  
Charge  
For  
Nothing  
But  
Quality



## 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.

# PIANO MATERIALS AND TOOLS

FOR MANUFACTURERS, REPAIRERS, TUNERS AND DEALERS  
CORRESPONDENCE INVITED

**HAMMACHER, SCHLEMMER & CO.**

4th Avenue and 13th Street

NEW YORK, SINCE 1848

## Julius Breckwoldt & Company

Manufacturers of  
Piano Backs, Boards, Bridges, Bars, Traplevers  
and Mouldings

Sole Agents for Rudolf Giese Wire in Canada and United States

J. BRECKWOLDT, Pres.

Factory and Office:

Dolgeville, N. Y.

W. A. BRECKWOLDT, Sec.-Treas.

Saw Mills:

Fulton Chain and Tapper Lake

## L. J. MUTTY CO.,

91-93  
Federal  
Street

Boston, Mass.

We manufacture fine calender coated silks and raincoats for P-ouches and Pneumatics, and special fabrics for Bellows of every description.

Every kind of RUBBER TUBING 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.

## Faust School of Tuning

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.

27-29 Gainsborough St., Boston, Mass.

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.

**THE LOOSCHEN PIANO CASE CO.**

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

PATERSON, N. J.

U. S. A.

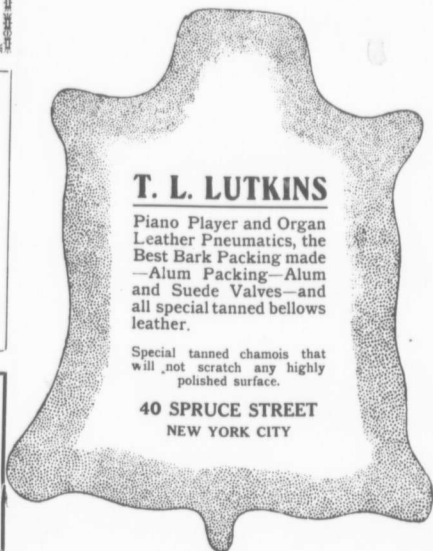
## "Superior" Piano Plates

MADE BY

THE

**SUPERIOR FOUNDRY CO.**

CLEVELAND, OHIO, U.S.A.



## T. L. LUTKINS

Piano Player and Organ  
Leather Pneumatics, the  
Best Bark Packing made  
— Alum Packing—Alum  
and Suede Valves—and  
all special tanned bellows  
leather.

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

40 SPRUCE STREET  
NEW YORK CITY

# The Williams Bugle

## Short Talks to Live Dealers About Business

**T**HE year of 1913 has been a memorable one in our history, from a standpoint of progress and volume of business. And by the same token it has been the same for Williams' Dealers as they are the ones that make the profit for us backed by our advertising and co-operation.

Messrs. R. S. Williams & Sons Co., Toronto, Dear Sirs,—We are obliged to you for your letter of the 14th inst., giving us name of prospect, Messrs. — Port Arthur. We will get after this party at once and report to you later. Yours very truly, Tucker Piano and Music Co.

**W**HEN we receive an inquiry regarding musical instruments or phonographs, we look up the names of our active dealers in that town and forward the prospects to them and write the prospect a letter direct explaining to him Williams' Instruments and directing him to our dealers in his town. In this way the customer comes into the dealer's store with a preconceived idea of purchasing, and is kindly disposed toward the particular dealer. This is the reason our dealers write letters to us like this:—

Messrs. R. S. Williams, Toronto, Gentlemen,—Thank you for the reference to a Band instrument prospect received to-day. I sold him a drum-head and still have a line on Mr. — for an instrument. Yours truly, G. H. Ramsden, Midland, Ont.

**A** lady went into a store to purchase a collar for her new pet dog. The young man behind the counter had formerly worked in a haberdashery store. "I want a collar suitable for a Boston Bull Pup," said the lady. "Yes Mam! What size shirt does he wear," absently replied the clerk as he gazed out of the store window.

Attention, and prompt attention at that, to customers' needs and their requests is a big item in the success of any merchant. Customers are not familiar with the goods like you are and they may ask questions that sound foolish to you but which are very serious matters with them. It is up to you to take them seriously. We do, and we explain all matters fully by mail to prospects, in addition to drawing them to our dealers.

The R. S. Williams & Sons Co., Ltd. Gentlemen,—We received your letter of the 2nd, with a prospect for a Celestaphone side. We found Mrs. — and took her order. She wants it sent along as soon as possible and

expects there will be some music with it. We thank you very much for the prospect. Yours truly, James S. Compton, Goderich, Ont.

**T**HE trouble with many dealers is that they do not appreciate the value of co-operation. To get, you must give, and the dealer or manufacturer who expects to get co-operation from the other without giving it in return is doomed to failure. It is because our dealers appreciate our earnest desire to help them that they in turn help us. This is team work and makes for success.

Messrs. R. S. Williams, Gentlemen,—With reference to yours of November 14th, would say that we have closed with Mr. — Chatham, Ont. for a No. X Amberla and outfit. That was a good one and we were pleased to receive this prospect from you and hope to receive some more as good. Thanks. Yours, J. A. Tyrell.

**I**N a recent issue of the Williams' "Echo," our little house organ to our dealers, appeared an article on how to price goods, that has created quite a furore among Music Dealers and also in other lines, and we have been kept busy supplying surplus copies. The "Canadian Music Trades Journal" is very kindly reproducing this article for the benefit of our dealers, as our supply of the "Echo" has given out. But this same "Echo" contains other equally good articles from time to time and it pays all music dealers to be on the mailing list. Are you? If not write us for a sample copy.

R. S. Williams & Sons Co., Toronto, Ont. Re your Protective Policy. Gentlemen,—I have your letter stating that Mr. — has been inquiring for a Violin and I will take the matter up with him and report the result as per the card you attach. I thank you for putting this my way, but even though a sale is not consummated, I assure you that repeated trials are bound to bring results. Yours truly, J. C. Chalmers, Copper Cliff, Ont.

The above letters show: First—That we are carrying out our policy of referring all inquiries to dealers and not attempting to do business direct when it possibly can be done through our dealers; and Secondly—That our dealers appreciate this policy and are co-operating with us to increase business. If you are not a Williams' dealer, either for small instruments or for Edison Phonographs, write us to-day for particulars.

**THE WILLIAMS & SONS CO.** 145 Yonge Street,  
**R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.** TORONTO  
 WINNIPEG CALGARY MONTREAL

## CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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**Harvey A. Jones - Associate Editor**  
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TORONTO, JANUARY, 1914.

No. 8.

### Canada's Piano Importations.

FIGURES of Canada's importations of pianos show that these continue to increase, and that the average value of the instruments imported continues to decrease. As nearly as it is possible to estimate, the ratio of imported instruments to those of Canadian make, remains about the same. The steady decline in the average value of the imported instrument is not without significance worthy of serious thought on the part of the Canadian trade.

The trade in this country has been fortunate in the absence of the "cheap" piano, as the term is understood in its application to certain grades of foreign make. The trade in this country has been fortunate in the absence of demand for this class of instrument. The figures showing the imports, however, indicate an increase in the demand for the "cheap," however slight it may be. As this country's imports do not embrace the whole line from cheap to high grade, but rather the instruments at the extreme ends of the range, the inference is that there is either a falling off in the imports of the higher priced makes, or an increase in the imports of the low priced grades.

#### Piano Imports Into Canada for Six Years.

Year.	Quantity.	Value.	Average Price.
1913	2724	\$479,605	\$172
1912	1974	347,345	176
1911	1697	303,336	180
1910	1593	296,978	186
1909	1038	199,061	192
1908	915	195,255	213

### Canadian Pianos in Australia.

FOR 1912 Canada's piano trade with Australia fell off from 40 uprights, valued at \$6,200 the year previous, to 21 worth \$3,600. This shows an increase in the average price of from \$158 to \$173. Regarding the situation there, our Canadian Trade Commissioner in Australia, Mr. D. H. Ross, states that "the importation of Canadian pianos is at present a fluctuating and unimportant trade, although some manufacturers in the Dominion may find encouragement in the growth of the exports from the United States to Australia. To introduce a new line of pianos would probably mean considerable advertising and consigning initial shipments for realization, which course is open to serious objection

except in the case of reliable firms disposed to accept such terms." Australia's total importations in grands and uprights for 1912 aggregated \$2,665,000, an excess over the previous year of \$299,000.

It is interesting to note from Mr. Ross' statements that "German upright pianos continue to control the bulk of the trade and the effect of the competition has a direct bearing upon the imports from other countries. Some of the cheaper instruments now sold in Australia are purchased as low as \$63.13 at the factory in Germany, plus cost of casing and inland charges to Hamburg or Antwerp."

The 2,210 pianos sent in from Great Britain in 1912 averaged in price \$145 each, while the 657 from the United States during the same period, averaged \$184 each. The following table outlines the details of Australia's piano import trade:

COUNTRY OF ORIGIN	1911		1912	
	Number	Value	Number	Value
<b>Grand and semi-grand pianos</b>				
United Kingdom.....	24	1569	14	1649
Germany.....	150	9829	151	9634
United States.....	2	219	2	307
France.....			2	105
	176	11,599	169	10,795
<b>Upright Pianos</b>				
United Kingdom.....	2568	71,727	2210	61,149
Canada.....	40	1243	21	729
Belgium.....	3	106	14	252
Germany.....	16,329	372,058	17,937	432,577
United States.....	541	16,343	637	24,135
Other Countries.....	5	132		
France.....			10	351
Japan.....			7	246
	19,548	461,614	20,856	522,239

### Canadian Organs in Australia.

IN 1911 Australia imported 1,457 house and church organs, valued at \$68,800. This does not take into account pipe organs. The next year, 1912, the figures were 1,423 organs, worth \$70,500.

Canada's share in this business in 1911 was 246 organs, valued at \$11,700, or an average price of \$47.50

each. The following year the number was reduced to 146, valued at \$7,200, or an average price of \$49. Regarding the Australian trade from Canada's viewpoint, Mr. D. H. Ross, Canadian trade commissioner there, says: "The demand, although comparatively limited, is a constant one, and Canadian organs are well known throughout the Commonwealth. The decrease in imports from Canada is attributed to an advance in prices made by the principal exporters, which compelled Australian buyers to seek other sources of supply."

The United States manufacturers of organs sent in 1,059 organs in 1911, valued at \$49,200, and the next year increased this number to 1,130 organs, valued at \$54,200. From these figures it will be seen that the average price of the American instrument increased from \$46.50 to \$48, which looks to be in about the same proportion as the Canadian-made ones.

The manufacturers in Great Britain it is surprising to find in the years above quoted, only furnished 135 and 133 organs respectively, which averaged almost \$54 each, in 1911, and practically \$58 each the next year.

#### The Trade Name.

A TRADE name or brand, with a reputation that is good, and that is well known, is a greater asset than a protective tariff. Tariffs may be altered or removed to the jeopardy of the business built entirely dependent upon their support, and it is possible to surmount tariffs with imported goods. Only the owner of the trade mark or trade name can cause it to fall into disrepute, or to become obsolete. Quality is the foundation upon which the favorable reputation is built, and only the person or persons responsible for the quality of the article being marketed can interfere with it. In this age of advanced marketing ideas quality is not enough. There must be advertising to let the purchaser know of that quality. The majority of advertisers lose sight of the franchise-building value of advertising, having only in mind direct inquiries or sales that may result.

With a well established name or trade mark, upon which effort is never relaxed to make it better known, imported articles which a customs tariff does not keep out, can be successfully competed against.

In the piano business these manufacturers who adopted and continued a policy that did not admit of their making stencil instruments, are securing the advantage of their foresight. It is not impossible to make a success of manufacturing stencil pianos entirely, but by reason of pianos ranking in the specialty class, and not as ordinary merchandise, the man who specializes in stencil instruments is keeping himself aloof from the consumer, and consequently is not developing the most valuable trade asset. The custom of the dealer who buys the stencil instruments is characterized by the same instability as the trade of a general merchant who handles unbranded or unnamed footwear or overalls. There is nothing to connect the maker with the consumer, and the dealer may decide to change his account at any time he may be offered what appears to be a better price.

With an established trade name it is different. Dealers are anxious for the agency, and in the hands of reputable retailers the trade name is being further

made valuable for the manufacturer, and at the same time the retailer profits. Given a square deal, and a contract free from catch clauses, retailers in good repute in their own localities can give a fine prestige that no amount of advertising could do, per se.

The stencil piano referred to is the instrument of unknown origin, and for which the maker does not stand sponsor. In it he has no interest other than to get it delivered and collect his money, and to hold the retailer's trade certainly, if he can, but he has no weapon of defence against competition, except price. From the standpoint of either retailer or manufacturer there are many reasons why it is not desirable to foster a business in unbranded and unknown instruments.

They make it possible for the unscrupulous to take advantage of public ignorance of piano values, and this is a curse to the trade. Honorable salesmen and retailers of to-day are working under a constant handicap of public prejudice that they are in no wise responsible for. Unfortunately there are still retailers who will take five hundred dollars for a piano on which the profit would be legitimate at half the money, but this occurs less frequently with known instruments.

#### Refusing to Sell a Poor Prospect.

WHEN a Journal representative dropped into a retail piano house the other day he found the proprietor in a humor to moralize on what he termed "one of the rotten features of the trade."

"I have just refused a player piano sale," said he, "because I did not consider the man had any right to buy one. He came to me, and finally I secured his agreement to buy with twenty-five dollars down. He came back with only fifteen, which I would not accept. In the meantime I made further inquiries, and found that he was earning only fifteen dollars a week. His position was sure and his income steady, but with a wife and two children he had absolutely no right to a player piano bought on the instalment plan, and I told him so."

The prospective purchaser took his lecture, but said he could buy in several other places. He seemed surprised that there was anyone who would not accept his fifteen dollars. The retailer quoted said, "Yes, I know you can buy in other places, but I am not going to load you up and have to make a repossession in two or three months, which is the inevitable result of such a sale."

#### Selling What the Customer Can Afford.

THE general tendency in merchandising is the shortening of time, which naturally results in better paper and a healthier class of business. The piano trade seems to be the exception. Automobile dealers get cash because they will not sell otherwise, but the piano man discourages cash business by emphasizing the trifling payment down and the trifling payment per month, and then he grumbles about the deplorable results of reckless competition.

One of the beneficial effects of a period of tight money seems to be an awakening to the fact that retailing in prosperous times, on a basis that makes possessions a certainty in case of a slump, is not good business. During the past seven or eight months there





Oshawa 12.12.13.

My Dear Mr. Bull,

I could not believe that a player piano could be so flexible in pedal control as to give the dynamics and theme accenting results that you have shown me you can secure with your player piano.

When I saw an illustration of accents with "Five-Kings" & "Gems of Scotland," where you accent by either foot or note or chord you desire while all the other notes or chords are played in their normal softness regardless of their proximity to the notes accented, prove that it is possible for the pedals of a player piano to be used to strike the notes in the same manner as the human hand, which is altogether different from the more mechanical use of the pedals for the purpose of creating vacuum only. It is wonderful to me that you have made such an advance on player pianos.

If you insisted a touch is another great achievement.

Yours sincerely  
Arthur Friedheim.

Reproduction from letter of Arthur Friedheim, the world famous pianist showing report of his test on the New Scale Williams Meister-Touch Player Piano.

**FAC-SIMILE OF ABOVE LETTER:**

My Dear Mr. Bull:—

I could not believe that a player piano could be so flexible in pedal control as to give the dynamics and theme accenting results that you have shown me you can secure with your player piano.

Your demonstration of accents with "Five-Kings," and "Gems of Scotland," when you accent by either foot, any note or chord you desire, while all the other notes or chords are played in their normal softness regardless of their proximity to the notes accented, proves that it is possible for the pedal of a player piano to strike the notes in the same manner as the human hand, which is altogether different from the mechanical use of the pedals for the purpose of creating vacuum only. It is wonderful to me that you have made such an advance on the player piano.

Your Meister-Touch is another great achievement.

Yours sincerely,

(Signed) ARTHUR FRIEDHEIM.

Oshawa, December 12th, 1913.

have been repossessions that would probably not have been made if conditions of 1912 had continued.

There would be fewer repossessions if the buying ability of customers was more carefully studied. It is a monstrous injustice to everyone directly or indirectly concerned, to load up a fifteen-dollar-a-week family man with a seven hundred dollar instrument, and it is very poor business. It is a fact that charity has been dispensed in homes where over ambitious salesmen have been successful in persuading the susceptible parents that a piano is an absolute necessity.

Where it is known that the customer can afford it every effort should be used to sell him the high grade instrument, but there would undoubtedly be a healthier tone to business if more interest were shown in selling the customer what he could afford.

#### Asking Legislation to Aid Collections.

**T**HROUGH their association the retailers of the Province of Alberta have petitioned the local legislature to facilitate the collection of money where legislation has been given and remains unsatisfied.

Legislation is asked for, making it possible for any party having an unsatisfied judgment against any person in the province, to obtain from the clerk of the District Court a subpoena to be served upon such person requiring him to appear before the judge of the court, to answer such things and to produce such books or documents as requested; the defendant to be examined upon oath touching the property belonging to him, or alleged to belong to him, the circumstances under which he contracted the debt, and as to the means and expectation he then had, and the property and means he still has of discharging the debt. The costs of such summons and all proceedings thereunder shall be in the discretion of the judge.

It is further asked that if upon such enquiry it appears that the defendant, debtor, or other person ordered to pay is in receipt of a salary or wages sufficient for the support of himself and his family, and also to allow a weekly or monthly payment to be made out of such salary or wages, to the plaintiff or other person having the said order for payment, or if it appears that the defendant has a trade or a calling which would enable him to earn money sufficient for the above purposes, then the judge may make an order directing the defendant to pay to the plaintiff such weekly or monthly sum as the said judge may see fit, and may in such order authorize the plaintiff to give notice, in the form of Schedule "A" hereto set forth, to any person, whether then known to the plaintiff or not, by whom the defendant is or may thereafter be employed, requiring the employer to deduct either weekly or monthly from the wages or salary of the defendant such weekly or monthly sum as the said judge has so ordered the defendant to pay, and upon receipt of such notices from the plaintiff, together with a copy of the said order, the said employer shall withhold the said sum, weekly or monthly, from the money earned by the defendant, and pay the same to the plaintiff.

Schedule "A" mentioned above served upon the employer reads as follows:

In accordance with the terms of an order of this Court, a copy of which is hereto attached, you are noti-

fied that you must withhold from the above-named defendant and pay the above-named plaintiff the sum of \$— each week or month hereafter, out of the wages or salary of the defendant until the sum of \$—, owing by the defendant to the plaintiff, is fully paid and satisfied.

You are also required to make and mail prepaid and registered to the undersigned a statement showing:

(a) The weekly or monthly salary or wages of the defendant.

(b) The times when the same is payable.

(c) The amount now earned by and unpaid to the defendant.

#### German Eyes on Canada.

**A** CONTINENTAL correspondent to the Music Trades Review of London, England, says: "In spite of Canada's own growing manufacture of pianos and organs, and the proximity of United States manufacturers, your Berlin contemporary, the *Musik Instrumenten Zeitung*, considers that prospects there for the sale of European instruments are of the most promising nature. The Dominion has as yet comparatively few large cities, and numbers of settlers still live in sparsely populated districts and on isolated farms. The most favorite solace these people turn to in their leisure is the piano. Next in favor come the violin, harmonium, zither and concertina. Recently, of course, the phonograph has acquired a colossal vogue, a wide variety of records being acceptable to the catholic Canadian taste, including not only songs, but also pianoforte selections and even recitations, speeches, etc. In the big farming districts it is not unusual for small amateur orchestras or bands to be formed. They meet together on Sundays, and are often in the market for simple but good quality instruments, both string and brass. Competition is, of course, keen, but there are good prospects of successful business in every district. The best method is to make sure of a good agent, with as wide a knowledge as possible of the different instruments, who would, where possible, work in conjunction with smaller firms."

#### Is 90% Too High?

**P**ERCENTAGES are usually pretty difficult to estimate, particularly as conditions vary in different communities. The 90% quoted in the following by Mr. D. J. Nolan, a retail piano department manager, writing in the Music Trades Review of New York, was considered too high a figure by a member of the trade in Canada, to whom the article was shown. The latter gave as his reason that the difference in price between the average piano and the average player made it impossible at the present stage to convert 90% of their piano customers into player purchasers in any reasonable time. This retailer, though, did consider Mr. Nolan's contention a good one, and worthy of emphasis, apart from the actual proportion cited. The opinion in question is: "With the present remarkable growth in popularity of the player piano the aggressive and energetic sales staff can turn 90 per cent. of their piano customers into player piano purchasers within the space of a very short time, provided the salesmen go after this business properly. The average man who purchases a piano has in mind the possibilities it will offer his child or children in the pursuance of the study of music. He

purchases a piano with this idea in mind, but when the child does not progress sufficiently in a few months to produce some pleasing music and the piano necessarily lies idle the greater part of the time, the purchaser begins to feel discouraged and to wish that he had bought an instrument that the other members of the family could play while the child was learning to play manually. He is then in a state of mind where he believes that he is not getting full value from the purchase of his piano, and this is the opportune time for the energetic player-salesman to start the foundation for a player piano sale. As a rule the customer has paid about six months' instalments by the time he begins to feel discouraged, and an exchange proposition for a player piano at this time is almost certain to be successful."

#### Too Many Rolls in Demonstrating.

**I**NSTRUCTION and interest abound in this account of demonstration methods and their essential relation to player piano selling, which have grown out of the experiences of the writer mentioned in the preceding paragraph: "Player piano salesmanship is improving in various ways. I believe, contrary to many members of the trade, that the most important factor in selling a player is the demonstrating. The player should be demonstrated the way the customer wants it, not the way the salesman prefers. There should be special salesmen who have made a study of demonstrating to perform this important part of the sale, and all our player men on the floor have been trained to act as expert demonstrators. The outside salesman is hardly in a position to close his player sales on the floor, as he has not had sufficient practice at the art of demonstrating to make a strong impression.

"One of the chief faults of the present-day player salesman is that he plays entirely too much. An incident at our store last Saturday illustrated this fact to me in a most convincing manner. A lady entered the department who had been in three or four times before, and as all the salesmen were busy I waited on her personally. We talked about a half hour on various phases of the player piano, and after a general resume of the player we were discussing I secured her order for the player without having played a single roll, or having played it by hand. This impressed me so forcibly that I told our salesman about it as an example of the fact that insistent playing is hardly necessary to close a player sale.

"As a rule the player salesman when handling player prospects leads them first of all to the demonstration room, places them in comfortable chairs and then starts to play and play, forgetting that he is there to sell a player piano, and not to exhibit his demonstrating abilities. How much more satisfactory it is for the salesman to talk with the prospects for about fifteen or twenty minutes before going near the player piano, find out what their ideas are in connection with a player piano, how much they think they can afford on the purchase of a player piano, and have a general talk on the educational value of the player piano before putting in a roll.

"I have never found it necessary to play more than one complete roll in demonstrating a player. I may, of course, use sections of three or four rolls, but I very

rarely take more than this number of rolls to the demonstrating room. These four rolls represent what the average prospect cannot help enjoying, and certainly afford sufficient opportunity to demonstrate the player. Many salesmen perform actual gymnastics at the player piano when demonstrating the instrument. This is not only unnecessary, but gives the prospect a forceful and damaging impression as to the difficulty to be encountered in using the player. As a rule I use hand-played rolls in demonstrating, never use the levers or buttons at a demonstration, pump with only one foot and make it a point to talk with the prospect while playing. This is all intentional and serves to impress the prospect with the extreme simplicity of operation. They can learn to use the levers at home, but this object lesson in simplicity at the first demonstration cannot fail to leave a powerful impression on the minds of the prospects. I make it a rule not to tell the customers what I am going to do, but first do it, and let them find out about it after it is all finished.

"The average player salesman talks too much in trying to sell a player piano. Let the prospects ask ques-



"After the day's hunt"—David A. Taylor, a well known Calgary Piano Salesman in front of his summer cottage on Gull Lake, Alta.

tions, and the salesmen need only answer them intelligently. The prospects will find out for themselves just what they want to know, and appreciate this information far more after finding it out in this personal way. The avoidance of all gymnastics will prove far more convincing than all the small talk conveyed by the average player salesman."

#### Doubling Player Music Sales.

**A** CERTAIN retail salesman, jokingly asked as to his New Year's resolutions, took the question quite seriously. He extracted from his pocketbook a card on which was inscribed over his signature this inscription, "Resolved that I will sell two rolls of player music this year for every roll I sold last year."

"Looks quite a proposition," admitted the salesman, who by the way, is something of a player enthusiast, and has begun to realize the value of the "intangible assets" wrapped up in the future of the player music business. He has gone at the proposition in quite a rational way and, according to his analysis, "it is not as big a proposition as it looks."

"Until two or three months ago," he said, "our roll department has been sidestepped by everyone in

the place. The boss put it up to me and I didn't feel very good over the idea until I began to look into this part of my job. I soon found out that I had a lot to learn, and would like to tell every other man or woman retailing rolls that they have to be able to say something to a customer besides "here's a swell roll." When a Madame Refinement comes in she does not want to be told that a certain title is "swell," or is a "beaute," and yet I have heard just such remarks come from seemingly intelligent people."

"I consider the biggest part of my job is playing the music over and getting acquainted with the titles. Though not musically educated, I have a very fair ear and can remember a tune or air. This is a help. I use every opportunity I get to hear a skilled pianist. If the pieces that I hear played are in stock, and they usually are, I practice those pieces. My practice to date has made it possible for me to help several of our customers to select rolls, and they are bigger buyers as a result. I am quite sure I can double our last year's sales. I make it a point not to let a single day go by without learning something new about a selection or the composer, and I am getting to know just what class of music to feature with the different customers."

#### No Success Without Hard Work.

A YOUNG man occupying the top position in an important wholesale and retail house, which, with its several branches, does the largest trade of its kind in Canada, is a close observer of the kinks and foibles of human nature. In fact one of the requisites of his position, as is the case with all executive positions, is the ability to choose not only good men, but boys that will make good men. He is surrounded by a staff that is a credit to his judgment. He takes no credit to himself for this fact, nor for the fact that the office he so successfully fills came to him. He did not go after it. He did not commence his apprenticeship with the ambition to own the business. The ambition he put into execution the day he was put on the pay roll that he now controls, was to learn all he could about the business, and conscientiously earn every cent in his pay envelope and a little more. He regularly got the little more.

The observation of this man is that boys and young men are unwilling to properly build the foundation upon which to erect the superstructure of their ambitions. They seem to expect promotion to the more important and better paid positions without cheerfully tackling the steady hard work that is necessary to a thorough acquirement of capability for bigger things. As all human beings are not equally gifted, some must perform the duties of the jobs lower down. The man lower down is as important in his sphere as the general manager is in his. Each cog in the wheel has a special importance, and the breaking down of one cog effects the whole machinery.

There is a too prevalent discontent with the position occupied, and a tendency to blame the unkindness of fate. In that connection the following anecdote has a very obvious moral:

"You ought to be ashamed of yourself for grumbling as you do. You might have been born blind or deaf or lame."

"Yes, I know, I suppose it is wrong for me to complain, but I can't help thinking that my case has been a very sad one. I never had any chance to get an education."

"What was the matter? Couldn't your father afford to send you to school?"

"Oh, yes, he sent me to school all right, but I never seemed to be able to learn anything without studying."

#### Why Good Salesmen Are Scarce.

OF such general interest is the particular subject here discussed that the Journal passes along in full the remarks of the editor of "The Arrow," the house organ of a well known piano house in Boston.

"On every side among piano dealers is heard the call for salesmen. This means, of course, good salesmen, for there is never a scarcity of the other kind.

"Why is this call so universal, and if it is founded on a real want, why does not the supply more nearly match the demand?

"Prices are controlled always by the law of supply and demand. A short crop brings a high price. If there is a real shortage of piano salesmen, the good ones have no need to worry about securing lucrative positions.

"Beyond all question there is a shortage of good men. Whose fault is it? Is it that young men do not see opportunity in piano selling either in not recognizing the possibilities and because the dealer does not show them, or that the dealer is hesitant about breaking in new men?

"The common query of the dealer is 'Where can I find a good man?' The nature of this question indicates that the man must already be one of experience. Being a good man of experience he probably is in a good position from which he must be taken.

"This can be accomplished sometimes with mutual benefit as in gaining a broader field with more opportunity for advancement than for the former position offered. But as a rule, the original employer of the man can afford to pay him as much as any one, and often a little more, for seldom does a man reach his highest value for some time after taking a new position.

"Many salesmen are continually moving from one dealer to another, somehow having the faculty of getting a living with very little in the way of productive qualities. Dealers are foolish to hire such men. Of course now and then a good man might have made frequent changes before landing right, but the case is very, very rare. Such a man not only does not bring profitable results in the way of money returns, but almost invariably hurts the dealer in another way.

"There is only one real remedy for the scarcity of salesmen, and that is to make more salesmen. When this advice is offered to dealers, they reply that just as soon as the man begins to be valuable and before perhaps he has really made them any profit, another dealer comes along and takes him away. This will happen now and then.

"There is a law of averages in human nature which will never fail, and all people will not do as they know they should, but in the main a dealer can keep his employee if he wants to. To a man whom he wants, he

can afford to pay as much, or a little more than another can. Such a man can be reasoned with. He can be shown where it is for his interest to stay, and the dealer should be able to see for himself where it is for his own interest to keep a good man if possible by every reasonable inducement. Treat him in such a way that he has just as much interest as though the business were his own.

"A desirable man under these conditions seldom wants to change. He realizes the advantage of staying in one territory identified with one dealer.

"Any dealer who has the elements for success can, if he chooses, select employees who can be developed to form an organization of well high invincibility.

"Many dealers say that they don't want to wait to do this, but it is usually far more economical for them than taking men from the rank and file of those who can be hired at any time from others."

#### Special Articles Announced.

**A**RRANGEMENTS have been completed whereby readers of the Journal are to be given the advantage of a course on show card writing. This series of illustrated articles commences in this issue, and as they are the work of one of the most competent specialists in show card writing in Canada, their importance to the staff of the music stores is obvious.

The instruction is so simply and clearly given that any clerk can follow them without difficulty. Never has there been such a large use for price tickets, window cards and display signs in the music store as there is today. Many a salesman has a little spare time each week which could be spent to the mutual advantage of himself and his employer, by preparing such cards for various uses. Frequent changes assure freshness in the window and in the show room, which fact makes doubly valuable the services of any employee who, in addition to his own work, can prepare show cards for the store's use.

This series of articles is also commended to employers who should profit by interesting at least one or two members of their staff in show card writing.

#### Price Maintenance is Not Price Fixing.

Extract from "Cutthroat Prices," by Louis D. Brandeis, in *Harper's Weekly*.

**T**HE independent producer of an article which bears his name or trade-mark—be he manufacturer or grower—seeks no special privilege when he makes contracts to prevent retailers from cutting his established selling price. The producer says in effect: "That which I create, in which I embody my experience, to which I give my reputation, is my property. By my own effort I have created a product valuable not only to myself, but to the consumer; for I have endowed this specific article with qualities which the consumer desires, and which the consumer should be able to rely upon receiving when he purchases my article in the original package. To be able to buy my article with the assurance that it possesses the desired qualities, is quite as much of value to the consumer who purchases it, as it is of value to the maker who is seeking to find customers for it. It is essential that the consumer should have confidence not only in the quality of my product, but in the fairness of the price he pays. And

to accomplish a proper and adequate distribution of product guaranteed both as to quality and price, I must provide by contract against the retail price being cut."

The position of the independent producer who establishes the price at which his own trade-marked article shall be sold to the consumer must not be confused with that of a combination or trust which, controlling the market, fixes the price of a staple article. The independent producer is engaged in a business open to competition. He establishes his price at his peril—the peril that if he sets it too high, either the consumer will not buy or, if the article is, nevertheless, popular, the high profits will invite even more competition. The consumer who pays the price established by an independent producer in a competitive line of business does so voluntarily; he pays the price asked, because he deems the article worth that price as compared with the cost of other competing articles. But when a trust fixes, through its monopoly power, the price of a staple article in common use, the consumer does not pay the price voluntarily. He pays under compulsion. There being no competitor he must pay the price fixed by the trust, or be deprived of the use of the article.

Commissioner Herbert Knox Smith found after the elaborate investigation undertaken by the Federal Bureau of Corporations that:

"One of the most effective means employed by the Standard Oil Company to secure and maintain the large degree of monopoly which it possesses, is the cut in prices to the particular customers, or in the particular markets of its competitors, while maintaining them at a higher level elsewhere."

A good indication of the special fields opened up for talking machine dealers are the two special Columbia records which were announced in the advance list in last month's Journal. These are of special interest to every member of the I.O.O.F., being valuable in leading the musical exercises of that fraternity. Each is recorded by solo tenor voice, with organ accompaniment. The records are "Opening Ode No. 1," and "Installation Ode No. 1"; "Opening Ode No. 6," and "Closing Ode."

Mr. F. E. Wilson, manager of the talking machine department of Young & Kennedy, Ltd., at Edmonton, is quoted in the *Talking Machine World* as follows:—"Edmonton is a good centre for the Columbia line, as our city is growing rapidly, and I might say so is our business, and some day we hope to compare very favorably with these departments in your own city."

In a review of the past year's business, Mr. Frank Stanley, Toronto, stated that his records showed a substantial increase over the business of 1912. There was a slight falling off in the number of instruments sold in December, but this was more than offset by the increase in the total year's business. The factory staff takes considerable satisfaction out of the fact that the Stanley output for 1913 was increased over 1912, and preparations are being made to prepare for an increased demand in 1914. Mr. Frank Stanley personally desires to thank Stanley dealers for their loyalty and support during the past year.

## Course in Show Card Writing—Article 1.

Written for Canadian Music Trades Journal

THE marvellous strides made in advertising in the past few years have created a tremendous demand for letterers and show card writers. That show cards have become a potential factor in all retail stores is now generally conceded by all the progressive and up-to-date business men. For window displays they lend an air of completeness akin to the finishing touches an artist completes his picture with. They are capable of

for good show card writers far exceeds the supply. The young man who can letter and write a neat and attractive show card and price ticket, is not only in a position to secure and hold a situation, but will be able to command a better salary than if he lacked these qualifications.

This course will give a series of lessons so plain and understandable that beginners will have little difficulty in making rapid progress right from the start. The aim will be the greatest possible advancement with the least possible effort. The clerk or student in card writing has not an abundance of time at his disposal, therefore it is important that the most rapid progress be made. So this course is designed to assist the student to become proficient in the work in the most rapid manner, for "Time is the essence of a card writer's success," to paraphrase a legal sentence.

### Material Needed.

There is little material needed for beginners, even though we shall aim to get them started as soon as possible with actual work. For practice work procure some sheets of manilla wrapping paper or blank newspaper; a ruler; pencil and good rubber. You will require two or three red sable brushes that will work nice and flat. These brushes are sized by numbers, but unfortunately there is no standard and no two makers number and size their brushes the same. You will need them to work from one-sixteenth of an inch in width to half or five-eighths of an inch. With a little practice you will be able to manipulate a brush to work at various widths. For example, the brush with which you can do a  $\frac{5}{8}$  in. stroke you will be able to do a  $\frac{1}{4}$  in. stroke. Figure 1 shows the actual size brushes you will need. These will guide you in making your selection. Do not buy cheap brushes. The expensive brushes work the best and most rapidly, wear the longest, give the best all round satisfaction, and are by far the cheapest in the end.



Fig. 1.—Actual size of brush required.

saying "much in little," and silently saying it all the time they are on display. In fact many merchants recognize show cards to be as important a part of their business as their newspaper advertising or the hiring of proper help.

There are many people who possess enough of the necessary talent to become very proficient in this most interesting, fascinating and remunerative art, if they had the opportunity to obtain instruction. The demand



Plate 7.—Plain block capitals and numerals. How stroking is done.



Plate 8—Lower case alphabet of plain letters.

**Making the Colors.**

All the colors you will need for awhile is black. You can make a splendid jet black color that dries quickly, flows freely, and leaves an intensely flat, black surface. Take shellac, 4 oz.; borax 2 oz.; water one quart, and boil till dissolved. Add 2 oz. gum Arabic dissolved in



Fig. 2.—Spread of the brushes.

hot water. (3 or 4 oz. of liquid mucilage will answer). Add lampblack, about 2 oz., and dissolve about a half package of black dye according to directions on the package, and stir it into the mixture. Boil this for five minutes and strain through a coarse cloth when sufficiently cool to handle.

**Styles of Letters.**

It is important that the styles of letters show card writers should use should be those that can be easily and quickly made, as this will insure rapidity. The beginner is too liable to make too fancy letters and too fancy cards. It must be remembered that the cards most in demand to-day are those plain in character, that can be read at a glance. They should be lacking in fussiness, for the main object of a card is to make an announcement. If the card is made too artistic, or fussy, or over elaborate in design, then the attention is detracted from the main object of the card—the announcement—to that of the artistiveness.

The styles of letters shown in Plates 7 and 8 are exceptionally good for practice work. It can be said that these two styles are the foundation of all other alphabets or styles of letters. Any fancy letters used are but embellishments of these. Capital letters are known as "upper case," and small letters as "lower

case." Names of letters or different styles of alphabets are hard to determine, as authorities differ on this matter. However, the name of a letter is not so important as its proper formation. Plate No. 7 is called by some, the Egyptian type, by others, the "Plain Block,"

For practice, take your scribbler or other plain piece of paper, and rule top and bottom lines about  $\frac{3}{4}$  of an inch apart. Then make the alphabet with single strokes of your lead pencil. This is to familiarize yourself with the formation of the letters. After you are quite sure of the formation, try to make them with your brush. Rule upper and lower lines about three inches apart on your manilla or other paper. Lay out roughly, with single strokes of the lead pencil, the letters you wish to make. DO NOT lay the letters out carefully with the pencil. Merely a suggestion of the shape. The letters of Plates 7 and 8 were all made with the brush without one stroke of a pencil lay-out, except the upper and lower ruled lines. Take your widest brush and after dipping into the color spread it out well, as shown in Fig. 2, turning it gently back and forth as you press it down. This will make it stay in a "spread" shape or flat, which is necessary for good work. After dipping your brush in color always flatten or smooth it out on a piece of cardboard. Note this piece of board in Fig. 3. Turn one edge of this card up about  $\frac{3}{4}$  of an inch, and cut two or three V-shaped

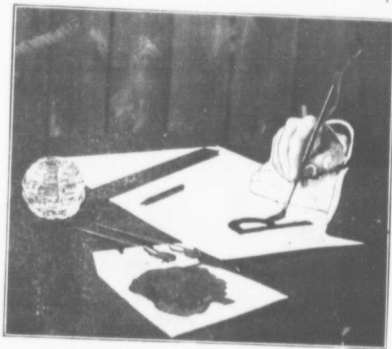


Fig. 3.—Materials and how to begin work.

notches in it to lay the brushes in when not in use. This prevents them from rolling over your work or on the floor. The top of your work table should

(Continued on page 32).



### PIANO MEN AND SHEET MUSIC.

By "The Hired Man."

PIANO and organ men generally should take about ten times as much interest as they do in sheet music, even from a selfish motive. This statement is neither superficial nor irrational, as I think a comparative examination of the subject will show.

Take the ideas expressed of late by both manufacturers and retailers, which we see in our trade paper, Canadian Music Trades Journal. They say by all means obtain a high standard for the marketing of player rolls. This is not purely for the sake of the roll industry, but first of all for the continued advancement of the player piano. One dealer was quoted, "Work for the success of the player music roll department—to keep the player sold." By that was meant, keep the public satisfied with good players by ensuring good music, sold by good methods.

With that view I heartily agree. But is there one single reason why ordinary instrumental music and songs are not just as vital to the piano as player rolls are to the self-playing piano? Then why do so many piano men assume such a disinterested attitude to sheet music? I know of instance after instance where quantities of sheet music trade have drifted to the departmental store, the 5, 10 and 15 cent store, the book and stationery store, and other stores where music is a foreign line. I want to be fair in my judgment, but the piano dealers are not blameless for these conditions.

If Canada is to advance musically, part and parcel of that progress will be band music, orchestral music, songs, anthems, piano compositions, etc. There is only one channel through which this trade should flow, and that is from the source of supply through the local dealer, wherever there is one to the buying public. The piano man should encourage whoever has charge of his sheet music, by not unduly limiting him in ordering. Also he should give the sheet music reasonable prominence in window displays, local advertising, and by outside work with musical programmes, to make them all assist the sheet music sales.

As a matter of fact the piano men generally are utterly at sea on the sheet music questions of the day, when we are really entitled to their advice, interest and support in different ways.

#### Want New Copyright Law

AT the recent important meeting of the Ontario Bar Association, the report of the committee on law reform referred to the present copyright law in Canada as being in an uncertain and most unsatisfactory condition, especially since the amended law was passed in Great Britain, which came into operation there on July 1, 1912. Regarding the Ontario Bar Association's attitude to the proposed new Canadian legislation, the

Journal communicated with Mr. Frank Denton, K.C., who submitted the Law Reform Committee's report. Mr. Denton said their report stated that it is hoped steps will be taken in the near future to make the Canadian Law to accord with the law in force in Great Britain.

#### Copyright List Well Under Way.

IT was intimated in the July issue of the Journal that the London (Eng.) Music Publishers' Association had decided to prepare a special list of those British copyrights which are being reprinted in the United States and in many cases illegally imported into Canada. The list referred to is now well under way, the first proofs having reached Toronto from England. Owing to the intricate and immense amount of work entailed in publishing such a work, it will yet be considerable time before the book is ready for dealers. Its use, however, is not questioned, and the trade will appreciate the assistance that it will furnish.

#### Sheet Music Orders Not Held Over Night.

AN out-of-town dealer who has improved his sheet music business, told the Journal that one of the mistakes he made for months was in holding a customer's order for a few days, or a week, until he would get other orders, and then send them all in at once. He did this thinking it was economy. But now he has adopted the plan of sending off his orders to the publishers and jobbers every night. He says, "I am applying the same idea of service to sheet music as to other lines, and find that it pays. To do this I had to rearrange my prices. I am not giving away songs to induce people to come in and see our pianos, or hear our players and talking machines. Sheet music and music books stand on their own feet, and when a person wants a song or instrumental piece, I get it for them at once. Their order goes in that very day, and my method is becoming widely known. Of course I don't undervalue the indirect advantages of having people come regularly to the store for their sheet music, but I make some of the advantages direct ones."

#### Price Tickets on Small Goods.

WHY did you buy that at So-in-so's store? A member of the Journal staff put that query to an acquaintance who had just bought a mandolin. "Well," answered the one questioned, "I went past four stores which had a display of small musical instruments in their windows. As far as I was concerned, each of the four was a reputable house. Each would give you value for your money. There was very little difference in the attractiveness of the window. But after looking at all the windows, I came back to the only one of them that had a price ticket on every article. I don't like going inside a store pricing this, pricing that and pricing something else. I want to look over the goods in a window as I go through a catalogue, seeing the article and price side by side."

Theories differ as to the wisdom of using price tickets, but there are several progressive houses whose management is on record as opposed to displaying any article of merchandise without an accompanying card giving the price.



## HOW TO PRICE GOODS.

By "The Man on the Street," in The Williams Echo.

SOME time ago I worked in a store in a busy Ontario town. The store was large and well situated, and in its line received the greater part of the trade. Yet in spite of large sales this merchant met his obligations with the greatest difficulty, though his personal expenses were comparatively small. In fact, hard work and large sales yielded him only a bare living. At the time, I didn't know the reason for that condition of affairs, but I have since come to the conclusion that he really didn't know how to properly put a price on the goods he sold.

I remember that on receiving a shipment of goods, he arrived at the selling price of the different lines by adding 25% to the cost price as shown on the invoice. He may have expected that that would give him a profit of 25% on his selling price. If he did that was his first mistake. Then, in addition, he didn't know what it cost him to conduct his business. Those expenses must have amounted to nearly 20% of his sales, so he was doing business for almost nothing. I have more to tell you about him, but first let us go more fully into the two big mistakes that made his business unprofitable.

The first is, the mistake he made in adding 25% to the Cost Price, and expecting that his gross profit would be 25% of his Selling Price. Let us take an illustration—Suppose you had decided that you wanted a gross profit of 25% on your Sales or Selling Price. An article costs you \$1 and you add 25%, making the selling price, \$1.25, now a profit of 25% on \$1.25 is 31 cents, so you see, you have added 6 cents too little to the Cost Price to give you the desired profit. This discrepancy may seem small, but when multiplied by the sales made in a year, it assumes very serious proportions.

Before going farther, let me say that it is usual, and is better, to figure gross profits on Sales or your Selling Price—when you say that your sales were \$12,000 last year you do not mean that is what the goods cost you, but that amount is what you sold them for, and that is the amount from which you naturally figure your profit. If you want a profit of 20% of your Selling Price you must add 25% to the Cost Price—if you want 25% add 33.3%, and so on. If you examine the example at the end of this article you will see how this is figured. We also append a table showing the percentage to be added to the cost price to secure from 5% to 50% on the selling price.

Right here is another point which is often overlooked. The cost of a consignment of goods includes the net cost of the goods as shown on the invoice, plus package charges, if any, and plus the freight paid on the shipment. For instance, if you receive a shipment of goods invoiced to you at \$100, and you are charged in addition \$1.00 for a case and you pay \$1.50 freight, then the \$100 worth of goods have cost you \$2.50 more by the time they reach your store. That is 2½% of the invoice, and unless you are prepared to take care of the amount in some other way, you should add 2½% to the cost of each separate item on the invoice. That will give you the Gross Invoice Cost of each.

The next great pitfall is that of "Overhead Ex-

penses," and a proper understanding of them is vitally essential to business success. "Overhead Expenses" are every expense in connection with the sale of your goods. That includes all salaries (including your own), rent or taxes, fuel, light, insurance, advertising and miscellaneous expenses, such as paper, twine, stationery, etc. You can find out by going over your books for the past year what those expenses totalled. Compare that amount with the amount of your total sales for that period and you can easily figure out what percentage of the Selling Price was in each sale, eaten up by your Overhead Expenses. You might find that those expenses, or the cost of doing business, amount to 25% of your sales.

Now, you should next figure on a Net Profit. This is a clear profit as all expenses, including your own salary, are included in the Overhead Expense. For the sake of illustration, we will say that you want your business to yield you a clear profit of 12½% of the amount of your sales.

Now, let us see what we have—your Overhead Expenses are 25%—your net profit is to be 12½%—so to cover those you must make a gross profit of 37½% on your Selling Price. To get a profit of 37½% on the Selling Price, it is necessary for you to add 60% to the Cost Price. By going over the example shown below this will be clear.

As a review, this addition of 60% to the Cost Price—pays every expense in connection with your business—pays you a salary—and should leave you at the end of the year a net profit of 12½% of the amount of your sales.

Some may consider this a lot of additional work, but that is a mistake. The method outlined here is of the simplest description, and this or a similar method of placing a cost on goods should be used by even the smallest retailer. As to its importance, in many cases it means the difference between success and failure.

At least it did to the merchant whom I was discussing. He saw where he was making a mistake and he substituted knowledge and system for guess work. Now he has a book-keeper to look after that work for him, and three busy clerks in his store, which he now owns. He accomplished this change in his affairs in a little more than three years, and I consider it was due to a proper knowledge of how to price the goods he sold.

## Example of Figuring Selling Price.

Assume in this instance that "Overhead Expenses" are 25%, and profit is 12½% of Selling Price as mentioned above, and that Gross Wholesale Cost of article is \$2.00.

The Selling Price as it includes everything equals .....	100%
Cost of doing business is .....	25%
Profit desired .....	12½%

Total overhead and profit equals ..... 37½%  
So the Gross Wholesale Cost equals 62½% of Selling Price. If \$2.00 is 62½% of Selling Price, then Selling Price is \$3.20.

Gross Wholesale Cost is .... 62½% or \$2.00  
Cost of doing business is .... 25% or 0.80

Profit is .....12½% or 0 40

Selling Price is ..... \$3 20

Gross profit is ..... \$1 20

This amount \$1.20, is 37½% of Selling Price, but 60% of Cost Price (\$2.00).

**Table of Percentages.**

When Overhead Expense, plus desired profit, equals

43¼% of Selling Price, add 5% to Cost Price

7	"	"	7½	"
9	"	"	10	"
13	"	"	15	"
15	"	"	17½	"
20	"	"	25	"
23	"	"	30	"
25	"	"	33 1-3	"
26	"	"	35	"
28½	"	"	40	"
31	"	"	45	"
33½	"	"	50	"
37½	"	"	60	"
39½	"	"	65	"
40	"	"	66 2-3	"
50	"	"	100	"

Example.—Article costs \$2, Overhead is 25%, profit desired 12½%, total equals 37½%. Run down table to 37½%, then across and you see that 60% must be added to cost price (\$2) to obtain 37½% on selling price, so selling price would be \$3.20.

(Continued from page 29.)

be about level with the bottom of your elbows when you are seated at work. This gives you great freedom with your arms. Now take the brush in your hand, as shown in Fig. 3, and proceed to make the letters you have roughly laid out with the pencil. Note the arrow marks on the alphabets of Plates 7 and 8. These are numbered in the order the strokes are to be made. A quick movement is best in making the strokes as it not only gives you speed, but you will learn to make a straighter line than if you made the movement slowly. These letters were all made with one stroke of the brush. For letters of this size, rest your brush hand on the other one, as shown in Fig. 3. This position has many advantages. It gives you great freedom of movement. It also raises your brush the proper height from your work, which is very important in working large letters. Practice these letters in Plates 7 and 8 until you are very familiar with their construction.

Never leave your brushes for any length of time after using without thoroughly cleaning. Do this with clear, cold water by shaking them in it and drying with a cloth.

A German musician has invented a machine which, he states, automatically registers the notes emitted by the piano. The new machine has the same object as one invented by an Italian and used by Mascagni in writing his operas, but it is a larger instrument and is operated by electricity. Into the machine is inserted a roll of paper, and the composer seats himself before the piano and executes the composition that he desires to give to the public. The machine faithfully registers every note produced, so that the musician does not have to depend upon his memory.—Harper's Weekly.



**Records Gave Him a Start.**

RECORDS are in themselves money-makers for the talking machine dealer. Now and then is heard an acknowledgment from a retailer in a country town, or in the suburbs of our large cities, that the record trade is O.K. for the big houses, but his chief work is disposing of the machines. One answer to such a statement is the past two years' experience of a merchant who now has a good business, but to obtain which he had to begin at the beginning, and his starting point was zero. Before even taking on the responsibility of a store, he had a live mailing list of nearly 500 names, from which he averaged the sale of one record a month to at least 350 to 400 talking machine owners, from which he made his living. The eminently satisfactory results from this outlined clearly to him the possibilities in the talking machine business. With records as a basis he made progress month by month, until he found the necessity of getting more machine sales to create more record customers.

In recounting this dealer's advancement to a member of the trade, he jokingly pointed out that the talking machine and the record were like the hen and the egg—which was first? Of course there is no debate on that point. The machine sales are the foundation of the talking machine trade, wholesale or retail. Yet with the thousands of people throughout the various provinces, who own different makes of talking machines, the record business is worthy of every consideration by the dealer and his salesmen.

**Effect of Cheap Records in England.**

ALL members of the trade who keep informed on the tendencies in talking machine circles to know what is helpful and what introduces harmful practices into the marketing of this particular class of instruments and music, are following the situation in England. On different occasions the Journal has referred to the complicated conditions in the English retail trade. Supplementing this is the following summary, giving the London Music Trade Review's observations: "Inquiry of prominent traders and in talking machine circles generally elicits pleasing information as to trade operations throughout the country, there being in most centres a distinctly satisfactory sales-condition both in respect to machines and records. The increased demand for machines, apart from what one may reasonably expect at this period, is partly attributable to the recent cheap record issues. They have assuredly brought talking machines within the reach of a larger public, and the tendency is expansion all along the line. This class of trade, however, leaves much to be desired. Its incidence one is forced to deplore, for the reason that, as a separate commercial proposition, it can only be justified by economy at the factory end, a state of things which unfortunately does

not exist. All sections of the trade reap very little if any profit from the sale of cheap records; extra machine sales may to some extent make good, yet we cannot deny its bad influence. People who buy cheap records, broadly speaking, will not easily be persuaded to the merits of those costing more, and certainly not while the shilling rate operates.

"In this belief many dealers either refuse to stock records below eightpence, or if they do, bring them out only on request. To concentrate on the sale of better-class discs is certainly a commendable plan, especially in view of the newspaper advertisements which some of the leading manufacturers are putting out. This trade stimulant should be supported locally in the press for preference. Boom the goods that show a respectable profit, the other kind easily looks after its own welfare.

"Half-crown sales, while not progressive, would seem to be pretty satisfactory, all things considered. It is true a number of dealers complain of the position they occupy, and there is unquestionably some ground for dissatisfaction when consideration is given to the fact that the cheap record move was sprung upon them without due warning, immediately following the exchange period. In taking advantage of record exchange schemes it is often necessary to carry more stock than usual. New stock of up-to-date titles replaces unsaleable records, but, as in this case, it is not always a blessing. Indeed, some dealers find it a serious disadvantage under present conditions, for their freedom of action in regard to cheaper records becomes restricted in the face of unusually heavy stocks of half-crown discs. They naturally hesitate to feature a new and obviously unreliable proposition, and perforce are compelled to do the best possible under the circumstances. Whether the partial setback to the better-class trade is likely to become permanent one would be bold to say, but the fact remains that overloaded stocks of half-crown records place the dealer in a position of great difficulty at the present time, limited capital and a conscientious regard for the best interests of the trade considered."

#### The Season of Record Trade.

**M**ORE than ever should the first three months of the year show big results in talking machine records. The pre-Christmas trade of sound reproducing instruments was greater for 1913 than ever before, and big record business follows in natural sequence. Again it has been shown that retailers do not always do their part in merely supplying the initial order of records that the customer may select undecided. The retailer or his salesman can promptly size up the customer and draw a rightful conclusion as to whether he is open to suggestion. Nine out of ten new buyers are not only open to suggestion, but actually want help in making their first selection of records.

The natural impulse of the new buyer, who may be a man without musical education or strong musical tastes, is to lead up with titles that strike him as being exceedingly amusing the first time he hears the songs, but of which he will soon tire. He may select band music of the newest hits, of which he will also soon

weary, for many of the modern songs are no more lasting than some of the modern novels.

On the other hand good music that can be heard over and over again without jarring upon the listener's susceptibilities, is what it pays the dealer to sell. To keep up a customer's interest in his purchase is to keep a permanent record customer.

Now that the dealers have many new record customers on their lists it behooves them to carry the stock and not yield to a more or less natural inclination to curtail purchasers to a point that may injure record sales.

#### Know the Records.

**Q**UITE reasonable and in order is the retail talking machine salesman's resolution to know his stock of records this year as he never knew it before. "How can I know it any better than I do now?" was the question asked by one man of his salesmanager. The latter replied by asking him how many records there were on the shelves that he had never played or heard. "A good many," confessed the salesman.

The salesman's admission of there being many records that he had not played nor heard is no rare experience. The large proportion of salesmen who are familiar with only a limited range of titles in the catalogue is one of the reasons that so many titles are never demanded. A great deal of very fine music has been recorded that the public is not familiar with. There are titles that do not convey anything to the average buyer, and because the salesman has not familiarized himself with those it never occurs to him to make suggestions other than of pieces with which he is familiar. If he would avoid the oft-repeated response of the customer, "I have that," or "I do not like that," the salesman will take or make the opportunity to play over a few unfamiliar records every day, playing them with different needles, or under other conditions that will enable him to get the best results.

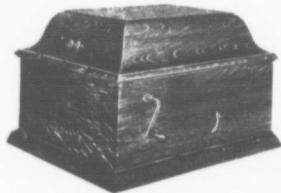
#### Musical Homes Good "Prospects."

**S**TATISTICS compiled by life insurance companies show that it is easier to sell an insured man more insurance than it is to "write" a non-insured. The latter needs a lot of convincing, the other has already been convinced. What is the application of insurance averages to the talking machine business? Simply this,—that because a household has a player piano and possibly other musical instruments, it does not follow, as some salesmen have been heard to assert, that the said household is not a good talking machine "prospect." If the household is an average one and the piano or player has just been bought, the additional investment would probably not be considered immediately. But the experience of the past two or three years is that musical houses are ready purchasers of talking machines. They want them, not merely for entertainment, but for instruction, to school themselves on the rendering of certain musical works by certain artists of training and skill.

As the insured man knows the value of insurance, so musical persons already have an appreciation of the use of the talking machine. Where the salesman goes to the home selling talking machines he knows that he need not spend time convincing people who have musi-

## The New Talking Machine Proposition

**T**HE "VITAPHONE" is making big headway in the Canadian market, by virtue of the fact that the tone is without question unexcelled, by any other make, and the company are marketing their product at fair prices.



VITAPHONE NO. 40, \$40 RETAIL  
Golden Oak, Mission and Mahogany.

The Vitaphone means a life-like sound. It faithfully renders the soft vibrations of the violin, the sweet cadence of the 'cello, the full melody of the orchestra and band, and every voice modulation of the great artist.

### **These Results are Accomplished with the Following Exclusive Vitaphone Features**

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

SEND FOR CATALOG.

## **Canadian Vitaphone Company**

LIMITED

W. R. FOSDICK, General Manager

156-160 John St. - - TORONTO

cal instruments of the place of music in the home. This part of his work has been done. Therefore it is not the home entirely without music that is always the best prospect for a talking machine.

#### Only Fringe of Trade Been Touched.

VARIOUS talking machine dealers are in the habit of taking much credit to themselves for the amount of business they are doing. With great unctio they dilate upon the increased business each year and the numbers they sell of this type and of that type. They flatter themselves that they are very successful with their talking machine departments.

To some of these merchants it has not occurred that they have done nothing but carry a stock of machine records and needles for the people who come in to buy. They have not gone out after business and have done nothing to create a demand. So long as sufficient business comes it would certainly seem fallacy to go out after it, but the point is that only the fringe of the possible business has been done. It has been estimated that less than fifteen per cent. of all the homes in Canada are equipped with talking machines. This suggests an immense field for the activities of retailers who are not content with the business that has been created for them by the manufacturers.

#### The Talking Machine Stock.

SUCCESSFUL merchandising is primarily dependent on stock. To know just what kind of stock to carry and how much of it, is a problem reckoned difficult by some Canadian dealers, particularly men just commencing or planning to open up a retail talking machine business. In a somewhat lengthy discussion of the management of the retail store, from the pen of Benj. Switky, a prominent distributor, writing in *Talking Machine World*, that gentleman offers this advice concerning the carrying of stock: "Of course, the ideal condition is to carry a complete line of records and machines. That is, it is ideal inasmuch as it enables you to meet every requirement of every customer. The work of selling under such conditions is rendered much easier. But then again we must look at it from the standpoint of investment. Each city or town presents certain peculiar conditions that require special handling. In fact, different streets of the same town require different treatment. If half the catalogue stock suffices to do 95 per cent. of the record business of the store, it is a question whether it would be wise to double the investment in records merely to catch the other 5 per cent. The dealer in a town of from 5,000 to 10,000 inhabitants cannot afford to carry a complete stock, because the turnover would be too slow. The returns would not be commensurate with the investment.

"On the other hand, just as surely as you cut down on the higher-priced record stock you are wilfully sacrificing a certain class of trade that should not be allowed to escape you. The problem with the dealer in small towns is simply this: He does not do more business because he does not carry the stock; and he does not carry a better stock because he cannot get enough business in his town to justify carrying it.

"However, one thing is certain: It's hard to sell

something that you haven't got; and most dealers are guilty of carrying less stock than their business requires. This is particularly true of foreign records. Many dealers will lose sale after sale without realizing the fact that there is a demand for records of a certain language, due to the fact that a foreign colony exists in their town. It is a mistake to think, because you have passed up five or six Swedes or Greeks without supplying their needs that you have lost only five or six sales. By no means! You have lost that many customers—and the many subsequent purchases which they and their recommended friends would have made at your store. Every jobber will tell you that very often, of two dealers similarly located, one will do a big foreign or grand opera business, while the other finds his record sales confined to the cheaper popular selections."

#### The Used Machine Problem.

IN Detroit a music dealer has given some thought to the retail talking machine business with a view to warding off second-hand machine deals. His argument is this: "A good many prospects desire to turn in one of the old-fashioned box and horn machines as part payment for a modern, high-priced one. There are three objections: First, a second-hand machine of the old style will command a very low price in a store full of new ones, hardly enough to make it worth while to sell it if it were all profit. Secondly, if a prospect retains a lot of old records, that perhaps are worn out, besides being so familiar to the owner that they have begun to pall a little, the new machine will not make as good an impression as it would if operated with a bunch of brand-new records and the purchaser is likely to think that he has not done a very wise thing in trading. He will tell his friends so; and, consequently, if they have been thinking of buying a new machine, they may change their minds. Thus the trading in of an old talking machine for a new one may kill some business. The third reason is an amplification of the second one—if the prospect sells his old machine and records, his purchase of a new one will mean the purchase of a lot of new records.

"It is easier to sell a second-hand talking machine from the home of the owner than from a store. People have a tendency to think that in buying anything whatever at a store, they have to combat some hidden wiles of salesmen, who are paid for selling goods and must get away with it. If they buy of some neighbor, they think the article has been tried out and found to be all right—provided the neighbor gives a good reason for selling."

It is the latter point that especially causes the dealer in question to induce purchasers of new talking machines to sell their old ones themselves.

#### An Essay Suggestion.

PUPILS in one of the schools in an American town are writing essays on "Why we should have pictures in the school-room," and the incident is cited as a piece of good promotion work, the credit for which is given a local picture dealer. There can be no doubt as to the advantages of well selected pictures in educational institutions, especially in public and high schools, but the suggestion applies with equal if not

# PROFITS FOR CANADIAN JOBBERS—



Pat. No. 726472

UNION No. 1, for  
Edison Machines.  
Gold Plated, \$5.00  
Nickel, oxidized, \$4.00

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



Pat. Pending

UNION No. 2, for  
Victor Machines.  
Gold Plated, \$7.50  
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UNION No. 3, for  
Columbia Machines.  
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Union Specialties  
double the range of  
your customers'  
machines.

**H**ERE are seven profit-  
able specialties that  
will sell to your customers  
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## UNION PHONOGRAPH SPECIALTIES

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

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

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

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

### FREE CATALOG—"Two Phonographs in One"

Write for your copy to-day and see for yourself how this  
simple but detailed booklet with full illustrations will interest  
your customers and make profits for you.

### The Union Specialty & Plating Co.

409 Prospect Ave., N.W., Cleveland, Ohio, U.S.A.

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320 Rue St. Joseph, Quebec.

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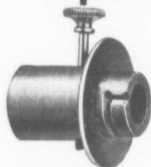


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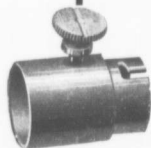
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UNION  
Modifier  
for Edison  
Machines  
(open)



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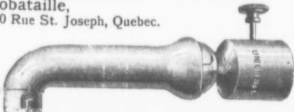
UNION  
Modifier for  
Columbia  
Machines



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UNION  
Modifier for  
Victor  
Machines

Pat. No. 726472, others pending.



1/2 Actual size.

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

greater force to music. Considerable discussion has been directed to the subject of talking machines in schools, and yet in Canada the dealers as a whole have not grasped the immense importance of what a successful working out of this problem means to the business, both directly and indirectly. It may be that the suggestion instanced above could be worked out in some localities by offering prizes in the schools for the best essays or compositions on "How Music would help in the School," and the prize compositions in smaller towns would be good material for the local papers to publish.

#### Successful Salesmanship.

HEREWITH are reproduced some extracts from a talk on salesmanship by the general manager of the United Cereal Mills, Ltd. While not addressed specially to the talking machine trade, the points emphasized are as applicable to this as to any other line.

"It is not possible for a salesman to know too much about the goods he is selling. Acquiring this knowledge and information, of course, requires some hard work and study upon our part, but it is well worth the effort. The great trouble with the most of us is that we want to take life too easy—we are not willing to work hard enough.

"Have you ever stopped and thought, when you saw the splendid success being made by some man of the opportunities in his life, how far short the most of us come from working out the potential possibilities that are ours?

"There is no royal road to success in business. Success for the great majority of us is gained over the rocky road of difficulties, and our only chance lies in being able, by hard work and steady application to the task in hand, to overcome these difficulties, and win success by putting to their best uses our natural and acquired abilities.

"There is to my mind a great difference in the quality of salesmanship. By this I mean that there is something more to making the sale, than getting the order, and the signature of the buyer upon the dotted line.

"A good salesman will so explain to the buyer the superior qualities of his goods and the advantages to be derived by the purchaser in buying these goods that he has—not only made a sale—but he has also made a salesman of the purchaser, with the result that when the goods are received they represent to the buyer desirable merchandise, in whose qualities he has confidence, and he immediately sets about recommending them and selling them to the retailer, or consumer, as the case may be.

"There is a decided difference between a sale, made in one instance by intelligent, educational work, and upon the other hand, by bull-dozing, brute-force and hypnotism. In the first instance the goods bought, represent in the buyer's mind desirable merchandise, to be enthusiastically recommended and resold. In the second place, a reaction sets in when the selling influence is removed, and the purchaser feels that he has been imposed upon and is very apt to take but little interest in the resale of the goods.

"To be a successful salesman the man should be a gentleman. The day of securing an order by buying a drink, or telling a questionable story, is a day that has gone in business circles—never to return.

"It is of utmost importance that our salesmen take good care of their health, be of good habits, and so order their conduct the evening before that old—R. E. Morse—will not sit with them at the breakfast table the morning after, an unbidden and unwelcome guest.

"We should all remember that there is no asset so valuable to a successful salesman as energy, optimism and enthusiasm, radiating from a pair of clear eyes, and a healthy, wholesome countenance made possible by being in 'the pink of condition.'"

In Ingersoll, Ont., there were at this year's recent elections thirteen candidates for six councillor seats. One of the successful men was Mr. M. J. Comiskey, secretary of the Evans Bros. Piano & Mig. Co. Mr. Comiskey's many friends in the trade know that the citizens of Ingersoll made a wise choice in electing him.

The closing month of the old year was marked at the Williams Piano Co.'s factory in Oshawa by the shipment of three New Scale Williams player pianos to a firm in Italy. This, together with enquiries the firm have from South America and other foreign countries, is an evidence of the widespread interest created by the "Meister-Touch," featured in their player pianos.

The Mendelssohn Choir of Toronto, under the leadership of Dr. A. S. Vogt, will give concerts in Massey Hall on February 2, 3, 4 and 5. A booklet has been prepared, giving particulars of the concerts and tentative programmes. Persons desiring further information should address their letters, The Secretary, Mendelssohn Choir, Toronto.

An interested visitor at the Columbia Graphophone Co.'s factory in Toronto was Mrs. Johnston, of Los Angeles, whose husband is a music dealer there, being formerly in the same line in Hamilton. When on a visit to friends in the latter city, Mrs. Johnston came over to Toronto to visit the Columbia plant. Mr. Farquharson, manager of that concern had formed a strong friendship with Mr. and Mrs. Johnston during his residence in Los Angeles. As a souvenir of her visit the latter took home a Columbia record that she herself pressed.

## NOTICE

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

THE  
CANADIAN VITAPHONE CO.  
LIMITED



## The COLUMBIA

<b>Jewel</b>	-	<b>\$45</b>
<b>Favorite</b>	-	<b>\$65</b>
<b>Leader</b>	-	<b>\$100</b>
<b>Mignonette</b>		<b>\$130</b>

These designs will get you 1914 sales off to a good start.

Dealers should remember that we are Dominion agents for "Foreign Language Disc Records" and Ontario agents for "Permanent Ruby Needles," and Columbia-Rena (imported) Records.

## The Logical Place

for the music-loving people of Ontario to find these types of Columbia Grafonolas is in the piano dealers' stores of the various towns and cities.

### Records by Columbia Artists

will be asked for by the hundreds of people who got Talking Machines at Christmas—Stock Columbia records and get your share of that trade.

Be sure to send for the NEW Demonstration Disc, value 85c, which we supply to the trade to retail @ 30c.—It is the greatest business-getter ever produced. We'll gladly send any piano dealer a free sample.

## The Music Supply Co.

88 Wellington St. West  
TORONTO, Canada

Sole Ontario wholesalers of Columbia products and Columbia-Rena records.

## NEW RECORDS

Advance lists for February



### COLUMBIA RECORDS FOR FEBRUARY.

#### SYMPHONY DISC RECORDS.

\$2.00

- 55521 Tristan and Isolde (Wagner). "Isolde's Liebestod" (Isolde's Love Song). In German, with orchestra. Don Carlos (Verdi). "O Don Fatale" (O fatal gift). In Italian, with orchestra.
- 51451 Die Walkure (Wagner). "Ho-jo-To-Ho" (Brunnhilde's Battle Cry). In German, with orchestra. Die Walkure (Wagner). "Du bist der Lenz" (Spring now is here). In German, with orchestra.
- 12-INCH SYMPHONY DOUBLE-DISC RECORD—\$1.50.
- 55519 O Divine Redeemer (Foot). Charles W. Clark, Baritone. Orchestra accomp.
- Elijah (Mendelssohn). "It is Enough." Charles W. Clark, Baritone. Orchestra accomp.
- 10-INCH SYMPHONY DOUBLE-DISC RECORD—\$2.00.
- 51446 The Last Dance (Ware). In English, with orchestra. By Bernice de Pasquini.
- Call Me No More (Cadmus). In English, with orchestra. By Bernice de Pasquini.
- 10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.
- 51445 Marche Mignonne (Poldini). Leo Ornstein, pianist.
- 51449 Orpheus (Gluck). Dance of the Blessed Spirits. George Barrere, Flautist. Orchestra accomp.
- L'Arlesienne Suite, No. 2 (Bizet). Minuet. George Barrere, Flautist. Orchestra accomp.
- 51450 Sing, Smile, Slumber (Serenade) (Gounod). William Place, Jr., Mandolin Solo.
- Souvenir of Venice (Place). William Place, Jr., Mandolin Solo.
- 51454 I Miss You Most of All (Monaco). Mannel Romain, Counter-Tenor. Orchestra accomp.
- Would You Take Me Back Again? (Morris). Mannel Romain, Counter-Tenor. Orchestra accomp.
- 12-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.50.
- 55516 The Misthree Bough (Bishop). Mildred Potter, Contralto. Orchestra accomp.
- Recked in the Cradle of the Deep Knight. Frank Croxton, Bass. Orchestra accomp.
- 55518 In the Sweet Bye and Bye. Columbia Mixed Quartet. Organ accomp.
- A Thousand Years. Columbia Mixed Quartet. Organ accomp.
- 55520 The Serenade (Herbert). Vocal Gems. Columbia Light Opera Company. Orchestra accomp.

The Serenade (Herbert) Selections. Prince's Orchestra.

- 10-INCH DOUBLE-DISC RECORDS—85c.
- 51447 Barney O'Hea (Lover). William Thomas, Tenor. Orchestra accomp.
- When You and I Were Young, Maggie. Archie Anderson, Baritone. Orchestra accomp.
- 51448 Rendezvous—Intermezzo (Aletter). Prince's Orchestra.
- En Tu d'Amour (A Little Love, A Little Kiss) (Silous). Prince's Orchestra.
- 51380 Marietta Two-step and Polka (Sterny-Comquin). Ellery Band.
- La Ferita Suite (Lacome). "La Zarzuela." Ellery Band.
- 51458 Tres Chic (Coular). Prince's Band.
- He'd Have to Get Under, Get Out and Get Under (Abrahams). Prince's Band.
- 51452 On a Good Old-Time Sleigh-Ride (Gamble). Peerless Quartet. Orchestra accomp.
- Flow Along River Tennessee (Gamble and Wells). Albert Campbell, 1st Tenor, and Henry Burr, 2nd Tenor. Orchestra accomp.
- 51453 Down in Chattanooga (Berlin). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.
- Tra, La, La, La (Berlin). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.
- 51455 Little Church Around the Corner (Cowan). Nora Watson, Contralto, and Henry Burr, Tenor. Orchestra accomp.
- I'm Afraid I'm Beginning to Love You (Goodwin and Browne). William Halley, Tenor. Orchestra accomp.
- 51456 I'm Just Crying For You (McCarthy and Monaco). Ed. Morton, Baritone. Orchestra accomp.
- Daddy Did a Wonderful Thing (Meyer). Billy Watkins, Tenor. Orchestra accomp.
- 51457 He'd Have to Get Under, Get Out and Get Under (Abrahams). William Halley, Tenor. Orchestra accomp.
- Pussy Cat Rag (Gill). Ada Jones, Soprano, and Peerless Quartet. Orchestra accomp.
- 51459 Madcap Duchess (Herbert). "Love is a Story That's Old." Agnes Kimball, Soprano, and Chorus. Orchestra accomp.
- Madcap Duchess (Herbert). Selections. Prince's Orchestra.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.
- 55515 'Tis Not True (Non e ver) (Matti). Mrs. A. Stewart Holt, Contralto, Violin and harp accomp.
- Will You Love Me When I'm Old? (Ford). Mrs. A. Stewart Holt, Contralto, Violin and harp accomp.
- 55517 All Souls' Day (Lassen). Cornet Solo by Charles Leggett, Band Song Without Words (Goltermann). Cello Solo by Jean Schwiller.
- 55522 Little Cafe (Caryll). "Just Because It's You." Grace Kerns, Soprano, and Chorus. Orchestra accomp.
- Little Cafe (Caryll). Waltzes. Prince's Orchestra.
- 55524 L'Amour—One-step (Christine). Prince's Band.
- Hesitation Waltz (Shaw). Prince's Orchestra.
- 55525 Dreaming—Waltz (Joyce). Prince's Orchestra.
- Tale d'Amour—Waltz (Edwards). Prince's Band.
- 55526 La Rumba—Tango (Byrnes). Prince's Band.
- Maurice Irresistible—Tango (Loggati). Prince's Band.





**NEW EDISON RECORDS.  
FOR FEBRUARY.**

**REGULAR LIST—65c.**

- 2145 Aida March (G. Verdi) ..... Edison Concert Band  
2146 The Kerry Dance (James L. Molloy) ..... Elizabeth Spencer  
Soprano, orchestra accomp.  
2147 On the Banks of the Washah, Far Away (Paul Dresser)  
Baritone and chorus, orchestra accomp.  
2148 Kiss Me Goodnight (Goodwin and Brown) ..... Billy Murray  
Comic song, orchestra accomp.  
2149 The Nightingale (Ed. Mollenhauer) ..... Henry Heidelberg  
Piccino, orchestra accomp.  
2150 When the Twilight Comes to Kiss the Rose Good-night (Henry W.  
Petrie) ..... George Wilton Ballard  
Tenor, orchestra accomp.  
2151 Sweet Anna Marie (Theodore Morse)  
Albert H. Campbell and Irving Gillette  
Tenor duo, orchestra accomp.  
2152 (a) A Little Christmas Basket, (b) Howdy! Honey! Howdy!  
(Paul Lawrence Dunbar) ..... Edward Sterling Wright  
Reading  
2153 (a) When de Co'n Pone's Red, (b) 'Possum (Paul Lawrence  
Dunbar) ..... Edward Sterling Wright  
Reading  
2154 Our Volunteers Waltz (Wm. H. Santelmann)  
United States Marine Band  
2155 Would You Take Me Back Again! (Alfred Solman)  
Manuel Romain  
Tenor, orchestra accomp.  
2156 There's Lots of Stations on My Railroad Track (Leo Edwards)  
Adda Jones and Billy Murray  
Conversational duo  
2157 Ruy Blas Overture (Mendelssohn)  
Victor Herbert and His Orchestra  
2158 Samson and Dalilah—My Heart at Thy Sweet Voice (Saint-Saens)  
Mary Jordan  
2159 Underneath the Tango Moon (Harry Carroll)  
Arthur Collins and Byron G. Harlan  
Orchestra accomp.  
2160 Flee as a Bird (Mrs. S. M. B. Dana) ..... Helen Clark  
Contralto, sacred, orchestra accomp.  
2161 Tango—La Bella Cubanera (M. L. Lake)  
National Promenade Band  
2162 How Long Have You Been Married! (Rennie Cormanck)  
Billy Murray  
Comic song, orchestra accomp.  
2163 Ever of These (Foley Hall) ..... Venetian Instrumental Quartet  
Violin, vielle, flute and harp  
2164 Just Because it's You—The Little Cafe (Ivan Caryll)  
Elizabeth Spencer  
Soprano, orchestra accomp.  
2165 Tres Chic One-step (Dan H. Caslar) ..... National Promenade Band  
For dancing  
2166 The "Honest" Hold-up Man and "Billy Beans" ..... Murray K. Hill  
Vaudeville special  
2167 Dinah (Henry L. Marshall) ..... Peerless Quartet  
Male voices, orchestra accomp.  
2168 When it's Springtime in Virginia (Ernie Erdman)  
Owen J. McCormack  
Baritone, orchestra accomp.  
2169 Under the Double Eagle March (J. F. Wagner)  
New York Military Band  
2170 Saw Ye my Saviour—Communion Hymn (Mary Baker G. Eddy)  
Edison Mixed Quartet  
2171 Dance of the Hours—La Gioconda (Fonchelli)  
New York Military Band  
2172 'Tis But a Little Faded Flower (J. R. Thomas)  
John Young and Frederick J. Wheeler  
Tenor and baritone, orchestra accomp.  
2173 Lead Me to That Beautiful Band (Gutz and Berlin), Stella Mayhew  
Goon song, orchestra accomp.  
2174 King Karl March (C. L. Urnath) ..... New York Military Band  
2175 The Bonnie Blue Flag ..... Polk Miller and His Old South Quartet  
Bajo accomp.  
2176 Laughing Song ..... Polk Miller's Old South Quartet  
Guitar accomp.  
2177 What a Time ..... Polk Miller's Old South Quartet  
Guitar accomp.  
2178 The Watermelon Party ..... Polk Miller's Old South Quartet  
Guitar accomp.

**BETTER THAN IT SOUNDS.**

A meeting between Wagner and Bill Nye must have left the composer in rather a puzzled frame of mind. In his "Then and Now," the late Dean Hole, of Rochester, relates: "Nye, the American humorist, brilliant as the best, whose comedy never fails to charm, and whose tragic death I shall never cease to mourn, told me that when he met Wagner he said to him: 'Your music is beyond my comprehension; but I always feel sure when I hear it that it is really much better than it sounds.'" Here is the compliment unequivocal.

**NEW MUSIC** Copyrights entered at Ottawa

28082. "In Love's Garden, Just You and I." Words by Arthur Gillespie. Music by Nat. Gaborau.  
28083. "In a Little Cottage by the Railroad Track." Words and music by Blanche Merrill.  
28084. "Nivana." Waltzes, by F. H. Losey, op. 344.  
28085. "The Vivandiers." Polka Caprice, by F. H. Losey, op. 336.  
28086. "The Minstrels." March Two-Step, by Al. J. Whyte.  
28089. "Little Miss Killarney." Words by Jean Havez. Music by Gus. Edwards.  
28100. "Miss Bell of the Telephone." Words by Jean Havez. Music by Gus. Edwards.  
28101. "Tango de Yango." Composed by James C. McCabe.  
28106. "Ave Maria." Par C. O. Senechal. J. E. Belair, Montreal.  
28107. "I Want a Ragtime Bungalow." Words and Music by Bert Kalmar.  
28115. "Song of St. Francis Xavier's College." Words by "Kaj" Jones. Music by J. W. Pickup, B.A. W. P. M. Kennedy, Antigonish.  
28116. "The Dawn of Peace." Composed by George E. Harding. Hamilton.  
28123. "Daddy, Come Home." Words and Music by Irving Berlin.  
28124. "Memories of Thee." Words by Isabella B. Watson. Music by John Adamson.  
28125. "Canada and Motherland." Words by Isabella B. Watson. Music by John Adamson.  
28130. "That International Rag." By Irving Berlin.  
28131. "The Serenade Tango." By Irving Berlin.  
28132. "I'm In Love with the Mother of My Best Girl." Lyric by Gus Kahn. Music by Egbert Van Alstyne.  
28133. "Deiro Rag." Arranged by H. E. Schultz.  
28143. "Jardin d'Amour." By L. L. Moore.  
28144. "My Idea of a Girl." Lyric by Jean Havez. Music by Gus Edwards.  
28145. "Nocturne in F, Major." By Henry Cooke Hamilton, Lindsay, Ont.  
28146. "The Ran Upstairs." Words and music by Bert Kalmar.  
28152. "The Whole Way Long." (Le Long de la Route). Words by Lily E. F. Barry. Music by P. Douglas Knowles. Royal Edward Institute, Montreal, Que.  
28158. "Bad Eagle of the U.S.A." For Orchestra. By Herbert Kendrey, Herbert Kendrey, Peterborough, Ont.  
28180. "The Lament of the Belts." Reverie for Piano. By Reginald E. Welsh. Margrave House, E. Davies, Toronto, Ont.  
28185. "I Want You." Song. Words by Walter Bruce. Music by Henry Thomas. The Delmar Music Company, Limited, Montreal, Que.  
28190. "The Common School Book of Vocal Music." By Eleanor Smith. A One Book Course of Song and Study for use in Schools of Mixed Grades.  
28193. "Let's Dance." A Rag Turkey Trot. By Wallie Herzer.  
28194. "Pass the Pickles." Tango. By Grace Le Roy.  
28195. "Was Koster America." Words and Music by Adolf Philipp.  
28196. "Ich Liebe Dich." Words and Music by Adolf Philipp.  
28197. "My Darling Wife." Words and Music by Adolf Philipp.  
28198. "I Want to go Back to Dixie Land." Words by Jean C. Havez. Music by Geo. Botsford.  
28199. "By the Rio Grande." Mexican Serenade. Words by A. Seymour Brown. Music by Anatol Friedland and Johann C. Schmid.  
28170. "Beaux Esprits." (Gay Spirits). One Step. By G. T. Tompkins.  
28174. "The World is Mine, While I Have You." Words by J. E. Dempsey. Music by Johann C. Schmid.  
28172. "Rechts herum und Links herum." Words and Music by Adolf Philipp.  
28173. "Some Baby." One Step, Two Step or Turkey Trot. By Julius Lenzenberg.  
28200. "Old Folks at Home."—"God Save the King." J. H. Mansfield, Edmonton, Alta.

Mr. E. C. Corbeau, the well known music dealer of Regina, was a recent visitor to several eastern centres, including Toronto and New York. Mr. Corbeau, who is an old Ontario boy, has had enough fat years in the West to make a lean year or two comparatively incidental. The West, Mr. Corbeau says, is O.K., and by the end of the year will be going ahead better than ever.

In appreciation of the good work and long hours of their employes during the Christmas rush, The R. S. Williams & Sons Co. arranged to give them each a couple of days off, in addition to the statutory holiday. The department managers divided their respective staffs so that one-half took the extra vacation immediately after Christmas, and the other half immediately following New Year's. Needless to say, this act of generosity was appreciated.

## A host of new friends, and the old ones more loyal than ever

The line of Edison Phonographs at your disposal to-day covers every possible situation that may arise in your phonograph business.

With the coming of Mr. Edison's most recent achievement—the

# EDISON Diamond Disc Phonograph

scores of patrons whom you have never been able to interest are now active prospects for you.

The new diamond reproducer is a perfect jewel of a talking point. Think of being able to show this wonderful gem and to tell your patrons that it removes all the ceaseless bother of constant changing. It is a permanent point that never wears and the argument will wear as long as the diamond lasts—forever.

  
Thomas A. Edison  
INCORPORATED

103 LAKESIDE AVENUE

Orange, N. J.

## WINNIPEG LETTER.

OF general public interest was the formal opening of Winnipeg's magnificent hostelry, the Fort Garry Hotel, recently completed by the Grand Trunk Pacific Railway. The opening brought together a large gathering of representatives of the various professions, trades and schools of learning, and there were present government officials and railway officials. There was a tour of inspection of the building, a luncheon and much speechmaking. The opening of the hotel was emphasized as a landmark in the progress of the West.

One of the most interesting rooms in the new Fort Garry Hotel is the large banquet hall. The furnishing of this room includes a handsome grand piano manufactured by Mason & Risch. It was designed to harmonize with the architecture and furnishing of the room, which is in old English design, with fumed oak finish.

For some months the Winnipeg Piano Co. have been casting about for suitable premises in anticipation of the expiration of the lease of their present store. Negotiations have resulted in their securing the magnificent corner formerly occupied by Canada Furniture Manufacturers, Ltd., for western show rooms. This is at the corner of Portage Ave. and Hargrave Street, and there is an immense window frontage on both thoroughfares. The company expect to remove about February first, and in the meantime are planning extensive alterations and improvements to the store interior that will give Winnipeg Piano Co. one of the finest music houses in the West.

A window showing a piano and a phonograph, with home surroundings, attracted much attention to the Doherty Piano Co. store. The musical instruments in Circassian walnut were backed by a parlor suite of the same finish.

Mr. E. C. Scythes, of the Williams Piano Co., reports a number of sales to dealers, and on the whole business is considered as good with this firm.

The Fowler Piano Co. report that December was a very good month with them. Collections are as yet slow, and they believe will not improve until well into the New Year. They have recently added the local Knabe agency to their line. They supplied a concert grand of this make to Mme. Frances Alda, soprano of the Metropolitan Opera Co., who appeared in Winnipeg.

At the Doherty Piano Co.'s opening recital of the season, held just prior to Christmas, the following artists were heard by a capacity house: Mrs. McLaskey, soprano; Mrs. De Angeli, contralto; Mr. Sutherland, tenor; Mr. Irving, basso, and Mr. Stephenson, accompanist. The Edison disc phonograph, and the Columbia Grafonola were demonstrated at this recital, with the result that many inquiries were received.

The formal opening of the new Fort Garry Hotel has aroused much interest in the interior construction and furnishing of the magnificent building. The provision made for the entertainment of guests includes a Nordheimer cabinet grand piano of special Louis design in Circassian walnut. This was supplied by the Tucker Piano Co., Ltd.

With the J. J. H. McLean Co., piano and player

trade was quite up to their expectations for December. Mr. Freeland, manager of the talking machine department, stated that his branch of the business had a busy time making deliveries of purchases for Christmas gifts.

The Lindsay Piano Co. report a big December business in pianos. Collections, they state, are a little slow, but improving.

Miss Johnston, of the Tucker Piano & Music Co. phonograph department, has no complaints in regard to Christmas trade in her dept., they having had good Christmas business.

Mr. C. E. Gardner, who has been covering the West in the interests of Edison phonographs and records for the last three months, left for a holiday at his home in Washington.

The local management of Mason & Risch, Ltd., were pleased with the results of their piano and player business in December, showing as it did a material improvement in local trade. This branch also reports an improvement in collections.

Mr. Charles F. Crandall, who has lately been connected with the Baldwin Co., of Chicago, has taken the position of manager of sales for Cross, Goulding & Skinner, Ltd. Mr. Crandall has also been connected with the Aeolian Co., and was also with Theebes Co. of St. Louis, for six years.

The employees of the firm of Cross, Golding & Skinner, Ltd., presented Miss Lily Jackson with a handsome set of silver cutlery on the occasion of her leaving to be married. Mr. E. C. Scythes, president of the company, made a very appropriate address.

Attracted by a brilliant display of watches and jewelry in the windows of Babson Bros., the well known Edison phonograph dealers, on the corner of Portage and Carlton Street, a thief smashed the heavy plate glass window, and, after appropriating five watches, made his getaway undetected at an early hour.

D. C. McColl, of the Winnipeg Piano Company, one of the candidates for councillor in Ward 4, of the municipality of Assiniboia, who has been a resident of the district for the past four and a half years, was last year offered the office by acclamation. Had he accepted he would have been the first representative, as it was in 1912 that the ward was created, but owing to the fact that he was just leaving on a visit to the old country, he was forced to refuse.

Mr. G. L. Stanwood, manager of the Doherty Piano Co.'s Winnipeg branch, is absent on a visit to eastern points, including Chicago, Montreal and Toronto. Mr. Stanwood will also visit his firm's factory and headquarters at Clinton.

The calendar sent out by the Wormwith Piano Co., Ltd., Kingston, for 1914, is one that will be appreciated by every recipient of a copy. The picture, entitled, "Amusin' the Bairn," is a reproduction, by color photography, from an oil painting by Henry J. Dobson, the foremost painter of old Scottish life and character. In its make-up the calendar is an artistic production, creditable to the discrimination of the donors, and one that particularly appeals to any who have had experience in the subject portrayed.

# WILLIS TRUTH



The Crest  
of  
Quality

What better move  
could you make to  
augment your present  
business than in mak-  
ing immediate arrange-  
ments for the

## WILLIS

line in your  
community?

**T**HERE is an inherent straightforwardness about the WILLIS proposition as a whole which carries conviction.

Truth in WILLIS advertising propaganda of every description and the honesty of purpose of its makers have been of incalculable value in building the unassailable reputation of the WILLIS.

This Atmosphere of truth and integrity has become so much part of the WILLIS business activities that it exerts an influence upon prospective customers even without their knowledge.

It gives them the instinctive feeling that the dealer or salesman speaks with authority when he tells of the WILLIS points of superiority.

This feature is one of the many reasons why the WILLIS has not only been a leader in the sense of reputation and prestige, but has added dignity and commanding position to the dealer who has controlled the agency, and has produced substantial financial results.

---

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

## Willis & Co., Ltd.

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

FACTORIES  
ST. THERESE  
P.Q.

## MONTREAL LETTER.

PIANO men generally in Quebec have grown heart-sick of the continual dabbling and meddling of the legislature of the province in all laws affecting liens on goods sold by instalment. So much so that they have been willing for the last two or three years to give it all up, resting all their faith in the landlord law, so-called, or notification law, which when legally acted upon, saves the piano from third parties claiming it for debts due by the purchaser.

Some time ago a bill was introduced into parliament, requiring that no repossessions be made unless the merchant repossessing the piano was willing to refund four-fifths of the amount paid by the instalment. This bill was fought strenuously by the piano men, under the leadership of Mr. A. P. Willis, president of Willis Co., Limited, and was thrown out. Last year, another bill was brought up, which was then defeated, but it has been brought forward this session with double force and determination that it shall pass the legislature. This is the bill that many piano men have allowed to give the go-by. However, in the opinion of Mr. A. P. Willis, it is a very bad and injurious bill,—the thin end of the wedge that would eventually break up the whole instalment system. Asked by the Journal to define the practical result of this bill if it ever became law, Mr. Willis said: "Well, it is just like this:—you sell goods, but you cannot collect for them outside the district in which you reside, that is the real meaning of the 'Domicile Bill,' for that is the name of the bill before parliament. This bill is in the interest of country lawyers and country court-houses, who have no business, who are briefless, and who wish to encourage litigation in their own districts, without any regard to the interests of trade in general. Under the present system, a merchant in Montreal or Quebec, doing business 500 miles away, within the province, can elect Domicile at Montreal or Quebec. Under the proposed law, the country people snap their fingers at the manufacturer or merchant, because they know it would never pay a man in Montreal to go far away from home to the lawyer or the court-house to attend a law suit. In this way, numberless customers may refuse to pay. Balances on pianos, \$50, \$25, \$10, people would say, 'well, we have paid enough on that piano, I guess they will not want to come and sue me here, 300 miles away,' and so the very profits, the only profit in the transaction would be jeopardized. The whole discussion in Quebec Parliament has brought up all the objectionable arguments that are ever raised against the instalment system."

In conclusion Mr. Willis stated that he was ably assisted in the fight, by Mr. J. H. Fortier of Quebec, and Alderman Lavigneuer, both veteran piano men. The bill is now before the legislative council, and Mr. Willis is in hopes that it may be killed.

"Make up your mind to get a profit and a legitimate profit on every sale you make. That's the basis of success in any business," said W. J. Whiteside, of Gervais Whiteside. This firm are receiving their usual share of orders for Karn-Morris goods, notwithstanding the cry from many quarters that business is quiet.

"As the result of excellent underlying conditions

the New Year is starting out in a fashion which promises for the industry hereabouts, (speaking for ourselves)," said President W. H. Leach, of the Leach Piano Co., Ltd., "the biggest business conducted upon the best basis ever known before. Gourlay and Bell lines are increasing their popularity with our clientele each succeeding season, and indications point to a continuance of A-1 business," is the story vouched by this firm.

J. W. Shaw & Company feature to the best possible advantage the Gerhard Heintzman lines, and at all times lay particular stress upon the high standing and prestige this product enjoys. December business with this house was well within the record mark established during the corresponding month a year ago.

Mr. A. P. Willis, president of Willis & Co., Ltd., has at heart at all times the interests of his employees and agents scattered all over the different parts of Canada. Every Christmas he orders a car load of big, fat, juicy, tender, stall fed turkeys, which he distributes to the aforesaid. This princely and appropriate gift was duly appreciated by the many recipients throughout the Dominion.

There is no complaint of hard times heard at the piano parlors of J. A. Hurteau & Co., Ltd., nothing is allowed to exist here but optimism of the highest order. Weber pianos are responsible for this existing state of affairs, this products being in great demand of late.

Mr. Otto Higel, president of the Otto Higel Co., Ltd., the well known supply house of Toronto, was a recent trade visitor to this centre.

It is rumored that Montreal will in the near future have another large retail music house. It is stated that a well known manufacturing firm not satisfied with the representation now given its lines, will open up its own retail branch.

"With us," said Layton Bros., "the situation is one of normal, extremely healthy business. Our receipts are not subject to inflation from temporary influences, as in the case of the desirable Christmas boom, and present conditions, accordingly, may be said to be all the more satisfactory. Mason & Risch instruments were especially popular during December, and we moved quite a number of grand pianos, in addition to uprights and players of this make, and taking everything into consideration, a most favorable omen exists for 1914."

The banquet recently held by the staff of C. W. Lindsay, Limited, and reported in a previous issue of the Journal, was duly considered the best in the history of the firm's many enjoyable events, and all were loud in their praise of Mr. B. A. Edwards, the secretary-treasurer, to whom the staff largely credit the banquet's success.

Hurteau, Williams & Co., Ltd., are keeping up their monthly average sales, and find that 1913 December business was greater than that of December twelve months ago, and that the opening month of the year at present writing gives every promise and indication of excellent business.

Looking around the warehouses of J. H. Mulhollin, the Evans Bros. representative, his stock showed signs of Christmas and New Year's depletion. "Pros-

# Dominion Players

have the same artistic case design, the same pure tone that characterizes Dominion Pianos, and have the stability to stand up to the more - than - ordinary usage to which a player piano is put in the home.



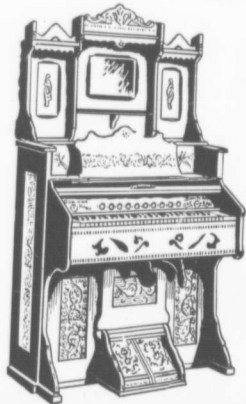
The mellow sweetness of DOMINION tone that has characterized Dominion Pianos since the introduction of the Cupola Iron Arch Plate frame is the result of this frame which supports the immense string strain without the necessity of unsightly posts which interfere with the sound as well as marring the appearance of the piano back. This is why Dominion Tone is the tone of a grand piano. Dominion pianos are made

like grands, and this grand - piano plate - frame is exclusively

a DOMINION feature. This is one of the reasons why Dominion instruments so successfully withstand the extremes of climates.

## DOMINION ORGANS

for home and export trade are known and admired in every province of Canada, throughout the British Empire, and in many foreign lands. They have the tone, the endurance of climate and the appearance that wins friends both in the trade and among the general public.



THE  
**DOMINION**

Organ & Piano Co.  
LIMITED

**Bowmanville,**

ONTARIO

CANADA

pects for 1914 could not be better," said Mr. Mulhollin," and we are entirely satisfied with the volume of business transacted during 1913, and are looking forward to bigger and better results during 1914."

"With general local business conditions showing improvement, we experienced a highly gratifying demand for Columbia talking machines and records," report the Canadian Graphophone Co. "We did not find the call for cheaper models which we thought might exist, but people seemed prosperous and wanted the larger and higher priced machines. Prospects for the next couple of months are unusually bright, largely because of the bettered general conditions."

Leo Slezak the famous tenor, who appears on the list of artists featured by the Columbia Co., has joined the National Opera Co., and was heard for the first time with them in Montreal during Christmas week. The National Opera Co. is booked for a week in Toronto.

Mr. William Hartmann, Canadian manager of the Perfected Music Co., Toronto, was in Montreal early in January on a business trip.

Mr. William Clarkson, of Clarkson & Cowan, the well known sheet music and small goods dealers, and who is 1st vice-president of the Canadian Music Dealers' Association, was a recent visitor to Toronto, calling on the sheet music and small goods houses.

Mr. C. R. Coleman, local manager for the R. S. Williams & Sons Co., Ltd., is well pleased with the showing of his branch for 1913. The increased use of musical instruments, such as mandolins, banjos, guitars, violins, etc., he considers a splendid augury for 1914 business. The appearance of the Edison disc phonograph during the year also had a marked effect on phonograph business. With Edison disc records now being regularly supplied, Edison dealers are looking forward to big things in this branch.

Foisy Freres give favorable reports of their business for December, being considerably in excess of the same month of 1912. This firm consistently feature Mendelssohn pianos and players, which they have given wide publicity in Montreal. Foisy Freres, as already reported, have added a department for the sale of Columbia gramophones and records, and this branch is giving an excellent account of itself. The fact that members of the Canadian Opera Co. are exclusive Columbia artists, has given quite an appreciable impetus to local sales of their records.

#### PIANO CASE MANUFACTURER TO LOCATE AT BRANTFORD.

Mr. M. S. Phelps, referred to in the following dispatch from Brantford, Ont., had for some months under consideration the establishing of a piano case manufactory in Canada. He had looked into the advantages offered by various cities, and in fact had conducted negotiations a year ago. He has made a canvass of the piano trade, and is convinced that there is a field here for specializing in high grade piano cases.

Mr. Phelps was attracted to the market here by reason of his being a Canadian, though he has lived in the United States for the past twenty years.

"Another important industry has been secured for

this city through the efforts of the Greater Brantford Board. It is the Brantford Piano Case Company, which has secured the necessary land adjoining the Buck Stove Works, upon which the Industrial Realty Company will erect a two-story building 225 x 64 feet, the plans for which have already been prepared. It is hoped to push the work of construction, so that manufacturing operations may be started next spring.

The chief promoter of the enterprise is Mr. M. S. Phelps, of Rochester, who has been engaged in this same line of manufacture for some 20 years, making a line of goods well known in Canada. The merit of the products of this firm has been well tested by the Greater Brantford Board, and there is no house in Canada producing this line of goods. Mr. Phelps, it is understood, will separate himself from the Rochester business and come to Brantford. Outside of the building and site, a capital of \$40,000 for plant and working capital has been subscribed, one-half being secured by Mr. Phelps, and the balance subscribed locally. Some 50 hands, all skilled mechanics, will it is expected be employed from the start. Great confidence is felt that a very important addition to the manufacturing enterprises of the city, has been secured."

#### EMPLOYEES GAVE FRANK STANLEY CHRISTMAS GIFT.

The kindly relations existing between Frank Stanley, Toronto, and his employees, was exemplified on Christmas eve when the factory and warehouse staffs surprised him with a handsome Christmas gift. This was in the form of a silver Thermos set, in cut glass. Mr. Stanley presented his co-workers with the usual Christmas bonus, each apprentice receiving five dollars, and older employees and foremen in proportion.

#### PRESENTATION TO PIANO MAN.

John Raper, Ottawa, Honored by Staff.

The good fellowship existing between staff and employees of the John Raper Piano Co., of Ottawa, was shown on Christmas eve, when Mr. John Raper, head of the firm, and Mrs. Raper, were each presented with handsomely equipped travelling bags. The members of the staff desired to show their appreciation of the many courtesies extended by Mr. Raper during the year, and took this way of doing so. In making the presentation they assured him of their interest and loyalty.

Incidentally, it is of interest that the John Raper Piano Co. report the last four months of 1913 the best they have had in the history of the business. "We had a big demand for players in December," said Mr. Raper, "and had the finest success with the Mason & Risch, increasing the sales considerably over last year.

#### BOSTON FIRM DEALERS' POLICY.

On another page will be seen the initial trade announcement from the B. F. Wood Music Co., directing attention to their "Edition Wood." This firm, whose head office is in Boston, with branches in New York, London and Leipzig, state that they are one of

**T**HERE 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**  
 134th STREET and BROOK AVE., NEW YORK.



STYLE 429. P. T. "THOMAS"

### Church Organs

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



the youngest of the large standard music publishers, having established a large and extensive connection in less than twenty-five years. With "Business through and with the Music Dealer" as a slogan, they believe their success is due to keeping good faith with all music dealers who handle their publications.

The "Edition Wood" is intended to interest music dealers who contemplate putting in a line of standard works in easy teaching music for the piano, sacred and secular songs, etc., and the publishers of this edition announce a special proposition for those who wish to add a stock on special terms of payment, in all such cases a bona fide sale guarantee being given to guard against loss to the dealer.

From the B. F. Wood Co.'s office in London, England, their teaching compositions for teachers and pupils are shipped to all points of the British Empire, including Jamaica, New Zealand and Tasmania, thus showing there is truth in the adage that "all the world is akin" in the realm of music at least.

#### MUSIC PUBLISHER PUNISHED FOR WRONG USE OF MAILS.

Charged with using the mails to defraud Robert Kellogg, president of the Kellogg Music Co., New York, was found guilty and sentenced to thirteen months in penitentiary. A New York despatch explanatory of this case says: "Kellogg conducted a publishing business and made a specialty of advertising for song poems, which he would set to music and publish upon the payment of the sum of \$21. For this sum he advertised to secure a copyright on the song, deliver 100 copies to the author and also to push its sales. Although the defense was able to produce a number of witnesses who professed themselves well satisfied with the service Kellogg had rendered them, the Government showed that in many instances there had been no adequate return for the fees paid. Some idea as to the number of ambitious poets throughout the country who were willing to finance the publishing of their works can be obtained by an admission made by Kellogg on the witness stand, to the effect that his business along these lines netted him at least \$800 per month. He also admitted that he never paid any dividends or royalties to the writers of these songs, except in one instance, when an author received 36 cents. One of the most damaging pieces of evidence adduced was that, although he had undertaken to copyright the compositions for their authors, of all the mass of songs issued by him, he had obtained a copyright on but six. It was alleged at the trial that over 500 poets sent their verses to the Kellogg company, together with various sums of money, and all they ever received were a few copies of music set to some old tune.

"This case has attracted much interest throughout the entire world of music publishing, as it is claimed that the practice of publishing songs for amateurs at their expense is one which tends to bring the entire publishing industry into disrepute. According to the claims of the Government inspectors, the Kellogg company and others which make a specialty of business of this sort have published no less than 50,000 compositions during the past six or seven years, which have

cost the aspiring song writers of the country a fortune. For this outlay, according to the inspectors, none ever received a profit on the investment. Kellogg was released on his old bond of \$2,500, and an appeal from the verdict will be argued."

It is understood that a Washington concern will be brought to trial shortly on a similar charge as the one above referred to.

#### CATALOGUE OF STANDARD MUSIC OUT.

Ten-cent music is now being featured to Canadian dealers by a Canadian publishing house, as a result of the decision of Whaley, Royce & Co., Ltd., Toronto, to issue an edition of standard music at that price. Their new catalogue along this line is out, containing a comprehensive list of standard piano solos, songs, duets, etc., all at 10 cents each, with the exception of double numbers, specially marked, which of course are 20 cents. In the catalogue attention is also drawn to "Little Footprints," a selection of popular melodies easily arranged and fingered for the piano, by William Smallwood; "The Note Teacher," by Dion Petros; "Children's Action Songs"; "Rosie's Musical Albums"; "March Albums"; "School Drills and March Book"; "Piano Album"; "Children's Merry Waltz Album"; "Ezra Read's Easy Pianoforte Method"; "Operatic Selections"; "The Excelsior Orchestra Collection," and other important works.

#### STANDARD WORKS TAKE IN CANADA.

Those who are lamenting that the Canadian people are following in the footsteps of their American cousins in letting the ragtime craze carry them to extremes that are out of all reason, would feel encouraged at the report of Mr. A. J. Seyler, manager of Nordheimer's sheet music department, at their Toronto headquarters. Mr. Seyler had a firmly fixed idea when his firm arranged for the "Edition Peters" agency that this music would find a ready sale throughout Canada, but his expectations have been more than surpassed in the few months since his firm received their first shipment of stock.

The "Edition Peters" embodies a large and splendid list of novelties; methods and studies for violin; piano solos and duets; vocal solos, duets, quartets and choruses; numbers for the organ, violin, cello, zither, guitar, flute, clarinet, oboe, horn, bassoon; and many other works of merit that music dealers should become acquainted with.

A member of the United States supply trade who recently visited Canada, is reported in a U. S. contemporary as follows.—"There is no doubt in my mind," he stated, "that there are good times coming. That is the opinion of the members of the trade visited on my recent trip. There has been some laxity of trade throughout Canada, but taking the year as a whole the piano industry in the Dominion has not suffered and they have all done more than they did last year. They are all optimistic about the future of their business. The manufacturers of high grade pianos and player pianos are all doing a good business, the demand being for this type of instrument."

## INVESTIGATE

### *It Will Pay You*

**SENT FREE** TO ALL MUSIC DEALERS IN CANADA our latest Canadian catalogue of "EDITION WOOD," containing over 400 volumes of the best known Standard Classics and Teaching Material, which are not infringements upon Copyright Editions. **YOU TAKE NO RISK SELLING THE VOLUMES CONTAINED IN THIS AUTHENTIC LIST.** It contains all the well-known standard works by Beethoven, Chopin, Concone, Liszt, Schumann, etc.

Also **SENT FREE** to any dealer all our various catalogues, including THE-MATIC CATALOGUES OF EASY MUSIC FOR THE PIANO, SECULAR and SACRED SONG Thematic Catalogues, also GRADED and CLASSIFIED HANDBOOK OF TEACHING COMPOSITIONS.

OUR DISCOUNTS ARE RIGHT—They allow a good margin of profit for you.

### OUR POLICY

Having no retail department, we sell only to the music dealer. No teachers' business solicited, except in co-operation with the dealer.

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

246 SUMMER ST.  
BOSTON

ALSO AT LONDON AND LEIPZIG.

29 WEST 38th ST.  
NEW YORK CITY

## Popular Ten Cent Music Catalogue

**H**ERE is a chance for dealers to stock songs, Vocal Duets, Piano Solos and Duets, Violin and Piano, Mandolin and Piano, Banjo and Piano, that will sell like hot cakes. Our new catalogue of popular ten-cent music is without any question the largest list and best edition of Standard ten-cent sheet music ever placed on the Canadian market.

**Music Books,  
Albums,  
Collections,  
Methods and  
Instruction  
Books**  
at correspond-  
ingly low rates.

It is printed from large size engraved music plates by the lithographic process on excellent paper, and all have beautiful title pages. In appearance it is equal to the standard English 50-cent and 60-cent editions of sheet music.

People will be asking for this new Whaley-Royce edition. Anticipate the demand and get your order in—at once.

### **Whaley, Royce & Co., Limited**

237 Yonge Street  
TORONTO

Donald and Princess Sts.  
WINNIPEG

## SHEET MUSIC IN GERMANY VS. ENGLAND AND CANADA.

Some of this Journal's remarks concerning the Canadian Music Dealers' Association, which was formed to be an influence in the sheet and book music trade of this country, were referred to by the Editor of the British Piano Journal, who says: "In Germany a similar association has existed for some time. The book trade and the sheet music trade in that country is a combine, which, according to the best information at our disposal, is a most successful organization. Probably at no distant date something of the same sort will have to be arranged in this country—that is, if the music dealer, as we understand the term, desires to continue the sale of sheet music. It would almost seem to some that there is, at any rate a remote chance of the trade in the sale of music selecting the line of least resistance and flowing entirely in the channels of the bookseller and stationer. What is wanted at the moment in this country is a man of sufficient presence and ability, and one enjoying the confidence of all those interested in the sale of sheet music, to study the whole question disinterestedly and evolve a scheme."

## THIRD COPYRIGHT DECISION GIVEN.

A recent decision by Justice Latchford in the Single Court, Toronto, confirms the contention of the music publishers of Great Britain that copyrights in this country are subject to the Imperial Act. In other words the European publishers who copyright in London, automatically secure copyright in Canada.

Sheet and book music retailers in Canada have always acknowledged a very vague insight of the copyright law, and have been largely governed by custom and the fact that the question seldom came up.

A couple of years ago, however, the English publishers commenced an agitation to prevent the importation in Canada of American reprints of British copyrights. The decision of Justice Latchford above referred to, is the third that has been secured by the London Music Publishers' Association. The particular title involved in this case was the song, "A Warrior Bold," by Stephen Adams. The action was one by Chappell & Co., Ltd., against Bell Piano & Music Co. The Judge decided in favor of the plaintiffs, granting a perpetual injunction and costs.

Although the majority of dealers are anxious to avoid infringing, and are refusing to handle doubtful reprints, the English publishers claim that there is much music illegally imported and sold in Canada, and they state that they will prosecute offending concerns.

## SHEET MUSIC DOINGS.

Mr. Walter Eastman, head of the Toronto and New York branches of Chappell & Co., Ltd., recently paid a brief visit to Toronto, where he found the firm's business progressing satisfactorily.

Mr. William J. Roberts, Mr. T. D. Thompson and the staff at the Toronto headquarters of Chappell & Co., Ltd., celebrated the arrival of the new year by stocktaking, commencing this work early in January. Apropos of the much discussed Peace Centenary,

1814-1914, Mr. J. A. Cote of Ottawa, has composed the words and music for a song entitled "The Two Flags." This is copyrighted and published, with a striking colored cover design, which blends the idea of peace and patriotism. After each of the two stanzas comes this chorus:

Britons brave, sons of Columbia unite.  
Your glorious flags are one;  
Land and sky to the eagle and the lion,  
The world for peace is won.

Among the new copyrights listed in this issue is "The Lament of the Bells," a piano reverie by Reginald E. Webb, copyrighted by Musgrave Bros. & Davies, of Toronto. There are also two songs hailing from Montreal: "The Whole Way Long," words by Lily E. F. Barry, and music by P. Douglas Knowles; "I Want You," words by Walter Bruce, music by Henry Thomas, copyrighted by the Delmar Music Co., Ltd.

Judging from the order sheets from the different Canadian music dealers, and also from the comments on new music made by musicians, a number of Chappell & Co's recent publications are singled out for more than an ordinary run. These are "The Port of Au Revoir"; "My Hidden Rose"; "Oh, Brother, Sang the Trush"; "The Grenadier"; "Wolfsof the Bowman"; "Nature's Music" (The Pipe of Pan); "He Met Her on the Stairs"; "Dearest, I Bring You Daffodils," and two editions of Cremieux's "La Valse D'Amour"—one being a vocal edition of this characteristic French valse, with English words, and the other an addition to the "New Dance Music" available. These latter two are not widely known to Western dealers.

## URGING INTEREST OF BRITISH MANUFACTURERS.

Sir Richard McBride, Premier of British Columbia, while in Great Britain some time ago, addressed a well known club, and a portion of his remarks were brought specifically to the attention of the members of the different branches of the music trade in England, by the British Piano Journal. Reviewing the Premier's remarks, the Editor of this publication says: "He informed his hearers that about 40 per cent. of Canada's exports went to the United Kingdom, while only about 20 per cent. of their imports came from the Mother Country. This statement is of sufficient importance to give food for reflection, and one that should stimulate us into activity. These plain-spoken words should act as an incentive to increased efforts on the part of British manufacturers and exporters. Probably the most important remark made by the Colonial Premier was contained in the following words: 'Do not send us merely things you make, but send us the articles we need, and if you have not got them, make them.' It would, therefore, seem that the manufacturer and exporter should at once take steps to reorganize their methods of ascertaining the requirements of this important market, and set to work to make the goods required."

The above is another indication of the renewed interest being manifested by British piano manufacturers in the Canadian market.

## CHAPPELL & CO.'S PUBLICATIONS

### The Sensational Dance of the Season

#### TANGOS

The Argentine Tango	Paul A. Rubens
(With full instructions for dancing.)	
The Phyllis Tango	Paul A. Rubens
El Clavel Tango	Pedro De Zulueta
(Carnation)	

### Popular Valses of the Day

"A Little Love, A Little Kiss" Valse	Lao Sileu
"Little Grey Home in the West" Valse	Hermann Lohr
"Old Cremorne" Valse	Gordon Davson
"The Marriage Market" Valse	Victor Jacobi
"La Valse d'Amour"	Octave Cremieux
"The Girl on the Film" Valse	Albert Sirmay

### NEW AND POPULAR VOCAL DUETS

Little Grey Home in the West	Herman Lohr	Yesterdays	Frank Lambert
Where My Caravan has Rested	Herman Lohr	I Wish I Were a Tiny Bird	Herman Lohr
Rose of My Heart	Herman Lohr	Crossing the Bar	Herman Lohr
Sweet and Low	Alfred Hollins	The Day is Done	Herman Lohr
When the Daisy Opes His Eyes	Haydn Wood	Gray Days	Noel Johnson

## CHAPPELL & CO., Limited

347 Yonge Street

TORONTO

## LOWENDALL'S FAMOUS VIOLINS

PERFECTION OF TONE AND  
WORKMANSHIP

ASK YOUR DEALER

CANADIAN  
REPRESENTATIVES

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

WINNIPEG CALGARY  
MONTREAL TORONTO

## 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.

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

## IN THE MARITIME PROVINCES.

Mr. W. H. Henstridge, representing the Canadian headquarters of Beare & Son, visited Halifax and other Eastern Canadian points early in the New Year.

Mr. W. P. Fishleigh, of Amherst Pianos, Ltd., Amherst, N.S., and formerly a resident of Toronto, spent the Christmas holiday season with his family in the latter city. Mr. Fishleigh has charge of the firm's player department, and reports that their line is being well received locally, as well as in other parts of the country.

At a recent grand opera festival by noted stars of the Boston Opera Company, held in St. John, N.B., a Sherlock-Manning piano was especially selected by the artists taking part. This instrument was furnished by the well known local dealer, Mr. W. H. Bell, of Germain St.

Next September will be the 50th anniversary of the first Confederation Conference at Charlottetown, P.E.I., and plans are being framed to celebrate that memorable event.

The merchants of Summerside, P.E.I., were prepared for the holiday trade, with large stocks attractively displayed. The results are considered satisfactory, one dealer reporting that his holiday sales were larger than last year's, and that these closed a year 25 per cent. better than 1912. Brace McKay & Co., Ltd., made a strong feature of Edison phonographs, while R. T. Holman, Ltd., emphasized both talking machines and small musical instruments as seasonable goods.

The Halifax branch of N. H. Phinney & Co., Ltd., say regarding Christmas trade: "This year we had in our warehouses a particularly large stock of pianos for the Christmas trade which we were quite sure would be sufficient to meet the demands. Not only have we been sold out of stock, but a large number of our friends in all parts of the Province are showing their appreciation of the instruments we sell by waiting until we can deliver their pianos from the factory."

Mr. H. W. Phinney, of the well known firm of N. H. Phinney & Co., Ltd., of several places in Nova Scotia, spent a few days in Toronto while on a recent visit to Ontario. The headquarters of this firm are at Lawrencetown, the birthplace and home of the founder, Mr. N. H. Phinney, M.P. The headquarters of Mr. H. W. Phinney, who is a son of the head of the firm, are at Halifax, where they have an important branch.

Mr. Phinney visited the factory of the Columbia Graphophone Co., and was much interested in the manner in which Columbia records are produced. Mr. Farquharson, manager of this firm, made a tour of the city with Mr. Phinney, so that he was able to get some idea of Toronto's size and the beauty of the residential districts.

Mr. Phinney was also shown through the R. S. Williams & Sons ten storey house of music, and expressed his appreciation of the policy of this firm in giving customers service. Like all visitors to this house he was much impressed with the size and magnificence of the building.

Regarding conditions in the country's extreme east, Mr. Phinney had only favorable reports. Trade

he said, in 1913, had been very satisfactory in pianos, organs and phonographs. The Maritime Provinces, he pointed out, had not suffered from the effects of tight money as other parts of the country had. He also endorsed the favorable reports concerning the development of the east that have reached all through Canada.

Mr. Enoch Blundall, formerly in business in Toronto, and now connected with Amherst Pianos, Ltd., Amherst, N.S., visited his home in the Queen City during the New Year vacation. Mr. Blundall made his trip one of business and pleasure combined. He states that the Amherst firm have been in their new factory over a month, and have a staff of over 50 men. He considers the outlook very bright for their lines, and stated that the Maritime Provinces demand has been particularly bright.

## QUEBEC CITY LETTER.

Important public works are proceeding in Quebec City, which it is stated will contribute to an increase in the music business of this historic centre. The immense terminal undertakings here involve extensive car shops, now in course of construction at St. Malo, a western suburb; also a new union depot and freight sheds there; a freight yard at St. Foye, and a tunnel to be built between the union station and the one on the harbor front.

The increased business at the Quebec branch of C. W. Lindsay, Ltd., on St. John St., has obliged that firm to secure larger premises. The results of their negotiations was the purchasing of a property on St. John St., just opposite their present store. On this 4,252 square feet of ground they are planning to build a five storey building of steel structure, with an attractive front, an elevator and all modern conveniences. The new building will be commenced in May next, and the architect employed by the Lindsay firm expects to have the building completed by December 1st next. This branch, who carry Nordheimer, Gerhard Heintzman and Lindsay lines, in addition to Steinway instruments and talking machines, report most satisfactory results from last year's business, last month being their biggest trade since the opening of the store in Quebec.

## A PIECE OF ARTISTIC WORK.

A most appropriate art calendar, bearing a genuine 11 x 13 in. print from the original painting "The Groves Were God's First Temples," by Edwin Lamsure, has been issued by the Central Vener Co., of Huntingdon, W. Va., the suppliers of soft yellow poplar veneers for the piano trade. Accompanying the calendar are these lines by W. C. Bryant:

"The groves were God's first temples. Ere man learned  
To hew the shaft, and lay the architrave,  
And spread the roof above them,—ere he framed  
The lofty vault, to gather and roll back  
The sound of anthems; in the darkling wood,  
Amid the cool and silence, he knelt down,  
And offered to the Mightiest solemn thanks and sup-  
plication."

**CLOCK TURNS OFF WINDOW LAMPS.**

One cannot afford to run the window lights all night, but it is not difficult to arrange so the lights will be cut off automatically at any desired hour, says Frank Farrington. A simple method is as follows: Attach a cord to the lever used for switching off the lights, or if a button is used, have a lever installed instead. Fasten the other end of the cord to the wind-up key on the back of an alarm clock, the key that winds up the alarm part. Fasten the clock firmly to the floor or to a block in such a position that the cord will be tight and not too long. Set the alarm at the hour it is desired to cut off the lights. When the alarm goes off and the key turns around it will wind up the cord and pull the lever, thus cutting out the lights in due course.

**ANTWERP SALES OF IVORY.**

United States Consul-General Henry W. Diederich writes from Antwerp, Belgium, as follows. At the fourth quarterly ivory sale of 1913, held at Antwerp on November 5 and 6, the amount handled was 304,174 pounds, as compared with 218,710 pounds in 1912, of which the Congo supplied 184,666 pounds and Angola 82,182 pounds. The demand was active for hard ivory and 280,000 pounds were sold at generally firm prices. The decline in soft ivory caused the withdrawal before the auction of two-thirds of the supply. The stock of ivory on hand is about forty-one tons, as compared with 124 tons in 1912. The next quarterly ivory sale will take place on February 3, 1914.—Presto.

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**IMPERIAL LINENIZED MUSIC ROLLS**

YOU don't need telling of the importance of the "tab" staying on—you know that if the tab comes off it is very rarely replaced central in the width of the sheet—therefore a roll with a tab on as securely as this—therefore a roll is surely worth while.

Get in touch with us at once—we'll tell you.

**Perforated Music Co.**  
Canada

Factory: Carlaw and Eastern Aves.  
TORONTO, CANADA

Montreal Wholesale Depot, 510 St. Catherine St. West.

**Bookkeeping by Machinery**

A large manufacturer says: "Our Underwood 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."

**United Typewriter Co.**  
Limited  
7 and 9 Adelaide St. E. in Toronto  
Everywhere in Canada

See the  
Adding Typewriter  
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OVER 65 YEARS' EXPERIENCE

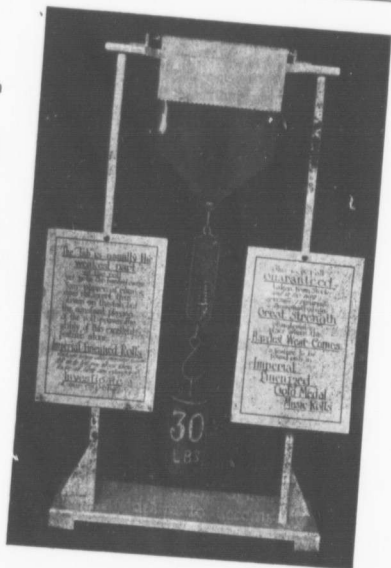
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DESIGNS

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### FREEMAN WRIGHT, OF WANAMAKER'S NEW YORK, APPOINTED SALESMANAGER IN MONTREAL.

Mr. Freeman Wright, who has been connected with John Wanamaker, New York, for the past nine years in their piano salons, has joined the organization of Messrs. Hurteau, Williams & Company, Ltd., St. Catherine Street West, Montreal, as sales manager. Aside from Mr. Wright's selling abilities in the piano trade, he is the possessor of a very rich baritone voice, and New York's loss will be Montreal's gain, as both he and Mrs. Wright, who is the well known violinist (Anita Marquisee), have been prominently engaged in some of New York's leading concerts, as well as the Auditorium concerts of John Wanamaker. Mr. Harry N. Briggs, the general manager of Messrs. Hurteau, Williams & Company, Ltd., was formerly associated with Mr. Wright for a number of years in the Wanamaker organization, and big results are anticipated from this team of hustlers. Both Mr. Briggs and Mr. Wright are of English descent, with an extensive American experience in the piano and player piano field.

### HOW TO PRICE GOODS.

In the November issue of the Williams' "Echo," a little monthly magazine published by the R. S. Williams & Sons Co., Ltd., for its dealers, there is a very illuminating and educational article on "How to price goods"—a subject that is worthy of a great deal of attention, and the importance of which many dealers have not come to realize.

The article, which is reproduced in full in this issue, explains why some dealers, though doing a splendid business, are losing money, and gives an instance of one dealer who increased his profit many fold without increasing his business, simply through learning how to price goods correctly.

A copy of this number of the Williams' "Echo" will be sent to any of the Music Trades readers on request, which should be addressed to the R. S. Williams & Sons Co., Ltd., of 145 Yonge Street, Toronto.

### NEW MUSIC TRADE FIRM.

Messrs. I. Montagnes & Co., who considered the prospects in the music business in Canada sufficiently bright to warrant their opening up here, have temporary offices and sample rooms at 324 Jarvis Street, Toronto. The members of this firm state that the results of their canvass for business during the past seven months have been very encouraging, and that they will soon be under the necessity of opening up permanent warehouses.

One of their specialties will be orchestrians and automatic players, they having the sole Canadian representation of the Ludwig Hupfeld factory of Leipzig. An important transaction recently closed will place a \$25,000 orchestra in Toronto.

In addition to the Hupfeld agency, other firms and lines for which I. Montagnes & Co. have the sole Canadian representation, are Paul Losehe, Leipzig, electric player pianos; Herman Todt, Markneukirchen, violins; F. X. Huller, Graslitz, wind instruments; Deutsche Signal Instrumenten fabrik Ppretzschner & Martin,

Markneukirchen; Johs. Link, Weissenfels, drums; Herold Monnig, Markneukirchen, strings; Gustav Englehardt, Leipzig, cases; H. Forster & Co., Leipzig, grand pitnos; Hans Rolz, Graslitz, mouth harmonicas mark "Mein Stolz."

The firm have also under consideration the sale of talking machines, records and accessories. They have already sold several millions of needles, and while they are in the meantime giving other lines their undivided attention, the talking machine trade will also be seriously considered. Messrs. Montagnes & Co. emphasize that they are wholesale only, and will under no consideration sell to the consumer.

### EDMONTON FIRM'S NEW STORE.

The Journal is in receipt of this despatch from Edmonton, Alberta: "With the completion of the alterations to their store on Jasper Avenue West, the Masters Piano Company will have one of the finest music stores in the West. An addition of fifty feet to the former store has just been completed, which gives much needed space to the store proper, and at the same time has allowed them to install a number of salesrooms. These rooms are fitted as living rooms, thus affording the intending purchaser an opportunity of judging the appearance a particular piano would have in the home room. It also gives full scope to judge of the tone of the different instruments.

"In the basement are comfortably furnished talking machine rooms, where the patrons of the stores may see and test the various types, or sit in comfort and hear the latest records.

"Here, too, are the store room and the workshop—the workshop being a piano factory in miniature, for it is equipped to build a piano if necessary. Another feature of interest is the violin repair department.

"One particularly interesting instrument which the company received in stock a few days ago is an orchestra player. This instrument is designed to take the place of a regular orchestra in theatre work. These instruments are now in use in several of the American theatres, and will no doubt shortly become quite as popular on this side of the line, particularly in the moving picture houses."

### LANGUAGE STUDY ON COLUMBIA GRAFONOLAS.

In the last issue of the Journal appeared the announcement of A. A. Schreiber, Toronto, of a course in foreign languages. The Music Supply Co., Toronto, now announce that they have taken over this business, and will hereafter carry what should prove an important feature of the talking machine business.

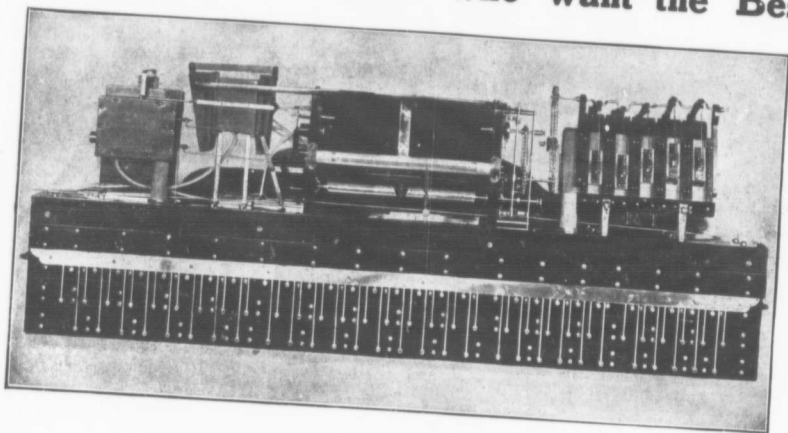
A number of dealers have already purchased records for the French and German courses. In view of the increasing numbers of persons who desire to acquire a second or third language, this course should be well received. The set of records, with books, retails at \$50.00, there being a discount to the trade that makes this a profitable line.

Dealers will do well to secure particulars of this language course, as in every community there are numbers of persons that can be considered live "prospects" for something of this nature.



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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





**SUCCESSFUL FORT WILLIAM DEALER.**

Mr. E. E. Nugent, of Fort William, Ont., manager of the Heintzman & Co. branch in that city, has returned after an absence of ten days in Toronto and other points. Mr. Nugent visits his firm's headquarters at least once a year, and always takes advantage of such opportunities to call on other dealers and exchange experiences. These interchanges of ideas he finds interesting as well as useful.

Speaking of 1913 trade, Mr. Nugent stated that Fort William and Port Arthur kept up well, in spite of the much talked of adverse financial conditions, and he looks forward to a good year's trade for 1914. Last spring Mr. Nugent added an automobile to his equipment, and found it one of the best investments he has made, it being a valuable adjunct in getting people to the store and saving time for the salesmen.

Mr. Nugent was spoken of by the Fort William newspapers as a probable aldermanic candidate for the local council, but he declined the honor, being unable to spare from the business the time that such an office would demand. Mr. Nugent is a regular reader of Canadian Music Trades Journal, and regularly looks forward to its visits.

**INTERVIEWED MR. EDISON.****Mr. R. S. Williams and Departmental Managers Visit Edison Plant.**

Mr. R. S. Williams, president of the R. S. Williams & Sons Co., Ltd., has just returned from a visit to New York, accompanied by three of the departmental managers of his firm. These were Mr. B. A. Trostrail, advertising manager, Mr. Glen. Petch, manager Edison wholesale department, and Mr. Jeffrey Ford, manager retail phonograph department.

The party spent a day at the Edison plant in Orange, N.J., and were fortunate in finding Mr. Edison, himself, free to give them an hour. Their interview with the great inventor was naturally concerning sound reproduction, and Mr. Edison explained many phases of this combined art and science. He showed why the application of science is necessary for improved reproduction, in order to determine not only the qualities of a voice, or tones from a musical instrument, but the relative value of the notes of one singer to the notes of another, as in the personnel of a quartette. The synchronization of different voices and different instruments is a feature upon which Mr. Edison made countless experiments, before putting out the present high class Edison disc record.

The Toronto party also visited the Edison recording plant, and were greatly interested with what they saw and heard there, as well as being greatly benefited.

**IN TREBLE CLEFF.**

Included in the order received by the wholesale house was a request for a "Tambourine Method in Treble Cleff."

The shipping clerk wants to know "Did he mean it, or is he only a joker?"

**TRADE NEWS.**

Mr. James Martin, of Brampton, Ont., has been featuring small musical instruments at reduced prices.

The R. S. Williams & Sons Co., Ltd. headquarters in Toronto say that banjos have again come into their own, and the demand for them is increasing rapidly.

The Music Supply Co., of Toronto, report the results of their efforts in distributing Columbia products and Columbia Rena records to the dealers in Ontario for the month of December last to be 50 per cent. in advance of December, 1912.

Mr. James G. Merrick, secretary of the Canadian Piano & Organ Manufacturers' Association, has been elected chairman of the Canadian Olympic Association. Mr. Merrick has always taken an active interest in amateur athletics.

On New Year's eve Mr. John Alexander Campbell, tenor of New York City, gave a recital in the theatre of the Normal School, Toronto. Mr. Campbell was assisted by Mr. and Mrs. John Adamson, and a New Scale Williams piano, Louis design, was used.

Mr. E. P. Hawkins, who is well known to the Canadian trade, has resigned his position as sales manager of the Foster-Armstrong Division of the American Piano Co., to become the vice-president and general manager of the Louismann-Copen Co.

The business of T. L. Lutkins, New York, who is well known as a specialist in fine leathers for piano player and organ work, is to be known as T. L. Lutkins, Inc. The capital stock of the new company is \$25,000, and the incorporators, M. F. Lutkins, T. L. Lutkins, and C. F. Brown.

Mr. Arthur Baxter, of Nordheimer's Toronto staff, recently suffered bereavement in the death of his sister. Owing to this the first of the productions by the Toronto Musical and Dramatic Club, which was to have taken place this month, and for which rehearsals were in progress under Mr. Baxter's direction, has been postponed.

December was the largest cabinet month in the history of Newbigging Cabinet Co., Ltd., of Hamilton. Their report was that business would run about 40 per cent. higher than for December of 1912. "Does not look like hard times, does it?" commented Mr. R. P. Newbigging, president of this firm.

The Music Supply Co., sole Ontario wholesalers of Columbia products are offering the trade a prize of a \$100 "Leader" type gramophone to the dealer who makes the best suggestion to help the Columbia line. The general manager of the Columbia Co. is to be the judge.

The Mason & Risch branch at St. Catharines, Ont., is now under the management of Mr. B. C. Schreiner, formerly of Hamilton. Mr. Schreiner is well versed in the piano business, has had an excellent training, and goes to St. Catharines with every confidence of making a success with the Mason & Risch line.

Among some out-of-town dealers noticed in Toronto recently were Mr. Louis Bloch, Owen Sound; Mr. T. J. Barton, Brantford; Thos. Anderson, Hamilton; E. E. Nugent, Fort William; E. C. Corbeau, Regina; H. W. Phinney, Halifax, N.S.; A. L. Garthwaite, Hamilton; N. Coram, Regina; William Clarkson, Montreal.

The newest member on the staff of the Canadian Vitaphone Co., Ltd., Toronto, is Mr. Ernest Sharpe. Mr. Sharpe commenced the New Year with this firm in the capacity of road man. Though not previously connected with the talking machine business, he was attracted to this line by the great possibilities that he sees.

Mr. Armand N. Heintzman, vice-president of Gerhard Heintzman, Ltd., Toronto, is the lucky motor owner in the piano trade. Because he was born on St. Valentine's day he was presented with a Dominion "Nobby Tread" tire for his car. According to statistics collected by the makers of "Nobby Tread" tires, more people are born on February 14 than on any other day in the year.

The management of the Columbia Graphophone Co. headquarters in New York is justly elated over the result of negotiations with Marshall Field & Co., the large departmental merchants of Chicago. That firm is adding a complete line of Columbia Grafonolas and records. The Marshall Field concern purpose making their talking machine department the finest of its kind to be found anywhere.

Mr. Frank W. Bull, secretary-treasurer of the Williams Piano Co., Ltd., accompanied by Mrs. Bull, spent the first week of the New Year in New York City. While there Mr. Bull occupied his time in close observation of trade conditions, and particularly to new achievements of player piano construction. Mr. Bull feels highly gratified at the interest taken and the overtures made for the Meister-Touch player action.

Mr. Robt. A. Fleming, the well known piano dealer of Markham, Ont., and the son of a piano dealer, was re-elected Reeve of that town by acclamation. The local papers spoke highly of Mr. Fleming's work during the past year in the interests of the citizens.

The people of Aurora, Ont., reaffirmed their confidence in Mr. F. H. M. Hulse, the well known local music trades man by again electing him to their town council for 1914.

Among the attractive calendars for the new year that the Journal gladly finds space for on its office walls is one from the Newcombe Piano Co., Ltd. The subject of this is particularly appropriate for a piano house, being a reproduction of "Heart's Melody," a pastel by Lester Ralph. Mr. Ralph portrays a vivacious young woman seated at a piano playing "Heart's Melody" with her eyes as well as upon the ivories. Being the choice of the Newcombe Piano Co., she is doubtless playing upon a Newcombe instrument.

Mr. Paul Hahn, the well known Toronto piano man, who organized the firm of Paul Hahn & Co., Ltd., during the latter part of 1912, reports very satisfactory trade, considering his temporary premises. Mr. Hahn has been occupying somewhat limited quarters at 750 Yonge Street, until his own store, on the opposite side of the street could be completed. The contractors have practically completed their work, and Mr. Hahn hopes to remove to his permanent store by January 15. As already stated, he has local Mason & Hamlin agency, and is featuring Sherlock-Manning lines.

Solo Player Piano Co., Ltd., is the youngest corporation in the music trade of Canada. This firm, with

headquarters at Clinton, Ont., is capitalized at \$40,000, to manufacture, buy and sell player piano actions, pianos, player pianos, organs, orchestrions and other musical instruments, with stools, benches and other musical accessories and parts.

The provisional directors are the following incorporators, all of Clinton: Paul von Rohlf, Fred. J. Hill, Harry E. Boger, Thos. J. McNeil, and John W. Moore.

The industrial enterprises of Bowmanville, Ont., are again back to their regular business gait after holiday interruptions and municipal election excitement. Chief among these is the Dominion Organ & Piano Co., Ltd. This firm closed down for a few days for their annual stocktaking, improvements to plant, etc. On opening up again they reported sufficient orders still on hand to keep the factory running for some time. Mr. J. W. Alexander, president of the firm, who is a close student of financial questions, anticipates a gradual improvement in trade in Canada. The foreign demand for organs they find very satisfactory.

A feature of "The Christmas Echo" of London, was a full page pen and camera description of the Sherlock-Manning piano manufactory there. Only since this firm began a local retail business about three years ago, have London citizens realized the importance of their city in Canada's music trade industry. Sherlock-Manning pianos and players are manufactured under ideal conditions. The workmen have uninterrupted light on all sides of the buildings, and which, with the high ceilings, ensures a healthy atmosphere for the men. The plant lacks nothing in the way of machinery that the firm consider is an advancement, and that tends to a better product. In their purchase of materials price is always subservient to quality.

Mr. A. L. Garthwaite, manager of the Heintzman branch in Hamilton, when seen in Toronto, had no fault to find with the state of trade in his city. December, he said, was a first class month's business, especially in players and talking machines. The figures he cited as his receipts for one week in records and needles were an amount that emphasizes the value of carrying as complete a stock as possible. Mr. Garthwaite also volunteered the opinion that there was still plenty of scope to improve the player roll retail situation. He expressed the belief that price maintenance and placed the responsibility for seeing that prices were maintained with the roll manufacturers.

The friends and customers of Music Supply Co., Toronto, who are the Ontario distributors of Columbia lines, are in receipt of very practical evidence of that firm's good wishes for a happy Christmas and a prosperous New Year. Their "note" explaining their sentiments was enclosed in a genuine morocco pocket wallet and card case. The name of each person receiving this was embossed in gold. On the outside of the purse was stamped in gold one of the Columbia trade marks. The gift, useful, well made and of good materials, is appreciated by everyone receiving it. The wallets were supplied by the Sharkey Novelty Co., Mail Bldg., Toronto, who have supplied many advertising novelties for the music trades.

**PIANO MAN SELLS OUT.**

Mr. W. P. Blair, of St. Catharines, Ont. one of the oldest music dealers in the Niagara Peninsula, has disposed of his business to Mr. F. H. Avery of that city. Mr. Avery who was formerly connected with the Ottawa branch of Willis & Co., Ltd., was more recently in charge of the Mason & Risch branch at St. Catharines. Mr. Blair had the local agency of Heintzman lines, and also handled Martin-Orme and Mendelssohn makes. The Journal understands that Mr. Avery will have the Knabe and Willis agencies. Mr. Blair's purpose is to retire from active business.

**WINNIPEG FIRM TO HAVE NEW STORE.**

In the Winnipeg Letter in this issue is recorded the fact that the Winnipeg Piano Co. have leased new premises at the corner of Portage Ave. and Hargrave Street. This store is just opposite the J. J. H. McLean Co. store, and diagonally across the street from The T. Eaton Co. The corner is five blocks from Main Street, or a block and a half from the Winnipeg Piano Co.'s present store, which is located in the centre of the block.

The premises taken by Winnipeg Piano Co. have a frontage of 40 feet on Portage Ave., and a depth of 121 feet to a lane. The entire frontage on both streets is of plate glass. There is a full sized basement, floored throughout. The alterations now under way include a mezzanine floor, which will be devoted to the phonograph department, this firm being distributors of Columbia Graphophone Co.'s lines. The offices will be located on the ground floor, where will be the piano and player show rooms.

Mr. Wm. Smith, son of Mr. John Smith of this firm, and who is an active member of the staff, has prepared plans and drawings for the alterations, proving himself quite an efficient architect.

Consolidated Music Stores, Ltd., it is understood, have secured premises in the Winnipeg Piano Co.'s building for their musical merchandise and sheet music business.

**PLAYER AND PLAYER MUSIC TRADE.**

With the exception of a few days at the beginning of the New Year, the big manufactory of the Otto Higel Co., Ltd., Toronto, has continued to run without interruption in the various departments. The season's business has proved quite satisfactory to the management, and beyond expectations. The annual duty of stocktaking was one of the January accomplishments at the factory.

The announcement of hand recorded music for player pianos, by the Otto Higel Co., was received with favor in the trade, and the decision to place "Solo-Artist Records," as this music will be known, on the market at fixed prices, is generally approved. The growth of player trade, and the consequent increase in demand for player music, emphasizes more than ever the folly of the policy, so widely prevalent, of distributing player music at any price, regardless of profits. Present indications are toward a still greater increase in the proportion of player pianos to be demanded this year.

**UNITED STATES ITEMS BOILED DOWN FOR BUSY READERS.**

An estimate places the value of musical instruments and supplies manufactured in New York at \$25,316,000. The Chicago Tribune estimates the value of the production of musical instruments in that city for last year to be \$48,850,000, or an increase of \$4,450,000 over 1912.

It is announced that Harry Lauder, whose songs are now being recorded on Edison disc records, has just closed a Glasgow engagement at £1.125 per week. Harry Lauder just recently began his sixth American tour at the Casino in New York.

J. H. Parham, well known to many in the Canadian trade, who for the past seven years has been connected with Hardman, Peck & Co., has resigned from that firm to become vice-president of Kohler & Campbell.

A recent decision of the United States Court of Appeals concerning the right of manufacturers to fix prices at which their commodities shall be retailed, is in line with a judgment of the United States Supreme Court to the effect that the manufacturer of a patented or copyrighted article cannot fix the retail price. The latest decision is in connection with a suit brought by the Waltham Watch Co. against a jewelry firm, to prevent their selling the watches at less than advertised or established prices. The courts decided against the company.

The United States piano trade is very much interested in the progress of what appears to be a government solution of the illegitimate stencil proposition. Congress is to take up at the present session the enactment of legislation that will aim to prevent fraud in interstate commerce, and that will seek to accomplish it by compelling every manufacturer to conspicuously place his name or label on every manufactured product shipped from his factory. Though the proposed law was not agitated by the piano trade, it is stated that pianos form one of the lines directly aimed at. A special committee has been formed to handle the question, and piano manufacturers and dealers are being given an opportunity to present their views.

Congressman Campbell, who introduced the bill, specifically referred to pianos as an example of loose merchandising methods. He emphasized the injury done a customer when the latter is persuaded to buy a piano "just as good" as one costing twice as much, which does not give service, and on which is nothing to show its place of origin.

**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 at reasonable price. John H. Hendry, Bank of Hamilton or Chambers, Hamilton, Canada.

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

"Caplan's Patent Ivory Polish" will do it. Samples 50 cts. and \$1 (dollar size will whiten four sets of piano keys). For further particulars write to  
**HENRY CAPLAN, 49 Sherman Ave., Jersey City, N.J., U.S.A.**

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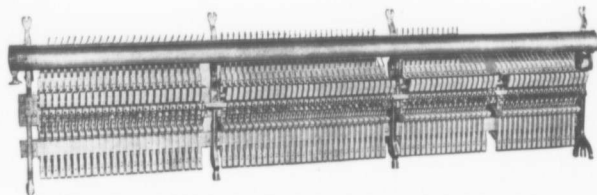
**"In Constant Use They Wear for Years"**

The Ivory in these Keys is of guaranteed grade and skilfully matched.

These Actions make as little work as is possible for the repair man.



The very high standard attained and maintained by Loose Actions and Keys is in great measure due to the fact that each step of their manufacture is accomplished under the constant supervision of a master action and key maker.




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LIMITED**

ESTABLISHED OVER 25 YEARS.

**CARLAW AVE.**

**TORONTO**

**TRADE NEWS.**

Mr. A. Windsor, superintendent of the Karn-Morris Co., Listowel, was a visitor at the head office, Woodstock, during the holidays.

Geo. H. Suckling, Edmonton, representative of Steinway and the house of Nordheimer, is at present in New York, and will spend a short time in Bermuda before returning to Edmonton.

According to a cable dispatch Mme. Lillian Nordica is seriously ill at Queensland as a result of the strain she underwent in the grounding of the Dutch steamer Tasman near Thursday Island, in the Gulf of Papua.

Robert Montgomery, Woodstock, agent for Bell, Gerhard Heintzman, and Mason & Risch lines, received the third largest number of votes at the aldermanic election for 1914. Bob is a general favorite in the Industrial City.

Mark Paul, general agent for the Wright Piano Co., at Woodstock, received the largest number of votes for alderman at the January elections. Mark is a hustler, and is much interested in Woodstock's progress industrially and otherwise.

The assignment of Weatherburn & Gliddon, 313 Yonge Street, Toronto, to N. L. Martin & Co., is announced. Under the ownership of Mr. Joseph Gliddon, this firm has for many years specialized in band instruments and musical merchandise. They occupied premises in the store of the Mulholland-Newcombe Co., Ltd.

As the results of financial worry and other troubles, Chas. Cameron of Toronto, took his own life on the morning of January 10, by hanging. Mr. Cameron, who was a moulder by trade, had taken a \$3,000 interest in the Blundall Piano Co. before that firm sold out. To secure this interest, it is stated, he mortgaged his home, a place valued at \$12,000.

Sterling Actions & Keys, Ltd., give favorable reports of trade, and though this firm does not expect to see an immediate return of the rush that characterized business for 1912, they are favorably impressed with the outlook. Their player action department indicates an increased use of the player piano for the present year.

"A Daughter of the Vikings" is reproduced on an attractive calendar sent to the trade, with the compliments of the Newbigging Cabinet Co., Ltd., Hamilton. Music dealers who have not received a copy should drop a postal requesting one. When in Toronto this month Mr. R. P. Newbigging, head of this firm, spoke most enthusiastically of trade results in cabinets for records and music rolls, and looks forward to great development in the talking machine business.

The Glendon Piano Co., Toronto, who took on the local agency for Phonolas, the line of talking machines manufactured by Pollock Mfg. Co., Ltd., of Berlin, reports a most pleasing Christmas trade in these. Mr. Glendon's only complaint was inability to secure a sufficient supply. The Pollock Mfg. Co. are making arrangements to materially increase their output, and the trade is also expecting from this firm an early announcement concerning a new line of disc records.

Mr. J. M. Loose, head of the firm of J. M. Loose & Sons, Ltd., key and action manufacturers, Toronto, accompanied by Miss Loose, is absent on the first

holidays he has had for twenty-five years. Mr. and Miss Loose left for the Southern States and expect to be absent several weeks. The business is in the efficient charge of the other members of the firm, Messrs. Jos. jr. and L. H. Loose. The factory is running full time, and Messrs. Loose report business much better than indications early in the season led them to expect.

Mr. C. C. Durgin, of the B. F. Wood Music Co., Boston, was among January visitors to the Toronto and Hamilton sheet music dealers. "Business is all right," said he, "but of course money is tight. Was there ever a time when it wasn't?" Mr. Durgin has a warm regard for the Canadian trade, among whom he has many personal friends.

**A DISREPUTABLE PRACTICE.**

A Philadelphia correspondent to the Music Trade Review of New York writes of a condition that has been referred to in the Journal more than once. Fortunately for the Canadian trade our piano salesmen, as a class, are above any action such as is here referred to, and yet isolated cases are occasionally complained of. The writer mentioned above says: "The report has cropped out again this week that I referred to some time ago of the belief among piano men that there is a conspiracy afoot among some of the salesmen of selling prospects. One of the firms here caught a man selling prospects the past week, and they immediately fired him. Did he suffer any inconvenience? No. Another firm took him right in—with his prospects. And then certain piano men wonder why there is dishonesty in the piano business. All the dealers should get together and root out this evil; and the Piano Trade Association could do no better thing than to take this subject in hand and have every dealer who finds a dishonest man of this character notify the secretary of the association and have him blacklisted. This would stop the practice, and very quickly. There are a clique of piano salesmen in this city to-day who are selling prospects. Root them out. There are piano men in this city who are trying to buy prospects in an underhand way. They should be exposed. Recently I was told of a scheme a certain firm had of securing prospects on the first floor of their establishment. A young lady had these prospects in charge, and a piano man approached her with a proffer of good money if she would turn them over to his concern."

**NEW HORNLESS VITAPHONE.**

In this issue the Canadian Vitaphone Co., Ltd., Toronto, announce still another member of the Vitaphone family. This is their Style 40, to retail at \$40, being a cabinet machine with cover, and with the various other Vitaphone features. It has the wooden tone arm, used exclusively in this make, and plays all makes of disc records, whether side-groove or up and down recording. Number 40 is in golden oak, mission or mahogany.

Mr. W. R. Fosdick, manager of the Canadian Vitaphone Co., Ltd., expresses himself well pleased with the interest of the trade in his line, and is arranging for an output that will make immediate deliveries always possible.

## DEATH OF MR. WILLIAM CROSS.

Valued Member of Mendelssohn Piano Co. Staff.

In the death of Mr. William Cross, on Saturday, January 10, a lifelong resident of Toronto, the Mendelssohn Piano Co., of this city, loses a highly valued and efficient member of its manufacturing staff. The late Mr. Cross was to Mr. Henry Durke, proprietor of the Mendelssohn Piano Co., more than an employee, being his right hand man in the factory for the past sixteen years, during all of which period they were warm personal friends.

The trade of the deceased gentleman was fine tuning and tone regulating, but he had a valuable general knowledge of all branches of piano manufacture. He was efficient and dependable, and until prevented by illness was always at his place, cheerfully performing all duties allotted to him, and neglecting nothing, though it might mean toiling for hours after the regular closing time of the plant.

Among the workmen about him Mr. Cross had a remarkable influence by reason of his high ideals and clean life. Though never parading his Christianity, to come in contact with him was to realize the genuineness of it. He was an active church and Sunday school worker in Clinton St. Methodist Church.

Deceased's illness extended over a period of nearly a year, and for nine weeks he lay in the Victoria Memorial Hospital, and though he had the best medical attention obtainable, it was seen that a serious operation could not be avoided. At times he suffered the most excruciating torture from a malignant tumor, which eventually caused his death at the age of fifty-eight years. Besides a widow, Mr. Cross leaves five sons and one daughter. Mr. Durke and Mr. John Wesley, accountant of the Mendelssohn Piano Co., in their remarks of deceased, pay the highest tribute to the memory of one for whom they had the deepest respect and affection. Prompted by his warm interest in deceased, Mr. Durke was a constant visitor at his bedside during his illness.

## GERVANGELINE'S PROGRESS.

Mrs. Briggs was no exception to the general rule. She believed implicitly in the heaven-sent genius of her offspring—and there were five of them.

Above all, was she convinced that Gervangeline was born to charm the best audiences by her gift for piano playing.

So at the age of ten Gervangeline was sent twice a week to the expensive academy of Herr Poppanzfizzel.

At the end of the first term the proud mother called on the great man, in order to give him an opportunity of holding forth on Gervangeline's genius. Said she:—

"Now, professor, how long will it be before my daughter is a really great pianist?"

Herr Poppanzfizzel thought for a few minutes. At last:—

"Dot is a ding impossible to dell," said he.

"How's that?" said Mrs. Briggs, in a mother-fighting-for-her-young sort of voice. "I'm sure she has the necessary qualifications, hasn't she now?"

"Vell, matam," said the professor, "she haf two hands!"

Established 1852 Call Telephone M. 55

## Musician's Demands

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

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Agents for—Eaton & Co., of London, Eng.  
Pélissier, Blanchot & Co., of Lyons, France.  
J. W. York & Sons, of Grand Rapids, Mich.

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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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**H**OUSEHOLDERS 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

where it is to-day—

## Canada's Best Piano

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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During November, we placed this advertisement in the Toronto papers :



*"To own a Mason & Risch  
Piano is to possess The Best  
Piano Built."*

Mason & Risch, Limited

We did not evolve this sentence out of our inner consciousness, adopt it as a Slogan, and then through persistent reiteration try to convince others and ourselves of its truthfulness, BUT—

*"often hearing it applied to the instruments of our make by musical colleges, musicians of note and others having an intelligent knowledge of what a Piano should be, we simply adopted it, and it therefore reflects the opinion of others, and is not a mere statement on our part."*

And so it's worth remembering that when you sell a Mason & Risch Piano, you sell "The Best Piano Built."

**MASON & RISCH Limited, Toronto**