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# CANADIAN MUSIC TRADES JOURNAL

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## The Trade Journal

Its place in the Business of

### THE SUBSCRIBER

*The retailer must keep in touch with what other merchants in his line of business are doing to capture trade and to conduct their stores intelligibly, and the only way of doing so, is to read the trade paper specially devoted to his line of endeavor. That is why practically all merchants make a close study of the trade press.*

### THE ADVERTISER

*A subscriber to a trade paper naturally expects to find therein the advertisements of houses which cater to such business as the subscriber represents. In fact the trade journal is the one medium, manufacturers cannot afford to omit, because it precedes the salesmen and makes nations' distribution easier.*

Extracts from "Publicity" for February, Nineteen Sixteen.

# LISTEN! Whaley-Royce Service always means:

You can concentrate all your buying, and get perfect satisfaction by dealing with this old-established house. Instead of several orders you need only have one. It means less expense, less correspondence, less trouble every way. On the other hand, it means a greater margin and better service.

We are Canada's only manufacturers of Band Instruments. We have been shipping to the British War Office for some time our Military pattern Bass and Snare Drums at the rate of 100 per week. This is the only contract of the kind ever placed by the British Government in Canada. Whaley-Royce "Made-in-Canada" Band Instruments are in every way superior to imported instruments. Our factory is working night and day, on **Bugles, Trumpets, Reed and Brass Instruments**, and the reason for our working night and day is that we are producing **THE GOODS**.

**Quality Goods, Variety of Lines, Lowest Prices and One Transportation Bill.**

You can get everything in music, and musical instruments from this house: Band Instruments—Imperial, Ideal, and Sterling grades—Guitars, Mandolins, Banjos, Mouth Organs, Violins, Strings and Fittings, Talking Machines, Records, and Needles, Sheet Music, and these steady selling books: "Imperial" Edition of 50-cent music books, "Elementary Classics," "Famous Classics," "Melodious Recreations," "Primary Classics," "First Pieces in Easy Keys"; also "Mammoth Instrumental Folio," Empire Song Folio, 120 Scotch Songs, "Read's Easy Tutor," "Church and Home Sacred Songs," "Bellak Methods," etc.

**Whaley, Royce & Co.,**  
LIMITED  
Toronto and Winnipeg

#### FOR WESTERN DEALERS

We maintain complete stocks at our Winnipeg branch. This insures the prompt, efficient handling of Western orders, which in turn has built up a fine WHALEY, ROYCE connection in the Western Provinces.

## Be Prepared!

Trade for 1916 looks good, is good in fact, and with care on your part, ought to be more profitable than some previous years.

## WHICH PIANO WILL YOU SELL?

On the piano you choose depends your profit to a large extent and instead of pushing a make that has reached the HIGH PRICE stage, try a piano like

# THE STANLEY

that has 20 years' real success behind it, but is sold at a price that gives you the profit your hard work deserves.

DO IT NOW—WRITE US

**STANLEY PIANOS** - 241 Yonge Street, Toronto

The Piano with the Name That Sells



Martin-Orme Player Piano, Style E.

## The Finest Medium Sized Player Piano On The Market—

This new player piano is capturing the high class trade for our dealers wherever shown.

Dealers will observe the following features which are appealing to retail customers.

New all metal valve non-corrosive player action—Requires exceptionally light pumping—Valves totally unaffected by climatic conditions, and leakage troubles, even after many years use, eliminated—Practically fool proof, and is cutting down dealers' after troubles from inexperienced customers by at least 75%—Every one of the 88 valves may be lifted out separately without disturbing the rest of the action, and if one should clog it is a simple matter for the user himself to clear it—Beautifully balanced case design, and very compact, 4 ft. 4½ in. x 5 ft. 4 in. x 2 ft. 3¼ in.—Full toned, and an action as finely balanced for hand playing as in the regular Martin-Orme pianoforte.

Experienced salesmen admit that selling the high priced player is "best" business. Such instruments stay sold, and enhance the reputation of the dealer.

ENQUIRE FURTHER PARTICULARS OF STYLE "E"

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

Manufacturers of Pianos and Player Pianos of the Highest Grade Only

Ottawa, Canada.

# The Gourlay An Heirloom



ONLY a treasured possession that will not deteriorate with time is worthy of consideration to become an heirloom in the family. It must have a binding association of pleasant memories in the home—the enjoyment of which is recalled and lived over again by its very presence. The Gourlay piano is made with a solidity of construction that gives those wearing qualities, absolutely necessary in a piano that is to be used constantly for years.

A Gourlay for that reason is a gilt edge investment which repays itself a thousand times in life-long pleasure and joy derived from its never-failing appeal to refinement, beauty and character.

QUALITY is the first and last thought throughout the whole course of its fine construction. The materials used are of the highest grade procurable regardless of the cost. *Only when the Gourlay piano becomes the finished product of the most thorough artistic workmanship that scientific knowledge can devise—then only is the price figured.*

This Gourlay standard of quality first and price second is universally approved in musical centres. The fact that the Gourlay is constructed to weather the severest test of time and to hold its beauty of tone with reliable strength and character renders it a highly valued heirloom for any refined home.

**Gourlay, Winter & Leeming, Limited**

Head Office and Factories:  
309-353 LOGAN AVE.

Toronto - Canada

Warerooms  
188 YONGE STREET



## QUALITY

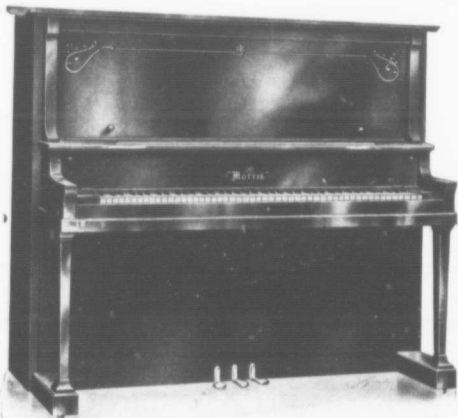
The Safest Bridge

BETWEEN

Dealer AND Consumer

The tangible qualities which serve as a rule to measure the strength of your piano business are good-will, friendship, confidence.

None of these are acquired in business apart from actual quality in the goods you sell. No "catchy" methods will build up and hold a connection. You want the agency for a piano produced by a progressive firm, whose goods are equal to the highest standard; whose policy is sound and fair; and whose prices are as low as quality-goods can be marked.



### Such is the Karn-Morris Agency



It gives you Karn and Morris pianos—each in its field unsurpassed. It gives you Karn and Morris Players, which represent the most advanced product on the player market to-day. It gives you Karn organs of world-wide reputation.

It gives you square treatment, consistent co-operation, and good financial returns for your work.

Isn't that worth getting particulars of?



## The Karn-Morris Piano & Organ Co., Ltd.

Head Office—WOODSTOCK, ONTARIO  
Factories—WOODSTOCK and LISTOWEL

To handle a piano, the real basic goodness of which will prove lasting value to the wealthiest home—but at a price within reach of the great middle classes—that is

### The Real Milk of the Agency Coconut

As to the actual qualities of WRIGHT PIANOS the best recommendations come from the steadily growing list of dealers making the WRIGHT their leader. As to the price, let us quote you, and then form your own conclusions. WRIGHT Pianos sell readily and profitably. Every instrument placed in a home becomes a convincing advertisement for your pianos.



Say the word and we'll talk figures and policy to you. The day you take on the WRIGHT Agency will be a red-letter day in your business history.

## Wright Piano Co., Limited

STRATHROY : ONTARIO

If you are in the market for a "Leader," a piano that never suffers by comparison, you want the—

### Newcombe

If you want to sell the richest, sweetest, lasting tone, you find it in the—

### Newcombe

Are you looking for an agency furnishing a varied line of handsome case designs? Then you need the—

### Newcombe

The only piano to-day equipped with the Howard Patent Straining Rods, which are of such great advantage, is the—

### Newcombe



Style 72

## NEWCOMBE PIANO COMPANY, LIMITED

Head Office: 359 Yonge Street  
Factory: 121-131 Bellwoods Avenue

TORONTO - CANADA



**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.

---

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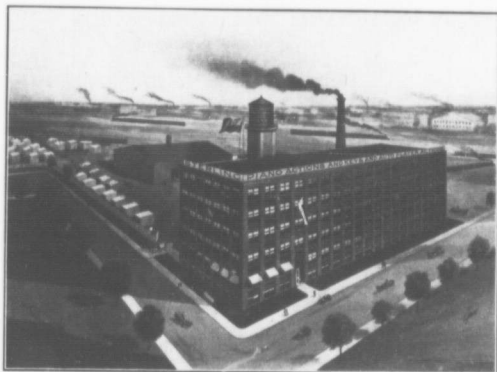
845-851 West Erie Street  
**CHICAGO, - ILLINOIS.**

# STERLING

MADE - IN - CANADA

KEYS

ACTIONS



Referring to the value of a trade-name a prominent business man said recently:

"You will see that certain firms have a reputation built up which is their valuable asset. Their name on the goods in many instances is worth more than the entire plant in which the goods were made."

The name "STERLING" on piano actions all over Canada stands for the very finest construction possible. It assures accuracy, long-life, and all-round satisfaction. "STERLING" guarantees the **absence** of inferior parts, hurried workmanship, or actions below the highest standard. It means absolutely no risk to pin your business reputation to **STERLING ACTIONS**. There can be no disappointment,—no mistake.

Since 1887 this firm has been studying and meeting the needs of the Canadian piano trade. As consistently as the piano firms have talked quality, and aimed at quality above all else—so we have maintained in the Action—the Soul of the Piano—the same highest grade quality. This has been accomplished by a thoroughly modern plant with every detail specially organized for action-production.

Like the Action, the Keys of the piano have to stand the strain of years of constant use. If the Keyboard in a short time shows signs of wear, and commences to look cheap—then the owner becomes permanently dissatisfied. He shows the defect to his friends and neighbors, and warns them not to buy that make. The Piano man is the loser—and in a big way.

STERLING KEYS mean A1 ivory bought in the leading markets at the most favorable terms. STERLING KEYS mean the most skillful matching in construction. STERLING KEYS mean genuine satisfaction to manufacturer, dealer, and the person who eventually buys the instrument—i.e., service all along the line.

**Sterling Actions & Keys, Limited**  
 Noble Street - - - Toronto, Canada



## Thomas Organ

Upright Grand  
In Six or Seven Octaves

The Favorite  
Everywhere

Write for territory, descriptive catalogue and prices **NOW**.

**THOMAS**  
Organ & Piano Co.  
WOODSTOCK  
Ontario

## It takes a Good deal of Talking, Demonstrating and Advertising to make a Dent in Public Opinion



But there is little use in making a dent at all unless you have the best possible piano proposition to close the sales with.

EVANS BROS. Pianos have all the points necessary to convince the person open to be shown. The design, tone and guaranteed parts not only make a favorable impression, but will assure against disappointment years and years hence.

You will find it good business to secure our agency terms. We've got what you want in various types of both pianos and players—there's no question about that. Get definite particulars from us, and you can do some figuring that will show up some \$\$\$\$\$\$ for your bank account.

**EVANS BROS. Piano  
and Manufacturing Co.**

Limited  
INGERSOLL ONTARIO CANADA

# Universal Music Rolls and Service

RIGHT MUSIC SERVICE IS THE BACKBONE OF EVERY SUCCESSFUL PLAYER DEPARTMENT

**U**NIVERSAL Music Rolls and Universal Service enable the dealer to make of his player customers **SATISFIED PLAYER-OWNERS**—the foundation of Player Department Success.

Perhaps you are already building your player business on this solid basis.

If not, you should be interested in knowing how The Universal Music Company is aiding dealers in increasing player sales by making their Roll Departments better and more profitable.

**T**HE Universal Music Company makes without exception the **FINEST MUSIC ROLL ON THE MARKET.**

They are **PIONEERS IN ROLL MANUFACTURING**—their product is the result of a development beginning with the advent of the player itself, a development which is being constantly carried forward by the foremost experts in the Roll industry, working with superior facilities and equipment.

The use of Universal Music Rolls is a **GUARANTEE AGAINST PLAYER TROUBLES** traceable to music-roll deficiencies.

Universal **ARRANGEMENTS** are conceded to be the most attractive, brilliant and musically correct.

The list of new Rolls for this month appears elsewhere in this issue of Canadian Music Trades Journal.

Complete lists and catalogue are always yours for the asking.

**U**NIVERSAL RECORDING PIANISTS—artists of highest ability, who through training and temperament have achieved the greatest recording capability—play for us exclusively.

**UNIVERSAL BULLETINS** containing, not a hit-and-miss collection of riff-raff, but a careful selection of the best new numbers of every class of music, are published monthly.

**WALL BULLETIN HANGERS** of artistic design, giving the new rolls for each month, are supplied.

Low retail prices and large discounts to dealers are Universal features.

## The Universal Music Co.

The oldest and largest Music Roll Company in the world.

29 WEST 42nd STREET, NEW YORK  
CANADIAN BRANCH—10½ SHUTER STREET . TORONTO

# REED ORGANS

Have been Our SPECIALTY  
FOR TWENTY YEARS  
FOR HOME, SCHOOL AND CHURCH

We employ no travellers.  
We do business by mail.  
Send for our Prices.  
TONE PRODUCTION  
is a fad with us. We  
have achieved SUCCESS.



## THE GODERICH ORGAN CO.

LIMITED

GODERICH,

CANADA



## D. M. BEST & CO.

High Grade Hammers and Strings

455 King Street West - Toronto



Any reference to high-grade piano sales is incomplete without mention of D. M. Best & Co.'s high-grade **Hammers** and **Strings**. They are inseparable. D. M. Best & Co. have won a reputation for supplying Quality Hammers and Strings for Canadian Quality Pianos. Our aim is perfection.



We are sole Canadian agents for the celebrated Webster & Horsfall's music wire. Made by Latch & Batchelor, Ltd., Birmingham, England. We have had this wire, Red and Blue labels, tested by the School of Practical Science, Toronto, and find it very satisfactory. We also had the Poehlmann (German) wire tested at the same time. The difference is striking, especially the elongation. Poehlmann stretching about fourteen times more than WEBSTER & HORSFALL'S, and the difference in strength—eighteen points in favor of the English wire, which comes to International Pitch at 125 pounds tension, and the Poehlmann at 150 pounds, which proves the superiority of this English wire.



# An old salesman once said:

"Get a fact—then hammer it home."

With the Doherty and Clinton lines on your floor you have all the piano facts at hand.

DOHERTY  
TONE

DOHERTY  
FINISH

DOHERTY  
CONSTRUCTION

DOHERTY  
GUARANTEE



The Doherty Style "C" Louis XVI. "Made in Canada."

The facts above referred to furnish the material you need to prove that for

## Unparalleled Pleasing Power

the Doherty's claims are strongest. When you know a prospect is looking for tone—actual musical tone that will stay sweet and melodious throughout the years, recommend the Doherty, because in addition to pre-eminent tone, he will get the most skillful construction, pleasing case design, and guaranteed quality on the market to-day.

You want the DOHERTY for a LEADER. Then the Clinton line supports the Doherty. The Clinton piano value cannot be duplicated to meet the demand for a really first class piano at a price under the cost of the more expensive instruments.

# DOHERTY PIANO COMPANY, Ltd.

Established  
1875

HEAD OFFICE and FACTORIES

CLINTON : ONTARIO

Over 70,000  
Doherty Owners

MATERIALS FOR

**PIANO MANUFACTURERS**

PINS, WIRE, FELTS, CLOTHS, PUNCHINGS, HINGES, PEDALS AND GENERAL PIANO HARDWARE.

CORRESPONDENCE INVITED

**HAMMACHER, SCHLEMMER & COMPANY**  
NEW YORK, since 1848  
4th AVENUE and 13th STREET**Buy Your Piano Cases**

from case specialists and save tying up capital. Then you know to a cent the cost. You have that money invested in increasing sales, instead of in lumber and mill plant.

We can also talk to you to your advantage about piano benches, and cabinets for talking machines, records, sheet music and player rolls.

**Brantford Piano Case Co., Ltd.**

M. S. PHELPS, President and General Manager

BRANTFORD

CANADA



We can submit designs or work from your own drawings.

**"MAGNET" DECALCOMANIE NAMEPLATES**

FOR TALKING MACHINE CABINETS ETC.

are also suitable for applying on pianos, sewing machines, cameras, household specialties and furniture that is sold on the installment plan, which offers a good identification mark.

Send for samples and prices of our special fall board names, action rails, plates and warranties.

Sketches Submitted Free.

**GEORGE A. SMITH & CO., Inc.**

136 Liberty Street,

New York

A Model Piano Factory Needs  
**Francis Glue Room Appliances**

For this is demonstrated daily in representative factories the world over.

When you get ready for an outfit—or for improvements or additions for your present glue room—remember Francis specializes in this line of manufacture and has done so for more than thirty years.

**Chas. E. Francis Co.**

Manufacturers of Glue Heaters, Glue Spreaders, Screw and Hydraulic Veneer Presses, Resainers, Etc.

Main Office and Factory

RUSHVILLE

INDIANA, U. S. A.

**"Superior" Piano Plates**

MADE BY

THE

**SUPERIOR FOUNDRY CO.**

CLEVELAND, OHIO, U.S.A.

**L. J. MUTTY CO.,** 175 Congress Street **Boston, Mass.**

We manufacture fine calender coated silks and nainsooks for Pouches 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 FRIC-TIONED TWILL, which is designed particularly to prevent splitting over connections.

SAMPLES and PRICES furnished on request.

**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 Tupper Lake

# C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



## 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 also Domestic Bushing Cloth ——— Hammers.



**SUCCESS comes from WORK**  
—done a little better than seems necessary.

What a difference that last clause implies, does it not? This same spirit prevails in the LONSDALE organization, which to some extent accounts for the splendid success of these instruments.

For **Tone Quality, Finish and Durability** they have no superior, and what is more they are reasonable in price. **Every dollar** we ask is represented in the instruments we offer, which are the very finest that money or skill can produce.

  
**Lonsdale Piano Co.**  
(REGISTERED)  
TORONTO.

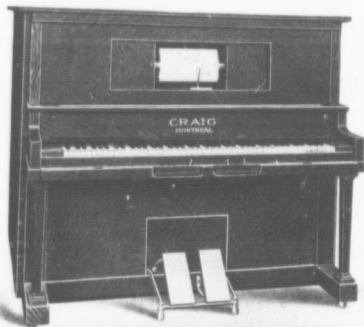
Manufacturers of the  
Highest Grade Upright  
and Player Pianos

Get our **Prices** on all Styles and compare the values with any other make. It will certainly be worth your while.

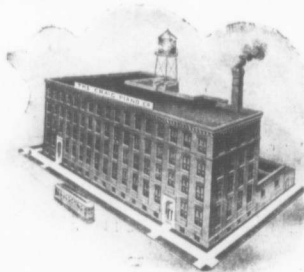
**T**HE tone of the CRAIG piano is of rare quality. Whether played to produce a large volume of sound or a sustained singing quality, the CRAIG piano is always noted for its pure, sweet, sympathetic notes.

The Craig player furnishes the same music as the Craig piano, only for the pianist is substituted a player action, that is instantly responsive—one that is capable of permitting you to render your favorite numbers according to your tastes—one that lasts and keeps in repair.

ESTABLISHED 1856



**The Craig Piano  
Company**  
Montreal - Canada



## YOU ARE DEALING HONORABLY WITH ANY MAN

when you sell him a Senecal & Quidoz piano at the correct price. He has then invested his money in something that could not be improved upon. It is giving him the best value he can secure anywhere.

**Senecal & Quidoz, - - - St. Therese, Que.**  
Manufacturers of Pianos and Players of Quality

The finished Senecal & Quidoz piano represents the best of everything—the finest materials and parts, the most trained and efficient workmanship, the supervision of those who know the highest musical possibilities of the piano and the player.



Our terms are so reasonable that you are losing profits every month you are not selling Senecal & Quidoz pianos. The prices are low, but the goods are high in standard.

Correspondence over agency terms will be to our mutual advantage.



# QUALITY

This trade-mark guarantees it

**Bohne Hammers** have always been beyond duplication. The very choicest materials obtainable go into producing them, and every detail from the first operation to the last is carried out by men of special training. Every order is critically inspected before leaving our factory.

**Bohne Strings** are the result of the same policy—nothing too good. You cannot possibly exchange your money for better strings than Bohne's. The name insures quality—A1.

**W. Bohne & Co.,** 516 Richmond Street, W.  
TORONTO CANADA  
and at 134th St. and Brook Ave., New York

## The Haines Bros. Agency brings the patronage of the best class of people.

Do you realize and are you taking every advantage of the importance of the player business? Are you getting your share of the profits, and are you using the best means in the world to get it? You cannot afford not to put strong pressure on your player department. It will some day be the life and backbone of your business.

A great business-getter is this new Haines Player, Louis XV. model. It is up-to-the-minute in expression control devices. A sample player will convince you that a repeat order is good business.

We also make the MARSHALL & WENDELL piano which is the best value for the money in Canada.



New Louis XV, Haines Bros. Player

## FOSTER-ARMSTRONG CO., Limited

Head Office: 4 QUEEN STREET E., TORONTO

J. W. WOODHAM, General Manager

E. BIRCH, Factory Supt.

J. BETZNER, Accountant

# An Avalanche!!



The Man who made the  
"Talking Machine" a Real  
Musical Instrument.

We **knew** Edison dealers were enthusiastic.

We **knew** they valued their Edison Agency highly. But the **avalanche** of letters just received and the phenomenal confidence and enthusiasm expressed in them for the Edison Diamond Disc, above **all** others, was a grand token of what the men on the **firing line** think.

These men have no room for sentiment or **hopes**. What they want are **sales**. And the letters received in answer to our enquiries prove that the Edison is not only selling itself; not only beating out competition whenever careful comparison is made—but is **growing every day** in popularity and demand.

## Just Read What J. M. Greene Says:

Here is one of many letters. It is from a man of wide experience in the talking machine business, and who at one time handled other makes, but selected the **Edison** in preference to **all others**.

Peterborough, Ont., Feb. 28 1916.

The R. S. Williams & Sons Co., Ltd.,  
Toronto, Ont.

Gentlemen:

Yours of the 23rd received, re reproduction of letters in The Canadian Music Trades Journal, and in answering your inquiries would advise that we have been Edison Disc dealers since this splendid product was first put on the market. A few months previous to that, we signed an exclusive talking machine contract for three years. When the Edison product came along there was no questioning the matter whatever in our minds, as to which was the superior article, and although we had signed this agreement with the other company, we agreed to take on the Edison Disc line and in so doing running the risk of a settlement of a suit with the competing line. However, we were willing to take this risk simply because the Edison Disc line was so far in advance of anything we had yet heard and we knew that it would be a certain winner right from the start.

We have found it a most profitable investment and during our business existence there has been no line of musical instrument so good as this line. Therefore, we consider the dealership which we enjoy a very valuable one and under no circumstances whatever would we consider throwing it down for any other instrument of this particular line.

You ask us how we think the Edison compares with other makes of talking machines. We do not make comparisons along this line, for we consider the Edison Diamond Disc in a class by itself. If customers are wanting a needle talking machine we, of course, can supply them, but if they want a genuine musical instrument from which they are going to receive the finest results and most natural reproduction, then they must decide on an Edison Disc.

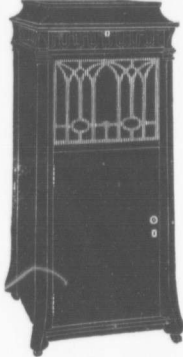
There is no doubt, in our minds, that all better homes in a few years will contain one of these pieces of recreation or reproduction; therefore, we find it gradually growing in demand as the people are beginning to see the great difference between the reproduction from an ordinary talking machine and that of the Edison Diamond Disc.

As far as our opinion is concerned, where the Edison will stand—say, in 10 years, that is a point we would consider impossible to reply to, as this line has developed so many wonderful improvements in such a short time, and we think the only person capable of answering this question correctly, is Thomas A. Edison.

We trust we will be privileged for a great many years to handle this splendid article, which we enjoy so much ourselves from day to day.

Yours very truly,

THE J. M. GREENE MUSIC CO., LTD.  
per Gen. Man.



The Phonograph business is **young**. Its future is **great**. The profits are **good**.

And the Edison holds the most in store for you. Write for particulars about an Edison Dealership.

*It will soon be impossible to get in, as  
the Edison will Not be over-distributed.*

The NEXT MAIL is none too soon to send for information.

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

EDISON DISTRIBUTORS

## CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

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

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

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Vol. XVI.

TORONTO, MARCH, 1916.

No. 10

### About Higher Prices.

HIGHER prices are never welcomed by the buyer, even if they are the accompaniment of good times, as it has so often been said they are. Seriously increased cost of production is not confined to this country, nor to the music industries. Abnormal prices and uncertainty in supplies of raw materials is a general condition; so much so that all quotations in many lines have been withdrawn and prices will only be given on request, subject to change over night.

As emphasized in the last issue of this journal, cost of piano production in Canada has increased to an alarming degree, and it is the conviction of many that the end is not yet. The retailer who has not been notified of an advance in prices is fortunate and will do well to buy all the pianos he can get at last year's prices. Whether he has had to pay more or not for pianos or organs in his store or contracted for, he will do well to anticipate an advance by himself getting more money.

Unpleasant as many merchants consider it to announce an advance in prices, the public fully appreciate the extenuating circumstances. There is so much of an atmosphere of advanced cost that any announcement to that effect ceases to surprise.

Some of the manufacturers are endeavoring to work up export trade with the idea of reducing overhead costs. Profits on foreign orders are somewhat mythical. Foreign business means competing with the United States, with England, and with the prices established by Government subsidized German manufacturers, who were able to undersell any competitor. There appears to be nothing in the theory that export output by reason of increasing the volume would lower cost of manufacture.

The manufacturers in England, as already pointed out, made an all-round advance of fifteen per cent. many months ago, and individual firms have been increasing prices since. The conditions in the United States are identical with our own.

Emphasizing the unavoidable conditions confronting the industry one manufacturer said:

"Everything that enters into the construction of a piano or piano player has recently advanced in price, and is continuing to advance, and few people consider how many different materials really enter into their construction. The lumber of several varieties has all to be

specially selected, each with the particular use to which it is to be put in view. Then there is the wire for the strings, glue, screws, hardware, fibre, varnish, leather, paper, rubber, steel frames, iron, brass, copper and above all, ivory. Everyone of these requisites has recently advanced in price. Some more, some less; but all affected by the general trend."

### The Cash Discount.

ONLY about twenty-five per cent. of retailers and manufacturers, it is stated, regularly take advantage of the cash discounts offered in the purchase terms of merchandise. The real cash value of the discount appeals to a surprisingly small proportion of firms and individuals regularly buying merchandise and supplies. There are many perfectly sound business houses of large size and small not only passing up the discounts offered but are paying interest on bills unpaid. In many cases it is a question of expediency, but more often it is because of a lack of appreciation of what the cash discount means in dollars and cents.

It is more profitable to keep out of side deals and investments that in themselves pay good interest but prevent the investor making three or four times as much by paying cash for his merchandise. It is also wiser from a dollars and cents standpoint to pay the banks six or seven per cent. than to pay from sixteen to thirty-six per cent. by failing to get the cash discount.

A credit bureau, in urging its members to look after the cash discount, asked them if they figured what penalty they paid by not taking the discount, and in reply says: "Here is the actual cash value of prevailing discounts in annual interest equivalent:

1 per cent. 10 days, 30 net=18 per cent.
2 per cent. 10 days, 30 net=36 per cent.
4 per cent. 30 days, 4 months net=16 per cent."

### This Is the Regular Price But—

EVERY piano man knows that too many prospective purchasers believe that pianos are not retailed as other lines of merchandise are. They are under the spell of tradition, legend, alleged experiences, and, unfortunately, actual experiences, too, that convict piano retailing of being at least partially as different as they think it is. The impression is too general that to negotiate a piano purchase one must be a very astute buyer to get the bottom figure on a sliding scale of prices.

There are scattered attempts to counteract this unfortunate impression by tagging pianos in plain figures with actual selling prices just as other merchandise is but the system of established prices has made but slow progress in piano retailing.

The discussion of this phase of the business here given may not portray a typical case, but it is at least an interesting delineation by a hard-headed business man—a retired hotelkeeper. He was arguing with his friend, the ex-piano man.

"What is the reason," he demanded, "that pianos are not merchandised like other goods?"

"In what way are they not?" countered the other.

"In what way?" he echoed with a contemptuous snort. "In every way!"

"Go ahead with your troubles," urged the ex-piano man, "you have an attentive audience."

"When a man decides that he must have a suit of clothes he goes to the tailor. He looks at a piece of goods and he likes it. 'Thirty-five dollars,' says the tailor, and you never think of disputing the figure. His wife wants a dress and goes to see the goods. If the price is four dollars she doesn't offer three. If she can't pay four she asks for a three dollar line. When they wear shoes they go and pick what they want. They never think of offering less than the shoeman quotes.

"Suppose they decide to get themselves an automobile. They know the price before they go to see it. If it's \$1,185 they know that isn't \$1,000 nor \$1,100, nor yet \$1,180, but \$1,185. Or they go to their furniture dealer and see the buffet they want, with a hundred-dollar price ticket. It never occurs to them to question the price. If it is too much they look at something else.

"But when they want to buy a piano, can they go into a store and ask the price of one and come out alive without buying one whether they want to or not?"

"Not if the piano man knows his job," joked the dealer.

"Listen to this, then," continued the experience teller. "I went into one of your fine stores. A man was on hand the moment I got in, as pleased looking as if I were his long lost brother. I had seen a piano in the window that I thought looked good, but whether it would be a hundred dollars or a thousand I had no idea. The price of it was well concealed. I told the young man what I wanted to know, but do you think I could get him to commit himself? No, sir!

"In a very fatherly, protective sort of voice he advised me that I wanted something better than that and he had it waiting for me upstairs—just came in from the factory that morning, in fact, and he had been chasing buyers away from it all day. He knew that some one like myself, who knew a work of art, would come along. I must see it.

"But I was in a hurry and I had no time to 'talk it over.' Then he wanted to make an appointment to come up to my house or to send his car up for my wife and myself any time of the day or night I might say. But I couldn't get him to tell me the price of that piano, no sir! Then I started for the door and he relented a little bit, but it seemed to hurt.

"Now, this piano is a very exceptional proposition," he said, "the price in the regular way is \$425, but"—and

I didn't wait to hear any more, and I'm not going to buy a piano. I think I can get along with a talking machine. I know before I see it what it is going to cost me."

### RECOMMENDS HANDLING ENTERTAINMENT TICKETS.

PERHAPS all are not agreed upon the advisability of the music store's handling entertainment tickets, but the fact remains that while only a few do, some of these are quite pleased with the result of such a policy. One dealer says: "I have found in our business great good has been done in selling tickets for various entertainments. During the last year we sold hundreds of tickets to various musical attractions.

"There was not a five-cent piece of profit in this actual selling, but it brought us into contact with the public. We went out of our way to be accommodating to them. We made people feel that we were exerting ourselves to accommodate them and when they thought of anything pertaining to music, they came to us. If a store is aspiring to do a high class, confidence-building business, the more people it can come in contact with and the more people it can serve and serve well, the more widely the public faith will be shown."

### THE PIANO TRADE OF BRITISH WEST INDIES.

Estimated Annual Imports Over 700 Pianos—  
Canadian Trade Given Preference in  
Canada—West India Agreement.

SOME very informative particulars of the piano trade in British West Indies has been furnished the Government's Department of Trade and Commerce by Mr. E. H. S. Flood, our Trade Commissioner for that territory, who is himself a former member of the Canadian piano trade.

Mr. Flood's information is accompanied by four illustrations of case designs, and the action of a foreign piano being sold there. These may be obtained from the Department of Trade and Commerce, Ottawa, in weekly Bulletin No. 629. Illustration No. 1 is a piano in mahogany; height 4 ft. 4 in., length 4 ft. 10 in., price \$225 cash. No. 2 is mahogany; height 4 ft. 2 in., length 4 ft. 9 in., price \$250 cash. No. 3 shows a small French piano, of which a great many have been sold in the West Indies—light mahogany case, height 4 ft. 1 in., length 4 ft. 8 in., price \$200 cash. No. 4 is a player piano in mahogany; case height 4 ft. 6 in., length 5 ft. 4 in., price \$450. The article prepared by Mr. Flood is as follows:

"The import of musical instruments into the West Indies last year was valued at about \$125,000. Although not a large trade, it is a growing one, and important enough to warrant the attention of manufacturers of pianos in Canada, as about three-quarters of the total trade in musical instruments is carried on in pianos. The number imported is not given in available statistics, but it is probably between seven and eight hundred. Cabinet organs are not so much in favor, only a few being sold, as the moist climate tends to swell the various parts of the action, making it difficult to keep the instrument in good condition. This cause does not appear to affect adversely the action of pianos to the same extent.



## Wood Cannot Rust or Corrode

Rubber Tubing is Perfectly Adapted to  
Use in a Player Piano.

READ—What the biggest dealer on the Pacific Coast has to say:

"We have sold  
some hundreds of  
players out here during  
the last 13 years and the  
rubber tubing in those we  
sold 13 years ago is  
absolutely as good as the day  
we sold them. The argument  
that metal tubing is bash and  
rubber is certainly all back against  
lumbag. We run up against  
the question with a metal player  
agent and put the question to  
him direct, asking him why  
organs with rubber bellows  
that had been in use for  
the last 40 or 50  
years were  
still good"

Rubber Tubing is *much* LIGHTER, FLEXIBLE; does  
not require Soldering or Shellacing, thus eliminating any possi-  
bility of vibration or rattling, and rubber tubes are durable.

Williams New-Scale Player Pianos  
are equipped with Rubber Tubing



Cecilian Style 6

## Somebody Asked---

*“What reasons prompt a preference for the Cecilian Agency?”*

There are many reasons, but here are some of them:

The Cecilian is obviously an honest, above-board quality proposition, that can be successfully demonstrated to the wealthiest prospect.

The Cecilian scale contains the wonderful “Grand Agraffe” construction, which ensures a full, sweet, singing tone in every note.

The action is carefully made—is strong, efficient, and contains every feature that has proven its superiority.

The soundboard is distinctive. To secure the largest vibration and tone volume possible in a piano scale we scientifically work out our sounding board area so that it will harmonize with the tone capacity. The Cecilian sounding board is made of the most costly quality of Adirondack spruce, “crowned” the same as a violin. It is held in shape by acoustic ribs, consisting of thirteen thicknesses of quarter sawn, rift cut, Canadian winter-cut maple, placed in continuous lengths in elliptic form, glued together, dowelled and fitted into the pin-block, to the front of the skeleton frame and wrest plank.

Our factory supervision has in mind every piano from the purchase of materials and parts to the unpacking of the instrument in your warehouses.

Cecilian terms, policy and prices are the most interesting you can investigate. It would be good business to secure particulars now.

## THE CECILIAN COMPANY, LIMITED

Makers of the World's First All-Metal  
Player Pianos

GENERAL OFFICES AND FACTORY:  
1189 Bathurst St., Toronto.

RETAIL SALESROOMS:  
420 Yonge St., Toronto.

Quite a number of phonographs are imported. Imports also occur occasionally of brass instruments for bands or musical societies. The music trade as a whole, however, is not well organized; the stores do not carry as in other countries any attractive stock, nor is there an atmosphere in these islands that encourages musical sales. That this could be probably overcome and a much better condition created is evidenced by the success obtained by an American firm in selling its sewing machines through making an attractive display of its products in the various Islands, and by thoroughly canvassing from house to house and selling on the easy payment plan.

#### Canadian Piano Manufacturers Interested.

It is gratifying to note that an interest is beginning to be taken by Canadian piano manufacturers in this trade, due partly, no doubt, to the preference given to Canadian pianos under the Canada-West India Agreement, and partly to the growth and necessity for expansion of the Canadian piano trade itself. One Canadian piano manufacturer has intimated that he intends sending down a representative to work up the trade, as he is now making a piano that appears in most particulars to meet the demand in these Islands for a small piano at a moderate price. Several Canadian firms indeed have made inquiry for fullest particulars in regard to the requirements of the market, and for a description of the styles and general make-up of the pianos sold, and one Canadian firm has already been able to place a few pianos in Barbados. In view of the fact that some attention has been centred on the piano trade of these Islands, it appears desirable to set out as fully as possible the kind of piano obtaining readiest sale.

#### Makers Represented.

Previous to the war a large number of German manufacturers found agents in these Islands to handle their pianos, and of the better class Lipp or Stuttgart, and Bechstein of Berlin, were able to place a few each year, whereas the cheaper German makers found sale for a considerable number. The largest trade was with the United Kingdom, some of the pianos sold being of the highest grade—Broadwood and Collard & Collard—and many more of medium grade, among which was the Strohenger. From the United States imports have been growing and have now assumed some importance. Several low-priced pianos are being advertised and sold. Of the best makes an occasional piano would come in "to order" from Steinway or some other well-known American maker, and it would appear as if at the present time more energy is placed behind the sale of pianos from the United States than from any other country.

#### Style and Finish of Piano.

The style of case preferred, speaking generally, is one that is small in size and simple in ornament. The majority of houses in the West Indies being of the cottage type, the piano suitable for such houses would necessarily require to be small to harmonize with the surroundings. Mahogany wood appears to be most in demand. Occasionally pianos in ebony are imported. One English firm is placing small pianos in the market in solid mahogany cases, the mahogany being probably of the cheapest grade and approximating to cedar. Ma-

hogany alone of all the woods from which piano cases are constructed resists the destructive effects of the wood ant, which eventually eats away and destroys all cabinet work made from any kind of wood except mahogany or cedar. Piano cases that are stated to be "made for the Tropics" are secured against warping by screws inserted at certain points along the sides and front where warping is likely to occur. Whether this gives any additional strength to the case or not, it has at least that appearance, and as it is done at small expense it would be advisable for Canadian firms making a small piano for these markets to add this feature to the case, demonstrating at least that the piano was intended for tropical countries. Nearly all pianos were formerly imported with brass candlesticks on the front, but this does not appear to be necessary, except from the point of view of ornamentation, as most of the better class of houses are very well lighted at night. It would be well, however, to have the front designed with two square end panels, so that if found necessary candlesticks could be afterwards attached.

#### The Action and Keyboard.

As far as can be gathered from shape and general appearance, the action used in imported English, German and American pianos is substantially the same as now used in Canadian pianos. A claim is made, however, by some foreign manufacturers that their action is made specially "for the Tropics." Whether this is in fact true or merely used as a talking point, the difference cannot certainly be seen in action itself. There may, however, be some greater freedom given to the bushing of the action as well as under the keyboard for an allowance against any subsequent swelling in the wood or cloth, but as the actions of all pianos appear to suffer equally from the destructive effects of moths and other insects, it would throw some doubt on the claim that these actions had been specially treated to resist these influences. The keyboard, however, in pianos made specially "for the Tropics" is different from that in general use in other countries. The ivory which is fastened down with glue only is apt to peel off in these damp climates unless pinned, and those makers who aim to supply the demand are making a keyboard of celluloid without an overhanging lip. The key is in one piece, bent over a slightly rounded edge and pinned securely at both ends. This does not affect the touch of the piano to the player, but makes it impossible for any difficulty to arise afterwards in lifting or peeling.

#### Player Pianos and Grands.

For the present at least grand pianos need not be considered, as but few are sold. Occasionally a high-grade English or American grand is imported "to order," and sometimes a small cheap grand is found on sale in the stores, the counterpart of which is not at present made in Canada.

A few player pianos are being imported, and probably in the larger colonies there is a market for the cheaper grades. One made in the United States and sold at \$450 is being advertised in Barbados.

#### Quotations and Terms.

In Barbados, the Windward and Leeward Islands, there are no firms in the piano business exclusively.



## “Recognition”

THE outstanding merit of the Nordheimer Grand has commanded recognition. It is found in the studios of a goodly proportion of professional musicians and in the private homes of the most discriminating people. Constructional improvements of an important character have given it those qualities of tone and touch which distinguish the high-class instrument. Those qualities are difficult to describe, but at once apparent to the musical ear.

### *These Are Important Facts*

The trend of public taste indicates a continually increasing demand for Grand pianos.

Naturally those who contemplate the purchase of this type of instrument have money and good taste to aid their selection. The deciding factor in the sale is quality rather than price.

To the Nordheimer belongs the distinction of having been chosen by many such purchasers, in preference to imported instruments. It has that merit which gives it a place alongside those few pianos that are renowned on two continents.

The dealer with the Nordheimer line is able to command the most desirable clientele. His position as the recognized leader of the community, is as certain as the recognition of leadership accorded to the Nordheimer.

*The price of the Nordheimer Grand is just what the purchaser should pay for a high-grade instrument. Being made in Canada its price is based on cost plus a reasonable profit—it does not include high tariff charges.*

## The Nordheimer Piano & Music Co., Limited

Corner Yonge and Albert Streets  
Toronto

Those importing and carrying pianos in stock make the business a side line. In Trinidad, British Guiana and Jamaica, however, there are music stores carrying general lines of musical instruments. The credit asked from the manufacturers by these various firms is only a short one, and in most cases prompt cash is paid. Quotations from Canadian manufacturers should be c.i.f. net cash, if possible. Before making out lists of prices it is advised that the best possible through rates to the West Indies be obtained. This is important. The piano when boxed should measure the least possible, consistent with safety, to ensure a low ocean rate.

#### Statistics of Import.

The following statement will show the value of the import of musical instruments into each of the colonies. Only in Barbados and British Guiana are pianos and organs given in the statistics under a special head, and amount to £2,230 and £1,507, respectively, but for the sake of uniformity they are shown in the statistics hereunder as musical instruments. The general rate of duty is also shown, from which a rebate of 20 per cent. is deducted in the colonies party to the Canada-West India Agreement.

Import of Musical Instruments.				
Colony	Country whence Imported.	Value £	Total Value £	Duty
Barbados	Great Britain...	1,639		
	Canada .....	44		
	Germany .....	90		
	United States...	1,113		
	Other countries...	316		
Trinidad	United Kingdom...	3,797	3,205	11 1/2% ad val.
	France .....	54		
	Germany .....	333		
	United States...	675		
	Other countries...	95		
British Guiana	United Kingdom...	2,092	4,954	10% ad val.
	Canada .....	175		
	United States...	688		
	Germany .....	266		
	Other countries...	62		
Jamaica	United Kingdom...	2,342	3,193	15% ad val.
	United States...	3,466		
	Germany .....	634		
	Other countries...	87		
	Grenada	United Kingdom...	238	6,699
United States...		348		
Others .....		16		
United Kingdom...		336	602	10% ad val.
St. Vincent	United States...	227		
	Germany .....	4		
St. Lucia	United Kingdom...	126	567	12 1/2% ad val.
	United States...	113		
	France .....	59		
	Germany .....	97		
	Other countries...	26		
Leeward Islands	United Kingdom...	1,016	415	15% ad val.
	United States...	520		
	Germany .....	48		
	Others .....	58		
	Bahamas	Canada .....	146	1,652
United Kingdom...		100		
United States...		772		
United Kingdom...		403	1,018	10% ad val.
Bermuda	Canada .....	62		
	United States...	1,103		
	United Kingdom...	393	1,568	10% ad val.
British Honduras	United States...	1,236		
	Germany .....	285		
			1,914	12 1/2% ad val.

The difference between one man and another is not mere ability—it is energy.—*Arnold.*

The world owes all its onward impulses to men ill at ease.—*Hawthorne.*

The best education in the world is that got by struggling to make a living.—*Wendell Phillips.*

#### GIVING CREDIT.

At the annual meeting of N. H. Phinney & Co. at Lawrencetown, N.S., as reported in the February issue of the Journal, Mr. F. M. Whitman read a paper on "Giving Credit." By way of opening a discussion on this subject, Mr. Whitman's paper is here given.

I HAVE been asked to prepare a paper on the subject of "Credit." The importance of this subject is so great, that I cannot attempt to do it justice in the short time at my disposal and shall only briefly indicate a few ways in which it touches the music business.

Pianos and organs to-day are sold to a large extent on what is known as the instalment plan, and the arrangement of credit is largely in the hands of the salesman.

The majority of music firms depend on prompt payments from their customers to finance their business and it is, therefore, of first importance that this credit should be of the kind known as "good credit." On the other hand, poor credit means repossession, back charges and a long, hopeless list of overdue accounts.

Many salesmen have the impression that their success depends on the amount of their gross sales; but to my mind a salesman's success depends on the quality of the business he secures, and that in giving credit, quality comes first and quantity second.

In giving credit, the salesman should consider the debt-paying ability and also the general character and reputation of the customer. In making a sale, the first thing is to secure as large a cash payment as possible and great care should be exercised in adjusting the terms of credit for the balance. These should be arranged according to the financial ability of the customer.

It would be unwise to ask a customer to pay \$25.00 per month, if \$10.00 per month was the limit of his paying ability; but on the other hand if a customer was well able to pay \$25.00 per month, the salesman should try to secure that amount.

It is a mistake for a salesman to influence a customer to obligate himself for larger amounts than he is able to pay, as he is bound to fall behind in his payments within a very short time. This will cause him to become discouraged and has been the cause of many repossessions.

Another point which should be carefully considered in the arrangement of terms, is the form of the customers' income. For instance, if he is a laborer or salaried man, with his money coming in regularly each week or month, payments should be made accordingly, taking due care when possible to have the instalments falling due about the date on which the customer is likely to receive his salary.

On the other hand, if the customer is a farmer, a different arrangement is often necessary. As a general rule, farmers do not have a regular income. Their cash comes in chiefly through the sale of fruit, vegetables, hay, live stock, etc., and is usually received by them in large sums at irregular periods. In dealing with a customer of this kind, it is good business to go into the matter carefully with him and learn, as near as possible, at what periods he is likely to receive settlement from his produce and arrange his payments accordingly. The same would apply in the case of fishermen, lumbermen, and others.



## People Who Know That Cheapness Is False Economy

Appreciate the WILLIS PIANO in all its details—tone, appearance, and ability to stand the strain of a lifetime's use.

Nothing that could make it a better piano is overlooked in the process of construction. Consequently the WILLIS is recognized as a leader among Canadian pianos, and that means a leader among the world's pianos.

As a work of art the WILLIS defies competition from a superior instrument. Commercially, the growing list of loyal and financially successful WILLIS dealers shows the true worth of the Willis product, and the Willis policy to the business man.

Any piano man who is not alert to the latest developments in the Player Piano field is neglecting his own source of income. The day of the player is not coming—it is here. The sales are being made right now, and are bound to increase.

The directing forces of the House of Willis are always ready with the very latest player improvements if they really are improvements, and will stand the test.

When one says it is a Willis Player there is nothing more needed to impress the idea of real goodness—it is merely a matter of choice of design.



### WILLIS & COMPANY, Ltd.

MONTREAL, CANADA

Head Offices : 580 St. Catherine St. W.

Factories : Ste. Therese, Que.



A good rule to follow is, arrange terms to suit the customer and give him to understand plainly that payments must be made promptly when due.

There does not seem to be any fixed set of rules governing the credit on which goods should be sold. Owing to the unusual conditions existing in the country at the present time, however, it is necessary to get as large a cash payment as possible in every case, and the balance should be arranged on the shortest possible terms of credit. If the customer is of doubtful paying ability, or one of those moving from place to place, either get the cash or keep the goods. Credit based on honesty and paying ability is the firm's surest safeguard.

### MONTREAL TRADE OPTIMISTIC.

**Quebec Dealer Elected Mayor — Department Store Opens Edison Dept.—Wants Association Repealed.**

A FEW stragglers, the hangers-over from the once-prophane aggregation of nature's kill-joys, the loquacious pessimists, are trying their hardest to convince us that they still hold sway. But their efforts are without success and they find themselves slowly but surely falling away to a mere nothing. Old Mr. Pessimism is dead, and his evil influence, dies with him. Up from the ashes of depression and fear springs a new life, an era of bright prospects and prolific returns for the busy business man of to-day, and Optimism, in a brand-new attire, stands ready to answer the call to duty. All hail to the new spirit of big business, the inculcating influence of aggressiveness, progressiveness, and ultimate success of the piano business.

C. W. Lindsay, head of the house of "Lindsay," was one of the recent visiting governors to the Western Hospital, Montreal.

H. E. Lavigne, of Lavigne & Hutchison, Quebec, was recently elected Mayor of Quebec City by acclamation.

The Leach Piano Co., Ltd., told the Canadian Music Trades Journal correspondent that business to date was far ahead of 1915 and that they fully expected to better the mark this year. W. H. Leach has the faculty of winning friends and holding customers after he gets them.

"Columbia products," said the Canadian Graphophone Co., wholesale distributors for the province of Quebec, "have a big year ahead and a big one behind and we are hurrying on to further success."

Business with J. A. Hureau & Co., Ltd., looks uncommonly good, and they state that their February sales were away above the usual in the disposal of New Scale Williams and Ennis instruments.

Miss Lapierre, in charge of the talking machine department of J. A. Hurteau & Co., Ltd., reports more sales of Pathe and Sonora machines and predicts that this is the long-looked-for year and is sure to be one of marked prosperity for every dealer handling talking machines.

Goodwins Limited, Montreal's largest departmental store, in addition to handling the Columbia, have taken on the representation of the Edison, which they are featuring. They opened up their Edison Salon on Edison's birthday. This department has been placed in charge of

Messrs. L. Bourget and C. R. Woods, assisted by Miss Forrest, all being experienced Edison demonstrators. Five sound proof booths have been placed at the disposal of customers. An official laboratory model has been installed in the Palm Room and plays during meal hours. The credit is due Manager C. R. Coleman, of the Montreal branch of the R. S. Williams & Sons Co., Ltd., for the closing of the deal, which embraced a complete line of Edison Diamond Disc machines and records.

Nordheimer, and other makes exploited by C. W. Lindsay Ltd., are going good, was the message given your correspondent by this house.

Manager A. E. Moreland, of J. W. Shaw & Co., says that the sale of the ever-popular Gerhard Heintzman never was as great as it is at this time. Their sheet music musical merchandise and Grafonola departments are registering lively business.

Mason & Risch influence is still being strikingly felt and Layton Bros. are still putting "them across," as they say, and have no complaint to make about business, claiming that it is away ahead of last year at this time. Sherlock Manning pianos and Thomas organs are very much in the limelight these days, this house states.

"Martin-Orme pianos and players are winners with a capital 'W,' and the public are certainly showing a gratifying interest in this product," said Charles Culross. "The excellent record of this line in the past leaves us very little to say," concluded Mr. Culross. "Sonora Talking Machines have made a big hit and we are well satisfied with the introduction sales we have made," he said, referring to the phonograph department of his business. Columbia lines are also well to the fore."

J. H. Mulhollin expressed himself as finding business very satisfactory and considers the outlook extremely bright for a much larger influx of Evans Bros. and other goods which he is featuring.

Gervais & Hutchins are putting strenuous efforts back of their selling campaign on Cecilian and Mendelssohn pianos and players. Quality, which is the necessary asset of a successful piece of merchandise, is found 100 per cent. strong in these lines, the result being that these makes are forging their way to the front with rapid strides.

The factory of Senecal & Quidoz, St. Therese, Que., is working steadily and each week sees an improvement there. Good sized shipments are being made daily to various parts of the Dominion and new accounts are being opened.

One of the outstanding men in the eastern piano trade is Henry Hamlet, of Layton Bros. His conduct of the affairs in his department has been marked by unflinching judgment. He is creating the constantly increasing market with a good class of trade for the company's lines. Furthermore, he is a man of winning personality and has built up a host of friends for himself and the house of Layton Bros.

Of the better grade pianos that have been the call in Montreal, Karn-Morris are perhaps going ahead as fast as any of them. This is no doubt due to the consistent work and enthusiasm of W. J. Whiteside, who controls this make for Montreal and who is working the territory as carefully as any mortal man could. He is getting results, too.

# THE SHERLOCK-MANNING

Canada's Biggest Piano Value

ALWAYS UP-TO-DATE IN DESIGN, FINISH, CONSTRUCTION AND TONE  
THE LATEST PRODUCTION IS "A CHIPPENDALE"



Style 140. Height, 4 feet, 4 inches. Mahogany and Walnut Finish.

Every dealer who has had a sample has called for more. Some in half dozen lots.

WOULD YOU NOT LIKE TO SEE ONE?

It will pay you to put it on your floor.

YOU WANT  
PROFITS

Let Us Talk  
Prices and Terms,  
We'll Interest  
You.

There is  
No Time Like the  
Present to Get  
Your Order In.

**The Sherlock-Manning Piano and Organ Co.**

LONDON

CANADA



Willis & Co., Ltd., have been receiving lately many compliments from enthusiastic dealers scattered all over the Dominion concerning the Willis pianos and players and considered by many to be one of the most comprehensive lines of its class and one containing nothing but A1 quality. This firm are pretty well convinced by this time that all of their various styles manufactured are "best sellers."

While plodding along in about two feet of immaculate snow dry as powder because of the zero weather which followed its visitation upon us recently, the writer came face to face with a piano dealer who is a live and progressive member of the trade. "Ah!" said he, "You are the one who writes for the live paper called the Canadian Music Trades Journal; do you not?" We instantaneously owned up that we were the guilty party, thinking, "Here is a new subscription." We snatched our pencil and memo book from our pocket with the right hand and the left hand we held out for the necessary evils." But this is what we got instead, "If you want to earn the gratitude of the trade why don't you personally resurrect the Montreal Piano Dealers' Association?"

Mr. C. R. Coleman, manager of the Montreal branch of the R. S. Williams & Sons Co., Ltd., reports trade as wonderfully good (exclusive of all Government orders which they have filled). The 148th Battalion have been supplied with a complete set of Boosey's band instruments, whilst a large number of deep shell bass drums and British Guards models for bugle bands have been disposed of.

Layton Bros., in order to cope with the large amount of Edison and Columbia trade which they have developed, have in view alterations to their talking machine department which will permit of their almost doubling their business and will also at the same time add considerably to the convenience of customers.

Mr. H. H. Fitch, Canadian manager of the Universal Music Co., Toronto, was in town early in the month calling on the trade in the interests of his firm. Mr. Fitch also visited Quebec and Ottawa.

"Few salesmen talk enough," said Mr. A. P. Willis, of Willis & Co., Ltd., in a discourse on salesmanship recently. "This seems contrary to the popular conception, but it will bear investigation. To make this plain it is necessary first to examine the state of mind of the average purchaser. He is in the market for a piano or player; he has been shopping around. He has accumulated a few bits of knowledge from one salesman and a few bits from several others. So, when he enters a warehouse he likes to air what knowledge he has. He speaks nonchalantly of actions, tone, valves, etc. In fact he leads the talk. He literally forces the salesman to talk about the things he knows all about, so that he can show off his own knowledge. And what is the result? The salesman thinks, 'Well, here is a buyer who appears to know a whole lot about pianos and players; guess I had better let him do all the talking; he'll sell himself the piano or player.' But this is where the salesman makes his mistake. The man will not sell himself the piano or player. He will only take up the salesman's time and waste his own. What the salesman must do in this case is sell the piano or player. If more salesmen buckled right down to selling the piano or player in such cases

instead of merely swapping what passes for knowledge there would be fewer shifts in the selling forces."

Mr. W. D. Stevenson, of the Mendelssohn Piano Co., Toronto, visited this city recently. Mr. Stevenson has only optimistic reports concerning Mendelssohn trade and commented upon the fact that the proportion of 1-player pianos being turned out is reaching interesting figures.

## GENEROUS GIFT OF MUSIC HOUSE.

H. C. Wilson & Sons of Sherbrooke  
Donate Military Band Instruments.

An incentive to recruiting in the Eastern Townships Battalion forming at Sherbrooke, Que., has been furnished by the generous gift of H. C. Wilson & Sons, the well known music house of Sherbrooke as per the following reproduced from the "Daily Record" of that place.

"Mr. H. Irwin, treasurer of the E. T. battalion band fund, which was started in these columns, has informed the Record that Messrs. H. C. Wilson & Sons have come forward and donated sufficient instruments to complete a full band set of 35 pieces. It is superfluous to say that this handsome contribution is one which will be fully appreciated by Lt.-Col. Gilbert and the officers and men of the E. T. battalion, as well as by the Eastern Townships people generally.

"In making this donation Messrs. Wilson were extremely modest, and when seen by the Record did not wish any publicity to be given to it, but it is felt that a kind deed of this nature should be made known, especially as it will probably be an incentive to others to act similarly. Messrs. Wilson felt that the immediate acquisition of a band would be of great assistance in getting recruits and that was one reason why they made their generous offer without waiting for the subscription list to be filled up.

"The treasurer is writing to the subscribers in reference to the disposal of their subscriptions, which amount to \$125. As there are many incidentals in connection with the band, such as sheet music, etc., no doubt a number of the subscribers will be glad to leave their donations for that purpose. The value of the instruments is between \$700 and \$800 dollars."

## NOW WITH DOHERTY FIRM.

Mr. George E. Dies of Montreal, for the past ten years in charge of the Williams Piano Co.'s business in the territory east of that city and formerly vice-president of the firm, is now with the Doherty Piano Co., Ltd., Clinton. Immediately following his resignation from the Williams organization Mr. Dies connected with the Doherty firm and has already covered Ontario in the interests of his new firm's lines. Mr. Frank Jost is manager of the Doherty Piano Co. and since taking charge has made marked improvements in the the Doherty lines.

A man's fate lies in his character, and not in his conditions.—*Hamilton Mabie*.

If you are not too large for the place you occupy, you are too small for it.—*Garfield*.

### WINNIPEG REPORTS CHEERFUL. Big Sums of Money to Come from Unsold Portion of Last Year's Crop.

**C**ARLOAD business and a lot of it, is the feature of the local freight offices of the railways, which have been tabulating "less than carload" shipment with discouraging regularity for a couple of years. It is estimated that it will take months to move the grain now in cars on sidings at shipping points all through the West and held at local points, because there is no place else to store the grain. The portion of last year's crop still unmarketed is variously estimated at from 40 to 50 per cent., or more than the total crop of the year previous.

With the wealth production of last year and exceedingly small stocks in the hands of retailers, it is to be expected that purchases should make carload business



"Jock" Smith.

and that the collections would be better. It is a time for optimism even if it must be tempered with caution and reserve such as is found in the piano trade.

Local trade was greatly helped by the many visitors attracted to the city by Bonspiel Week and the attendant reduced railway rates. The weather was unusually favorable and, for this climate, agreeably mild, so that visitors could get about comfortably.

Another employee of the Winnipeg Piano Co. has enlisted for the front. Mr. Bert Dixon, the shipper, has joined the 90th Regiment and was the recipient of a suitable parting gift from the firm and staff. This makes six employees who have gone from this firm. The Winnipeg Piano Co. report considerable Bonspiel business in pianos and talking machines.

Mr. McTavish, of Gourlay, Winter & Leeming, Ltd., Toronto, was among eastern manufacturers' representatives to pay this centre a visit recently. Gourlay and Gourlay-Angelus lines are being quite aggressively featured, and in the West have a good reputation for the high quality that has characterized them from the first introduction of the Gourlay line years ago.

Mr. Charles Ruse, of Gerhard Heintzman, Ltd., Toronto, spent a couple of days here on his westward trip. Mr. Ruse, who has been through the West before, has many friends who are glad to renew his acquaintance and to learn all about the Gerhard Heintzman player piano with all-metal player action.

Mason & Risch, Ltd., report a much better Bonspiel trade than for previous years.

The J. J. H. McLenn Piano Co. were kept exceptionally busy during Bonspiel, good business being done both in pianos and Victrolas.

Wray's Music Store received a visit from a number of out-of-town customers during Bonspiel.

Messrs. Cross, Goulding & Skinner report a fairly good Bonspiel trade, although this firm were handicapped owing to their shipments of medium priced pianos being delayed. A number of sales of New Scale Williams Pianos were closed, and some good cash business secured. Mr. H. P. Bull, manager of this firm, is forging to the front as a composer. He has written several dainty piano numbers. Among these is a Hesitation Waltz, "Wild Rose," which has been accepted by the Walter Jacobs Co., of Boston.

Mr. Hemphill, assistant manager of the Nordheimer Piano Co.'s branch here, and who is in charge during the absence of Mr. Suckling in the east, reports a fair Bonspiel business.

Stanwoods Limited, report a chapter of accidents. Mr. Stanwood had the misfortune to injure his ankle while running to catch a train on his recent trip east. He is now hobbling around with his ankle in a plaster cast. Mr. Belknap, who was left in charge of the phonograph department in Mr. Stanwood's absence, received a painful injury to his hand by an explosion.

Mr. and Mrs. Stanwood visited Toronto, New York, Chicago and Berlin, Ont. While east Mr. Stanwood called on Mr. R. Cubanas, manager of the Columbia Graphophone Co., Toronto, and on Mr. Pollock, of the Pollock Mfg. Co., Ltd., Berlin, manufacturers of the Pollock Phonola Disc Talking Machine. Mr. Stanwood is very much interested in the installing of electric motors in graphophones, and has sold several new electrically driven machines.

Mr. R. C. Willis, western manager of the Doherty Piano Co., reports business as being pretty firm, both in pianos and talking machines. During Bonspiel this firm secured some good business. Mr. Willis is very optimistic and is looking forward to getting some good business for his firm as soon as the weather moderates, the extreme weather having kept a good many people indoors.

The Fowler Piano Co. report an exceptionally good business during the Bonspiel, with a number of cash sales. The Knabe grand piano, for which this firm are the Winnipeg representatives, is proving to be a great favorite among musicians and has been in evidence at many concerts. In collections this firm find a slight improvement over the previous month.

Mr. Robert Shaw, the western booster of Columbia products, is still chafing under short deliveries of gramophones, both Canadian and American outputs. This condition of shortage should soon be remedied. Mr. Shaw is quite elated over the standardizing of Columbia record prices, which are now 85 cents for all ten-inch sizes, and \$1.25 for twelve-inch sizes, except grand opera and symphony renderings.

The Whaley, Royce & Co., Ltd., western branch has supplied several sets of "Made in Canada" bugles and drums to the various battalions stationed in the city and enquiries for these goods are coming in by every mail. The mail order business is proving very satisfactory, and this branch is quite content they are getting their share of business.

Mr. Fitch, western manager for Babson Bros., reports a splendid Bonspiel trade in Edison phonographs and records.

Mr. J. G. Whiteacre, Vancouver, western manager of Mason & Risch, Ltd., is visiting the firm's local branch. Mr. H. H. Mason, Toronto, general manager of the firm, is also on a visit to this city.

The R. S. Williams Co. have now five new members of their staff wearing the kluiki. This firm reports the sales of a complete set of Boosey silver plated instruments to the 144th Regiment band, and complete sets of Boosey brass instruments to the 100th and 101st Regiment bands.

Mrs. Field, who is now in charge of the Frank Morris Columbia Graphophone branch, reports a splendid sale of records and low-priced machines, nothing being left but high-priced machines.

Mr. Alfred G. Farquharson welcomed a number of Victor dealers during Bonspiel to the new warerooms of the Western Gramophone Co., on 122-124 Lombard street, some very good business being done by this firm during the last month.

### CONCERNING CREDIT RATINGS IN AUSTRALIA.

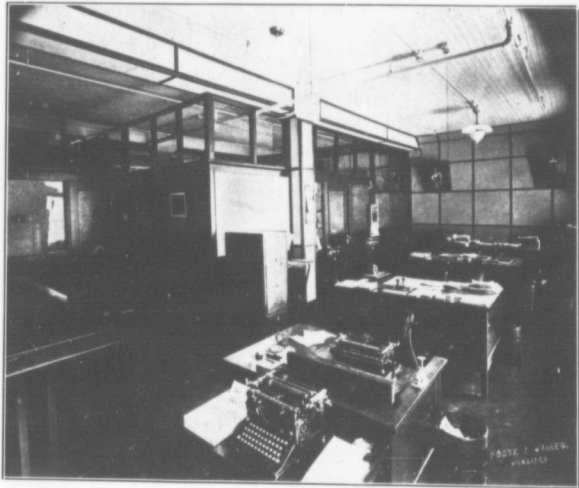
The commercial attache of the Department of Commerce at Melbourne reports to the Merchants' Association that no rating books exist. The laws of that country are somewhat adverse to such publications and the mercantile agencies do not care to run the risk of possible suits for libel. There are agencies, however, in each leading city which supply individual reports upon firms. The names of some of these agencies and the rates at which they will issue complete reports on the standing of different houses are on file in the office of the association.

"The wisest men say little but saw wood. How big is your wood pile?"

### FORMS NEW PARTNERSHIP.

Mr. Robert Johnson of the Lonsdale Piano Co., Toronto, has completed a new alliance, one however, that does not affect the interests of the firm named except as it is an incentive to still further them. He was married on February 25—Friday—to Miss Jean Isobel Telford, daughter of Mr. W. R. Telford, formerly of Walkerton, Ont., a well known citizen of that town and the county of Bruce. Mr. Johnson's friends in the trade will have only the kindest of wishes for the success and happiness of his matrimonial venture.

Even so important an event as being married could not cause Mr. Johnson to relapse from business activities and he finished up the month with a bunch of cash sales that surprised himself as well as his partners. "February business was nearly all cash sales," said he.



Western Gramophone Co. Offices at their new location.

### PIANO MANUFACTURER COMPOSER.

Mr. Albert Nordheimer, president Nordheimer Piano & Music Co., Ltd., Toronto, has composed a march for "The Pals' Regiment," as the "124th" now being recruited for overseas service is known. The march is entitled "Pals' Hunting Song," and is a band arrangement of "The Hunting Song," composed by Mr. Nordheimer eight years ago for the Toronto Hunt. "Pals' Hunting Song" is being played by a number of regimental bands and patrons of Shea's Theatre heard it played by the orchestra of that house, where it was enthusiastically received.

### MOUTH ORGANS EXEMPT.

The London Gazette publishes a Royal proclamation which exempts from import duty mouth organs, musical instruments whose value does not exceed a shilling, and engineer's hand tools used as accessories for motor cars.

# "The FIRST in the World"



"GRAND"  
(Construction and Design Patent-  
ed) \$200.00

Oak or Mahogany, all finishes.  
Circassian Walnut, \$50.00 extra.  
12-inch Turntable, Extra Strong  
Double-spring Motor, Gold-plated,  
playing half an hour or ten 10-  
inch records with one winding.  
Tone Modifier, Multi-playing  
Needle, Sapphire Needle, Diamond  
Needle, Automatic Starter and  
Stopper. Equipment for playing  
all makes of disc records in the  
world. Trimmings, Gold-plated.  
Envelope Filing System, with ca-  
pacity for holding 160 records.  
Dimensions: Width, 24 in.  
Height, 51 in. Depth, 24 in.

THE INSTRUMENT OF QUALITY  
**Sonora**  
CLEAR AS A BELL



Do you wish to be "first" in  
your Locality?

WHEN the jury of experts at San Francisco  
awards high Tone Quality Honor to the  
Sonora, our representatives and ourselves have  
the greatest endorsement to our statement that  
"The Sonora is the first in the world."

We urge dealers to take up the Sonora Line.  
The rewards will be equal to the amount of  
energy put into the work.  
Many Sonora dealers to-day  
are the leaders in their re-

spective communities as regards VOLUME of  
sales and NET PROFITS.

The record library of the world can be played on the  
Sonora—any make of disc records, whether for diamond,  
sapphire or steel needle. Sonora motors are NOISELESS,  
playing 3 to 15 records with one winding. Furthermore,  
many Sonora machines are equipped with an AUTO-  
MATIC STOP that works perfectly, as well as a Motor  
Meter and Spring control.

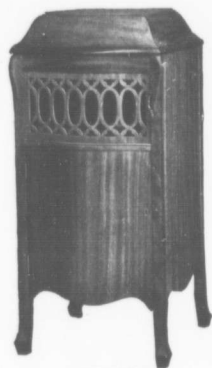
Manufactured by

**SONORA PHONOGRAPH CORP., NEW YORK**

Get agency terms, discounts, etc., from the CANADIAN DISTRIBUTORS

**I. MONTAGNES & CO.**

Ryrie Building, Yonge and Shuter Sts., TORONTO



"IMPERIAL"  
(With Swell Front) \$135  
Oak or Mahogany, all finishes  
12-inch Turntable, Strong  
Double-spring Motor, Nickel-plated,  
playing five 10-inch records with  
one winding. Tone Modifier,  
Multi-playing Needle, Sapphire  
Needle, Diamond Needle, Auto-  
matic Starter and Stopper. Equip-  
ment to play all disc records in the  
world. Trimmings, Nickel-plated.  
Envelope Filing System, with ca-  
pacity for holding 80 records.  
Dimensions: Width 20 in., Height  
4 1/2 in., Depth 20 in.

# Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1916

## Summer Resort Business.

ALREADY families are planning their summer outings. The approach of spring and the out-of-doors time of year impresses upon householders that they must get into the country for the coming summer months, whether they did so last season or not. If the family has or can secure a summer cottage accessible to paterfamilias for his week ends so much the better. He can bring along some new records each Friday or Saturday.

The summer resort custom is strongly entrenched, and cottages in the country are not limited to people of wealth. The high wages that mechanics command puts the little summer place within their means, while the more affluent business and professional man gratifies the growing desire for something pretentious. Radial railway development and improved steam railway service has greatly encouraged the summer movement to the country.

All of which is greatly to the advantage of the talking machine business, and if it is not too early for the household to plan its summer flitting, it is not too early for the dealer to decide on ways and means of getting some extra business out of the summer resort habit.

Every cottager realizes that the summer outing is incomplete without music. A piano is not always practical and the pianist is less so, especially when dance music is wanted. Neither does the family camp always include a violinist, 'cellist or banjoist, then what is more natural than to fall back on the talking machine? It never refuses to play, and its versatility is fully appreciated by the cottager.

The household already possessing a machine is the best "prospect" for one for the summer cottage or camp. Invariably a less costly machine is demanded, but the dealer can afford to put some energy into getting the sale for the cheaper type, in view of the record business that should result. It does not follow therefore that because a household has an outfit that it is not a live "prospect" for another one, and it is never too early to plan to get that second outfit business.

## Beware Cheapness.

WHETHER the activity of existing manufacturers in defending their patent claims in Canada will prevent the high birth rate of machines so noticeable in the United States remains to be seen. The retailers in that country must be kept very busy indeed, if they make any pretence at becoming familiar with the new makes as they are offered. As one trade paper over there misquotes: "Count that day lost that sees not some new machine announced or begun." The United States dealer with the proper idea of keeping informed, must give a certain amount of time in looking into the merits or demerits of at least a few of the new propositions.

The Canadian dealer has nearly always the advantage of profiting by the experience of his United States con-

temporary. People and methods being so similar there is usually a precedent there for a problem that is new in this country. One of these precedents advises letting some other dealer try out the new and unknown and avoiding altogether any product that has as its sole recommendation cheapness, or whose parentage is unknown.

The field for a machine retailing at twenty-five dollars or under is doubtless a large one and in the event of a machine at that price giving satisfaction a desire is created for something better, but on the other hand the need of a repair man within the first week or two disgusts the owner of it and probably puts him out of the market indefinitely, for records and for a good machine.

As emphasized in the last issue of this journal, the future success of the talking machine industry is not on the cheap product. The future success of the retailers is therefore not assured by encouraging cheap makes that he cannot recommend.

"What do I care," said one would-be manufacturer, on being remonstrated with for putting into a machine to sell at seventy-five or eighty dollars a dinky little motor that he could put into a machine to sell at seven or eight dollars, "so long as I get rid of the machines. I'll never see the people again unless it's to get more out of them for repairs." And yet this particular individual is not a dollar better off than he was ten years ago and cannot see that a crook gets nowhere except into disrepute and eventually into the hands of the police.

Beware of the cheap machine that has no other recommendation but its cheapness.

## One of the Lessons.

NATURAL vanity of womankind generally orders that she wear the best clothes she can afford and frequently a little better, but there is an occasional exception to the rule and one of these came under the notice of a talking machine salesman recently which he now cherishes as a valuable object lesson. "Never again will I judge a woman by the clothes she wears," said he, in telling of the incident that almost resulted in someone else making a good sale.

"Business was slow and I was feeling grouchy. About eleven o'clock in the forenoon the door slowly opened and when I saw a somewhat shabbily dressed woman—unmistakably Irish, with a basket on her arm, I just opened my mouth to say, 'Nothing to-day,' for I didn't want any more shoe laces, court plaster or lead pencils. But I didn't say anything, and I don't know why.

"I'd be looking at a phonograph," said my visitor, as she deposited herself on a chair.

"I got up off my chair, unconsciously, and started toward a machine. We have nothing less than fifty dollars, I told her. But she didn't look a bit disturbed.

"Now, how much would you be charging for your best machine?" she asked.

"I showed her one at a hundred dollars, but she didn't appear impressed, then I jumped to one at over two hundred. She said she would like to hear it."

"I put on a new popular song that was making a hit at the movies. She made no comment, but patiently waited until it played through."

"Have you the William Tell Overture?" she asked.

"I played one side of each record for her."

"Just put them to one side," and she went on picking records for over an hour.

"Now, how much do they come to?"

"Twenty-two dollars, I told her."

"An' the phonygraft is how much?"

"Then I thought it was about time to assert myself, and with becoming dignity I informed her that the terms were cash."

"Out of the ample folds of her skirt she pulled a parcel wrapped in brown paper. Undoing the paper, she exposed a roll of bank notes and commenced peeling off the necessary amount in twenty dollar bills, and at that I reduced her wad only about half."

"She gave instructions for delivery to an address that would suggest she would more likely need a washing machine than a phonograph, so out of curiosity I made inquiries."

"It seems that many years ago her husband had been killed and left nothing for her but some debts to pay. According to the neighbors she had little to do with them but worked very hard at the wash-tub. Finally one day about a year before she visited me, she got word that a bachelor brother in Australia from whom she had been cut off when she married had died and left a fortune of several thousand pounds to her."

"In one of her rare confidential moods she announced that it was 'lonely work doin' nothin', an' I'm goin' to get me a phonygraft next market day." She was on her way home from market with her basket of provisions when she called at our store."

All of which is very interesting if true, which it probably is not, but fact or fiction, the moral is just as applicable. No matter what the station or appearance of the visitor, good breeding and good business sense demand that he or she be courteously treated.

### Trade Possibilities in Schools.

**S**CHOOLBOARDS in Canada have been very backward in encouraging musical education. Music has unfortunately been classed with so-called fads that the pupil can do without or obtain from private sources. If schoolboards have been dead to the necessity of music in the child's life, the teachers have not. Many schools have been equipped with pianos through the initiative and persistence of teachers in securing private subscriptions or raising funds from concerts gotten up for the purpose.

Not infrequently the piano is secured with less difficulty than is someone to play it, and this is where the talking machine comes in. The teachers are quick enough to appreciate the place of the talking machine for playing marches and songs, for entertainment and education. They have shown themselves more appreciative of the talking machine's usefulness in the school than the dealers have been to see possibilities of trade in the schools.

"A very hard field to work," said one dealer who had specialized a little in this field. "You have to sell the principal, his assistant, and all the others on the staff, if there are any others. You have to sell to the trustees and to half the taxpayers in a small place, so why take up time in selling one machine to a whole community when you can go out and sell machines to single individuals?"

Nevertheless there should be a way of tapping what ought to be a comparatively large field in supplying machines and records to schools.

### Music—The Child's Heritage.

**G**OOD selling ammunition is embodied in the following which appeared in *The New York Evening Sun*, though the average dealer may not use it in exactly the style presented. It is worth reading and considering.

"How many people do you know who have been musically educated, who are able to play some instrument or sing, or who know at least the theory of music and can apply it as 'creative listeners'?" How often do you hear people admit that they wish they had made friends of scales when they were young so that they might enjoy music more to-day? Or that their parents had given them the chance to do five-finger exercises and battle with sonatas and variations on a theme in G, that they might the more enjoy concerts?

"Bear in mind that your child is musical. He may not be talented in that direction, but talent is not essential to the keenest enjoyment and appreciation of music. All toddlers love tunes. Why not nourish that instinctive baby delight in music? Do you want your children to grow up in a home empty of music?"

"Give a child an instrument to play upon if possible. It is no where written that that instrument must be a piano. Perhaps a harp or a violin or any one of a dozen other instruments at your disposal would be better adapted to the nature and temperament of your child. Let him choose the instrument. But don't in heaven's name force a soulful violin or 'cello upon a snub-nosed little boy with a banjo temperament."

"A good word must be said for the phonograph—not your neighbor's phonograph, perhaps that specializes almost solely on "Tipperary" and "Love's Hesitation Waltz," but your phonograph, the best instrument you can afford. It is really wonderful to be able to hear, in your own home, the famous arias, the greatest symphonies. Do you fancy that your children will enjoy only the comic records and popular airs? Try it and see! When your 5-year-old goes about humming bits from "Valkyrie" or an air from Mozart's Symphony in G, you will realize that good records pay. There does not exist the child whose spirit will not respond to good music."

"And when he is old enough to go to the opera and to symphony concerts his pleasure will be trebled by his familiarity with the music he hears there."

### The Effect on Piano Sales.

**D**IFFERENCE of opinion exists among retailers of pianos as to the effect of the talking machine on piano sales. Says one, "We sell many a talking machine where we would sell a piano if the lower priced article were not in existence." Says another, "Every time we sell a talking machine in a home where there is no piano



## What Columbia Dealers Say About the New Record Prices

### ADAMS FURNITURE CO., CITY HALL SQUARE, TORONTO.

"We thank you for your letter, advising us of the reduction of price of Columbia records, and would like to say we are more than satisfied at the good news and are already looking forward to a large increase in our record sales. We have decided to give the Columbia department three times as much space as we are using now, and we are also building special display windows, exclusively for Columbia goods."

### R. L. TAMPLIN, WINDSOR, ONT.

"I am immensely pleased with the good news that 10 in. records are to be 85c., and I for one offer you congratulations for being so progressive and up to the minute. I am, on the strength of the announcement, moving into larger premises."

### WILLIS PIANO & ORGAN CO., HALIFAX, N.S.

"Your announcement re the new prices of Columbia records to begin with April records is received, and we congratulate you on this announcement. It is sure to be a boost for the sale of Columbia records."

### H. B. ELLIOTT, WINGHAM, ONT.

"I have yours of the 29th ulto., in which you announce that all Columbia 10 in. records will retail at eighty-five cents, (85c.), and 12 in. records at one dollar and a quarter, (\$1.25). I am pleased to hear of this uniformity in prices, and believe it will be better business for all concerned."

### W. H. WHALEN & CO., FORT WILLIAM, ONT.

"Your favor received to-day in regard to the change of price on Columbia Records. We think that the idea of having all records sell at 85c. would be the greatest ad. for Columbia records that you could possibly put out—especially for the splendid quality that is being turned out at the present."

## MUSIC SUPPLY CO.

Largest Distributors of Columbia Products

36 WELLINGTON ST. EAST

TORONTO



## One more reason why the Columbia Line is the ONLY line for the Up-to-date Piano Store

Prices of the famous Columbia Disc Records have been Canadianized. Read the replica of advertisement shown on opposite page. This advertisement is being run in all national newspapers and carries a message to all talking machine owners of **any make**, that will bring them in droves to the stores of Columbia dealers throughout the Dominion, with money to spend.

### Is this money going into your store or across the way?

The supreme quality of Columbia Grafonolas and Columbia Double Disc Records has gained such enormous recognition in Canada that we have been obliged again and again to increase our factory output in order to cope with the demand.

We are now making further additions to our plant and equipment which will enable us to take care of all orders promptly and fully.

Our line of Grafonolas is complete—a style for every taste and every purse. Better value always, and—owing to our Canadian factories—generally slightly lower in price.

Columbia Double Disc Records have always been the standard for all talking machine records. With the new Canadian prices the public will insist on them and will have no other.

Hitch your bank account to the swift selling, profit-bearing Columbia line.

The Columbia policy is a fair, honest policy without strings.

More about this in a book you ought to read—MUSIC MONEY. Your free copy will be mailed promptly on request.

Canadian Factory and Headquarters:



**COLUMBIA GRAPHOPHONE CO.**  
TORONTO, CANADA



Announcement



Extraordinary

# Columbia Records NOW COST YOU LESS

**T**HE vastly increased demand for Columbia Records has made it necessary to greatly enlarge our Canadian manufacturing facilities whereby we have materially reduced the cost of production. We are therefore giving record buyers the benefit of this saving in the price of Columbia Double-Disc Records.

Beginning with March 20th, when the new April records go on sale, the following prices will prevail throughout the Dominion on all Columbia Records, (except symphony series which now sell at \$1.00 up to \$3.00, and formerly were priced up to \$7.50).

**10-inch Columbia Double-Disc Records**  
(Former Price \$1.00) now 85c.

**12-inch Columbia Double-Disc Records**  
(Former Price \$1.50) now \$1.25

Notwithstanding the substantial reduction in prices, the same artistic standards will be maintained, and the same excellence and quality will characterize Columbia Records that has made them more and more popular year by year all over the Dominion.

Once you have played a Columbia

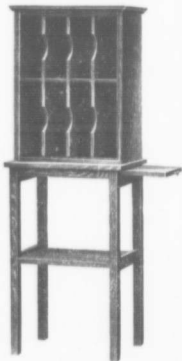
Record on your instrument, you will never again be satisfied with a tone any less round and rich and natural.

It will be to your advantage to ask for Columbia Double-Disc Records. The Columbia dealer nearest to you will be glad to furnish a catalogue, or we will mail you one on request.

**The Columbia Graphophone Co.**  
TORONTO



☐ **THE NEWBIGGING LINE** ☐



No. 90

A handy article for Dealers carrying a limited supply of records. The two parts can be sold separately.

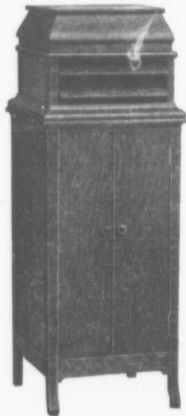
**RECORD CABINETS FOR ALL MAKES OF MACHINES**

We have not changed our prices yet although everything we use has advanced—some 100 per cent.

The Dealer is well advised who stocks up as much as possible now.

We are losing our men weekly and a shortage of labor is in sight also.

**Do not delay too long.**



No. 68

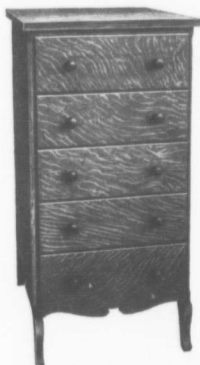
Oak and Mahogany.  
A favorite with all the Dealers.



**Newbigging Cabinet Co.**

LIMITED

**HAMILTON - ONTARIO**

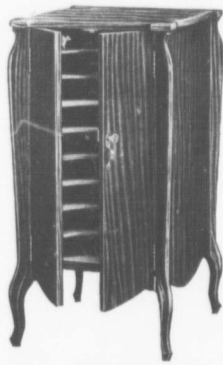


No. 60

For Edison Amberola.

It does not pay to experiment. A pleased customer is your best advertisement and he will thank you when you sell him an article from the Trade-Marked Line.

**Try a sample order to-day.**



Nos. 84-86

For Victrola IX.

we chalk it down as a good prospect for piano or player within two years. We have quite a number of piano sales as a result of selling the talking machine. Again, most of our best machine sales are to homes already owning a piano. We do not find that piano sales are affected by the talking machine, except in a helpful way."

The manufacturers and wholesalers of talking machines and records probably never had a more effective selling argument than the one given them by the conditions of the past two years. With piano sales wavering around fifty per cent. of normal, while the talking machine department paid its own expenses and those of the piano department and made a profit possible, the retailers are naturally more impressed than ever with the place of this line, and are more disposed to give it due credit, as evidenced in more liberal advertising, better window displays, larger stocks and systematic selling.

The dealer quoted as listing the new talking machine owner, who has no piano as a "prospect" for the latter considers the average dealer very negligent in this particular. He claims to have made a number of piano sales in homes where the proper atmosphere was created by a competitor selling a talking machine and neglecting to follow it up as a likely opening for a piano. "The talking machine," he says, "helps educate the people of the home where it is played to an appreciation of better music, and in many cases they eventually tire of the machine, but still have a craving for music that only a piano or player will satisfy. Anyway, that is a theory that I have found profitable in practice."

#### Renting to Sell.

**R**ETAILERS of talking machines have adopted many of the selling plans and ideas that have been successful in increasing the volume of piano sales. But with one or two exceptions the retail trade does not appear to have featured the renting of talking machines in order to secure access to the homes of possible buyers. Many a piano sent out on rental has sold itself or a better instrument, consequently some piano dealers have encouraged renters, always featuring the inducement that the amount paid in rental up to a couple of years would be applied on the price in the event of a purchase.

It may be that the talking machine dealer can get all the business he requires without renting machines, or it may be that he does not appreciate record sales to the extent that he would rent a machine in order to create a regular record buyer. Whether renting repossessed or "trade-in" machines in order to create customers is good business the dealer can decide for himself, but in relation to the selling price of the instrument the talking machine will command a greater rent than the piano, in addition to the advantage of making an opening for records which will only be sold on a cash basis.

#### Talking Machines vs. Pianos.

**"T**HE only way that I have been able to handle the talking machine business successfully has been to divorce it entirely from the piano business. One of the best piano salesmen I had has been spoiled by trying to sell both pianos and talking machines. He has become enamored of the talking machine and will spend an en-

tire afternoon in selling a \$50 instrument. That taught me a lesson, so now I have inexpensive help to wait on talking machine customers, and if they are unable to make the sale, one of the more experienced salesmen is called in—perhaps he may be called in from the piano department—and all he does is to close the sale. I have found it very easy to waste good time and talent on the talking machines that might with better profit be devoted to pianos or players."

The foregoing are the sentiments of a retailer as reproduced in the Piano Trade Magazine, which publication comments as follows:

There has been considerable discussion recently on the subject of how much injury the talking machine has done to the piano business. Some wholesalers of pianos have complained bitterly that many dealers have bought and paid for talking machines in thirty days and renewed long-time notes with piano manufacturers. At the same time, these dealers have neglected the sale of pianos and players to wait on prospective purchasers of machines and records. Many of these wholesalers of pianos complain, with considerable justice, of the actions of many dealers who have used money rightfully belonging to piano manufacturers, to invest in talking machines.

While it is true that many dealers who have been fostered and supported and financed by piano manufacturers have shown considerable ingratitude in making the manufacturers continue to hold the bag while they pay cash for talking machines, yet it is equally true that to complain of this ingratitude on the part of dealers will not go a great way towards causing them to change their attitude. The manufacturers of talking machines, on the other hand, claim that the talking machine business has saved many dealers from financial trouble because of the fact that they have been able to handle talking machines with an extra overhead and have made considerable in the way of cash profit out of them.

When we get down to brass tacks, we might as well acknowledge that there is but one way that the piano manufacturer can convince the dealer that the piano business is better for him than the talking machine business, and that is on the score of expediency. To call attention to the fact that he is indebted to the piano manufacturer for favors in the way of credit, etc., is not going to go very far towards convincing the dealer that he should pay less attention to the talking machine and more to the piano business. He has taken on talking machines and is devoting considerable time and attention to them because the talking machine people have made him think that the talking machine business is highly desirable, and in many respects it is. By means of a remarkably clever national advertising campaign the talking machine manufacturers have created a demand for their product. We must give the talking machine manufacturers the credit for launching and carrying to successful conclusion, a merchandising campaign that is sound. They have not only created a demand for the talking machine through their advertisements, but they have fixed the price. They have made the dealer adopt the one-price system in spite of himself. A one-price and a fixed price is one of the fundamentals of a sound merchandising campaign. Unfortunately, ninety per cent. of the pianos have no fixed retail price. The gen-



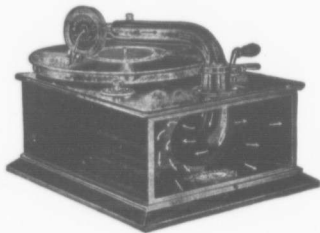
Model 5.  
Universal Electric Motor.  
Dimensions  $20\frac{1}{2} \times 17 \times 13\frac{1}{2}$ .



Model 4.  
Dimensions  $20\frac{1}{2} \times 17 \times 13\frac{1}{2}$ .



Model 3.  
Dimensions  $16 \times 18 \times 11$ .



Model 1.  
Dimensions  $11 \times 12 \times 5$ .

Live dealers, it will pay you to carry and demonstrate the

## ARIONOLA

Our new Sounding Board principle eliminates all metallic and muffled tones.

Our motors are manufactured exclusively for us by The Waltham Watch Company.

Finished in satin mahogany and mission oak.

Retail prices range from \$21 to \$100.

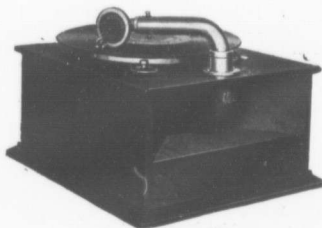
Write for Dealers' Terms and Discounts.

Manufactured By

**Arionola Mfg. Company, Limited**

Head Offices, ROBINS BUILDING

TORONTO : ONTARIO



Model 2.  
Dimensions  $14 \times 16 \times 8$ .

eral public to-day is not familiar with the real prices of pianos.

We might as well frankly face the facts and acknowledge that pianos have no standard of value except in the cases of some of the artistic makes. And until the manufacturers establish their value the door will remain wide open for the makers of talking machines, or anything else with a fixed price and backed up by a sound merchandising campaign, to step in and entice the piano dealer away from his bread and butter.

### An Interesting Selling Experience.

**S**ELLING experiences of others are always interesting and helpful. The fact that they tell of the success of the particular experience is no detraction—the other kind of experiences are never acknowledged. In "The Voice of the Victor," Will A. Young tells of a sale in the face of discouragement that is interesting. While this particular incident relates to a Victrola sale, the value and interest of it will be appreciated by dealers in other makes. Mr. Young says:

A railroader's daughter came to my place and asked me to call on her mother and father and sell them a Victrola; she also said, "It's an easy sale, as mother wants one and will just select one from catalogue." I started immediately to go after my prospect and was asked into the house by Mrs. S., whom I happened to know. She introduced me to her husband, who was a husky railroader with one of those deep bass voices.

He shook hands with that flabby shake and said, "Well, I've no time to talk to you, it's now my bedtime." This was 3 p.m. I felt like dropping through the floor, as his voice took the "starch" out of me. My first thought was, "Well, I can never sell him a Victrola, I might as well go;" but, on turning, the expression on Mrs. S.'s face said, "Fight your way through the deal."

I started to talk about railroad affairs, and after having had an interesting talk I started my argument slow but sure. Told him how I'd been up to Chicago learning how to take care of Victrolas in the way of adjusting or oiling; he would say something in between my talk, but I acted as if I didn't hear him. I then said I had to run to catch his train, and then told him if I had known him at that time I know he would have waited for me. A good laugh followed, and I thought I was gaining on my prospect.

We then talked of night work, and I said I supposed when he was gone on the road at night his wife was lonesome. He answered, yes. That was my cue. I told him how nice a Victrola would be for her amusement and company at that time. He then jumped up and said, "It's my bedtime and I have to retire;" and you bet he went.

After explaining the entire instrument to the Mrs., what company it would be when her husband was on the road and telling her of the fibre needle that she could use when he was asleep, she finally consented after a long talk to let me bring a Victrola XVI. to their home, but the last words she said were: "Remember I am not the whole family, and the instrument may not stay."

The time for delivery was set for 9 a.m. The next morning I went with the machine, and when I got to the door, much to my surprise and sorrow, Mr. S. met me and said in that same husky tone, "Well, what do you

want again?" I told him I had brought a Victrola for them, as I wanted them to hear it in their own home. He said, "Nothing doing. I wouldn't have one of those things, and it's no use wasting your time letting us hear it." After a little persuading he let me take it in his home and I tried to explain the mechanical parts of the Victrola, but it was no use trying, he wouldn't listen. I asked him what style records he liked. He said, "None." I had learned from Mrs. S. the day previous he liked the violin. I played "Old Vienna Waltz" first. After it was finished I asked him if he liked it, but he wouldn't say a word. I then played my favorite, "Humoresque." After that was finished he said, "Oh, it would do." He then said, "Well, I don't like the thing and never will, and it's my bedtime, so good-bye."

I stayed and played my other records for Mrs. S. with the fibre needles and asked Mrs. S. what she thought of the instrument. She liked it, but it was up to him. I left the Victrola there and after the third day Mrs. S. came in with a first payment of \$25. Two weeks later Mrs. S. came in smiling and said, "I believe every railroader in the neighborhood has heard every record we have, and I can hardly get near the machine while Mr. S. is at home. He is playing it all the time.

The next payment, and every one thereafter, Mr. S. made himself, and he always comes in smiling and says, "I didn't think you were big enough to do it," and he also would say, "The first selection of records was a dandy, every record is a standby; how did you know the kind of records I'd like?"

The second time he came to make his payment, I took him through the mechanical part, explained everything from the needle to the spring. This pleased my customer, and to-day he is one of my best boosters, and always plugs for me, and if it's a good friend he'll bring him in the store and say, "There's the first young fellow that got the best of me." Then he'll end it saying, "He sold me a Victrola when I thought I didn't want it, but now if I couldn't get another you couldn't buy it back for twice the amount I paid for it."

This party has helped me in the sale of several Victrolas and I believe it's the treatment I gave him, and most of all the good assortment of records to start with. I am a firm believer in selecting the best records for your customer to start with; they make the best advertisement for Victrolas one can get.

### About Circular Letters.

**C**IRCULAR letters have their place in the great business of selling, but as a publicity scheme circular letters are misused by too great a proportion of business firms employing them. The remarks of Mr. Wm. Maxwell, 2nd vice-president Thos. A. Edison, Inc., an eminent circular letters are worth listening to. He says:

"Many merchants seem to have fallacious ideas about circular letters. A circular letter is only an advertisement. Advertising cannot be measured by the direct and immediate responses it brings. It must be measured by the general effect it has. Furthermore, one advertisement accomplishes little, whereas the cumulative effect of several advertisements is considerable. The effect of a series of three letters is at least ten times the effect of one circular letter. We have demonstrated

# Matches the Living Voice



One instrument in all the world proves its Re-Creative powers in public tone test recitals. It is the

## New Diamond Disc Phonograph



Singer and Phonograph stand side by side. The singer sings and the Phonograph matches the living voice tone for tone—so absolutely that when trained critics strive to distinguish between the original and the Re-Created voice their ears deceive them.



JACQUES URLUS.  
Greatest of Wagnerian tenors matching his voice with its Re-Creation by the New Edison Diamond Disc Phonograph—Official Laboratory Model.

Re-Creation means to the Diamond Disc dealer an ever increasing patronage from the music lover, who will have nothing short of perfection.

We will Consider a Few More High Class Dealers.  
Address your inquiry for particulars to

*Thomas A. Edison*  
INCORPORATED

103 Lakeside Avenue,

Orange, N. J.

this quite conclusively at the East Orange Experimental Store, and I have seen the same result elsewhere.

"If you have read the history at the East Orange Experimental Store you have observed that we send out a series of three letters. They are perfectly innocuous letters. There is no punch in them, and there is not meant to be any. They are merely intended to produce a certain desired effect on the recipient's mind. The direct response to the first letter is negligible—perhaps 1%. The direct response to the second letter is somewhat greater than to the first. The direct replies received to the third letter are several times greater than the combined responses to the first and second. From this series of three letters we get, on the average, responses from more than 10% of those circularized, which is a somewhat remarkable showing, and at least 10 times the result obtained from the first letter of the series.

"Our chief trouble with our dealers is getting them to keep on circularizing long enough to accomplish anything. Furthermore, they expect people, to whom a circular letter is sent, to do exactly what the circular letter requests. They forget that a person, who has had no previous thought of doing the thing requested in a circular letter, will not do it until the idea takes full shape in his mind, which rarely happens as a result of the first letter. Therefore, in a broad sense, the secret of circularizing is to build up by reiteration and suggestion the idea you wish to impress on the recipient's mind. It is important, of course, to avoid irritating the person to whom you are sending a series of circular letters. This can be accomplished by avoiding argumentation and making your points by suggestion rather than by direct statement."

### EDISON JOBBERS MEET IN NEW YORK.

H. G. Stanton, Toronto, Again Association Secretary.

A three-day convention of Edison jobbers was held at Hotel Knickerbocker, New York, in February. This was the annual meeting of the Edison Disc Jobbers' Association and was attended by over thirty members. From Canada there were, Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., Toronto; Mr. J. G. Harris, of Thorne's, Ltd., St. John, N.B., and Mr. G. Petch, Toronto manager of the R. S. Williams & Sons Co. Edison wholesale department.

Mr. Stanton, who has been secretary of the association since its inception, was again unanimously re-elected. W. A. Pardee, of New Haven, Conn., is president.

The convention included recreation as well as business and the visiting jobbers were guests of the Edison Company at a dinner at Sherry's and of Mr. Edison at the Hippodrome.

The third day's sessions were at the Edison shop on Fifth Ave., known as the "Little Thimble Theatre." This is because many aspirants to a place on the Edison list of artists are given their first try-out at this place.

It is no use discovering a leak in business unless you put a plug in it.

### TALKING MACHINE MAN ENLISTS Frank Lewtas of Vancouver for Overseas.

Mr. Frank G. Lewtas, for the past three years manager of Fletcher Bros., Ltd., talking machine department at Vancouver, has enlisted for overseas service. Since war was declared "Frank," as he is known by his friends in the trade, has consistently smothered his desire to serve his King because of family ties, but even these ties have not been sufficient to hold him.

Frank has enlisted with "Warden's Wonders," the 102nd Northern British Columbia Battalion. A brother is already fighting in France. Mr. Lewtas is a relative by marriage and a warm personal friend of the now famous Lieut.-Col. Victor Odium, of the 7th Battalion in France.



Mr. Frank Lewtas.

Mr. Lewtas has filled the office of Lieutenant in the Vancouver Home Guard with such marked ability that his friends look forward to his gaining the same rank in the overseas battalion. His many friends in Vancouver, Victoria, and Seattle have kept him busy answering farewell correspondence and calls.

The Fletcher Bros.' firm and Mr. T. A. Switzer, managing director of the Vancouver branch, regret losing the services of so capable and efficient a man, and send with him their most sincere wishes that he may return uninjured, having every confidence that he will acquit himself as a man and a soldier.

Mr. Joseph Wolff, secretary of the Sonora Phonograph Corporation, New York, visited the Canadian distributors, I. Montagnes & Co., recently. From Toronto Mr. Wolff went to Montreal. The development of Sonora business since the introduction of this line in Canada has been very gratifying to his firm, Mr. Wolff stated.



## As a Retail Proposition

You simply can't beat the



# PHONOLA DISC TALKING MACHINE

Retail Prices--\$20, \$30, \$40, \$65, \$85, \$125, \$160, \$250

The **Phonola** is noted for its superior motor—a noiseless, strong, durable one. For accurate sound-reproduction it is easily in the front rank. It plays any make of disc record.

With the **Phonola** you can give bigger value and get more profit. The Agency proposition is open, allowing you to handle anything else you like.

Through the quality in every detail of construction, and through the musical results obtained from it, the **Phonola** is making new friends every day—and keeping them.

**The Pollock Manufacturing Co., Limited**  
BERLIN CANADA

Wholesale Distributors:

**Whaley, Royce & Co., Ltd.**  
Toronto  
for Ontario and Maritime Provinces

**The National  
Talking Machine Co., Ltd.**  
Winnipeg  
for Western Canada



The newest type Phonola, "The Organola," is fitted with resonating chambers, which amplify and purify the tone. This device is in no instrument but the Phonola. It is our invention and we hold the patents. It will get you the highest class trade.





## NEWS BRIEFLETS.

An advance in the price of needles is announced by The Music Supply Co., Toronto, distributors of Columbia products. This is the result of the increased cost of steel. The rates are now 50 cents per thousand, or 45 cents per thousand for orders of 50,000 or over.

Mr. Frank Whetsel, manager of the Bell Piano and Organ Co.'s Victrola department until the discontinuance of that firm's Toronto warehouses at the end of 1915, has enlisted for overseas service in the 169th Regiment. Immediately prior to enlisting, Mr. Whetsel was on the staff of Heintzman & Co.'s talking machine department.

Mr. H. S. Berliner, vice-president and general manager of Berliner Gramophone Co., Limited, Montreal, was among the month's trade visitors to Toronto. Referring to the war tax legislation introduced by the Minister of Finance, Mr. Berliner expressed the readiness of his firm to share in any movement for the raising of funds having in mind bringing the war to a successful issue.

Messrs. I. Montagnes & Co., Toronto, Canadian distributors of the Sonora phonograph, and musical merchandise importers, have moved into their newly fitted up premises in the Ryrie Building, at the corner of Yonge and Shuter streets. They have now conveniently arranged general and private offices, sample rooms, repair shop, stock and shipping rooms. Their occupancy of larger space is the result of the growth of Sonora business, which continues to increase. A repair department is being added to take care of any adjustments or repairs required by Sonora dealers.

## RECORDS IMPORTANT PART OF FURNISHINGS IN APARTMENTS OF SPEAKER SEVIGNY.

In the course of a breezy description of Dr. Sevigny, the newly elected Speaker of the House of Commons, and his surroundings, H. F. Gadsby, writing in Maclean's Magazine, thus tells of the part played by the talking machine and the tastes of different Speakers in selecting records: A grand piano of expensive make is a concession to the soft art of music and, as Speaker Sevigny sings in a light though plaintive tenor, this instrument is liable to get more work than it did from Speaker Sproule, who was not addicted to song or any of the other pleasant vices. The phonograph is one of the latest of its kind, a self-starter and an automatic repeater. The tastes of all its previous owners is reflected in the records they have left behind—not their Bertillon records, by no means; their phonograph records, I mean. That is perhaps the safest place a statesman can leave a record—on the phonograph. It has the additional advantage of not being his own record, but some other fellow's. At any rate, so many Speakers, so many phonograph records—some sentimental, some operatic, some

comics. One Speaker, with an eye for thrift as well as an ear for melodious confusion, collected all the eight-dollar septettes, quintettes and quartettes he could find, his idea being to get as much noise for the people of Canada's money as he conveniently could. Another Speaker specialized on Caruso and the grand opera sky-

larks, but Dr. Sproule's taste was simpler. Bringing with him, as he did, the unsophisticated Markdale ear for tunes, he has confined himself to the more familiar ditties like "Rule Britannia," "The Harp That Once Through Tara's Halls," and "The Protestant Boys." For comic relief Dr. Sproule had recourse to "Cohen on the Telephone," and, when he wanted a touch of something really high class, he slapped on one of those shrapnel shells by John Philip Sousa, "Washington Post," or something like that. Speaker Sevigny found little to criticize in Dr. Sproule's selections for the phonograph but, as Dorchester County does not feel the same fine careless rapture for "The Protestant Boys" as Markdale does, one of the first acts of his official career was to drop that debatable air in the ash barrel and substitute therefor "The Marschallaise," and a few other Quebec favorites.

## TALKING MACHINE BUSINESS AIRED IN TORONTO POLICE COURT.

In the Toronto Telegram the following details of a couple of talking machine transactions appeared in that publication's Police Court report:

Lovers of music, pure and undefiled, continue to buy gramophones, and if the machines happen to be going at bargain prices, so much the better.

Traffic in gramophones, supposed to be worth \$250, but for sale at private addresses at the low figure of \$80, got an airing in the Police Court this morning, when Mrs. E. Jones was charged with obtaining \$80 by fraud from Richard Warr.

Mr. Warr saw an advertisement setting forth that a \$250 "Victoria" (not Victrola) might be had at the home of Mrs. Jones for the sum of \$80. He paid the money on the strength of what purported to be the original receipt for \$250, but later found the machine a long way short of specifications. In fact, to use his own words, the machine "sat up in his home looking like a dummy."

Claiming privilege, E. A. Stevenson was called by Assistant Crown Attorney Hughes to show where Mrs. Jones got her "\$250" machine. He admitted supplying it for \$80, allowing a commission to the lady of about 10 per cent. He assembled the parts, which he purchased wholesale. The machine in question had been used two or three weeks. It had never been sold for \$250. Mrs. Jones was then committed for trial. Then Stevenson and a Mrs. M. Felstein were charged with obtaining \$90 by fraud from John D. Booth. The latter replied to an advertisement offering a \$250 machine for \$85. He paid the money and \$5 for delivery, but didn't think he got the machine he was shown at the Felstein house. Subsequently Stevenson claimed to be responsible for the "agents" who were offering the big bargains.

Both denied that the R. S. Williams Company were behind him in the prosecution. Being granted the protection of the court, Mrs. Jones, the defendant in the first case, swore that she got her machine from Stevenson to sell on commission. She had nothing to do with the advertisements.

Magistrate Denison committed Stevenson and Mrs. Felstein for trial.



## Otto Heineman Phonograph Supply Co.

INCORPORATED

**25 West 45th Street  
NEW YORK**

CHICAGO OFFICES  
19 West Jackson Boulevard

FACTORY  
Elyria, Ohio

We manufacture high grade motors  
for phonographs. Eight different  
styles, playing from one to eight  
records with one winding.

**TONE-ARMS  
SOUND-BOXES**

*Write for our new Catalogue*



## STOPPED AT THE BORDER.

An Irishman from New York on his way to Toronto was turned back at the border by the Canadian immigration authorities. The Irishman in question was coming to I. Montagnes & Co. from the Sonora phonograph factory to take charge of their repair department until he could instruct a local man in the work. Incidentally Messrs. Montagnes & Co. received the congratulations of the Mayor when they made application for the services of a returned soldier, who might be minus one or both legs, incapacitating him for other work, but not preventing him from doing phonograph work. By employing a discharged soldier, they reasoned, they would not be keeping a physically fit man from going to the front.

## PATHE GENERAL MANAGER VISITS TORONTO.

Mr. H. N. McMenimen, general manager Pathe Freres Phonograph Co., New York, spent a couple of days in Toronto recently. His visit related to Pathe business and prospects in Canada, and is no doubt a forerunner of considerable Pathe activity in this market.

Since assuming the responsibilities of his present office, Mr. McMenimen has made a number of important improvements in Pathe products. He has introduced new designs of Pathophones and has changed the system of recording so that Pathe records will play from the outer edge to the centre and not as formerly from the centre outward, as is the case with the European Pathe records.

## JAMES P. BRADT'S PROMOTION.

The many trade friends in Canada of Mr. James P. Bradt, New York, heartily congratulate him on his recent promotion to the important position of general sales manager of the Columbia Graphophone Co., as announced by Mr. John A. Cromelin, general manager of that corporation. Mr. Bradt, who was in charge of the Columbia Co.'s Canadian business for several years, following a long European experience, was elevated to the office of sales manager little more than a year ago, with headquarters at New York. His new appointment, which carries largely increased responsibilities and demands upon his executive ability, is decidedly gratifying to his friends in Canada, as well as in United States and

European trade circles. While in Canada his geniality and unvarying courtesy attracted many warm personal friends, who have not ceased to be interested in and pleased with his success.

## ENGLISH PEOPLE BUYING HIGHER PRICED TALKING MACHINES.

## War Makes Them Stay-at-Homes—Good for Talking Machine Trade—Canadian Conditions Similar.

"There is a job for every man in England who wants work, and there is also employment for those women who may desire it," is the expressed conviction of Mr. Louis Sterling, general manager of the European interests of the Columbia Graphophone Co., who recently visited New York, accompanied by Mr. Arthur Brooks, head of the English recording department.

"We not only closed the best year in point of sales volume, but also the best in profits, the entire twelve months' business being satisfactory in every respect," said Mr. Sterling in an interview with the Talking Machine World.

"This gratifying prosperity, notwithstanding the European war, may be attributed to a number of causes, chief of which is the fact that the working classes of Great Britain are earning more money at the present time than they ever earned before, and what is more important, are spending it freely. Less money is being spent for beverages and similar forms of 'amusement' and more money is being spent on the brightening of the home. The workmen are buying better furniture for their homes, together with talking machines and pianos to furnish musical entertainment for their families.

"It should also be considered that the Great Britain people as a whole are in no mood to enjoy visits to theatres and other public places. They have loved ones at the front who are ever foremost in their minds, and they prefer to spend their spare time in their own homes. As they are all working harder than ever before, they need some form of amusement, and turn to the talking machine as best suited to entertain the whole family.

It is interesting to note that the average machine sale in 1915 was 30 to 40 per cent. higher in price than the average sale of the past three or four years. The people recognize the advisability of owning a talking machine at the present time, and realize that they may as well purchase a good one which will give them perfect satisfaction. The present duty of 35 per cent. levied by the English Government on talking machine imports has also decreased the sale of the so-called cheap machines, as this duty makes a material difference in machine prices. As we all know, freight schedules from this country to England have jumped 100 to 300 per cent., all of which contributes to the increased price of machines.

"Record sales in 1915 were enormous and were practically double those of any preceding year. Our entire business showed a very large gain over 1914, our previous banner year, and we have every reason to expect a similar condition this coming year.

# W. H. BAGSHAW

Lowell, Mass., U.S.A.

Oldest and Largest Manufacturer of  
**Talking Machine Needles**

WORLD'S RECORD SHIPMENT OF

**63,000,000**

NEEDLES IN TEN DAYS

"General conditions in England are excellent, contrary to the reports in some of the American newspapers. There is a job for every man in England who wants work, and there is also employment for those women who may desire it. There has been a slight increase in the prices of food-stuffs, which was expected, but even this has been immaterial. There has been no increase in rents, or any general advancement in clothing prices. As a matter of fact, the English workmen are approaching the American standard of living more closely than at any time in the past.

"The conscription question has not exercised the slightest influence on English business activities, and instead of the nation being divided, as some reports may lead the American people to imagine, there is a general feeling that the conscription measure will place every man on the same basis as his neighbor, and that is exactly what the English people desire."

In many respects Canadian conditions are similar. In this country the war has had the effect of stimulating talking machine and record sales.

### STANDARDIZING COLUMBIA RECORD PRICES.

The Columbia Graphophone Co., Toronto, have announced to their distributors and dealers a standardization of record prices by which all 10-inch records will be 85 cents and all 12-inch records \$1.25, except grand opera and symphony recordings.

In a letter announcing the change, the company said: "Owing to our very rapidly increasing Canadian business, we have been obliged to greatly enlarge our factory facilities, and in consequence we are able now to put into operation something we have planned for years—an established standard Canadian price for talking machine records. Not the United States price plus the duty, but a Canadian price based on Canadian output, costs and conditions.

"Beginning with March 20, when the new April records go on sale, all Columbia ten-inch double disc records, with the exception of grand opera records, will be sold at the standard Canadian price of 85 cents. All 12-inch double disc records, except grand opera, at the standard Canadian price of \$1.25."

Additional equipment is being installed in the record department of the Columbia Graphophone Co.'s factory at Toronto to increase the output by at least one-third. The management have found the greater capacity necessary owing to increased business. They report that their business of February was one hundred per cent. higher than for February of last year.

By the end of April the company expect to turn out at their factory in Bridgeport 5,000 machines daily. They are erecting a complete new factory which they expect to have completed by April 1st. This should enable them to catch up to their orders, which they report have been 70,000 machines behind in deliveries, although turning out 1,500 per day.

"Thinking and working should not be two separate things. Learn to think and work at the same time."

"Live simply, deal honorably, reduce selfishness, moderate desire."

## NEW RECORDS

### COLUMBIA RECORDS FOR APRIL.

10-INCH DOUBLE DISC RECORDS—PRICE 85c.

- A1951 She's the Daughter of Mother Machree (Hall). Manual Romain. Orchestra accomp.
- Dear Old-fashioned Irish Songs My Mother Sang to Me (H. Von Tilzer). Henry Burr, tenor. Orchestra accomp.
- A1955 I Love a Piano (Herlin). M. J. O'Connell, tenor, with chorus. Since Mother Goes to the Movie Shows (McCarron and Von Tilzer). Peerless Quartette. Orchestra accomp.
- A1950 She's Good Enough to be Your Baby's Mother (Paley). Anna Chandler, mezzo-soprano. Orchestra accomp.
- No One but Your Dear Old Dad (Marshall). Manuel Romain, counter-tenor. Orchestra accomp.
- A1954 Good-bye, Red Man (Snyder). Burr and Campbell, tenor duet. Orchestra accomp.
- All Aboard for Chinatown (Brookhouse). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.
- A1953 It Was in the Time of Rosen (Bert Grant). Billy Burton, tenor, and Herbert Stuart, baritone. Orchestra accomp.
- Have You Forgotten Me? (Monaco). Sam Ash, tenor. Orchestra accomp.
- A1952 Katinka (Forn). "Rackety Coo." Grace Nash, soprano, and I Gave My Heart and Hand to Some One in Dixie Land (Lange). Peerless Quartette. Orchestra accomp.

12-INCH DOUBLE-DISC RECORDS. PRICE \$1.25.

- A5788 Alone at Last (Lehar). Introducing "Waltz Entrancing," "Nature Divine," "Thy Heart, My Heart," "One in the Game of Love," and "Pretty Edgewood." Prince's Orchestra, The Bobolink and the Wren (Bennett). Waltz. Prince's Orchestra.
- A5786 Here Comes Tootsie (Finck). One-step. Prince's Band. Are You from Dixie? (Cobb, Ball, Elliott and De Coster). One-Step. Introducing "You'll Be There," "There's a Long, Long Trail" and "The Little Grey Mother." Prince's Band.
- A5780 Hello, Hawaii, How Are You? (Schwartz, Abrahams and Jarrett). Introducing "Take Me to That Midnight Cakewalk Ball" and "I Didn't Think You'd Care." Prince's Band.
- Underneath the Stars (Spencer). Fox-trot. Prince's Band.
- A5775 Comedy Overture (Lustig) (Spencer). Keler Bela). Prince's Orchestra.
- Tales of Hoffman (Offenbach). Barcarolle. Prince's Orchestra.

10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—PRICE 85c.

- A1939 Hello Hawaii, How Are You! (Schwartz). Anna Chandler, mezzo-soprano. Orchestra accomp.
- When You're Down in Louisville (Herlin). Anna Chandler, mezzo-soprano. Orchestra accomp.
- A1940 Casey As a Judge. Michael Casey, comedy monologue. Mrs. Jugan's Discovery (Ellis Parker Butler). Steve Porter, comedy monologue.
- A1941 Murmuring Zephyrs (Jensen-Prince). Columbia Stellar Quartette.
- The Maid of the Valley (Herbeck). Columbia Male Quartette.
- A1920 Moment Musical (Schubert). Prince's Orchestra.
- A1946 Easter Chimes (Lake). Prince's Orchestra.
- Dawn of Hope (De Casella). Prince's Orchestra.
- A1936 The Modest Susanna (Gilbert). Royal Marimba Band.
- A1935 On the Beach of Guatemala (Hurtado). Royal Marimba Band.
- Ferra, ukulele duet.
- Haps-Haps-Hula Girl. Helen Louise and Frank Ferra, ukulele duet.
- A1934 Massa's in the Cold, Cold Ground (Foster). Taylor Trio, piano, violin and cello.
- Darling Nellie Gray (Hanley). Taylor Trio, piano, violin and cello.
- A1956 Yaska, Hoola, Hickey, Dooka (Gwetz, Young and Wendley). Al Jolson, baritone. Orchestra accomp.
- A1949 The Palms (Faure). Henry Burr and Albert Wiederhold, tenor and baritone duet. Orchestra accomp.
- A1948 Dubonia (Shelley). Albert Wiederhold, baritone. Orchestra accomp.
- Intermezzo (Kopp). Howard Kopp, xylophone and bell solo with band accomp.
- The Ladder of Rosa (Hubbell). Howard Kopp, bell solo with orchestra accomp.
- 12-INCH BLUE-LABEL DOUBLE-DISC RECORDS. PRICE \$1.25.
- A5784 The Holy City (Gaul). "List the Churches Here." Frank Croxon, bass, and Columbia Ladies' Quartette. Orchestra accomp.
- Hymn to the Madonna (Kremsner). Columbia Oratorio Chorus. Orchestra accomp.
- A5785 Some Day I'll Wander Back Again (Huntley). Margaret Keyes, contralto, with Columbia Stellar Quartette. Orchestra accomp.
- "Will You Love Me When I'm Old? (Ford). Margaret Keyes, contralto. Orchestra accomp.
- 12-INCH SYMPHONY DOUBLE-DISC RECORDS. PRICE \$1.50.
- A5782 Suite in C Major: Prelude (J. S. Bach). Pablo Casals, 'cello.
- Suite in C Major: Saraband (J. S. Bach). Pablo Casals, 'cello.
- A5779 Come, Where My Love Lies Dreaming (Foster). Oscar Seagle, baritone. Orchestra accomp.
- Carry Me Back to Old Virginia (Bland). Seagle, baritone. Orchestra accomp.
- A1938 Little Grey Home in the West (Lor). Maggie Teyte, soprano. Orchestra accomp.

Until (Sanderson), Maggie Terry, soprano, Orchestra accomp.  
 A1937 Princess Pat (Victor Herbert), "Love is the Best of All,"  
 Eleanor Painter, soprano, Orchestra accomp.  
 Lilar Domino (Cavillier), "The Lilar Domino," Eleanor Pat-  
 ter, soprano, Orchestra accomp.

**EDISON RECORDS FOR MARCH.**

**CONCERT LIST—\$1.00 EACH.**

28226 Madre, pietosa V rigne—La Forza del Destino (G. Verdi)  
 Julia Heinrich and Male Chorus  
 28227 Recitative and Air—He Shall Feed His Flock—Messiah (G. F.  
 Handel) ..... Christine Miller  
 Contralto, orchestra accomp.

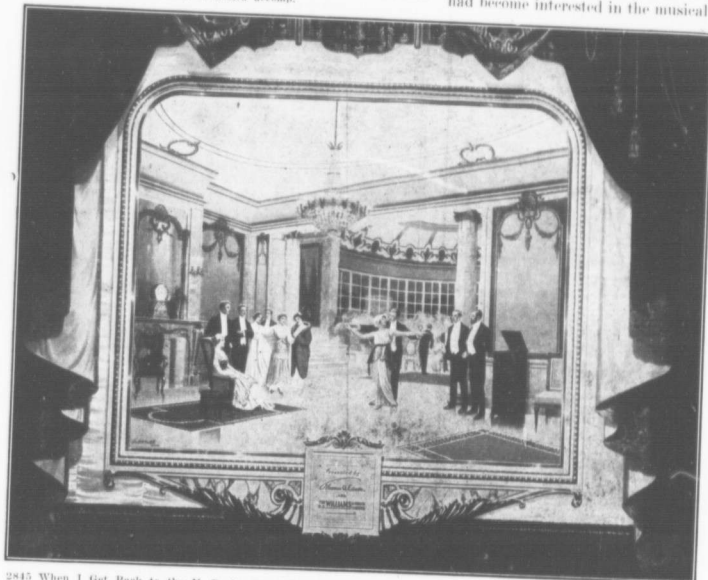
**REGULAR LIST—70c EACH.**

28238 And the Great Big World Went 'Round and 'Round (Harry Von  
 Tilzer) ..... Arthur Collins and Byron G. Harlan  
 Baritone and Tenor, orchestra accomp.  
 28239 I Love a Piano—Stop! Look! Listen ..... Walter Van Brunt and Chorus  
 Tenor, orchestra accomp.  
 2842 I've Been Floating Down the Old Green River (Joe Cooper)  
 Billy Murray  
 Tenor, orchestra accomp.  
 2825 There's a Long, Long Trail (Zo Elliott)  
 George Wilton Ballard and Chorus  
 Tenor, orchestra accomp.

2828 Nightingale—Vocal Waltz (Robert Hatton), Metropolitan Quartet  
 Mixed Voices, orchestra accomp.  
 2823 Some Little Bug is Going to Find You—Alone at Last (Silvio  
 Hein) ..... Walter Van Brunt  
 2829 Some of Mother Earth—He Comes Up Smiling (Ted D. Ward)  
 Male Voices, orchestra accomp.  
 2827 Lohenthe Airs—No. 1 (Gilbert Sullivan)  
 2826 Mocking Bird (Sigmund Winner) New York Light Opera Company  
 Elizabeth Spencer and Walter Van Brunt

**CHANGING ATTITUDE FAVORING USE OF THE HARP.**

"We closed the biggest December ever known in our harp department," states one of the large music houses. "There was nothing sensational or spasmodic in this trade, but only a healthy, steady business from customers who had previously purchased harps but wanted better instruments, and from music lovers who had become interested in the musical value of the harp."



The next time you visit the Royal Alexandra Theatre, Toronto, observe the beautiful new curtain that falls between each act. It is one of the finest examples of interior scenic work seen here. Painted by Lee Lash Studio.

It was presented to the Royal Alexandra by Thos. A. Edison, and the R. S. Williams & Sons Co., to commemorate Mr. Edison's favorite invention, the Edison Diamond Disc Phonograph, and to bring to mind the place this instrument has won in modern homes.

2845 When I Got Back to the U. S. A.—Stop! Look! Listen (Irving Berlin)  
 Tenor, orchestra accomp. Billy Murray and Chorus  
 2832 Bells of Lee (Stephen Adams) ..... Helen Clark  
 Contralto, orchestra accomp.  
 2831 Could the Dreams of a Dreamer Come True (Arthur Lange)  
 Tenor, orchestra accomp. George Wilton Ballard  
 2834 I'm Dreaming of You (Ward Barton) ..... Ward Barton  
 Vocal Song, orchestra accomp.  
 2841 Little Love, a Little Kiss (Would Go a Long, Long Way)  
 Hill ..... Helen Clark and Joseph A. Phillips  
 Contralto and Baritone, orchestra accomp.  
 2844 Lorna (Ernest Newton) ..... Emory B. Randolph  
 Tenor, orchestra accomp.  
 2843 America, I Love You, March (Ardie Grotler)  
 Tenor, orchestra accomp. New York Military Band  
 2824 Back Home in Tennessee (Walter Donaldson)  
 Armand Vessey and His Hungarian Orchestra  
 2833 Cziribirih (A. Pestalozza) ..... Soder's Band  
 2836 Hozekih—Cake Walk (Don Richardson), for dancing  
 National Promenade Band  
 2925 I'm on My Way to Dublin Bay—Humorous Patrol (Marthy Lange)  
 Tenor, orchestra accomp. New York Military Band  
 2829 Universal Fox Trot (Joe Rosey), for dancing  
 Voss L. Osaman's Banjo Orchestra  
 2827 Loading Up the Mandy Lee (Henry Marshall) ..... Premier Quartet  
 Male Voices, orchestra accomp.

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

Probably the neglect into which the harp has fallen as a solo instrument is partly due to a widespread ignorance of the abundance of splendid literature that exists for it. Be that as it may, reports seem to agree that a marked awakening of interest in the harp is quite apparent.

"Hold on; hold fast; hold out. Patience is genius."

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Bon Jour, Marie . . . . . Max Brunell  
Dawn Skies . . . . . Frederick Drummond  
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Frederick Drummond  
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We are up to the min-  
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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1916

## THE INSIDIOUS EVIL OF OVER-PRODUCTION.

**Canada Stands to Benefit by Success of U. S. Campaign Against Flooding Market with New Issues—Suggestion to Increase Copyright Fee.**

CANADIAN Music Trades Journal has for long believed that over-production is the greatest problem facing the sheet music trade. Scarcely a week passes that complaints are not heard about the vast amount of new music that is published. New issues enter the Dominion in such numbers that the dealers and their salesmen cannot begin to give them proper attention. Canadian dealers are very seriously affected by the over-production in the United States, so that it is a matter for real jubilation that an educational campaign is on foot in the republic to the south of us aimed at giving this giant "over-production" a punch that will knock him out. Time and time again the Journal has sounded a note of warning on the matter of new issue quantities. Any improvement that can be accomplished in this direction will certainly be welcomed by dealers all over Canada.

The difficulty in keeping down the number of new issues is explained in a concise way by Mr. Michael Kenne of Boosey & Co., who is thus quoted in an American trade paper: "We often publish a song in which we have the greatest faith only to meet with disappointment. On the other hand, we have issued numbers in which we had no confidence whatever, and find to our surprise that the public wants it. That's the thing that makes the limiting of one's output to a definite number a year a difficult matter.

"We know there is an over-production of sheet music, but how can we remedy it? That is the question. If any person could foretell the fate of a song it would be easy, but that person has not been born yet. As difficult as the task is the publishers, if they hope to make the success of their business, which they undoubtedly do, must get away from the idea of rushing into print with every manuscript they think has any possibility of succeeding."

Referring to this subject an American publisher says: "While it is comparatively easy to point out the evils of any industry, it is rather difficult to suggest a remedy, but in this particular instance I would advocate the raising of the copyright fee from \$1 to \$25. This would automatically bar thousands of publications which should never see the light of day, and even a large publisher would scrutinize a number very carefully before deciding to issue it.

"The hundreds of songs published every year by amateurs, 'get-rich-quick' schemers, motormen, police-

men and others, all have their effect on the business as a whole and injure both publisher and dealer. I know the temptation to publish every new number that appears to have possibilities is a strong one, and even publishers who determine at the beginning of the year to limit their output to a few numbers find that they have exceeded this before four months have passed by. This is the reason which makes me believe that the raising of the copyright fee would put an effectual stop to the promiscuous publication of sheet music.

"At the present rate at which music publishers are grinding out songs and instrumental compositions, the entire market will be so flooded within ten years that the business will be in a chaotic condition."

The subject under consideration is very definitely dealt with in a recent editorial of the New York Music Trades, in which the editor says in part: "The stand taken by representative publishing houses in the matter is to the following effect: That the average dealer in the trade does not give proper representation to the publications issued by the standard music publishing houses. That even if the dealer handles the publications of a publishing house, he does not handle them 'in full.' That the publisher, in order to be able to make a success of his business with the music dealers must insist that the dealer give proper representation to his whole line. That the lack of co-operation by the music dealers with the publishers, whenever the latter want to push a piece of music, or a series of music pieces, and make a national campaign, is a serious drawback. Such is the viewpoint of the music publisher.

"Now let us take the viewpoint of the dealer: The music dealer says that he cannot handle all the publications—that is, the full line of each publisher—for the reason that if he did, it would wipe out the whole of his profit in running a sheet music department, because such a policy would create just so much dead stock, and that the dead stock would more than wipe out the profits on the active publications, thus producing a loss in the running of the sheet music department.

"Here are, briefly, the two sides of the question. Let us see if there is a solution. In our opinion, the solution of the issue between the publisher and the dealer can be found in the elimination of over-production by the publisher. One of the results of the keen competition between the leading publishing houses is, that they have gotten to a point where, with the number of pieces they put out, the percentage of 'actual selling hits' was greater twenty-five years ago than it is to-day.

"This is due to the fact that in former years a music publisher would publish a series of songs, piano pieces, etc., on which he would put his best efforts each month. To-day, however, statistics show us that within the past year the music publishers of the United States have



copyrighted the astounding number of over 26,000 pieces of music. There is the story of the trouble in a nutshell! It is simply 'over-production'!

"The music publishers figure all the time as to how many pieces they can produce, whereas, if they were to produce fewer pieces, but were to concentrate their energy, their money, and their advertising on pushing a smaller number, it would have the effect of materially cutting down the dead stock in the way of music which never has any real sales with which dead stock not only they themselves, but the dealers, are encumbered.

"Of the 26,000 pieces copyrighted last year, at least 60 per cent. did not pay, or barely paid, expenses. Of the remaining 40 per cent. possibly more than one-half made but little money. The rest made some money. As to what are called 'great successes,' there were, probably, not more than 1 to 1½ or 2 per cent.

"Now, then—had the publishers, instead of producing this vast number of copyrighted pieces, produced only say eight to ten thousand, they would have saved, in actual money, over a million and a half, figuring the average cost of a publication at \$100.

"Now, then—had they taken some of the money that they saved in this way, and used it to push and advertise the ten thousand pieces they did produce, it would mean that the number of 'hits' would have been more than doubled, while the number of pieces that would make a fair success and show a fair profit, would also have been tripled, perhaps quadrupled.

"The sixteen thousand pieces which were produced in excess of the demand shown by the fact that they did not sell, perhaps, more than one hundred copies of each piece, naturally increased the dead stock on the shelves of the dealers of the country to an enormous extent.

"It is surely self-evident that if the dealer did not have his dead stock constantly increased by the addition of thousands of copies which are published every year, and could concentrate his efforts on a fewer number, his sheet music business would soon come to a paying basis, instead of being, to-day, simply a 'feeder' for his more profitable piano or talking machine trade or being abandoned by him altogether as non-productive."

#### Western Dealer Speaks in Favor of Small Goods and Sheet Music.

LAST issue the Journal published the views of three different members of the trade, all urging the importance of the small goods department in the piano store. One was the vice-president of a piano manufacturing concern, who said, "time and time again I have urged our dealers the country over, where they might afford it, to put in a stock of small goods." Another quoted was the president of the National Piano Manufacturers' Association.

Following up the same line of thought the Journal now gives the views of some others. A western dealer outlines his opinion as follows: "The criticism most frequently heard of having the small instrument and sheet music departments in a piano store is that there is no profit in them. I do not consider this a fact. My experience has shown me that these departments, if properly handled, may be made to yield a neat profit, even if it is not a particularly large one, while the good

will of the customers, who know their wants may be satisfied at such a store, is one that cannot be computed in terms of dollars and cents.

"I will not attempt to deny that there are drawbacks in both these departments which are seldom found in the piano division. In pianos, particularly, there is seldom very much old stock on hand. In sheet music there is a danger that much of this may accumulate, and only the utmost vigilance and thorough methods on the part of the dealer or manager will prevent this dead stock from piling up on his shelves. Yet it can be done.

"In the standard editions the dealer knows pretty well how much stock he can carry, and at the same time there is less danger by reason of the very fact that the music has become standard. The same is true of operatic scores. But with the 'popular' brand of music one must be always alert, and if he finds that his shelves are filling with unsold editions he should adopt sales methods drastic enough to clear them and take a lesson from each experience.

"And after all, the bulk of the sheet music business is in the standard publications, in which the profit is steady and dependable, the patronage coming largely from teachers, choral societies, orchestras, and the like, so that the danger from underselling in the 'popular' music by department stores may be minimized.

"The sheet music business is what you make it. For example, I once knew of a music store, the manager of which claimed that the sheet music department was a losing proposition. At the end of the year they had figured up, and congratulated themselves upon losing only a few hundred dollars. The manager remarked in my presence that it hadn't been quite as expensive as it might have been.

"I asked him the number of his average daily sales in sheet music. Upon being told, I multiplied the figures by 300 for his yearly average, and suggested that if he would take his courage in hand during the coming year and sell his music at a few cents more per copy he would find that he would not lose money. He argued that if he increased the price he would lose the trade entirely; but I finally prevailed upon him to try it out.

"At the end of the next year I saw him again, and he reported that not only had his trade showed no falling off, but that the department had netted a handsome profit. Yes, indeed, this is a business in which you must watch the pennies, but there is such a thing as being too much afraid of consequences.

"In the piano business, as well as in any other, the biggest asset any house can have is a long list of satisfied customers, and this end is best attained by being able to give those who come what they want in your line. Surely the name of your house becomes more familiar to the public by means of a hundred customers coming for sheet music than by a few piano customers each day. And as the daughters of your customers grow up and get married the most natural place for them to go for their new piano is the house in which they have been accustomed to get their music. We spend a lot of money in the newspapers to get people to come into our piano store, but the sheet music and small instrument departments accomplish this end at much less cost."



### Music and Small Goods Lessens Need for Canvassers.

ANOTHER interesting expression in the same direction as the one in the preceding paragraph is that of the head of a retail house, who says: "I believe that the sheet music and small goods lines would prove an asset to any piano store and would help to carry the everyday expense account. I don't believe that the objection to the sheet music department on the basis that too much money can be tied up in it is logical, for I do not believe that there is any more danger in carrying a well-selected stock of sheet music than there is in carrying player rolls and talking machine records. There is always danger in any stock if the manager is not competent to select his stock and does not have good judgment as to the demands of his trade; but with care and judgment I believe that the sheet music department is an asset not to be ignored.

"It would be hard for me to estimate how many player pianos I have sold through prospects picked up through our music roll department. I believe that the sheet music department would have the same effect for straight pianos. If people come in to buy music, and there is a good, live man on the job, he should be able to pick up enough live prospects to keep several salesmen busy. This would eliminate, to a large extent, the work of canvassers, as the prospects will come directly to the store, and they are, in a sense, weeded out, and some estimate can be formed as to whether they can be sold at an early date and as to what they will want when they do buy. A good deal of unnecessary house-to-house work, all of which takes the piano man's good hard cash, can thus be done away with and better prospects be secured in a much quicker and easier manner."

### Says Mail Order Houses Were Allowed by Dealer to Cut in on Sales.

"WE firmly believe that the dealer who sacrifices his small goods department for the piano end of his business makes a serious mistake," said a party who has given every phase of the music store serious thought. "The fact that the small goods business has gotten away from the dealer, in recent years, is due to two causes. First, the dealer has not given the attention to the small goods business that it should have received, preferring, apparently, to devote his time almost exclusively to pianos, being lured into this by the prospect of the larger sale. Second, in the selling of small goods he has not always been content with a reasonable profit upon them, with the result that his small goods business has gradually drifted away from him and has been absorbed by the mail-order houses. For instance, a dealer who paid \$30 a dozen for violins often thought nothing of charging \$15 for a single one of these instruments.

"Then along came the mail-order houses, which purchased the same grade of violin at about the same price per dozen, and listed it in their catalogs at \$5 or \$6 each, and by constant advertising they eventually secured the business which should have gone to the legitimate dealer in musical instruments. This not only applies to the musical instrument dealer in the small towns, say of 10,000 to 15,000 inhabitants, but to the dealer in other lines of merchandise.

"My opinion is that the chief trouble has been that the dealer has confined himself too much to the sale of pianos, forgetting that in neglecting or cutting out entirely his small goods and sheet music he has not only deprived himself of a splendid means of drawing trade to his store, but he has also deprived himself of departments which, if properly conducted, would pay all his expenses. I know that when I was travelling a great deal and meeting the dealers I often asked them why they did not pay more attention to the small goods end of their business, and tried to educate the dealers up to the idea of devoting more time and attention to the small goods. As a result some of them took my advice, paid more attention to this line themselves, or hired competent help to look after it for them, and, later, they told me that the small goods practically paid all their expenses, besides being the medium by which their piano business was greatly increased.

"Too often the dealer looks only at the immediate profit made on his wares and does not see the future value which the sale of a small article has. He does not always figure that a customer brought into his store to-day for a violin string may come back to-morrow or next week or next year for a violin, a talking machine, a piano or a player piano.

"To make a small goods department a success it is merely a matter of the dealer giving the business some study and attention and educating the public up to the fact that he has a music store in the fullest sense of that term. Many piano dealers of the present day look upon small goods with much the same eyes with which they used to look upon talking machines.

"When the talking machine first came into the business most of the piano dealers spurned the idea of carrying them, and yet the public was so educated in this line by constant advertising that to-day there is scarcely a dealer in the smaller cities but what carries them, and many of the largest houses in the large cities which a decade ago laughed at the idea of carrying talking machines not only carry a big line of them, but are also finding them a big source of profit.

"What has been done with talking machines can, in a great measure, be done with small goods. The dealer, especially in the small towns, who will lay in a good stock of small goods and sheet music and give these departments his personal attention or hire competent help to look after that end of the business, and who will give his small goods and sheet music a fair share of advertising, along with the pianos, I believe will build up not only a profitable business in these lines, but will also find that he has secured an excellent means of increasing his piano business."

### The Ukulele Demand.

DURING the past few months there has been evidences of an active demand for the ukulele, which has recently come into vogue. These instruments are meeting with a ready sale, due in a measure to the fact that numerous ukulele orchestras, private troupes, etc., are being formed. Added to this the talking machine companies have issued a number of records of unusual excellence, and several troupes are now touring the leading vaudeville circuits, featuring the ukulele.

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## REVIEW OF BOOKS ON MUSICAL SUBJECTS.

*Who's Who in the Theatre*, by John Parker:

A new and revised edition is just out of "Who's Who in the Theatre," by John Parker. This book is primarily intended to be an universal biographical dictionary of the more prominent persons connected with the stage, and is of interest to the music trades so closely are music and the theatre connected. The work has been carefully compiled and edited by Mr. John Parker, who is well-known as a reliable authority on matters relating to the theatre, and also as a contributor of some notable biographies to the famous Dictionary of National Biography.

A feature of this third edition is the new section dealing with biographies of the Variety and Entertainment world under the heading "Who's Who in Variety," and other information such as a list of plays attended by the King, making it a volume of 1,150 pages. (Published by Sir Isaac Pitman & Sons, Ltd., London, England, at 10 shillings sixpence net.)

*"Living Music,"* by Ancliffe:

An interesting work in the Joseph Williams series of handbooks on music, is a popular introduction to the methods of modern music, entitled "Living Music," by Herbert Ancliffe. The various chapters deal with the study of modern music, showing the necessity of new methods; the birth of the new music; the early years of modern music; adolescence and some later influences; the elders of to-day; Elgar, Strauss, and Debussy; the young men of to-day; programme music; some progressive ideas of opera and music drama; modern choralism; religious music; modern tonality and harmony; modern instrumentation; musical criticism; a chapter on songs.

The aim of the author has been to supplement with more recent information the many brief histories recently issued. Without bothering about dates and so-called historical facts, the composer indicates in a manner to be understood by the general reader the main existing currents of music in its more serious aspects. (Published by Joseph Williams, Ltd., London, Eng., at 2 shillings sixpence net.)

## WEST &amp; CO. NEW ISSUES.

The following new issues have been received from West & Co., London: A two-step and fox-trot, "The Early Bird," by the popular composer, Norman Kennedy, and "The Dixie Bazaar," by Leslie Alleyne, both catchy numbers with catchy little pages; "Shall we—?" a taking fox-trot by a clever new composer, Jack Strachey; "Lace and Lavender," intermezzo, by Guy Jones, and "Summer Gladness," a promising waltz song by Harold E. Scott.

This firm's Zo Elliott success, "There's a Long, Long Trail," a splendid production, is now being played by orchestras and is recorded for talking machine owners, appearing in this month's list as Edison record No. 2835.

List No. 1., comprising new orchestral arrangements of West & Co., is out, and it includes the following items, prepared for both full and mall orchestra:

New Moon (Intermezzo), (Montague Ewing); Dance

of Delight (Prize Waltz), (Gramina Brine); The Fireman's Frolic (One Step), M. Craske Day); Lace and Lavender (Intermezzo), (Guy Jones); Shall We —? (Fox-trot), (Jack Strachey); Penitence (Moreau & Entr'acte), (Guy Jones); There's a Long, Long Trail (Zo Elliott); Paddy's Outing (Two-step), P. C. Holiday; Dear Soul (Waltz), (C. B. Yearsley); The Girl at the Lattice (Dance or Entr'acte), Douglas Bedwell); The Swan-Maiden (Waltz), (G. Vandendyck); The Girl in the Box (Waltz), (C. B. Yearsley); Hoppy Herbert (One-step), P. C. Holiday); Jumping Jim (Ragtime Kollick), (Celian Kottaun); Le Grand Prix (Waltz), (Maurice Wyvern).

## A GROUP OF GOOD NUMBERS.

The Journal has received specimen copies of some excellent new issues by Messrs. Ascherberg, Hopwood & Crew, Ltd., London, two most interesting ones being "Your Heart Will Know," by Jack Drummond, and "Farewell, My Soldier Boy," by Dawson Ross. In a review of these numbers, Musical Opinion says: An expressive song, not devoid of some sign of inventiveness, is Jack Drummond's "Your Heart Will Know." Here wedded to an eminently singable melody we have an accompaniment which helps to emphasize the emotional nature of Leslie L. Cooke's homely verses. The touch of melancholy given to the main theme leaves no feeling of dismal monotony, the melancholy here depicted being of the sort which shows a background of warmth and kindness.

March-like in its trend is Dawson Ross's "Farewell, My Soldier Boy,"—a song which, despite its sorrowful lines here and there, contains some thrilling and inspiring passages; as, for instance, those making up the latter half of the refrain:

'Tis hard to let you go,

But oh, my love, the joy

When you come marching homeward,

Farewell, my soldier boy.

The others are "Tommy's Mail Day," by Phyllis Nash, depicting the soldiers' appreciation of the little news items from home; the already popular "Mon Coeur est Pour Toi," a melody for the pianoforte, by Lao Silesu, composer of "Un peu d'Amour"; and "Memoire Triste," waltz intermezzo, by Leslie Stuart.

## POPULAR MUSIC RATES ADVANCE.

A despatch from New York says a raise in popular music prices is imperative. At least one New York firm has already announced an advanced price, effective March 31. The reason given is the increased cost of colored inks, paper, and the other items making up the cost of production.

## A MISTAKEN IDEA.

Some retailers imagine that they must cut prices on goods that they advertise. On the contrary, the leading retailers in this country do not emphasize cut prices, but call attention to quality first and price afterward. They argue "good values for the money" rather than "goods given away," and it is noticeable that they get the cream of the trade.

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*"Tom Roney's*  
*at the 'Fighting'*  
*is on the big 'dollar'*  
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 Dance of Delight (Prize Waltz) . . . . . Gramina Brine  
 The Early Bird (Fox Trot) . . . . . Norman Kennedy  
 Lace and Lavender (Intermezzo) . . . . . Gay Jones  
 The Fireman's Frolic (One-step) . . . . . M. Craske Day  
 The Girl in the Box (Waltz) . . . . . C. B. Yearsley  
 Paddy's Outing (Irish Two-step) . . . . . P. C. Holiday

SONGS—

One Voice Alone . . . . . C. B. Yearsley  
 Summer Gladness . . . . . Harold E. Scott  
 Love of Mine . . . . . Hilary Vaughan  
 Wert Thou the Sun . . . . . Oswald Anderson  
 The Summer is Sweet . . . . . Herbert Matheson  
 One United Front . . . . . Chas. Bradwell  
 Your Love for Me . . . . . Frank Rex

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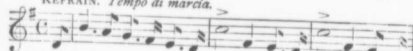
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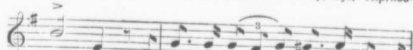
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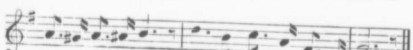
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When all the clouds have rolled a-way, boys, We shall say, boys, "Hip, hoo-



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## WINNIPEG MANAGER, WHALEY-ROYCE & CO., VISITS HEAD OFFICE.

### Activity in Made-in-Canada Band Instruments.

Mr. Frank Smith, Western manager of Whaley, Royce & Co., with headquarters in Winnipeg, has been spending ten days at his firm's head office in Toronto, on one of his periodical visits. Mr. Smith, who has been in the West for five years, is anything but pessimistic about present or expected conditions in his territory. A large percentage of last year's bumper crop is not threshed yet, let alone marketed, and this ensures a further flow of money into the pockets of Western farmers. Mr. Smith also referred to the solid growth of business as reflected in plans of Eaton's and other large firms to spend several millions of dollars on enlarged premises and equipment in the next few years.

Mr. Smith, who is used to constant activity, was much impressed with the busy scene in the Toronto factory, where the drums, bugles, trumpets, and band instruments are made.

In calling the public's attention to Imperial "Made-in-Canada" band instruments, Whaley, Royce & Co. say: Herbert L. Clark, recognized as the greatest cornet player in the world, played an "Imperial" Cornet for many years, and he had every make in the world to choose from. Chas. Savage, cornet soloist Q.O.R. band, says: "For nearly 22 years I have been playing an 'Imperial' Cornet. I cannot find words adequate to express the degree of satisfaction I have had in using 'Imperial' Cornets." Max Andrew, cornet soloist, 48th Highlanders' band, says: "My many years of band and orchestra work gave me opportunities of trying instruments of every reputable make and I have never seen any other cornet that pleases me as well as the 'Imperial.'"

Mr. C. Mathias, formerly of the Bell Co.'s sheet music and small goods department, has joined the Whaley, Royce staff.

## CHAPPELL NEWS BRIEFS.

Mr. Walter Eastman, manager of Chappell & Co., Ltd., New York, recently visited his firm's Toronto headquarters. In company with Mr. Roberts, of the Toronto branch, Mr. Eastman had a "go" at ice-boating on Toronto bay, which he enjoyed immensely.

After finishing his eastern trip, Mr. T. D. Thompson was forced to be absent from business owing to illness, and Mr. H. Culverwell, of the Chappell New York branch, is making the trip through Western Canada. Mr. Culverwell, who lived in Winnipeg for quite a time, is well known in the West, and is one who is thoroughly versed in the intricacies of the sheet music business.

An announcement of importance has just reached The Journal to the effect that Chappell & Co. have obtained the sole Canadian rights for the most promising new Ivor Novello song, "Laddie in Khaki." This number has good words and is tuneful throughout. Ivor Novello made a name for himself in almost every home in this country through his "Till the Boys Come Home," which is also known as "Keep the Home Fires Burning." The new "Laddie in Khaki" is practically sure to go "big."

A specially selected list of songs most suited to the

different voices has been issued by the house of Chappell. These are listed under the headings—Soprano, Mezzo-Soprano, Tenor, Baritone, Humorous at the Piano, etc., and Vocal Duets. They are classified so as to enable the teacher or singer to select at a glance a few songs of undoubted merit and should prove very helpful to both dealers and the musical public.

## NEWS AT ANGLO-CANADIAN HEAD-QUARTERS.

The 204th Battalion has adopted as its official recruiting song, "There's a Fight Going On, Are You in it?" by Jules Brazil. The publishers, Anglo-Canadian Music Co., report that the sales of this piece are now in the 5th thousand.

Enoch & Sons' new vocal publications, for which the Anglo-Canadian firm are Canadian representatives, are: All in a Lily White Gown (From The Philosopher and the Lady) (*Easthope Martin*); An Hour Ago (*Eli Hudson*); Brave Eyes (*Donald Crichton*); Devon Men (*Charles Villiers Stanford*); Homeland of Mine (*Gerald Kahn*); My Wish (*Arthur Ross*); Look Up from the Darkness (*Adelina de Lara*); Rest (*Maud Wingate*); Sonny (*Arthur Meale*); Starlight and Livelight (Waltz Song from The Philosopher and the Lady) (*Easthope Martin*); To Those Who Love Us (*Herbert Matheson*).

The Elkin & Co. new instrumental numbers are: *H. Scott Baker* (Pf.), *Jacqueline*; *H. Scott Baker* (Pf.), *Ponchinello*; *Sir Edward Elgar* (Organ), *Rosemary*; *Sir Edward Elgar* (Full Score), *Polonia*; *Sir Edward Elgar* (Vio and Pf.), *Rosemary*; *Sir Edward Elgar* (Cello and Pf.), *Rosemary*; *Sir Edward Elgar* (Pse., Organ, and Bells ad lib.), *Carillon*; *Ronald Dussak* (Pf.), *Three Pianoforte Pieces*; *Brian Hope* (Orch.), *Contemplation*; *Paul Mason* (Pf.), *Naiad*; *Paul Mason* (Pf.), *Sprite*.

Among the reviews of new music in the British press appears this sketch of some Enoch numbers: "We have a copy of the up-to-date version of Frederick Bevan's famous song *The Admiral's Broom*, to which Frederick E. Weatherley has added words bearing on our navy of the present day and its achievements, which cannot be considered to suffer in comparison with those of its predecessors under the great soldier-sailor, Monk, the song, in its present form, should certainly meet with renewed success. We have also *First Song Album*, by Jack Thompson, which contains five songs, each of which is melodious, without being in any way novel. The same composer is also responsible for the music of *Just for Me*, words by Clifford Grey, which is a pleasing ballad in spite of the fact that the composer has adopted the device of doubling the voice part in the treble and bass part of the accompaniment. Singers of duets are provided with *Down in the Forest*, written by Harold Simpson, music by Landon Ronald, for soprano and tenor, and a truly dainty duet, *Golden Bird*, music by Haydn Wood to the words of Ed. Tschemacher, for high and low voices. *The Grey Watch*, music written by P. J. O'Reilly, music composed by Donald Crichton, deals with the work of the navy and the spirit of Francis Drake, and is a vigorous song conceived in patriotic vein; *Men of London Town*, words by Alaric Templeton, music by Easthope Martin, is eulogistic of the martial

spirit of the men of the metropolis; by the same composer, to the words of Helen Taylor, we have *The Crown of the Year*, a bright and joyous ditty; *Good Luck*, written and composed by Lewis Barnes is a melodious and well-marked song; *Evermore*, words by Huntley Trevor, music by Brenda Gayne, is an effective, musicianly song. Then we have a charming set of *Twenty Popular French Songs* and musical games for children, arranged by Helen Taylor. In pianoforte music we find *Caprice Impromptu*, by Madam Chaminade, Op. 153, a typical example of her work; a catchy, well-marked quick step, *Friends in Peace and War*, by F. S. Salaman; and a capital, danceable waltz entitled, *Au Pays des Amours* (In Lovers' Land), by Georges Latour.

### SHEET MUSIC BRIEFS.

Mr. John Abbott, of the publishing firm of Francis, Day & Hunter, London, England, has been visiting New York and took the opportunity of spending a week-end in Toronto, where he was registered at the Queen's.

A despatch from England announces the death of Sir George Clement Martin, organist of St. Paul's Cathedral since 1888. He was born in 1844, and was a composer, most of his works being sacred music.

Mrs. P. A., writing to Good Housekeeping Magazine, says: "To prolong the life of sheet music I attach a two-inch piece of transparent gummed adhesive tape to the lower corners instead of bending them back. I had not realized that it was a 'Discovery' until a man in a music store suggested my having the idea copyrighted, as he thought it a good one."

## NEW MUSIC

Copyrights entered  
at Ottawa

31320. "Our Commander." March. By J. W. Chadwick, Toronto, Ont.  
31324. "Freedom's War Song: 'God Will Defend the Right.'" Words and music by F. J. Livingston, F. J. Biggs, London, Eng.  
31327. "Britannia's Call." Words and music by John C. Lawrie. Arranged by Miles Brazil, John C. Lawrie, Hamilton, Ont.  
31329. "My Daddy's Gone to War." (Has Your Daddy Gone, Too?) Words and music by Hobb. Lynde, Toronto, Ont.  
31330. "Marche de l'Entente." Marche Chantee. Paroles et musique de Jean-Hector Drolet, Montreal, Que.  
31330. "Hail! Ninety-Seventh!" The Fighting Song of the American Legion. Words and music by F. M. Hutsell, R. S. Adlard, Toronto, Ont.  
31340. "Boys of the Empire." Patriotic Song. Words and music by Geo. A. Yarwood, Toronto, Ont.  
31341. "Camp-Fire Choruses." The Soldiers' Song Book. Compiled by Jas. Edmund Jones, B.A., Toronto, Ont.  
31344. "We're Going There!" Soldiers' Song. By Helena McDougall, Montreal, Que.

(Continued on Page 57.)

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Little Girl in Belgian Blue .....	Brazil
Spring Flowers and Summer Roses .....	McGeoch
Two More Miniature Songs .....	Nutting
'Till Belgium's Wrongs are Righted .....	Adamson
Somewhere in France .....	Ivey
Admiral's Broom .....	Bevan
Heroes and Gentlemen .....	Peskett
Come, Sing to Me .....	Thompson
The Call to Arms .....	Thompson
Carry On .....	Maxwell
Somewhere a Voice is Calling .....	Tate
Some Day Your Voice Will Answer .....	Virgo
Little Red House on the Hill .....	La Touche
There's a Fight Going On, are You in It? .....	Brazil
As I Went A-Roaming .....	Brahe

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New Music—continued from Page 56

31350. "T-O-R-O-N-T-O." March Song. Words and music by Al. Keel, South Porcupine, Ont.  
 31351. "S.O.S." Send Out Soldiers." Patriotic Reenacting Song. Words and music by W. H. Bond. Arranged by W. K. Vincent, W. H. Bond, Port Dalhousie, Ont.  
 31352. "Ho-Heep." Song. By Chas. L. Cooke, Richard Whiting and Ray Egan.  
 31353. "Nay, Nay, Pauline." Song. Words by Will J. Hart, Music by Raymond Wood.  
 31354. "No One but Your Dear Old Dad." Song. Words by Stanley Murphy. Music by Henry I. Marshall.  
 31355. "The Hero." Patriotic. Arranged by Harold Grant, Musgrave House, Toronto, Ont.  
 31360. "The King Will Be Proud of Canada." Canadian Military Song. Words by R. H. Smith. Music by Frank Eborall, Toronto, Ont.  
 31365. "Canada I Hear You Calling." From the Musical Comedy; "Bells of Boo Loo." Lyrics and music by N. Fraser Allen. A. Cox & Co., Toronto, Ont.  
 31369. "Beautiful Island of Boo Loo." From the Musical Comedy; "Bells of Boo Loo." Lyrics and music by N. Fraser Allen. A. Cox & Co., Toronto, Ont.  
 31374. "Chromatic Scale for the Clarinet." (Musical Chart). W. A. Philip, Thorold, Ont.  
 31375. "We're Going Home to Mary." Patriotic Song. By Harry Goodfellow. Whaley, Royce & Co., Limited, Toronto, Ont.  
 31376. "I'll Miss the Girl." The Regimental March Song of the 140th Overseas Battalion, Kingston, Ont. Words and music by John E. Harte. Arranged by Charles E. Milner, P.R.C.O., John E. Harte, Kingston, Ont.  
 31381. "Good Luck to Johnny Canuck." Song. Words by Gertrude C. Knight. Music by Allan Hare. A. Cox & Co., Toronto, Ont.  
 31383. "Kitchener's Boys." A Song & Co., Toronto, Ont.  
 31385. S. M. Bamforth, Aroha, Sask.  
 31394. "March of the Princess Pat." For Piano. By J. E. Garratt, Sarnia, Ont.  
 31395. "A Ta Fenetre." Serenade. Paroles et melodie de J. Harvey Germain. Harmonisation de Lucien d'Arville. J. E. Belair, Montreal, Que.  
 31386. "May-Bells." Three Step. By F. H. Losey, Op. 355.  
 31387. "Twilight Shadows." Reprise Transcription. By F. W. Vanderstol.  
 31388. "Hevess." March Two-Step. By Harry J. Lincoln.

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 202446 Perdita Waltz. Herdwin. Frank W. McKee ..... .65  
 202514 Valse Annette. Hesitation. Frank W. McKee ..... .65  
 202542 What's the Good of Moonlight, When You Haven't Got a Girl to Love. Wintrop Brookhouse ..... .45  
 202416 If Flowers Could Speak. Muna Zucora ..... .85  
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302346 Is There Still Room for Me 'neath the Old Apple Tree? One Step. Maurice Abraham ..... .50

302394 I Think We've Got Another Washington and Wilson in His Name. One Step. Geo. Fairman ..... .50

302412 Kangaroo Hob. Fox Trot. Neville Morris ..... .40

302426 Katinka. Selection. Introducing: (1) Love is the Best; (2) Katinka; (3) Ruchty Cool; (4) Your Photo; (5) I Want to Marry a Man from Washington; (6) Ruchty Cool; (7) Arr. by Hermann Avery Wade. Rudolph Frick ..... 1.00

302418 Landing Up the Mandy Lee. One Step. Henry I. Marshall ..... .45

302428 Princess Pat Waltzes. Introducing: (1) Love is the Best of All; (2) Alice; (3) Ballet, Act III; (4) Neophelion Love Song; (5) All for You; (6) Love is the Best of All. Victor Herbert ..... .75

302424 Songs of Scotland. Introducing: (1) Blue Belle of Scotland; (2) Campbell's Air; (3) Coming Thro' the Rye; (4) Highland Lad; My Love Was Born; (5) Loch Lomond; (6) What's the King but Charlie; (7) Bonnie Doon; (8) Edinburgh Town; (9) To the Lords of Convention; (10) Annie Laurie; (11) Come Under My Plaid; (12) John Anderson, My Joe; (13) Devil Among the Tailors; (14) Keel Henry; (15) Auld Lang Syne ..... 1.00

302354 Sweetest Girl. One Step. Wm. H. Rees ..... 1.00

302144 Tannhauser. Potpourri. Richard Wagner ..... 1.50

302396 Underneath the Stars. Fox Trot. Herbert Spencer ..... 1.25

**METRO-STYLE-THERMODYST Popular Edition.** 25c Each.

6286 Could the Dreams of a Dreamer Come True. Arthur Lange.  
 6288 Hello, Boys I'm Back. One Step. Harry von Tilzer.  
 6284 Kol Nidre. H. A. Hauss.  
 6288 Paradise Isle. Henry Kallima.  
 6282 Return of the Regiment. March. Edwin E. Wilson.  
 6270 When It's a Grace Blossom Time in Loveland. One Step. Arthur Lange.

SOLO-ARTIST RECORDS AND SOLODANT ROLLS FOR MARCH.

New Player Piano Music by The Otto Higel Co., Ltd.

**SOLO-ARTIST RECORDS.**

502244 Come Back Home to Old Kentucky (Taylor). Song ..... \$ 70  
 502224 Fair Hawaii (Kurtz). Song ..... 70  
 502214 Kashmiri Song (Woodford-Finder). Indian Love ..... 70  
 502268 Killarney Moon (Parker). Song ..... 70  
 502253 Memories (van Alstyne). Ballade ..... 55  
 502196 Popular Medley of Ballads No. 1. Introducing: (1) M-O-T-H-E-R. (2) Home Are the Days, (3) Come Back With the Roses in June ..... 1.00  
 502175 (1) Sing Me to Sleep (Greene), (2) Absent (Metafal) ..... 55  
 502233 Until (Sanderson). Ballade ..... 85  
 502203 Waltz Entrancing (Lehar). From "Absent at Last" ..... 55  
 502184 Were I a Bird. Op. 2, No. 6 (Henselt) ..... 70

**SOLODANT MUSIC ROLLS.**

012283 El Chuelo (Villoldo). Tango Argentino ..... \$ 55  
 012254 El Otario (Metafal). Tango ..... 70  
 012434 Illusion (Neve). Valse ..... 70  
 012484 I'm Simply Crazy Over You. Medley One-step. Intro- ducing "The Popular Rag" ..... 70  
 012504 Love's Sighs (Wendling). Rag ..... 70  
 012513 Midnight Chimes (Rolf). Reverte ..... 70  
 012284 Ml Ricaruta (Harte). March Song ..... 55  
 012474 One Step Medley No. 2. Introducing: (1) Is There Still Room for Me 'neath the Old Apple Tree? (2) Don't Bite the Hand That's Feeding You; (3) Come Back, Dixie ..... 70

012444 Panama Pacific Drag (Edwards). Fox Trot Medley. In- troducing "Gamble on Me" ..... 70  
 012433 Pined Ridge (Mohr). March and One Step. Introducing "Southern Nights" ..... 70  
 012528 Phony by a Military Band (Mohr). March Song ..... 70  
 012463 Take Me Back to Old Ontario (stammond). Ballade ..... 55  
 012463 You'd Never Know That Old Home Town of Mine (Don- aldson). Fox Trot ..... 55

**STAE MUSIC ROLLS—25c. each Retail.**

X177 I'm Looking for a Warm Spot (Leslie & Götter). One Step Med- ley. Introducing "Where the Hudson River Flows" ..... 70  
 X178 Take Me to the Midnight Cuke Walk Ball (Cox, Jackson & Abra- ham). Fox Trot ..... 70  
 X179 Sail on to Ceylon (Valey). Song ..... 70  
 X180 You Only Had My Disposition (von Tilzer). One Step ..... 70  
 X181 School Bells (Harris). Song ..... 70  
 X182 My Mother's Rosary (Meyer). Song ..... 70  
 X183 What a Wonderful Mother You'd Be (Plantadosi). Ballade. ..... 70  
 X184 Somewhere in France (Vray). March Song ..... 70  
 X185 Amelia (Jockers, Mayer & Springer). Hesitation Waltz ..... 70  
 X186 Girl in Dixie in the Days of 1860 (Yosco). Hesitation Waltz (Soldier Boy). One Step ..... 70

DECLAMCOMANIE TRANSFERS MADE IN ENGLAND.

Globe Declamcomanie Co. of Jersey City, N.J., announce that they are Canadian and American agents for one of England's largest Declamcomanie houses, and that the trade can depend upon the very highest grade of work. The development of talking machine trade and sale of record cabinets, as well as the growth of business in new and second hand pianos and players, has created a wide demand for these transfers among retailers, as well as among manufacturers.

Globe Declamcomanie Co. specialize on transfers for the music trades and offer, free of charge, designs and suggestions to prospective buyers. A line of price transfers for placing under the lids of pianos is a specialty they report in good demand, and in which the Canadian trade should be interested.

A recent trade visitor to Toronto was Mr. Chas. Biell, of Galt, who speaks encouragingly of business conditions in his town. Galt's factories are working night and day, seven days a week, turning out munitions, and the enlistments for overseas service there show a substantial figure. Mr. Biell carries New Seal Williams and Columbia lines, for both of which he believes the coming spring and summer months will see a goodly volume of sales. Trade in his record department is reported brisk.

A petition for winding up order has been made for Hurteau-Williams & Co., Ltd., Montreal.



# REPUTATION

30 years of constant and honest effort have firmly established the reputation of

## The Mendelssohn Piano

Neither time nor money have been spared in making The MENDELSSOHN the high quality piano it is to-day.

Canadian Musical Instrument men have found the Mendelssohn a money-maker and many of our best dealers to-day are those who bought Mendelssohn pianos 25 years ago.

**The Mendelssohn represents greater value to-day than at any time in the history of the business.**



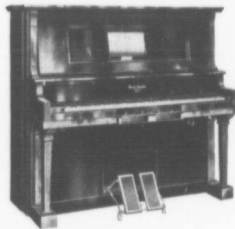
NEW STYLE "D"

A few reasons why the dealer finds the Mendelssohn easy and profitable to sell:

Attractive Designs

Quality of Tone

Beauty of Finish



STYLE "D" PLAYER

Responsive Action

Remarkable Standing in

Tune Qualities

Reasonableness of Price

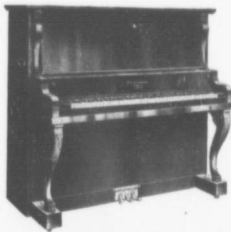
**THE PROOF**—Most convincing proof of our statements regarding quality and value is to be found in reproduced copies of letters from Mr. A. W. Sullivan, who purchased 26 years ago this month and Mr. W. S. Guest who received a Mendelssohn player in January 1916. 30 years ago—right now in 1916 the Mendelssohn has given and continues to give SATISFACTION

30 McMaster Ave.,  
Toronto, Jan. 20, 1916.  
The Mendelssohn Piano Co.,  
110 Adelaide St. West,  
Toronto.

Gentlemen:  
I enclose cheque for \$— being full payment on our player. Kindly make out receipt in full.  
In conclusion I wish to say we are very much pleased with our player, and wish to thank you for the fair and courteous treatment afforded us in the matter by your firm and representative.  
Yours very truly  
(Signed) W. S. GUEST.

Vancouver, B.C., Dec. 8, 1900.  
The Mendelssohn Piano Co., Toronto.  
Gentlemen:

The Mendelssohn Cabinet Grand piano I purchased from you in March, 1890 (over 26 years ago) has given great satisfaction. The tone is beautiful and sympathetic, while its wearing qualities are unsurpassed.  
I heartily recommend the Mendelssohn to any intending purchaser, and wish you personally every success.  
Yours truly,  
(Signed) ARTHUR W. SULLIVAN.



STYLE "F" LOUIS

In February issue of the Journal we stated our intention of securing a greater percentage of the piano and player trade by giving extra value. Already we have had a satisfactory response and apparently made good. We repeat that the dealer who handles THE MENDELSSOHN LINE IN 1916 will obtain the greatest value ever offered.

**The Mendelssohn Piano Co.**  
110 Adelaide Street West  
Toronto - - - Canada



WINTERING IN FLORIDA.

Mr. John E. Hoare, president of the Cecilian Co., Ltd., Toronto, is enjoying a much-appreciated holiday in the South. With his family, Mr. Hoare went to Florida in February and purposes remaining until the end of the present month. In writing to a Toronto correspondent, Mr. Hoare said: "We are having a good time down here. The weather is just like June in Ontario, with trees and flowers all out in full bloom. It is a delightful change from the northern weather," concluded Mr. Hoare, who will be back fully refreshed and reinvigorated ready for an active business campaign in manufacturing and marketing Cecilian pianos and players.

BOUGHT SITE IN NEW YORK.

The Otto Higel Co., Inc., of Buffalo, N.Y., purposes building a factory at New York, according to the following item from the New York Times:—

"The de Peyster estate has sold through J. Clarence Davies the block front on the south side of Nereid Avenue, between Bronx Boulevard and Bullard Avenue, consisting of twenty-two lots, with a frontage of 275 feet on the Bronx Boulevard and Bullard Avenue, to the Otto Higel Company, Inc., of Toronto, Canada, and Buffalo, N.Y., manufacturers of player piano actions.

"The buyer will immediately start the erection of a five-story fireproof factory covering the entire plot that will give employment to 500 people. The plot has been in the de Peyster family for over sixty years. The Gorsch Company and Joseph P. Day were associated as brokers."

WAR TIMES AND PLAYER PIANOS.

In a letter written by Mr. W. F. C. Devlin, a director, and sales manager of the Martin-Orme Piano Company, he states that, while war conditions have curtailed the output of their factory, player piano orders have held up in quite an exceptional manner. Striking an average from the total output of all the manufacturers, this firm estimate that this branch of the business had assumed, before the war, proportions of only about ten per cent. of the whole in Canada. The Martin-Orme Company now report that, during the calendar year of 1915, their player orders show a proportion of over 24 per cent. of the whole. Needless to say, they find this very gratifying, and Mr. Devlin's hopes are high that this percentage will run even greater during 1916 on account of the popularity of their new player designs and all-metal action, with both dealers and customers.

FIVE SPECIAL PLAYER ROLLS.

The Universal Music Co. has selected the following five rolls as being among their exceptionally good sellers:

6290 Good Luck to the Boys of the Allies .....	.30
302288 Keep the Home Fires Burning .....	.60
6258 Royal Canadian March .....	.30
302262 March of the Allies .....	.60
6262 National Defence March .....	.30

You can't borrow money at the bank on your opportunities, but you can on what you make out of them.

TRADE BRIEFS.

Mr. G. Y. Clown of the Wormwith Piano Co., Kingston, was a recent visitor to Toronto where he was a guest at the Queen's.

Mr. Henry H. Mason, vice-president and general manager Mason & Risch, Ltd., Toronto, is on a visit to his firm's branch at Winnipeg.

Mr. Frank A. Child, hardware merchant of Cochrane, whose death is announced, was a brother of Captain W. Allen Child, of Child & Gower, music dealers, Regina. Captain Child is at the front with the 28th Battalion of Winnipeg.

"We have just completed our stocktaking," said Mr. W. N. Manning, of the Sherlock-Manning Piano & Organ Co., London, to the Journal recently, "and have taken our balance." We are well satisfied with the past year's business. Results are just as good as we could expect."

The many friends of Geo. A. Patterson of Willis & Co., Ltd., Montreal, brother of Chas. D., of the same firm, are extending to him their deepest sympathy in the loss of his wife, which occurred on March 2nd, after a brief illness. She was beloved and respected by a wide circle of acquaintances. Besides her husband, Mrs. Patterson is survived by a son born on February 14th of this year.

Two further men having left the employ of Gourlay, Winter & Leeming, Limited, for service at the front—Messrs. Joseph Purtle and George Couch—their fellow-employees wished them good luck and God-speed at the close of the week's work on a recent Saturday, and, as has been their custom, presented them with wrist watches as a slight token of their friendship and remembrance.

Attractive and appropriate window cards are always effective in window display. In the Mason & Risch store in Toronto is always to be seen something original and seasonable in illuminated cards. These are the work of Mr. G. L. Andre, advertising manager, whose office on the top floor of the building suggests to the visitor that it is an art studio as well as publicity office.

Decorating contractors and lighting engineers have made a transformation in the Gerhard Heintzman retail salesrooms at 41 Queen Street West, Toronto, during the past few weeks. The entire interior has been redecorated and the lighting system changed over to indirect lighting, which gives a soft and shadowless illumination so advantageous for the display of lines like pianos and phonographs.

Mr. A. L. Ebbels of the American Piano Supply Co., New York, recently completed a tour of the Canadian trade. "The volume of business booked for the same period of last year," said Mr. Ebbels, "and shows the Canadian piano trade to be in good shape. Our great difficulty just now is to secure supplies and the end of price advances in a number of lines is not yet."

The well-deserved promotion of Captain Victor Nordheimer was a recent announcement that caused satisfaction to his friends. He now holds the rank of Major, in the permanent force of Canada. He continues for the present at Stanley Barracks, Toronto, as Commanding Officer of the Royal Canadian Dragoons. Major Nordheimer is the only son of Mr. Albert Nordheimer, President Nordheimer Piano & Music Co., Ltd., and a graduate of the Royal Military College at Kingston.

COMPLETE LIST OF STAR MUSIC ROLLS.

The following list embraces all the Star Rolls issued by the Otto Heigl Co., Ltd., to date. These retail at 25 cents:-

- X1 I'm Glad My Wife's in Europe (Gottler). March Song.
- X2 I'm Going to Let the Whole World Know I Love You (Edwards). Song.
- X3 I'm in My Way to Dublin Jay (Murphy). March Song.
- X4 Virginia Lee (Lange). Song.
- X5 When the Mission Bells Are Chiming (Erdman). Song.
- X6 When the Moon is Shining in Avalon (Cullis). Song.
- X7 Little House Upon a Hill (The Chuck). March Song.
- X8 Over the Hills to Mary (Wells). Fox Trot Song.
- X9 There's a Little Love Still Burning (Fischer). Song.
- X10 Frolesome Allies (Merideth). March Song.
- X11 Song of the Allies (Harris). Song.
- X12 Highlanders (Falconetti). March Song.
- X13 Cavalleria Rusticana (Masagou). Intermezzo.
- X14 Chicken Reel (Daly). Two-Step.
- X15 Dance of the Honey Bees (Erdmann). Schottische.
- X16 Face to Face (Johnson). Sacred Song.
- X17 God Be With You Till We Meet Again (Toner). Sacred Song.
- X18 Home, Sweet Home (Bishop). Medley Waltz.
- X19 Humoreske (Dvorak). Song.
- X20 The Hoary (Nevin). Sacred Song.
- X21 Where the River Shannon Flows (Russell). Song.
- X22 Society Swing (Frentzen). March.
- X23 Winning Fight (Holzman). March.
- X24 Perfect Day (Jacobs Band). Song.
- X25 Day Dreams (Reinhardt). From "The Spring Maid."
- X26 When It's All Over (Mills). March Song.
- X27 My Bird of Paradise (Berlin). Song.
- X28 Little Bit of Heaven (Hall). Song.
- X29 The Hunt Club (Taubert). Fox Trot.
- X30 You're More Than the World to Me (Solman). Song.
- X31 Violin My Great Grand Daddy Made (The Erdman). March Song.
- X32 Don't Take My Darling Girl Away (von Tilzer). March Song.
- X33 Down Among the Sheltering Palms (Olman). Song.
- X34 My Little Girl (von Tilzer). March Song.
- X35 Silver Fox (Lodge). Fox Trot.
- X36 It's Tulp Time in Holland (Whiting). March Song.
- X37 Dainty Daffodils (Miles). Gracful Dance.
- X38 Winter Nights (Schwartz). Song.
- X39 Maple Leaf Forever (Stuart). Song.
- X40 Souvenir de Cubaert (Waisman). Hestitation Waltz.
- X41 March on to Berlin (Moher). March Song.
- X42 My Own Yankee Rose (Friedman). Waltz Song.
- X43 Good-bye, Virginia (Schwartz). Song.
- X44 While the Band Played an American Rag (Berlin). Song.
- X45 My Little Dream Girl (Friedman). Song.
- X46 Tennessee (Godfrey). Song.
- X47 Sweet Remembrance (Ellis). Revere.
- X48 Echoes of Love (Ellis). Revere.
- X49 Back to the Carolina You Love (Schwartz). Song.
- X50 Value Elaine (Baxter). Hestitation Waltz.
- X51 I Want to go to Yokohama (Fischer). Song.
- X52 When You Were a Tulp and I Wore a Big Red Rose (Weinrich). One Step.
- X53 My Little Girl (von Tilzer). March Song.
- X54 When I Dream of Old Erin (Friedman). Song.
- X55 When It's Nighttime Down in Dixieland (Berlin). March Song.
- X56 When My Ship Comes In (von Tilzer). March Song.
- X57 Everybody Rag With Me (Lo Boy). March Song.
- X58 Abide With Me (Hank). Sacred Song.
- X59 Coronation (Hollen). March Song.
- X60 Amaryllis (Seeger). Valse Lente.
- X61 Far King (Hollen) (Harkness). March Song.
- X62 El Capitán (Sonora). March.
- X63 Ypsilanti (van Alstyne). Waltz Song.
- X64 Blue Bird (Olman). Hestitation Waltz.
- X65 Bubi (Kollo). Fox Trot.
- X66 By Heck (Henry). Fox Trot.
- X67 Reelton (Clayson). Fox Trot.
- X68 I'm Going Back to the Farm (Berlin). One Step.
- X69 Little Ford Rumbled Right Along (The Gay). Fox Trot.
- X70 La Carte (Holzman). One Step.
- X71 Calico Rag (Johnson). One Step.
- X72 It's a Long, Long Way to Tipperary (Judge & Williams). One Step.
- X73 Soldiers of the Queen (Stuart). March.
- X74 Rule, Britannia (Arme). March.
- X75 Old Brigade (The Wheeler). March Song.
- X76 Be British (Shuttleworth). March Song.
- X77 Maritlaise, La (Delisle). March.
- X78 Princess Patricia March (Waisman). March Song.
- X79 Your King and Country Want You (Rubens). March.
- X80 When Jack Comes Back (Thompson). One Step.
- X81 Canadian March (Trivis & Tate). March Song.
- X82 Spirit of Independence (Holzman). Military March and Two Step.
- X83 Sister Susie's Sewing Shirts for Soldiers' (Darewski). One Step.
- X84 For Be Empire an' Be Free (Bohner). March.
- X85 Valse Valcarter (Waisman). Hestitation Valse.
- X86 Just Bring Two Lips Along (Meyer). Fox Trot.
- X87 We'll Have a Jubilee in My Old Kentucky Home (Donaldson). Fox Trot.
- X88 When I Was a Dreamer (van Alstyne). Song.
- X89 Mother Marchree (O'Neil & Bell). Song.
- X90 Somewhere a Voice is Calling (Tate). Song.
- X91 Beneath Her Window (Waisman). Waltz Serenade.
- X92 Exhibition March 1915 (Waisman). March.
- X93 Circus Day in Dixie (Gumble). One Step.
- X94 If You Can't Get a Girl in Summertime (Tierney). Fox Trot.
- X95 Strawberry Short (St. John). Cake Walk and One Step.
- X96 Is That You, O'Reilly! (MacDonald). Waltz Song.
- X97 There's One California for Mine (Paley). Two Step.
- X98 Daisies Won't Tell (Owen). Waltz. Mandolin Interpolations.
- X99 Ford. The (Ziekel). March and Two Step.
- X100 Sugar Lump (Bryan). Fox Trot.
- X101 Sunshine of Your Smile, The (Ray). Song.
- X102 My Honohulu Bride (Weeks). Fox Trot.
- X103 Sweetest Girl in Monterey, The (Paley). Fox Trot.
- X104 Fire Drill (Lindner). March and Two Step.
- X105 "No Plain" (My Pleasure) (Roberts). Valse.
- X106 Jane (Mohr). One Step.
- X107 Silver Threads Among the Gold (Banks). Mandolin Interpolations.
- X108 Battle in the Sky (Luxton). March Militaire.

- X109 Put Me to Sleep With an Old Fashioned Melody (Jentes). Fox Trot.
- X110 Washington Post (Sonza). March.
- X111 "Kathlyn" (Smith). Hestitation Waltz.
- X112 "You Are Irish, Too" (Hall). March Song.
- X113 We'll Never Let the Old Flag Fall (Rolly). March Song.
- X114 Beautiful Isle of Somewhere (Farris). Song.
- X115 Ship Ahoy! (Scott). March Song.
- X116 Way Down Yonder (Marshall). Song.
- X117 I'm a Lonesome Melody (Meyer). Song.
- X118 Reets and Turnips and Ayalá (Albert & Berlin). Fox Trot.
- X119 On the Way to Home, Sweet Home (Meyer). Song.
- X120 Wedding of the Sunshine and The Rose, The (Gumble). March Song.
- X121 Down in Lion-Bombay (Carroll). Fox Trot.
- X122 You Better Start Working on Your Wedding Gown (Straight). March Song.
- X123 If We Can't Be the Same Old Sweethearts We'll Just Be the Same Old Friends (Monaco). March Song.
- X124 Somebody Yonder (O'Brien). March Song.
- X125 Last Waltz, The (Dabney). Waltz.
- X126 Jamaica Jigger (van Alstyne). March and Two Step.
- X127 When the Daisies Bloom (Owen). Waltz Song.
- X128 Arms of America (Pryor). March.
- X129 On Duty (Rosey). March and Two Step.
- X130 Our Little Two Step (Raper). Song.
- X131 Sunny Jim (St. Clair). March and Two Step.
- X132 Student's Guide Books. March and Two Step.
- X133 Tally-Ho (Wollinger). Fox Trot.
- X134 Lake of the Woods (Berry). Waltz.
- X135 In the Sweet Bye-and-Bye (Webster). Three Verses.
- X136 Jesus Christ is Risen Today (Davidson). Three Verses.
- X137 Lead, Kindly Light (Dykes). Three Verses.
- X138 Old Hundred (Bourgeois). Three Verses.
- X139 Little Grey Flame in the West (Lohr). Song.
- X140 Shadow Time (Johnson). Three Step.
- X141 When I Leave the World Behind (Berlin). Ballade.
- X142 Give the Deem of a Perfect Day (Williams). Song.
- X143 Sprinkle Me With Kisses (Hall). Fox Trot.
- X144 At That Old Plantation Ball (Donaldson). One Step.
- X145 She's the Daughter of Mother Macreer (Hall). Song.
- X146 To Lou (Lange). March Song.
- X147 There's a Little Warm Affection in the Corner of My Heart (Friedlander). Song.
- X148 I Want an Old Fashioned Girl from an Old Fashioned Town (Solman). Song.
- X149 Palms, The (Paire). Sacred Song.
- X150 Irish Beauties (Weinrich). March and Two Step.
- X151 My Old Home Town in Ireland (Solman). Song.
- X152 Valse Marie (Israel). Hestitation.
- X153 Summer Moon (Lange). Fox Trot.
- X154 When It's Moonlight on the Mississippi (Lange). March Song.
- X155 Best Old Time on Earth, The (Harris). March Song.
- X156 Merry Whirl (Lzenberg). One Step.
- X157 That Soothing Symphony (Snyder). Fox Trot.
- X158 When You're Down in Louisiana (Berlin). Fox Trot.
- X159 Along the Rocky Road to Dublin (Grant). March Song.
- X160 Knitting (Alotti). March Song.
- X161 I'm Going Back to Frisco Town (M-Kenna). March Song.
- X162 I've Been Floating Down the Old Green River (Cooper). One Step.
- X163 King George, You Can Count On Me (Hartsholmew). March Song.
- X164 America, I Love You (Gottler). One Step.
- X165 Everybody Loves a Little Bit of Irish (Smith). March Song.
- X166 Brothers Fairfax, Tell Me What to do (Monaco). One Step.
- X167 Sorrowful (Frentzen & Caruso). Waltzes.
- X168 Souner or Later (Olman). Song.
- X169 I Love You, Canada (Manly). March Song.
- X170 In Blinky, Winky Chinky, Chinatown (Schwartz). One Step.
- X171 In the Valley of the Nile (Whiting). One Step.
- X172 When You're in Love With Some One, Who is Not in Love With You (Plantados). Ballade.
- X173 When Old Bill Bailey Plays the Ukalele (Vincent). Fox Trot.
- X174 George Land (Carroll). One Step.
- X175 Chimes (Denney). Novelty Rag.
- X176 Old Homestead (Pean). Fox Trot.
- X177 I'm Looking for a Warm Spot (Leslie & Gottler). One Step.
- X178 Take Me to That Midnight Cake Walk Ball (Cox, Jackson & Ab-Fraham). Fox Trot.
- X179 Sall on to Caylon (Paley). Song.
- X180 If You Only Had My Disposition (von Tilzer). One Step.
- X181 School Belle (Harris). Song.
- X182 My Mother's Rosary (Meyer). Song.
- X183 What a Wonderful Mother You'd Be (Plantados). Ballade.
- X184 Somewhere in France (Levy). March Song.
- X185 Amelia (Jockers, Mayer & Springer). Hestitation Waltz.
- X186 Girl in Dixie in the Days of 1860 (Loved a Yankee Soldier Boy) (Yonel). One Step.

PLACES YOUR NAME PLATE ON A TALKING MACHINE

SOLD BY  
**Robelin Piano Co.**  
MORRISTOWN



A name plate as above, applied on cabinets, under maker's name on pianos, on office furniture, safes, etc., will keep your name and address before the public continuously.

**GLOBE DECALCOMANIE CO.** Transfer for every business  
JERSEY CITY, N.J.

From \$10 to \$50, to \$20 per thousand and up. F.O.B. Jersey City, N.J., U.S.A.  
Send us for free sketch. We specialize on transfers for the Music Trade.

## NEW ZEALANDER BUYS CANADIAN PIANOS.

### Impressed with Quality—Big Market in Australasia for Canadian Goods.

"What are those islands in the distance, Captain?"

It was G. J. Scotten, of the Bristol Piano Co., Ltd., of New Zealand, on an outward bound steamer, pursuing his natural method of getting information. "Why those are the celebrated Canary Islands, my good man," replied the Captain, cordially. "I say—then—stop the ship, will you—I should like to get off and have a swallow."

G. J. Scotten is a man of genial disposition, stocky build, and stands about five feet eight in the three pairs of sox he has been wearing because of Canadian cold. He has a jovial manner, and there is no mistaking his accent. He is thoroughly versed on pianos, piano materials and prices. He is a practical man, having had several years' experience in the Collard & Collard factory of London.

Mr. Scotten arrived in Canada with a ready familiarity with the names of the Canadian firms, which is not surprising, for the Canadian Music Trades Journal had got to him, and he brought back copies representing several different months' issues. "I found these copies of the Journal interesting and very useful to me," he said.

He had a rough passage over. The ship struck a typhoon and the New Zealander says that he thought he has "cashed in his last cheque." "Why—say!" said he, "it was so rough for a day and a night that we couldn't use knives or forks. The captain said he had never been through a voyage like it, in all his experience. You know we had to lie flat and hold on to something stationary—it was useless to try to walk. I had to give one of the mates a guinea to save my little grip which had been washed out of my stateroom on to the deck."

The cold weather here was something of a shock to him, and he will carry home again unused and unsoiled the Palm Beach suits brought to wear in Canada.

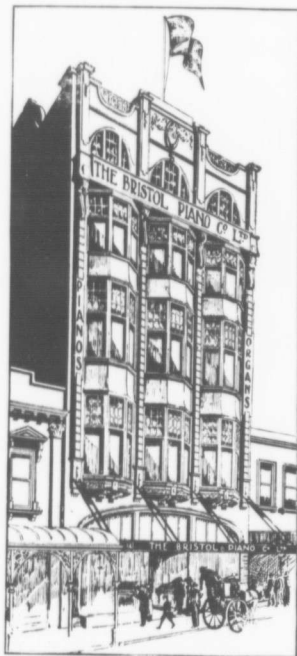
That Canadian piano manufacturers have large possibilities for export trade in Australasia if they will only go after the business, is the conviction of Mr. Scotten, who has visited most of the piano factories in Canada since his arrival in February. He also ventured the opinion that the Canadian firms by their apathy in getting their lines introduced into the New Zealand and Australian markets have shown a surprising indifference to a large buying power, in view of the quality of their lines. Mr. Scotten was most agreeably surprised with the high standard of quality of Canadian instruments and supplies.

"The anti-German sentiment in Australasia," said he, "is most pronounced, and it is our purpose to keep trade within the Empire. Even the United States, as a nation, have lost cast with our peoples, who will have none of their goods if they can secure their requirements within the British Empire." United States piano houses, he stated, had sent representatives to New Zealand and Australia, but no Canadian firm had been heard of exhibiting similar enterprise.

The New Zealand customs tariff, Mr. Scotten pointed out, gives an eleven per cent. preference to goods from

Britain, and this includes Canada. That is to say the general tariff is 33%, and the tariff on British and Canadian goods is 22%. "This," said Mr. Scotten, "gives your manufacturers eleven per cent. against the United States and the high tariff enacted by England, which covers piano supplies, puts your manufacturers on a competitive basis with English firms."

The freight on an upright piano to Dunedin or Christchurch from Toronto, is \$67.00, which with high insurance, cost of handling, brokerage, unpacking, polishing, regulating, etc., means almost 20 pounds Sterling added to the cost of the Canadian piano delivered in the New Zealand warerooms. The selling cost in New Zealand for his firm, Mr. Scotten reckoned to



Dunedin Home of Bristol Piano Co.

be just as high as in this country, but with a smaller percentage of profit on the retail sale.

At the present time trade is good. Farmers are prospering with high prices for meat and wool. The average retail price of upright pianos, he estimated at 50 guineas. Player pianos have not enjoyed a large sale, but are becoming popularized. Grands are also in very limited demand because of the cost.

Mr. Scotten, who has purchased a number of makes, suggests that Canadian shippers take a leaf from the English shipper's book of methods and decorate their piano boxes with Canadian flag posters in colors, and

emphasize made-in-Canada, so that nobody seeing the box can mistake where it comes from.

Mr. Scotton will return home with pleasant recollections of his business visit to this country, having made many warm personal friendships. "Your people and your country are fine," he said enthusiastically, "but flowers and shrubbery appeal to me more than snow, cold and bleakness."

The piano trade of Canada wish their confrere from the Antipodes bon voyage home and a hearty vote of thanks for choosing Canada to supply their demand previously supplied by Germany.

### THE ARIONOLA IN CANADA

A new phonograph in the Canadian market is the Arionola, being produced and marketed by a fifty thousand dollar corporation, with a Dominion charter, The Arionola Co., Ltd., of Toronto. Through his connection with the parent company in the United States, Mr. Howard M. Frederick, of the well known real estate and promotion firm of Robins, Ltd., secured control of the Canadian patents. He interested Mr. Robins, head of the Robins firm, who readily became as impressed with the merits and possibilities of the Arionola as was Mr. Frederick, and the new organization was promptly effected. Mr. F. B. Robins is president; Mr. Howard M. Frederick, vice-president, and Mr. A. F. Schultz, secretary treasurer. The latter is also an official of the Robins firm, in whose building at the corner of Victoria and Richmond Streets the Arionola Co. executive offices are located.

Already a number of agencies have been established, and inquiries from the extreme east and west, as well as from central Canada, have been referred to the Canadian firm, received by the United States house as a result of their advertising.

Mr. Howard is enthusiastic over the tone and the motor, and insists that the latter in every machine shipped must be as silent as it is possible to make a motor. The sound distribution is of a different principle to that of other makes. It is deflected from a sound board, upon which it is received from the horn connected with the tone-arm. The claim is that the tone is more mellow and accurate, and the volume just as great.

On another page several styles of the Arionola, including an electric machine, are shown. The company have started out with the assurance to the trade that their product will be right before it goes out, and that the company has ample financial resources to assure the permanence of this concern.

### QUEBEC'S NEW MAYOR.

The historic old city of Quebec never had a more popular Chief Magistrate than Mayor-elect H. E. Lavigneur, of Lavigneur & Hutchison, the well known music dealers of that city. The new Mayor is a successful business man, with a complete knowledge of the city's requirements, the executive ability to formulate policies, and the strength to carry them through. It is a testimony to the integrity of his firm that his most enthusiastic supporters included many customers of the firm.

### THIS CUSTOMER TAKING NO CHANCES.

The characteristic suspicion of some purchasers was emphasized in a surprising manner in the Hamilton warehouses of the Nordheimer Piano Co. recently. Mr. A. Lorne Lee, who personally waited on the customer in the case, related the incident, as follows:

"I was personally calling on a customer to exchange a silent piano for a player. After frequent calls the gentleman came to our warehouses on Saturday evening, and after considerable discussion was successful in selling him a player piano. After the agreement was signed and the money paid, the gentleman went over to the player and took something out of his pocket which resembled a 25c. piece, and deliberately rubbed the coin across the arm of the piano, making a very ugly mark. I was so surprised I told him to stop, but he said that he wanted to make sure that the piano he purchased would be delivered to his home. After explaining to the gentleman that he already had the number of the piano on his contract, and that he was dealing with honest gentlemen, he said in closing that he wasn't taking any chances."

"January and February business kept up well," reported Mr. R. P. Newbigging, of Newbigging Cabinet Co., Ltd., Hamilton, referring to trade so far this year.

### A LETTER TO DEALERS IN EDISON DISC PHONOGRAPHS, FROM GOURLAY, WINTER & LEEING, LIMITED.

Toronto, March 10, 1916.

Mr. Dealer:—

On Sept. 1st, 1915, on the occasion of the reopening of our rebuilt Toronto store, we offered Edison disc phonographs for sale for the first time. The Edison has more than made good with us, and our trade has far exceeded expectations.

For a while we found, that some buyers, while admitting Edison superiority, hesitated to buy because of the larger record list of other makes. This difficulty we have solved, and it is to tell you the solution, we write this letter.

The story is told in a few words. We use a "Perfection" tone arm, and with it demonstrate Edison superiority playing other than Edison records. We have used other tone arms, but none like the "Perfection." It is a milled arm, with a ball bearing joint, which provides flexibility and smoothness, and yet has weight and balance to produce splendid tone and volume.

We buy "Perfection" tone arms and reproducers from the makers, The New England Talking Machine Co., Boston, Mass. Up to now, we have paid \$4.50 f.o.b. Boston, so that the laid down cost, express and duty paid, was a little over \$6.50. Several of our friends in the trade seeing this arm, asked us to supply them, so we brought in quantity and secured the jobbers' price. We are prepared to mail sample of arm and reproducer for \$6.25, or can supply in dozen lots for \$6.00 each. Edison dealers visiting Toronto will be welcomed at our Yonge St. store.

Very truly yours,  
GOURLAY, WINTER & LEEING, Limited,  
188 Yonge St.

## MANAGER OTTO HIGEL CO. LONDON BRANCH RETURNS HOME.

Mr. H. E. Gamble, manager of the English branch of the Otto Higel Co., Ltd., the factory of which is located in London, recently visited headquarters at Toronto. After a stay of three weeks Mr. Gamble sailed from New York. It is the company's purpose to manufacture all their products at the London plant, instead of having certain parts shipped from the Canadian factory as heretofore. In their player branch it has been decided to manufacture metal actions exclusively for the British player trade. Mr. Gamble referred to the scarcity of competent help as one of the serious problems for the British manufacturer, but his firm had been able to employ many discharged soldiers who had returned from the front.

## A MIDWINTER VACATION.

Midwinter holidaying is being indulged in by more business men each year. The group of snapshots here reproduced were made by Mr. W. H. C. Devlin, sales-manager of the Martin-Orme Piano Co., Ltd., Ottawa, and a director of that firm, on a recent ski-ing trip through the wilds of Quebec. Ski-ing in this section

one for even the most enthusiastic piano agent in search of business."

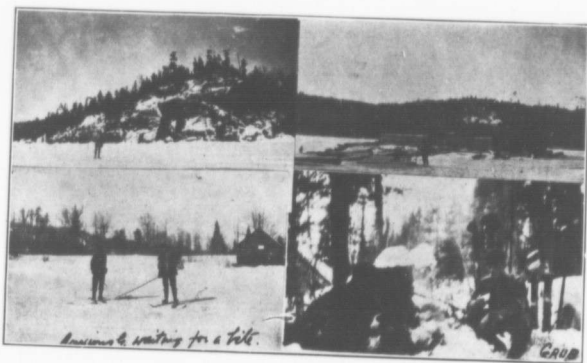
## PLAYER DEMAND GROWING.

"The player piano demand is certainly growing," said Mr. Stanley Addison, manager of the R. S. Williams & Sons Co. Hamilton branch, in reply to the Journal's query as to trade. "We are getting our share of player trade and player piano business as a rule is particularly good, as the buyers are conservative people and make good accounts."

Mr. Vernon Cary, of Mr. Addison's selling staff, enlisted in the 120th City of Hamilton Battalion, and his services are very much missed. Mr. Cary enlisted as a private at considerable financial sacrifice. Mr. Ernest Dean also sent in his resignation and joined the 86th Machine Gun Battalion, of which Mr. Addison's brother-in-law, Mr. Lairdlaw, is bandmaster.

## NEWS NOTES

Louis Graveure, the Belgian baritone, an exclusive Columbia artist, is billed to appear in Massey Hall, Toronto, March 23.



Ski-ing in Quebec Province.

is about as popular as hockey, and scores take a cross-country run during the week-end.

The trip upon which these snaps were secured took five days. The first day's run covered thirty miles, the second twenty-five and the third ten miles. "Our fishing camp," said Mr. Devlin, "'Echo Beach,' is at the head of the Blanche River, some sixty odd miles from Ottawa. The first night we put up at a small country road house, not quite so good as some of the hotels in Hamilton. The second day we reached the caretaker's lodge, and from there on over a chain of lakes ten miles long to camp. The return journey was made in two days, with horses.

"The Club is situated in the heart of one of the great lumber districts of Quebec, and if one knows where the lumbermen's shanties are he need never go hungry. These, and a few Fish and Game Clubs constitute most of the population, and the district is not a promising

"Regarding trade for the last year, we cannot report it anything but favorable," is the terse way T. J. Barton & Son, the well known music house of Brantford, size up results for 1915.

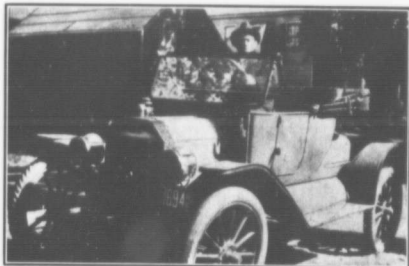
Mr. Frank Barker, of the Sheet Music Department of the Nordheimer Piano & Music Company, Toronto, has enlisted for overseas service; he goes with the ammunition column. The staff at Nordheimer's presented him with a wrist watch, as a token of their esteem and good wishes.

On the evening of March 7 an appreciative audience attended one of the season's series of recitals presented by the Nordheimer Piano & Music Co., Toronto, in their recital hall. The programme was given by Mrs. A. H. C. Proctor, contralto; David Ross, baritone, and Dr. Harvey Robb, pianist. Miss Mayme Gill and Miss Lisa Garden were the accompanists. Admission was by ticket sent to an invitation list, and available on request.

**MARITIME DEALER VISITS FACTORY.**

Mr. E. O. McDonald of Fredericton, N.B., a live Sherlock-Manning dealer, visited the factory in London recently, and spent two or three days there. As a memento of his visit he left a carload order, and shortly after his return home advised the Sherlock-Manning Co. of the safe arrival of the shipment, and the sale of six of the pianos within a week.

En route to London Mr. McDonald visited some of the warerooms in Montreal and Toronto. On his return journey he visited Buffalo, Hamilton and Niagara Falls.



Mr. E. O. McDonald.

Mr. Tanney, who also met him at Montreal, accompanying Mr. McDonald as far as Buffalo.

While much interested in the centres visited, and pleased with Ontario progress and development, Mr. McDonald stated that he did not love his own province less.

**Urging Establishment of African Mahogany Log Market in U. S.**

"VENERERS" says in the current issue: For many years Liverpool, England, has been the world market for African mahogany logs and numbers of American buyers attended the auctions held there, but the war has developed a situation where no logs are being received in England, and our usual supply is cut off.

The records show that there are only about 20,000 mahogany logs in England to-day, that these are gradually being consumed and prices are stiffening. The fact that ocean freight rates have increased some 300 per cent. would stop the traffic in logs, unless there should be a decided advance in prices, even if there were nothing else to interfere with shipments.

The situation emphasizes the necessity of having African mahogany log markets in this country, similar to those at Liverpool, though the auction feature might be eliminated. These 20,000 logs in England would not supply our demand for a great while, but they would help some to relieve what may develop into a shortage of mahogany that will have its effect on the veneer business.

Quite a number of American firms have imported more or less mahogany direct from Africa, but the trade has not been nearly so large as it should have been, considering our consumption, and too many have been patronizing the Liverpool markets. The logs could be

brought to this country almost as cheaply as they are carried to England, and while normal ocean freights are very low, the cost of reshipment would be saved, also the expense of re-handling the logs at Liverpool. It is hoped that one result of the lessons we have learned from the European war will be the establishment of great log markets in the United States.

An advertising slogan:—"Put music between your work and your sleep."

The National Association of Talking Machine Jobbers is to meet in annual convention at Hotel Traymore, Atlantic City, July 10, 11 and 12.

The annual convention of the Retail Piano Merchants' Association of the United States is to be held in New York in June. Already elaborate preparations are under way for the entertainment of the visitors. A steamer has been chartered for a sail up the Hudson River on June 23. A theatre party and a motor trip are also to be on the programme.

The trade paper is published to give the "news"—but advertising is "news." If advertising isn't news, the merchant should employ someone who can put news into it. Even the driest advertisement will take on a certain amount of news value if it is run in a trade paper. It is in the atmosphere of news. It is on a live wire.

**MUSICAL INSTRUMENTS WANTED.**

A Port of Spain, Trinidad, firm would like to hear from Canadian firms prepared to supply musical instruments of any kind, especially accordions and concertinas, to replace German instruments formerly imported. Apply quoting reference No. 141, to Secretary Canadian Manufacturers' Association, Toronto.

**WANTED.**

A first-class tuner and action regulator for road work in connection with factory. Good opportunity for promotion for right man. Apply stating salary required. Amherst Pianos Limited, Amherst, N.S.

**PIANO SALESMAN WANTS POSITION.**

A first-class piano salesman with 20 years experience, clean record and highest recommendations is open for position as wholesale traveller or branch manager. Box 2731, Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

**SCHOOL OF MUSIC AND LANGUAGES FOR SALE.**

A School of Music and Languages—22 pupils—Piano, Violin, Organ, Vocal, Theory, etc. Local centre for Exams. Bright prospects. Present Principal retiring. Apply Box 1910 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

**WANTED.**

Wanted a good aggressive piano salesman for the road in Ottawa Valley; must have record as business getter. C. W. Lindsay, Ltd., 189 Sparks St., Ottawa, Ont.

**LOST—TWO PIANOS, ONE ORGAN.**

C. W. Lindsay, Limited, 189 Sparks Street, Ottawa, desire information as to the present location of Palmer Piano No. 2921, Dominion Organ No. 17270, Bord Piano No. 22899. Tuners are requested to note these numbers and if located report same. A reward will be given in each case for correct information.

**WELL ESTABLISHED BUSINESS FOR SALE.**

A small but well established genuine music business for sale; good and exclusive agencies for instruments, talking machines, etc.; excellent prospects in immediate future; manager-partner considered; legitimate reason for action; no agents, principals only; no snap, but a reliable investment, capable of making money; opportunity to open a branch house in territory not yet fully worked. Apply Box 747 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

# Gerhard Heintzman Pianos Pianos of Prestige

## Durability Again Demonstrated

The great durability of the Gerhard Heintzman pianos is well known and has been frequently demonstrated. The following letter regarding the purchase and shipping of a Gerhard Heintzman piano to far off China will nevertheless be read with interest.

Canadian Presbyterian Mission,  
Changtcho, Honan, China,  
January 4, 1916.

Gerhard Heintzman, Ltd.,  
Toronto.

Dear Sirs,—I wish to inform you that the piano purchased from you and which you shipped to me last June arrived in good condition, unharmed, without a scratch, and the tone is perfect. Many thanks for the care taken in the packing and shipping of the instrument.

Yours truly,  
(Sgd.) Miss M. Logan.

We will gladly furnish particulars of the new Gerhard Heintzman metal-action player piano.

**GERHARD HEINTZMAN, Limited**  
75 SHERBOURNE STREET, TORONTO, CANADA



We have ever been holding to the ONE purpose of building a Piano of signal distinction, a gem of artistry, an instrument which should win the acclaim of the entire musical world. No materials used in Piano making are too good to go into the Mason & Risch, and no process that tends to elevate quality and tone permanency is neglected in any phase of Mason & Risch construction. It is an instrument of the highest scientific development, universally recognized as Canada's first and foremost Piano, "the Best Piano Built."

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**Mason & Risch Limited**

230 Yonge Street  
Toronto