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No. 4

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Canadian
Music Trades
Journal

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SEPTEMBER

**NINETEEN
SEVENTEEN**

Monthly \$1.00 per annum in Canada, 5s. in Great Britain, \$2.00 in other countries

Published by FULLERTON PUBLISHING COMPANY

56-58 Agnes St.,

Toronto, Canada



It's Easier to Sell Columbia Records!

If you know how to read the market right, you must know pretty definitely by now that it is easier to sell Columbia Records—and that it's going to be a lot easier yet.

For one thing, because of Columbia prestige—because excellence of Columbia product and the force of Columbia advertising combined are making the great part of the record-buying public think "Columbia"—and "Columbia" first.

And for another thing, because we are giving the dealer what we know from experience that the public wants: records he can sell by just telling his patrons the mere Name of the artist or title of selection.

Every step in Columbia progress has been a step nearer to ideal co-operation: to such close relations with the dealer and the public that, with every monthly list issued, we could more and more confidently predict: "These are the records the dealer wants and the public is going to buy!"

Columbia Graphophone Company

Factory and Headquarters:

Toronto, - Canada

Martin-Orme Piano

TWO NEW MODELS

The Martin-Orme Piano Company Ltd. take this opportunity of announcing the introduction of *Two New Models*. These were shown at the Toronto and Ottawa Exhibitions, where they won the immediate approval of the dealers and the public who inspected them.

Gracefully balanced lines, architecturally correct, have always been a noted feature of Martin-Orme design. In these *New Models* we have excelled in case work.

They comprise an instrument of medium size; and one of delightful compactness, into which have been built all the tonal qualities and beautiful appearance generally to be found only in a pianoforte of larger dimensions.

The Martin-Orme Duplex Bearing Bridge and Capo D'Astro Bar, the Martin-Orme Continuous Bridge, the Martin-Orme Violiform System, and all the patented and exclusive features which combine to produce the incomparable Martin-Orme tone and durability, are built into these *two models*.

There will be a shortage of high-grade pianos this Fall—the wise dealer will order ahead and place himself in the position of advantage.

THE MARTIN-ORME PIANO COMPANY LIMITED
 Factory, Head Office and Warerooms at
OTTAWA
 Makers of pianos and player pianos—of the highest grade only.



"If I were going into Business"

—said a successful piano man, "I would have a policy that would be for a life time, one that would make each year in a community become more valuable to me."



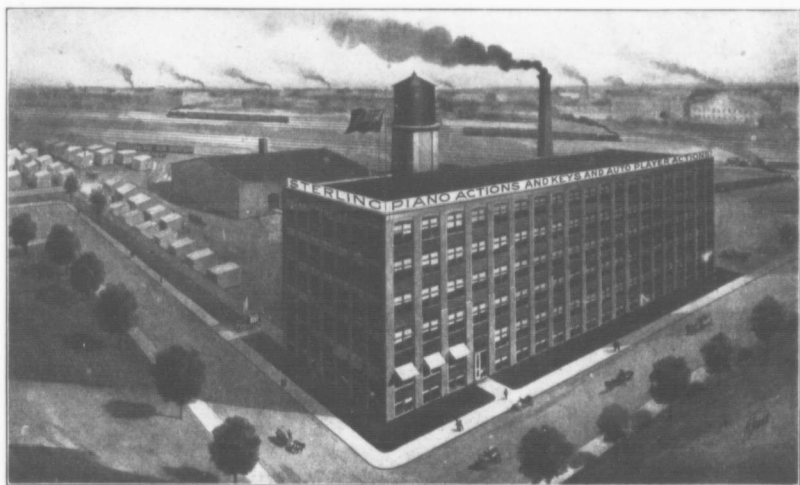
Business stability of this sort is built up on merit of the Karn kind. When you demonstrate the Karn, you can state positively that no piano at any price gives more—for you have the proof there to support that statement.

For your stock, demand the make that gives you the most service, the most beauty, the most musical richness and character of tone, and the most enduring qualities. Select the Karn on that basis regardless of the first cost, in the long run it will be your best investment.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL



The Home of
STERLING
Piano Actions and Keys

Sterling Actions and Keys are the standard in piano supplies, as is the word Sterling in British coinage. In every detail of quality and workmanship they attain the high rank for which Canadian pianos are noted.

Sterling Actions and Keys Ltd.

NOBLE STREET

- TORONTO, CANADA

BELL Pianos
BELL Player Pianos
and
BELL Organs

A valuable combination for the dealer.

All the above possess special "Bell" features of great merit.

Known as instruments of quality the world over.

Dealers not handling the "Bell" line are invited to write.

The Bell Piano & Organ Co. Limited

GUELPH - ONTARIO

and **LONDON, ENGLAND**

Gourlay



HAD you spent a lifetime building the finest pianos, your appreciation of the mechanical qualities of the Gourlay would be increased.

If, like Paderewski, you were acclaimed as the world's greatest pianist, your admiration of the *tone results* of this mechanical perfection would be great.

If, like thousands of other Canadians, you had tested and enjoyed the Gourlay piano in your own home, your enthusiasm, like theirs, would be unbounded.

The arranging of a piano agency is not to be undertaken at random. You will never regret having given your most careful attention to the superiorities of the Gourlay piano.

Gourlay, Winter & Leeming, Ltd.

HEAD OFFICE AND FACTORIES:
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SALESROOMS:
188 Yonge Street, Toronto

Pianos

GEO. W. STONEMAN & CO.
PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street
CHICAGO, - ILLINOIS.



Royal Model

A Popular Line to the
Hustling Agent Means

EASY SALES AND
SATISFIED CUSTOMERS

The THOMAS

is the popular line in the
Music trade to-day. The
Organs with the Reputation,
the Quality and the Guar-
antee

The Thomas Organ
& Piano Co.

WOODSTOCK ONT.

WRITE FOR CATALOGUE

The *Doherty Piano*

represents a splendid line on which to build a retail business. Having confidence in your line, you want the people of your community to absorb the same spirit.

Your first Doherty sale in a district wins the first friend, who in turn becomes one of your best salesmen, for on his recommendation, and on his expressed satisfaction with the purchase, a chain of sales follows.

That is how the Doherty agency becomes an asset—
Are you familiar with Doherty values?

Established 1875
Over 70,000 Doherty owners

Doherty Pianos, Ltd.

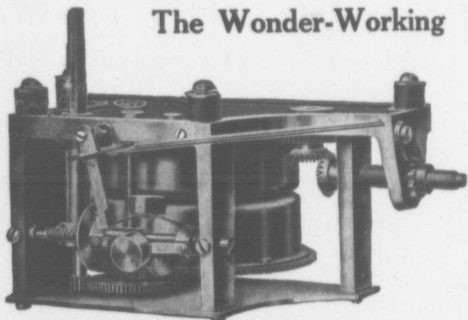
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ONTARIO



Supreme!

The leadership of the House of Markels in the Phonograph Motor Field is now beyond question. The achievement of the **Jewel-bearing Butterfly Motor**, capping the success previously made with the No. M-2, sets a new and heretofore unattainable standard for the mechanical efficiency of the phonograph in America.

The Wonder-Working **Butterfly Motor**



For larger photograph of the Butterfly Motor, with illustrations of parts, special features, accessories, etc., send for "BUTTERFLY BULLETIN."

Jewel - Bearing

"Runs as quietly as a Butterfly."

SPECIFICATIONS

- Beveled gear noiseless winding.
- New ratchet device that prevents clicking.
- Bakelike intermediate gear—absolutely silent.
- Plays seven to eight 10-inch or five and a half 12-inch records without re-winding.
- Cast iron nickeled frame.
- Powerful, durable, compact, accessible.
- Built especially for the highest-grade machines.
- Guaranteed in every minutest detail.
- The perfection of mechanical genius as applied to the phonograph motor.

GUARD AGAINST DISAPPOINTMENT BY PLACING YOUR ORDER NOW. ORDERS ALREADY ON HAND MAKE IT CERTAIN THAT WE WILL BE UNABLE TO FILL LATE ORDERS THIS FALL.

The Markels No. M-2

The favorite with leading manufacturers.

SPECIFICATIONS

- Double-spring Motor, playing three 10-inch records without re-winding.
- Worm drive. Gray fibre gear.
- Furnished complete, with graduated or plain regulator, winding key of desired size, turntable stop, fibre-back escutcheon, etc., also stamped 10-in. or 12-in. turntable, covered with all-wool felt.

The Most Economical
and Efficient Motor
Available Today!



Send for Bulletin M-2 for fuller description of this standard Motor, illustrations, etc.

Guaranteed to the last minute detail by the House of Markels

WRITE, PHONE, WIRE—ACT PROMPTLY TO MEET YOUR NEEDS

LEONARD MARKELS, 165 William Street, New York

The Marvelous Invention
of the
Transposing Player Piano

owned and controlled solely by the
National Piano Company Limited, Toronto

has made their player-pianos entirely distinctive, and far superior in every respect to any other player.

Constructed with every device that is found in all other player pianos, with supreme quality in every part, this new and remarkable feature makes a perfect player-piano.

Dealers who desire to offer their customers an exclusive instrument that can be presented with enthusiasm and confidence should secure this profit-producing agency.

WRITE, WIRE or TELEPHONE

National Piano Company, Limited

266-268 YONGE STREET

Toronto

True Salesmanship is Square

It recognizes that legitimate persuasion is based on quality and a reasonable price, which combined give full value to the buyer.



That is the type of salesmanship which is winning out to-day—and the goods that are finding a ready market back up such salesmanship. **Evans Bros. Pianos** are built on the basis of just that principle. For years our watchword has been quality, and our piano quality is on the market at an astonishingly low price.

The result has been that the homes of the great masses can afford the Evans Bros. price, and the dealer's margin is most satisfactory.

When one buyer gets a square deal he talks about it to others. That's how Evans Bros. sales grow. Try it.

**Evans Bros. Piano and
M'f'g. Co., Limited**

Ingersoll - - Ontario

"BEST"

Sole Agents in Canada for
FELTS

E. V. Naish Felts, made in England. These goods are the "last word" in the felt market. They are positively the most even and finest quality procurable.



E. V. NAISH FELTS
WILTON, ENGLAND

There is nothing better than Best

Our hammers and strings are made from the Best materials procurable, made by the most experienced workmen, and sold at the lowest reasonable profits. This statement makes any other words superfluous.

Sole Agents in Canada for
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The celebrated Latch & Bachelor English wire, which is unexcelled by any other for perfectness in tone and uniformity in every particular.



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High Grade Commodities

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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.

The Craig Piano—Established 1856

Gentlemen Who Sell Pianos



are prone to believe that silver tongued oratory is a prime requisite of salesmanship. Yet the most successful salesmen stake their selling ability on a piano of known quality. In the **Craig** pianos and players there is employed nothing but first-class value in actions, keys, hammers, strings, cases and all other parts used.

The Sweet, Mellow Tone

of the **Craig** Piano is the result of exercising such great care in the selection of reliable materials, and of the experienced workmanship in combining them together into the finished instrument.

Craig Pianos and Players are produced in an up-to-date factory, which is laid out and equipped to obtain the finest quality of workmanship.

Are you familiar with Craig Pianos?

The Craig Piano Company - Montreal, P. Q.

Manufacturers of a complete line of high-grade pianos and player pianos

The Lonsdale Agency is
Strictly a Business Proposition

—no charging for an advertised name, no bolstering up the piano with the influence of gorgeously fitted warerooms,—the LONSDALE sells on its merits—in competition with anything the market offers, on the straight, fair and square ground of tone, workmanship, quality of parts, finish, policy, price and terms.

The Lonsdale is rapidly forging ahead.

*Its progress proves its claims.
 Order a sample instrument
 and see for yourself.*



STYLE K

LONSDALE PIANO COMPANY

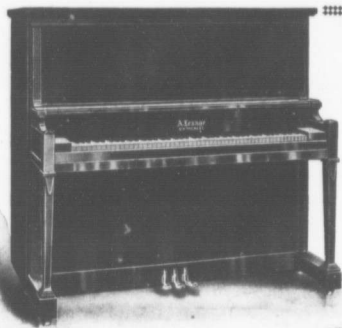
Office and Factory: Brooklyn Ave. and Queen St.

TORONTO

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CANADA



Style "L" Lesage Piano

In the last analysis, it is the LESAGE tone that wins the approval of musical people for these superb instruments.

Have you had a
 sample shipment?

A. LESAGE

Established in 1891

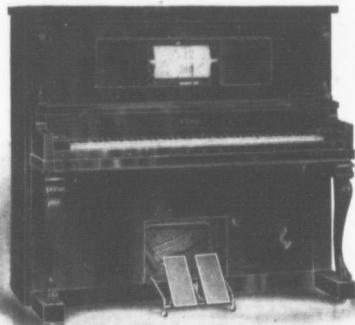
ST. THERESE - QUE.

Manufacturers of pianos and players of the very finest grade

Work Done Cheerfully

is work done well. LESAGE pianos induce cheerful salesmanship because the man selling knows he is giving good value, getting a good profit, and enhancing his business reputation.

Style Louis XV. Lesage Player
 Equipped with metal action when desired



Bohne Piano Hammers and Strings

RELIABLE AS THE DOMINION
OF CANADA WAR BONDS

Established 27 Years



W. BOHNE & CO.

516 Richmond St. W.

TORONTO

CANADA

And also at 134th St. and Brook Ave.
NEW YORK



Stanley Pianos

Established 1896

STANLEY PLAYERS were exhibited in 1906

Founded 21 years ago on a policy well put as BUILT ON HONOR and SOLD ON MERIT, the STANLEY has gone on to a genuine great success in 1917.

We had little capital then, so that our first years were limited in growth, but yet a sound growth each year.

To-day the STANLEY is strongly established in Toronto, where half the pianos in Canada are made, and competition is keenest.

We make a piano that the trade can profitably handle, WHY NOT ORDER NOW.

STANLEY BUILDING

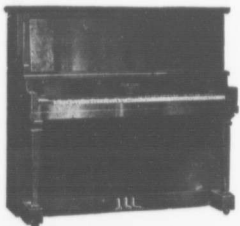
241 Yonge St.

TORONTO

Mendelssohn Pianos and Players



Style Louis XIV.



New Style "E"



Style "30" Player



Cottage Style

The thing that holds and builds up trade is your ability to give quality and service—and to keep on giving it. You must know that the quality of the pianos you sold last year can be repeated to-day; and the same high standard of to-day will be assured to-morrow, and next month, and next year.

With the Mendelssohn Line

you offer a

Bond of Satisfaction

to every buyer. The same idea of quality of case, and parts and tone which has prevailed for years, is prevailing and will prevail—you can bank on that. The name Mendelssohn in the piano world stands for quality—experience—a fair and square policy—and the real musical tone.

Such an agency must enable you to build up a connection and make money.

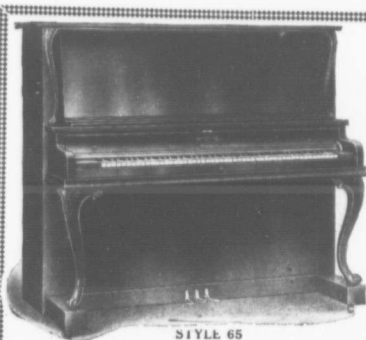
MENDELSSOHN PIANO CO.

110 Adelaide St. West

Toronto

—:—

Canada



STYLE 65

In Nationalities there is A Dominant Strain

In peoples to-day can be seen characteristics that are traceable back for centuries, and running through all the intermingling of races there is distinguishable that dominant strain. The same principle holds true in selling pianos. Let

WRIGHT PIANO QUALITY

which began with the building of our first instrument in 1906, and which to-day has led many dealers to make the **WRIGHT THEIR LEADER**, be the dominant strain in your business. Wright pianos sold now will, by their winning appearance, charming tone and all-around enduring qualities, attract other buyers; these new buyers will create others; and thus on and on the influence will go until your local reputation for Wright Quality will be the dominant strain in your business.

All this has a very definite bearing on your bank-book—and on the "Cr." side at that. The Dealer's margin on Wright pianos is ample—the retail price moderate. So with the Wright Agency you win directly and indirectly—everyway.

Give us a chance to go into details with you? Thank you.

WRIGHT PIANO COMPANY, LIMITED, STRATHROY, ONTARIO

Newcombe Pianos and Players

ESTABLISHED 1870

NEVER SUFFER BY COMPARISON

It is a dependable piano throughout. There's a heap of satisfaction (and it's good business too) to give every customer a little more than they expect—if you can. With the Newcombe you can.

Besides the tone, finish and durability of a singularly high-grade product the tone and lasting qualities are further improved by the use of the "Howard Patent Straining Rods," which are used on every Newcombe piano but which are found on no other make.

The Newcombe agent has a real "Leader"

The Newcombe Piano Company, Limited

Head Office—359 Yonge St.
Factory—121-131 Bellwoods Ave.

TORONTO - CANADA



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

THE GODERICH ORGAN Still in the Running

ORDERS have exceeded our expectations.

We are running overtime in our organ department and away behind with orders.

Dealers keep alive, handle the winner.

If you have not a copy of our latest catalogue, Send for it.

Prices on stools are withdrawn. Quotations given on application.

We employ no travellers. Do business by mail.

Send us your orders, we will take care of you.

The GODERICH ORGAN CO., Limited

Factory and Office, GODERICH, ONT.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United States

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 Dolgeville, N. Y.

Saw Mills:
 Fulton Chain and Tupper Lake

"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

Hawaiian Guitars and Ukuleles

The demand for Hawaiian Musical Instruments far exceeds the supply in Canada. We have been fortunate in securing a varied stock of the most popular grades of the Ukulele—the national instrument of Hawaii. We cannot be sure of getting another shipment of them at the same price. It will pay you to keep a full stock of these Ukuleles on hand all the time.



HIGH-GRADE UKULELES

C. F. Martin & Co. Make

No. 10—A neat and durable instrument, original Hawaiian model, body and neck of mahogany in an artistic dull finish. Rosewood fingerboard, accurately fretted, scientific scale. Unexcelled tone of rich quality and full volume. Retail price, each..... \$14.50
Trade price, each..... 9.50

Other Martin Ukuleles to retail at \$21 and \$33.

Ukuleles

- | | |
|--|---------|
| No. 13. Birch Mahogany, well made, dull finish, mahogany pegs. | |
| Retail price, each | \$7.00 |
| Trade price, each | 3.95 |
| No. 16. Genuine Mahogany, well made, oil finish, mahogany pegs. | |
| Retail price, each | \$9.50 |
| Trade price, each | 5.65 |
| No. 110. Genuine Koa wood, nicely made, dull finish, three rings of inlay around sound hole, white celluloid pegs. | |
| Retail price, each | \$11.50 |
| Trade price, each | 6.60 |
| No. 121. Genuine Koa wood; made by Jonah Kumalae, Honolulu; finely made, polished finish, three rows of inlay around sound hole, Koa wood pegs. | |
| Retail price, each | \$13.00 |
| Trade price, each | 7.50 |
| No. 123. Genuine Koa wood; made by Jonah Kumalae, Honolulu; fine quality, polished finish, top edge bound with different colored wood, three rows of inlay around sound hole, Koa wood pegs. | |
| Retail price, each | \$23.50 |
| Trade price, each | 13.50 |

Be sure to call and inspect this stock when in Toronto next.

Hawaiian Guitars

Ranking right with the Ukulele in popularity and quality is the Hawaiian Guitar. Our stock of these, at present, is quite complete, but the Fall demand will shatter this, so it behooves you to order NOW. This is going to be a busy season with a scarcity of goods.

Prices—Retail, \$7.10 to \$25.00.

Trade, \$3.75 to \$10.50.

Five different lines in various woods.

To delay ordering these may mean that you cannot get them. The supply is scarce. The demand great.

UKULELE CASE

No. 10—Ukulele Canvas Cases, canton flannel lined, leather bound, leather handle. Retail price, each

Trade price, each 1.05

VIOLIN STRINGS

Made in Canada

Our lines of Artist, Reliance, Philharmonic, Joachim strings are selling very fast. It will pay you to lay in a good supply, as war-time uncertainty makes the production problematical.

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

Canadian Music Trades Journal

Issued monthly in the interests of the Musical Industries of Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise and Sheet Music.

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

British Representative:

DUNCAN MILLER

17 Little Tichfield St., Gt. Portland St.
London W., England.

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TORONTO, SEPTEMBER, 1917

No. 4

Getting That Order In

ESSENTIAL as music is, and incomplete as the home is without an instrument, wheat, coal, potatoes, boots and underwear are going to have the preference when it comes to a question of which shall get the first consideration in the matter of shipping.

Anyone that has had anything to do with shipping during the last four years appreciates how conditions have grown worse and worse. Scarcity of rolling stock and scarcity of men have contributed seriously to the difficulties of doing business. Weeks, and even months, have elapsed before freight that would ordinarily reach the consignee in a few days has finally arrived at its destination.

Automobiles are delivered on flat cars, or under their own power. Stone cars are used to expedite shipments of coal, and munitions have the preference over everything else. But pianos cannot be transported on flat cars, nor in cattle cars. Neither can they be propelled to the dealer on their own wheels, nor carried by parcel post.

It has always been the case that the fall months see a rush of shipping. The freight to be moved increases. Under normal conditions express has frequently been resorted to expedite the shipment of a piano. But that was where the margin of profit was not so eaten into by high cost of production. Express service for piano shipments, always undesirable from a cost standpoint, is more than ever so.

Do these conditions suggest to any dealer that the way to avoid most of the trouble is by ordering well in advance? The time to order pianos or talking machines for Christmas trade is not about the middle of December. It never was the right time, but it is more the wrong time than ever it was. The time is right now, and the dealer need not figure that ordering now is merely to oblige the manufacturer. It is a purely selfish, dollars and cents business proposition for immediate action.

People Must Have Music—And Have It In Unstinted Measure

Changed Attitude of the Man on the Street—How a New York Daily is Supplementing Its Music-in-the-Home Page

TO-DAY a man sells a musical instrument as a necessity, or he is not up-to-date. He is not an apologist for selling an expensive luxury. He does not reduce his terms, the more easily to argue a prospective buyer into keeping up with his neighbors and relatives when the outlay is almost a negligible monthly payment. He does not crawl in self-disrespect, proceeding as if after all his line has no place in the scheme of life-necessities, but has to be argued into the home of a person, hypnotized by some system of salesmanship.

The red-blooded musical instrument dealer or salesman to-day says: "I sell a necessity. People need it. Its bene-

fits are going to filter into their lives like the iron of a tonic into the blood. These same benefits are going to show in the quality of the people's work—their daily occupations; their characters; their power to relax and enjoy; their homes and the start their children get in life. My work has a part in moulding a man's power to live a real man's life; a woman's opportunity to take the true woman's place; a child's environment as that should be knowing that he or she is to take the burden to-morrow."

The hundreds of wealthy men who take the time for some music every day even at the seeming expense of business transactions, know music is a necessity. The Cromwells, and Napoleons, and Gladstones, and Miltons, and Balfours, and Haigs, and Lloyd Georges, and Carnegies and Schwabs have borne their testimony to that fact. As the Etude put it in a recent issue: "Do away with music, flowers, poetry, color and design and you find yourself in a miserable prison from which death would give a welcome

\$29,442,000—that is the amount of money Canadians have on deposit in the savings banks. That is an inspiration to "carry on."

liberation. Music is one of the great things which make life worth while.

"Yesterday the man on the street thought music was immaterial, ephemeral, a toy of the idle. Now it is known to be one of the invaluable elements of existence. So, in this day when all civilization is on the vortex of the pit of fire, blood, steel and death music is one of the things which helps us in keeping our soul equilibrium. We must have it, and have it in unstinted measure, whether it be the music of the harmonica in the trenches or the music of the grand symphony orchestra in the concert hall.

"Lord Derby, whose name will be immortally associated with enlistments in England, has come out in the strongest terms advocating the need for entertainments and amusements of all kinds in war times to offset the sin of pessimism. Music is now being looked upon by all the warring nations in Europe as the torch of a newer and higher liberty, filling the souls of men from the burden of the greatest grief which has ever come to the human race."

That being the case, selling musical instruments at the right prices entitles a man to ask and get business-like terms. It entitles him to go out into the thick of competition for the people's spendings, bidding with his own line. As the Journal has frequently pointed out the musical instrument dealer's chief competitors are not other musical dealers but outsiders—moving pictures, automobiles, house furnishings, and others.

One strong reason why every dealer should connect up with the "music-a-necessity-in-the-home" movement is, that united effort centred on publicity for music is needed to offset the tremendous power of the publicity for these other

lines. Everyone knows the space given in the press to automobiling and moving pictures. Another example is the following large announcement from the Toronto Daily Star showing how the furniture merchants are combining to popularize furniture buying:

THE FUN IN FURNITURE

Old married couples, young married couples—all ages admit there is fun in selecting, planning, buying furniture.

And August is the month to do your heavy buying!

Furniture experts, of which Toronto can boast a goodly number, have been planning for months for your benefit.

The markets of the world have been scoured carefully; the newest ideas in design and materials are here—AND AUGUST SEES THE GREAT YEARLY FURNITURE SALES ARRANGED FOR YOUR BENEFIT.

Every piece of carefully selected furniture most married people will tell you is worth more to the owners than the price they paid for it. It carries with it the associations of happy planning, cleverness in selecting, and keenness in buying.

Step into any one of the thousands of comfortable Toronto homes and you will see evidence of the cleverness of Toronto furniture merchants; signs of the wife's artistic nature and sense; signs of the husband's willingness to make HIS home a REAL home.

This is the month to get fun out of furniture. Go shopping in the good old-fashioned way. Make comparisons. The dealers want you to. Get their advice; they are all capable of assisting.

Watch the announcements in The Daily Star advertising columns; there is no better guide in Toronto to the wonderful array of August furniture opportunities.

No dealer in pianos, talking machines, violins, small goods, or sheet music, should rest content until the papers of his town are running regular music-in-the-home pages aimed at fostering and developing music in the homes of the masses. A goodly number of papers have already seen the interest such a page has for their readers and adopted it. Others are enquiring about it.

Along with this and other lines dealers should take time, or even make time, to spread the music-a-necessity-in-the-home belief. As previously stated the Director of the Canadian Bureau for the Advancement of Music, 56-58 Agnes Street, Toronto, is prepared to supply to the daily and weekly newspapers a weekly series of articles written in a bright, readable style to interest the great masses of newspaper readers. A goodly list of Canadian newspapers are now running attractive music-in-the-home pages or columns once a week. In the United States, where the movement is more advanced, the New York Globe has so developed its music-in-the-home page that this has been supplemented by many commendable outside ventures which are thus reviewed in the Musical Courier Extra:

How a New York Daily Has Developed the Idea

It is evident from the work that already has been done by the editor of the music page of the New York Globe, Charles D. Isaacson, that this daily paper believes there must be associated with what is printed in the Family Music Page direct work with the people. To this end Mr. Isaacson directs his attention. It must be said that the results of the past year's work of the Globe's music page in conjunction with this work of concerts and the training of people who have not the wherewithal to pay for their

musical education, has achieved what the associations of the piano industry probably had in mind when the music-in-the-home proposition was first taken up and the money voted for the expense.

The Evening Globe prints its page, which it designates "Our Family Music Page," every Wednesday, and while there has never been any direct reference to anything of a commercial nature, yet during the time that this music page has been printed the man who studies the piano trade and knows it, always realizes that through this work of the Globe piano prospects are being made every week, and that benefit is coming indirectly in the way of business to those interested in the piano business.

Dispensing With the Language of the Music Critic to Arouse Real Interest

One of the characteristics of the editorial work of this music page has been the effort not to talk about music in the language of the critic, but rather in the words of a man of the people. The great composers are taken into the confidence of this society formed through the Globe music page, and they become friends and companions. Mr. Isaacson says that he has felt that as the great composers and musicians become more and more known as humans, their work will take on a kindlier, more understandable feeling. It is evident from this that the Globe editor has sensed the fact that there has been too much of the idea that good music belongs solely to the "highbrows," for, to quote the words of the editor himself, "there has been too much snobbery, in plain language, and the Globe has been eternally battering at the sacred circle, eternally fighting the critic who sneers at anything which is not quite classic. The Globe believes all music is good which is good for the individual whether it is ragtime or grand opera. Hence, in

And no one has a more useful part to be performed in this war than has the musician. To the soldier and the sailor the music of the bandsmen is the panacea for homesickness, mental distress and discomfort, while it is the stimulus which sustains in the charge.—Ross Hickernell.

this department all kinds of music are covered with the idea of gradually bringing more people to better music and more music."

It will thus be seen that there is in this work of the Globe, through this music page, that effort to bring to the people—and by the people is meant the masses—what is good in music, but what is within the understanding of those readers who may become interested through this music page in music and make an effort to come within its sphere.

In order that this work may be better understood by its readers, the editor of the music page made the effort to meet the readers of this page personally. A club under the auspices of the Globe was started, and at the close of the season 1,800 names had been registered. The club has been meeting weekly on the most informal basis, getting to know each other socially. A series of lectures or talks has been delivered by the editor of the music page, called "Face to Face with Great Musicians." It has been the idea of the editor of the music page that a close acquaintance with good music must of necessity be interesting to any one, especially when introduced and described and put in a correct atmosphere.

The concerts given in connection with these meetings have been of the highest character, and have included the work of famous artists. Not only have these artists contributed greatly to the educational work of the Globe music



Style Colonial Player

Introducing a New Player Piano to the Trade

AS pioneers of the musical instrument industry it is timely and fitting that we should be the first to introduce this new attachment on our popular priced player pianos. The trend at the Exhibition this year seemed to be towards player pianos more than ever before. The interest shown in this new player proved that it is going to be a big seller this year. Both the dealer and prospect who visited our booth at the exhibit pronounced this instrument satisfactory and favorable to the player purchaser.

This Mandolin (or Ukalelle) Attachment

puts pep in the new jazz rolls and brings out the 'cello notes with striking effect. This added device gives you an exclusive selling talk and offers greater possibilities both to you and the purchaser. For demonstrating purposes it cannot be equalled. **Increase your player business this fall by placing one of these instruments on your floor at once.**

Made in the

ENNIS,
Player Pianos.

EVERSON,

KRYDNER,

CANADA

Complete player action and new attachment constructed complete at our factory.

ORDER NOW!!

The Williams Piano Co. Limited

Oldest Piano Makers in Canada

Factory at OSHAWA, CANADA

THE HOUSE OF SHERLOCK - MANNING

THE NAME ON THE FALL

When customers see—

SHERLOCK-MANNING
LONDON

—on the fall they know they are purchasing an investment—a piano they can sell years after without sacrificing price.

That is why Dealers find Sherlock-Manning Pianos "easy sellers."

Every Piano is a genuine Sherlock-Manning, no stencil or second grade pianos manufactured.

THE SHERLOCK-MANNING PIANO CO.
LONDON, CANADA

page, but they have themselves been amazed at their receptions at these concerts. They have declared that here is a work with which they want to connect themselves, for which they are glad to give their efforts, for it is really educational.

Now a community can be interested in music along two distinct lines, one by making the work of the accepted artists better known, and two, and more important, by making the efforts of the local student more attractive. To the latter end, young singers, violinists, cellists and other artists have been given a start. The contest for new musical compositions which was inaugurated under the

"The longer one stays in the player business and devotes oneself to attempting an understanding of the causes that operate to make the business possible, as well as to keep it prosperous, the more one is struck with the evident fact that the music roll is, after all, the vital issue in the whole matter. It is the music roll, when all is said and done, that makes the player-piano a commercial possibility; and it is the music roll which, more than anything else, can spoil it."—Music Trade Review.

auspices of the Globe music page brought many hundreds of manuscripts from new composers, and gave an impetus to inspiration. The competition in the club for the honor of being on the "All Members Programme" set many hard at work practising, and when finally the club voted on those who were to be the chosen artists of the club, many of ability were brought forth.

"I believe that every time I can give encouragement to the young student, I am doing more for that person and his or her circle of friends and relatives than if I were to talk to them about the construction of the symphony for months," said the editor. "I am ready to go out of my way to tell Mrs. Smith whether her daughter has talent to continue on the piano, whether the player piano is going to help her child gain a greater understanding of music's beauty or not."

The enthusiastic spirit of the club members is the finest evidence of the tremendous interest which the members take in the work. Their letters are bubbling over with gratitude. They continually reiterate the fact that music is doing more for them than it has ever done before. They never realized how beautiful the classics are. Others say that when they hear great compositions they picture the composer writing, and the whole life of the writer comes back to them and gives a different interpretation to the harmonies.

Through a well-known musician, the Globe has started a free harmony class, and something over thirty-five per-

Language is said to be the soul of a race. Music is much more so.—Camille Saint-Saens.

sons are learning how to express themselves musically. A chorus of over 500 has been meeting weekly in the Bronx. Another chorus of like number has met in the lower east side section. Down in the slums, in one of the public schools, the editor has contributed articles and artists for foreign language audiences.

"The way to get to the people is to get right down to them and talk to them, and talk to them in their own language," says the editor; "that is my opinion, that is the way I am working. I have no doubt that before the end of this coming season I shall have over 10,000 people with

me. I have never discussed the purchase of an instrument with anybody, nor would I. I have discussed only music and its value. The purchase of instruments will come when the matter of music is more deeply felt."

Plans for Coming Fall Show Wide Range of Activities

Here is the Globe's programme for the coming fall, in brief:

More space for editorial discussion.

Continuation of the "Face to Face" articles.

A description of music in the language of the layman.

A fight for more opera in English.

The championing of new worth-while artists.

The development of the music club to 10,000 members. The starting of anywhere from ten to twenty-five choruses in the three Boroughs.

New contests, more harmony classes.

Distribution of books on music in an easier way.

The Globe music page editor's book on the new music ideas to be brought to publication.

A theatre to be engaged for regular weekly meetings.

Factories are being urged to give up a few moments a day for singing.

Music salesrooms will be urged to co-operate with occasional recitals.

All the artists who appeared last season in the Globe concerts, and many others of high rank, will be heard without charge.

The thing that seems to make this work worth while is that while so many others are talking about what ought to be done, the Globe is getting right down to it. It is claimed that the page is being read by over 200,000 people every week, and that the effects of the club are being felt in

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace and making the soul graceful of him who is rightly educated.—Plato.

5,000 homes, and will be felt in five times that many. The slogan of the Globe music page is, "A Million Members All Over the Country."

Piano Industry and Daily Press Both Benefited by Such Campaigns

From this description of the work being done by the Globe through its music page, it can be well understood by those who are working in this field that there is something else to do besides simply printing things about music. It is getting out and working among the people. There is no question but that the Globe has secured many subscribers through this outside work of the editor of the Globe music page. It is in this field that the good will comes back by the music page of any daily paper in the country. Through this outside work, through this personal contact with the people at large, will come the returns to the piano industry; and it would seem as though it would be of great value to those who have in charge this effort on the part of the piano industry to interest the people at large in music, through the publication of interesting stories regarding music, to show the publishers of the daily papers how good results as to subscriptions and advertising can be obtained.

Certain it is that the concerts that have been given during the past season by the Globe in support of its music page, or vice versa, as one may wish to put it, have been of invaluable aid in the increasing of its circulation, and also in obtaining business.

Pianos in the Departmental Store.

WITHOUT making any comment the Journal here reproduces an article written by the piano department manager of a Philadelphia departmental store enlarging on the above subject to an audience of no less importance than the readers of Dry Goods Economist. It is good business for the exclusive music dealer to occasionally look at pianos from a competitor's standpoint and for that reason space is given to the article which is as follows:

"I believe that any article dealing with the relationship between a piano and musical instruments department and the store itself should be prefaced by a few remarks on the attitude of the public as a whole to the department store handling pianos and musical merchandise of any character.

"I presume this general feeling of antagonism was evident when a department store installed any department of a special nature, such as sporting goods, hardware, etc., but the fact remains that the public felt that the department store was not the proper place to buy a piano, especially one of high grade. Even at the present time we occasionally meet customers who retain the old-fashioned idea that they would not care to purchase a piano in a department store.

"If the customer would only stop to give second thought to this question, he would immediately conclude that the department store is not only the proper place, but the logical place to buy a high-grade piano, or, in fact, any merchandise that involves a large expenditure of money.

"The reason for this should be obvious. A department store has a hundred and one other departments that its management must take into consideration when selling goods of any character, or giving service, and frequently the manager of a piano department of a department store will stretch his guarantee, or even exchange a piano, in order to protect the other departments in the store. For the same reason, a department store manager cannot afford to misrepresent. The public should place the utmost dependence on his statements.

"This treatment applies especially to the customer who has a charge account, and, having purchased an instrument several years ago from the piano department, insists upon certain services being rendered

which the specialty piano house would probably class as unreasonable, and refuse to do without compensation, but in which the piano department, under a threat of withdrawal of the charge account, readily acquiesces, and does the work free of cost to the customer.

"I do not cite this illustration as implying that customers take advantage of this point, but simply to show that if the public really analyzed the question they would decide in favor of the department store.

"To the methods employed in developing a piano department, and its possibilities, I can hardly do justice in a short article.

"Undoubtedly, the department store piano manager has channels open to him for developing the business that are not available through the ordinary specialty house. The numerous charge accounts are always susceptible to a follow-up campaign. A demonstration, in the main aisle of the first floor, has already proved profitable, both from the standpoint of actually securing results and from that of enlarging the prospect. Distribution of literature through the store's delivery system, moreover, is done at a very small cost.

"The special advertising rates which the department store enjoys also operate in favor of the piano department.

"The possibility of developing a chain system of agents for sending business into the department is remarkably good in a department store. The general reputation of the store in the community at large should help.

"I have also found that specializing on a certain list of names with a specific selling campaign carries more weight when coming from a department store than from the specialty house.

"Considerable business is also secured through giving public concerts occasionally in the piano department.

"In this connection I cannot help mentioning the fact that the department store itself benefits greatly from these concerts. If of the proper character, they are the means of bringing in thousands of people, some of whom may never have been in the store before.

"As a matter of fact, after several years' experience with department stores I cannot understand why every department store in the country of any size has not installed a musical instrument department, as I believe

The man who buys a Columbia Grafonola is permanently satisfied—and that is the basis of an easily handled and continuously profitable record business.

(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company
Factory and Headquarters
Toronto Canada



the rendering of concerts and the necessity of coming into the store to make weekly or monthly payments have no peer for bringing the public into the store.

"The underlying secret of the department store, outside of offering the proper kind of merchandise, is to attract the people to the store, and the largest department stores in the country have found it advisable not only to install piano departments, but to spend a considerable sum of money every year for this character of development.

"Before concluding, I want to say a few words on the operation of the credit system in most department stores. I have talked with a number of other department store piano managers, and they all seem to have had the same trouble, namely, in educating the credit department to the fact that the piano business is fundamentally a business of risk, with the investment secured in the instrument. In other words, a piano credit should not be passed on the same basis as an open-book account.

"The credit should be looked at from the standpoint of the customer's ability to pay \$8, \$10, or \$12 per month for the life of the lease, and not viewed from the standpoint that the customer is asking for \$500 or \$600 credit. Sure enough, occasionally a customer will 'skip' with the piano, but with the methods that can be employed to-day for tracing such movements there is no reason why a piano should be totally lost.

"In conclusion, I want to take the position that the public, as a matter of fact, should be grateful to the department stores for installing piano departments.

"Piano history shows that the department store is responsible for the low terms of payment upon which instruments can now be purchased.

"Homes that never dreamed of being able to enjoy the player piano are to-day made happy through the low terms on which department stores sell their instruments. The entire country has been flooded with pianos by the department stores because of their liberal methods of merchandising. While the piano specialty dealer may view this latter statement with disdain, it is a propaganda that cannot but be admired when viewed from the standpoint of a national movement which has materially benefited the public."

Pitch — No Standard — Piano Manufacturers See More Inclined to Continue International Pitch than Makers of Orchestral Instruments

SEEKING information as to what was the officially recognized pitch by the Musicians' Union, an enquirer was given the following information by a writer in Jacobs' Orchestra Monthly: "To the best of my knowledge and belief the American Federation of Musicians has never declared officially for a set pitch, and I doubt whether the society would deem it expedient to assist in the establishment of a standard.

"The so-called International Pitch, A-435, has been recognized as desirable both here and in France, Germany and Italy, but it is not generally in use by orchestras of to-day. The piano manufacturers seem more inclined to adopt and continue its use than do the manufacturers of wind instruments. The tendency in

orchestras is rather to raise the pitch a number of vibrations. For instance, the Boston Symphony has played at about 442, while the Boston Grand Opera Orchestra tuned to an A pitched at 440.

"The matter of pitch is purely arbitrary, and there never has been any standardization among our orchestras. Discrepancies mainly exist on account of the idiosyncrasies of the wood-wind players who unfortunately are frequently at loggerheads, due no doubt to the imperfections and variations in the playing qualities of different instruments manufactured by the various firms.

"Then again the string players are all too ready to tune sharp, for their ears are less offended by sharpened tones than by flattened ones, and they are further tempted to raise the pitch in order to secure greater brilliancy. As a consequence, the sensitive wind players will perhaps try to meet the higher pitch and save the intonation of the ensemble. In some orchestra tuning rooms a large, stationary pitch pipe is used, but although both string and wind players are instructed to watch the pitch they sometimes are guilty of carelessness or indifference in tuning, and discrepancies soon appear when the performance is under way.

"A glance at the following table will, I hope, prove interesting. Philharmonic or High Concert Pitch: A-450, C-540. Philosophical (used for scientific experiments): A-427, C-512. Roman Church Pitch (1720): A-395. Old Church Pitch: A-370. In England medium pitch is C-528, while in Germany it is generally 528 (Schreiber's). Classical Pitch, used in the days of Mozart and Beethoven, was C-512. Bach's pitch was about two-thirds of a tone lower than the present International, and Handel gave the pitch in 1740 as A-416."

Talking Machine and Records in the Music Teacher's Studio

COMING from a paper issued for musicians, music teachers and students, the following is of direct interest to the trade: "Progressive teachers of singing recognize that it is essential for pupils to hear the standard works in the vocal repertoire. If the teacher is qualified to give adequate interpretations of the works he uses in his teaching the problem is solved for him. But still exists for others who have not this degree of executive skill.

"And this is the point at which the perfected talking machine product offers a simple practical substitute for viva voce rendering of the teacher of singing who is also an executive artist. The talking machine, with a record made by some artist of high standing, is a model always ready, never tiring, never varying, which teacher and pupil can study with the utmost detail, with a thoroughness impossible at a recital, when the work is performed as part of a program.

"We feel called to express the wish that more records of master compositions might be given in English, and that more songs with English text (original, not translations) may be offered by artists and record producers.

"The teacher who has not added a good talking machine to his studio equipment, should take the matter under advisement."

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1917

The Future Depends on Quality

CANADA'S fine piano reputation at home and abroad was attained through quality. It is being maintained by quality. In the talking machine field the same is true. To the quality machines is due the credit for putting the industry on the substantial footing it is, for assuming the gigantic proportions it has, and to quality machines will belong the credit for the progress of the future.

No type of salesmanship, no force of personality, no amount of advertising, and no weight of its own present momentum will carry the talking machine industry along the path of progress if these forces be backed with cheap goods. Canadians are too musically developed, too used to good pianos, to have their high regard for talking machines sustained by anything but quality goods.

With the advent of numerous new makes, there is no room for slung-together machines. The first consideration is not the retail price. The business must be built up on machines that will give satisfaction. The novelty stage is a thing of the past, and only as measured by the standard of an advanced type of musical instrument will a brand of machines be worthy of the dealer's consideration.

It is to be hoped that the numerous druggists, furniture dealers, hardware merchants, and others who are endeavoring to cut in on a demand for musical instruments will not lower the standard to a soda-water, cheap furniture, paint-and-nails level.

It must be the part of the legitimate musical instrument dealer to see to it that his stock, service and policy are so regulated that the competition from these side-line stores will be minimized.

Improvement in Piano Records

ONE direction in which noticeable progress has been made, and a point that should be brought to the attention of all talking machine owners by the salesman personally, is the improvement in piano records. It is admitted that the reproduction of piano music has not been accomplished as easily as that of some other instruments, combination of instruments, or the human voice. With this thought in mind some dealers have shunned piano records in making up their orders.

But in some cases business is being lost by the failure to realize that the piano records of yesterday are not the piano records of to-day. There has been a distinct improvement in the reproduction of piano music in the quality of tone, in the fine shading, and in the securing of splendid numbers by master pianists that more attention to piano records is warranted. Now that teachers have begun using records to give their pupils a better idea of the interpretation of certain compositions, the pushing of piano records should be productive of good results.

These observations are only expressing what some dealers have already discovered. Just recently one party said to the Journal: "I haven't handled any piano records worth speaking of in my four years' experience in the talking machine business until a few weeks ago. One of my friends pointed out the rare quality of recording in Paderwski's Minuet in G, played by a well-known pianist. After hearing it a few times I got a different idea of the reproduced piano music. I tried others, with the result that my whole attitude changed. Having become convinced myself that the

piano records are much improved, I am finding no difficulty in increasing the sale of them."

Some machine owners in all their library of records have not a single piano number. Again, others have such a small percentage of piano records when compared with violin, 'cello, orchestra, band, and vocal that there would seem to be quite a field for piano records that is well worth cultivating.

Demonstrating Too Loudly

DURING the course of a demonstration of a machine a salesman started off with a tenor solo. Everything possible was done to give the listener his money's worth in volume of sound. But with the particular record that was being played the loudness was perhaps not too offensive. Then came a band number. It also came full blast, sounding like a band that played double forte and the drums drowning out everything else.

Even a casual glance at the facial expression of the one for whom this demonstration was being given showed an onlooker that the loudness was making an unfavorable impression, but the salesman proceeded ignorant of the mistake he was making. There are some—perhaps many—who are favorably impressed with volume. There are more who are not. The majority of people have a sufficiently good

As long as opinions differ we will have all kinds of music; that is always.

ear for music to want a true, well-balanced tone, and good demonstrators will show off the quality of tone as a first consideration.

It is a great mistake to play a record as loudly as possible to a buyer whose ear is accustomed to a quieter tone.

The Needle Situation in England

THE needle situation in Canada has been likened to a person driving along a road with a sharp turn just ahead. You can't tell exactly what is around the corner. Consequently the following from the London Music Trade Review is of interest:

"From enquiries in trade circles, it would not appear that the needle situation is any easier than it has been for 12 months or more. There is a shortage of steel for everything other than war material, and for that there are not any excess supplies. Being made of the best-grade steel, because any inferior substitute is more or less useless, the Government naturally limits the supply for such articles as needles; and it may as well be recognised by the trade, before the situation becomes actually acute, that as time and the war proceed, it will become more and more difficult to persuade the powers that be to release quantities of this precious metal sufficient to keep the trade going. Since the needle is the basis upon which the whole gramophone business rests, for machines and records are useless without it, we are entitled to ask what the trade is going to do about it. Is it going to wait until the evil is actually upon us, or is it going to find a remedy? We believe the latter; we believe it will find an all-sufficient remedy. And what is the remedy? It is necessary to find one soon. Most people save their used needles owing to the business

Reg. Aq. Desig.—Copyright



Alert Merchants

who have been anxiously waiting an opportunity to become exclusive dealers in "His Master's Voice" products are likely soon to be successful.

Get in touch with some Distributor mentioned on the other side of this sheet, as they are now prepared to take on a few high-class dealers in unoccupied territory—but act quickly.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



HIS MASTER'S VOICE PRODUCTS

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ONTARIO:

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QUEBEC PROVINCE:

Berliner Gram-o-Phone Company,
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BRITISH COLUMBIA:

Walter F. Evans, Limited,
Vancouver, B.C.

MANITOBA:

ALBERTA:
SASKATCHEWAN:

Western Gramophone Co.,
122 Lombard St.,
Winnipeg, Man.

Western Gramophone Co.,
Northern Electric Building,
Calgary, Alta.

NEW BRUNSWICK:

J. & A. McMillan,
St. John, N.B.

NOVA SCOTIA:

Eastern Talking Machine Co.,
Halifax, N.S.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL



end being still sharp enough to cause trouble if left about. Cannot this waste steel be collected? We think so. Allow the public, say, twopence per box of 200, and the dealer a penny against the purchase of a new box. The needles would roll up in their millions. Could the manufacturer resharpen them? That is the question. There are no technical difficulties in the way; there may be, though, a lot of difficulty in making the scheme profitable. What does the trade say, and the manufacturer?"

About Showing Prices

WHEN you go into a store to look at goods do you really like to see the price marked in large, uncompromising figures? asks The Voice of the Victor. We have wondered at this after seeing numerous photographs of dealers' stores in which price-tags of considerable size hang conspicuously from the Victrolas. We receive a much greater number of photographs in which no price-tags are visible, so evidently the exhibition is not necessary. Customs differ according to locality in these matters. Observe the store advertisements in some of the Boston newspapers, for instance, and you will usually find the price the most conspicuous feature of each line advertised, price evidently being the feature that figures foremost in the mind of the canny New Englander. In other "ads" quality comes first and price is often omitted entirely. No hard-and-fast rule, therefore, can be definitely laid down. We cannot help thinking, however, that a large price-tag looks very much like a pistol at one's head. "Cost" is for most people the most unpleasant feature of shopping. Why make it the most conspicuous? One hundred dollars does not seem half so large a sum after you've heard Mischa Elman play the "Humoresque" and the salesman has spoken his "few kind words" as it does before. People come into the store

because they want to *gain* music, not because they want to part with cash. Why remind them of the inevitable until the desire to obtain has been strengthened and reinforced by the refreshing delights of music and the salesman's bland address? This point at any rate furnishes an interesting subject for discussion.

Meaning of Hawaiian Words

THE popularity of Hawaiian records is unquestioned.

The great attendances at the performances of "The Bird of Paradise" all give Hawaiian music a fresh impetus. A few of the words commonly used in this play are: Ava—a native liquor. Poi—a native dish made of fish. Wiki Wiki—Hurry up. Pilikea—Trouble. Hahno Hahno—Work. Populi—Insane. Luuwu—a party. Aloha—Greetings. Kaula—Money. Holuka—a dress. Walakahu—Hot stuff. Pau—It is finished.

Selling Arguments From a Music Teacher

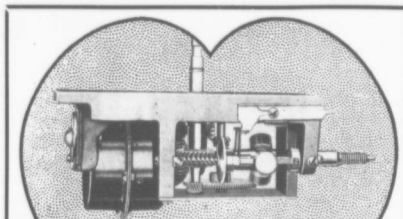
THE Journal's attention has been called to the following letter written by a music teacher in the west. It is self-explanatory, and carries additional weight from the fact that it was written to the editor of a paper devoted to music teachers and music students. It contains some strong arguments that should be useful selling ammunition for dealers and salesmen. The letter reads:

"It is impossible for me to see just why the sound-reproducing machine should not be of very great value in the studio. We find them in the studios of the great masters abroad. With the exception of three or four large cities where the pupils have a chance of hearing grand opera, we need help of this kind in order to get the best possible idea under the circumstances of the correct manner of singing the great operatic masterpieces.

"The great improvement in the methods of reproduction makes the old-fashioned criticism, that the inferior tone of the sound-reproducing machines tended to give the pupil an incorrect impression, absolutely untenable. Comparatively few teachers teach tone-reproduction by imitation, and even an inferior record would be better than some of the attempts to sing made by incompetent or worn-out singing teachers.

"Here in the west our opportunities to hear great operatic performances are limited. Even with the fine new Chicago Opera Company, it must be remembered that the distances are so very great that this company will serve only a very small part of the great west. What are our future opera singers from this land to do? Their only recourse is the sound-reproducing machine. With such an instrument they can hear the great arias from *La Boheme*, *La Tosca*, *Mme. Butterfly* and other modern works sung by the greatest singers, and sung as many times as it is the pleasure of the student to insert the record.

"Students residing at a distance from a great music



The Heart of the Talking Machine

is also the heart of your business. If it is bad, your interests suffer. If it is excellent your business will grow with its reputation. Mr. Manufacturer. That's why we are so insistent in calling your attention to the remarkably successful



made by the most skilled workmen in "The City of Precision" after the best design of the highest engineering skill. Approved by the experience of makers and users the country over—people who appreciate what quality means to them. Let us prove the virtues of the "Dayton Quality Trio"—Motors, Tone Arms and Sound Boxes. Challenge us to do it by return mail, please.

THE THOMAS MANUFACTURING CO.
303 Bolt Street, Dayton, Ohio, U.S.A.

Bagshaw Needles

are the evolution of a master art. When the talking machine was in its very infancy, the house of Bagshaw took up the making of needles. The supremacy of Bagshaw needles was almost immediately attained and since that time, due to the progressive Yankee spirit of the Bagshaw organization, the supremacy of Bagshaw needles has been vigorously maintained. Acoustic perfection was only possible when needle-making had been developed to a master art, but that the house of Bagshaw was successful in this endeavor is testified to by the fact that to-day Bagshaw needles are universally recognized for acoustic perfection.

W. H. BAGSHAW CO.

Lowell, Mass.

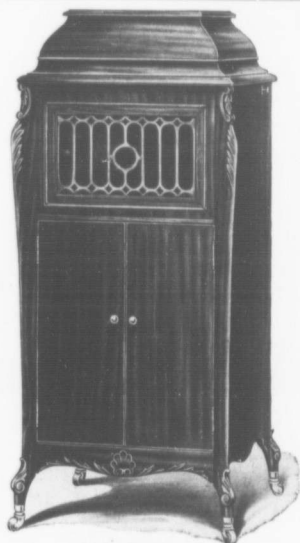


NEWBIGGING CABINET CO.

LIMITED

164-168 KING ST. WEST

HAMILTON, - CANADA



Model F, \$200

**READY
FOR
YOU**

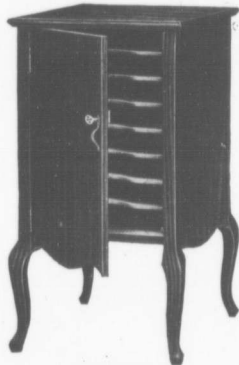
If you have not yet tried an Electric Musicphone, this is the season to have one on your floor, if you really want something Distinctive.

Think of an electric motor driven by 3 ordinary dry-cell batteries, a universal tone arm, self-balancing hood, tone control, and permanent needles for every make of records.

WRITE TO-DAY



MODEL "G"
\$225



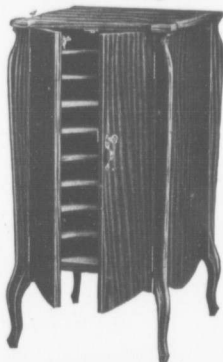
No. 80, GOLDEN OAK
No. 81, MAHOGANY
No. 82, FUMED ORE MISSION
Top 19 ins. wide, 22½ ins. deep.
A new Cabinet, suitable for Columbia or Victors. Fitted with shelves for albums.
A Popular Cabinet at a Popular Price.

Phonographs

**Record and Player
Cabinets
For all makes of
Machines**

The Newbigging Cabinet Co. are the Cabinet Pioneers of Canada.

Others follow our lead.



No. 83, GOLDEN OAK
No. 84, MAHOGANY
No. 85, FUMED ORE MISSION
A fine Cabinet, with top shaped to fit base of Victor No. IX.

centre are no longer at the disadvantage which they would have suffered years ago. On my last return from Italy I discussed the Sistine Chapel choir with one of my classes. In order to make the lessons more interesting I sent for the records of the Sistine choir singing an entire Mass. These I found were amazing, like the original. My class got almost the same effect as if they had been obliged to go to Rome.

"It is certainly a great convenience for the voice teacher to feel that it is possible to call upon Caruso, Bonci, Tetrazzini or Sembrich to phrase a given passage for the pupil who may be separated from the singer by thousands of miles. I use the sound reproducing machine very frequently, and I think that other teachers will find it of great advantage to them."

Men at the Front Will Return to Bless the Talking Machine

DAY by day evidence comes to hand of the historic part the talking machine is playing in the war. It is a wonderful thought that an instrument once derided as a mere toy, as unworthy of serious attention, and, even more recently, counted by those who claim to stand as authority in music as a prostituted form of their art and capable rather of a baneful influence than an elevating influence—that an instrument so much discounted should, in the midst of a world of war, find its place on the topmost level as one of the greatest of influences for good. It has been previously remarked that there will be millions of men who, after their experience with the talking machine at the front, and in hospitals, will come out of the war with a new conception of the talking machine—viewing it as a wonder-box that will respond to their every mood, a very ready resort for cheer and solace at all times. There will be thousands who, in pre-war times, may have cursed the talking machine; they may live to bless the day it was invented. And in the coming years, when they look upon a talking machine—what will it mean to them? What memories will it bring back? A writer in the "Westminster Gazette" supplies the answer in an eloquent sketch of an officer who, as an Average Man, loathed talking machines, who would have scornfully rejected the suggestion that a talking machine might have a soul.

He went to the front. He turned for relief to the talking machine, and soon he seemed to have heard the records all his life. Again he said that he loathed talking machines—"as a drunkard may loathe the smell of alcohol in the early morning."

But one day he was "chipped" and sent back to England. For months he shunned talking machines and forgot.

Then came a day when our Average Man heard a talking machine playing one of the old tunes: "And when I told them how wonderful you are, they wouldn't believe me, they wouldn't believe me—"

Then the shock!

As lightning rends the black pall of a starless night, so the notes rip and tear through the screen of environment which has shut him off from memory of his life in France.

Memories stir within him. The well-tuned nerves quiver to the music of the life he had forgotten. Smells and pictures come to him. The earthy nettle smell of tear gas, the dank smell of a deserted dug-out, the smoke from the new-lit brazier, candles standing drunkenly in their own grease, flickering and guttering. The mice, long since tolerated, peeping through the cracks and running along the table. . . . The tired faces of men he knew too well, he finds it in his heart to love them now. The stand-to before dawn, and the hour, so often calm but sometimes terrible, when the paling stars give place to grey-banked clouds, the rising sun and the welcome warmth. They wouldn't believe me. Rest billets near a river beyond the sound of the guns, but the water is unclean, it has flowed through the German lines. . . . And our Average Man thinks very kindly of the other men who had heard that old talking machine with him. He has seen their names in the casualty list, and only one is still with the company. He has been carrying on all the time. Our Average Man suddenly realises that, though he has been out of it, the same life has been going on over there, but the talking machine is playing other records and other men are listening to them.

As the talking machine stops, and the needle whirrs complainingly, he makes his decision.

Medical boards and depots held him for a while; offers of staff appointments tempted him; but, before the month was out, he was on a transport watching the lights of Southampton sinking into the night.

It was only a talking machine; but perhaps for a moment, and time is immeasurable, it shared a soul with our Average Man.

Only a talking machine! Playing an old tune!

A mere box of machinery—a needle—an inanimate dumb disc. But in combination, at the touch of human fingers, it plays upon the heart-strings, the memory, and brings back scenes and faces to live vividly anew.

Truly a wonder-box!

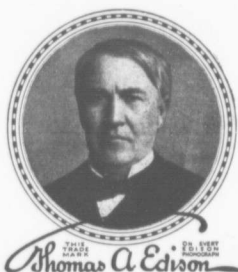
Pause and think for one moment of the thousands who, when this great war has ceased and peace reigns once more, will see in the talking machine the one great gift that brought into their life "out there" the welcome touch of sunshine and—thoughts of home!

Each Columbia instrument you sell means dividends and investment simultaneously. Those who buy come back for new records—and to-day the best records are being made by the Columbia exclusive artists.

(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company
Factory and Headquarters
Toronto - - - - - Canada





Edison Dealer Co-operation

Here is what Edison dealers think of Edison dealer co-operation as expressed by one of them at the recent convention in New York:

"Do you know of any manufacturer of a national product who goes as far as the Edison Company? They seem to stop at nothing in their endeavor to assist you, not only in the sale of the instrument but of the music. If you get that thought and the attitude of the factory toward you, you will find you will have a wonderful method to secure business. They start with the magazine copy. A very strong point to bear in mind is to tie up to the national advertising, and watch your magazines. The factory will be pleased to keep you advised of their various advertising campaigns. Tie up with them and you will be surprised at the results.

"The leaflets are invaluable. Every kind of Edison form is sent out with our bills, and we reach the people through various channels. With our firm there is not a letter of any kind or character that does not have a piece of Edison literature in it. Just one piece of literature—we don't put in four; we put in one. If you get that in right, you are doing well. The miniature letter is excellent. It will always be read, and will always get you results. Circular letters the factory offers to get out for you. This is something you don't want to overlook. They have the strongest kind of letters. Send the factory your mailing list—let them send out your letters. After you have prospects into your store, the factory will co-operate still further, if you will send them a list of these prospects, and they will endeavor to help you sell your merchandise. That is co-operation of the highest order."

The dealer who made the above statement is typical of the successful Edison dealer. His name will be furnished upon request.

With a fully recruited corps of such dealers on the firing line and ample reserves on the waiting list it is unnecessary for this company to solicit new dealers through the medium of the trade papers.

THOMAS A. EDISON, Inc.

103 Lakeside Ave., Orange, N. J.

Canada's Musical Tastes

NOTHING at the Toronto Exhibition paid a higher compliment to the intelligence of the Canadian public than the remarkably high standard of musical works which Mr. Frederick Neil Innes, conductor of the Innes Band, selected for his concerts, unless it was the attainment of his performances. "I have endeavored," remarked Mr. Innes, in an interview with *The Globe*, "to eliminate the brassiness of most bands, and I have included a proportion of strings, with harp and other instruments usually heard only in orchestra. The outstanding feature of my combination of artists is that we approximate a great deal more to popular symphonic concert performers than anything else, except ourselves."

"How did you come to strike on that idea?" Mr. Innes was asked. "Long ago I came to the conclusion that the public on this side of the Atlantic had got beyond the stage when the cheaper things of music would do for them. Why did so many Americans and Canadians go to Europe in the musical season? It occurred to me that we wanted here as high a standard as in Europe. They have it in South America, and I determine to give them that higher grade of music, if I may so express it, which they would seek in Europe. That is the essence of my success. I put on nothing I do not think would please the most fastidious musician."

"I selected the 'Russian Evening' as the second evening concert with the confidence that the Canadian public would appreciate the effort. I have every reason to congratulate myself on their warmth."

"What do you think of the Canadian musical taste?" asked the *Globe*. "My programmes," said Mr. Innes, with a happy glance, "are the best answer." A preliminary peep through the list for the whole fortnight was a revelation. Tschalkowsky, Rubinstein, Glinka, Schumann, Wolf-Ferrari, Thome, Sullivan, Auber, Sir Edward Elgar, Liszt, Leoncavallo, Gounod, Nicolai, Mascagni, Verdi, Rossini, Bizet, Delibes, Greig, Chopin, German, Guiraud, Halevy and Silesu are names taken rather at random. This alone will have an educational aspect, for which the Exhibition concerts should be memorable.

Diplomacy in Making Collections

SOME sound advice on the handling of difficult collections is contained in an article that appeared in "The Voice of the Victor." "As a general rule," states the writer, "it will be found that slow-pay customers can be divided into three classes:

"Those who have money but are slack about paying, either through carelessness or through habitually living up to the limit of their incomes.

"Those who are chronic kickers, and like to make trouble whatever they do.

"Those who are in financial trouble of some kind and unable to pay.

"The first-class is by no means uncommon in spend-thrift America, and people of this kind are rather dangerous to handle. Money comes easy, and therefore they do not realize its value, and have no conception of the difficulties that crop up when there is an actual shortage. They are very irritating, and one may feel like 'giving them a lesson'; but is it worth it? They are usually honest enough, and will pay sooner or later, and once they have paid up they will immediately get into debt again. Moreover, if you irritate them too much they may feel like giving you a lesson—in courtesy, and deliberately put you all the trouble they know how. And in any case, they will say to their friends, 'Why on earth do you go to Blanks for your records? He's an awful Shylock, and he never has the records you want.' How about it?"

"No; these people are inclined to be selfish, but they are human. If approached in the right way they can be persuaded to pay their bills. And what is the right way?"

"Well, suppose you were a careless person, of a selfish disposition, and you received a statement with the curt command on the bottom, 'Please remit'—would you feel like doing it? Or, again, suppose you got a chilly letter, obviously part of a regular, standardized system: 'Dear Sir: The inclosed account is very much overdue. Unless a check is received by Friday the thirtieth of the month, we shall obtain legal redress.' Would you like that? No, indeed. It would most certainly 'get your goat.' Very well, then, how about this?"

"Dear Mr. Jones,—In order that you may enjoy the advantage of a complete stock of Victor records from which to make your choice, we are obliged to maintain a very large quantity on hand. This means tying up a considerable amount of money. If we are to maintain the good service which we aim to have at your disposal, we cannot afford to give extended credit.

"The inclosed account has doubtless escaped your notice, but by giving it prompt attention you will enable us to simplify your shopping very considerably."

"Surely it would do no harm to point out to a selfish person that by paying his account on time he is adding to his own convenience. And if selfishness is the weak spot in his armor, aim at it with your first shot; that is why we began the letter with a suggestion regarding the customer's personal enjoyment of Victor records. The chances are that along with thought of these two things will come the remembrance of his account, so that the rest of your letter will serve to strengthen the impulse to pay. If there was no impulse, a letter of this kind is far more likely to create one than a threat, and it does not irritate a customer who may have influence with other and better customers.

"Customers of the second or 'chronic kicker' class are much easier to handle. By chronic kickers we don't mean those sometimes very estimable people who insist on getting value for their money, paying every bill as if it were their last—but paying. The proper way to treat a person of this kind, of course, is to make a fuss over him, listen patiently to his complaints, get him flattered with the thought that he is a mighty good judge who is hard to please—and so make him run up another bill. No; the chronic kicker is a bird of another kidney. He works up a dispute for the very purpose of getting extended credit, and goes out of his way to be disagreeable. Dealers are sometimes disposed to be over-patient, but it really doesn't pay. The chances are, moreover, that he has made himself equally objectionable to other tradespeople, and the whole community will rejoice to see him get a jolt. A prompt threat of legal proceedings will often bring him to order; if it doesn't go straight to the legal proceedings,



N

Nordheimer Designs



STYLE LOUIS XV.

To those with a preference for the graceful and artistic lines of the Louis XV style, the beautiful proportions attained in this Nordheimer design have a strong appeal. In walnut or mahogany it is a superb instrument. Height: 4 feet, 7 inches; depth: 27½ inches; width: 5 feet, 2 inches.

THE prestige of the name Nordheimer brings to the Nordheimer dealer the better class of piano business, and strengthens his hold as a dealer on the piano business in his community. Dealers interested should write at once for full particulars and the Complete Book of Nordheimer Designs.

By extensive and thoughtful advertising we are bringing the whole Dominion to a realization of the superior tone qualities of the Nordheimer instruments.

NORDHEIMER PIANO & MUSIC CO., LIMITED

TORONTO



“It is new and wonderful—this Phonograph”

“My views on the phonograph have been completely reversed. It is new and wonderful this phonograph, the Aeolian-Vocalion.”

This is typical of the reception the Aeolian-Vocalion receives at every hearing.

Playing automatically like other phonographs when desired, the Vocalion offers in addition the priceless privilege of self-expression in music which only those who play or sing have hitherto enjoyed.

AEOLIAN-VOCALION

Dealers seeking a representation bringing with it unlimited prestige will be interested in the “Vocalion.” Its “Graduola”—the tone control device—by reason of its remarkable advertising, is familiar to most folks on this continent. It gives the dealer the strongest possible selling argument over other phonographs.

If the Aeolian-Vocalion has no representation in your town, we should be glad to hear from you.

THE NORDHEIMER PIANO & MUSIC CO., Limited, Toronto

Sole Canadian Distributors for Aeolian-Vocalion

It won't do any harm—especially if you have built up a reputation for generosity in more deserving cases.

"The third class of non-paying customers—those who are temporarily or permanently under a financial cloud—needs the utmost consideration. If after careful investigation you find that a customer actually cannot pay, the most profitable thing left to do is to be magnanimous about it. The world loves a good loser, and will often go out of its way to see that he gains by it in the end. Moreover, most people are more honest even than they know themselves to be. The manager of a big mail order house dealing with people all over the world in small accounts, told the writer that not more than 6 or 7 per cent. has to be written off for bad debts each year, and most of this percentage is practically unavoidable—the result of sickness or other misfortune. This house is particularly generous in the matter of credit. When the Dayton floods occurred, a few years ago, customers in that neighborhood were notified that accounts might stand over until a later date, or in certain cases were actually excused from payment. Did the firm suffer for its generosity? Not so as you could notice it in the dividends, which were higher than ever that year. It pays, if on investigation you find a customer has been hard hit, to go to him and say, 'Look here, old man, I know you'd pay your account if you could; but I don't want to add to your troubles, so take your time.' If he is any sort of man, he will see that you get paid in the long run, and he won't fail to tell his friends that 'Blank is a mighty nice man to deal with.'

"To sum up: 'Be tactful with those who can pay but don't; be strict with those who can pay but won't; and be merciful with those who would pay but cannot.'"

Buy 500,000 Pounds of Imported Swedish Bronzed Spring Steel

Mr. C. J. Pott, Canadian salesmanager of the Otto Heineman Phonograph Supply Co., Inc., New York, has received word that his company has just purchased 500,000 pounds of the highest grade imported Swedish bronzed spring steel. This product is known as "Uddeholm" spring steel, and is said to be recognized the world over as a quality product and a leader in its field.

Mr. Heineman states that it is the intention of his company to use this spring steel exclusively in the future, as the Heineman experimental laboratory, after exhaustive tests and trials, has found that this steel eliminates spring breakage, and gives maximum service. In fact, it is stated that the tests have proven that this particular make of spring steel is the best that can be used for phonograph motors.

The company has already installed expensive machinery which will enable it to cut, roll and coil this spring steel,

and these new arrangements will further enhance the efficiency which characterizes the Heineman factory, and which has been such an important factor in the unusual success of the various products of this company.

Vocalion Dealers Get Ad Helps

Every music dealer recognizes and appreciates the fact that no matter how fine a line he has the agency of, no matter what special merits characterize his particular goods, it is necessary, in order to do a successful business, to let the public know. The public may wear a path to the shop of the man who makes the superior mouse trap but it matters not how superior the piano or the phonograph, the public does not take the initiative in buying. The public must be informed, regularly, consistently and forcefully.

All dealers know this, but many of them fall down lamentably in the preparation of their advertising. If they could make their advertisements as natural as they talk to their customers the newspapers would carry some mighty interesting material.

Manufacturers in practically every line have found it necessary to co-operate in this respect, hence there has been a great advancement in the art of publicity.

The Nordheimer Piano & Music Co., Ltd., Toronto, Canadian distributors of the Aeolian-Vocalion, now announce a free service to Vocalion representatives. They have prepared a series of advertisements in one, two, three and four column widths and various depths. These advertisements are all illustrated, and the matter has been carefully written. Plates of the complete advertisements can be secured by Vocalion dealers free of charge. A blank is left for the name of the dealer, who is relieved of all worry about suitability of advertisement, the securing of appropriate illustrations, etc. The arranging for space in the newspaper, which is the easiest part of advertising, is all the Vocalion dealer need do.

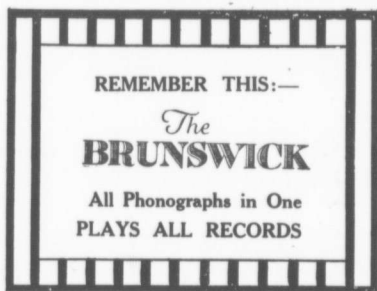
Motor Manufacturers Impressed with Canadian Trade Possibilities

That the talking machine with nothing to recommend it but cheapness will have short shrift with Canadian people is the opinion of Mr. M. H. Matthews, president of The Thomas Manufacturing Co., Dayton, Ohio, manufacturers of motors. Mr. Matthews, with Mr. M. L. Baxter, vice-president of the company, and superintendent of the factories, were in Toronto during the Exhibition and carefully investigated talking machine trade conditions and prospects. They were agreeably impressed with the standard of the Canadian manufacturers, and their appreciation of the high-class motors that Mr. Matthews announces has been his firm's policy from the commencement.

A new catalogue is now being prepared by the company, and will show in addition to the four styles of motors at present manufactured five styles of tone-arms and three styles of sound boxes. Concerning their facilities for manufacturing, Mr. Matthews stated to the Journal that they were equipped to turn out 750 motors per day, and that machinery was being added to double the output if necessary.

Mr. Baxter is a motor expert, with twenty-five years to his credit, and the personnel of the company includes a number of prominent capitalists, well known in Dayton, where Mr. Matthews takes an active interest in public affairs, particularly in educational matters.

As a result of the visit of Mr. Matthews and Mr. Baxter, the company are considering plans to give trade in Canada closer attention and efficient service. They foresee important phonographic developments with the higher class articles predominant.



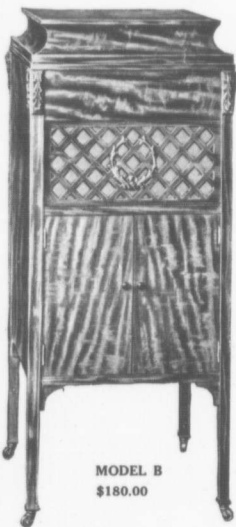
Gerhard Heintzman Phonographs



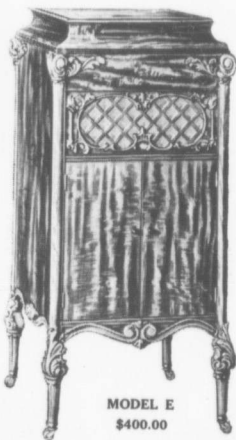
MODEL A
\$138.00



MODEL C
\$225.00



MODEL B
\$180.00



MODEL E
\$400.00

are outstandingly superior. They win instantaneous approval from exacting buyers. Behind each model is a half century of manufacturing musical instruments of the highest grade.

The Gerhard Heintzman plays any disc record.

It has a quiet, smooth running motor—Acoustically correct tone chamber of genuine piano sounding board spruce—Reproducer of the most modern type—Perfect Nuancer—Automatic stop—Automatic lid support—Self operating electric light for record chamber.

Cabinets are double veneer on three-quarter inch solid core, built by piano case craftsmen—All cabinets on casters—Made in mahogany, walnut, circassian, fumed and mission oak.

Special designs to order.

The Gerhard Heintzman Phonograph is a wonder instrument in attracting the cream of the trade.

**Gerhard
Heintzman**
Limited
75 Sherbourne St.
Toronto



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

FACTORIES: ELYRIA, OHIO — NEWARK, N.J.

CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building



Let Us Co-operate

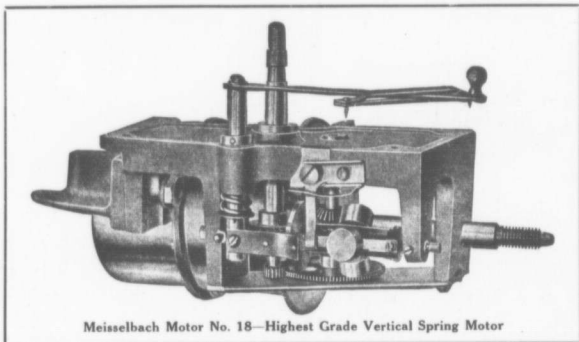
Our constant aim is to render maximum service to our patrons. To do that we suggest that you order now your fall requirements of

HEINEMAN and MEISSELBACH MOTORS, TONE ARMS and SOUND BOXES

Owing to the unsettled conditions in the raw material market, our output this fall will be limited. We, therefore, make this suggestion—despatch your orders early to ensure prompt deliveries.

Otto Heineman
President

Canadian Branch: LUMSDEN BUILDING, Toronto



Meisselbach Motor No. 18—Highest Grade Vertical Spring Motor



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

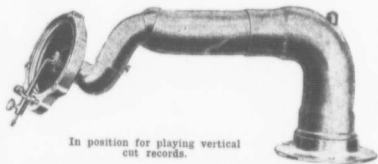
FACTORIES: ELYRIA, OHIO — NEWARK, N.J.

CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building

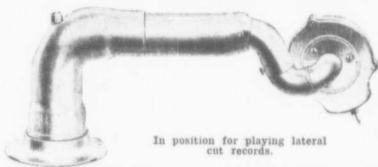


The Last Word in Tone Arm Perfection

Meisselbach Tone Arm No. 95



In position for playing vertical cut records.



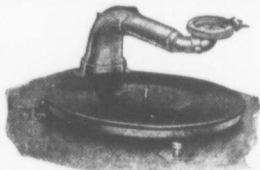
In position for playing lateral cut records.

A universal tone arm that is guaranteed in every detail. This tone arm is being used by leading manufacturers, and is giving splendid service.

Order Now For Fall

The Most Popular Tone Arm on the Market

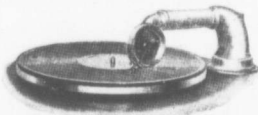
Heineman Tone Arm No. 2



Tone Arm and Sound Box in neutral position, ready for the insertion of the needle.

During the past two years this universal tone arm has been adopted for use by manufacturers who demand tone quality and artistic appearance. It has "made good" and is recognized as a leader in the "tone arm" field.

Canadian Branch:
Lumsden Bldg.
Toronto



In position to play lateral cut records.



In position to play vertical cut records.



MEISSELBACH



TONE ARMS

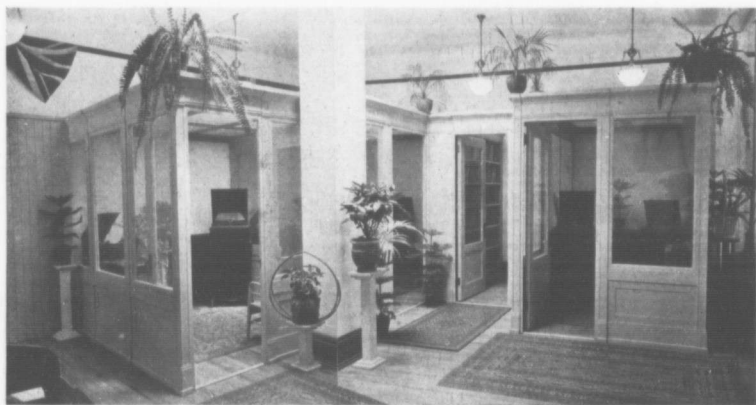
MOTORS

SOUND BOXES

THE UNICO SYSTEM

Will increase your

Fall and Holiday Sales



Unico Department of Heintzman & Co. Limited, Peterborough, Ontario

UNICO DEMONSTRATING ROOMS, Record Racks and Record Counters are shipped promptly from stock. Ten exceptional designs. Standard or special finishes. Completely glazed and fitted before shipment.

UNICO EQUIPMENT is patented in Canada and the United States, both as to Construction and Design.

UNICO EQUIPMENT is in use from Halifax to Australia.

UNICO EXCLUSIVE FEATURES include Sound Insulation, Dust Proofing, Sectional Interlock, Patent Assembling without screws or nails.



The Unit Construction Co.

31st and Chestnut Streets

Philadelphia - U. S. A.

Canadian Edison Phonograph Dealers Hold Second Annual Convention

Lavishly Entertained by R. S. Williams & Sons Co., Ltd.

OPTIMISM and getting music into the home—via the Edison—formed the dual keynote of the second annual convention of Edison phonograph dealers held in Toronto on September 4 and 5 at the R. S. Williams building. So successful was last year's convention that it was decided to make the affair an annual event.

The programme was a comprehensive one. It provided for a discussion of practically every problem with which the dealer might be confronted in a year's business. The R. S. Williams & Sons Co., Ltd., who arranged the convention, spared no expense in making the visit of the dealers, their wives, salesladies and salesmen, profitable from a business standpoint and enjoyable from the social aspect.

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., extended a welcome to the dealers, and then turned the meeting over to the company's publicity director, Mr. B. A. Trestrail, who made a most efficient chairman of the different sessions.

ukulele, while Mr. Wood showed just how Hawaiian airs should be played on the Hawaiiia guitar. The piano accompaniments were played by Mr. C. Musgrove.

The varied programme of the second day was carefully followed by the delegates, from first to last there being not an uninteresting minute. The programme was concluded at noon with a luncheon at the Cafe Royal, following which there were informal discussions on matters of import to the retailer.

Mr. Gordon Gray, manager of the phonograph department of the Williams branch at Hamilton, contributed an inspiring address on "How to Get Summer Business." He emphasized that a prospect list is of no use if not worked, and he showed how intelligent following up always yields a percentage of business. Personal canvass he considered the best means of getting sales. His selling methods included the canvassing of restaurants, ice cream parlors, etc., and he explained that in canvassing a restaurant owner he did so in stages. For example he selected the restaurant that should have an Edison. He lunched there. On passing out he made some agreeable remark to the owner. On the next day he perhaps complimented him on his nice



DELEGATES TO EDISON DEALERS' CONVENTION, ON THE LAWN OF MRS. R. S. WILLIAMS', SR., RESIDENCE, CORNER BIERBOURNE AND WELLESLEY STREETS, TORONTO.

A feature of the convention was the attendance of Mr. Wm. Maxwell, vice-president; Mr. V. E. B. Fuller, general superintendent; Mr. T. J. Leonard, general salesmanager, and Mr. Donald G. Martin, supervisor, Thos. A. Edison, Inc., who came from the factory at Orange for the specific purpose of meeting the Canadian trade.

Perhaps the most appreciated item of the first day's proceedings was the staging of the clever sales sketch, "Mr. Guy Wise, Esquire," written by Mr. Maxwell, and which made a hit at the recent convention of Edison dealers held at New York. This was staged by Mrs. M. A. Trestrail, and the characters were acted by members of the Williams organization.

A tone test by Miss Christine Miller, in Foresters' Hall at 8.30, completed the first day's proceedings, immediately preceded by a complimentary banquet in the beautiful dining hall of the Ontario Club, tendered by the R. S. Williams & Sons Co., Ltd. Not the least enjoyable feature of the banquet was the absence of speeches.

The guests were entertained by Christine Miller and Hardy Williamson, Edison artists. Mr. Malcolm Wood, of the Williams selling staff, and W. R. Jackson, a local teacher, contributed a unique duet, the latter playing the

pipe, and on that occasion or the next suggested music as a means of making the place still more inviting. On a later visit the real canvass was made.

Mr. Gordon's epigrams were timely, and he reminded the dealers that the prospect's "no" was by no means final.

Mr. Jessop, of Sudbury, in getting summer business gave serenades on the water. What business resulted from these he had no way of knowing. To give the recital for the campers and beach residents he secured a scow for a stage. The recital was advertised in advance, and tourists came from far and near in boats and canoes to hear the music.

Mr. Philip Layton was struck by the spirit of optimism running through the convention, and by way of contrast he instanced the case of a piano salesman who sought a position in the phonograph branch because people did not want pianos. He had become pessimistic. This suggested to Mr. Layton a story that he related. The devil set about to discourage people. Going along the street he directed his imp of pessimism to a business man. "Go jump on his shoulders," directed the devil, "tell him he's discouraged." The imp did so. Somewhat falteringly the business man denied his discouragement. "You are discouraged," insisted

The "Cleartone" Talking Machines Play All Records

Manufactured and Guaranteed by the Lucky 13 Phonograph Company
Largest Discounts in the Trade. 50 p.c. Off Retail Price in the States for Dealers in Canada

No. 37

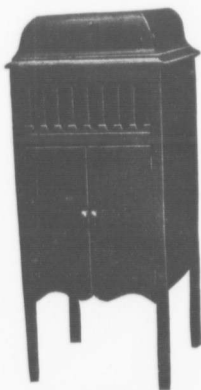
Made in two sizes.
No. 37—Height 40 inches.
Retail price: States \$37.00
Canada 45.00
No. 50—Height 42 inches.
Retail price: States \$50.00
Canada 60.00

No. 70

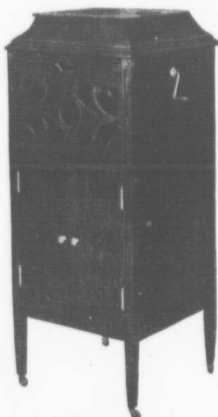
Height 46 inches.
Retail price: States \$70.00
Canada 85.00

No. 70A

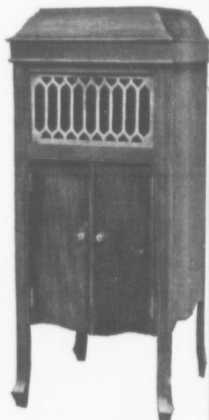
Height 47 inches.
Retail price: States \$75.00
Canada 90.00



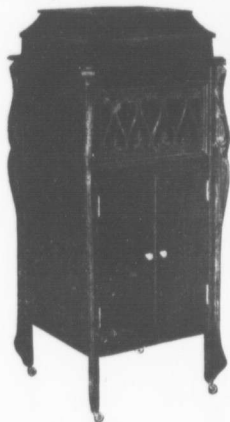
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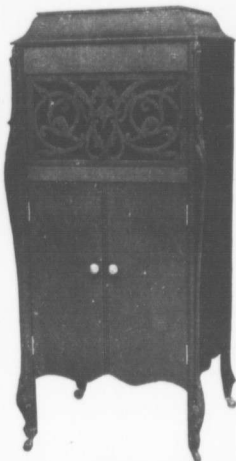
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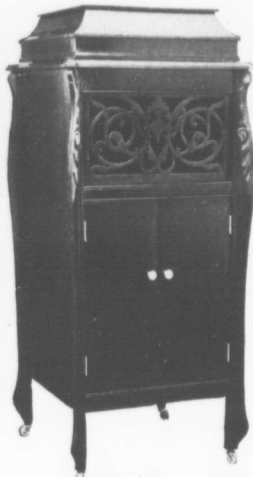
No. 70A



No. 75



No. 80



No. 85

No. 75
Height 47 inches.
Retail price:
States . . . \$75.00
Canada . . . 90.00

No. 80
Height 48 inches.
Retail price:
States . . . \$80.00
Canada . . . 95.00

No. 85
Height 50 inches.
Retail price:
States . . . \$85.00
Canada . . . 100.00

Prices on Records are F.O.B. Canada, including Customs War Tax and Freight paid by us. Prices on all other parts are net; no discount F.O.B. New York.
Records—British Make Popular, 10-inch Double Disc, Lateral Cut.
Prices F.O.B. Peterborough, Ontario.

35c each in 100 lots, 32c each in 1,000 lots, 30c each in 5,000 lots. Get in touch with us for any part you require in the Talking Machine Industry.

LUCKY 13 PHONOGRAPH CO., No. 3 East 12th St., New York, N.Y.

the imp, and the business man succumbed. He believed he was discouraged and therefore he was.

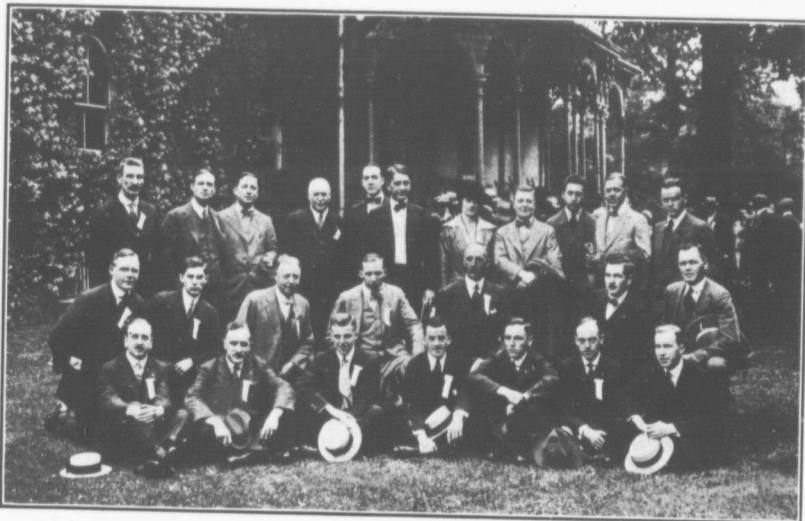
The next business man to whom the devil instructed his imp to carry his message of despair squared his shoulders, "No, I'm not discouraged," he declared. The imp ran back to his master. "Go back again," directed the devil. He did so. Same result. The third time the man so strongly and unmistakably denied the imp's accusation that the latter ran whimpering to his master, himself in a state of despair. The imp had become discouraged. Optimism had triumphed over pessimism.

Mr. D. S. Cullen, of Kitchener, told how he used a motor truck in getting to farm trade. A call was made at a home where he knew the phonograph could be purchased. He arranged to leave it a week. He showed one of the children how to use it. He told them to get some of the neighbours in and entertain them. When he returned at the appointed time the phonograph was invariably sold, and additional names given him of probable purchasers.

tion of newspapers to spread the gospel of music by means of readable, human interest articles pertaining to music. These articles are furnished by the Canadian Bureau for the Advancement of Music, the office of which is at 56-58 Agnes Street, Toronto. These musical articles are by selected writers who appreciate the place of music in the home, and are supplied gratis to the papers. Already a number of leading Canadian dailies are using the service of the Canadian Bureau for the Advancement of Music.

A hearty vote of thanks was on motion tendered the officials and department managers of the R. S. Williams & Sons Co., Ltd., for the magnificent entertainment provided, and for the very helpful and instructive business programme that would result in all of the dealers being more successful in business.

The party was then taken in motor cars for a drive around the city, ending at the Edison tent in the Exhibition grounds. A stop was made on the way at the residence of the late Mr. R. S. Williams, sr., now occupied by Mrs.



MEMBERS OF WILLIAMS' ORGANIZATION AND EDISON REPRESENTATIVES ON THE LAWN OF MRS. R. S. WILLIAMS, SR., RESIDENCE.

Front row: Frank Shelton, J. Dinamore, H. E. Kelly, R. S. Williams, Toronto; Leo. Badeau, R. S. Williams, Hamilton; A. J. Breunand, Phonograph Shop, Ottawa; J. D. Ford, R. S. Williams, Toronto; G. Gray, R. S. Williams, Hamilton. Second row: J. G. Arthur, R. S. Williams, Winnipeg; G. B. Petch, H. Y. Glaston, B. A. Trestrail, A. J. Wells, P. A. Fuss, T. A. Dillon, R. S. Williams, Toronto. Back row: Chas. Colson, R. S. Williams, Toronto; H. G. Stanton, Vice-President, General Manager, R. S. Williams, Toronto; P. J. Leonard, Edison Co., Orange, N.J.; R. S. Williams, President, R. S. Williams, Toronto; D. M. Martin, Supervisor (Edison Co., Orange, N.J.); Wm. Maxwell, Edison Co., Orange, N.J.; Mrs. Hodges, R. S. Williams, Hamilton; Mr. Bloom, Cleveland, Ohio; Arthur Walsh, Edison Co., Orange, N.J.; V. E. B. Fuller, Edison Co., Orange, N.J.; L. B. Cling, Detroit.

Mr. Dillon, of the Williams staff, spoke briefly on the matter of dealer financing, and showed how a dealer with limited capital can extend his business by getting the bank to discount his instalment paper or hold it as collateral against the dealer's own note. One of the dealers told of his arrangement with the bank. He gives six-month notes, with the instalment contract as collateral, the notes being renewed if necessary.

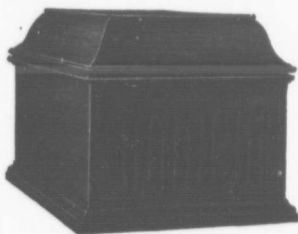
J. A. Fullerton, of Canadian Music Trades Journal, was introduced by Mr. Stanton. The latter took occasion to impress the interest of "Music in the Home," and outlined the propaganda now being carried on to get the co-opera-

Williams and their daughter, Mrs. Coleman. Lemonade was served on the lawn to the delight and surprise of the guests.

In the business of the morning session a sales demonstration was one of the most useful and helpful items with which a body of dealers could be presented.

Mr. J. D. Ford, manager of the R. S. Williams & Sons Co.'s phonograph department, was the customer, and Mr. B. A. Trestrail, the salesman. The latter had to meet all the objections with which a salesman might meet in a year's business.

First of all was the brief time the prospect could spare.



Style "C" \$65.00

Four Brant-Ola Money-makers

THE designs are unusually fine conceptions of artistic cabinet work—the motors, tone arms, sound boxes, turn tables, and all parts are of the very highest calibre—made by specialists in that branch of manufacture.

As to the tone, words cannot adequately describe how faithfully the BRANT-OLA reproduces the finest voices equally as well as the heaviest band records—hearing the actual playing is the only satisfactory way.

The outstanding merits of the BRANT-OLA and the reasonable price at which it is retailed make it the money-maker for alert progressive dealers.

Investigate the BRANT-OLA proposition.

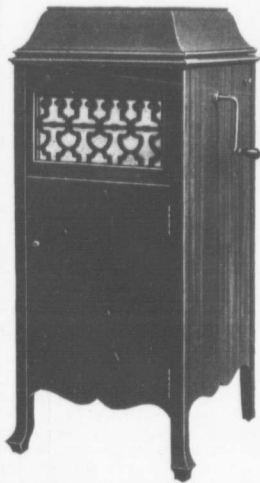
Brantford Piano Case Company, Limited

MANUFACTURERS OF THE BRANT-OLA

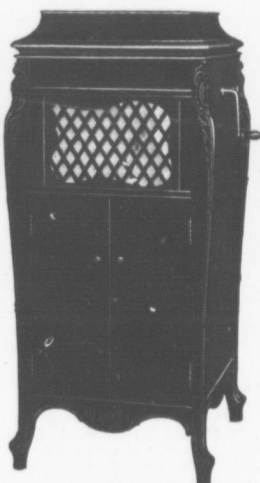
Brantford

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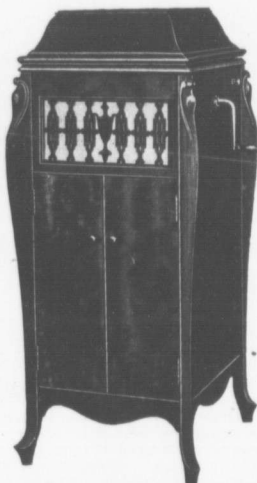
Ontario



Style "B" \$90



Style "A", \$130



Style "D" Louis XV \$200

That was overcome by the playing of a couple of pieces, the salesman insisting, however, on the demonstration as he wished it. Interest was secured. A series of diplomatic suggestions and clever replies to the customer's objections passed in desire, and finally a deal was successfully closed.

The price was a stickler, and some argument was necessary to persuade the customer that the point at issue was music for his wife, his children, and himself, and that he could afford the best. Then the buyer feared that conscription might take him. This gave the salesman an opportunity to impress upon the customer that it was a crime for a man to go away and leave his wife and kiddies without the solace of music in a time of loneliness, stress and anxiety.

"Well," objected the customer, "I think I ought to wait until the end of the war." The nimble-minded salesman soon showed him that because of the war he was earning more than he ever earned, and that he could better afford the instrument now than he perhaps would be able to after the war.

Finally the real objection was discovered. The customer didn't have the money. However, when the installment principle was explained he agreed that he could meet that, but he thought he should bring his wife down to see the instrument.

The salesman then worked a little sentiment about the delightful surprise for the wife. He worked his point of having it go to the customer's house on his order, and if the wife did not like it he would bring it back.

The contract was signed amidst the applause of the audience, which intently followed the sale step by step, being doubly interested by reason of frequently meeting with the same objections to finally signing the order.

Three Men and a Ford

The following account of a motor trip to New York is reproduced from the diary of one of the party. The Columbia men concerned are Messrs. John A. Sabine, Music Supply Co.; H. Rits, Toronto Grafonola Co., Toronto, and R. L. Tamplin, Columbia dealer of Windsor.

The spirit of adventure and the joy of the open road recently caused three well-known Columbia men, to wit, John Sabine, Rits, of Toronto, and R. L. Tamplin, of Windsor, to hazard a trip to New York by auto.

The tale of the trip really starts from Buffalo, as Tamplin, our trusty steed, and A. Nother, were transported thither by water from Detroit.

Visually therefore Sabine and Rits, patiently waiting near the swing-door of the Statler, with baggage enough for an ocean trip. Promptly at 9.30 of the clock Tamplin and the Auto, which he owns by the grace of God and Henry Ford, rattled proudly up, to be greeted with ringing cheers from the assembled populace.

Rits, as a veteran owner of a Lizzie for two months, critically examined the radiator, etc., pronouncing her to be in fair shape, although, of course, not to be compared with his.

It was Sabine who cast the first cloud upon an otherwise perfect day, when he discovered that the only spare parts to be carried were two plugs, past their first youth. He straightaway had visions of days of travail, and was only restored to normal by prompt application, inwardly, of Haig & Haig. It is only fair to state that the dependability of a Lizzie was an unknown quality to him at this time.

Behold us therefore after feeding Lizzie with gas and oil adventuring forth on the perfect State road of New York.

The first stop was at quaint old Willow Tree Inn, 40 miles out, where postcards were despatched to our anxious

female relatives, and our throats rewarded with nut brown nectar vulgarly known as beer.

Then all abroad again, all singing happily snatches of "Joan of Arc" and other soul-stirring ditties.

We passed gaily through the bustling and delightfully clean city of Batavia, the scenery every moment becoming more gorgeous.

Canadaigua was reached at one p.m., and from then onwards until Geneva hove in sight Rits lost all interest in life. Sabine and Tamplin were to blame for this, because Rits announced as far back as the Willow Tree Inn that dinner was essential to his well being, and it was promised him at Canadaigua. The controlling interests, however, vested in the front seat, decided to push on to Geneva.

Sabine increased the poor fellow's agony by naming all the succulent dishes we could have enjoyed had we stayed, and only desisted when Rits tragically asked that his wife and family be cared for if he passed away in the full glory of youth. However, after a good dinner at Geneva, life again looked good. More postal cards were despatched from this delightful city, nesting on the shores of Lake Seneca, and an inspection of the gas tank made us doubt whether Lizzie was using gas or running on her reputation. We climbed aboard again for the next stage of the journey, but were compelled to pause for a while on the lake shore to drink in the beauty of the scene. Hills, lake and woods, with charming homes peeping through, made a picture equal to anything Europe has to offer.

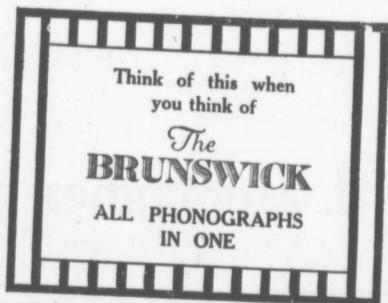
Syracuse, the end of the first day's journey, was reached at 6.30. After a wash and brush up, a tour of the city was made. All members of the party were impressed with its fine business section, and general appearance of bustling energy.

The cabaret, on the roof of the splendid Onondago Hotel, was greatly enjoyed, and a surprising quantity of Budweiser was consumed, everyone agreeing that life in Syracuse was worth while.

Next morning found us again heading for the bright lights. The perfect road, combined with the gorgeous scenery, had by this time exhausted our stock of superlatives, and we were content to sit and take it all in, resting on the assurance of Tamplin, that the best was yet to come.

Lizzie was still performing superbly, and Tamplin was so disgustingly complacent and all swelled up over her, that A. Nother very nearly committed the unspeakable crime of mixing a little water with the gas, just to break him up; but Lizzie was such a faithful soul that he hadn't the heart.

A few miles from Utica we met our first detour—a long one of 17 miles, but worth it. The rolling, parklike beauty of the country was so English that friend Sabine became homesick. A wee drop of the wine of Scotland at a convenient roadhouse soon restored him, however.

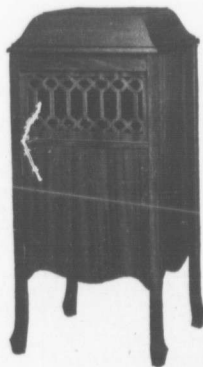


THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL 



The Sonora is a recognized leader in big business for the dealer catering to the better class trade, where buyers are interested in Music, not "easy terms."

The Sonora is advertised all over Canada. What that means to the dealer, the dealer knows best.



I. Montagnes & Co.

Sole Distributors of the Sonora Line

New Ryrie Building
 Yonge & Shuter Sts.
 Toronto, Canada

It was on this detour that friend Rits took the wheel, and nearly gave us heart failure, by driving 17 miles in 82 minutes.

Utica as seen from a swiftly moving car, is a typical American city with charming suburbs on the west side.

Soon afterwards we entered on the Mohawk valley, and a change of scenery was the order of the day. Mountains stretched away east of us, and the road gradually began to rise. It wound around hair-raising curves, each one disclosing some fresh beauty, until we suddenly dropped into Little Falls. Just outside this city we were charmed with a beautiful bit of river scenery, almost an exact replica of the famous Symonds Yat on the river Wye in England. A halt was made in the next city (Amsterdam) for a cup of tea, and then on to Schenectady, remarkable chiefly for a link with the past in the shape of a decrepit toll bridge just as you enter the city.

Six miles from Albany we discovered a delightful road-house, and the party were very quickly at peace with themselves and all the world.

In a little while the open road again called, and we made Albany in great style at 8 p.m., where we had decided to put up.

The night being young we fared forth under the guidance of a bright youth to explore Albany. His ideas of a wild night, however, differed entirely from ours, and when we found ourselves in some streets that might have been lifted bodily from the Bowery; we bade him adieu gently, but none the less firmly, and returned to the more sedate joys of Keeler's very excellent cabaret. Our impressions of Albany are a succession of very hilly streets, and some magnificent buildings, cheek by jowl with some very mean ones.

Next morning at six we started on the last lap of the journey, down the wondrously beautiful Hudson valley, with the Catskills on our right. Mile after mile our eyes feasted on the marvellous panorama unfolded like a ribbon. It was, I think, Sabine who expressed all our feelings when he said very fervently, "God bless Henry Ford."

A stop was made for breakfast at the quaint old world town of Hudson, just as it must have been in the old stage coach days. And then on to the next stop—the Beekman Arms of Rhinebeck, the oldest Inn in America, rich in historical associations. It was the writer's privilege to be shown over the house by mine host, to see the old stone fireplace which had comforted Washington, Lafayette, Aaron Burr, and a host of others in the days of long ago, and all the other interesting things which make a stop so well worth while. Then all aboard again, bowling along the billiard table miscalled the State road, until we reach surely the most beautiful village in all the world—romantic Fishkill. One almost had visions of Rip Van Winkle coming down the village street.

The road started to climb again, beauty piling on beauty until the top was reached, and a dinner fit for the gods served in the open at the Hillside Inn. Afterwards the glorious coast down to the valley, four miles with the engine idle. On through Poughkeepsie as clean as a newly swept room, with magnificent views of the Hudson occasionally breaking through. Wonderful homes perched on the hillside, and the roadside always as trim as a garden. Then beautiful Tarrytown, the home of Rockefeller. Yonkers, Broadway, and Fifth Avenue at 42nd Street at 3.30 of the clock, two and a half days from Buffalo, just in time to see a parade 1,000 strong of Uncle Sam's soldier boys.

The story of the trip properly ends here, but a word must be said of the wonderful abiding place that Sabine introduced us to, by name, Keen's English Chop House. Sabine, by the way, has a great knack of finding the "unusual." There are many interesting things at Keen's—old brick mantels and fire dogs, stands of armor, old brass warming pans, ancient lanterns, pictures of all the greatest

actors of the last century, many of them autographed. The old English sporting prints, and hundreds of churchwarden pipes, each signed with the owner's name. These hang from the beams, some long stem, some short stem, and some no stem at all. Last but not least, food beautifully cooked and served on Old Blue Willow china at an old oaken table seated on an old oaken settle, and Sabine and Rits wanted to complete the picture by drinking Budweiser from "an old oaken bucket." We severally and collectively salute thee, Oh Keens.

We mustn't forget also to mention our cordial reception at the recording laboratories of the Columbia, where it was our privilege to meet in the flesh Henry Burr, Andrea Sarto, C. A. Prince, Geo. Stehl, H. Lufsky, and others well-known to dealers and record buyers by name.

We also gave the new home of the Columbia on Fifth Avenue the "once-over," surely the most magnificent talking machine store in the world. Rits swears that Toronto shall have one just as magnificent if he is not cut off in the flower of his youth.

The return journey was completed in the same great style. Sabine and Rits had to miss this pleasure, as they had only taken three days off to go to New York for the purpose of seeing the new Fifth Avenue store, and they returned to Toronto on the night train. Lizzie ran smoothly along, refusing to even look at the tool bag. All she wanted was gas and oil, and not much of that. The total expenditure for these items going and coming being \$10.30. We hadn't even a puncture to harrow our souls.

Tamplin very aptly describes her as Lizzie the Magnificent; and so say all of us.

*And the night shall be filled with music
And the cares that infest the day
Shall fold their tents like the Arabs
And as silently steal away.*

—Longfellow.

Heineman Co. Declares Dividend and Increase Capital

The Otto Heineman Phonograph Supply Co., New York, has declared a dividend of 13¼ per cent. on its preferred stock for the first quarter of its fiscal year. This placed the stock on a 7 per cent. basis, and the stockholders were gratified with the splendid report which was submitted for their approval at a recent meeting.

At their meeting the directors of the company ratified a proposal to increase the capital stock of that corporation from \$1,800,000 to \$2,000,000, the new issue to be offered only to present shareholders. The \$200,000 increase is the second that has been favorably received by the directorate of the company within only a few months, the concern having advanced its capitalization from \$1,000,000 to \$1,800,000 in May of this year, when the large Newark, N. J., motor factory of A. F. Meisselbach & Bro. was absorbed by the Heineman interests. The enlargement of capital has been deemed advisable by the executives of the company as a measure to cope with the present growth of the business, and is regarded by those in a position to know as only a conservative estimate of the amount requisite to accommodate business already in sight.

The engineers at both the Heineman and Meisselbach division headquarters are already working upon the 1918 assortments of talking machine motors and parts which the corporation will offer. The new steel-needle department of the company is understood to have accomplished a remarkable success, its sales even exceeding the anticipations of the directors at a time when the needle scarcity was the most acute in the history of the trade.



Playerphone No. 160
Democracy Model.



The New Playerphone Factory
where over \$500,000 worth of Player-
phones will be made this year.



Playerphone Record
A Wide Selection of
the Best Vocal and In-
strumental Pieces in
each regular list.

Quit Worrying About Your Business!

If it's hard to meet rent and there's only a meager living in the year's sales—GET BUSY. Put in a line that pays big profits and sells easily and often.

Start NOW
and Handle

The New
Playerphone
and
Playerphone
Records

They'll Pay You Rent and Make You Thousands Extra Profit

It's not trick to earn a net extra profit of from \$1,000 to \$5,000 or more a year with the Playerphone line. Retail Music and Piano Store owners in large towns or small, with stores both large and small, are paying their rent and banking good sized surplus profits because of the Playerphone and Playerphone Records.

See What This Firm Says:

J. Burford Lane, Mineral Ridge, Ohio, writes: "Please ship via Wells Fargo Express one Playerphone, No. 125, mahogany finish. Ship also by express, as soon as possible, one Playerphone, No. 125, mahogany finish, making two in all. Your last shipment received and sold No. 125 after playing one record. This instrument seems to have the call. I already have several good prospects."

You will feel that way about the Playerphones, too, when you've had them on show, seen how quick they sell, how easy it is to sell them with no previous experience, how pleased the people are and how they keep coming back regularly for more Playerphone records. The Playerphone line has always been a big winner for music dealers, but now Playerphones sell better than ever. This is why.

Your store will be the centre of attraction. You make nearly 100 per cent. profit on every sale, and our time payment plan permits you to collect before you have to pay us. Small Investment. Big Profits. Write to-day for new catalogue and special introductory offer.

See the New Patriotic Models of the Playerphone

The Playerphone is now made in Ten Sizes to please every taste and pocketbook—all of them large, handsome, cabinet materials of the finest workmanship and finish. Here are the names and retail prices of the new Playerphone Patriotic Models: Colonial, \$60; Constitution, \$75; Liberty, \$85; Young America, \$100; America, \$125; Democracy, \$160; President, \$160; William and Mary, \$150; Chippendale, \$175, and the exquisite White House Model, \$500.

None at Any Price Better Than Playerphones

These instruments compare in every way with others retailing at from \$15 to \$500 more. Each Playerphone is equipped with a balanced tone arm, improved reproducer and automatic stop—all new inventions of our own. Each Playerphone plays all makes of disc records without change of equipment, and each beautiful model is alike in form, workmanship and finish.

Playerphone Talking Machine Company

Exclusive Talking Machine Manufacturers

338 to 352 North Kedzie Avenue

CHICAGO, ILLINOIS

PLAYERPHONE DISTRIBUTORS

Chapman Drug Co., Knoxville, Tenn.

Day Drug Co., Akron, Ohio.

Des Moines Drug Co., Des Moines, Ia.

W. J. Gilmore Drug Co., Pittsburg, Pa.

Greil Bros., Montgomery, Ala.

Hornick More & Porterfield, Sioux City, Ia.

Geo. A. Lowe Co., Ogden, Utah.

McKesson & Robbins, New York City, N.Y.

Oklahoma Book Co., Oklahoma City, Okla.

Smith Kline & French Philadelphia, Pa.
Toole Campbell Dry Goods Co., St. Joseph, Mo.

Van Vleet Mansfield Drug Co., Memphis, Tenn.

Wyman Partridge & Co., Minneapolis, Minn.



MUSIC SUPPLY CO.

36 Wellington Street East

TORONTO

Largest Columbia Distributors in Canada

Eighteen Years' Experience

¶ We will make your department a success—
or refund your money.

¶ Consult us before
buying any make of
" talking machine."

NEW RECORDS

Victor Records for October

POPULAR SONGS

(10-inch)

18340	The Ragtime Volunteers Are Off to War.	Van and Schenck.	90
	Southern Gals.	Van and Schenck.	
18343	They Go Wild, Simply Wild, Over Me.	Marion Harris.	90
	Some Sweet Day.	Marion Harris.	
18347	Isles of Aloha.	Wright and Dietrich.	90
	Pua Mohala.	Wright and Dietrich.	
18352	How Can I Forget.	Alan Turner.	90
	Just as Your Mother Was.	Henry Burr.	
18353	I'm All Bound 'Round With the Mason Dixon Line.	Irving Kaufman.	90
	Sailin' Away on the Henry Clay.	American Quartette.	
18354	The Ghost of the Saxophone.	Collins and Harlan.	90
	Mummy Blusson's Possum Party.	Collins and Harlan.	
18355	Wake Up Virginia.	Shannon Four.	90
	The Sweetest Little Girl in Tennessee.	Sterling Trio.	

RECORDS BY VAUDEVILLE ARTISTS

(10-inch)

18342	That's the Kind of a Baby For Me.	Eddie Cantor.	90
	The Modern Madmen's Prayer.	Eddie Cantor.	
18357	M-i-s-s-i-s-s-i-p-p-i.	Frances White.	90
	Six Times Six is Thirty-Six.	Frances White.	

DANCE RECORDS

(10-inch)

18345	For Your Country and My Country—Medley One-Step.	Conway's Band.	90
	Sweetie Mine—Medley One-Step.	Conway's Band.	
35648	For You a Rose—Medley Fox Trot.	Joseph C. Smith's Orchestra.	1 50
	Mondaine Waltz (Helo Herceau).	Joseph C. Smith's Orchestra.	
35649	Good-bye Broadway, Hello France!—Medley One-Step.	Conway's Band.	1 50
	Rolling in His Little Rolling Chair—Medley One-Step.	Conway's Band.	
35650	Huckleberry Finn—Fox Trot.	Conway's Band.	1 50
	She's Dixie All the Time—Medley Fox Trot.	Conway's Band.	

MISCELLANEOUS INSTRUMENTAL RECORDS

(10-inch)

18208	To a Wild Rose.	Venetian Trio.	90
	The Rosary.	Venetian Trio.	
18312	The Whirlwind (Tourbillon).	(Kranke), Arthur Brooke.	90
	Romance No. 1.	Arthur Foreman.	
18328	Italian Airs—Medley.	Street Piano.	90
	Operatic Airs—Medley.	Street Piano.	
18329	Ballet Egyptian, Part 1 (Allegretto).	Victor Concert Orchestra.	90
	Ballet Egyptian, Part 2 (Andante Sostenuto).	Victor Concert Orchestra.	
18344	Aloha Oe. H. Heine Henton with Conway's Band.		90
	You and I Were Young, Maggie.	H. Heine Henton with Conway's Band.	
18356	Old Zip Coon.	Victor Band.	90
	Lady of the Lake.	Victor Band.	
		(12-inch)	
35637	Fifth Symphony—Finale: Allegro (Part 1).	Victor Concert Orchestra.	1 50
	Fifth Symphony—Finale: Allegro (Part 2).	Victor Concert Orchestra.	
35642	Whispering Flowers.	Victor Concert Orchestra.	1 50
	The Dying Poet.	Victor Concert Orchestra.	
35644	Reconciliation Polka (from "Les Millions d'Arlequin").	Victor Concert Orchestra.	1 50
	Spanish Dance in G Minor (Op. 12, No. 2) (Moszkowski).	Victor Concert Orchestra.	

VOCAL RECORDS

(10-inch)

45130	Liddle Boy.	Nora Bayes.	1 25
	Over There.	Nora Bayes.	

45126	Good Night, Little Girl, Good Night.	Lambert Murphy.	1 25
	The Blush Rose.	Lambert Murphy.	
45132	Doan Ye Ory, Ma Honey.	Olive Kline with Orpheus Quartette.	1 25
	Flow Gently, Sweet Afton.	Olive Kline.	
45133	Prince Igor—Coro di donne (In Italian).	Metropolitan Opera Chorus.	1 25
	Prince Igor—Coro a danza.	Metropolitan Opera Chorus.	
18341	Closer to Jesus.	Homer Rodeheaver and George Brewster.	90
	Drifting.	Homer Rodeheaver and George Brewster.	
18346	Says I To Myself, Says I.	Marguerite Farrell.	90
	Wonderful Girl, Good Night.	Marguerite Farrell.	
		(12-inch)	
35641	A Trip to Paradise.	Golden and Heins.	1 50
	The Death of Towerer.	Golden and Heins.	
35651	Gems from "Egloff Folies, 1917."	Victor Light Opera Company.	1 50
	Gems from "Oh Boy."	Victor Light Opera Company.	
35652	Pollyanna and the Boy.	Sally Hamlin.	1 50

RED SEAL RECORDS

64687	Deep River.	William Arns Faber.	Frances Alda, soprano (with Orpheus Quartette).	1 25	
64690	There's Way My Heart is Calling You.	Harry D. Kerr.	Otto Motzian.	Emilio de Gogorza, baritone.	1 25
			(12-inch)		
74528	La Traviata—Di Provanza si par (Thy Home in Fair Provence).	Verdi.	Giuseppe de Luca, baritone (in Italian).	2 00	
			(10-inch)		
87256	Tu me dirais.	Rosemond Gerard-Cecile Chaminate.	Geraldine Farrar, soprano (in French).	2 50	
			(12-inch)		
74536	The Last Rose of Summer.	Moore.	Amelia Galli-Curci, soprano.	2 00	
			(10-inch)		
64697	Little Alabama Coon.	Hattie Starr.	Mabel Garrison, soprano (with Orpheus Quartette).	1 25	
87276	Chanson Hebraique.	Maurice Hava.	Sims Gluck, soprano.	2 50	
87277	The Star Spangled Banner.	Key-Arnold.	Louise Homer, contralto.	2 50	
64699	Any Place is Heaven if You are Near Me.	Lockton-Lohr.	John McCormack, tenor.	1 25	
64706	Etude in G Flat Major (Op. 25, No. 9).	Chopin.	Ignace Jan Paderewski, pianist.	1 25	
64705	Little Firefly (Wah-wah-Tayes).	Charles W. Calman.	Maud Powell, violinist (pianoforte by George Falkenstein).	1 25	
64707	'Tis But a Little Flower.	Mrs. Ellen C. Howarth.	J. R. Thomas.	Clarence Whitehill, baritone.	1 25

Columbia Records for October

(10-inch)

49181	Barbiers di Siviglia. (Rossini.)	Largo Al Factotum. (Make Way for the Factotum.)	Riccardo Straciarri, baritone. Orchestra accompaniment under the direction of Giorgio Polacco.	1 50
A5984	Raymond. (Thomas.)	Overture, Part I.	Philharmonic Orchestra of New York under direction of Josef Stransky.	1 50
	Raymond. (Thomas.)	Overture, Part II.	Philharmonic Orchestra of New York under direction of Josef Stransky.	
A5981	Ave Maria.	Adapted from Intermezzo from Cavalleria Rusticana. (Mascagni.)	Lucy Gates and Frank Gittelson. Soprano Solo with violin obbligato. Orchestra accomp.	1 50
		Sing, Smile, Slumber. (Serenade.)	(Gounod.) Lucy Gates, soprano. Orchestra accomp.	
			(10-inch)	
A2318	Hail Columbia. (Paraphrase.)	Arranged by Maurice F. Smith.	Prince's Band.	85
	Columbia the Gem of the Ocean. (Paraphrase.)	Arranged by Maurice F. Smith.	Prince's Band.	
A2333	Good-bye Broadway, Hello France. (Basket.)	Peerless Quartette.		85
	Throw No Stones in the Well That Gives You Water. (Morse.)	Arthur Fields, baritone. Orchestra accomp.		
A2329	I Don't Know Where I'm Going, But I'm On My Way. (Fairman.)	Peerless Quartette. Orchestra accomp.		85
	I'll Come Sailing Home to You. (Carroll.)	Irving Kaufman, tenor. Orchestra accomp.		

If you have missed the Columbia profits during the last season you must have done it unwillingly. If you miss them this season the amount of them will make a long column on your debit page. But why should you? It's your move.

(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company
Factory and Headquarters
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A2336	Somewhere in France is Daddy. (Howard.) Peerless Quartette. Orchestra accomp.	
A2337	Laddie Boy. (Edwards.) Al Campbell, 1st tenor; Henry Burr, 2nd tenor. Orchestra accomp.	85
A2338	Whose Little Heart Are You Breaking Now? (Hovlin, Campbell and Burr.) Tenor duet. Orchestra accomp.	
	Some Sunday Morning. (Whiting.) Ada Jones, soprano, and M. J. O'Connell, tenor. Orchestra accomp.	85
A2334	That's the Kind of a Baby For Me. (Egan.) From Zig-feld Follies. Sam Ash, tenor. Orchestra accomp.	85
A2335	How Can Any Girl Be a Good Little Girl (When She Loves a Naughty Little Boy) (Gentes.) Anna Wheaton, soprano. Orchestra accomp.	85
A2335	When Johnny Marches Away. (Hager.) Henry Burr, tenor. Band accomp.	
	Let's All Do Something. (Lange.) Arthur Fields, baritone. Orchestra accomp.	85
A2312	Sons of Liberty. (Gay.) Andros Sarto, baritone and Columbia Stellar Quartette. Orchestra accomp.	
	When Your Boy Comes Back to You. (Thompson.) Charles Harrison, tenor and Broadway Quartette. Orchestra accomp.	85
A2314	There's Something About You Makes Me Love You. (Lewis, Grossman and Lange.) Sam Ash, tenor. Orchestra accomp.	
	Sweet Emalina. My Gal. Creamer and Layton.) Henry Burr, tenor. Orchestra accomp.	85
A2328	From Me to Mandy Lee. (Lange.) Campbell and Burr. Orchestra accomp.	
	I'm All Bound 'Round With the Mason Dixon Line. (Schwartz.) Irving Kaufman, tenor. Orchestra accomp.	85
A2301	Hello! My Soldier Boy. (A Wireless Novelty.) Katherine Clark, soprano, and Henry Burr, tenor. Orchestra accomp.	
	Spirit of '17. (Hager.) Peerless Quartette. Orchestra accomp.	85
A2313	The Ragtime Volunteers Are Off to War. (Hanley.) Irving Kaufman, tenor. Orchestra accomp.	
	Won't You Say a Word for Ireland? (McKenna.) Irving Kaufman, tenor. Orchestra accomp.	85
A2316	My Little China Doll. (Van and Schenck and Yellan.) Fox-trot. Guido Deiro, Accordion solo.	
	Hong Kong. (Von Holstein and Sanders.) One-step. Guido Deiro. Accordion solo	85
12-INCH DANCE RECORDS		
A5985	Where Do We Go From Here? Medley one-step. Introducing "Good Bye Broadway. Hello France." "If I Had a Son for Each Star in Old Glory." "You Don't Have to Be Irish." (Johnson, Wenrich, Baskette, Burke and Morse.) Prince's Band	1 50
	Help! Help! I'm Sinking. Medley fox-trot. Introducing "There's a Million Reasons for Knocking at the Knitting Club." "Give Me the Right to Love You." "Isn't She the Hussy Little Bee." (Von Tilzer, Bard and Glatt.) Prince's Band	1 50
A5982	"Old Timers" Waltz. Introducing "The Howlers." "The Sidewalks of New York." "Sweet Rosie O'Grady." "Daisy Bell." "Comrades." "Little Annie Rooney." "The Band Played On." Compiled and arranged by W. Lake. Prince's Orchestra.	
	Smiles. Then Kiss Me (Ansell). Waltz. Prince's Orchestra	1 50
A5983	New Orleans Jazz. Introducing "My Dixieland." (Richardson.) One-step. Prince's Band.	
	Yah De Dah. (Kaufman.) Fox-trot. Prince's Band	1 50
A2317	10-INCH DANCE RECORDS Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile. (Powell.) Introducing "Soldiers in the Park." "Mason's One-Step." Prince's Band	
	What Kind of an American Are You? (Von Tilzer.) Introducing "Honor Thy Father and Mother." (Gentes.) One-step. Prince's Band	85
A2327	Lily of the Valley. (Friedland.) Introducing 1. "Pollyanna." Franklin 2. "My Golden Prairie." (Lee.) One-step. Prince's Band	
	Beale Street. Introducing "The Jugo Blues." (Handy.) Fox-trot. Prince's Band	85
A2321	Oh, Johnny! Oh, Johnny! From "Follow Me." (Ross and Olman.) One-step. Howard Kopp and Frank Banta. Drum and Piano duet	
	He's Just Like You. (Von Tilzer.) One-step. Vess Ossman's Dixie Orchestra	85
A2319	Every Little Movement. Introducing "Love Dance" from Madame Sherry. (Hosburn.) Prince's Orchestra.	
	Merry Widow Waltz. (Lehar.) Prince's Orchestra	85
12-INCH SONGS AND INSTRUMENTAL		
A5980	Forgotten. (Cowles.) Vernon Stiles, tenor. Orchestra accomp.	
	Daddy. (Behrend.) Vernon Stiles, tenor. Orchestra accomp.	1 50
A5979	Oh, Boy! (Kern.) Selections, introducing "Flubby Duh." "Till Into One." "An Old Fashioned Way." "A Day Like You." "Waiting Time in Flat Bush." "Roll the Clouds Roll By." Prince's Orchestra.	
	His Little Widows. (Schweder.) Selections, introducing "I Want 'Em All." "In a Cabaret Land." "A Wife For Every Day in the Week." "My Love's a Secret." "That Creep, Woezy Feeling." Prince's Orchestra	1 50
10-INCH SONGS AND INSTRUMENTAL		
A2337	Minnet in G. (Hechtson.) Francis Macmillen, violinist. Piano accomp.	
	Souvenir. (Drda.) Francis Macmillen, violinist. Piano accomp.	1 00
A2308	Silver Threads Among the Gold. (Danks.) Henry Burr, tenor. Orchestra accomp.	
	The Rosary. (Nevin.) Henry Burr, tenor. Orchestra accomp.	85
A2322	The Facey Chair. (Root.) James Harrod, tenor. Orchestra accomp.	
	Bell Brandon. (Woodratt.) James Harrod, tenor. Orchestra accomp.	85
A2309	Three Drops of Brandy. (Old Irish Reel.) Patrick Fitzpatrick Irish Bagpipe.	
	Donnebrook Fair. (Old Irish Jig.) Patrick Fitzpatrick. Irish Bagpipe	85
A2338	Blue Jay and the Thrush. (Belmont.) Robert Lewis and George Wilson, tenor duet. Bur. voice by Sybil Sanderson Fagan. Orchestra accomp.	
	Down at the Water Fall. (Hager.) Robert Lewis, tenor. Grid notes by Sybil Sanderson Fagan. Orchestra accomp.	85
A2325	How Can I Leave This? (Thuringian Folk Song.) Columbia Stellar Quartette. Unaccom.	
	Stars of the Summer Night. (Woodbury.) Columbia Stellar Quartette. Unaccom.	85
A2311	Lelia—Pavilo Waltzes. (Gulman.) Helen Louise and Frank Ferrer. Hawaiian guitar duet.	
	Hawaiian Dreams. (Marple.) Helen Louise and Frank Ferrer. Hawaiian Guitar duet	85
A2323	Jesu, Lover of My Soul. (Marsh.) Henry Burr, tenor; orchestra accomp.	
	Face to Face. (Johnson.) Henry Burr, tenor. Orchestra accomp.	85
A2320	Kiss Me Again. (Herbert.) Fred H. Brown. Saxophone solo. Orchestra accomp.	
	Love Here is My Heart. (Silesu.) Fred H. Brown. Saxophone solo.	85
NEW RENA RECORDS		
(10-inch)		
R4010	Just Before the Battle Mother. (G. F. Root.) Century Quartette. Orchestra accomp.	
	Comrades. (McClennan.) Century Quartette. Orchestra accomp.	85
R4009	Home Sweet Home, For You We're Fighting. (J. Lawson.) Robert Lewis and Imperial Quartette. Orchestra accomp.	
	I Want to Kiss Daddy Goodnight. (Gordon V. Thompson.) James Harrod, tenor. Orchestra accomp.	85
R4006	Fantasia on Irish Airs. Part I. Violin Solo. Albert Sammons	
	Fantasia on Irish Airs. Part II. Violin Solo. Albert Sammons	85
(12-inch)		
R934	If You Were the Only Girl in the World. (Ayer.) Mabel Lee and George F. Murray. Orchestra accomp.	
	Another Little Drink Wouldn't Do Us Any Harm. (Ayer.) Melanie Castel, Lloyd Johnson and Chorus. Orchestra accomp.	1 50

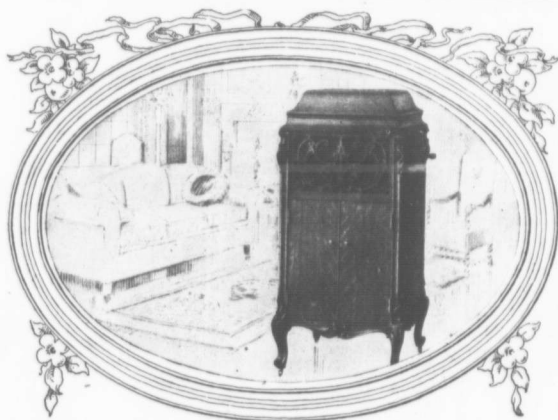
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New Starr Records

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7610	Havonola. Fox-trot. (Frey.) Banjo, Saxophone and Piano. Van Eps Trio.
	The Pearl of the Harlem. Oriental Rag Two-step. (Guy.) Banjo, Saxophone and Piano. Van Eps Trio
10017	Till The Clouds Roll By. From "Oh Boy!" (Waldhouse-Kern.) Starr Military Band. Soldier. One-step March. (Tierney.) Starr Military Band
	It's Time For Every Boy To Be a Soldier. One-step March. (Tierney.) Starr Military Band
7607	Don't Slam That Door (Lynott-Von Tilzer). Soprano and Tenor with Orch. Ada Jones and Harry Dunn
	Till The Clouds Roll By. From "Oh Boy!" (Waldhouse-Kern.) Soprano and Tenor with Orch. Kathryn Irving and Vernon Dalhart.



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 7611 Can't You Hear Me Call? Caroline (Gardner-Roma). Tenor with Orch. 12
 The Last Rose of Summer (Moore). Soprano with Orch. Ac. Inez Baurton 12
 7612 One By One We're Passing Over. Sacred Song (Arrick & McEwan). Tenor with Organ Ac. Wm. McEwan. 12
 Nazareth's Sacred Song (Lambert). Bass with Orch. Ac. Frederic Martin 12
 7608 There's No More Harmony at Home Sweet Home (Snyder Lewis & Young). Alto with Organ Ac. Arthur Hall 12
 All The World Will Be Jealous of Me (Dubin-Hall). Tenor with Orch. Ac. William Schefer 12
 7609 Any Little Girl Can Make Bad Man Good (Harris Hanley). Tenor with Orch. Ac. Arthur Hall 12
 When Do We Go From Here? (Johnson & Wenzel). Tenor with Orch. Ac. Arthur Hall 12

New Pathe Records

63007 La Marseillaise (De l'ale), in French; Lucien Muratore, tenor 12
 Le Reve Passe (Holmer-Krizer) (Passing Dream), in French; Lucien Muratore, tenor 12
 63008 Werther (Massenet) Pourquoi me reveilles-tu? (Oh, Why Awaken Me?), in French; Lucien Muratore, tenor 12
 Magali (Mistral), Melody in French; Lucien Muratore, tenor 12
 63011 Carmen (Bizet) Fleur (Flower) in French; Lucien Muratore, tenor 12
 Tu ne sauras jamais! (Milhandy), Vocal Waltz, in French; Lucien Muratore, tenor 12
 60055 Norma (Bellini) Casta Diva (Queen of Heaven), in Italian; Rosa Raisa, soprano 12
 L'Africana (Meyerbeer) In grembo matris (Slumber Song) in Italian; Rosa Raisa, soprano 12
 27501 Dzhibzhikha (Russian Revolutionary Song), in Russian; Male Chorus, unaccomp.; Adamo Didur, basso 12
 60056 Wit no matsushka no Volga (Down the River Volga), in Russian; Solovian (Russian) Chorus, Choral 12
 La Tosca (Puccini) Molono go di Scarpia (Vend My Enemies Call Me), in Italian; Giacomo Rimini, baritone 12
 Rigolotto (Verdi) Pupa siamo (We are Squall), in Italian; Giacomo Rimini, baritone 12
 60057 La Boheme (Puccini) Mi chiamano Mimi (My Name is Mimi), in Italian; Marie Koneffo, soprano 12
 La Traviata (Verdi) Follie, Folie (The Round of Pleasure 'Till Joy), in Italian; Marie Koneffo, soprano 12
 59004 Louise (Chapoyt), in Italian; Marie Koneffo, soprano 12
 Le bonheur est au village (Eupaisie le Jour, Ever Since The Day), in French; Vallin-Pardo, soprano 12
 59010 Herodine (Massenet) Vision fugitive (Fugitive Vision), in French; Marie Koneffo, soprano 12
 Le Jongleur de Notre Dame (Massenet) Legende de la Saule (Legend of the Willow), in French; Marie Koneffo, soprano 12
 26002 Phileton et Baucis (Gounod) Air de Vulcaïn (Vulcan's Air), in French; M. Belhomme, basso 12
 Haydee (Auber) A la voix sudanese (A Magic Voice), in French; M. Belhomme, basso 12
 25003 O Come with Me in the Summer Night (Von Stucken); Alma Beck, contralto 12
 The Fields of Balladars (Turner-Mall) Alma Beck, contralto 12
 52023 The Magic of Your Eyes (Penn); Craig Campbell, tenor 12
 There It Never Be One Like You (Pancho); Craig Campbell, tenor 12
 20125 Departure of The First O. S. Troops for France, with Chorus and Band, Russell Harding 12
 My Own United States (Edwards); David Irwin, tenor 12
 20126 The Star-Spangled Banner (Francis Scott Key), Male Chorus, tenor 12
 Good-Bye Little Girl, Good-Bye (Edwards), David Irwin, tenor 12
 27002 Dixie (Emmett), Male Chorus, Band accomp.; David Bixham, baritone 12
 Our Country Forever (Haynes-Meredith), Band accomp.; David Bixham, baritone 12
 20175 Patriotic Medley No. 1. Introducing The Red, White and Blue, The Girl I Left Behind Me, The Star-Spangled Banner and Yankee Doodle; Pathe Concert Orchestra 12
 Patriotic Medley No. 2. Introducingally Round the Flag, Marching Band, Dixie and My Country, The Girl I Left Behind Me; Pathe Concert Orchestra 12
 20142 Mother, from "Her Soldier Boy" (Romberg); Henry Burr, tenor 12
 Golden Hours (Shubman), Sterling Trio 12
 20187 America, Here's My Boy (Langford); David Irwin, tenor 12
 The Man Behind the Hammer and the Plow (Von Tilzer); Lewis Platt, tenor 12
 20188 My Yiddish Butty (Barks), Lewis Platt, tenor 12
 Saxophone Sam (Klickman); Louis J. Winsch, baritone 12
 20189 The Kangaroo Hop (Williams), Billy Williams, comedian 12
 Giving a Dookie a Strawberry; Billy Williams, comedian 12
 20182 When Your Boy Comes Back to You; David Irwin, tenor 12
 Three Cheers for the Army and Navy; David Irwin, tenor 12
 40005 Hello My Dearie, from Ziegfeld Follies of 1917 (Stamper); Hilly Weston, baritone 12
 Chu-Chin-Chow, from Ziegfeld Follies of 1917 (Stamper); Louis J. Winsch, baritone 12
 40096 Hello My Dearie, from Ziegfeld Follies of 1917 (Stamper), Medley one-step; Pathe Dance Orchestra 12
 Just You and Me, from Ziegfeld Follies of 1917 (Stamper), Medley fox-trot; Pathe Dance Orchestra 12
 40088 That Creepy, Creepy (Schroeder), from Ziegfeld Follies of 1917 (Stamper), Medley one or two-step; American Republic Band 12
 Valse Caressante (Lambert), Waltz; Pathe Dance Orchestra 12
 40089 Somewhere in Delaware (Robinson), Fox-trot; American Republic Band 12
 Zenda Waltzes (Witzel), Waltz; Pathe Dance Orchestra 12
 20191 What Kind of an American Are You? (Von Tilzer), One or Two-step; Pathe Dance Orchestra 12

Oh You Daddy! (Vincent), Fox-trot; American Republic Band 12
 20190 Hong Kong (Sanders), One or Two-step; American Republic Band 12
 Kahala-Honolulu (Kaali), Oahu Two-step; Sherbo's Castles by the Sea Orchestra 12
 40093 Veronique (Messenger), Selections, Part I; Garde Republic Band of France 12
 Veronique (Messenger), Selections, Part II; Garde Republic Band of France 12
 40092 Standfast and True (Teitelbaum), H. M. Scots Guards Band 12
 20176 San Lorenzo (Silva), March, H. M. Scots Guards Band 12
 Lyric Prize (Zullo); Imperial Symphony Orchestra 12
 Old English Country Dances (Arr. by Ballour), Imperial Symphony Orchestra 12
 40084 Stabat Mater (Rossini) Pro Prece, in Latin; James Stanley, basso 12
 The Messiah (Handel) Why Do the Nations? Harold Perkins, baritone 12
 20181 Hawaiian Butterfly (Santly), Violin Solo; Jan Kubini, piano accomp. 12
 There's a Long, Long Trail (Elliott), violin solo; Jan Kubini, piano accomp. 12
 29069 Salbando (Lopez), Porto Rican Dance; Rivera, Native Porto Rican Orchestra 12
 Camello (Pasquetti) Porto Rican Waltz; Rivera's Native Porto Rican Orchestra 12
 40085 Concerto for Clarinet and Piano (Weber), First Movement, Haydn Draper and Lillian Bryant 12
 Concerto for Clarinet and Piano (Weber), Rondo, Haydn Draper and Lillian Bryant 12
 40086 Lyrice (Annou), Scottish Concertina Solo, Alexander Prince 12
 Under the Double-Eagle (Wagner), Harmonica Solo, George Schstra 12
 20184 Hawaiian Butterfly (Santly), Louise and Ferera Waikiki Orchestra 12
 Valse Bienen (Moser), Louise and Ferera Waikiki Orchestra 12
 20185 The Honolulu Hiki-Boo-Boo (Von Tilzer), fox-trot, Louise and Ferera Waikiki Orchestra 12
 Hawaiian Dreams (Marple), waltz, Louise and Ferera Waikiki Orchestra 12
 20186 A Love-Scene (Comic dialogue), Golden and Marlowe 12
 The Cook Mariners (comic dialogue), Golden and Marlowe 12

New Lyric Records for October

By Lyraphone Co., New York.

(The figures given are American prices.)
 6119 Ave Maria (Gounod), Amy Castles, soprano, the Australian Nightingale. The greatest singer Australia has produced—since Melba. 75
 Good-Bye (Tosti), Amy Castles, soprano 12
 6120 Danay Dwyer (Kipling-Barnoch) Graham, Mary and Male Quartette. The great American operatic baritone, Who Are the Boys Come Home (Speaks) Graham, Mary, and Male Quartette 12
 5114 Will You Remember? (Romberg) Graham, Mary, and James Devlin, tenor 12
 Keep the Home Fires Burning (Novello), Stanley Cochran and Male Quartette 12
 8117 (a) Scart Dance (b) Pierrette (Chaminade), Lyric Orchestra 12
 Entr'acte et Valse from Ballet "Coppelia" (Delibes), Lyric Orchestra 12
 8118 (a) The Flatterer (b) Air de Ballet (Chaminade), Lyric Orchestra 12
 (a) Kiss Me Again (b) Yesteryouths (Herbert), Lyric Orchestra 12
 5109 Over There (Ohan), Arthur Fields, baritone, and Peerless Quartette 12
 Good-Bye Broadway, Hello France (Baskette), Peerless Quartette 12
 5112 Joan of Arc (Waltz), Henry Burr, tenor 12
 From Me to Mandy Lee (Lange), Albert Campbell and Henry Burr, tenor duet 12
 5113 Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile (Powell), Stanley Cochran, baritone, and Male Quartette 12
 Send Me Away With a Smile (Wesley & Piantadosi), Stanley Cochran and Male Quartette 12
 5111 Mother, Dixie and You (Johnson and Santly), Sterling Trio 12
 I Don't Emalina My Gal (Cramer and Clayton), Peerless Quartette 12
 5110 I Sweet Know Where I'm Going, But I'm On My Way Fairman, Peerless Quartette, Arthur Fields and Peerless Quartette 12
 5115 Durr! (Von Tilzer), James Sullivan, tenor, and Ada Jones, soprano 12
 When It's Circus Day Back Home (Glogau), James Sullivan, tenor (Animal imitations by Gilbert Gerard), 12
 5116 O'Brien is Looking For You (Kershaw, Spedel and Bayha), James Sullivan, tenor 12
 There's Nothing Too Good for the Irish (Glogau), James Sullivan, tenor 12
 5117 Down in Borneo Isle (Cramer and Layton), Byron G. Hildan, tenor, and Arthur Collins, baritone 12
 Night Time in Little Italy (McCarthy and Fischer), Byron G. Hildan, tenor, and Arthur Collins, baritone 12
 5118 That's the Kind of a Baby For Me (Egan), Samuel Ash, tenor 12
 Bring Me a Rose (Shiler), Samuel Ash, tenor 12
 4133 Over There (Cohan), Introducing "You're a Grand Old Flag" and "The Yankee Doodle Boy", One-step, Lyric Dance Orchestra 12
 Captain Betty—Waltz (Baxter), Lyric Dance Orchestra 12
 4194 Good-Bye Broadway, Hello France (Baskette), Introducing "Who do we go from here?" (Wentlich), One-step, Lyric Dance Orchestra 12
 Water of Venice (Von Tilzer), Lyric Dance Orchestra 12
 4195 You Said Something from "Have a Heart" (Kern), Introducing "Till the Clouds Roll By", One-step, Lyric Dance Orchestra 12
 It's a Pipp'n', Fox-trot (Motzan), Lyric Dance Orchestra 75

Lyraphone Co. of America

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LYRIC RECORDS

Now Delivering Orders for 10" and 12" Double-faced Records

Standard American Catalogue

also

RECORDS in the following FOREIGN LANGUAGES

NEAPOLITAN—ITALIAN—FRENCH
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JEWISH—HEBREW
BOHEMIAN—SLOVAK—CROATIAN
SERVIAN—ROUMANIAN, etc.

Address all communications to

General Offices: 12-14 West 37th Street, New York, N. Y.

Factory: Brooklyn, N. Y.

More About the Talking Machine Needle Situation

"WE have recently been in communication with the Controller of the Priority Department of the Ministry of Munitions of War, in an endeavor to obtain from that authority a relaxation of the rule prohibiting the use of steel for the manufacture of gramophone needles," says the London Talking Machine News. "As a result a certain concession has been made. Through the Music Trades Committee a permit has been granted to manufacturers of needles, authorising them to purchase sufficient crucible cast steel to make the necessary quantity of needles to supply the needs of soldiers and sailors—for hospitals and huts; and for no other purpose.

"We are always advised to be thankful for small mercies, but must confess that we cannot simulate a feeling of deep gratitude for so small a concession on the part of this Department of the Government. We cannot help thinking that, considering the comparatively small quantity of steel which needles use, permission might have been given for the full quantity required for the use of the trade. No one, of course, grudges the preference given to our soldiers and sailors, wounded and unwounded, for at the present time they should have the preference in everything. But is it absolutely necessary to limit the concession to such an extent? We do not wish to be unreasonable, but cannot help thinking that Government Departments are frequently unnecessarily unreasonable, and also we cannot rid ourselves of the suspicion that this prohibition is imposed because, by an arbitrary assumption, the gramophone industry has been classed in the category of luxury trades, and as such is

*"The constant drop of water wears away the hardest stone;
The constant gnawing dog chews up the toughest bone;
The constant cooing lover carries off the blushing maid,
And the constant piano advertiser is the one who gets the trade."*

being crippled. The trade has been ordered to export a certain portion of its manufacture, but how can it export what it is not allowed to manufacture? Great orders are waiting from Canada, New Zealand, Australia, and other parts of the Empire, which cannot be executed, and yet we are told to build up a business, and to make every preparation to keep our enemies from recapturing the trade after the war. The absurdity of the position is palpable to all, but Government Departments are not concerned with absurdities, and are not easily moved by appeals, except those appeals have at the back of them a preponderating number of votes. In this case those principally affected are the manufacturing classes, who, with those they minister to, pay the bulk of the taxes, and find the money with which to finance the war. They are not numerically, however, so numerous as the wage-earning classes, and their united votes would be small compared with those of the latter.

"We regret that we have not succeeded in our endeavors to a larger extent than this, but will not let the matter rest, and intend taking whatever steps that occur to us, or are suggested to us, as likely to lead to the concession on the part of the Government of the not inordinate requirements of the gramophone trade in the supply of needles."

Ottawa Firm Moves

The Percival Piano Co., of Ottawa and Merrickville, has moved to new premises in Ottawa at 154 Bank Street. They have now a more satisfactory location and better laid

out store. "We are putting in a complete line of phonographs and records of different makes, also adding a number of other lines," said the manager, Mr. R. C. Willis, who expresses himself as very well pleased with the city of Ottawa and the business prospects there.

Starr Officials Visit Canada

Mr. Fred Gennett, secretary, Starr Piano Co., Richmond, Ind., which firm's lines of phonographs and records are being distributed in Canada by Canadian Phonograph Supply Co. of London, recently paid that firm a visit. Mr. Gennett expressed his delight with the progress Starr phonographs and records have already made in this country, and he predicts for them a large share of the public interest.

Mr. R. M. Allen, of the same firm, took in the Exhibition at Toronto, and like all Americans on their first visit was amazed at the extent of this annual Exposition, the nature of the permanent buildings, streets, and sidewalks. His visit was during the first week of the fair, when the crowds are supposed to be much lighter than during the second week.

Western Optimists

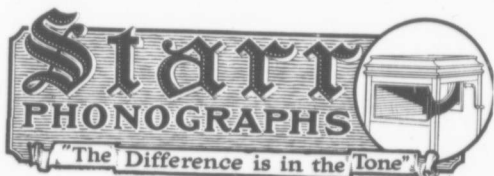
Captain W. A. Child, of Child & Gower, the well known music house of Regina, was a recent visitor to Toronto and London. Captain Child, who was invalided home after participating in the famous raid of Vimy Ridge, in which



Mr. Frank Gower, of Child & Gower, Regina.

the Canadians covered themselves with glory, is very enthusiastic over western prospects for fall business in pianos and phonographs. During his absence from business, covering a period of nearly three years, his partner, Mr. Frank Gower, who is also an old London boy, stayed closer to business than ever, with results very gratifying to both members of the firm. They have the Steinway and Nordheimer agencies for the entire province of Saskatchewan.

Bad temper is its own punishment, but that does not appease its victims.



The Starr Dealer Receives the Benefit of a Half-Century's Experience in Marketing High-Class Musical Instruments

As Starr Phonographs and Starr Records are the heritage of a long, successful manufacturing experience—

So is the selling experience which assists the Starr dealer in developing his business.

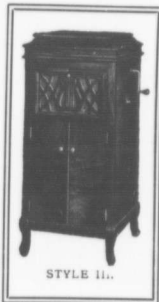
Everything possible is done to aid him:

National advertising—in many of the leading publications, such as *Cosmopolitan*, *Literary Digest*, *World's Work*, *Scribner's*, *Harper's*, *National Geographic Magazine*, in which a beautiful Fall and Christmas series is appearing.

Regular weekly schedule of large advertisements in over a score of the metropolitan newspapers whose circulation reaches nearly everywhere.

The new dealer receives a series of most attractive announcement ads, announcement folders, picture slides, window cards, etc., without cost.

Thereafter he is each month supplied with ten or a dozen illustrated timely ad-suggestions with copy which he can easily adapt. Cuts are free. New picture-slides, cards, booklets, etc., are frequently offered.



STYLE III.



STYLE IV.

It is easy for the Starr dealer to keep his sales coming steadily.

Starr Phonographs play ALL records. Starr Records play on ALL phonographs. There are 11 beautiful Starr Styles, \$65.00 to \$400.00, including four charming period designs.

The Starr Record Library now offers a comprehensive repertoire of the world's best music. The records are double-sided. Each side plays nearly five minutes. The retail prices are 85c., \$1.00, \$1.25 and upward.

Manufactured by the Old Reliable
Starr Piano Company

Established 1872—Richmond, Indiana

Sole Canadian Distributors:

The Canadian Phonograph Supply Company

LONDON

261 Dundas Street

CANADA

Columbia Dealers Entertained

During Exhibition week Music Supply Co., Toronto, distributors of Columbia lines, entertained a number of their dealers to dinner at the Old Mill Inn on the Humber. The "Old Mill" is a local landmark of historic interest, once miles "out in the country," but now on a splendid motor road within half an hour from King and Yonge Streets.

By invitation the guests of the company met at the office of the Music Supply Co., on Wellington Street, and from there adjourned to the Old Mill via motor cars, piloted thither by Mr. John A. Sabine in his big Haynes.

A chicken dinner par excellence was surrounded in short order, the guests all being seated at one large table. Between courses the new records for October were played over on a Grafonola brought along for the purpose. This gave an opportunity that none present had previously enjoyed, of hearing the records with other dealers and comparing notes as to the selling possibilities of the different titles. Order blanks were provided, so that any who desired could enumerate their preferences.

A feature of the evening was a song by Thornton Purkis, of J. J. Gibbons, Ltd., the well-known Toronto agency handling Columbia advertising. His selection reproduced below was extemporized on the spot by himself.

The party then adjourned to Mr. Sabine's flat, where they were royally entertained until midnight. Owing to his absence in New York, where he went on a motor trip, C. A. Leake, the other member of the firm, was unable to be present.

Among those who partook of Mr. Sabine's hospitality were the following:

- H. Rits, Toronto Grafonola Co., Toronto.
- R. Cabanas, Columbia Graphophone Co., Toronto.
- H. P. Thompson, Toronto Grafonola Co., Toronto.
- F. O. Boddington, Thos. Claxton, Ltd., Toronto.
- H. Pratt, Frank Stanley, Toronto.
- A. E. Stadelman, Hamilton Phonograph and Manufacturing Co.
- G. E. Evans, Robert Simpson Co., Toronto.
- C. Windrim, Robert Simpson Co., Toronto.
- W. F. Newman, East Hamilton Graphophone Store, Hamilton.
- C. R. Woods, Goodwin's, Ltd., Montreal.
- Thornton Purkis, J. J. Gibbons, Toronto.
- H. Wideman, A. & H. Wideman, Markham.
- Geo. R. Davey, Port Perry.
- Jno. A. Fullerton, Canadian Music Trades Journal.
- Jno. A. Sabine, Music Supply Co.
- H. S. Smith, P.S. Co.
- A. J. Wolf, Music Supply Co.

Following is the wording of the song extemporized by Mr. Purkis above referred to, and sung to the tune of Dixie.

If I were Johnny Sabine, I would, I would;
I'd tell the dealers gathered here,
That we expect them back next year;
I would, I would, if I were Johnny Sabine.

Chorus:

Oh, here we are at the Old Mill Inn,
So let's sing a song 'fore we begin;
A song—not long—Columbia—"Tres Bon!"

If I were Ralph Cabanas, I would, I would;
I'd get the factory working nights,
'Cause Christmas trade will top all heights;
I would, I would, if I were Ralph Cabanas.

If I were Mr. Wideman, I would, I would;
I'd tell the folks of Markham town
Columbia lines just win hands down;
I would, I would, if I were Mr. Wideman.

If I were Woods of Goodwins, I would, I would;
I'd have the "trade" in Montreal
A' dancing at my beck and call;
I would, I would, if I were Woods of Goodwins.

If I were Little Herman Rits, I would, I would;
I'd set it down on a Record
That my car's made by Henry Ford;
I would, I would, if I were Little Herman.

If I were Hughie Thompson, I would, I would;
I'd tell that "feller" Herman Ritz,
His energy just gives me fits;
I would, I would, if I were Hughie Thompson.

If I were Mr. Newman, I would, I would;
I'd tell the Scots of Hamilton
Columbia breaks all records for fun;
I would, I would, if I were Mr. Newman.

If I were Mr. Evans, I would, I would;
I'd get the folks in Simpson's store
A' boosting Columbia more and more;
I would, I would, if I were Mr. Evans.

If I were Mr. Windrim, I would, I would;
I'd back my partner Evans up,
Because at selling I'm "some pup";
I would, I would, if I were Mr. Windrim.

If I were Mr. Stadelman, I would, I would;
I'd tell the folks in Tiger City
Columbia Records both "Dance and Ditty,"
I would, I would, if I were Mr. Stadelman.

If I were a Stanley Piano, I would, I would;
I'd strike a bow in "sharps and flats"
Before that handsome Mr. Pratt;
I would, I would, if I were a Stanley Piano.

If I were Mr. Boddington, I would, I would;
I'd throw all other lines right out,
And make Claxton's for Columbia my sole spout;
I would, I would, if I were Mr. Boddington.

If I were Mr. Davey, I would, I would;
I'd make all the folks in my town merry,
By making a Columbia town of Port Perry;
I would, I would, if I were Mr. Davey.

If I were John A. Fullerton, I would, I would;
I'd write this dinner party up
So next year more will come to see what's up;
I would, I would, if I were John A. Fullerton.

During the evening a telegram was received from President Wilson, apropos of his reply to the Pope's peace proposals. It read: "To John Sabine and All the Boys. Hail Columbia. Now note my notes. Woodrow."

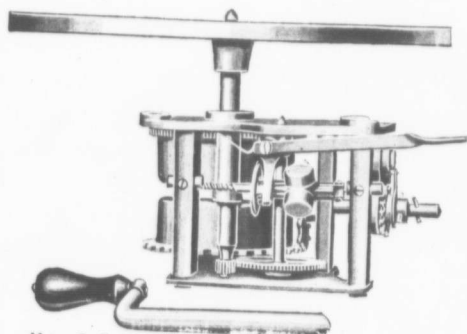
P.S.—Margaret makes lovely records—or Columbia records make Margaret lovely—what?

Optimistic About the West

By the purchase of the Gideon Hicks Music Co., at Victoria, B.C., Heintzman & Co. have now branches in that city and at Nanaimo. Mr. Hicks, who is well known in British Columbia, joins the Heintzman & Co. organization in the capacity of manager for Vancouver Island, the two stores being under his management.

Negotiations resulting as above were completed on the occasion of the visit to the Pacific Coast of Mr. George C. Heintzman and Mr. C. A. Bender, president and general manager respectively of Heintzman & Co.

These gentlemen spent several weeks visiting their western branches and in signing up conditions. Prospects they consider exceptionally bright except for the great handicap represented in a serious shortage of pianos, resulting from the labor shortage, that has been further intensified by the establishment of aeroplane factories competing for skilled mechanics at prices that piano manufacture cannot afford.



Motor G. F. Nickelplated. Two springs. Plays four ten-inch records. Noiseless, smooth running, durable.

THIS MOTOR WAS MADE IN SWITZERLAND

where the world's best phonograph motors come from, where factory owners and operators have specialized for generations on this class of work. The best phonographs made contain Swiss motors, which have made the phonograph possible.

The Motor here shown is one of the styles in a shipment just landed. This Motor is well known to a number of our customers, who have found it a marvel in performance and durability.

Last month in our advertisement in this Journal we told you of a shipment of Swiss motors expected. It was then on the ocean. The motors are now here, the ship conveying them having safely crossed the Atlantic. In spite of high freight rate and war insurance these motors can compete in quality and price with anything made.

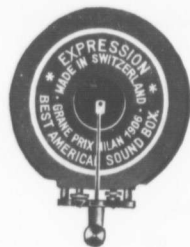
For Main Springs, Repair Parts, and Phonograph Accessories of all kinds, get in touch with us.

Diamond Needles at \$2.75 each in dozen lots. This is a special opportunity.



MAESTOSO

Outside diameter 2 3/8 inches, diameter of the mica 2 inches. Body in one piece, solid brass rounded edge with interior jointed attachment, specially jointed needle holder. Powerful and harmonious tone. Specially adapted to play all makes of records, both sapphire and needle discs.



EXPRESSION

Outside dimensions 2 inches diameter, diameter of the mica 1 11/16 inches. Produces the most perfect and clear tone.

GET PRICES AND TERMS
FROM

I. Montagnes & Co.

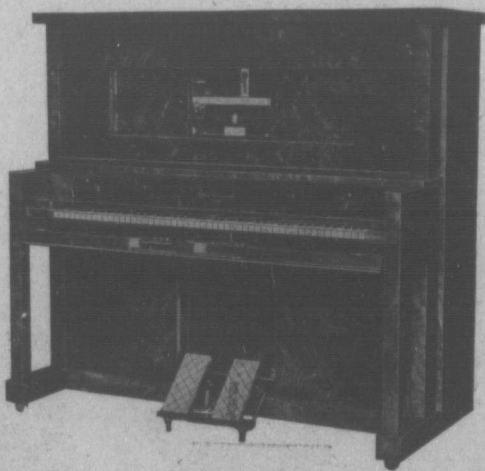
Exclusive Importers of this Special Make

New Ryrie Building
Yonge & Shuter Sts.
Toronto, Canada

Cecilian

World-Famous

(Established 1885)



ONE of the strengths of the Cecilian piano is its power to create a place of distinction for itself in any community. There is an air of distinction about the lines of the case, about the very gloss of the finish that wins immediate and abiding approval. There is a brightness and a stability about the Cecilian tone that puts it within the desire of the most musically acute ear.

There is a general goodness in construction all through that is most appreciated by piano men who know first-class work when they see it. The Cecilian is exclusive in everything but price—and that is surprisingly low for such quality. Isn't that the piano you want to know more about?

The Cecilian Co., Limited

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

Factory:
1189 Bathurst Street, Toronto

Head Office and New Retail Salesrooms:
247 Yonge Street, Toronto



The Cecilian Concertphone

FIVE DESIGNS—ONE QUALITY

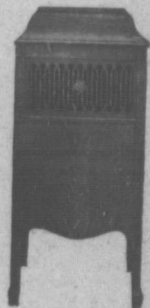
Your most important step this Fall should be to hear and investigate the five designs in the Cecilian Concertphone line. They are backed by the name "Cecilian," which for the past 35 years has stood for the highest conception in music.

Musical Instruments Ltd.

DISTRIBUTORS

247 Yonge St.,

Toronto

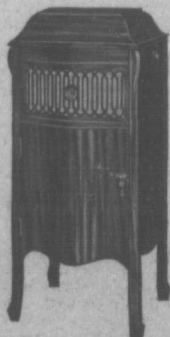


The "Alexandra," \$100

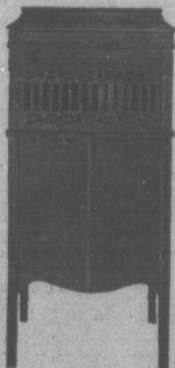


The "Apollo," \$65

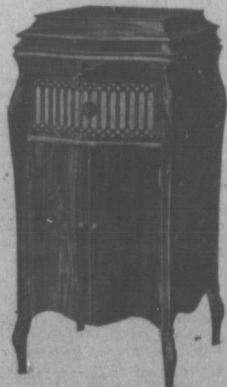
The Concertphone plays all makes of Disc Records and plays them perfectly. You should have our new catalogue.



The "Superb," \$135



The "Royal," \$200



The "Empire," \$250

Canadian National Exhibition

GOOD weather, large attendance well dressed people, shoals of motor cars in use, and a general atmosphere of optimism characterized the Canadian National Exhibition at Toronto just concluded. If the general appearance of the people who attended the fair and their apparent ability to buy all the necessities and some of the luxuries can be accepted as an index to the financial solidity of Canadians, as individuals and collectively, then the music industries have nothing to fear in the way of an unfavorable market for their products.

Piano Shortage Certain

On the contrary, at the present rate of going there will be an acute shortage of pianos before Christmas. In fact that acuteness of short supply is at present being felt. Factories have not been able to accumulate stock during the summer months as in normal times, but have continued to run behind. This is not due to the overwhelming demand, but to the severe scarcity of labor. The necessity of early ordering was readily appreciated by dealers visiting the fair, who from their own desks were unable to visualize the reality of a scarcity of pianos, a very unusual condition.

The few instruments required for exhibition purposes might seem an insignificant proportion of a factory output. Ordinarily such is the case. But this year the manufacturers had to count every instrument. One large manufacturer gave a comprehensive insight into actual conditions when he said, "We had to stop shipments and make a careful count of every piano and player in order to make allotments for the various fairs at which we exhibit, where in normal years the goods for exhibition purposes were a mere circumstance of the total output requiring no extra thought or worry."

The Business Booked

Whether the piano exhibitors booked business according to their respective expectations is another question. If one were to multiply the figures mentioned by some of the representatives as the quota they attained, by the total number of men selling, the piano trade would indeed register phenomenal business.

But the business was not phenomenal. Selling at retail was described in various ways, but seems to have been a proposition of unusually keen selling. One exhibitor expressed the observation that the class of business obtainable at the fair was the kind least desired, the kind that price-cutting appealed to. Other exhibitors quite candidly agreed that retail sales were very nominal, while other houses making a strong bid for retail sales reported a fair amount of business and a number of promising prospects, the net results comparing favorably with the previous best year.

The policy adopted by some of the exhibitors to let the visitor make the introductory approach rather than to buttonhole every person who happened to look at the exhibits seemed to meet with approval. It suggested that many people would like to stop and look the piano exhibits over but disliked to put themselves within reach of the persuasive salesman's influence.

The Most Music Yet

One observation that struck the Journal with particular force was that this year's Exhibition had more music in more places than any previous year, a significant fact when trade is making an effort to sow broadcast the seed of "more music because music is a necessity." In the Manufacturers' Building the number of piano exhibitors was increased by two. At eight different places in four distinct

sections of the grounds people heard talking machine records—good music and lots of it. Songs were demonstrated and sold in at least three other locations. The Transportation Building was constantly thronged with those desirous of inspecting automobiles, and there a Hawaiian orchestra became such an attraction, causing such congestion that it interfered with the automobile exhibits. It became a case of the tail wagging the dog, so it was arranged to have the orchestra entertain those in other sections of the Exhibition at intervals. Twenty-two different bands dispersed acceptable programmes at two bandstands, a goodly distance apart. In front of the Grand Stand the provision for music was generous and widely appreciated. At least one dining-hall employed a small orchestra, and several vendors utilized the drawing power of music by having talking machines playing, providing music with meals and refreshments. Other evidences of assorted music appeared in the Process Building, and among the war exhibits, while what was alleged to be music played its own peculiar part down the Midway. 1917 might almost be called the "music year." May the increase of music at Canada's National Exhibition increase!

Satin Finish Featured

Instruments with art finished cases only were shown on the front or outer stands as per resolution of the Canadian Piano and Organ Manufacturers' Association. This was following the example of last year and 1915 in an endeavor to educate the public to an appreciation of satin finish for piano cases, and which finish for high-class furniture has been considered an evidence of refinement for several years.

Talking Machines Predominate

A striking feature of this year's exhibition was the talking machine industry's representation. This was impressively strong, and the numbers of makes was a surprise to the trade and bewildering to the layman. Many of the visiting dealers confessed that they came to the Exhibition more because of this branch of the music trades than to inspect the piano and player exhibits.

In view of the number of piano firms either manufacturing or contemplating the manufacture of talking machines, it was decided that this line might be shown in the sound-proof rooms in the rear of the music pavilions if desired. The larger number, however, were shown in individual tents erected for the purpose.

The prominence of the talking machine industry, and the fact that no provision has hitherto been made for it by the Exhibition management suggests that the manufacturers and distributors should get together immediately to formulate a plan to present to the Exhibition Association if it is desired to exhibit collectively as the piano manufacturers are doing.

Music Wanted in Main Building

The Journal several times heard it suggested that concerted action should be taken to make a feature building of the Liberal Arts Building—attractive to the public on the merit of its contents and not because of what it was intended to be when built. It is true that every day of the fair thousands of people pass through the main building—and they do it in a hurry—as a sort of Exhibition duty. The existing exhibits are evidently not in themselves sufficient to hold the interest of the people, and this is not because of any shortcomings of the piano exhibits. The simple truth is that pianos and players, however creditable, are not sufficient *per se*, and even if so the aisle space is insufficient. The piano trade lacks the support of representa-

What a Pathé Dealer Wrote—

*Pathé Frères Phonograph Co., Ltd.,
Toronto.*

Dear Sirs,

The "William and Mary" Model (175) Pathéphone duly to hand, and must say that it is greatly above the standard of my sanguine expectations. It certainly should prove a great seller. The price is right, the goods are right, these being the chief points that dealer wants.

Am looking forward to some big phonograph business, and with the help of your national advertising there is no doubt as to results.

I might add that I have not lost one sale from people wanting to buy a phonograph after showing and demonstrating the Pathéphone.

Yours truly,

[Name on request.]

Our big national advertising campaign has just started. It will create a demand for the Pathéphone with its many new and exclusive features which no other talking machine can satisfy. Now is the time for you to obtain the Pathé agency.

Pathé advantages are—

**THE SAPPHIRE BALL
NO NEEDLES TO CHANGE
NO WEAR ON THE RECORD
EXCLUSIVE PERIOD DESIGN CABINETS
PLAYS ALL MAKES OF RECORDS
TONE MODULATOR**

Write now for catalogue containing scientific data on the exclusive Pathé system of recording and reproducing sound and interesting chats on period furniture.

Also confidential information for the prospective agent.



Pathé Frères Phonograph Co. of Canada, Ltd.

Factories and Head Office:

4-6-8 Clifford Street, TORONTO, Canada

Western Distributors: R. J. Whitla & Co., Winnipeg, Man.
Maritime Province Distributors: H. L. Hewson & Son, Limited, Amherst, N.S.
C. W. Lindsay, Limited, Montreal.



tive exhibits of other industries. They have the disadvantage of a strong negative influence in the booths noisily active in making sales of candy, shoe polish, soap, etc. With these replaced by legitimate exhibits of Canadian manufacture the piano trade would benefit in the interested people attracted. But even that would be insufficient. It would appear to be in order that an industry so vitally interested in music-in-the-home would be benefited by music at the Exhibition, that is, an orchestra, say in the Manufacturers' Building. This year the automobile industry seemingly found it necessary to provide music, while the only music where musical instruments are displayed must be behind closed doors. The suggestion of an orchestra for the Manufacturers' Building is surely an appropriate one.

"The Old Reliable"

A pedal base pipe top organ on the Dominion Piano and Organ Co.'s stand, which Mr. J. W. Alexander, president of that company, only decided at the last moment to send to the fair, was purchased by a Toronto Congregational Church. The organ was a prominent and attractive feature of the exhibit.

An outstanding example of Dominion art production was style D, in circassian walnut, the veneer being matched up from bottom doors to top of case. This was in satin finish. Style C was shown in circassian in polish finish.

An interesting freak of nature was shown on the gable of one of the "Dominion" instruments. In the markings of the veneer was plainly visible the eyes, nostrils and shape of an animal's head. Mr. G. Fairhurst, of the Mulholland-Newcombe Co., city agents of the "Dominion" line, offered as an explanation that the animal was standing under the tree when it was struck by lightning and its countenance forever impressed in the grain of the wood.

An all-metal player was among the lines shown at the Dominion stand, and which were all regular styles. Miss McFarlane was again the company's demonstrator. Mr. Anthony Mitchell, superintendent of agencies, was as usual on hand to welcome his friends and agents. Mr. J. B. Mitchell, factory superintendent, motored up from Bowmanville. Robert Fleming, of Markham, who has become as well known as the Dominion exhibit, was with it throughout the fair with his usual success.

Foster-Armstrong Co., Ltd.

Three features of the Foster-Armstrong showing were: (1) The new style 18 Haines Bros. colonial design, a 4 ft. 5 in. piano with straight grooved legs; (2) The Electric Piano in the colonial case; (3) The Marshall & Wendell piano with a colonial 4 ft. 7 in. case, replacing the former Louis design. These three were all shown in mahogany. With Mr. J. W. Woodham, general manager of the company, on the stand, were R. F. Wilks, the well-known Toronto Bloor Street dealer; William Kerr, A. C. McIntyre, T. J. Bradley, and T. P. Evans.

Sherlock-Manning

A real novelty awaited the visitors to the Sherlock-Manning stand. The Toronto Exhibition was chosen as the occasion for introducing the firm's new "Combination Piano and Phonograph." This consists of the Sherlock-Manning piano, in which is installed a complete phonograph, designed to play all makes of records. The turn-table comes just about where the roll is inserted in the player, so that the sliding panel closely resembles that on the player.

The phonograph is run by an electric motor. It may be played alone, or the piano may be played, or the latter may be used to provide an accompaniment for a song on the former. The turn-table is a folding one to allow its being completely enclosed when desired. Besides this novel feature of the Sherlock-Manning exhibit the firm showed

their standard designs of twentieth century pianos and players. Mr. J. Frank Sherlock, and his son, William G., were on hand as usual throughout the fair. Mr. W. N. Manning also came down from London to visit the Exhibition and meet a number of trade friends.

National Piano Co.

F. N. Innes, bandmaster of the famous musical organization that delighted so many thousands of people with its concerts, visited the National exhibit and made a lengthy inspection of the transposing device with which all of the player pianos manufactured by this company are now fitted. Mr. Innes, after thoroughly examining the device, gave it his hearty approval from both musical and mechanical standpoints. His approval of the device, which is controlled by the National Piano Co., was indicated by signing his name on the back of the instrument.

All the instruments on the National stand were marked in plain figures with the selling prices. The exhibit was in charge of Mr. George Domelle, who had the able assistance of Mr. Harry Gilbert, the well known musician, and Mr. Thos. Birdsall. Mr. Cecil Sinkins, salesmanager, and Mr. E. J. Howes, general manager of the company, were frequent visitors to the stand.

In addition to pianos the line of National phonographs manufactured by the Mozart Piano Co., Ltd., which is controlled by the National Piano Co., Ltd., was on display.

Cecilian and Concertphone

The Cecilian line was shown at the Exhibition for the first time, the pavilion occupied by this firm being one of the two new ones added to Piano Row. The stand secured in the draw was considered by Mr. A. T. Pike, in charge of the exhibit, a strategic location.

A very much admired piano in the Cecilian display was in black walnut. This was their tyle 6, a colonial model, which had a strong appeal for those who could appreciate the artistic. The veneer was of a particularly rich grain, and a careful scrutiny of the finish revealed no trace of streak, due, Mr. Pike explained to visitors, to their unique method of finishing. The pianos and players were all from regular Cecilian and Farrand lines.

One of the best sellers was their Louis model in mahogany. This is a four-foot six and one-half inch instrument.

A finished back, showing the Cecilian agraffe system and strength of plate, was an object of curiosity to many of the visitors. The Cecilian representatives emphasized the fact that in spite of the scarcity of copper all bass strings in their pianos are copper wound.

The Cecilian Concertphone, which has been on the market long enough to have cemented the loyalty of a number of live dealers, was shown on the Cecilian stand, and was carefully examined by many dealers.

The Louis Quanz, in gold trim and handsomely finished cabinet, was a favorite, while the automatic stop with which the Concertphone is equipped appealed very strongly to inquirers, who could not make it miss. The ball bearing tone arm is adapted to any style of record, including the European Pathe, which plays from the centre to the outer edge.

On the Cecilian stand with Mr. Pike were Harry Clyde, A. T. Stewart Hamilton, Clyde Reaves, W. D. Reaves, B. Lawrence, Brantford. Mr. J. E. Hoare, president of the Cecilian Co., Ltd., visited Piano Row.

Stanley Pianos

Mr. Norman Kallaway, in charge of the Stanley exhibit, reported an unusual run on oak cases. The player piano was strongly featured, as has always been the case at this

Wait for the McLagan Product

FOLLOWING THE ANNOUNCEMENT that we are entering the phonograph field with a strictly high-grade instrument—

THIS IS TO ADVISE that we have extensive preparations well advanced for the production of a complete line of machines, detailed particulars of which will appear in the next issue.

IT IS IMPORTANT to note that coupled with our machines you will be offered a record proposition covering a superior catalogue of 10 and 12-inch records.

THE McLAGAN PRODUCT assures you a perfection in cabinets—designs, workmanship, materials and finish, that comes only through a 33 years' experience by Canada's premier furniture manufacturing house.

THE McLAGAN REPUTATION for quality all through places beyond all doubt that the grade of motors, tone-arms, sound-boxes, and all parts used will be A1.

THE McLAGAN POLICY has no room for anything but full value, honorable dealings, a clean name, and a co-operating service.

Watch for our next announcement
—it will be full of interest.

The George McLagan Furniture Co., Limited

Phonograph Division

Stratford

-

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Canada

stand since the inception of the player, and an instrument in full view of the spectators with the front removed was a strong attraction.

The playing of Mr. W. A. Garden, a member of the Stanley organization, was appreciated as was shown by the crowds that gathered each time he demonstrated. The location of the Stanley exhibit was materially improved by the disappearance of the billiard table display that formerly flanked it, and which was succeeded by an addition to the T. Eaton Co.'s display. This attracted a more desirable class of spectators.

The Stanley players shown included Styles G and J, two of the most popular of this make. An electric player was exhibited in a Louis design.

In former years Mr. Stanley spent most of the two weeks of the fair with the exhibit, but this year looked after the store instead. He finds his factory unable to meet all the requirements of dealers owing to the demands of his own retail trade.

Martin-Orme Piano Co., Ltd., Ottawa

A favorite in the Martin-Orme stand was Style 34, which supersedes Style 27, a medium-sized instrument with square fall. The new design includes a graceful type of folding fall. This one was sold to a Toronto citizen.

Two distinct types of the Colonial period were offered in Styles 30 and 34. These are both medium-sized pianos, for which the demand is now so strong, especially for city homes. Style 30, a 4 ft. 6½ in. case, was in burl walnut. No. 34 was shown in mahogany.

In the player pianos the metal action was strongly featured, and after three years' experience the company are well pleased with the fine efficiency of the instrument and the fact that after troubles have been reduced to a minimum.

Many people were interested in the Martin-Orme Company's electric piano. A Hamilton citizen who last year purchased a Style E Martin-Orme electric player came in to inform the company how delighted he was with his purchase.

The exhibit was in charge of Mr. W. F. C. Devlin, sales-manager and director of the company. Mr. Owain Martin, president of the firm, and a former Torontonian, spent most of the two weeks at the fair. Mr. Ralph Martin was also on the stand.

The Newcombe Rest Room

The Newcombe pavilion was as usual the rendezvous for the many friends and admirers of the lines shown, and for friends of the management. Mr. P. J. Quinn, the energetic wholesale representative of this firm, was kept busy every hour of every day, while Mr. T. J. Howard, manager of the company, divided his time between the Exhibition and the company's warehouses.

One of the good sellers in this stand was their Style 20 with Knabe scale. This was shown in circassian, but is also procurable in mahogany. A Sheraton model had the "sold" sign on it early in the fair. This was purchased by a customer for his home in Saskatchewan.

Style 60 was also prominent among the samples displayed. This is a Louis in mahogany or walnut in a four-foot nine-inch case, and is equipped with the Howard patent straining or tension rods.

Mr. T. Smith, local representative of Newcombe lines, had a busy time, and succeeded in landing some nice sales, and secured also some very good prospects.

The Willis Line

In view of congestion in shipping, scarcity of men, difficulty of securing materials, Willis & Co. are urging dealers to make their requirements known at the earliest moment. Only by early ordering will disappointments and loss of

business in the late fall and winter season be prevented is their firm conviction.

Mr. R. A. Willis, vice-president, Willis & Co., who has made many friends in the trade from coast to coast; Mr. L. J. Burrows, the company's Ontario representative; Mr. G. H. Willis, from the head office, and Mr. W. Thibault, Eastern Ontario representative, looked after Willis interests.

The feature of the exhibit was a Knabe-Ampico reproducing piano, electrically operated, and which impressed visiting musicians with its marvellous performance. This instrument was demonstrated to many amateur and professional musicians, who were struck with its uncannily human accomplishments.

Among the regular Willis lines, of which the exhibit was entirely made up, were noticed new Style T in mahogany, the vertical veneering of which gave it striking individuality. Styles K and R in burl walnut were attractive specimens of Willis production, while D and E continue to be big sellers, especially Style E, a four-foot eight instrument in Louis design.

The exhibit also included two metal action players, a prominent feature, and one appreciated by Willis dealers, of whom a number made the Willis exhibit their headquarters for the fair.

Karn-Morris

Mr. E. C. Thornton, president, Karn-Morris Piano & Organ Co., emphatically predicts a serious shortage of pianos. In discussing this phase of the business he referred to the fact that it had been impossible to get goods ahead during the summer weeks as in normal times.

The company's exhibit this year comprised only regular lines. Mr. John Samuels, who has so many warm personal friends among his customers in the east, had an opportunity to meet and greet a number of them at the fair. Mr. A. E. Windsor, mechanical superintendent of the company's factories at Listowel and Woodstock, was with the exhibit most of the time. Mr. Dyer, representing Wm. Long, who has the Toronto agency of Karn-Morris lines, closed some pleasing sales and added a number of good names to his prospect list.

Bell Piano and Organ Co., Ltd., Guelph

This was the second Canadian National Exhibition for Mr. H. E. Grimsdick, manager, Bell Piano and Organ Co., Ltd., to attend. Since coming to Canada, Mr. Grimsdick has rapidly acquainted himself with the prominent firms in retail circles, and those of lesser prominence. He has absorbed an intimate knowledge of the piano and organ trade of this country.

A new instrument on the Bell stand was Style E, a four foot four instrument proportioned to give it the appearance of being a larger instrument. This proved to be a favorite with Bell agents and prospective purchasers who inspected the Bell line. Apart from this Style E the Bell exhibit was composed entirely of regular lines, and in the production of which they are doing their utmost at the factory to get ahead to help in the inevitable shortage of instruments this fall.

Mr. David Allan, who has an extensive acquaintance in the trade through his long connection with the Bell firm, and Mr. John Taylor, Ontario traveller, met the dealers.

"Jock" Smith, of the Winnipeg Piano Co., Winnipeg, who came down to visit the fair, was an interested visitor to the Bell stand, where many of his old friends in the trade found him.

Mason & Risch

On the Mason & Risch stand their new Style 65 was an immediate favorite with visitors. Mason & Risch agents and branch managers took to it on sight. This is a small studio vertical grand in four-foot two-inch case, introduced

ANNOUNCEMENT

To the Phonograph Trade

The **KNAPP** Phonograph is now ready.

It represents upwards of 15 years' experience and attainment in perfecting an instrument which has developed such **WONDERFUL TONE QUALITIES** that all of the large dealers who have heard it, without exception, state that the Tone is unexcelled.

The instrument has special features of construction and design, protected by us, not used on any other Phonograph.

Our years of experience as manufacturers of high grade goods is a guarantee of the superior case construction and finish.

The motor and equipment used is of the highest quality that can be procured.

We will supply dealers with an excellent list of 10-inch and 12-inch Records if required.

Universal Tone Arm to play all makes of Records.

Agency now open in each town and city in Canada.

We cater to the best trade only. Prices range from \$33.00 to \$250.00. Full range of Period designs.

Ask for particulars, catalogue and samples before your territory is taken. Better act quickly. The profit to the dealer is large.

Manufacturers and Selling Agents

The National Table Co. Limited
Owen Sound, Canada

to meet the insistent demand for a small piano which is on the increase, especially for city trade. The increase of apartment houses and the smallness of city homes has made an insistent demand for the smaller instrument, such as the Mason & Risch firm have brought out, and in which they have been so successful in maintaining the Mason & Risch sweetness and purity of tone without sacrificing fullness and volume.

The Louis and Colonial grands in satin finish made a strong appeal to public taste, and the remarks of passersby and those who stopped to make inquiries shows a growing appreciation of the beauties of the grand.

On the Mason & Risch stand were Frank Pratt, Frank Joyce, J. E. Burnett, W. Fletcher, M. T. Conley, and H. M. Bishop, while Prof. Harris was an effective demonstrator.

Gerhard Heintzman

The number of admirers of a Louis grand piano of Gerhard Heintzman make who stopped to inquire the price and ask other questions suggested a growing public interest in the small grand. This one was in circassian.

The Gerhard Heintzman all-metal player was strongly featured, and had an especial appeal for admirers of, and dealers in, this line. A Louis player in circassian of particularly beautiful grain and skillful matching was prominent among the Gerhard Heintzman lines shown, which were all from regular lines.

Frank Wesley, manager of agencies for the company, and who has been twelve years with the company, had with him Wallace Halle, T. Kent, J. J. Collier, and C. Bunt, while Lew Lee, pianist, demonstrated for the twenty-first year.

Doherty Pianos and Organs

Mr. George E. Dies, who has been for many years an attendant at the fair, was in charge of the Doherty exhibit. He was in his usual optimistic frame of mind, and expressed his satisfaction with the business booked.

The Doherty exhibit consisted of all regular lines of pianos and players. A church organ and a six octave parlor organ with C piano case were also included in the exhibit. The company emphasize their ability to give good service in this branch of their business.

Gourlay and Gourlay-Angelus

Many compliments were extended Gourlay, Winter & Leeming, Ltd., on the beauty of the designs shown by them and the accuracy of the periods represented in the instruments offered for inspection. These were all from regular stock, and correctly depicted the pianos and players that may be purchased from this firm at any time.

It would be difficult to single one out for special mention. Appreciating them from the material standpoint the rich grained, carefully laid and beautifully finished veneers caused many to comment that war-time difficulties in securing materials had not affected the standard of Gourlay lines. Style 55, a Louis design in walnut, was one of the outstanding instruments. The beautiful case work was greatly appreciated.

The Gourlay Jacobean was conspicuous among the pianos on the outer stand. This, with bench to match exactly, in design, color and finish, appealed to numerous admirers of the period represented in this design.

The Puritan style has always a strong appeal for lovers of refined simplicity and graceful elegance. The Gourlay conception of the Puritan as exemplified made a strong appeal, while the Old English design of Style 57, which comes in mahogany or walnut, was lavishly admired.

Mr. A. P. Howells, who enjoyed his third year of the Toronto Exhibition business, was evidently well pleased with results, as was his staff—Dr. Doward, Messrs. F. C. Ward, George Butt, A. Parks, on the Gourlay stand, and Messrs. H. I. Peel and James Raynor on the Mendelssohn stand.

The Mendelssohn Line

"One of the best years we have ever had at the Toronto Exhibition," remarked Mr. Henry Durke, proprietor of Mendelssohn Piano Co., when asked by the Journal as to business results of the Exhibition. An encouraging feature, too, was the proportion of player orders booked.

Mr. Brown, a local teacher, again demonstrated Mendelssohn tone to the many visitors to this booth.

The lines shown were those that Mr. Durke is shipping every day, and were selected from the limited stock that it has been possible to manufacture. All instruments of the exhibit were sold. The Louis XIV was a favorite, and Style E, a colonial design, had a popular run. The business booked was well distributed over all the designs displayed. Mr. Durke was personally in attendance, and extended a welcome to many friends in and out of the trade.

From Amherst, N.S.

The exhibit of Amherst Pianos, Ltd., was in charge of Mr. Wm. Fishleigh, who was just as enthusiastic over the Cremonophone, as the company's phonograph has been named, as over his hitherto pet hobby, the player.

A couple of pianos in red gum wood in both light and dark finishes were prominent on this stand. Red gum wood has been strongly exploited as a substitute for mahogany and walnut, and has been used for the better grades of furniture. It is also being used in American piano manufacture. An all-metal player was a feature of the exhibit. The phonograph display included an electric at \$250 with gold trimmings, a model at \$150, and one at \$65. The disappearing curtain doors are a unique feature of the Cremonophone, which appears in tasty designs and well finished cabinets. The horns are of three-ply mahogany. The motor board is hinged, and the removal of two screens gives immediate access to the motor.

Nordheimers

Occupying the prominent position in the Nordheimer exhibit, which consisted of the firm's standard models of pianos and players, was a beautiful grand in satin-finished circassian walnut. Another instrument which was the subject of frequent and complimentary comment was a small 4 ft. 2 in. mahogany upright, known as the Art Model, also in satin finish. The expressed opinions of the visiting public at this display showed a renewed and growing interest in fumed oak cases. On the stand with Mr. Addison Pegg, who, by the way, this year celebrated his seventeenth appearance at the Nordheimer booth, were Messrs. George Norris, J. E. Milloy, D. Binnie, and E. O. Callaghan.

Williams New Scale

A melodeon of sixty-eight years ago at the Williams Piano Co.'s booth served to emphasize the length of time that has elapsed since the first instrument was put out by this firm. "Eighteen years older than Confederation" has been the text of Williams advertising to commemorate Canada's jubilee, and this quaint old instrument was therefore a fitting attraction among the instruments of modern make at this year's Exhibition.

The centre of attraction among these modern instruments was the Maester Art reproducing piano, the capabilities of which attracted much favorable comment from the numerous visitors to this stand.

The new small model recently introduced by the Williams firm met with the immediate approval of William agencies, who accepted it as the very instrument they required to meet the growing demand for the small piano.

The exhibit was largely of regular lines, such as the dealers receive direct from the factory, including examples of the "Sweet Toned" Ennis pianos and players. The representatives in attendance had a busy fortnight demonstrating and explaining the features of merit.

The **SHERLOCK - MANNING**
Combination
Piano and Phonograph



The Newest Thing in the Trade this Fall
Two Complete Instruments in One

- First class electric motor.
- Phonograph can be played separately.
- May be used as ordinary piano.
- Or playing piano accompaniment for a vocal record.
- This quality phonograph installed in any design of Sherlock-Manning piano.
- It meets the demand for variety.
- It fulfills every desire of the music-loving home.

Get further details at once.

Sherlock - Manning Piano Co.
 London - - Canada

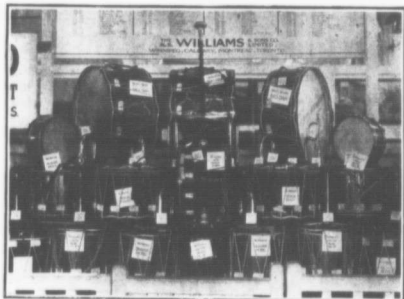
Mr. W. B. Puckett, vice-president, and F. A. Trestrail, advertising manager, Williams Piano Co., were both with the exhibit a great deal of their time, while Messrs. H. A. Eckardt, S. D. Huff, and Wm. Nelson, were with the exhibit throughout the fair. The R. S. Williams & Sons Co., Ltd., city agents, had three teams, who took the stand on different days and divided up the work.

Whaley-Royce Band Instruments

"See the wee pipes, Bobby," the Journal heard a Scotchman in khaki say to his little son as he noted the small set of pipes in the Whaley, Royce & Co., Ltd., case of instruments, which is a standard feature of the Exhibition each year. This firm has been manufacturing band instruments for 28 years, and since the outbreak of war has rapidly become known to the people of every province, who are now realizing the importance of this Canadian industry. A full line of "Imperial" instruments was on view, samples of the drums and bugles made for the British and Canadian governments, and an array of songs and of the Imperial Edition of 50-cent. books published by this house's sheet music department.

R. S. Williams & Sons Co.

Prominently displayed among the war pictures and exhibits were a group of drums handled in Canada by the R. S. Williams & Sons Co., Ltd., Toronto, and branches. A



Army Drums Supplied by The R. S. Williams & Sons Co., Ltd.

large sign gave a long list of bands equipped with Besson instruments, which are made in England and sold in Canada by the R. S. Williams house.

Heineman Motors

This was the first year for a phonograph motor and supply firm to have a separate exhibit. A large tent was utilized by the Otto Heineman Phonograph Supply Co., in which were shown their various models of Heineman and Meisselbach motors, tone-arms, sound-boxes, and numerous parts, together with a surprising array of machines produced by various manufacturers but all equipped with Heineman motors. This firm has been closely identified with the rapid growth of the talking machine industry in Canada and the United States. Their tent was visited by dealers and manufacturers from various parts of Canada, who met Mr. C. J. Pott, the company's salesmanager for Canada, and Mr. P. K. Wood, "the service man," with the invariable result that all agreed that there were big things ahead for the industry in Canada.

Elsewhere in this issue particulars are given of the Otto Heineman Phonograph Supply Co.'s having increased its capital to \$2,000,000, and of their purchase of a large quantity of Swedish bronzed spring steel. Both Mr. Pott and

Mr. Wood were agreeably surprised at the magnitude of the Exhibition board's permanent grounds and buildings, and the large attendance.



In the Heineman Tent at Toronto Exhibition.

Trade Members Noticed at the Exhibition

Unfortunately there is no method of registering the attendance at the fair of members of the music and allied trades. The attached list can therefore be only partial, and the Journal trusts that any whose names are omitted will appreciate the impossibility of seeing everyone who attended.

W. H. Minifie, Sarnia; Mr. Blair, St. Catharines; J. Smith, North Sydney, N.S.; "Jock" Smith, Winnipeg Piano Co., Winnipeg; C. W. Lindsay, Montreal; J. W. Orchard, Bala; T. Hanes, of T. Hanes & Son, Weston; P. J. Cunningham, Peterboro Music Co., Peterboro; A. R. Blackburn, Toronto; Geo. W. Pringle, Oshawa; John Raper, Ottawa; George May, Brockville; E. C. Pelton, Kemptville; Mr. Hansplant, of Cary & Son, Hamilton; Spears & Son, Toronto; John Kellestine, Owen Sound; W. H. Blair, Arthur; Robert Mullen, Gerhard Heintzman, Ltd., Kitchener, Ont.; M. E. Merkle, Chesterville; W. B. Rollason, Welland; George A. Card, Port Rowan; G. O. Merritt, Smithville; T. H. Black, Cobalt; Mr. Darwin, sen., Darwin Piano and Music Co., Brantford; R. D. Montgomery, Woodstock; Chas. Biehl, Galt; H. H. Belyea, Ottawa; James Martin, Brampton; John Glassford, Mason & Risch, Chatham;



In the Heineman Tent at Toronto Exhibition.

Frank Windsor, Nordheimer's, London; Wm. McPhillips, London; M. S. Phelps, Brantford Piano Case Co., Brantford; J. H. Sikes, Swift Current.

Pathé Makes Records

The Pathé demonstration of how disc records are made was one of the attractions at the Toronto Exhibition.

At considerable expense and trouble the Pathé Company installed the apparatus shown in the illustration right in the Process Building, and actually manufactured records before the thousands of people who daily crowded before the stand.

An additional attraction which concentrated interest in the exhibit and in the Pathé tent was the giving away of records to talking machine owners. This was managed by means of coupons, ten records being given away every hour. In this way over 1,500 regular Pathé records were given away during the fair.

The Pathé Company desired their dealers to obtain as much benefit as possible from this advertising, and are therefore making delivery of the records from the dealers' store, which gives them an opportunity of getting acquainted with the prize winner and converting him into a regular customer.

In addition to the pressing exhibition, the Pathé Company had a beautiful display of their new period designs



Making Pathé Records at the Toronto Exhibition.

in another part of the grounds, and gave interesting recitals, which attracted large and appreciative audiences.

Brant-Ola

The Brant-Ola from Brantford was shown in Phonograph Row, and the new models made a strong impression upon the dealers and the general public who inspected the line. Mr. Brereton, secretary-treasurer of the Brantford Piano Case Co., Ltd., manufacturers of this line, was well pleased with the reception accorded his firm's line. Mr. M. S. Phelps, president of the firm, was among the visitors to this exhibit.

Starr

Starr phonographs and records, for which Canadian Phonograph Supply Co., of London, are Canadian distributors, was shown for the first time at the Toronto Exhibition. Mr. W. D. Stevenson, one of the proprietors of this firm, was well pleased with the reception given his line and his success in opening up new agencies. Mr. D. S. Cluff, well known to the trade, and who recently joined the Canadian Phonograph Supply Co.'s selling organization, met many old friends among dealers at the Starr booth.

Columbia

Informal recitals were held at intervals in the Music Supply Co.'s tent, where Columbia Grafonolas and Columbia records were energetically demonstrated. This tent was a popular rendezvous, and the seating capacity of the tent was constantly overtaxed, the audience overflowing on to the sidewalk. Those in charge had a strenuous fortnight of exhibition business.

Edison

The Edison line was well featured. The tent fitted up as a recital hall in which tone tests were given by Hardy Williams of the Edison staff of artists was always crowded long before the hour at which the tests were given. These tests, in which the artist sang a duet with his own voice as re-created on the Edison, made a strong impression upon visitors, and Mr. J. D. Ford, manager of the R. S. Williams & Sons Co.'s phonograph department, was enthusiastic over results. In another tent a full line of Edison phonographs was shown.

Brunswick

The Brunswick line was exhibited in the Process Building by The Musical Merchandise Sales Co. The Brunswick, which is manufactured by the Brunswick-Collender-Balke Co., well known as manufacturers of billiard tables and bowling alleys. The line, which has been on the market for over a year, made its debut as an Exhibition attraction this year, and was well received. Those in charge of the exhibit reported the results in excess of their brightest expectations.

His Master's Voice

His Master's Voice lines were displayed at the showrooms of the local distributing house, where many Victor dealers and many applicants for the Victor agency called during the fair. Mr. T. Nash, manager of this firm, and Mr. L. H. Murray, had a strenuous time looking after their visitors.

Sonora

Sonora lines, the Canadian distributors of which are Messrs. I. Montagnes & Co., were not at the fair. This firm made special arrangements to take care of dealers visiting them at their own showrooms, where they had many callers during the Exhibition two weeks.

Aeolian-Vocalion

Mr. T. C. Wright, manager of the Nordheimer Piano Co.'s Vocalion department prior to the Exhibition had invitations sent the trade to call at this firm's headquarters to see and hear the Vocalion at their leisure. Many who had not before heard the Vocalion had made a call here one of the items of business to be looked after. As a result the Vocalion has many new friends and agents.

Symphonola

The factory of Canadian Symphonola Co. being so easy of access from the fair grounds many visitors accepted the firm's invitation to call on them and view the Symphonola line in the quiet of their own premises. The full range was shown, and Mr. Wm. Long, president of this firm, received many compliments upon the excellence of his line.

Exhibition Notes

"The first time I was ever in this building," confessed Mr. John Raper, the well known Ottawa dealer, when the Journal met him visiting the piano exhibits. Accompanied by Mrs. Raper, Mr. Raper was escorted by Mr. Henry H. Mason along Piano Row, where they visited the various pavilions. Mr. Raper was enthusiastic in his commendation of the enterprise of the manufacturers in getting together so many excellent exhibits, to visit which was a valuable education for the retailer.

Mr. George W. Noble, president, Geo. M. Stoneman & Co., the well known Chicago veneer house, would consider his year quite incomplete without a visit to the Toronto fair, where he always takes a keen interest in Piano Row. This year the game of golf was a strong competitor of the piano exhibit for his attention.

J. W. Kempling, a Toronto tuner and regulator, who knows the history of the Canadian piano trade from its earliest history, thoroughly enjoyed his visit among the piano men. In spite of his advanced years, Mr. Kempling retains a lively interest in the trade doings.

Mr. John Samuels, of the Karn-Morris firm; Mr. Wm. Dunlop, of the Thomas Organ Co., and several others, formed a week-end party and visited Niagara Falls.

Mr. William Bennett, of the National Piano Co.'s selling staff, uses a motor car to good advantage. One morning recently he went out to his garage as usual, which to his surprise was broken open. Eventually the car was located by the provincial police at the border, where the thieves were just preparing to get over the line. Mr. Bennett thinks the newspaper publicity secured scarcely compensated for the damage done.

It is doubtful if any piano man in Canada has a wider circle of trade acquaintances than "Jock" Smith, who spent a most enjoyable week at the fair renewing old acquaint-

ances and exchanging reminiscences. Mr. Smith has an excellent memory for faces and names, and just as readily recognized dealers that he had not seen for ten years as those he saw within a twelve month. That the piano trade includes many successful dealers of Scotch birth or ancestry is noticeable when one sizes up "Jock's" intimates in the trade. Mrs. Smith accompanied Mr. Smith to the east. They visited friends in Guelph, and while in Toronto were guests at the King Edward.

Mr. J. W. Alexander, president, Dominion Organ and Piano Co., Ltd., Bowmanville, had just returned from a holiday trip through the States in time for the fair. With Mr. Mitchell and a couple of friends outside of the trade they motored to Prescott, then crossed the St. Lawrence and drove to Boston, returning by way of Buffalo and Toronto, covering in all 2,500 miles. Mr. Alexander suggests that the members of the Ontario Government should take the same trip to observe the superiority of the American roads.

Mr. James Dunlop, head of the Thomas Organ Co., Woodstock, was an interested spectator. Though his firm does not exhibit, Mr. Dunlop always takes a keen interest in the progress of and the business at the fair.

Mr. Cawthra Mulock, the well known Toronto capitalist, and who was a millionaire before he had a vote, was this year more personally interested in Piano Row than on any previous occasion. This was, of course, by reason of the latest addition to his many manufacturing interests, the National Piano Co., Ltd.

Mr. Ben S. Stright, who came to Canada from Philadelphia seven years ago to join the Otto Higel Co.'s staff as a player expert, has now decided to remove to California. Ben has many friends in the trade, he having visited the dealers from coast to coast demonstrating and explaining the principles and mechanism of player actions. For the past three or four years he has been connected with

How Is Your Fall and Winter Stock of Violins, Bows, Mandolins, Guitars, Ukuleles

This promises to be the best season in these lines that Canada has ever had. People are taking more and more to music in the home, and that means more business for the live dealer. Look your stock over and get in touch with us. You can never go wrong with "Imperial" lines.



All the STANDARD MUSIC in stock at all times, and we publish those lines that dealers cannot do without.

Mammoth Folio (Instrumental)
Empire Song Folio
Church and Home (Sacred Solos)
Bellak Method (Piano)
Read's Easy Piano Method
Orpheus Male Quartettes
Jousse Catechism
Elementary Classics
First Pieces in Easy Keys

Melodious Recreations
Primary Classics
Famous Classics
Conservatory Elementary Grade Books
Read's Organ Method
Dictation Books
120 Scotch Songs
Canadian Patriotic Songs
Godfrey's Patriotic Songs
And many others

Piano and Vocal Music of all kinds—Solos and Duets—popular, classical, etc. And all the "hits" when they are "hits."

The WHALEY-ROYCE series of "IMPERIAL" 50 cent music books, the finest collections obtainable anywhere.



Talking Machine Needles

were never so scarce and difficult to buy. How about your stock?

WALL-KANE and MAGNEO NEEDLES

are a specialty with this house. They retail at 15c. Dealers' price \$5.90 for 60 boxes. They play 10 records.

Whaley, Royce & Co., Limited

311 Fort Street
WINNIPEG

Contractors to the British
and Canadian Governments

237 Yonge Street
TORONTO

ferent Toronto firms. His introduction to the Canadian trade was at the Exhibition seven years ago, and he has been present at every fair since.

Mr. Harry Sykes, secretary Thomas Organ Co., Woodstock, Ont., accompanied by Mrs. Sykes, visited Piano Row on Labor Day. He found the various members of the trade smiling, and with a "cheerio" for the callers. Mr. Sykes is a past president of the Canadian Piano and Organ Manufacturers' Association.

Mr. Frank Hill, of Wingham, probably took a casual interest in the music trade exhibits in previous years, but this year he took a dealer's interest. He is opening up with Williams New Scale pianos and Pathephones.

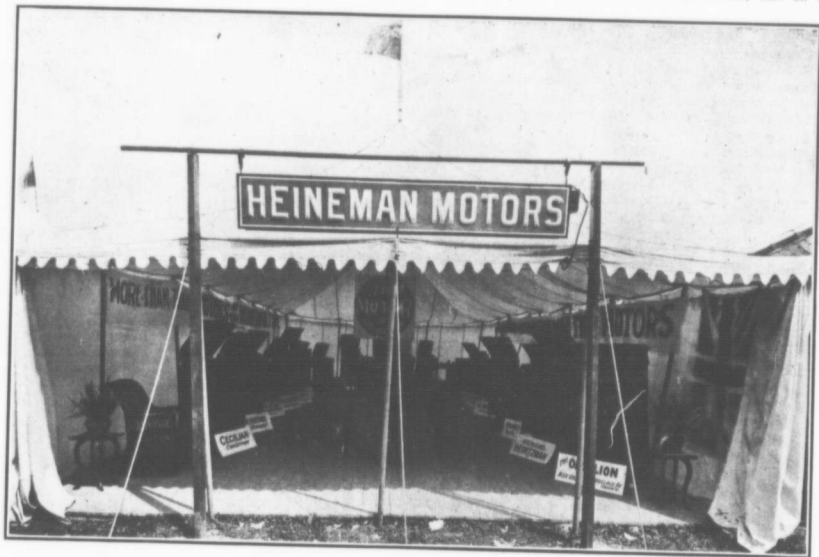
As a result of the visit to Toronto of "Jock" Smith, the Winnipeg Piano Co. have taken the agency of the Cecilian line of pianos and players for Saskatchewan. The Winnipeg Piano Co. have a strong line of agencies which a large selling organization is handling.

Mr. E. C. Thornton, to whom motoring never becomes monotonous or tiresome, drove his Hudson super-six from Woodstock to Toronto, and found it a great convenience in getting to and from the grounds, as did his friend, Mr. George Noble, president of George W. Stoneman & Co., Chicago, the well known specialists in walnut butts.

Mr. Max Landay, the well known Victor distributor of New York, and who has no less than five retail stores in that city, recently visited Toronto and Montreal. Mr. Landay has visited Canadian centres on previous occasions, and is quite familiar with trade names over here.

Mr. W. G. Davies, advertising manager, Berliner Gramophone Co., Ltd., Montreal, this year spent a part of his vacation in Toronto. So impressed was he with the Queen City delegation to his firm's employees' annual picnic that he decided to come up and see them in their native environment.

When seen in Toronto at the Exhibition, Mr. R. D.



Tent of the Otto Heineman Phonograph Supply Co.

Mr. Norman Kallaway, who was in charge of the Frank Stanley exhibit, had the best exhibition business since joining the Stanley staff. This may have been partly due to the necessity of providing for an additional member of his household, a tiny soprano.

Mr. Otto Higel, president, The Otto Higel Co., Ltd., came up from New York to visit the fair and incidentally meet some of the trade. He was very much interested in the various exhibits, being so familiar with the development of the Canadian piano industry, in which he has taken so important a part for many years.

Mr. George W. Noble, president, George W. Stoneman & Co., the well known Chicago veneer house, has not missed a Toronto Exhibition for many years. He takes a personal interest in the progress of the Canadian piano trade, for the enterprise represented in which he has great admiration. He considers Canadian pianos high-class products, and he knows the class of veneer they buy.

Montgomery, of Woodstock, had only encouraging reports to make of crop conditions in his locality.

A Toronto gentleman who went the round of the talking machine tents claimed to know good tone when he heard it. Asked as to his occupation he said, "Retired, and breeder of canaries."

M. E. Merkeley, of Chesterville, Ont., who has handled His Master's Voice lines for sixteen years, spent a day giving the fair a "once over." Mr. Merkeley, who works a large-sized and successful farm in his spare hours, is a Victor enthusiast, and always considers that he has done a great favor to the family to whom he sells a Victrola.

His Master's Voice lines were not shown at the Exhibition grounds, but Mr. T. Nash, manager of His Master's Voice, Ltd., and Mr. L. H. Murray, of that firm, had a busy time at their own showrooms, Adelaide Street West. They had many visitors from among their dealers, and others anxious to take on the line.

Central Canada Exhibition

Music Trades Well Represented at Ottawa

WESTERN Ontario people, especially Torontonians, who cherish the notion that the only exhibition worth attending is that held in the Queen City, would have their delusions shattered by visiting the Central Canada Exhibition at Ottawa. The Annual Fair at the Capital is an important event. It is a splendid Exhibition, and attracts visitors from a wide area of good agricultural country. The fair grounds are beautifully situated on the Rideau River, and the permanent buildings are substantial and impressive. This year's Exhibition was well attended, and especially during the latter half of the week the buildings were thoroughly and properly crowded.

A new attraction at the Fair was the Ontario Government's exhibit. This consisted of a typical New Ontario settler's home in the shape of a substantial L-shaped house built of logs hewed on two sides. The exhibit consisted of cereals, fruit and roots of Northern growth, and, of course, minerals. A constant stream of people visited this exhibit, and the samples of New Ontario products made a strong impression upon the practical farmers from the older part of the province who inspected it.

The significance of this exhibit is of course not lost upon manufacturers of pianos and talking machines, who realize the growth of the music business in Northern Ontario, and appreciate that future prospects are bright.

In the main building of the Central Canada Exhibition space along one side has been allotted to piano exhibitors after the style of the Toronto Fair. The exhibits are backed by two sound-proof rooms to each exhibit, in which demonstrations are given, no playing being allowed on the outer stands. In the Howick Hall annex the exhibit of Karn, Morris and Amherst pianos were shown, space in the main building not being available. The talking machine was very prominent, and as in Toronto impressed the visitors with the predominance of this branch of the music industries.

Willis & Company, Limited

The first piano exhibit to the right of the main entrance was that of Willis & Co., Limited, in charge of Mr. Norman Brownlee, manager of this firm's Ottawa branch. The display consisted of Willis instruments from stock, Knabe pianos and Auto-pianos. A special feature was the Ampico, a duplicate of the instrument supplied Sir Wilfred Laurier as a result of last year's Fair. Mr. Brownlee and his staff were kept busy demonstrating this piano, which made a most favorable impression on the visitors.

The Willis catalogue has quite an extensive list of prominent Ottawa people well known throughout the country who have in their homes Willis or Knabe instruments through the energies of Mr. Brownlee, whose Exhibition staff included Mr. J. G. Ledgerwood, Willis district representative of Arnprior; Mr. T. H. Wickett, a veteran in the piano trade, and who has spent many years in the West; Mr. J. F. Gray, and Mr. E. P. O'Callaghan.

John Raper Piano Co.

Mason & Risch instruments were prominently displayed by the John Raper Piano Co., whose exhibit included also the John Raper piano and several samples of the Victrola, which this firm features in Ottawa. The Mason & Risch miniature grand in satin finish was an outstanding feature of this display. The exhibit also included Style 64 of this make, with satin finish in both mahogany and walnut; Style 63 polish finish, Style 60 in mahogany and walnut, Style 25 player piano in mahogany, and Style 70 player.

The exhibit was in charge of Mr. H. A. Leach, his staff

including Mr. J. H. Kelly, Mr. Arthur Pellerin, Mr. J. H. Slack, Mr. L. Stanley, and Mr. Cecil Leach of the Victrola department.

C. W. Lindsay, Ltd.

At the C. W. Lindsay, Ltd. music booth a Steinway grand was the outstanding instrument on display. The attention given by visitors indicated that the market for grands is extending, and one that could be developed to the advantage of this particular style of instrument. Nordheimer instruments were well featured here, as were Heintzman & Co.'s, the latter including an attractive grand. Mr. A. T. Bailey was in charge of the display, with a capable and energetic staff.

On a separate stand with sound-proof room was a display of the talking machines handled by this firm. There were samples of the Sonora, Columbia and Pathe. The various types were shown in both the outer and inner rooms, including the Sonora Supreme, which sells in Canada for \$1,500, and for which an interested prospect was negotiating when the Journal representative called.

C. W. Lindsay, Ltd. also had a display in the Howick Hall annex. This was chiefly to exploit the Wurlitzer automatic playing instrument for moving picture theatres. This was particularly appropriate by reason of a moving picture theatre being in the building. Pianos and players were also shown at this exhibit.

The Martin-Orme

That "A prophet is not without honor save in his own country" is effectively disputed by the standing of Martin-Orme lines in Ottawa. J. L. Orme, Ltd., who opened up a retail business several years ago, gave the Martin-Orme strong local representation from the first. Gradually they have added other lines, until they now handle the Gerhard Heintzman, Ivers and Pond, Mason and Hamlin, Chickering and Milton lines.

The Orme booth is located just at the south entrance, and has all the advantages of a corner position. Mr. G. A. Ball, a director of Orme, Ltd., was with the exhibit throughout the fair, and Mr. Frank Orme, president of the Company, gave a good deal of his personal attention to looking after visitors to their exhibit.

A feature of the Martin-Orme exhibition business was the proportion of player pianos. This fall both at Ottawa and in Toronto a number of firms report greater interest in player pianos, which indicates a healthy revival in this particular instrument, the popularity of which the piano man claims has been usurped by the talking machine. A Martin-Orme Style F player in Belgian oak was a striking feature of the display. This instrument with bench to match was supplied to a local citizen to fill a special order to match the furnishings of the music room. The same instrument in mahogany was supplied to another citizen.

Matthew Webster & Co.

Gourlay, Gourlay-Angelus and Mendelssohn lines, which are featured in Ottawa by Matthew Webster & Company were well represented at the fair. Mr. Webster was personally in charge of his exhibit, and was well pleased with direct sales and the list of prospects secured. The Gourlay instruments shown included the regular lines of this make, and attracted the careful inspection of many visitors, who seemed to be more desirous of seeing the exhibits than is the case at the Toronto Fair.

One of the most popular in the Mendelssohn range was their cottage piano, the small proportions of which appeal

to residents of apartments or those who have homes with small rooms.

Mr. Webster is a practical tuner, and has been a resident of Ottawa for over fifteen years. He features His Master's Voice products, and a replica of the famous dog gyrating on the turn-table of a Victrola caught the eye of every person passing by.

Karn-Morris

Karn-Morris pianos and players were shown in the Howick Hall annex as stated, the exhibit being in charge of Mr. John Samuels, this firm's well known representative in the east. Mr. Samuels, who resides in Ottawa, was quite pleased with their location, where they were constantly surrounded by crowds of people listening to music from their pianos or players. The display consisted of the regular lines of both makes, and Mr. Samuels reported the Karn cottage piano a prime favorite. This is a 4 foot, 4-inch instrument appealing to home owners with limited space. The regular style Morris in French burl walnut was also popular.

A part of the space occupied by Mr. Samuels was devoted to a display of phonographs. Mr. J. W. Hinchcliffe and Mr. Geo. W. Pingle had samples of the Cecilian Concertphone and Symphonola, Brantola, Sonora and Pathe phonographs.

Amherst Pianos, Ltd.

Mr. H. H. Belyea, wholesale representative of Amherst Pianos, Ltd., and whose headquarters are in Ottawa, had a full line of his firm's instruments on display in Howick Hall just opposite Karn-Morris. These exhibits were not enclosed, and those in charge took turns in demonstrating, so that there was no confusion such as would arise through instruments on both stands being played at once. There was an air of informality about this section of the building that appealed to the visitor.

Mr. Wm. Fishleigh demonstrated the Amherst Cremona-tone player to good effect, and the spectators kept him busy playing their favorite airs. The Cremonaphone, which is the Amherst firm's phonograph, was shown here for the first time.

The Talking Machine Trade

The Phonograph Shop, Ltd., had a handsome Edison display in the main building, with a demonstration room in which impromptu recitals were given throughout the week.

A comprehensive display of His Master's Voice products was made by Orme, Limited. Those in charge of this were being regularly called upon to demonstrate, and many new owners of Victrolas were as a result recorded.

Columbia Graphophones were featured by Mr. A. J. Friedman, the well known Ottawa furniture house. This firm had quite an artistic and extensive display in the main building of which the Columbia lines was the predominant feature.

Pathe lines were displayed by S. A. Luke, the well known furnishing establishment of Ottawa. Among the various period instruments shown the Louis style in ivory was a particularly impressive specimen of Pathe art. Mr. Burgess, of Pathe Freres came down from Ottawa to attend the fair, and was pleased with results.

Italy to Make Pianos

According to the United States Consul Joseph E. Haven, stationed at Turin, Italy, plans are under way to make musical instruments on a national scale in a factory to be established in Turin. In a recent report Consul Haven says:

The commerce in pianos in Italy before the war was nearly all in the hands of German concerns; in fact, statistics indicate that three-quarters of all the pianos in Italy

are of foreign make, a few being of French origin and a smaller number of American or English.

With a view to rendering all industries in Italy national, both for the present and after the war, a limited company has been organized in Turin, with a capital of 2,000,000 lire, of which 600,000 lire has been paid in (1 lira=19.3 cents). Besides the construction of pianos, the above-mentioned firm also intends to undertake the construction of other kinds of musical instruments.

The building for the new industry will cover an area of 25,000 square meters (29,000 square yards) and will be four floors in height. The plant is to be organized on the system of the great American and French piano factories. It will have large modern workshops and concert and exhibition rooms. This new factory will offer employment to a great number of workmen after the war, as well as to several auxiliary plants that will be erected in connection.



Mr. H. H. Fitch, Canadian manager of the Universal Music Company, caught off duty. The upper left-hand picture shows him holidaying on Lake Sequoia. The upper right-hand picture is taken aboard the Thousand Islander en route from Kingston on a trip through The Thousand Islands. The lower snap shows him with his son and heir in a strawberry patch at his old home in Niagara Falls. The Journal wishes to make it clear that it is not stating that Mr. Fitch was picking strawberries in September.

New Mason & Risch Advertising Manager

After a residence of thirteen years in the West, ten of which was spent as manager of the Mason & Risch branch in Vancouver, Mr. C. V. Jones comes to Toronto, where he has already taken up his new duties as manager of the advertising department for Mason & Risch, Limited. Mr. Jones, who is a close student of publicity problems, is well equipped for his new duties. Being the son of a piano man, it is not surprising that he grew up in the piano business, working in the factory and going through the various stages in the selling end from canvassing to branch manager.

In addition to bringing into the work he has undertaken a keen insight into human nature, Mr. Jones is in a position to view the publicity work of the house from the angle of a salesman or a branch manager, as the case requires, as well as knowing from experience the requirements of the great Canadian West. His lengthy connection with the house of Mason & Risch gives him a thorough familiarity with the policy of the house right from the start, and his many friends in the trade wish him success in his new position.

London Holds 50th Annual Exhibition

WITH a remarkably good daily attendance running as high as fifty thousand, the Western Fair at London celebrated its fiftieth year this month. London is in the centre of one of Canada's richest agricultural sections, and consequently the London Exhibition, as one visitor remarked, is "purely a farmers' institution." The live stock exhibits included 350 sheep, 250 pigs, 400 horses, and 2,500 poultry; which with the vegetable and other agricultural exhibits, made a gratifying showing. Local dealers interviewed, as well as those from St. Thomas and other adjacent points, agreed that the crop reports were exceptionally favorable, the yield and quality of all grain and roots being considerably above the average, with the possible exception of corn, which in some districts is not up to the mark.

Another evidence of Western Ontario prosperity is that in one day there were parked on the fair grounds more than sixteen hundred automobiles, a substantial proportion of which were owned by farmers.

In London some dealers anticipated a slight re-adjustment in local conditions due to the plants which have been making munitions easing off. Some were reported to have closed down altogether, with others at the end of their contracts with no renewal orders expected. But on the whole the trade is looking for an unusually busy four months from now until Christmas.

The interested crowds who sat or stood around the bandstand listening to the programmes provided by the band of the First Hussars, 7th Fusiliers' band, and the Marconi Club band, served to strengthen an observer's impression that music has few equals as an attraction for the masses.

At the London fair the pianos and talking machines are allowed to be played without restriction, the exhibitors arranging among themselves for a definite schedule, so that each one plays in turn. The fact that a salesman does not have to induce an interested listener to cross the exhibit to a sound-proof room at the back makes it easier to get the ear of the passerby long enough to impress at least some of the advantages of owning a modern piano or talking machine.

In common with other places the talking machine business in London is making rapid strides, and it is interesting to note that every piano man's display was a combination of pianos and talking machines. One dealer, who is prepared with stock and organization, has set for his aim the doing of as large a volume of business between now and the end of the year as he was able to accomplish in the whole of 1916.

Sherlock-Manning—Miniature Factory in the Process Building

When the Journal man got to the Process Building he found himself in what seemed to be a regular piano factory. This turned out to be a process exhibit by the Sherlock-Manning Piano Company, who, with a staff of ten or twelve, were giving the public an idea of the different branches and stages of work in the manufacture of a piano. There were shown work of stringing, tuning, key-finishing, action finishing and regulating, fly-finishing, hand polishing, the electric rubber at work, and hand carving. The man, who with his different sized and shaped tools, was doing the hand-carving for the decoration of piano cases, had a large audience all the time, as had the man who was doing the rubbing with the new electric machine.

The space utilized for these processes of piano manufacture was some thousand square feet, the whole exhibit being in charge of William J. P. McFarland, the Sherlock-Manning factory superintendent. It was interesting to note

that they employed three girls on some of the light work; and Mr. Muir, the blind tuner, was seen doing his work skillfully and carefully. There is something about an exhibit of this nature which attracts the attention of almost all visitors, not only because of its novelty, but particularly on account of the educative feature. It was undoubtedly well worth while from the standpoint of the exhibiting firm, and it is one of these things that have a beneficial effect, indirectly if not directly, on the piano industry as a whole.

Mason & Risch

This year by the addition of another 25-foot frontage, Mason & Risch, Ltd., had a larger exhibit than previously. This permitted the showing of 22 instruments, of which particular mention might be made of the Style 66 piano in burled walnut, Miniature Colonial grand (satin finish), and Miniature Louis grand in a polished case. The latter are favorites with the firm's London manager, Mr. C. L. Gray, who has established a reputation as a "seller of grands." The Colonial Grand show was sold to Maurice Puré, a prominent violinist and leader of the Grand Opera House Orchestra.

The Victrola line was also in the foreground represented by the Electric, and No. 16, 14, 11 and 10 models. The closing down of munition plants was given as the only cloud in Mr. Gray's sky looking out on fall and winter trade.

With Mr. Gray was Mr. John Glassford, manager of the Mason & Risch Chatham branch. Mr. Glassford began in the music business 35 years ago making organs, the first of which were made in his own house. Seven years later he got into the piano business, in which he has continued ever since. In the Chatham district large quantities of beans and tobacco are grown, and there is just a little uncertainty yet as to whether the early frosts have affected them or not. Otherwise the crops are most satisfactory. Mr. Glassford is president of the Chatham Horticultural Society.

Wright Piano Co., Limited

At the Wright piano exhibit were found the firm's standard models of pianos and players, which were inspected by many prospective buyers from the districts served by the company's London and Strathroy stores. Mr. E. J. Wright, manager of the firm, was up from Strathroy, and on the stand were Mr. A. M. Douthwright, superintendent of agencies and manager of the London store, also Mr. A. B. Stein, organist and choir leader at the Hamilton Road Presbyterian Church, who has been a tuner and salesman on the Wright staff for three years. Mr. Douthwright is greatly pleased with the good fortune that has come to the farmers in the shape of bumper crops, which he looks forward to as facilitating the closing of sales this fall.

The Wright firm is now settled in their new Strathroy retail store, which has a twenty-two foot frontage. It has been fitted up with four sound-proof rooms, quarter-cut oak flooring, and gives them a twelve by fourteen display window which they are using to good advantage. The second floor is utilized for a recital hall, twenty-two by sixty-five, and also studios for teachers. At the formal opening of the new store, Mr. Wright had Professor Gordon's Symphony Orchestra and several talented local soloists. Mr. F. M. Hands, who has recently joined the staff as salesman, and who is a piano demonstrator of ability, assisted on the programme. One pleasing feature of the formal opening to Mr. Wright was that it resulted in direct business. In addition to Wright pianos the Strathroy store is featuring the Edison Diamond Disc, Columbia and Brant-Ola lines. The London branch features Columbia and Brant-Ola lines, having the latter agency for the county of Middlesex. Mr. J. C. Down, of Strathroy, was an interested visitor. Mr.

Down is a close student of piano and talking machine problems, and he believes that the ideal way of selling pianos is to introduce the one-price system, which would not only benefit the piano salesman but would raise the standard of the whole industry in the eyes of the public.

Wm. McPhillips

As usual, Mr. Wm. McPhillips had two distinct exhibits in two parts of the main building. Pianos in one, and phonographs in the other. These were connected by a passage way, which made them practically one as far as the staff in charge of the exhibit were concerned. Mr. McPhillips has had the Gerhard Heintzman agency for many years, and he showed a representative line of pianos of that make. A centre of attraction was the new Gerhard Heintzman player, equipped with the all-metal action of their own make. Mr. Chas. Ruse, from the Gerhard Heintzman headquarters, Toronto, was up assisting Mr. McPhillips.

In the Edison booth, in the centre of the display, was a New Edison Inlaid Sheraton design, surrounding which were Chippendale, Moderne, Adam, plain Sheraton, Louis 15, and Louis 16 models. The phonograph department is being looked after by Mr. Ralph McPhillips, and Mr. H. F. Laragh, both of whom are enthusiastic talking machine men.

In the first fifteen months of the war Mr. McPhillips lost ten salesmen, who enlisted for overseas service. He pointed out that although apparently handicapped by the loss of these men, on account of the superior quality of the pianos and phonographs he handled it became comparatively easy for even an inexperienced man to sell them, with the result that on the whole his business has not suffered to any extent. Through a number of sub-agents in Western Ontario Mr. McPhillips does an extensive retail trade in addition to his own London business.

Nordheimer's

Mr. Frank Windsor, manager of the local Nordheimer branch, was on hand with a good array of Nordheimer instruments. He found an unusual number of enquiries for their Style F upright piano in walnut case. The Nordheimer Grand, equipped with their new duplex scale, occupied a prominent corner of the exhibit. Mr. Windsor and Mr. Gordon Tufts of his staff are both enthusiastic over the reputation that the Aeolian-Vocalion has had in London and vicinity; the workmanship and finish of the cabinet, the tone and the Graduola device they find are points which are easily impressed upon the intending buyer who is looking around. Mr. Windsor is quite proud of the \$400.00 Style K, which he finds is making many friends.

A new face on the Nordheimer stand was that of D. Frank Smith, who had charge of the Gourlay Winter & Leeming branch in London until the time that it was disposed of to the present local representatives.

Mr. Windsor was seen fraternizing with some of the bandsmen, among which class he has a good connection. This is no surprise, for the Windsor family are musical, and have been identified with the music industries for three generations.

Gourlay and Gourlay-Angelus

Messrs. Croden and Stevenson made an impressive exhibit of Gourlay lines, which they are energetically featuring in London and vicinity. A feature of the display was that the instruments shown were not made up for exhibition purposes but were taken direct from stock.

The Gourlay of Jacobean design, with bench to match, was an outstanding instrument. In design and beauty of finish this was greatly admired by those partial to the productions of the period represented.

The Louis, Puritan and Old English designs were very much appreciated by visitors to this display, who promptly complimented Messrs. Croden and Stevenson on the excellence of the various pianos and players exhibited.

Starr Phonographs

A large space was used for showing Starr phonographs and Starr records, for which a London firm has the sole Canadian agency. The Canadian Phonograph Supply Co., owned by John A. Croden and W. D. Stevenson, both well known in the trade and London men, are more than pleased with the reception accorded their product. A doorway leading to a demonstrating room off the stand was decorated with bamboo and straw, and bore a placard, "Starr Hawaiian Records." This caught the eye of the passers-by, though one party said she did not like that "whiskers effect."

The whole line of eleven designs were shown and featured as a complete product of the Starr Piano Co.'s factory at Richmond, Ind., even to the motors, screws, and door knobs. Mr. D. S. Cluff was in charge of the display, which Mr. Stevenson visited frequently. Mr. Croden was still in Western Canada on his way home from the coast, where he has established many important Starr agencies.

Sherlock-Manning

In their regular space, the first to the right of the main entrance of the main building, was the Sherlock-Manning display, consisting of their regular line of twentieth century pianos and players. The chief attraction, however, was a real novelty—a combination piano and phonograph. The straight piano contains a phonograph located where the panel opens on a player for inserting the roll. The phonograph is operated by an electric motor, and plays all makes of records. The two musical instruments may be played separately or together, each instrument being complete in itself.

The "Combination Piano and Phonograph" was strikingly featured in local newspaper display advertising as a mark of originality and progress—not only a made-in-Canada product but a made-in-London one.

Heintzman & Co.

Some of the visitors to the fair thought that the gaily coloured badge worn by Mr. Ed. Crawford, manager of the local Heintzman branch, was the first prize ribbon for having attended the London Exhibition for 25 years, but in reality it was his director's badge, he being one of the board on whom rests the responsibility of making the Exhibition a success. Besides the pianos, Mr. Crawford had a fine showing of Victrolas of different models. A hand-carved bench by a local workman attracted considerable attention.

Mr. Crawford, who is pleased with the season's harvest, anticipates a big fall, especially in Victrolas and Victor records, and is keyed up for something special. He spent some time during the summer at Grand Bend, to which point he motored in his "Paige."

Mr. Alex. Burness, who upholds the Heintzman banner in St. Thomas, and who is an annual participant in the London Exhibition, was on the stand with Mr. Crawford.

Pathe Freres

The Ontario Furniture Company of London, who feature the Pathe line, had a very attractive display of high-grade period furniture and classy rugs. These made fitting surroundings for the Pathe period designs which they showed, namely, Louis XVI, Queen Anne, William and Mary, and Model No. 125. Mr. Geo. H. Honsberger, Assistant Manager at the Pathe headquarters, Toronto, spent a few days at the Exhibition, and expressed himself as well pleased with the results both direct and indirect.

Harmony Hall

Directly opposite one of the entrances to the main building was located the booth of "Harmony Hall," whose city warerooms are at 421 Richmond Street. Mr. McEwan is featuring Columbia and Sonora lines, representative styles of which were displayed and attractive literature descriptive of them distributed.

Brant-Ola

A "Dancing Rastus" performing on a record drew large crowds to the Brant-Ola tent, in which music was continuously played and personal instruction given to enquirers. This was in charge of Messrs. Gives and Parks, whose efforts brought the Brant-Ola forcibly to the attention of thousands of people during the week. A prominent sign announced the Wright Piano Co. as agents for the Brant-Ola in London and district.

Down the Music Trades Midway

N. H. Conley, eastern manager of Mason & Risch, "did up" the London show as usual.

Ernie Wright's car played the role of a balky horse, and delayed him several hours on the Thursday. Both the car and its master are amateur actors of some repute.

J. E. Keenleyside viewed the music trades exhibits from the other side of the fence this year. In former years Mr. Keenleyside was a piano exhibitor himself. Now he is out of the business, having some time ago been appointed license inspector.

John Sabine, one of the proprietors of Music Supply Co., Toronto, paid his respects to the dealers at the Exhibition.

C. J. Pott, Canadian salesmanager of the Otto Heine-man Phonograph Supply Co., New York, was an interested visitor. Mr. Pott, since taking up residence in Canada, has noted the rapid strides being made in the Canadian talking machine industry. He was greatly pleased at the extent and importance of the London fair.

Ernie Sherlock spent considerable time "somewhere in London" on the road between the Sherlock-Manning factory proper and the temporary factory in the Process building.

Sheet music was sold at tents in two different parts of the grounds.

Mr. Frank Sherlock was suffering from a cold. His friends do not know whether he caught it out among the horses or whether he stood in a draft while viewing the Jersey cows.

Rumor says Mr. Manning commandeered the output of the Orangecade canteen across his process exhibit.

Calgary Piano Man Visits East

Mr. D. J. McCutcheon, manager of Heintzman & Co.'s branch at Calgary, paid headquarters a visit on a recent trip east. Mr. McCutcheon holidayed in Nova Scotia, which part of Canada he visited for the first time, the old home of Mrs. McCutcheon being in that province.

In conversation with the Journal, Mr. McCutcheon agreed that the whole of the county is not in the west, and that, in fact, a very large and very important proportion of it is east of Montreal.

Concerning business prospects in the territory looked after by him, Mr. McCutcheon was very sanguine. "Allowing for the localities where crops are a total or partial failure," said he, "the net result is at least fair. With the prevailing prices that the farmers will be able to command their buying power will be very great."

Scarcity of capable salesmen and competent tuners Mr. McCutcheon mentioned as one of the important problems on the hands of the western dealer.

"Give Us This Day Our Daily Work"

This is painted on the office door of George L. Andre, the well-known Toronto advertising man, who has just opened an office in the Kent Building. Mr. Andre is not only a writer of advertisements, but does high-grade commercial art work as a newspaper illustrator and window card writer. He has for several years been the advertising manager of Mason & Risch, Limited—the splendid window

cards on display in the Mason & Risch window attracted much attention. Firms in need of the services of an "ad" man and good window cards will do well to communicate with him. May plenty "daily work" come his way.

Veteran Music Dealer Deceased

A well-known personage in music trade circles, particularly to the older generation, recently passed away at Weyburn, Sask., in the person of Mr. John Conley, aged about seventy years. The late Mr. Conley, who had an extensive acquaintanceship covering the entire Dominion, conducted a piano and organ business at Stirling, Ont., for many years. Eight or nine years ago he removed to Weyburn, where he was chiefly interested in farming, also continuing to do some piano business. Mr. N. H. Conley, of Mason & Risch, Ltd., is a nephew of deceased.

Piano Manufacturer Married

Mr. Armand Heintzman, vice-president, Gerhard Heintzman, Ltd., has returned to Toronto from a honeymoon trip by motor car through New York State. Mr. Heintzman's marriage with Margaret Isobel, youngest daughter of the late Mr. Edward Foley and Mrs. Foley, of Toronto, took place quietly at St. Michael's Cathedral.

Mr. Heintzman's marriage is coincident with the 25th



Armand Heintzman

anniversary of his active connection with piano manufacture. Twenty-five years ago this month he entered the employ of the factory of which he has had charge for several years past. After an apprenticeship which covered every department in the factory, he spent several years more in various United States factories, adding to his experience and knowledge.

Under his superintendency the Gerhard Heintzman metal player action, now a product of their own factory, was introduced to the trade. Next came the Armand piano, so popular with Gerhard Heintzman agencies. Then came the Gerhard Heintzman phonograph, which after many months of careful experiment and study was presented this year. Mr. Heintzman's policy in this branch is an article in keeping with the Gerhard Heintzman piano, and such as to appeal to the best class of trade.

A handsome new catalogue illustrating the various types of the Gerhard Heintzman phonograph is just off the press, and copies of which are available to dealers interested in a product retailing at eighty dollars and up.

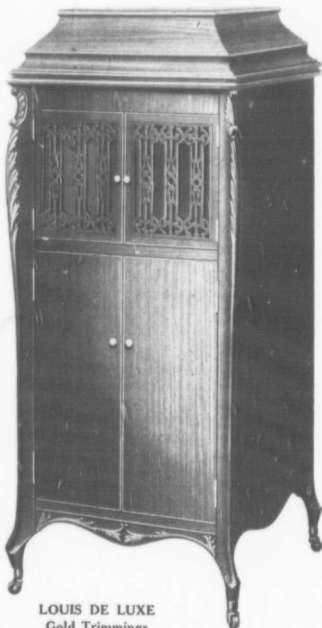
More Profit and Prices 20% Less

That's the

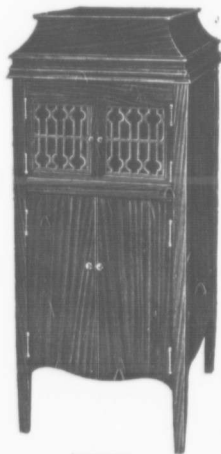
Symphonola Proposition

You are not in business for any other reason than to make money legitimately, and in a way that will hold and build up your trade. The Symphonola proposition is exactly along these lines.

The prices average 20 per cent. less than any other make of equal quality offers, and the retailer's margin of profit is greater. Let us prove this with our agency terms.



LOUIS DE LUXE
Gold Trimmings
Burl Walnut or Mahogany, \$180



EMPRESS
Fumed Oak \$75, Mahogany \$78

The Symphonola is marketed for less money because it is built in our own factory and goes direct to the dealer.

Note the De Luxe Model illustrated—retail price \$180. Can you get anything to equal it at less than \$250 retail?

Then observe the "Empress," the Symphonola model to retail at \$75 in oak, or \$78 in mahogany. The same size at \$100 is considered good value in other makes. This one is not only 25 per cent. better value, but is of better quality.

The Symphonola proposition means you give your customer more for less money; your margin is greater; you have a larger turnover, and more satisfaction all around.

Look into this **unusual** proposition.

Permit us to send you a sample machine. If not up to your expectations return it at our expense.

Canadian Symphonola Co.
Limited

Toronto 31-37 Brock Avenue Canada

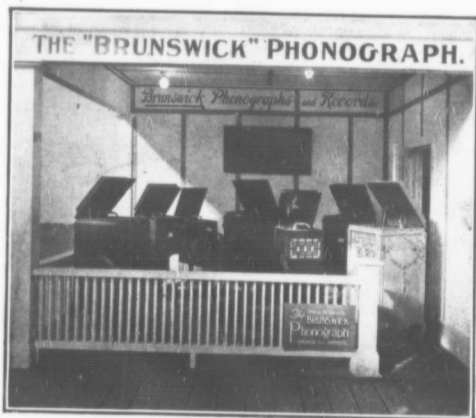
An Explanation of Cremona Varnish

THERE seem to be few discussions of violin questions that do not include a good deal on the topic of varnish. There has come to light an interesting contribution to these in the files of the Pall Mall Gazette of London, which is said to be the opinion of the famous novelist Charles Reade, who made a hobby of collecting Cremona violins, and who was passionately fond of violin playing. The extract reads:

"The chippy varnish of Stradivarius, viz., his dark red varnish, is the key to all the varnishes of Cremona, red or yellow. Look at this dark red varnish, and use your eyes. What do you see? A red varnish which chips off very readily, and then wood—what some people call the bare wood. This varnish is evidently oil, and contains a gum. Allowing for the tendency of oil to run into wood, we should say four coats of oil varnish.

"We have now discovered the first process—a clear oil varnish laid on the white wood, with some transparent gum, not high colored. Now let us proceed a step further. The red and chippy varnish, what is that? 'Oh, that is a var-

therefore the diluent cannot escape into the wood, and so leave the color undiluted. If that red varnish were ever oil varnish every particle of oil must still be there. But this is impossible when you consider the extreme thinness of the film which constitutes the upper or red layer. This then is how Anthony Stradivarius varnished the instruments such as the one we are now considering. He began with three or four coats of oil varnish, containing some common gum. He then laid on several coats of red varnish, made simply by dissolving some fine, unadulterated gum in spirit; the spirit evaporated, and left pure gum lying on a rich oil varnish, from which it chips on account of its dry nature, and its utter want of chemical affinity to the substratum. This solution of the process will apply to almost every Cremona varnish. The beauty therefore of this varnish lies in the fact that it is a pure, glossy oil varnish, which serves as a foil to a diving, unadulterated gum, which is left as a pure film on it, by the evaporation of the spirit in which it was dissolved. The first is a colorless oil varnish, which sinks into and shows up the figure of the wood; the second is a heterogeneous spirit varnish, which serves to give the glory



Brunswick Phonographs at the Toronto Exhibition.

nish of the same quality, but another color,' say some people. 'How do you know?' 'It is self-evident; for would a man begin with oil varnish, and then go into spirit varnish?' is their reply. Now observe, this is not humble observation, only rational preconception. But if discovery has an enemy in the human mind, that enemy is preconception. Let us then trust only to humble observation. Here is clear varnish without the ghost of a chip in its nature, and upon it, another, a red varnish, which is all chip. Does that look as if the two varnishes were homogeneous? Is 'chip' exactly the same thing as 'no chip'? If homogeneous there would be a chemical affinity between the two. But this extreme readiness of the red varnish to chip away from the clear varnish marks a defect in the chemical affinity between the two. Why, if you were to put your thumb-nail against the red varnish a small piece would come away directly. This is not so in any case of oil upon oil.

"Now take a perfectly distinct line of observation. In varnishes oil is a diluent of color. It is not in the power of man to charge an oil varnish with color so highly as this top red varnish is charged. And it must be remembered that the clear varnish below has filled all the pores of the wood;

of color, with its light and shade, which is the great and transcendent beauty of a Cremona violin. The deep red varnish of Cremona is pure dragon's blood, not the cake, the stick, and filthy trash which is retailed under that name in our days, but the tear of the dragon's blood, little lumps, deeper than a carbuncle in color, clear as crystal and fiery as a ruby. The yellow varnish is the unadulterated tear of another gum (Gamboge) now retailed in a cake like dragon's blood, and as great a fraud as is presented to you in commerce. The orange varnish of Peter Guarnerius and Stradivarius is only a mixture of these two genuine gums."

Calgary Piano Man Visits East

Mr. George C. Venini, manager of the Mason & Risch branch at Calgary, visited his old home at Oshawa early in the month. Mr. Venini took advantage of the farmers' busy season, when they were too busy harvesting to even look at a piano man, to make his annual trip east. Always an optimist, he was none the less so on this occasion, and considers the farmers in the territory that he covers will do well at the prices their grain will bring this year.

Whaley-Roycelets

Mr. T. E. Callahan, of Whaley, Royce & Co., Ltd., better known to many of his customers as "Ernie," is back at headquarters in Toronto from a successful trip west. Mr. Callahan covered the territory west of Winnipeg to the coast and found the trade exceedingly receptive for the lines of his firm.

George Hornberger, the newest addition to the selling force of Whaley, Royce & Co., Ltd., just recently completed a tour of Ontario points. Mr. Holmes Maddock, now inside man, who has been through all the phases of a road man's experiences, considers Mr. Hornberger's aggressiveness is making the senior salesmen hustle.

Mr. D. R. Henderson, eastern representative with headquarters at Halifax, recently visited the firm to renew acquaintanceship with the house, the new lines and the organization. Mr. Henderson has no complaints to make of conditions in the east.

The president of the firm, Mr. E. Whaley, evidently is pleased with the year's business to date in spite of the high cost of production, which is particularly noticeable in his firm's publishing department, paper costs having soared to unheard of figures. Mr. Whaley's observation is that the trade realizes the necessity, and where possible anticipates further advances by purchasing ahead.

A feature of the Whaley, Royce Co.'s service appreciated by dealers is the monthly bulletin. This keeps dealers posted on the hits, while they are hits, and lists the new arrivals in classics, etc. This bulletin is for the trade only.

Music is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the Infinite; we look for moments, across the cloudy elements, into the Eternal Sea of Sight, when song leads and inspires us. Serious nations that can still listen to the mandate of nature, have praised song and music as the highest, as a vehicle for worship, for prophecy, and for whatsoever in them was divine.—Thomas Carlyle.

The Symphonola Factory

With only four months' start the factory organization of Canadian Symphonola Co., Ltd., Toronto, has made surprising progress. The floor space of the building is 35,000 feet, and the company have four frontages. At the present time a small portion of the factory is occupied by another concern, but will be released within a couple of months for the use of the Symphonola Co.

The mill-room equipment includes such labor-saving machinery as the company found valuable in cabinet production. For example, a belt sanding machine does the work of a number of men, and does it more evenly and efficiently.

Large stocks of veneers, motors, tone arms, and all accessories are carried to provide for the carrying in stock of such stocks that shipments can always be made immediately. In the meantime, while an ample supply of cabinets is being finished up, the company report that shipments have made it impossible to get stock ahead to date. In fact the retail store of the company's president, Mr. Wm. Long, has been unable to secure Symphonolas in order that shipments may be made to other dealers.

The factory is already well organized and departmen-

talized. Separate rooms are used for the staining, varnishing, assembling and shipping departments.

Adjoining the factory are the firm's own dry kilns, while the equipment includes the Grand Rapids system of drying to assure thoroughly seasoned materials.

If I Knew You and You Knew Me

If I knew you and you knew me,
'Tis seldom we would disagree;
But never having yet clasped hands,
Both often fail to understand
That each intends to do what's right,
And treat each other "honor bright."
How little to complain there'd be
If I knew you and you knew me.

When'er we ship you by mistake,
Or in your bill some error make,
From irritation you'd be free
If I knew you and you knew me.
Or when the checks don't come on time,
And customers send us nary a line,
We'd wait without anxiety,
If I knew you and you knew me.

Or when some goods you "fire back,"
Or make a "kick" on this or that,
We'd take it in good part, you see,
If I knew you and you knew me.
With customers two thousand strong
Occasionally things go wrong—
Sometimes 'tis our fault, sometimes theirs—
Forbearance would decrease all cares;
Kind friends, how pleasant things would be
If I knew you and you knew me.

Then let no doubting thoughts abide
Of firm good faith on either side;
Confidence to each other give,
Living ourselves, let others live;
But any time you come this way,
That you will call we hope and pray;
Then face to face we each shall see
And I'll know you and you'll know me.

Messrs. A. P. Howells, F. Shuttleworth, and George Butt, of Gourlay, Winter & Leeming, Ltd., Toronto, were active features of the Piccadilly Circus put on at Toronto by the Daughters of the Empire in aid of the soldiers. Mr. Howells as the blind fiddler secured liberal contributions to the fund, while F. Shuttleworth as an Italian organ grinder, and George Butt as the town crier, were as successful in getting money from the people as in getting substantial down payments on piano sales.

If you have a little success don't camp on it for the rest of your life.

Struggle is the law of growth—another way of writing strength.—James I. Vance.

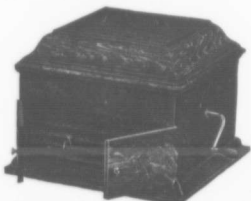
An advertising lie has no legs, and cannot stand; but it has wings, and can fly far and wide.

It is better to build a life than to make a fortune. Character is a greater thing than riches.

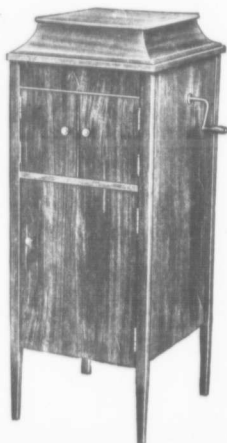
True character is like the sap in the stem of the growing tree; it is unseen, but vital, part of the tree's life.



Model "C." Price \$32.50
Golden Oak or Birch Mahogany.



Model "B." Price: Mahogany \$50, Oak \$45
Mahogany Golden and Fumed Oak.



Model "Duchess." Price \$75
Mahogany or Fumed Oak.

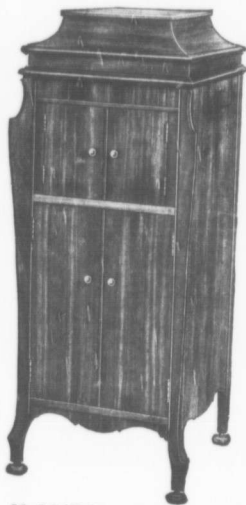
6 Business - Getters

from the Phonola Line that put
you beyond the fear
of competition.

Pollock Mfg. Co., Ltd.
Manufacturers of the "Phonola"
Kitchener - Canada



Model "Duke." Price \$90
Mahogany or Early English,
Golden and Fumed Oak.



Model "Princess." Price \$135
Mahogany or Early English,
Golden and Fumed Oak.



Model "Prince." Price \$175
Mahogany or Early English,
Golden and Fumed Oak.

Heard Around Winnipeg

"**D**EALING with the crop situation in the West one is always liable to give the lion's share of attention to wheat, and very little consideration to the coarser grains," writes Norman Lambert from Saskatoon. Mr. Lambert, whose crop reports, made for the Toronto Globe, are looked forward to each fall, continues:

"Of course, at present wheat bulks largest in dollars and cents on the grain markets and in the country's national account, and for that reason gets all the big type in the newspapers at this time of year. But this season especially it would be a great mistake to overlook the importance of the Western crop of oats, hay, barley and flax. Oats and hay and barley, in particular, should be emphasized, because they mean beef, pork and mutton. These three crops are important because at present there are more cattle, sheep, hogs and horses in the middle Western Provinces than ever before in the history of the country. And never before has there been so much interest shown in the Western live stock industry by the Provincial Governments, by the banks, by the railways, and by everybody in general, as now.

"Last year the crop of oats in the West was larger than the wheat crop. This year, although reduced slightly below the figures of 1916, the production of oats in the three Prairie Provinces promises to be about fifty million bushels larger than the output of wheat. A year ago these Provinces grew 225 million bushels of oats on 7,636,511 acres of land. This season they will harvest more than 251 million bushels from 8,394,595 acres. It may be seen here that, while the acreage under wheat has decreased some 500,000 acres this year, the area sown to oats was enlarged by more than 700,000 acres. The average yield per acre will be less this season than last owing to the drought, but the total yield will be almost as large as in 1916.

"Barley and flax both promise to exceed last season's crops. A year ago the barley harvest netted the West about 32 million bushels. This year that crop promises to be at least 40 millions. Flax this season, at an average yield of ten bushels per acre, will give the Western Provinces 7,696,000 bushels, as compared with an even seven million last year.

"But even now the crop of coarse grains will not be sufficient to meet the demands of the live stock industry in the West for another twelve months. Accordingly, everywhere one goes these days, especially in Alberta, the farmers and ranchers are to be seen cutting and stacking prairie hay. This hay is the natural growth of the prairie and the foothills. Stockmen say that cattle and horses prefer it to the more cultivated timothy. In Saskatchewan, on the plains, the native hay is not so abundant as in Alberta, and cannot be so cheaply harvested. But even here much of it is being cut this summer to provide ample fodder for cattle and horses.

"The meat production of Western Canada is increasing very materially under the stimulus of record prices. Beef and dairy cattle are being encouraged, especially in Manitoba and Alberta, where the Provincial Governments have adopted financial schemes for assisting the poorer farmers to secure their capital holdings of live stock. Co-operative marketing of live stock is now as important a branch of the Grain Growers movement as that devoted to wheat and the other grains. The money made in exclusive grain growing during the past three years is flowing in a steadily increasing measure into the live stock industry. It is being thoroughly realized that he who has wheat at this time may be temporarily rich, but that the man who has cattle, sheep and swine is permanently well off, and his land also."

The announcement that the Adanac Club on Broadway is to be converted into a musical centre for Winnipeg has



Model B
Retail Price \$55.00

A NEW METHOD

In order to convince dealers that the Melotone Talking Machine has merits superior to all other machines, we will send **one machine only** to any dealer for just one week on approval, and prepay the freight.

GREAT SELLING POINTS

- A Machine That Does Not Scratch
- A Machine With Best Motor
- A Machine of Most Beautiful Tone
- A Machine With Highest Class Cabinet
- A Machine that will please all and give the dealer the greatest profit

Send for Sample, or for Cuts and Circulars.

Melotone Talking Machine Co., Ltd.

Manufacturers of

RECREOLA AND MELOTONE TALKING MACHINES

235 Fort Street - - WINNIPEG.

created a great deal of interest among music lovers and concertgoers here. Already a number of local musicians have signified their intention of locating their studios in the new musical centre. These include Watkin Mills, John Waterhouse, Leonard Heaton, Arnold Dann and Madame Morgan Machon. The Music and Arts Co., Ltd., has taken out a charter with a capitalization of \$10,000, and leased the club building for a term of four years. The building will be remodelled to suit the purpose for which it has been acquired, to provide quarters for the musical organizations of Winnipeg, and studios for the teachers of music and the arts. The old dining-room of the club will be turned into an auditorium with a seating capacity of 350, and will be used for concert purposes; while the lounge room will be adapted as a lecture hall to accommodate 250. Either of these rooms will be rented to the public for entertainments. The object of the new company is to devote exclusive attention to the development and encouragement of music and other arts in Winnipeg.

Mr. Jock Smith, of the Winnipeg Piano Co., has gone east to visit the Toronto Exhibition and his many old friends in Ontario. Recent visitors to this firm's warehouses were: Mr. James P. Bradt, Canadian general manager of the Columbia Co.; Mr. John E. Hoare, head of the Cecilian Co., Toronto; Mr. Chas. Ruse, of Gerhard Heintzman, Ltd., Toronto, and Mr. Dyer, of St. Paul, on his return trip from Alaska. Mr. Grassby, of this firm, reports city sales looking up somewhat, which if permanent means an early start for the season. Country business fell off a little owing to the farmers being very busy with the crop.

Mr. E. A. V. Mitchell has been appointed the western manager of the Doherty Piano Co., with headquarters at Winnipeg, and branches at Calgary and Edmonton. Mr. Mitchell reports the firm's collections as being very good for month of August.

Flight Lieutenant Ernest Potter, of the Royal Naval Air Service, who before joining this branch of the service was accountant of the Doherty Piano Co., has been asked to assist the United States Air Service in training men and getting machines ready for the European campaign.

Mr. G. L. Stanwood, of Stanwoods, Ltd., who has recently added the Starr phonographs and records to his stock, reports a splendid month's business in phonographs.

Mr. Clark Mallory recently joined the sales staff of the Fowler Piano Co. Mr. Fowler, who has just been on an auto trip through the country, is well satisfied with the prospects for fall trade, crops looking good in the district he visited.

Mr. George Heintzman, and Mr. C. A. Bender, of Heintzman & Co., called on the J. J. H. McLean Piano Co. on their

way east. Mr. Heintzman and Mr. Bender have completed a visit to the firm's various branches throughout the west, and are very much pleased with prospects.

Mr. J. A. Grundy, well known to the piano trade, has joined the country sales staff of the J. J. H. McLean Piano Company.

Mr. James P. Bradt, Toronto, general manager for Canada of Columbia Graphophone Co., spent a few days with the firm's Winnipeg distributors, the Western Fancy Goods Co., during August. Mr. R. Shaw, their Winnipeg manager, reports fall orders coming along nicely with no cancellations. Machine stock is also coming in more freely.

Mr. Biggs, western manager of the Mason & Risch Limited, attended the formal opening of the firm's new store, High Street West, Moose Jaw. Crops look very encouraging in the Province of Saskatchewan, and no complaints in regard to city trade is Mr. Biggs' report.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, spent two weeks during the month of August at the Williams Piano Co., Ltd., factory at Oshawa. Mr. Bull reports August as being one of their biggest month's business, collections coming in fairly good. Mr. C. H. Bull, and daughter Eileen, spent a pleasant week at Minaki recently.

An increased sale of Flora Bella records is reported by Mr. H. L. Conlin, manager of the Western Gramophone Co., owing no doubt to the recent visit of this opera to the Walker Theatre.

Mr. E. E. Nugent, of Heintzman & Co., Fort William; Mr. C. N. R. Still, of Neepawa, and Mr. W. J. Porter, of Gilbert Plains, were recent visitors to His Master's Voice headquarters here. Machine shortage is improving, for which the branch is very thankful.

Miss Nellie Malcolm, well known pianist, left for the east, where she will fulfil her engagement to demonstrate Sherlock-Manning pianos at the Toronto and London Exhibitions.

Phonograph trade is reported as "good" by the Chopin Piano and Talking Machine Co. Mr. Robinson, manager of this Company, is at present in Montreal looking after the interests of the Company.

Mr. Joseph Tees has removed from 35 Portage Avenue to Room 514, Builders Exchange, Portage Avenue.

A fair month's business for August is reported by the Canadian Phonograph and Sapphire Disc Co., with splendid prospects for fall trade.

"Business as usual" is the report of Babson Bros., Edison phonograph dealers.

Mr. Ross, of the J. J. H. McLean Piano Co., Ltd., has vacated his summer home at Winnipeg Beach, and has returned to the city with his family.

Mr. Callahan, representing Whaley, Royce & Co., is completing his tour of the West, and is expected back daily. He had a most successful trip, results comparing more than favorably over other years. Mr. Frank Smith, Winnipeg manager, of Whaley, Royce & Co., is pleased to report merchandise supplies coming in more freely. Altogether both supply and demand appear to be very encouraging for fall and winter trade.

Additions to the staff of the Melotone Talking Machine Co., Ltd., are evidences of progress. The Melotone Company, as manufacturers, report an increasing public demand for talking machine music, which is reflected in their sales. One of their leading types is Model "B," retailing at \$55.

The death is announced of Francis Fisher Powers, who was at one time one of the successful vocal teachers in New York. Later, he settled in Toronto, where he taught at the Hambourg Conservatory of Music for three seasons. His health, however, necessitated his making a change, with the result that he came to Winnipeg two years ago, teaching here with much acceptance until his passing away.

ALL PHONOGRAPHS
IN ONE

The
BRUNSWICK

(Made in Canada)

PLAYS ALL RECORDS

Willis

In every community there are homes where the husband and wife are fond of music, but they are without music because when the woman married she allowed her household duties to crowd out her music. There is a field for the Willis Dealer.

WITH THE WILLIS PLAYER, it is so easy to demonstrate how the whole world of music is at the disposal of these very homes—not reproduced in such a way as to suggest the "mechanical"—but played with feeling and real musical interpretation.

The Willis Player is sold and bought as an art product.



Willis Art Player
Style "L"

Height 4 ft. 8 $\frac{1}{2}$ in., width 5 ft. 3 in., depth 2 ft. 4 in.



The Willis Crest of Quality

Willis & Co., Limited

Head Offices:
580 St. Catherine St. W.
MONTREAL, QUE.

Factories:
ST. THERESE
Que.

MONTREAL TRADE REPORTS

SUMMER dullness is now a thing of the past, and the trade as a whole is quite of an optimistic turn. With the usual number of September weddings, and with the opening of the schools, which marks the close of the vacation season proper, and the summer absentees now all back, dealers are in a fair way to be restored to all their customers. The outlook therefore for business is most encouraging, and should be better than for some time. The dealers generally are quite hopeful as to the future. The Saturday half holiday so much appreciated by the office and selling organizations is now discontinued, and the employees have settled down to an active season's business.

Recent visiting governors to the Montreal General Hospital included Mr. A. P. Willis, president of Willis & Co., Ltd.

Joseph Charbonneau, musical instruments, had visitors some time during the night who came unannounced. They showed a special fondness for the violin. Whoever got inside the store by the front entrance, 300A St. Denis Street, in the dark hours of night, took away a "Stradivarius," which had been in the possession of the family for three generations. The rare instrument was taken from its case.

Mr. C. W. Lindsay, head of C. W. Lindsay, Ltd., has returned to business from a vacation at Cobourg, Ont. Mr. Lindsay visited Toronto during the Exhibition there, when so many of the trade foregoer to see the exhibits of musical instruments.

Mr. R. A. Willis, vice-president, Willis & Co., Ltd., and Mr. Geo. D. Willis, of the same firm, attended the Toronto Exhibition, where the firm had an extensive display of pianos and players. They report good business, with dealers being more interested than ever before, and the dealers also realizing that a scarcity of pianos this fall is inevitable.

Messrs. Philip E. and H. A. Layton attended the convention of Edison dealers held in Toronto during the second week of the Exhibition there.

The more expensive models of Victorolas continues to lead in sales.

According to the Berliner Gramophone Co., Ltd., sales during the past summer have been far in excess of the number in previous summers, but the actual amount involved in the aggregate transactions represents an even greater percentage of increase due to the fact that the bulk of sales were of the higher-priced machines.

J. H. Mulhollin is handling very successfully the Columbia and Starr lines of phonographs.

Similar testimony as to the greater popularity of the more expensive line of Sonora machines is adduced by Charles Culross. This firm is not to be caught with the shortage of talkers which existed last fall, and have accordingly stocked up heavily with a complete line of Sonora models. A shipment of Aeolian-Vocalion machines have arrived, and are now being displayed on the floor. The records of this make are expected very shortly.

Mr. H. E. Braid, of Layton Bros. phonograph department, reported excellent business for his house, and judging by the number of orders on hand for Edison Phonographs

and Columbia Grafonolas for September delivery this month is going to make even a better showing. The demand has not been confined to any particular model of both makes, but has been pretty evenly distributed over the whole line.

The cooler weather of the past few days has greatly stimulated the sale of Grafonolas and records both locally and in the province of Quebec, said the Canadian Gramophone Co.

J. A. Hurteau & Co., Ltd., report that they can sell all the Pathe machines they want but the trouble is in not being able to get delivery of a sufficient quantity to keep up with the demand. A Pathe concert model in their show windows recently attracted considerable attention.

Referring to business, Mr. Norman F. Rowell, manager of C. W. Lindsay, Limited, phonograph department, says the demand is largely for the most expensive models of Columbia Grafonolas, and has been good and free. Record sales are also excellent. "Pathe machines and records have been well in the limelight, and we are satisfied with the line as a whole," said he.

S. H. Brown, retail salesmanager of the Berliner Gramophone Co., Ltd., spent his vacation in Boston and vicinity.

"Cool weather is the biggest factor in stimulating departments handling machines and records. You can always tell how these departments are doing by the weather. When its warm they are usually quiet or normal, but the minute it gets cold sales begin to jump abnormally," observed Mr. Depocas of this firm.

The Pratte Piano Co., it is stated, will enter into the manufacture of talking machines on a large scale.

W. G. Davies, advertising manager of the Berliner Gramophone Co., Ltd., is back at his desk after an enjoyable vacation spent at Kingston and Toronto.

With a view to enlarging his business, and being able to conduct same on a much larger scale than heretofore, V. Sgroi, Edison and Columbia dealer, has removed, or will shortly do so, to 1085 St. James Street.

Cyrille and Joseph Robitaille, of Cyr Robitaille, the well known piano firm of Quebec, were recent visitors at the warehouses of Willis & Co., Limited. This firm represents the Willis and Knabe lines in the ancient capital.

The Leach Piano Co., Limited, have just got up in handy form a leaflet, giving in part the names of many prominent musicians who have purchased Leach upright pianos; then follows the names of convents, churches—Roman Catholic and Protestant—Board of School Commissioners, etc., etc., and concludes with the reproduction of a number of testimonials endorsing Leach pianos from such well known celebrities as Al Jolson, Alice Lloyd, Blanche Ring, et al.

The Cowan Piano & Music Co., on account of a recent fire on their premises, which did considerable damage, had a ten days' clearance sale, in which bargains of well known makes, sheet music, musical merchandise, were advertised and orders filled. This firm outside of the fire clearance sale reports business as exceptionally satisfactory.

Mr. Henry Hamlet, a well known piano figure, not only locally but throughout Canada, has severed his connection with Layton Bros. after seven and one half years of faithful service. Mr. Hamlet has not as yet announced his plans for the future, and will before getting into harness again take a rest for some time.

The Leach Piano Co., Limited, are as usual supplying Leach upright pianos to the local theatres.

Philip E. Layton's patriotic song, "Soon You'll Be Coming Home, Lads," was sung recently at a concert given under the auspices of the Ville St. Pierre Red Cross Sewing Circle, the funds of which are to be devoted to returned blind soldiers.

J. H. Mulhollin is preparing for a good fall and winter business, and states that prospects now on his books for

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

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

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

SAMPLES and PRICES furnished on request

Evans Bros. instruments is greater than it has ever been before for this season of the year.

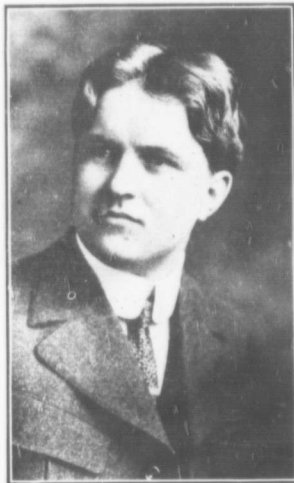
"While we cannot say business is booming yet we are enjoying a steady trend of trade, with the better grade Gerhardt Heintzman instruments constituting the bulk of sales," said Manager A. E. Moreland of J. W. Shaw & Co.

"Cooler weather and the return of many vacationists has had a stimulating effect upon business generally, and we anticipate good results for September," said W. J. Whiteside, the Karn-Morris representative.

"There has been a marked increase in cash transactions, and as a rule larger initial payments are being secured," said Wm. Lee, Limited, Martin-Orme distributors.

Gervais & Hutchins, Cecilian and Mendelssohn agents, state that the outlook for fall is exceedingly good, and that plans are being laid accordingly.

"We are looking forward to an extremely active Fall business," said C. W. Lindsay, Limited, "and at present can find little cause for complaint concerning the quality and volume of business transacted during the past month in Nordheimer, Heintzman, Lindsay and other makes handled.



J. Donat Langlier

The accompanying photographic reproduction represents Mr. J. Donat Langlier, of 358 St. Catherine Street East, Montreal, who opened up in piano and talking machine business about eighteen months ago. About a year ago he commenced the manufacture of Langlier pianos and players at Point Aux Trembles. In a short time his product has made most gratifying progress. His own make and other lines handled by him are attractively displayed in his Montreal store, where also he features Columbia Grafonolas and records. The retail end of Mr. Langlier's business is in charge of Mr. R. Beaudry, well known by reason of his long connection with the Columbia line. The accounting department of the firm is in the hands of Mr. J. E. Audet.

J. A. Hurteau & Co., Limited, report the volume of their business materially ahead of the corresponding period of last year, and collections excellent. Trade in Williams New

Scale pianos and players is stated as running to the better class of uprights with players in the ascendancy.

The Journal notes with regret that Mr. N. G. Valiquette, vice-president of the Pathe Freres Phonograph Co., Toronto, and one of the most prominent business men in Montreal, suffered a slight stroke last week. Mr. Valiquette's illness will be quite a shock to his friends, as he has always enjoyed the most robust health. The latest reports indicate that Mr. Valiquette is making a gratifying recovery.

A heavy laden auto truck was going along Dorchester East, when a little child crossed in front of it. The driver did not see the child, and the child would certainly have been killed when a young man rushed from the sidewalk, sprang in front of the machine, seized the child and carried it to safety across the street. Only a few persons witnessed this brave act, and fortunately one of them recognized the young man as Mr. D. Donovan, of Layton Brothers.

Art and the Critic

Getting music into the home is the sentiment of a new catalogue just issued by The Williams Piano Co., Ltd., of Oshawa. The frontispiece is an attractive presentation of a home interior done in colors showing the piano to be the outstanding article, not as a part of the furnishing, but as a musical instrument in use and giving pleasure to the child of the home and to the child's parents.

A striking envelope with the address side in solid blue relieved by a design and wording showing up white with a white panel for the address arouses immediate interest in the contents. The front cover of the catalogue is also in solid blue with the wording embossed in white, as is the design.

Alternate leaves are half size and carry photographic reproductions of famous musicians and their testimonials of the Williams piano. The various designs of pianos and players are shown against a light tint background representing the room in which the instrument would appear in appropriate surroundings.

A page of the catalogue is devoted to "The Value of Music in the Home," and some logical reasons are advanced why, in the interests of the children, the home should have a piano.

Ben H. Jaussen, the New York piano manufacturer, visited several Canadian cities on his return trip from the western coast and Alaska.

REPRESENTATIVE WANTED

By piano firm to cover Maritime Provinces, Quebec, and portion of Ontario. Write fully to Box M, Canadian Music Trades Journal, 66-68 West Dundas Street, Toronto.

SITUATION WANTED

Experienced piano salesman would accept good position as city or general salesman. Capable of taking charge of branch store or piano department. Held trustworthy position for ten years with one of the leading Canadian companies. Age 40. Best references as to character, ability, etc. Correspondence strictly confidential. Address Box 323, Canadian Music Trades Journal, 66-68 Agnes Street, Toronto, Ont.

Piano Salesman wanted, splendid opportunity for young men,—preference given to returned soldiers. Apply: Sales Manager, Gerhardt Heintzman, Ltd., 41 Queen St. West.

SUPERINTENDENT WANTED

Wanted, an aggressive young man, thoroughly conversant with every phase of piano manufacturing, to superintend the factory operation in one of Canada's large piano industries. Great opportunity for man of ability. Send full particulars as to experience to Box 13, Canadian Music Trades Journal, 56-58 Agnes Street, Toronto.

Efficiency

Running a business in the ordinary way is one thing. Running it at 100 per cent. efficiency is another thing. Right now investigate your speed and capabilities for speed. Have you been going as fast as you could? And have you been working efficiently? Or have you worked without a good system and plan? Most of us—with benefit to ourselves—could do a lot more than we do. The first requisite is to give our complete selves a good "once over" and see if we haven't been dragging one foot a little.

"It pays to make every visitor to your place of business glad he came in whether or not you sell him anything or ever hope to do so," said Mr. A. P. Willis, president of Willis & Co., Ltd., discussing business courtesy recently. "It's human nature to want to be appreciated, and it's good business to make people feel that your interest in them doesn't necessarily centre in their pocketbook. Every salesman in our organization has that principle impressed upon him, and this idea is responsible for a welcome and appreciation card we mail to every wareroom visitor, thanking him for his or her call, and telling the caller we hope they will come in again. I believe that this makes the average person feel that we are treating them as an acquaintance and an individual, rather than merely a 'prospect.'"

Soon after a prospect has visited Willis & Co.'s warerooms he receives one of their cards, on which is the following wording:

"We wish to thank you most sincerely for your recent call at our warerooms. We trust you found courteous attention to your wants, and that information was given you promptly and in a satisfactory manner. There is the same degree of pride connected with the conduct of a legitimate business establishment that comes to the successful individual, and it is this pride in our business which prompts us to send you this acknowledgement of your visit and to express the hope that you will come in again."

Trade Notes

Mr. Frederick M. Betz, salesmanager, the Thomas Manufacturing Co., Dayton, Ohio, manufacturers of phonograph motors and supplies, died on August 21st.

The Lippert Furniture Co., Ltd., an old established and well known furniture manufacturing firm of Kitchener, Ont., are entering the manufacture of phonographs. The firm expect to have samples out this month.

Chimney jacks have demolished what lightning left of the brick smoke-stack of the Karn-Morris Piano & Organ Co.'s factory at Woodstock, Ont. The chimney, 148 feet high, was struck some weeks ago, and is being torn down preparatory to erecting a new stack on the same base.

Many Canadians, or descendants of Canadians, have joined the United States Army. Among these representing the music trades are two sons of Mr. Charles Stanley, of the Starck Piano Co., Chicago, well known to the Canadian piano trade, and a brother of Frank Stanley, Toronto. Charles, jun., has enlisted with the Marines, and Walter has joined the air service.

Alberta Music Man Visits East

Mr. H. T. W. Forster, vice-president and manager, The Assiniboia Music Co., Ltd., of Medicine Hat, had the distinction of coming the greatest distance to the Exhibition. Mr. Forster spent several days in Toronto and Oshawa, and on his return journey stopped off at Woodstock to visit the trade there.

The Assiniboia Music Co., whose slogan is, "everything musical," opened up a branch in Lethbridge in December last, and the success of this venture has been most gratifying.

The firm have an extensive list of agencies, including Steinway, Nordheimer, Williams, Haines, Ennis, and Krydner pianos, Thomas and Karn organs, "His Master's Voice" and Edison Amberola lines. They have an extensive sheet music and small goods department.

Mr. Forster, who is a native of Ontario, speaks enthusiastically of western conditions assuring good fall business. The returns from crops he estimates to be such as will guarantee good fall business, for which he prepared by placing orders early.



Mr. A. Lesage, piano manufacturer of St. Thomas, Quebec, with his 15-pound mask-like novelty, stands in the background, Mlle. Isles, on Labor Day; Mr. J. P. Lesage, of his left, and Mr. D. Lesage, of his right.

Saskatoon House Branching Out

After conducting a retail store in North Battleford, Sask., for two years, Mr. Austen, proprietor of the Austen Music Supply House, moved his stock to 227 2nd Street East, Saskatoon, last December, and is now branching out in a more ambitious way. One interesting feature of Mr. Austen's business is his statement that of the \$1,200 worth of music sold in the past six months, not ten dollars of it was for the popular 15 cent music, practically all of it being the good songs and standard instrumental music. Mr. Austen, who had the advantage of a good European musical education, is putting this to good use in his business in a somewhat unique manner. He goes from town to town in his territory calling upon the musically inclined, meeting his customers, and future customers, personally. Mr. Austen's experience has convinced him that this method of doing business pays from the start, as well as laying the foundation for a larger business future. He points out that people in the smaller prairie towns are hungry for good music. If he is in a small place over night he rounds up the musically disposed people and gives them a free lecture-recital, explaining the music he plays, making Beethoven, Chopin and Grieg intelligible even to the musically uneducated hearer. In addition to sheet music the Austen Music Supply House carries strings, and all the musical merchandise that comes under the heading of supplies. Mr. Austen gives as his motto "personality and service."

Merkel Motor Representative Visits Canada

Among recent out of town visitors to Toronto and other points was Mr. D. R. Doctorow, manager of the credit and sales department for Leonard Markels, the New York manufacturer of talking machine motors. Mr. Doctorow was calling on firms who have already been using the Markels motor, and others who have expressed their interest in the firm's new "Butterfly" motor. In conversation with the Journal, Mr. Doctorow also pointed out that he was arranging for a service station in Canada. He informed the Journal that the maxim of his house was the maintenance of quality, regardless of the increased cost of supplies, with no immediate increase in price. "Only a short time ago, for example," he said, "Mr. Markels purchased a large quantity of genuine jewels for use in the bearings of his standard motors, although the jewel market has risen sharply, and real stones are almost impossible for anyone, save an experienced buyer, to secure. These cost Mr. Markels a pretty premium, but the purchase was made in deference to our rule that nothing but the genuine shall go into our merchandise."

The success to date of the firm's new "Butterfly Motor," and also their M-2, has made Mr. Doctorow most enthusiastic over what the demand is bound to be for these

In the September Victor list are two selections by this famous pianist, "Minuet In G" (Op. 14, No. 1), No. 74533, and "Graciovienne Fantastique" (Op. 14, No. 6), No. 74535.

There is also a series of piano records by Mark Hambourg that should have a special appeal to Canadians. Mr. Hambourg is well known in Europe, and is a member of a family prominent in musical circles in Canada, his late father and brothers having established a conservatory in Toronto, where their talent has given them high places in Toronto's musical life.

These records by Mark Hambourg are twelve-inch Red Seal records, retailing at two dollars, and are: 177000, Moonlight Sonata (Beethoven); 177001, (A) Pastoral (B) Capriccio; 177002, Etude in G. Flat (Moszkowski); 177007, Prelude in G. Flat (Chopin); 17708, (A) Waltz in B. Flat (Chopin), (B) Etude in C. Flat (Chopin).

Pleased With Export Trade

"Export shipments form a feature of our business with an important patriotic value in that new money is brought into the country," remarked Mr. Fred Bull, president, Williams Piano Co., Ltd., Oshawa, when met by the Journal in Toronto recently. Mr. Bull, who was accompanied by Mr. W. F. Puckett, his firm's general manager, was quite



In the factory where "Butterfly" motors are made.

two motors. Mr. Doctorow added that "At the same time, we believe we are only asking fair treatment when we point out that the steadily advancing material costs will eventually compel all representative firms to advance prices somewhat to cover production charges," and for this reason he would urge prospective buyers to protect their future requirements by investigating the motor situation at once.

This visitor from New York expressed his surprise at the greatness of the Canadian National Exhibition, which he said was on a much more extensive scale than he had any idea of. He also expressed his pleasure at seeing the high quality of talking machines and pianos made in Canada.

Piano Recording

The progress of sound reproduction, a twentieth century development of fascinating interest, is typified in the improvement of piano recording. For many years the piano as a solo instrument baffled the experts in recording laboratories, but if the experts were ever discouraged by the problem on their hands they never said so. As in all the other problems that have gone before they have solved it, and now the work of another concert idol is available to Victrola owners.

That his records must be right before Paderewski would consent to its going out into the world is to utter a platitude. And with Paderewski's almost unreasonable insistence as to quality is the fact that it is a Victor record.

pleased with the results accruing from their efforts to build up export business. Both export and domestic trade, however, continues to be interfered with by other industries draining from the piano factories men that enlistments have not taken. "In this respect," said Mr. Bull, "we have suffered severely, but to the great credit of the piano trade the burden is being borne uncomplainingly, and in fact we in Oshawa, as no doubt all piano factories have done, have encouraged enlistments."

Music Did It

The power of the piano and a patriotic air is exemplified by the following letter, to which the Toronto Globe gave prominence, from Mr. Henry R. Frankland, Inland Revenue Collector of this city, and an ex-Alderman, as well as the proprietor of the Frankland Park Farm, Hornby Station P.O.:

"This evening I sat down and opened the piano, which has not been opened for many months, and the first piece I played was the 'Call of the Motherland.' I was so impressed with the words that I at once take my pen to let the citizens of this fair Dominion know my feelings, and to offer my services to the country in any capacity, either in the trenches in France, Belgium, or any other place that I could best give them.

"I have never taken any part to either impress my patriotism upon my friends or to go about shouting my opinions. God has given me a bountiful harvest, and I can

now give my services to the Empire. For thirty years I have handled cattle wholesale and retail, I have dressed many thousands, and for the past 20 years it has been my duty to keep quiet and listen—to pass no remarks either good or otherwise.

"I have demonstrated to myself that I am still a young man, although I will be 59 years of age the 1st day of September next, and as *The Globe* has taken the position that conscription must be put into force, and at once, to save the countries we love so much, I offer, through *The Globe*, my services to the country in any capacity best suited to save them, and to restore us to peace.

"We have judges, lawyers, and many others who talk, talk, talk, but it is up and doing they ought to be. My love of my country will not allow me to remain in the background any longer. Therefore, you have my authority to offer my services to the country in any capacity you think me best fitted for. I am a Collector of Inland Revenue and a farmer at present, but I can do more if need be."

Imperial Drums in the War

In a private letter to friends at home, Major Reynolds, of Toronto, now in Europe with his regiment, tells of the excellent condition of "Imperial" drums and bugles, which



Whaley-Royce "Imperial" Drums

he has observed, after many months of usage. "I have seen 'Imperial' goods all over England," said the Major, "in as good condition as when new." "Imperial" lines, as is well known, are the product of the Whaley, Royce & Co. factory at Toronto.

As Others See Us

Chicago Editor Visits Canada

"War-Time Piano Selling in Canada" is the subject of the leading article in the "Music Trade Indicator" of Chicago for September 1. Mr. T. J. Mercer, managing editor of the Indicator, visited Canada to observe at first hand how Canada, and particularly the music trade, survived the shock that going to war gave our industries.

Mr. Mercer saw much that he was able to pass along to his readers by way of encouragement and assurance of the United States quickly recovering from the halt in commercial progress resulting from the unprecedented.

The concluding paragraph of Mr. Mercer's article, written from Toronto, very aptly sums up the situation here as he saw it. Mr. Mercer said:

"Canada in earnest, willing to put up with war's inconveniences and discouragements, hopeful, cheerful, is an inspiration to all America. If any man in the trade lacks faith let him come to Toronto and get a new insight into the present purpose of the greater part of the world."

Columbia General Manager Enthuses Over Conditions in West

"Anyone in the musical business in this country who fails to put it across in a big way this year should take stock of himself or his product," said Mr. Jas. P. Bradt, general manager for Canada of Columbia Graphophone Co., on his return to Toronto from a trip to the Pacific Coast. "One or both can safely be declared to be unfit. There is just one fly in the ointment and that is the scarcity of labor. Us manufacturers who are doing a tremendously increased business, and could do a lot more if we could get product, are very hopeful that the report that munition plants in eastern Canada are to close down is true and will quickly become a fact. That would release many thousands and enable us to fill our ranks."

Mr. Bradt came back full of enthusiasm from this personal survey of Western Canada, his first trip since returning to this country in his present capacity after an absence of nearly five years. "The craze for speculation in 'city lots' has disappeared from western Canada," he observed. "Enough lots have been staked off and sold in past years to provide for the growth of the respective cities for the next fifty years. Almost every body invested (?), but practically all have completed their payments or thrown over the load. Now they are buying what they need, and, of course, I am endeavoring to give them largely increased quantities of Grafonolas and Columbia records."

"Music in the Home," Mr. Bradt noted, is becoming a strong feature of the newspapers, and this he considered significant of the place of music in the life of the people, and that fact being recognized by the public, and therefore the newspapers, the publishers of which are co-operating with the trade as never before.

The enormous crops of the west made a strong impression upon Mr. Bradt, who appreciated that in spite of the districts in which drought and hail did its deadly work, the yield will be enormous, and at the prices at which the grain will be marketed the prospects are most alluring.

"My trip was full of pleasure," concluded Mr. Bradt. "My old-time friends, with whom I did business years ago, were exceedingly good to me, and it was pleasant to hear them thank me again and again for putting them in the talking machine business, and I was mighty glad to find them prosperously happy and optimistic."

Escaped the Submarine

A shipment of Swiss phonograph motors, which the importers, Messrs. I. Montagnes & Co., Toronto, anxiously awaited for many weeks, are now in stock. The freight rate and the war risk on any class of merchandise crossing the ocean is very high, but in spite of this Messrs. Montagnes & Co. state that they can offer phonograph manufacturers exceptional inducements in quality and price. In their advertisement in this issue one of the types received is illustrated. The company have also received a supply of springs and repair parts.

Mr. F. J. Hill has entered the retail music trades field at Wingham in a newly re-modelled and re-decorated store, featuring Williams' New Scale pianos and players and Pathe phonographs and Pathe records.

ASCHERBERG, HOPWOOD & CREW, LIMITED

CERTAINTIES FOR THE TRADE.

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(From See Saw, Composer of 'Till the Boys Come Home
Comedy Th. London. i.e., Keep the Home Fires Burning

BELLS OF ST. MARYS, By Emmett Adams

Composer of God Send You Back to Me.

MY HEART'S IN MY HOMETLAND

By Kennedy Russell

Mus. Director of the Pavilion, London

JOGGIN' ALONG THE HIGHWAY

Words by Arthur Anderson

By Harold Samuel

16 MORTIMER STREET, LONDON, W., ENG.

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THE ROSE ETERNAL Derwood

O CANADA, MARCH ON Wakefield

IT WILL ALL COME RIGHT IN THE END Oliver

SOMEWHERE A VOICE IS CALLING Tate

PIANO SOLOS

SLEEP AND THE ROSES Tate

SOME DAY YOUR VOICE WILL ANSWER Virgo

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"TAKE ME BACK TO DEAR OLD BLIGHTY" Star Music Co.

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"GOD BRING YOU SAFELY TO OUR ARMS AGAIN" Vincent Shaw

"LAND OF THE LONG AGO" Lilian Ray

"LOVE'S GARDEN OF ROSES" Haydn Wood

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"SPHINX VALSE" Francis Popy

"WALTZ WE LOVE" Armand Vecsey

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TORONTO MELBOURNE

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1917

Following the Conservatory Syllabus

WITH the re-opening of the schools and the passing of the summer vacation season the sheet music trade settles down to fall and winter business. There are some more aggressive dealers who feel that the slack season would not interfere with the sheet music sales as much as it does, were the trade to put forth as much effort throughout the summer as they put into their activity the rest of the year. These men invariably quote the talking machine business who make a special push on summer talking machines and summer records.

The fact remains, however, that the situations are not parallel. During July and August many music teachers discontinue their classes altogether, so that in some respects the situation is beyond the power of the music dealer to handle.

The summer inactivity must pass from the mind with the commencement of fall. One would not think that there are any salesmen attempting to do their best work without being acquainted with the compositions chosen for conservatory examinations. The fact that these pieces are chosen naturally helps their sale, and the salesman who does not familiarize himself with these lists is certainly not equipped to take care of a ready-made demand. This demand is not the same as that for some popular song that everybody is talking about, but it is steady, and for the higher grade vocal and instrumental works. The music dealer who is forced to do with a less experienced salesman should see to it that his man makes a study of these pieces called for by the conservatory courses.

Study the Record Titles

ANOTHER way in which a sheet music salesman can keep posted to his own advantage is in studying the titles of the new records issued each month by the talking machine concerns. It is obvious that certain music is going to be popularized to some extent by the fact that it is being sold in the form of records.

Then again if a man believes that certain numbers are worth buying in quantities of more than one copy at a time, the fact that these have been chosen for recording in some measure confirms his judgment.

A case comes to mind of a musical family in which a son and daughter of the house were both fond of music. The girl could play, the boy could not. This fact led the father to buy a talking machine that his son might have a better musical education, but the father had no desire to show favoritism to his son, and whenever a record came into the house that his daughter liked that selection was purchased in sheet music form for her benefit. The sheet music salesman who had this regular customer makes a practice of studying the new monthly lists of records of all makes to further his sheet music sales.

Other similar instances might be pointed out, but this is sufficient to impress the advantage of studying the new monthly lists of records.

Prices

"SINCE reading your last issue I have decided to increase my retail sheet music prices," said a dealer to the Journal, who was in Toronto for the Exhibition, evidently referring to the first article in the sheet music section of the August issue, "The Question of Sheet Music Prices."

This dealer said that for years the trade had gone on

and on maintaining pretty much the same prices, with the cost of the music and the cost of selling gradually advancing, which made it absolutely necessary to get higher rates now in order to make a living profit.

It is interesting to note from his remarks that his decision to advance the prices did not have a detrimental effect upon sales. Of course, there were a few who balked at paying more for songs and piano numbers, but the majority were open to reason, and the music dealer who is selling at too low prices certainly has a reasonable explanation to offer for increasing them. As a matter of fact occasionally one runs across a customer who wonders that prices have not been advanced ere this.

Another salesman has also started to advance his prices, and he made use of the Journal article above referred to in explaining the situation to some of his customers, pointing out to them the reference to the advance in prices in England and the United States in the printed music, and also to the prevailing high prices in Canada for paper, ink, labor and practically every other factor entering into the production of music.

The 'Cello is Growing in Popularity

LOVERS of the violoncello are often puzzled to know why the 'cello is not more popular, and why there are so many more students of the violin than of the 'cello," observes the writer quoted in the preceding paragraph. "The 'cello is one of the most beautiful and noble instruments for solo work, and yet it is true that there are probably a dozen or more pupils for the violin for every one for the 'cello. I know of a conservatory in the Middle West which has seventy-five violin students and only four 'cello students.

"There are several reasons for this lack of demand for 'cello instruction. In the first place the 'cello is more expensive than the violin. There are millions of violins in existence, and comparatively few 'cellos, so that it is easy for a student to get hold of a violin. Then the 'cello is bulky, and hard to carry around, while the violin is light and small, and easy to carry. Another, and probably the greatest reason is that instruments of more acute tone appeal to and thrill mankind more than instruments of a deeper tone. The violin is more popular than the 'cello, the flute than the bassoon, the cornet than the trombone or tuba, and the clarinet than the bass clarinet. The same thing holds true in voices. The singers who have achieved the greatest fame and made the most money are sopranos and not contraltos, tenors and not basses, although, of course, there are large numbers of contraltos and basses who have won great success. I am speaking of the undoubted fact that there is a much greater demand for high sopranos and tenors, and that their higher tones thrill audiences more than those of the graver voices.

"Then the violin is the leading instrument in orchestras, and chamber music combinations, and consequently there are vastly more positions in professional work for the violinist than the cellist. The average small theatre orchestra, for instance, of six or eight pieces, does not usually contain a 'cello, but, as a rule, has two violins, although of late years the 'cello is becoming more popular in small orchestral combinations.

"One reason for the great popularity of the violin is the wonderful number of compositions which are available for it. The literature of the violin is many times greater and more important than the literature of the 'cello. All the great composers have written much for the violin.

NEW and STANDARD SONGS

IN KEYS TO SUIT ALL VOICES

DOWN HERE *May H. Brahe*
 (A dainty little song meeting with great success
 in England).

ROSEAN DHU *Hubert Bath*
 (Little wild rose of my heart"—very pretty).

IN GOD'S OWN KEEPING
Henry E. Geehl
 (A very popular song).

A JAPANESE LOVE SONG
May H. Brahe

SONNY (Life is a fine thing, Sonny)..... *Arthur Meale*

LIGHT AFTER DARKNESS
Caleb Simper

THERE'S A WHISPER IN THE AIR
May H. Brahe

SING, SING, BIRDS ON THE WING
Godfrey Nutting

VALE (Farewell) *Kennedy Russell*
 (Destined to be world-famed).

I'LL SING TO YOU *Jack Thompson*
 (New song, a fitting successor to "Come, Sing
 to Me.")

SOMEWHERE IN FRANCE *Herbert Ivey*
 (Phenomenal song).

ALL IN A LILY WHITE GOWN
Easthope Martin

SAILORS OF THE KING *Theo. Bonheur*
 (The new "Navy" song).

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 Sung by *Clara Butt*

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Immensely Successful

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Four Songs from

"THE FRINGES OF THE FLEET"

by *Rudyard Kipling*

Music by *Sir Edward Elgar*

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 London, Eng.

On the Scarcity of Violins

THE editor of the Violinists' Department in the *Etude* has this to say on the violin situation: "On account of the European war, which has largely checked the manufacture and exportation of the cheaper grades of violins and other instruments from the German and Austrian cities and villages, where violin making formed a large industry, the supply of cheap violins is running very low in this country. Whole regions in Germany and Austria have been devoted to violin making for a hundred years or more, and their products were exported all over the world. The secret of their success was cheap labor, and the knowledge, born of years of experience, of how to produce fairly good instruments for a very small sum.

"Japan is the latest candidate for this trade, and is making and shipping large quantities of violins, bows, etc. A violin teacher of my acquaintance, who buys a great many cheap violins for pupils who cannot afford the more expensive instruments, reports that even the pawnshops are bare of the cheaper grades of violins, and those that are offered command double the price they did a year or so ago. He has stopped depending on music stores, pawnshops and second-hand stores for the cheaper grades of violins, and advertises for violins in the daily papers. By advertising he finds it possible to get a supply of fairly good instruments, made before the war, which can be put in good playing shape by a little repairing.

"The war has proved a great advantage to the American violin maker, owing to the difficulty of importing violins from Europe. If the war continues much longer, American invention, which made the dollar watch possible, will no doubt turn its attention to inventing machinery which will turn out cheap violins in large quantities, as well as bows, trimmings, etc."

Care of Strings

IN the hands of careless or inexperienced violinists or pupils, a large proportion of violin strings are ruined before they are put on the violin," asserted a violin teacher who offers this advice on the care of strings: "A violin string is like a fine piece of steel wire; it cannot be bent double or 'kinked' without greatly injuring it. A violin string must be handled as one would handle a watch spring, without getting any kinks in it.

"Many strings are ruined in getting the little gut threads off with which the strings are tied. When these are cut off with a knife, great care must be taken not to allow the blade to gash the violin string, as even a slight cut will cause the string to break at that point in a short time. For cutting these little threads of gut with which the strings are tied as they come from the maker, there is nothing better than the finger nail clippers, which are sold everywhere, and which cost but twenty-five cents. Every violinist and every student should have one.

"Strings should not be left tumbling around the case in an old piece of paper. In the case of gut strings, they not only dry out when exposed to the air but they will get crumpled and all but ruined. Strings should be kept in an air-tight glass or metal jar, which will preserve them a long time in their original condition. A wide-mouthed glass jar with a ground glass stopper is excellent for keeping strings in condition. It is also possible to get small jars, made of metal or glass, small enough to go in the violin case, which have metal covers which screw on the jar and thus render it air-tight.

"Many strings are ruined by being kept in the pocket, where they become crumpled and bent, and injured by perspiration, which is very penetrating, especially in warm weather. When the violinist buys strings at the dealer's he should either take his string case along to put them in, or

else see that the dealer wraps the strings carefully in waterproof paper and puts them in a pasteboard box. G strings should be bought straight, as they are wire covered and if coiled in a small coil the string is apt to be injured. The dealer can usually supply a long pasteboard 'G string box' if the customer asks for it. Many violinists, when they buy G strings, carry them home in the hat, coiled inside under the hat band, and it is quite a convenient way to carry them."

Violins Need Looking After

"OLD violins, no matter how carefully they are kept, are peculiarly sensitive to atmospheric changes, and are very apt to come unglued in warm, damp weather," points out a writer on this subject. "Especially is this the case with old instruments with weak, thin wood in which there are many cracks which have frequently been repaired. Keeping such instruments in repair is quite an item of expense, as they can only be safely entrusted to a first-class violin repairer, whose charges are quite high as a rule.

"A friend of mine recently had some regluing done of her violin—a fine Klottz—by one of the leading violin repairers in the United States. It held very well for a few months and then came unglued in the same place. She wrote to the repairer asking him to do the work over again without charge. The latter refused, claiming that it was impossible to guarantee work of this character. His letter throws so much light on the subject of the repairing of violins from the standpoint of the repairer, that I am sure it will prove of interest. The repairer wrote:

"We cannot guarantee repairs, much though we should like to do so. They are like a violin G string, liable to last for years, and just as liable to give out in a short time. Glue is subject to atmospheric conditions in musical instruments, as well as in furniture and everything else where it is used. If we conscientiously felt that the fault lay with our workmen we would say, send the violin to us and we will put it in shape gratis, but this we cannot do as we do not feel that we should be held in any way to blame.

"The young lady referred to should have no complaint to make even if she must have her instrument repaired occasionally. We venture to say there is not a Stradivarius, Guarnerius or Amati violin in existence that is being used daily that does not go into the hands of repairers for adjustment and other attention, at least twice and perhaps more times every year. Some artists have their instruments attended to every month. If this is true of the fine old masterpieces there is no reason why a cheaper instrument should not occasionally need attention."

As this is from a firm through whose hands many of the finest violins in the country pass, it is interesting as showing what constant attention fine old violins require.

Best Way of Tucking a Drum Head

By George Lawrence Stone, in *Jacobs Orchestra Monthly*

ON drums equipped with flesh hoops of ordinary size you should allow not less than four inches over the diameter of the snare drum shell, not less than five inches over the diameter of the bass drum shell 30 inches or under, and not less than six inches for that of the bass drum shell over 30 inches in size.

Soak the head in cold water (never in hot) until it is thoroughly pliable. Pour or five minutes of soaking will be sufficient for the ordinary calfskin head. Less time is necessary for the thin, transparent varieties. The bass drum head will need from ten to thirty minutes soaking, according to its quality and thickness.

The head should be laid on a table or flat surface with the finished side down. Place the flesh hoop in the exact centre of the head, and, if necessary, trim with scissors so

that enough skin will be left to turn over and under the hoop. Be careful not to stretch the head too tightly as it will shrink a certain amount while drying. Tuck with a head tucker or the back of a spoon (the head tucker is much better, it being made for the purpose), at opposite sides of the hoop, turning the edges of the head around and under the hoop as far as possible; then tuck half-way between, making four equidistant spaces, after which go around the head until the entire hoop is tucked. Care should be taken to see that the flesh hoop is exactly round after head is tucked, which denotes that the head has been put on evenly and the strain will be even at all points.

Do not let the head dry before setting, but adjust immediately on shell, then with the counter hoop in place draw down the rods just enough to set the head in shape. Set the drum in a dry place and allow 48 hours for drying, after which loosen the rods a trifle so to see that the head is not stuck on the edge of the shell, then tighten gradually. Do not take it for granted that, because the beating surface of a head is dry, it will be in the same condition under the flesh hoop for this is the place that takes the longest to dry, and an imperfectly dried head is almost sure to tear if strained unduly. Do not strain to the full limit for several days, as it will take this long for the head to stretch and set properly.

New Anthem Publications

The Anglo-Canadian Music Co. have added the following numbers to their exceedingly popular series of anthems and choruses: "God of Our Fathers" (Kipling's Recessional), W. K. E. Vincent; "Our Blessed Redeemer," Edward Wodson; "Praise the Lord," Bertha L. Tamblin; "Nearer My God to Thee," R. G. Stappels; "Saviour Breathe an Evening Blessing," W. H. Bontemps; "Vesper Hymn for Time of War," Edward Wodson; "Holy Father Cheer Our Way,"

Bert. F. Couper; "The Souls of the Righteous," Edward W. Miller; "Sing for Our Passing Brave" (for memorial services), Chas. E. Wheeler.

Among the Chappell Publications

There promises to be an active demand this fall and winter for several compositions recently published by Chappell & Co., Ltd. Among these are: "God Bring You Safely to Our Arms Again," words by Kate Gibson and music by Vincent Shaw, in three keys—E flat, F and G; a sacred song, "Cast Thy Burden," in two keys—F and A flat—by Bernard Hamblen, a musician formerly of Montreal; and E. Carr Hardy's ballad success, "Your Eyes Have Told Me So"—F, G and A. The latter has already "won its spurs" in England and Australia, and is off to a good start in Canada.

By arrangement with B. Feldman & Co., of London, Chappell & Co. have acquired the selling rights for Canada of the hit, "If You Were the Only Girl in the World" (from the Bing Boys), by Nat D. Ayer. Also they have secured the Canadian rights for the old country's popular "Blighty" song, "Take Me Back to Dear Old Blighty," published in London by the Star Music Co.

A duet arrangement, suitable for soprano and contralto or tenor and baritone, of "Keep the Home Fires Burning," has been issued.

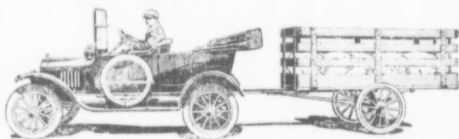
Edith Willis Linn's poem, which won "Life's" \$500 prize for a patriotic song, has been given a musical setting by Henri Van Praag, a well-known New York musician, and is being published by the House of Chappell.

Messrs. Chappell & Co. during last season published many splendid songs which were instantaneously taken up by the profession for pupils and the concert platform. It would not be amiss to make mention of a few that are sug-

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gested to professional singers and song lovers for their repertoire: "Good Morning, Brother Sunshine," Liza Lehmann; "A Song of Love and June," Guy D'Hardelot; "It Is Only a Tiny Garden," Haydn Wood; "Wait," Guy D'Hardelot; "There's a Bird in My Garden," Leslie Elliott; "Moonlight on the Valley," Maude V. White; "Bird of June," Dorothy Forster; "The Dance of May," F. S. Ereville-Smith; "When the Dream is There," Guy D'Hardelot; "My Heart's a Swift Horseman," Hermann Lohr.

The House of Chappell's first issues for this season are of great promise, being considered as some of their best. The following titles with composer's names are given: "When Snowdrops Ring," Samuel Liddle; "Love's Golden Hour," Dorothy Forster; "God, and God Alone, is Love" (sacred song), Ward Stephens; "Love Goes Gathering



Mr. J. F. Fisher, who has taken up his new work as manager of the music department of the Hudson's Bay Co.'s Calgary store. Before going west last month, Mr. Fisher was with the House of Nordheimer, with whom he had a record of eleven years' service.

Roses," Haydn Wood; "String of Pearls," H. Lyall Phillips; "Fly Away Pretty Moth," Liza Lehmann; "Had He But Known," Ward Stephens; "In My Father's House," Ward Stephens; "Hills of Clare," Teresa del Riego.

This House also publishes a fine octavo edition, the newer numbers being arrangements of their standard and successful songs and ballads. To this list has been added "A Bowl of Roses," quartette for male voices; "Hymn of Free Russia," quartette for mixed voices; "Here's a Paradox for Lovers," Madrigal for S.A.T.B. (from Edward Ger-

man, "Tom Jones"), and two patriotic quartettes, "Ladde in Khaki," and "Pack Up Your Troubles in Your Old Kit Bag," both for female voices.

Toronto Conservatory Examination Pieces

The new compositions selected for the Toronto Conservatory examinations this year include these numbers handed in Canada by the Anglo-Canadian Music Co.:

Vocal—Primary

Geehl, "The Vales of Arcady," C, Db, Eb, F.
Grant, "The Lark in Its Nest," Bb, C, Db.
Johnson, "An Old World Garden," Eb, F.
Noel, "White Rose," Bb, C, D.
Somerville, "The Secret of Your Charm," G, Bb.
Somerville, "Canterbury Bells," Bb, C.

Vocal—Junior

Brahe, "There's a Whisper in The Air," C, Eb.
Espipoff, "Baby Mine," D.
Gould, "Two Little Songs," Night, Morning, 2 keys.
Johnson, "Dreams" and "Heart's Desire," Medium.
Parcell, "Passing By," F, G, A.
Rae, "Thy Hand in Mine," Bb, Db, Eb.
Del Riego, "Within My Garden," Eb, F, G.
Ronald, "Roses Red in the Garden," F, G, A.
Russell, "Vale" (Farewell), F, Gb, Ab, Bb.

Vocal—Intermediate

Bath, "Roseen Dhu," Bm, Cm, Em.
Chaminade, "Rondel," G, A.
Clutsam, "If I Were a Lark," C, Eb, F.
Geehl, "A Spring Carol," C, Eb, F.
Geehl, "O Bird of Heaven," C, Eb, F.
Gould, "Richard of Taunton Deane," Eb, F, G.
Martin, "All in a Lily-White Gown," Bb, C, D.
Ronald, "Possession," C, D, E.
Ronald, "Love's Philosophy," 2 keys.
Trotere, "A Rose in Heaven," Bb, C, D.
Woodforde-Finden, "Song of the Lotus Lily," Bb, C, Db.
Woodforde-Finden, "A Request," Am, Cm, Dm.

Instrumental—Elementary

Schaefer, "Bergerette."
Schaefer, "The Merry Shepherdess."
Schaefer, "Promenade."

Instrumental—Primary

Aletter, "Reverie."
Gillet, "Coeur Brise."
Sartorio, "Spring's Greeting."
Spindler, "Joys of Spring."

Instrumental—Junior

Bantock, "Reverie in Eb."

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 Gillet, "Bonne Maman."
 Holbrooke, "Valse Venitienne."
 Kirchner, "Valselette," Op. 740.
 Theo. Lack, "La Semillante," Op. 274.
 Theo. Lack, "Menuet Hongrois," Op. 275.
 Theo. Lack, "Valse Indolente," Op. 276.
 Gabriel Marie, "Faubiau."
 Moszkowski, "Pres du Berceau."
 Wachs, "Crepuscule."
 Wachs, "Berceuse des Anges."

Instrumental—Intermediate

Chaminade, "Capriccio," Op. 18.
 Landon Ronald, "Nocturne."
 Telma, "Son Remo Valse."
 Telma, "Souvenir de Russie."
 Wachs, "Revue d'Automne."

Airs and Graces

"Airs and Graces" is the bright and pretty revue which has just appeared in London with much success. Reports to hand say it is a very fine spectacle showing an Assyrian ballet, seen under a realistic sunrise. Messrs. Chappell & Co. publish the Lionel Monckton numbers in this revue, which are: *Vocal*—"Whisper to Me," "Ding-a-Dong," "Pussy Cats," "Wrong Conclusions," "The Stile and the Stocking," "His Independent Way," *Pianoforte*—"Airs and Graces," *Valse*; "Rustic Dance" and "Airs and Graces," selection.

NEW MUSIC Copyrights entered at Ottawa

- 33230 God Bring You Safely to Our Arms Again. Words by Kate Gilson. Music by Vincent Shaw. Chappell & Co., Ltd.
- 33232 Hal Clarion Boom Almighty! Christmas Carol. Words and music by Jos. Freeman Tupper, Milton.
- 33233 A Wild Jazz Knight. Jazz one-step. By Louis Reinhard.
- 33249 Hello, Wisconsin, Won't You Find My Youngie Yanson? Words by Bert Kalmar and Edgar Leslie. Music by Harry Ruby.
- 33253 Longing for My Dixie Home. Words and music by J. R. Shannon.
- 33256 Christmas Chimes. (Song.) Accompanied by "Snowflakes Song." Words by J. H. Shannon. Music by F. W. Vanderbilt.
- 33257 Snowflakes Song, also Christmas Chimes. Words by J. R. Shannon. Music by F. W. Vanderbilt.
- 33259 What the Deuce Do We Care for Kaiser Bill. Words and music by Morris Manley, Toronto.
- 33260 Memories. Waltz—For Piano. By Lewis Owen. C. Musgrave & Bro., Toronto.
- 33263 La Solitaire. Par Lor. Gagnier, Montreal, Que.
- 33267 Pray for Sunshine, But Always Be Prepared for Rain. Words by Sam Lewis and Joe Young. Music by Maurice Abraham.
- 33284 Smile and Show Your Dimple. Words and music by Irving Berlin.
- 33288 "Ireland is Your Home Sweet Home." Words by Chas. Horwitz. Melody by Al. H. Wilson.

- 33289 I Want You Then Madras. Words by Earle Remington Hines. Melody by Al. H. Wilson.
- 33290 My Mother's Wedding Ring. Words by Chas. Noel Douglas. Melody by Al. H. Wilson.
- 33291 A Lily from Heaven. Words by Earle Remington Hines. Music by Al. H. Wilson.
- 33292 The Call for Soldiers. Words by Olive M. Skelton. Music by Olive Pearl Corbrane. Arr. by Jules Brazil. Olive M. Skelton, Exeter, Ont.
- 33293 Bowling Song. Words and music by N. Dyer Hurdon. Written and arranged by Olive Pearl Corbrane. N. Dyer Hurdon, Exeter, Ontario.
- 33296 China Dreams. Words by Raymond Egan and Gus Kahn. Music by Robert Van Alstyne.
- 33297 Where the Morning Glories Grow. Words by Gus Kahn and Raymond Egan. Music by Richard A. Whiting.
- 33298 In the Harbour of Love With You. Words by Haven Gillespie. Music by Henry I. Marshall.
- 33299 We're Only Just a Baby and We're Very Much in Arms. Words and music by J. Hayden-Clarendon.
- 33300 Red Fox Trot. By Albert Gumbie.
- 33301 Southern Gals. Words by Jack Yellen. Music by Albert Gumbie.
- 33302 My Modest Quaker Girl. Words by Alfred Brown. Music by Lew Pollack.
- 33303 Since You Went Away. Words by Fleta Jan Brown. Music by Henri J. Van Praag.
- 33304 Dream of Love. Words and music by Edwin T. Emery.
- 33305 Buy a Red Cross Raffle. Words by Alfred Brown. Music by Harry Tierney.
- 33306 Collection of Hymn Tunes. Composed by Susan Riky. Arranged by Louise Berwick. (Mus. Comp.) Louise Berwick, Shelburne, Ont.
- 33313 Your Heart is Calling Me. Words and music by Wm. H. Ferris, Toronto.
- 33314 I'm All Bound 'Round With the Mason Dixon Line. Words by Sam M. Lewis and Joe Young. Music by Jean Schwartz.
- 33315 Mr. Jass Himself. Words and music by Irving Berlin.
- 33316 Home Again. Words and music by Will J. White. Arranged by Jules Brazil. Musgrave Bros, Toronto.
- 33317 My Mother's Home. Words by Hannah E. Welch. Music by Florence E. Evans, Fort Saskatchewan, Alberta.
- 33322 In San Domingo. Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 33329 Liberty. Words and music by Donald C. MacGregor. Thomson Publishing Company, Toronto.
- 33333 Tommy and Sammy. One-step. By John Gilheeny, Cookstown, Ont.

On the Conservatory Syllabus

The Toronto Conservatory's Syllabus for the academic season of 1917-18 contains the following Chappell pianoforte numbers: "Je pense a toi!" (Liza Lehmann), "Moon of Omar" (Clarence Lucas), "Valse in F" (Rosenbloom), "Three Concert Studies," Op. 5 (Rosenbloom), published separately. Also the following vocal albums: "Desert Love Songs" (Robert C. Clarke), "Romany Songs" (Hermann Lohr), "Six Song from the South" (G. H. Clutsum), "Songs of the Norseland" (Hermann Lohr), "Sea Echoes" (Montague F. Phillips), "Gloria" (Teresa del Riego).

Mr. W. B. Rollason, of Welland, had a Pathe exhibit at the Dunnville Fall Fair, September 14. Mr. Geo. Honsberger, of the Pathe headquarters, Toronto, was in attendance with Mr. Rollason.

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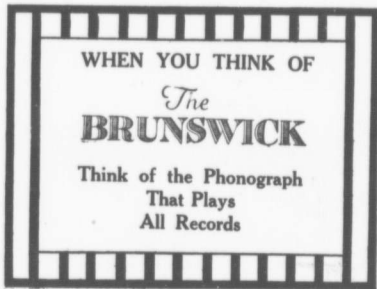
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