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VOL. XVII. No. 9.

Canadian Music Trades Journal

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20

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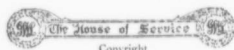
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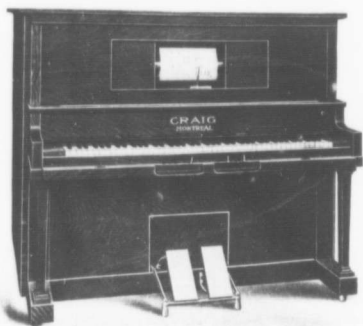
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See the *Line*
See *the* Line

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For that length of time we have produced the finest goods possible in a manner that has meant real service.

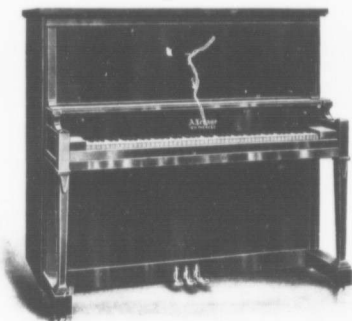
Our string department, added early in 1913, is conforming to the same policy, which policy, and none other is ever linked up with the name of Bohne & Co.

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By
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One of the recent big sellers of the Q. R. S. 88-note, hand-played music rolls is "Oh! That Cello," by Charlie Chaplin. If you don't have it in stock you are missing some quick turn-over. It retails for 60c. Order to-day.

NEW WORD ROLLS

As we announced last month, popular demand for the new Q. R. S. word rolls has exceeded all expectations. Orders received during the past month show that dealers are alive to the possibility of these new rolls.

The New Word Rolls make it possible to do more than play the music. Your customers' friends can all join around the piano and sing the words as played. The new rolls add 100 per cent. to the enjoyment to be gotten out of a player piano.

These rolls are all hand played. The words are set opposite the notes, so they materially

assist the singer. Many of the rolls are arranged for dancing. Accompaniments are played in many cases by LEE S. ROBERTS, who is so popular among Q. R. S. purchasers. They are made to retail at 80c. to \$1.20 each.

A special feature of the word rolls is what is known as the New Orleans Jass arrangement, in which the melody runs through the bass.

As demand at present so far exceeds supply, we would advise your placing your order for these rolls immediately. **Do not be caught without a good supply of these rolls in stock for spring demand.**

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Canadian Music Trades Journal

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No. 9

CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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Showing Public's Idea That Piano Prices Are High To Be Incorrect

By C. M. Tremaine, Director of The Bureau for the Advancement of Music

PIANOS 3½ cents a piece! Player-pianos 2½ cents a piece or two for five! This sounds out of tune with the times. With the price of everything going up and continuing to go up, it is a relief to hear of something which sounds cheap.

We pay from 5 cents to 25 cents for a piece of pie, so that 3½ cents for a piece of anything excites incredulity, and when this price is applied to a piano, incredulity changes to conviction that some one has his wires crossed; yet pianos can be bought at the rate of between 3 and 4 cents a piece.

This is not a humorous article. It is distinctly serious, and it has a purpose. This purpose is to help the manufacturer and the dealer by the presentation of certain well-known facts in such a form as to aid them in securing a proper return for their contribution to the public's pleasure.

A Condition and a Theory

Grover Cleveland said: "It is a condition and not a theory which confronts us." Unfortunately it is both a condition and a theory which confronts the piano trade. The condition is the unsatisfactory bank account of the average manufacturer and dealer after years of the hardest kind of work, close application to business, physical strain and mental anguish. The theory is the general but mistaken impression of the public that pianos are sold at very high prices, resulting in big profit to dealers and makers. Did you ever stop to think of the effect a theory or public impression has on a condition?

The business world is filled with examples. Let us consider one instance.

Any one of the prominent New York dailies would constitute exceptional value at from 3 to 5 cents each if based on the cost of production, yet no paper in New York could build up a large circulation at even 2 cents a copy to-day. The New York public has been educated to pay 1 cent for its newspaper, and the San Francisco public has been educated to pay 5 cents for its daily, yet the New York paper probably costs more to produce than the San Francisco paper.

A man might run his business on so small a margin as to fail to cover his overhead charges and still not increase his sales, unless the public thought his prices were low. The man sacrifices his legitimate profit and even the public does not appreciate its benefit.

It is what the public thinks which controls business. This may be a trite statement, but the successful man never lets the thought get far from him.

The Public Idea of Piano Prices

There is little doubt that the public believes that piano prices are high. Yet you and I know they are not. We know that unfortunately they are too low. I wonder if we realize the amount of money the entire trade is losing through this false idea. A small per cent. of the dealers and manufacturers are really making money. Anything which will serve to correct the erroneous impression will be of direct value to the business. It will aid the dealer in obtaining a fair price, and it will increase sales. Every man wants to get his money's worth and to feel he has made a good investment. We must make him feel so.

The problem is to convince the public of the facts. A general statement of facts makes no impression upon the man who does not know whether your statement is correct or not. The picture you draw must be graphic.

Arthur Germer, a small dealer in Beardstown, Ill., hit upon a very effective way of doing this, which furnishes the basis of this article. You have probably seen mention of it in the trade papers. He plans to display in his window every individual part of a piano, so as to illustrate the many parts which go to build a piano.

It shows in a forceful way what the public is getting for its money. This information does not need to be limited to those who can see the actual pieces.

For a moment, I shall talk to the public, presenting your facts, Mr. Dealer, in a way you can present them to the great army of "should be buyers."

The success in changing "should be buyers" to "will be buyers" depends upon the manner in which you pre-

sent your facts. One essential in building a business is to know who your possible buyers are and who your competitors are—the ones who are getting these buyers' money before you do.

Do Not Criticize; Emulate

Many dealers consider their fellow dealers their principal competitors. While they have been thinking this, the automobile makers have been getting the public's money. Do not criticize. Emulate. The piano trade has gone after the small end of the business—the destructive price-cutting competition and has succeeded in getting it.

However, it is profitless to dwell on mistakes. We must admit the automobile manufacturers have performed a rather remarkable operation on the public mind.

In a few short years an extravagant luxury has gone through a steady and continuous evolution until it has begun to be recognized as one of the necessities of life, and if there be insufficient funds to go around something else suffers. Rather remarkable is it not—this changed attitude toward the automobile? The motor car is even being associated with economy. Think of it. If one must save money it is by getting a cheaper car—not by going without one.

I have digressed. I mentioned the automobile simply to illustrate the influence of public opinion in dollars and cents. Let us talk to the public. Let us tell them what we can give them for their money—and to help gain their interest we can approach the subject from different angles. The price per piece is one. The piano robber may yet sit in the high seats with the philanthropist.

What Goes to Make Up a Piano

There are 9,500 to 10,000 separate pieces in every piano built. With a piano selling at \$350, it brings the price of each individual piece to an average of about 3½ cents, which would seem reasonable in the extreme in these days of advancing costs. An analytical study makes the statement still more impressive. To every one of these 10,000 separate pieces there is some labor attached, often a vast amount of labor—the same piece generally passing through several processes.

The public knows only the externals and the results. It touches the key and the tone comes forth, yet there are seventy-nine separate pieces utilized in the mechanism between the key which is pressed down by the finger and the hammer which strikes the string. As there are eighty-eight notes in the piano it means that 6,852 pieces are needed to complete this part of the mechanism. There are many delicate hair springs. There are back checks and dampers and lost motion absorbers, all of which require the most delicate adjustment. There is necessity for the greatest care in securing the proper balance between key and action, so as to provide both delicacy and power to the "touch" which makes the pianist and the piano one, and allows his soul to flow through his fingers to the tones themselves. The hammers are made of different felts of the finest quality, forced into shape under tons of pressure. They must be hard as boards, yet retain the natural elasticity of the felt.

The Importance of Strength

Scalps differ, but there are 228 strings in the average piano, many of them wound with a separate wire, some wound twice. The thickness and length of the string

and the pressure are regulated to produce the different notes of the scale. It would probably surprise many to know that there is an average pull on each string of 175 to 200 pounds. This means that on the 228 strings there is a combined tension or pull of 40,000 pounds or twenty tons. The piano must be built to withstand this terrific strain, which is continuous, day in and day out, year in and year out, for it is because of the strain that the piano in time drops out of tune—a string stretches or something gives an infinitesimal fraction of an inch—the pitch drops and that string is out of unison.

So the piano combines power and delicacy and minute detail, science, and infinite care. There are many layers of the hardest well-seasoned woods into which are driven the tuning pins. These layers are placed with grains running in different directions so as to prevent splitting and to hold the tuning pins fast and thus keep the piano in tune.

A New Angle on Piano Value

Many of these parts are small, but many are large, such as the plate which weighs between 175 and 200 pounds, and the few parts of the case and back, all of which represent high cost. In addition to these 10,000 separate pieces, there are six or seven coats of varnish, a large amount of glue and many incidentals, tuning and regulating and adjusting the many and infinite variety of parts. And it takes six months' time to build a piano, while the wood used in the sounding board and some of the parts is seasoned in the open air from three to five years. And all for an average cost of about 3½ cents a piece.

In computing the cost per individual piece in a player-piano the figures are even more surprising. One manufacturer whose player is noted for its simplicity stated that there were at least 20,000 component parts in his player action alone. Add to this number the 10,000 parts in the balance of the piano and the total is increased to 30,000 pieces. Player-pianos selling for \$750 would thus cost 2½ cents for each piece.

Exclamations are often heard about the human-like effects produced by the modern player-piano, the wonderful control over the air pressure so as to obtain the delicacy of touch and the minute variations in tempo which permit the player to do his own phrasing and thus interpret the music according to his own taste. Surely man must be a patient creature to put 30,000 pieces together to accomplish this result, and he should be given credit for being modest in his demands to give the public these 30,000 pieces so combined and arranged for an average of 2½ cents each. The present time offers few other opportunities to obtain so much for so little.

On the facts of the case a piano would look to be a very good investment at from \$350 to \$500, and a player-piano at from \$500 to \$1,000.

A Chinese proverb says: "A man cannot become perfect in 100 years; he may become corrupt in less than a day."

Unadvertised objects are like objects in a dark room. Nobody knows they exist except those close to them. Advertising is the searchlight which brings them out in bold relief before the eyes of your trade.



It affords me great pleasure to express my encomium of praise for the splendid qualities of the New Scale Williams Piano we are using on our Western Tour.

Possessed of brilliancy of tone ideal for the needs of a pianist, your instrument also embodies a lovely singing tone of velvety softness when needed, affording ideal support to my voice in both fortissimo and pianissimo passages.

I am observing its magnificent durability in the midst of constant moving in bitter cold weather, which it sustains constantly by keeping in perfect tune.

REDFERNE HOLLINSHEAD,
Tenor.

We are highly satisfied with the piano which we have with us on tour, and owe you a debt of gratitude, in sending such an excellent example of the Williams Piano.

GERALD MOORE,
Pianist.

The Williams New Scale Piano you have sent is giving us first class service right along.

BORIS HAMBURG,
Cellist.

Once More the Talented Artist Selects the Famous

Williams Piano

New Scale

ENDORSED BY GREAT MUSICIANS

Selected for the Hambourg-Hollinshead Tour 1916-17

The supreme test of an article is its continued use by those whose judgment is authoritative. 85% of the world's great artists that come to Canada and many of the foremost musicians in Canada select in preference to all other pianos the Williams Piano.

When you represent this "truly Canadian" piano you have the supreme satisfaction of knowing that you can offer to your customers the piano that is the choice of the world's great artists. Your faith in the quality of tone and durability of this "ar-

tists' choice" piano is backed by the tribute paid this instrument by many of the greatest musical critics in the world—you have the proof that the quality is there.

Through the patented construction features of the Williams New Scale Piano, a rich singing tone is secured that your patrons will grow to cherish and love—which will prompt other music lovers to come to your store and select the Williams Piano which you represent.

The WILLIAMS PIANO CO. Limited, Oshawa, Canada

Makers of the "Maester-Art" Reproducing Piano
— ESTABLISHED 68 YEARS AGO —



"CANADA'S BIGGEST PIANO VALUE"

IS

A LIVE LEADER

If you would make your clientele embrace the substantial portion of your community—

If you would transact business with customers whose patronage continues to be desirable after you have obtained it—

If you would see your establishment growing as much through the good will of your patrons as through your own personal efforts—

If you would make your store a Mecca for musicians and music lovers—

If it is your desire to obtain *real leadership*, you will sell

THE SHERLOCK-MANNING PIANO

THE SHERLOCK-MANNING PIANO COMPANY
LONDON, - CANADA



Music a Necessity? Read This

Experience at the Front

WRITING from France to friends in Canada, a Y.M.C.A. official holding the rank of Captain, and whose canteen is within 1,200 yards of the firing line, gives a vivid account of his premises and work.

The extract here quoted is an unanswerable refutation of illogical attempts to discredit music as a vital moving force, necessary for the welfare of mankind whether at peace or war.

"I wish you could have been in there to-night between 7 and 8 p.m. Every seat was occupied, and there were some waiting for an opportunity to write. I was standing in a corner waiting to see if I could be of service. In comes a young fellow, mud from head to foot, his steel helmet stuck on the back of his head. He was well known, and is one of those bright, breezy fellows who is a general favorite. His first words were, 'Hello, fellows! Gee, isn't this one h— of a night?' Some looked up scowling, not wanting to be disturbed, and he began joking with one or two others.

"After a little he noticed the piano and he made for it, sat down and began playing nothing in particular. Then he played some ragtime, in which some of the boys joined, singing and whistling. Then he passed on to some of those old time songs, you know the kind, those we sing in our homes and in our camps.

"Gradually I could see the fellows stop writing, some bite their finger nails, others swallow hard, and others resting their chins on their hands and gazing into space, would think of home. As I stood there, I confess that a tear stood in my own eye, and my heart rose to my mouth as that pianist played some of those old Scotch songs which will never die. Many of us developed colds during that time. I can tell you I have heard some great musicians in my day, but they all seemed as nothing compared to what I heard to-night.

"That old piano lacks a lot of strings and some of those it does possess are no good; some of the keys stick, whilst it suffers from more general ailments than ever I thought a piano could possess, but in that little room up in ———, played by that young fellow, it sounded sweetly. The Chaplain, Capt. ———, came in to see me, and I drew his attention to the men. He moved over to the piano and suggested a hymn. The pianist struck up, 'Abide with Me.' We sung two verses, then the Padre prayed, and we all joined in the Lord's Prayer, and then the pianist played 'In the Sweet,' whilst the men melted away. It was great, great, to have seen, just to have been there, great to have had a share in it."

Would Penalize Music Industries

ACCORDING to a report of a Toronto recruiting meeting the piano and organ industry was the subject of hostile attention on the part of the principal speaker, the commanding officer of a local regiment. This officer is credited with advocating the closing of piano and organ factories and asking the men to don khaki. This, of course, would be on the basis that the products of these factories are luxuries.

Shallow generalities of this nature probably impress nobody, but as indicative of a too general sentiment, which does not include the real significance of music in national development, they should have just a little more than passing attention.

It would be in order to tender a vote of thanks to speakers such as the one referred to, if the noise of his verbal blunderbuss would awaken apathetic members of the trade from a state of non-combative acquiescence in all and sundry allegations that they are purveyors of luxuries.

It would be well for the trade to become seriously active in heading off the too easily generated impression that musical instruments are non-essentials, by unitedly pursuing a positive line of advancement in hammering into the public mind an appreciation of what music is and ought to be.

Dealers from their own recent experiences in getting deliveries—or failing to get them—have some first hand knowledge that the serious depletion of factory staffs by enlistments and munition plants is not merely theoretical.

It is well also to keep in mind the financial and industrial importance of the music industries. The census of 1911 showed the invested capital to be \$7,495,953, employing 4,000 hands receiving wages of \$2,190,864 per year.

As to the amount of money the industry contributes to the country's finances in taxes and to patriotic funds in voluntary contributions, this Journal does not know, but individual readers have their own ideas of the uncomplaining generosity of this trade, the members of which are not at any time suggesting interference with the business of others.

Fumed Oak Cases in Demand

MANUFACTURERS of oak lumber report a decided increase in the inquiry for high grade stock for piano cases and talking machine cabinets. Whether this is due to the scarcity of mahogany and walnut, or to a growing appreciation of the public for the more serviceable material, the oak manufacturers do not say. It is probably both.

A number of piano firms report an increased percentage of sales of fumed oak cased instruments. This they credit to the greater interest in giving musical education to children on farms, and the consequent increased use of pianos where the oak case is particularly suitable. The demand for pianos for libraries and dens, where invariably the surroundings are of oak, also accounts for a goodly share of oak cases.

In recent years, and even yet in some families, the piano was elevated to a pedestal of sanctity to be touched only by strangers, and never looked at by the children, except when they succeeded in running the blockade of a locked parlor or "front room" door.

People are ceasing to "baby" their pianos, and learning to appreciate them as articles for the use of human beings.

As a family property for everyday use in home or city, and for the specific purpose of musical instruction of the children, fumed oak cases seem to have a special place. The customer can at least buy it in the knowledge that scratches, bruises and finger marks will be less conspicuous, and there will be no complaint from varnish checking.

The Public and Increased Cost of Pianos

WHY direct the attention of the public to the serious increase in cost of manufacturing and marketing pianos and players? There being no standard of selling price, the public does not know the price of a piano, and is not in a position to know what amount is being added to the retail price to absorb increased cost, unless informed by the retailer.

Obviously it is not wise, when asked to quote a price on a piano, to commence explaining what terrific increases have occurred in cost of materials in the instrument since war began. Much as the public wants pianos, and great as is the necessity of music, a great many buyers are ready to indefinitely defer the purchase under the slightest pretext.

Let the higher cost of groceries, footwear, clothing and automobiles be the subject of conversation, but not musical instruments.

Cecilian



THE pendulum on the clock, that indicates what is in vogue in piano buying, is swinging towards the player piano. In this direction you can accomplish your best results with the Cecilian player.

While the Cecilian was the first and always the highest quality all-metal player produced, it has followed that inflexible law of nature, viz.—nothing stands still. It has been developed and perfected by the most competent tone and action engineers, until to-day you cannot possibly err in making it your choice.

The man with the Cecilian player on his floor can get the prospect's signature on the dotted line.

A Cecilian player well demonstrated is a player half sold.

The Cecilian Co. Limited

MAKERS OF THE WORLD'S FIRST ALL-METAL PLAYER PIANOS

General Offices and Factory - - - 1189 Bathurst Street, Toronto
 New Retail Salesrooms - - - - 247 Yonge Street, Toronto

World-Famous

Established
1883

The range of prices that the public pays for all commodities is so much higher than formerly that figures which once would discourage a purchase are now accepted without comment or thought; they are taken as a matter of course.

The public has become accustomed to thinking in larger figures. The motor car, as well as the player piano, has the consumer accustomed to prices that are necessary to sell the instrument on its merit as a music instrument, and not on the price and terms.

Does Not Cash Patriotic Fund Cheques

"I DO not accept cheques from beneficiaries of the Patriotic Fund," said a music dealer resident in one of the smaller cities. "I get these soldiers' wives who tender them to get them cashed somewhere else. I do not consider it wise to take the cheques and have them get back to the Secretary with my endorsement. He may not have the same appreciation of the need of music in the homes of the soldiers as I have, and do something or say something that would be injurious to me."

This merchant, who has taken an active part in securing funds for patriotic purposes, remarked that in smaller centres, particularly, the various merchants notice the effect on their business of the distribution of these funds.

Organization Advocated by Dealer for Betterment of Conditions in Retailing

Galt, Ont., Feb. 5, 1917.

The Canadian Music Trades Journal,
Toronto, Ont.

Gentlemen:

I have been reading your valuable Journal with interest for several years, and I find that each succeeding issue eclipses its predecessor in points of interest and valuable suggestions to dealers in general.

I find also a great addition to your list of correspondents, and I have come to think that dealers in the Music Trade all over the Province are beginning to feel the dependability of each other's opinions and suggestions, regarding one another as brothers in trade.

After reading your November issue I was enlightened with the thought for higher efforts, and any man who is a student of his own business and a keen observer of the conditions as they exist to-day, can not fail to see a rift in the clouds for better conditions in the trade in general, and be more resolved to do his part to those much desired ends after reading your last issues.

In the last place, no man need offer any apologies for being in the music business. The experience and education a man gains in this business is not surpassed by any other in the mercantile world.

I once asked one of the oldest and finest salesmen in Canada, what he would do had he to live his life over again. "Why, I would go into the music business," said he. "Nothing could give me more satisfaction to know that after all these years of plugging and applying the principles of true salesmanship, doing the best I could under all conditions, I have come out of the melee with my honor, financially and educationally the better for my experience."

My readers all know this to be exclusive testimony to a successful career. No matter where one goes the successful piano salesman is in preference, even in other walks of life. He seems to have gained that all important point in life—experience in dealing with humanity.

I find that the chief point of contention with the music dealers is, that they are not getting any protection from manufacturer, wholesaler or jobber, other than which per-

tains to their own ends. I ask, is it to be wondered at, when no two men in the music trade will ask for the same thing at the same time. Talk about organization, why the men engaged in any other line of business and walks of life are organized for their own advancement, leaving the man in the music business to shift for himself, constantly drifting farther apart to the ideals of unity and self preservation. The grievances of one is not accepted by the other, and we are all about as far apart as the north and south poles. The writer has repeatedly suggested through these columns the advisability of organizing a music trade association, with an elective board of officials who are actively engaged in the music business. Every legitimate dealer in the province, whether large or small, to be a member of this organization, and by co-operation and adherence to the principles set forth, we will be in a position to set aright the many difficulties in our way.

Below I will attempt to enumerate some of the chief points of discussion which an organization of this kind could successfully debate:

Standard prices for pianos.

Special sales.

Rewording and registration of lien contracts.

Jurisdiction in law courts.

Confinement of the music business to qualified legitimate music dealers, thereby eliminating the book and furniture stores.

Protection in sheet music trade.

Standard prices for player rolls.

Amount of rolls, if any, allowed on player sales.

Elimination of special sales.

Terms of sale for talking machines.

Amount of records given out on trial, and length of time allowed in customer's possession, and percentage to be paid for.

Dealers' contract to talking machine manufacturers.

Collection of accounts.

Proper accounting.

These and many other things could be thoroughly discussed if the dealers of the province saw fit to organize. This, in my opinion, would put the music business on a good paying basis. To those who are skeptical of its practical working out, I can only refer them to the talking machine industry, where standard prices have been maintained, and have proven a benefit to jobber and dealer alike. The possibility of dead stock is done away with.

This method of doing business can be just as successfully operated in the player roll and sheet music departments as in the record department, and the dealer will find when inventory time comes he has no old soiled stock on hand which he must eventually place at a dead loss.

We see co-operation at every hand; practically every trade is represented in some form of union or other, and it is quite surprising that the music dealers have not organized. The result will be for our own mutual benefit as well as financial gain.

I remain,

Yours very truly,

C. BIEHL.

The Journal Wants Photographs

Perhaps you have built a new store, remodelled an old one or rebuilt the front. It is probable that the local photographer suggested making a picture, if it did not occur to you to have it done yourself.

The Journal is always looking for photographs for publication. It wants pictures of stores, outside and in. It wants pictures of delivery outfits, whether motor propelled or horse drawn. It wants pictures of men and women in

the trade at work or at play, or men in uniform. It wants snapshots of outing parties, pic-nics, dances, banquets or little informal gatherings that so often take place in the trade.

Don't just think "I'll send that picture to the Journal. Send it. Thank you.

Help to Win the War

Those who cannot go to the Front can help in a most practical way by saving their money and placing it at the disposal of the Government to assist in financing the war.

As an incentive to thrift and greater national saving, the Government of Canada has created an issue of War Savings Certificates, in order that all who are desirous of helping financially, may have the opportunity of doing so.

The Certificates, which mature in three years, are issued in denominations of \$25.00, \$50.00 and \$100.00, and may be

bought at any Bank or Money Order Post Office. The prices are \$21.50, \$43.00 and \$86.00 respectively,—that is to say for every \$21.50 lent to the Government now, \$25.00 will be returned at the end of three years. The discount of \$3.50 constitutes a most attractive interest return.

Provision is made whereby the certificates may be surrendered at any time during the first twelve months at their purchase price, after twelve months, but within twenty-four months, at \$22.25, and after twenty-four months, but within thirty-six months, at \$23.25 for every \$21.50 paid. This means that the longer the certificates are held the higher the rate of interest that will be obtained.

Each Certificate is registered at Ottawa in the name of the buyer and, if lost or stolen, is valueless to anyone else. Individual purchases are limited to \$1,500.

For full information apply at any Bank or Money Order Post Office.

Music Trade Statistics of the United States.

In a preliminary statement of the 1914 census of manufactures in the music industries of the United States, issued by the Department of Commerce at Washington, the following comparative statistics for 1909 and 1914 appear:

Pianos and Organs	1914*	1909	Per Cent. of Increase† 1909-1914
Number of establishments	339	380	-10.7
Total value of products	\$98,769,476	\$79,056,223	+25.1
Pianos:			
Number	325,893	364,545	-10.6
Value	\$56,296,362	\$58,493,846	-3.8
Upright—			
Without player attachments—			
Number	227,556	321,309	-29.2
Value	\$31,385,881	\$45,180,176	-30.5
For (or with) player attachments—			
Number	87,808	34,495	154.6
Value	\$29,265,514	\$9,275,901	118.5
Grand—			
Without player attachments—			
Number	9,698	8,720	11.2
Value	\$4,291,392	\$4,099,769	4.8
For (or with) player attachments—			
Number	831	21	3857.1
Value	\$413,895	\$28,999	1331.3
Player attachments made separate:			
Number	6,493	19,898	-49.4
Value	\$854,774	\$1,474,030	-42.0
Organs:			
Number	42,806	65,335	-34.5
Value	\$6,378,312	\$5,309,016	20.1
Pipe—			
Number	3,273	1,224	85.7
Value	\$4,999,391	\$2,718,887	71.7
Reed—			
Number	40,533	64,111	-36.8
Value	\$1,718,911	\$2,590,129	-33.8
Perforated music rolls, value	\$833,357	\$219,159	283.5
Parts, materials and supplies, value	\$2,792,942	\$2,442,611	14.2
All other products, value	\$1,643,729	\$2,119,970	-22.4
Phonographs, Graphophones and Talking Machines			
Number of establishments	18	18
Total value of products	\$27,115,916	\$11,725,996	131.2
Phonographs, graphophones and talking machines (including office-dictation instruments):			
Number	515,154	344,681	49.4
Value	\$15,290,491	\$5,406,684	182.8
Records and blanks:			
Number	27,321,290	27,183,959	0.1
Value	\$11,111,418	\$5,007,194	121.9
Parts, materials and supplies, value	\$353,935	\$844,631	-57.7
All other products, value	\$357,972	467,577	-23.6

*In addition, in 1914, seven establishments engaged primarily in other industries made pianos and organs, materials and supplies valued at \$38,167, and 10,428 player attachments, valued at \$712,359; and in the same year there were manufactured by establishments engaged primarily in other industries, phonograph and graphophone parts and supplies valued at \$43,357.

†A minus sign (—) denotes decrease.



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th ST., NEW YORK
FACTORY, ELYRIA, OHIO



STEEL

COPPER

ZINC

COAL

are now almost unobtainable, with the scarcity becoming more acute daily, and prices rising rapidly.

All of these materials are necessary in motor manufacturing and we suggest that you—

Make Your Contracts for Motors NOW
In Order to be Sure of Deliveries

WE ARE AT YOUR SERVICE.



Otto Heineman
President



DEALERS ATTENTION!!!

Ideal Phonographs

PERFECT TONE REC'D
JANUARY 1917

give the dealer a good margin of profit and the customer an instrument that is unsurpassed in tone quality when compared with other makes at the same price.

Every Ideal Phonograph is guaranteed for a period of one year and a written guarantee is delivered with each instrument.



MODEL 100—Oak or Mahogany Finish
DIMENSIONS
Height...43 inches Width...18 inches
Depth...21 inches
Retail Price, \$100.00

THE DEALER IS PROTECTED

as we do not give the agency for Ideal Perfect Tone Phonographs to more than one dealer in a town. Are you going to be that dealer? If you are, write to-day, as we are receiving enquiries by every mail from all parts of the Dominion, and if you do not act at once you may be just a day too late.



MODEL 50—Oak or Mahogany Finish
DIMENSIONS
Height...33 inches Width...17 inches
Depth...19 inches
Retail Price, \$45.00
This model is exceptionally good value.



MODEL NO. 2—Mahogany Finish
DIMENSIONS
Height, 8 in. Width, 14½ in.
Depth, 15½ in.
Retail Price, \$25.00

REGAL PHONOGRAPH CO. Limited
43 QUEEN ST. EAST, TORONTO

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1917

Conserving the Business

PERIODICALLY a complaint goes forth from the music dealer about his legitimate business being butted into by retailers of other lines, who have no right to sell talking machines and records. In his category these "butters in" are hardware, drygoods, furniture, stationery and jewelry dealers. As he does not interfere with their trade he considers they are out of bounds when they compete with him. Also he talks grandiloquently of how the music dealer made the talking machine business what it is.

It is true the music dealer made the talking machine business, but he will recall that it took a powerful lot of persuading to get him to take up the line, and then only when advertising had built up a clamorous demand.

Only recently the Journal listened to one of the most successful dealers in the line relate the argumentative obstacles he put in the way of the wholesaler who first tried to sell him. "He finally convinced me against my will," said he, "or at any rate his will power was greater than mine, and at last I consented to try it out. From the first the new department paid, in spite of being sidetracked to an obscure corner in the store."

This dealer appreciates the line so much that he, like a few others, is doing all that a progressive dealer possibly can by carrying the stock of machines and records, by giving courteous treatment to customers, by studying their individual tastes, by recitals, by good store arrangement, by window display, by newspaper advertising and by using the literature supplied by the manufacturers to conserve the talking machine business for the music trade. Criticism and complaint is not going to cause merchants in other lines to cease taking on talking machines. The music dealers' preventive weapon is in service.

Salesmanship the Problem

OBSERVANT and thinking retailers in the talking machine trade will agree that their greatest problem is to come. It will be the problem of salesmanship. At the present time, and heretofore, selling is and has been largely a matter of accepting the orders of people in whom the demand had been created.

Just now many dealers give the scarcity of goods as their greatest problem, but their claim should be amended. There is a scarcity, no doubt; brought about by creating a demand greater than the supply, but there is no dealer who has not been able to record a handsome percentage of increase for 1916 over the previous year. He naturally chafes under the impossibility of making the increase still greater because of the scarcity. But this is not to be a permanent condition. The supply will catch up in time, and judging from the number of new makes being born into the industry, there will be no dearth of machines.

Increased production will require more intense salesmanship, and a canvass of the trade painfully impresses one with the fact that it does not pay salaries to induce or retain the services of the class of men that should characterize the industry. The present and future welfare of the industry demands a high grade of salesmanship.

The dealer need not expect the results from the obscure, indifferent third rater to whom he pays so little money that his natural aptitude is impaired through worry over his liv-

ing, as he will get from the alert, well dressed chap, who knows his goods and is sufficiently well paid that he is not harrowed by domestic problems.

Salesmanship in the talking machine trade is a very vital problem, and the time to prepare for the severest selling battles is before these battles are being waged.

Salesmanship Sells Records

AFTER listening to a dissertation on the need of high grade help in the trade, one dealer was candid enough to volunteer his opinion that "there's no use in hiring better men when we can't get enough machines to keep them busy selling. If a low priced man can sell all we can get and more, why have a higher priced man?" he wanted to know.

He was asked if he sold records. With some emphasis he allowed that he did.

"What percentage of your total sales are record sales?" he was asked. This he could not answer, but admitted that his talking machine department trade was largely in machines.

During the latter part of 1916 he had noticed quite an improvement in record business, which helped to make up a good total for the year's business.

He finally admitted that a good salesman would dispose of more records than a mediocre man would sell, and sell them better. That is, he would get people to buy what they would like. He would not work off on a customer anything that customer would buy, having in mind future sales.

Salesmanship will increase record sales, and it is important that record sales should be increased, but to get the men that can sell consistently and regularly, enthusiastically and with good judgment, attractive financial inducements must be offered.

Compiling a Mailing List

COMPILED carefully, revised regularly, circularized frequently, the talking machine dealer's mailing list is a profitable business getter. It may be possible to do a profitable business with only one, of newspaper advertising or direct circularizing, but certainly not without either of them.

To compile a mailing list is not the formidable proposition that suggests itself to many dealers when the mailing list is urged. But without some intelligence incorporated into its compilation it can very easily be loaded up with dead wood.

To regularly circularize a poverty stricken old recluse who could not even hear a talking machine played within three inches of his ear doesn't sound like good business, but this has actually happened.

Nor could encouraging results be expected from persistent sending of material to the home address of a man absent from that home because of serving a term in the penitentiary.

And isn't it sort of overdoing the circularizing habit to bombard the home of the manager a competing house with monthly talking on the lines offered?

Such illogical things easily happen where the list is nothing better than a miscellaneous collection of names.

Personal efforts are centred on homes or individuals

Pathé

Trade Mark Reg. U. S. Pat. Off.



What the Pathé Dealer Has to Offer:

- 1.—He can offer exclusive records by artists famous in America.
- 2.—He can offer wonderful exclusive records by foreign celebrities who have not yet been heard here.
- 3.—He can offer musical novelties which your competitors will not have.
- 4.—He can offer records which, musically, are not equalled by any records made by any other process of reproduction.
- 5.—He can offer records which may be played over and over again, hundreds of times, without any loss of, or deterioration in, their reproductive quality.
- 6.—He can offer the Pathé Sapphire Ball which does not have to be changed; which does not dig into, cut, or wear away the record.
- 7.—He can offer relief from the bother of constantly changing steel needles.
- 8.—The dealer in a position to place the name "Pathé" on his window and business stationery, at once secures the splendid prestige which Pathé Frères have been twenty years in establishing in both the phonograph and moving picture fields.
- 9.—He can offer handsome cabinet designs. Beautiful Pathé-phones which show up well in any surroundings; which represent a big "money's worth."

Join Pathé for Profit, Prestige, Progress

To-day is the day. Wide-awake dealers, those who **look ahead**, see in the Pathé proposition a great new, exceptional opportunity. Perhaps your locality can stand a stronger Pathé representation. Write us anyway. It may be the best thing you have ever done for your business. **Write right now.**

Pathé Frères Phonograph Co. of Canada, Ltd.

Factories and Head Office, 4-6-8 Clifford Street - TORONTO, Canada

Western Distributors: R. J. Whitla & Co., Ltd., Winnipeg, Man

that can be reasonably expected to respond to effective invitation to buy, then why waste circulars, envelopes, postage and time on dead wood?

The city man thinks it is easy for the country dealer to compile a list because he knows everybody. The country dealer thinks it is easy for the city dealer because he has nothing to do but copy names out of a directory. They are both right and wrong. But each have exclusive advantages.

A good list cannot be built up in a day, nor a week, nor a month. A good list never reaches completion. It is being added to and eliminated from all the time.

If the small town dealer does not know everybody in his town he can find out about everybody by inquiring. He can get the names of all the people in the town and country worked by him from the voters' lists of the different municipalities. He can see from the voters' lists who of the farmers are owners or tenants. He can decide from observation and inquiry whether a farmer or townsman is good pay, slow pay, or no pay. When he drives through the country he can judge from crops, fences, and buildings which are the most successful farmers. Through teachers or school children he learns which homes have children. It is important to know this. The same message could not be dispatched to a childless home that would be effective where an appeal is made on behalf of the "kiddies." The country dealer can build up his list by township concessions, eliminating and adding as he progresses in the work. The dealer or his staff will be constantly meeting people or hearing of people or reading about people in the local papers whose names should be on his list, but they can't get on of their own accord.

The city dealer thinking of compiling a list immediately seizes on the directory. Obviously the telephone directory offers a more select list, but it also contains the names of heads, managers, accountants and salesmen of competitive firms, and it does not seem judicious to circularize these. The use of the city directory will be required to ascertain the occupations of many persons whose names are in the telephone directory.

If the city dealer could have access to the list of householders buying gas or electricity for lighting he would have a valuable list. Also one of persons that paid cash for these commodities at least.

The names of automobile owners is available and is one representing a large buying power. There are many clubs of various kinds that periodically print the names of members. The nature of the club would be an index to the buying ability of the member.

The engagement and marriage notices, surrogate court news and society columns include the names of hundreds of good "prospects" during a year and are easily available to the mind alert to the value of the mailing list.

All these means and other ways that will suggest themselves to the person getting up a list are apart from and in addition to names secured from persons themselves who visit the store.

To bluntly and deliberately request the name and address of the chance caller does not always bring the desired information. The fear of some people that a series of personal calls from some one on the store staff will result is well known to every dealer. But few people can resist when the dealer or the salesman suggests to the stranger that "we are getting in a very interesting little book that I am sure will interest you and will be glad to mail it without charge when it arrives," at the same time bringing pen and pencil in position to write the name and address.

Work your mail list intelligently and it will do profitable work for you.

A Strong Argument for Talking Machine Music in the Home

BRUCE BARTON, Editor of "Every Week," has penned a forceful editorial that has a stimulating and direct bearing on the "Music in the Home" propaganda, for which reason it is here published. Mr. Barton says:

I like grand opera music, and dislike grand opera. In the first place, grand opera costs too much. In the second place, it seems to me a hybrid art. Acting and singing no more belong together—for me—than reading and dancing. The acting of a play or the action of a story carries me along with it. I can surrender myself to the illusion; identify myself with the characters and forget everything in my interest in their affairs.

"But it is simply beyond me to feel any illusion concerning a love scene between two supposedly passionate young lovers, when the parts are sung by a burly Italian man and a burly Italian woman, both over forty years old and more than forty stone in weight.

"The only way I can enjoy the acting of opera is to close my eyes.

"Furthermore, I like to be able to start my opera and stop it when I want to; to smoke if I like, or lie down if I like; and, finally, to be able to leave when I get ready, without feeling that I am losing any money by doing so.

"In other words, I like my opera on a machine.

"I like to go home in the evening before dinner, and lie down for half an hour and listen to my favorite music.

"If I need stimulation, there are stimulating pieces; if relaxation, there are selections that relax; if sleep, there are songs that carry one over pleasant pastures and lay him down under fragrant apple trees to peaceful slumber.

"Music is a mental and spiritual message, or a bracing cold shower bath, according to what you select. I personally do not care to take my spiritual message in the Metropolitan Opera House, any more than I would care to have my hair cut in Madison Square Garden.

"Every child should grow up in a home where music is constantly played. Every experience of a happy youth should have some particular song bound up with it, so that the playing of that song in after life will reawaken that experience and cause it to be lived again.

"I can never hear Handel's 'Largo' without living over one of the quiet Sundays of my boyhood, because it was played in our house almost every Sunday.

"'Sweet Alice, Ben Bolt,' brings back a memory to me that is peculiarly intimate and peculiarly sweet. There are a hundred favorites—each calling its own particular bit of grand opera back into my memory—a fragment of the opera of my own life.

"Do not deny your child the blessed ministry of music. It is one of the rarest gifts of God.

"Sweeten his soul with it. Perhaps you may even be able to teach him to love opera. If not, you can at least teach him to love music in his own home.

"And he will be in good company. That is the way the prophet Elisha liked his music. Of him it is written that, when driven to utter distraction by the perplexities of his business, he would cry:

"'But now bring me a minstrel.'

"And it came to pass, when the minstrel played, that the hand of the Lord came upon him."

Talking Machine Music a Necessity

SUMMARIZING conditions in the talking machine trade for 1916 and commenting on 1917 business, the editor of the "London Phono Record" says:

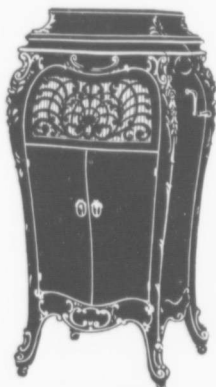
"The talking machine and record trade is perhaps an exceedingly fortunate one at the present time.

"The portable machines are conspicuous in numerous unlooked-for places—in homes where there are vacant chairs,

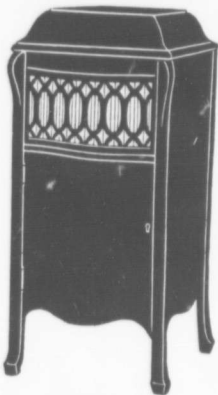
THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL



DEALERS LISTEN!



"THE SUPREME"



"IMPERIAL" \$135

TEN SUPERB MODELS
 \$62.50 \$80 \$100 \$135 \$205
 \$240 \$265 \$300 \$475 \$1,500

Manufactured by
 Sonora Phonograph Corp.
 New York

If you are not a Sonora Dealer, or if you have not tried to get a SONORA agency, you are neglecting your own best interests. We will tell you why this is so:

In November, 1915, when we secured the sole agency for Canada of the Sonora line we placed only a sample order, but—for the trade of 1916 we unloaded carloads for immediate delivery to customers.

Our business for January, 1917, was even greater than for December. We arranged for monthly deliveries this year, three times as much as 1916 business, and already we have had to duplicate our orders.

Why is it the largest dealers and oldest firms in the Dominion select the Sonora in preference to any other to replace the shortage of lines they are handling?

Because if the Sonora is not superior, it is at least equal to the machine they have been handling.

You can make money with the SONORA. Every Sonora sold gets buyers for more Sonoras.

EXCLUSIVE CANADIAN DISTRIBUTORS

I. MONTAGNES & COMPANY

SHUTER and YONGE STREETS

RYRIE BLDG.

TORONTO

in the trenches where our brave boys are watching and waiting, in camps where huge armies are training, in hospitals and convalescent homes where our wounded and broken men are being comforted and strengthened; in all these places they are satisfying a great need, all of them aiding in the commendable task of giving cheer and inspiration to our men. Wherever the portable instrument is located, records are a *sine qua non*; they must have them, they do have them. It should be, and no doubt is, a record time for dealers and manufacturers of these very welcome and badly needed commodities."

Music An Earthwide Passion

"WE have been saying that the passion for music is earthwide, but it has never been so manifest in this part of the world as in the present year," said Mr. James P. Bradt, sales manager of the Columbia Graphophone Co., New York.

"It has been manifested in every class—from millionaire to the day wage earner—and the great prosperity of 1916 gave all of them a chance to indulge their desires, and our sales satisfy us that they did so.

"Music in the home' propaganda has been receiving very flattering attention and assistance in many directions. Several of the big daily newspapers have joined hands with the musical industry to create a musical atmosphere. The work is being done systematically and in a large way. To illustrate: The top of a musical page which appears in a New York semi-weekly carries Bovee's statement that 'Music is the fourth great essential in the aid of human nature—first food, then raiment, then shelter, then music.'

"That great editor, Arthur Brisbane, known the world over, gave the music business a great impetus when he published in his list of big newspapers the splendid editorial in which he said that the house without an instrument to reproduce the voices of artists, the genius of musicians, is like a house without a library, and that the self-respecting man would scarcely admit that he lives in a house without books; that music in the home is the greatest addition to the education of man since the printing press was invented.

"Nothing in those statements to suggest that the music dealer is dealing in luxuries. Talking machines are necessities from many viewpoints, and they are making splendid headway in satisfying the hunger for music—this craving of the classes and the masses.

Trade Getters

AMONG trade-getting suggestions the following is offered by a writer in the "American Stationer," in a recent issue put forth some good suggestions as "trade getters." For instance, he says, that to keep a reliable clock in one corner of a shop window and to keep it set accurately is to get folks into the habit of looking into that window. We all want to know the time a hundred times a day. We will glance at a clock even when we don't really care what time it is. Children and others who do not carry watches learn to know where there is a conveniently placed clock, also do people on the streets in cold weather, too well wrapped up to get at their own timepiece. But the mere placing of the clock there is only a part of the plan. Have it attached to a slate of suitable size to be used as bulletin board. The slate may merely be hung below the clock or the clock may be mounted at the top of the slate. In any event associate them so they will be seen simultaneously. On this slate may be chalked clearly each day, or as often as desired, announcement regarding the store and its new goods.

Mr. H. G. Stanton, vice-president and general manager, R. S. Williams & Sons, Co., Ltd., Toronto, was elected to the 1917 Council of the Toronto Board of Trade.

The Salesman's Attitude to Veneered Cabinets

Explaining how customers may be shown the advantage of built-up stock over the solid article

By R. P. Newbigging, President Newbigging Cabinet Co., Ltd., Hamilton.

HOW many salesmen have been asked the question by a customer, is this a solid mahogany, walnut or oak article, as the case may be, and if honest must say no, it is only veneered, leaving the impression with the customer that it was not as good as the solid article? The writer always likes to be asked that question, as it gives him an opportunity to show how much superior a properly veneered article is over a solid cabinet of any description, for with over 30 years' experience in cabinet work from the lumber yard to the finishing room he has no hesitation in pronouncing in favor of the veneered article.

It is true that there are many fine old pieces of solid cabinet work in existence, many over 100 years old, the workmanship and color of which is a delight to the eyes of those who can appreciate the same; and because these are in existence we hear of the wonderful cabinet makers of the past, and a lament upon the decay of the race. Now, as a matter of fact, only the very best of the old work has survived, and for every piece in existence hundreds have lived their day and ceased to be. If we could only get a peep at this old earth of ours a century or two hence, we would find a larger percentage of modern built-up cabinet work in existence than has survived the previous centuries, and if the writer wished to leave a specimen of cabinet work as an heirloom he would make the specifications read, "built-up stock."

The piano and phonograph manufacturers grasped this fact long ago, and the public should be taught that veneering is more expensive than solid work, and that it is done not to cheapen but to better the article regardless of cost. But right here let me say, the term "veneering" should be dropped entirely, because it is associated in the minds of the mass of the people with the idea of covering up defects and putting on a good front, when the reverse is the case. It would be better for salesmen to speak of laminated or built-up stock, and mention a simple illustration such as the laminated rims on a bicycle, pointing out the wonderful strength of same compared with a solid rim.

Laminated, built-up, ply, or whatever name we choose to call it has many advantage over solid stock. A $\frac{3}{4}$ ply panel is much stronger than a solid panel twice its thickness, and, if properly made, will never show checks or bad joints. It is affected very little by varying temperatures, whereas a solid panel, say 18 inches wide, will easily vary in width $\frac{1}{4}$ or more at different seasons of the year, and, if bound in tight between posts as in record or phonograph cabinets, something must give way. If it swells or shrinks, nothing can resist the power in a piece of dry wood when it absorbs dampness. The writer has seen large blocks of stone in a quarry split in two by simply drilling a line of holes in the stone and then inserting wooden plugs. The workmen as they left at night poured water on the wood plugs, and in the morning the block of stone would be in two pieces. The wood had to swell, and the stone could not resist the pressure.

If you have close laid hardwood floors in your home you will note the joints are much closer in summer when the air is charged with humidity than in winter when the hot, dry air of the furnace is on, and nothing but even temperature the year round can stop the swelling and shrinking. It is a common thing to have floors buckle up in summer.

Another advantage of ply panels is that better grain can be secured than in solid wood. In the first place, the best logs are reserved for cutting into veneers, and as the

The PHONOLA

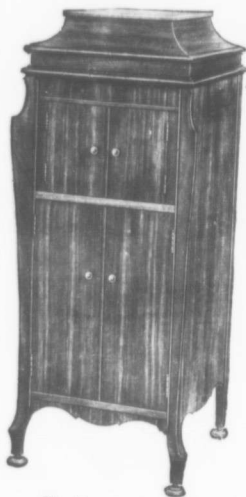
A Dependable Make



The Phonola "B"



The Phonola "C"



The Phonola "Princess"

The growing demand for talking machines does not make you any money if you haven't a dependable make to offer at the right prices, with a generous dealers' discount.

"Phonolas" should be your first choice. As musical instruments of the highest class they are well made to the minutest detail—finished from bottom to top inside and out, so as to appeal to the most exacting buyers.

Pure tone and absence of needle-scratch are synonymous with the name Phonola. It has a Dominion-wide reputation for up-to-dateness and progress.

Phonolas Please

Phonolas Satisfy

Phonolas Pay



The Phonola "Prince"

The Pollock Manufacturing Co., Ltd.
Kitchener, - Canada

veneers are sliced or sawn off they are carefully put back into their original position in the log. A workman can take any two veneers lying together and by putting them edge to edge form beautiful patterns. This is particularly noticeable in C, rassican or Crotch Mahogany veneers. On the other hand, it is almost impossible to match correctly two solid pieces of figured wood, for if turned over the grain is likely to be entirely different on the reverse side if the wood is of any thickness.

For curved or serpentine surfaces ply work has every advantage over solid wood. If a serpentine line is cut in a solid block of wood, no matter how choice the grain may be, the effect will be anything but pleasing, as the high parts will show a very different grain from the valleys, but with veneer the lines are continuous over hill or dale, adding much to the appearance of the work.

Again, our experience in making record cabinets proves that a ply cabinet can be made much stronger than a solid one and weigh 25% less, which is quite an item in freight shipments for long distance traveling.

A salesman should not hesitate for one instant to assure a customer of the superiority of built-up cabinet work, and a word or two to the uninitiated regarding the method of making ply work may help to stiffen the back bone.

Built-up or ply panels are always in odd numbers, 3 ply, 5 ply or 7 ply. The great bulk of work is in 5 ply—that is a core of some wood like chestnut which holds glue well. This core may be any thickness from an 1/8 inch upward, and always has the grain running in the same direction as the outside or finishing veneers. Between this core and the outside veneers there is put what the trade calls a crossband veneer, usually whitewood 1-20 thick, the grain on these veneers always laid across the grain of the core, and it can at once be seen what a great strengthening effect this has on the core, for the fibres of the crossband veneers, placed on both sides of the core, are forced into it under great pressure in the presses, trebling the strength of it and reducing the liability of warping to a minimum. The two outside veneers are then laid, again crossing the grain of the under veneers, making as well nigh a perfect panel as is possible to obtain.

Again, have faith in ply work, and the faith that is within you will be transmitted to your customer and the trade will be benefited.

Sea Tales Told by a Talking Machine

Ogilvie Mitchell in The Talking Machine News of London

IT was my humble impression that, after my services in the trenches, I ought to be given a nice long rest to recover my health and strength, but I soon discovered this to be a fallacy on my part. Often had I chanted forth the record "There is Rest for the Weary," but, alas! I quickly found that the hymn, however applicable it may be to mortals, has no reference whatever to talking machines.

Scarcely had I returned from the hospital than I was requisitioned for the navy. The manner of my enlistment in the First Line of Defence definitely partook of the conscription method. That is to say, I was never once consulted upon the subject. The feelings of a poor machine are not considered in the slightest degree. You are simply commandeered. You are not supposed to have any more will of your own than a wretched Prussian. You are hurried off, so to speak, at the muzzle of a revolver. Protest would be useless. That, at least, was my experience.

The gentleman who came to the warehouse where I was comfortably settled down was extremely smart in his neat blue uniform with gilt buttons and gold braid. I understood him to be what is called a lieutenant-commander. By the way, I noticed that in the navy they pronounce the word "lootenant," whereas when I was in France with the soldiers, they invariably called it "lifenant." It may be a small

matter, but my tympanum is exceedingly sensitive, and the difference struck me as being worthy of record.

Somehow, I have always had a dread of the sea. I love sailors, as every good British machine ought to do, but the element upon which they spend the greater portion of their lives inspires me with the fear that my internal system may become disarranged when I am on board ship. So much so is this the case that the moment I saw that clean-shaven young fellow enter our place I tried to shrink away behind a big gramophone which stood upon the same shelf. It was no use, however. The manager's eye rapidly singled me out, and I was brought down to be attested, as it were.

Inwardly I hoped that I should not be able to pass the doctor. The very first record they put on was "Jack's the Boy for Me." Oh, how I hate it! Of course I love Jack himself as a man. Who could help it? It's the sea, with its constant up and down sensations, that I abominate. Good Lord! if there should come a storm, I thought. The trenches would be heavenly bliss compared with it. I tried with all my might to sing as badly as I could, but everything was against me. I had only just been brought back from the hospital where I had been thoroughly overhauled. My sound-box was new, and the record was one of the best. The officer, who insisted upon calling me "she," as if I were a female or a ship, said I was splendid, and that the men on board the destroyer would have a fine time of it during the long evenings which were approaching.

At the word "destroyer" my heart sank deep down into my chest, for I had heard during my wandering that the destroyers were the most unstable of all species of warships. I absolutely trembled on my pedestal.

"You will send her on to Harwich to-night," said the commander, "since I sail to rejoin the fleet to-morrow, and we must take her with us. You can trust me to take the greatest care of her while she is on board, though, of course, there's always a big risk."

"Oh, yes, I understand that," replied the manager, "but this machine has already been to the trenches and back quite safely. It is a strong and powerful instrument of our best make, and is sure to give you every satisfaction."

I actually cursed him under my breath, though as a rule I am excessively moral. The only hope I had after that was that my stay on board the destroyer would be a short one. It was just possible my interior would be so upset by the motion of the vessel that I would soon get my discharge as unfit for further service at sea, in which case, though I might suffer severely for a time, my pain would not last.

Well, that afternoon I was despatched to Harwich, addressed to the lieutenant-commander of the destroyer "Rattler," which I looked upon as a most ominous name. As we lay in the harbor that night everything was very quiet, but in the morning all was changed. The noise was dreadful, and penetrated through my packing case till I was almost deafened by it. Never was the name of a ship more appropriate. There wasn't a fitting or a chain about her that didn't rattle, and I knew that we must have put out to sea.

All my fears were being realized in the most horrible fashion. The destroyer plunged and rolled and shook without ceasing. It seemed as if every plate would be displaced, and every bolt and screw extracted by the violence of her various motions. The throbbing of the engines was like the beating of a great steam hammer, while the rush of the waters against her stern and sides was like the roar of another Niagara. My poor inside was in a terrible condition. Every instant I imagined something would give way, and I felt positively ill from the effects of the bumps I received, securely packed though I was. Had my sound-box been attached I should have shrieked, I know, but it was lying by my side in its little cotton-wool bed, the only comfortable thing about me.

How long this business continued I cannot say. To me, shut up in my packing case, it appeared to have gone on for hours and hours. Suddenly I could feel that we were slowing down. The ship became steadier. The rattling died away. The whistle sounded shrill and clear.

Then came a crash louder than thunder, and it seemed as if the vessel had leapt into the air. I could hear the men cheering as only British sailors can cheer, and I could hear a voice, which I knew was that of the lieutenant-commander, shouting:

"A magnificent shot! A beautiful hit! Taken the conning-tower clean out of her, by thunder!"

That told me that something of importance had happened, though I didn't know what. I had never heard of a conning-tower, yet I guessed it must be part of an enemy vessel, because the officer seemed so overjoyed. It was not, however, till I was taken on deck that evening and set a-going in the presence of both officers and men that I learned the "Rattler" had successfully sent a German submarine to the bottom, with all the crew.

I felt a little sorry for the poor fellows who had gone below, because I am a trifle soft-hearted, I believe; nevertheless, I thundered out "Rule Britannia!" as recorded by Mr. Robert Radford, in my very best style.

Under the brilliant moon that autumn night I forgot all my woes, so hearty was my reception by the merry tars, and I was really quite sorry when I was obliged to leave them a month or two later.

Life on board ship in the North Sea may be a bit monotonous for the brave lads who are keeping the Germans shut up in the Kiel Canal, but it is not so bad as one might fancy. At all events I was delighted with myself for having contributed not a little to their relief and enjoyment.

Established 1870

Incorporated 1917

W. H. BAGSHAW CO.

LOWELL, MASS.

IT takes a GOOD needle to do justice to a GOOD artist. Bagshaw needles have won their international reputation on their ability to bring out the artists at their best—and without in any way impairing the record surface.

Best Because They Are Bagshaw

High Cost of Hiring

IT has been estimated by one who has investigated the subject that the hiring and educating of new employees cost large employers of labor not less than \$45 per man. In view of this high cost of hiring the problem of retaining employees is one demanding that both time and money be given it. In addition to attractive surroundings it is found that a financial incentive to employees to stay permanently is the solution.

A manufacturer in the music industries is much gratified with the results from a plan of paying inaugurated whereby the men make more money in an eight-hour day than they formerly did in ten hours, and the firm has a much enlarged output with the same plant. A friendly competitive spirit has much to do with improved work as has bonuses for a minimum of rejects.

A worked-out system of saving, whereby employers and employees co-operate, is being successfully used. This is described in the "Dry Goods Economist":

"Briefly, the plan requires that each employee save 5 per cent. of his, or her, salary. The employer is to add to each employee's savings one per cent. of the pay every week for the first five years, increasing the contribution by one per cent. at the end of every five years. Thus, on the employee completing his or her fortieth year with the concern, the percentage paid by the employer will amount to 9 per cent.

"As an example, an employee who is 20 years of age and is paid \$9 a week will save 45 cents a week, and his employer will add one per cent., or 9 cents to that weekly reserve, until at the end of the fifth year. For the next five years the employer pays 18 cents a week and so on. On this basis, in forty-five years the employee will have accumulated \$3,770, according to computations by skilled accountants.

"The actual money set aside, in the example given, is \$2,106, one-half each by the employer and the employee, the additional sum being the interest resulting from due investment of the fund.

"Under the system devised it is provided that when an employee leaves a concern he withdraws what he has paid in, plus the interest that has accrued on what he and his employer have saved on account, but he does not withdraw that part of the principal which has been put in by his employer. Loan privileges are also provided in the plan.

"The promotion of this new saving idea among his force or, in other words, inducing his employees to adopt it, is to be left to the individual employer. The savings will be received and invested by those who are planning to put the system in operation as a business."

We have had quite a lot to say about the exclusive Columbia

Records by Barrientos, the world's greatest coloratura soprano.

We are saying it loud enough for several million people to hear.

(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 Most Famous Trade Mark in the World

IN spite of an increase of 279 per cent. in our output we still are unable to take on any more dealers, as we are not yet able to adequately fill the large orders of our present trade.

When our output again begins to equal the demand for "His Master's Voice" products we shall ask you to join in the prosperity of those selling this famous line.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

His Master's Voice, Limited,
208 Adelaide St. W.,
Toronto, Ont.

MANITOBA:

ALBERTA:

SASKATCHEWAN:

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

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

OTTAWA VALLEY:

C. W. Lindsay, Limited,
Ottawa, Ont.

QUEBEC PROVINCE:

East of Quebec City.
C. W. Lindsay, Limited,
Quebec City, Que.

West of Quebec City.

Berliner Gram-o-phone Company, Ltd.,
Montreal, Que.

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

NEW RECORDS

New Pathe Records

NEW OPERATIC RECORDS

- 64905 I Pagliacci (Lombardi) "Vesti la giubba" Sung in Italian. Tenor, orch. see Lucien Muratore 12
Rigolotto (Verdi) "La donna è mobile" Sung in Italian. Tenor, orch. see Lucien Muratore 12
62923 Le Prophete (Meyerbeer) "Ah! Mon Fils mezzo-soprano, orch. see Eleonora de Cisneros 12
Martha (Flotow) "The Last Rose of Summer" Mezzo-soprano, Eleonora de Cisneros 12
62927 Martha (Flotow) "Canzone del Portier" Basso, Adamo Dudu 12
Ernani (Verdi) "Inferno! e tu erede!" (Uhhappi One), Basso, orch. see Adamo Dudu 12
- NEW BAND AND ORCHESTRA RECORDS**
20110 La Coquette (David Buttas), Intermezzo, Pathe Concert Orchestra 10 1/2
The Rosenkavaler (Strauss), Waltz, Imperial Symphony Orchestra 10 1/2
35909 In Tux (Perlat) Polka with Xylophone Effects, Pathe Military Band 10 1/2
Quail and Cuckoo (Fischer), Pastoral Polka, Pathe Military Band 12
Band 10 1/2
- NEW PATHE "DE LUXE" DANCE RECORDS**
20107 Hawaiian Blues (Stanley Murray), Fox-Trot, Van Eps-Ravin Trio 10 1/2
On the Dixie Highway (Lou Friedman), Pathe Dance Orchestra 10 1/2
20041 Dance O' the Dolly (Miltony Ager), American Republican Band 10 1/2
Volpaine Waltz (Miltony Ager), Orchestra 10 1/2

NEW WHISTLING SOLOS

- 20119 Sphinx Valse (Francis Popy), Whistling solo, orch. see Joe Belmont 10 1/2
Chaffinch Mazurka (Julius Beety), Whistling solo, orch. see Joe Belmont 10 1/2

POPULAR HITS OF THE MONTH

- 20101 When They Go Through a Tunnel (Lebin, Kalmar and Cottler), Soprano solo, orch. Ruth Royce 10 1/2
How's Every Little Thing in Dixie? (Vellen and Gumbel), Baritone solo, orch. see Louis J. Lewis 10 1/2
20105 Since Maggie Doodle Learned the Hooley Hooley (Kalmar, Leslie and Meyer), Soprano solo, orch. Ruth Royce 10 1/2
Take Me to My Alabama (Dubois and Tobias), Baritone solo, orch. see Joe Remington 10 1/2
20106 Hello! I've Been Looking for You (Garden and Hubbell), Baritone solo, orch. see Louis J. Lewis 10 1/2
Naughty! Naughty! Naughty! (from "Show of Wonders"), Winter Garden (Gardner, Tracy and Vincent), Baritone solo, orch. see Louis J. Lewis 10 1/2
20115 Hawaiian Sunshine (Wolfe, Gilbert and Morgan), Tenor solo, Louise & Ferrar Hawaiian Band of France 10 1/2
Sanea (Halsey K. Mohr), Baritone solo, Louise & Ferrar Hawaiian orch. see Joseph Phillips 10 1/2
20100 There's a Little Bit of Paradise (Grant Clark and Fisher), Baritone solo, orch. see Justice Lewis 10 1/2
My Skating Girl, from "New York Hippodrome Show, 1916" (Golden and Hubbell), Baritone solo, orch. see Justice Lewis 10 1/2
20080 Mississippi Days (MacDonald and Plantados), orch. see Peerless Quartet 10 1/2
Whose Pretty Baby Are You Now? (Kahn and Van Alstyne), Baritone solo, orch. see Roy Randall 10 1/2

SELECTED LIST OF RECORDS

- 70146 Siamese Patrol (Lineck), Garde Republique Band of France 14
Aminia (Lineck), Egyptian Serenade, Garde Republique Band of France 14
70051 The Siamese Twins (Rousson), Cornet Duet, played by J. Chivert and Garde Republique Band of France 14
Le Chalet (Adam), Baritone solo, played by J. Chivert and Garde Republique Band of France 14
70069 The Soldier at the Park (Mouton), Garde Republique Band of France 14
Semper Fidelis March (Sousa), Garde Republique Band of France 14
70114 The Cadets (Sousa), March, Garde Republique Band of France 14
Under the Double Eagle (Wagner), March, Garde Republique Band of France 14
30128 Concerto for Clarinette (Weber), Garde Republique Band of France 12
Concerto for Clarinette (Weber), Garde Republique Band of France 12
30129 Les Gardes De La Reine (Godeffroy), Waltz, Garde Republique Band of France 12
Roses of the South (Strauss), Waltz, Garde Republique Band of France 12

Victor Records for March

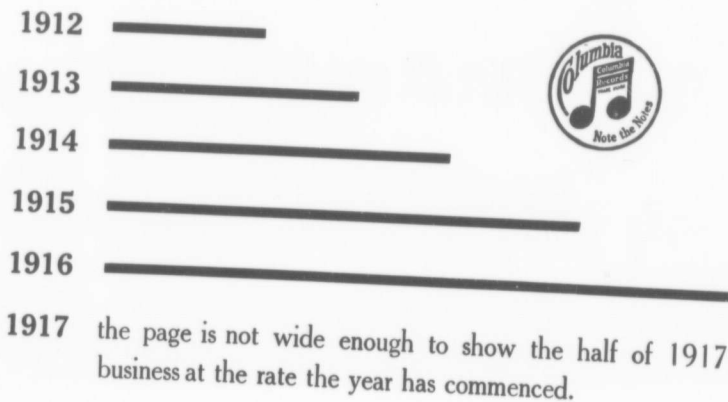
POPULAR SONGS FOR MARCH

- 18154 Nora, the Pride of Kildare (Chas. Burnham), John Barnes Wells, Molly Dan (Willbur Weeks-Hugo Frey), Charles Harrison, 10-15-15
18215 Rolling Stones (All American Boys), Henry Barr, "Don't Write Me Letters (But Come Right Back to Me), Campbell-Barr, 10-15-15
18221 Come Out of the Kitchen, Mary Ann, M. J. O'Connell, "When Ragtime Ruffs Rags the Humoresque, M. J. O'Connell, 10-15-15

- 18222 Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, (from "Her Soldier Boy"), Hamilton and Mixed Chorus, 10-15-15
Home Again (from "Her Soldier Boy"), Alice Green and Lyric Quartet, 10-15-15
18224 If You Ever Get Lonely American Quartet, 10-15-15
What Do You Want to Make Those Eyes at Me For? Ada Jones-Billy Murray, 10-15-15
18225 How's Every Little Thing in Dixie? American Quartet, 10-15-15
In the Days of Old Black Joe, Peerless Quartet, 10-15-15
18227 On the Sandwich Isles, Peerless Quartet, 10-15-15
Yukon (My Pretty South Sea Island Lady), Sterling Trio, 10-15-15
DANCE RECORDS—10-INCH—9-0C.
18218 Century Girl—Melody Fox Trot, "That Broadway Chicken Walk"—Alice in Wonderland, Victor Military Band
Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile—Melody One-Step, "Girls if You Ever Get Married"—When He Comes Back to Me—"Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile", (from "Her Soldier Boy"), Victor Military Band
18219 My Own Ionas—Melody Fox Trot, "I've Got the Army Blues"—"Stades of Night"—"Out of the Cradle"—"My Own Ionas", Victor Military Band
Lucy's Sextette—One-Step (A Ragtime Travesty on the "Sixtette from Louis"), Conroy's Band, 12-INCH—\$1.50
35612 So Long, Letty—Melody Fox Trot, "O'Brien's Tryin' to Learn to Talk Hawaiian"—When the Major Plays Those Minor Melodies—"So Long, Letty", Victor Military Band
Pass Around the Apples Once Again—Melody One-Step (from "So Long, Letty")—(If the Good Luck Doesn't Bring it Home All on the Girls)—"Mr. Patrick Henry Must Have Been a Married Man"—"Pass Around the Apples Once Again", Victor Military Band
MISCELLANEOUS INSTRUMENTAL RECORDS—10-INCH—9-0C.
18093 El Cholo—Argentine Tango (Villoldo), Hartado Brothers Marimba Band
Motos Sissane—Potpourri (Casta Susana), Gilbert, Hartado Brothers Marimba Band
18177 (1) Drink to Me Only With Thine Eyes (Old English Air) (2) Flow Gently, Sweet Afton (Lamont's) (3) Spillman (from "12 Songs for Community Singing"), (C. C. Birchard & Co.), Victor Military Band
(1) Annie Laurie (Lady John Scott, (2) The Old Sweet Song (Melody), (from "18 Songs for Community Singing"), (C. C. Birchard & Co.), Victor Military Band
18187 City of Beautiful Nonsense—Waltz (Beck, Jr.), Victor Concert Orchestra
Only a Dream—Waltz (Beck, Jr.), Victor Concert Orchestra
18207 Medley of Irish Reels, No. 5 (Academy Solo), "Frogan Reel" and "Oub' O' Te", John J. Kimmel, 10-15-15
Medley of Irish Jigs, No. 2 (An Irish Mixture) (Accordion Solo), John J. Kimmel, 10-15-15
18216 (1) Dorothy (Old English Dance) (Seymour Smith), (2) Gavotte (from "Mignon") (Ambrose Thomas), William H. Reitz, 10-15-15
(1) Moment Musical (Schubert), (2) Mazurka (Chopin) (arr. from Op. 25, No. 2), William H. Reitz, 10-15-15
*18217 Rigolotto Quartet (Verdi) (Scaphone Sextette), Six Brown Brothers
Passion Dance—Parison Fox-Tango (La Danza Apassionata) (C. J. Jones) (Scaphone Sextette), Six Brown Brothers
2026 Teasing the Cat—One-Step, Van Eps Trio, 10-15-15
On the Dixie Highway—One-Step, Van Eps Trio, 10-15-15
35610 Carmen Selection (Bizet) (Prelude—"Toreador Song"—"Habanera"), Vessella's Italian Band, 10-INCH—\$1.25
45102 Trumperl (Schumann) (Cello Solo), Hans Kindler, 10-15-15
A Dream (J. C. Bartlett) (Cello Solo), Hans Kindler, 10-15-15
VOCAL RECORDS—10-INCH—9-0C.
18169 Love's Old Sweet Song (Bingham-Molloy), Imperial Quartet, Forsaken (Kosehat), Imperial Quartet, 12-INCH—\$1.50
35606 The Professor's Birthday (Joe Smith), Avon Comedy Four, Ginzberg's Stump Speech (Joe Smith), Avon Comedy Four, 10-15-15
35607 Songs of the Past—No. 21, Chorus, "Listen to My Tale of Woe"—Solo, "The Bine Song (Kittie's Father)", (McAvoy—Solo and Quartet, "Harrison", (Cohan)—Solo and Quartet, "We Never Spoke as We Pass By" (Knight)—Male Quartet, "Down Went Melrose (The Dancers)", (Cohan)—Solo and Quartet, "I Love You, But I'll Do" (Edwards)—Solo and Chorus, "Araby, go On" (McGlennon), Victor Mixed Chorus, 10-15-15
Songs of the Past—No. 22, Chorus, "Tammany" (Edwards)—Solo and Quartet, "White Wings" (Winter)—Solo and Quartet, "When the Robins Set Again" (Howard)—Solo and Quartet, "Huwatha" (Moret)—Solo, "Silvers of the Washab Far Away" (Dresser)—Solo and Chorus, "Banker Heels" (Moret)—Chorus, "Navajo" (Van Alstyne), Victor Mixed Chorus, 10-15-15
35613 Sacred Songs—No. 1, Chorus, "Holy Night" (Noel) (Adam)—Solo and Quartet, "Face to Face" (Johnson)—Duet, "One Sweetly Solenm Thought" (Ambrose)—Solo, "The Palm" (Faure)—Chorus, "Hosanna" (Granier), Victor Mixed Chorus, Sacred Songs—No. 2, Chorus, "Babylon" (Watson)—Solo, "Fly as a Bird" (Dana)—Solo and Quartet, "There is a Green Hill Far Away" (Gunnod)—Solo, "Holy City" (Adams) Chorus, "Star of Bethlehem" (Adams), Victor Mixed Chorus, 10-INCH—\$1.25
45106 Evening Brings Rest and You (Whaley-Bishop), Lambert Murphy, Keshmiri Song (Hope-Woodforde-Finden) ("Indian Love Lyrics"—No. 3), Lambert Murphy, 10-15-15
45107 Flower Song (Gustav Lange), Charles Kellig and Victor Orch. Polish Dance, No. 1 (Xaver Scharwenka), Charles Kellig and Victor Orchestra, 10-15-15
45108 Cheer! Eat and Grow Thin (Goetz), Nora Hayes, Ragging the Songs Mother Used to Sing (Hayes-Grainard), Nora Hayes, 10-15-15

COLUMBIA SALES

Grow Like This



The Columbia business is CERTAINLY increasing very rapidly—and up-to-date dealers are doing a highly satisfactory business. A dealer in one of the smaller cities wrote us as follows the other day: "My cash takings in January, 1916, \$405.12—This January they are \$1,313.60—my machine sales being 27 as against 3 during January, 1916."

In Toronto, sales of two to three thousand dollars each Saturday are the regular thing with one of the big Columbia dealers.



THE MUSIC SUPPLY CO.

Largest Columbia Distributors in Canada

36 WELLINGTON ST. E.,

TORONTO

12-INCH—\$2.00

- 55981 **An Idle Woman's Busy Day**, Marie Cahill.
Dallas Blues (Preceded by *Moss's Baptism*) (Leighton Bros.)
(with piano). Marie Cahill.

10-INCH—90c

- 60135 **My Skiyark Love** (Barcarole) (George H. Bowles-Lucena Danni).
Margaret Romaine.
RECORDS—10-INCH—\$1.25
64493 **The Cottage Maid** (Bartholem). Julia Culp, Contralto.
64628 **Absent** (Glen Trindell). Emilio De Gogorza, Baritone.
64636 **Patrona** (Sears). Mielca Eiman, Violinist.
64637 **Diez** (Dan Emmett). Mabel Garrison, Soprano (With Victor
Male Quartet).
64638 **Canzonetta** (Was schmer als der schmerste Tag) (Goethe-Carl
Loewe). Alma Gluck, Soprano. In German.
64639 **Tommy Lad!** (E. Teschenmacher-E. J. Margetson). John Mc-
Cormack, Tenor.
64635 **Frühlingsgänse** (Faith in Spring) (Maud Powell). Margaret
Orler, Contralto. In German.
64629 **Minuet in G, No. 2** (Beethoven). Chas. Powell, Violinist.
64634 **Chiming Bells of Long Ago** (from "Old-Time Song Hits") (C. F.
Shattuck). Evan Williams, Tenor.

10-INCH—\$2.50

- 87251 **Murmuring Zephyrs** (Adolf Jensen). Geraldine Farrar, Soprano.
74472 **O Saltatrix** (Jean Larc). Marcel Arnest, Bass. In Latin.
74478 **Three Fishers** (Kingsley-Hall). Herbert Witherpoon, Bass.

12-INCH—\$3.50

- 88579 **Chanson de Juin** (Song of June) (Op. 102, No. 6) (Barrucan
Godard). Enrico Caruso, Tenor. In French.
88568 **O Quand je Dors!** (While I Sleep) (Hugo-Litz). Emu Destin.
Soprano. In French.
88577 **The Crucifix** (Jean Baptiste Faure). Alma Gluck, Soprano and
Louise Homer, Contralto.
88575 **My Heart Ever Faithful** (Mein gläubiges Herz) (from the can-
tata "Also hat Gott die Welt gelehrt") (Bach). Louise Homer,
Contralto.

Edison Diamond Disc Re-Creations

PRICE \$1.35 EACH

- 50377 **Gay Gossoon** (Edwin F. Kendall). Banjo, Vess L. Osman.
Keep Off the Grass (Harry Von Tilzer). Banjo, Vess L. Osman.
50292 **Old Black Joe**—With variations (Lester Bennett). Piano, Andre
Benoit.
Vale in E Flat (Auguste Durand). Piano, Andre Benoit.
PRICE \$2.75 EACH
80236 **Melodie** (Tschaikowsky). Violin, Kathleen Parlow.
Londo (Antonin Dvorak). Violoncello, Paulo Gruppe.
80328 **Eave You Forgotten Me?** (Jimmy V. Monaco). Contralto, Helen
Clark.
Who Is Sylvia? (Clubert). Soprano, Betsy Lane Shepherd.
80329 **Bendemeer's Stream** (Thomas Moore). Contralto, Ida Gardner.
Song of the Soul (Joseph Carl Brüll). Soprano, Marie Kaiser.
Lorna (Ernest Newton). Tenor, Emory B. Randolph.
80330 **Sweet Genevieve** (Henry Tucker). Contralto, Ida Gardner and
Chorus.
80331 **Baby** (Swing High, Swing Low). (Leo Bennett). Contralto,
Helen Clark.
80332 **Long Ago** (Thomas Hayes Bayley). Soprano, Marie Kaiser.
80333 **Carillon d'Amour** (Marius Lambert). Baritone in French, Orpheus
Langevin.
L'Eté (C. Chaminade). Soprano, in French. Betsy Lane Shep-
herd.
80333 **Home Again** (M. S. Pike). Contralto, Ida Gardner.
Juanita, Soprano and Baritone. Gladys Rice and Frederick
Whosler.
80335 **Gracie Song** (Kate Yankah). Contralto, Ida Gardner.
What Have I to Give? (Gerald Lane). Tenor, Emory B.
Randolph.
Amid the Odor of Roses (Swedish Ballad). (H. Steckmetz).
Op. 16. Flute, Harold L. Wyman.
80336 **Romance** (Jean Becker). Violin, Arthur Walsh.
80337 **Killarney** (Michael W. Balfe). Tenor, John Finnegan.
Sundial (Hermann Darwack). Contralto, Helen Clark.

PRICE, \$2.75 EACH

- 82114 **Explanatory Talk** for **Diech, theure Halle—Tannhäuser** (Richard
Wagner).
Diech, theure Halle—Tannhäuser, (Wagner), Soprano in German.
82115 **Explanatory Talk** for **Ritorna Vincitor** (Return Victorious)—
Aida (Verdi).
Ritorna Victor (Return Victorious)—Aida (Verdi), Soprano, in
Italian. Marie Rappold.

PRICE, \$4.00 EACH

- 83050 **Annie Laurie** (Lady John Scott). Soprano, Anna Case.
83056 **Old Folks at Home** (Stephen C. Foster). Soprano, Anna Case.
83059 **Chanson de Florian** (Florian's Song) (Benjamin Godard). So-
prano in French. Alice Verlet.
Für dicke, o bocca bella (Antonio Lotti). Soprano, in Italian.
Alice Verlet.
83061 **Nymphes et Sylvains** (H. Bemberg). Soprano, in French. Alice
Verlet.
Sancta Maria (J. Faure). Soprano in French. Alice Verlet.
83062 (a) **Lenz** (Spring). (Eugen Hildsch). (b) **Ich Hebe dich** (I Love
Thee). (Edward Reizen). Soprano, in German. Marie Rappold.
Ständchen (Fergande), (Schubert). Soprano, in German. Julia
Heinrich.

Edison Blue Amberol Records

CONCERT LIST—\$1.00 EACH.

- 28256 **Carry Me Back** to Old Virginia (John A. Bland), baritone, orch.
See Thomas Chalmers and Chorus.
28255 **Saper Vorreste—Ballo** in Maschera (Verdi), soprano in Italian,
orch. see Alice Verlet.
28254 **Still Wie Die Nacht** (Carl Bohm), tenor, in German, orch. see
Jacques Urlos.

REGULAR LIST—70c EACH

- 3119 **Golden Sunshine—Her Soldier Boy** (Emmerich Kalman), soprano
and tenor, orch. see Betsy Lane Shepherd and George Wilton
Ballard.
3118 **Mother—Her Soldier Boy** (Sigmund Romberg), tenor, orch. see
George Wilton Ballard.
3098 **I'll Make You Want Me** (Long-Pelham), conversational duet, orch.
see Rachel Grant and Billy Murray.
3114 **Keep Your Eye on the Gille You Love** (ra Schubert), male voices
orch. see Premier Quartet.
3105 **Through The Wonderful Glasses of Mine** (Harry Von Tilzer),
tenor, orch. see George Wilton Ballard.
3113 **Way Down in Iowa; (I'm Going to Hide Away)** (George
W. Meyer), tenor, orch. see Billy Murray and Chorus.
3100 **When You Hear Jackson Moan on His Saxophone—So Long Letty**
(Earl Carroll), tenor, orch. see Billy Murray.
3110 **Yaid Kaddis Kiddle Kiddle Eye** (Geo. W. Meyer), tenor and
baritone, orch. see Arthur Collins and Byron G. Harlan.
3107 **Everybody Loves an Irish Song** (Wm. J. McKenna), tenor, orch.
see John Finnegan.
3106 **Good-night, Dinny, and God Bless You** (Geo. H. Hartlan), tenor,
orch. see George McFadden.
3102 **Irish Folk-Song** (Arthur Foster), contralto, orch. see Marie
Alcock.
3103 **Killarney Balfe**, tenor, orch. see John Finnegan.
3112 **Don't Leave Me, Daddy** (J. M. Vergez), baritone, orch. see Arthur
Fields.
3099 **Love Balls** (Francis Dorel), tenor, orch. see Walter Van Brunt.
3116 **Mammy's Little Coal Black Rose** (Richard A. Whiting), tenor,
orch. see Mabel Romaine.
3097 **The Tilt Letter to My Mother** (Wm. S. Hays), counter-tenor,
orch. see Alf Oakland.
3111 **Flora Bells—One-Step** (Milton E. Schwarzwald), for dancing.
Jaudas' Society Orchestra.
3095 **There's a Little Bit of Bad in Every Good Little Girl—Fox Trot**
(Charles Fisher), for dancing. Jaudas' Society Orchestra.
3108 **Carival of Venice—Variations**, accordion, F. Frosini.
3110 **Ellis March—Instrumental Duet**, For Hawaiians.
3096 **In the Clock Room—Descriptive fantasia** (Chas. J. Orth), Soder's
Band.
3115 **Light Cavalry Overture** (Franz von Suppe), xylophone, orch. see
George Hamilton George.
3109 **Medley of Scotch Airs—Banjo**, unacc. Fred J. Bacon.
3104 **Messenger Boy March** (Wm. H. Astred-Seymour Furth), Im-
perial Maricels Band.
3117 **Sing Maggie Dooley Learned the Hookey Hookey** (Geo. W. Meyer).
Emulation, orch. see Ada Jones.
26195 **Water-Conversation** (Karl Maxstadt), tanz couplet with orch. in
German. Ernest Ball.
26196 **Zungenfertigkeit** (Karl Maxstadt), couplet with orch. in German.
Ernest Ball.

Columbia Records for March

10-INCH—85c.

- 42157 "Pensee Amoureuse (Herbert) Paul Kefer, violoncellist.
Orchestra accompaniment.
Traumland (Schumann), Paul Kefer, violoncellist. Orchestra
accompaniment.
42156 **I Love a Lassie** (Lauder and Grafton). Evan Davis, baritone.
Orchestra accompaniment.
"Doughie" the Baker (Lauder and McFadyen). Evan Davis,
baritone. Orchestra accompaniment.
42169 **Fray Sunshine**, But Always Ready Prepared for Rain (Abra-
hams), Al Jolson, comedian. Orchestra accompaniment.
Follow Me" (McCarthy, Johnson and Monaco). "What Do
You Want to Make Those Eyes at Me For?" Sam Ash, tenor.
Orchestra accompaniment.
42155 **Abade No. 2** (Lalo). Arranged by H. Monton. Little Sym-
phony Orchestra. George Barrere, conductor.
Serenade (Hue). Little Symphony Orchestra. George Barrere,
conductor.
42167 **Poor Suteerly**, from New York Hippodrome Show (Habbell).
Katherine Clark, soprano. Orchestra accompaniment.
The Century Girl (Herbert). "The Century Girl." Inez Barr,
soprano. Orchestra accompaniment.
42166 **Just Keep on Skating** (Weslay and Pollock). M. J. O'Connell,
tenor. Orchestra accompaniment.
"O'Brien is Tryin' to Learn to Talk Hawaiian" (Cormack). Horace
Wright, tenor. Guitars accompaniment.
42168 **Edward and You** (Edward and You). James Reed, tenor, and James F. Har-
rison, baritone. Orchestra and guitar accompaniment.
There's Egypt in Your Dreamy Eyes (Spencer). George Wilson,
tenor. Orchestra accompaniment.
42163 **Put on Your Slippers and Fill up Your Pipe** (A Von Tilzer), M.
J. O'Connell, tenor. Orchestra accompaniment.
It's Not Your Nationality (Johnson and McCarthy). Arthur
Fields, tenor. Orchestra accompaniment.
42164 **When Evening Shadows Fall** (Polla). Broadway Male Quar-
tette. Orchestra accompaniment.
In the Sweet Long Ago (Heath, Lane and Solman). James Reed,
tenor, and James F. Harrison, baritone. Orchestra accomp.
42160 **The Honorable Hick** (Sonia Boo (Albert Von Tilzer). Knicker-
bocker Male Quartette. Orchestra accompaniment.
42170 **Macusha** (Mac-Murrough). Empire Male Trio. Orchestra accomp.
42167 **Ukulele** (Van Tylzer). Charles Harrison tenor. Orch. accomp.
Mother Macchree (Clcott and Ball). Chas. Harrison, tenor.
Orch. accomp.
42142 **Drink To Me Only With Thine Eyes**. Taylor Trio. "Cello, violin
and piano.
Alice, Where Art Thou? (Asher). Taylor Trio. "Cello, violin and
piano.
42161 **The Music Box** (Une Tahitiere a Musique). (Laidlow). Columbia
Miniature Orchestra.
Serenade (Filippucci). Auguste Mesnard and Charles Schuetze.
Bassoon and harp duet.
42139 **Irish Love Long** (Lang). Grace Kerns, soprano, orch. accomp.
The Little Irish Girl (Lohr). Reed Miller, tenor, Orch. accomp.
42159 **Sparkles** (Miles). Prince's Orchestra.
Wedding of the Rose, intermedio (Jossel). Prince's Orchestra.
42158 **Hawaiian Medley**, introducing (1) "Walkik Mormald" (Cunka);
(2) "Ua O Ka Pahi" (Lelelokuo). Helen Louie and Frank
Frerza. Guitar duet.



CHRISTINE MILLER,

one of the most noted contraltos of the concert stage, making an actual test for the purpose of proving that the New Edison's Re-Creation of her voice is indistinguishable from the original.

Music's Re-Creation

All the emotions that respond to the art of living artists respond equally to the New Edison's Re-Creation of the great voices of the world.

Music's Re-Creation is not something you just HEAR, it is something you hear AND FEEL. The New York Globe says that the New Edison is "The Phonograph With a Soul." The New York Tribune declares that "Edison Has Snared the Soul of Music."

These statements are not a manufacturer's biased opinion, nor the outgrowth of undue enthusiasm. They are undeniable facts, proven before more than 300,000 music lovers in many parts of the United States and Canada. The critics of nearly 300 representative newspapers, after hearing artists sing, or play, in direct comparison with the New Edison's Re-Creation of their voices or instrumental performances, admitted in the columns of their own papers that it was impossible to distinguish the original music from the New Edison's Re-Creation of it.

The dealer who is fortunate enough to secure an Edison franchise is fully prepared to profit by the ever growing demand for the instrument of Music's Re-Creation—The New Edison.

Thomas A. Edison Inc.
103 Lakeside Avenue, Orange, N.J.

- Hawaiian Medley, introducing (1) "Kamohameha March"; (2) "Aieoia" (Princess Lohialei); (3) "Adios Ke Aloha" (Hopkins), Helen Louise and Frank Ferrer. Guitar duet.
- 42133 **Kingdom Come** (Henry C. Work). Harry C. Browne, baritone. Orch. accomp. with piano effect by Harry C. Browne.
- When I Used to Work Upon the Levee. Harry C. Browne, baritone. Orch. accomp. with piano effect by Harry C. Browne.
- 42140 **Old Zip Cohn**, introducing "Old Folks at Home". Don Richard, son, violinist.
- Arkansas Traveler**. Don Richardson, violinist. Piano accomp.
- 12-INCH—\$1.00
- 42162 **Minuet in G No. 2** (Bach), Kathleen Parlow, violinist. Orchestra accompaniment.
- Valse Bluettes** (Air de Ballet). (Drige-Auer). Kathleen Parlow, violinist. Charles A. Prince at the Piano.
- 42165 **Deep River** (arranged by Burling). (Old Negro Melody), Oscar Scagle, baritone. Orch. accomp.
- O Happy Day** (Goetz). Oscar Scagle, baritone. Orch. accomp.
- 12-INCH—\$1.25
- 43925 **Sometime** (Tiernoy). Introducing "That Old New England Town" (Ager). One-step. Prince's Band.
- Step With Peg** (Kaufman). One-step. Prince's Band.
- 43926 **Homesickness Blues** (Hess). Fox-trot. Prince's Band.
- The Florida Blues** (Phillips). Fox-trot. Prince's Band.
- 43927 **The Sunshine of Your Smile** (Ray). Waltz. Prince's Orch.
- The Betty Lee Waltz** (Richardson). Prince's Orch.
- 43928 **Spooky Spooks** (Claypode). Fox-trot. Prince's Band.
- Cradle Rock** (Frank and Kortheiser). Fox-trot. Prince's Band.
- 43929 **Admiration** (Tyer). Tango. Fox-trot. Prince's Band.
- The Good Fairy** (Green). Two-Step. Prince's Band.
- 43924 **Paginee** (Leonavallo). Bell Chorus. "Come on, Let's Go." Columbia Opera Chorus. In English. Orch. accomp.
- Pagliacci** (Leonavallo). (Arranged by Romano Romani). Selections. Columbia Symphony Orchestra.
- 43830 **Since First I Met Thee** (Rubenstein). Morton Adkins, baritone. Orch. accomp.
- For All Eternity** (Mascheroni). Morton Adkins, baritone. Orch. accomp.
- 43910 **Hydropaten Waltz** (Gungl). Prince's Orchestra.
- A La Bien-Aimee** (Schott). Prince's Orchestra.
- 12-INCH—\$1.50
- 43926 **See the Pale Moon** (Campen). James Harrod, tenor. Graham Marr, baritone. Orchestra accompaniment.
- The Pearl Fishers** (Bizet). Au Fond du Temple Saint. (In the Depths of the Temple). James Harrod, tenor. Graham Marr, baritone. In French. Orchestra accompaniment.
- 43909 **The Sun-Down Sea** (Stocker). Morgan Kingston, tenor. Orch. accomp.
- Kiss Me Love** (Tosti). Morgan Kingston, tenor. Orch. accomp.
- 43914 **Don Giovanni** (Mozart). "In Quest'arresta ti anna." (In What Abysses of Error). Helen Stanley, soprano. In Italian. Orch. accomp.
- Carmen** (Bizet). Micaela's Air. ("I say That Nothing Shall Derive Me"). Helen Stanley, soprano. In Italian. Orch. accomp.
- 43577 **Carmen** (Bizet). Canzone del Torreador (Song of the Torreador). Giuseppe Campanari, baritone. In Italian. Orch. accomp.
- Barbieri di Siviglia** (Rossini). Largo al Factotum. (Make Way for the Factotum). Giuseppe Campanari, baritone. In Italian. Orch. accomp.
- 12-INCH—\$3.00.
- 48782 **Fant** (Gounod). "Salve! dimora casta e pura." ("Hail, Thou Dwelling Pure and Lowly"). Hippolito Lazaro, tenor. In Italian. Orchestra accompaniment.

A New Phonola

In their announcement in this issue the Pollock Mfg. Co., Ltd., Kitchener, show their new design, "Princess." Phonola dealers will appreciate the added attractiveness of this member of the Phonola family.

The new factory addition of the above named firm is now roofed over, and although unexpected delays occurred in finishing up the building, the management expect to be through with the builders at an early date.

Vocalion Literature

The artistic attractiveness of a series of Vocalion folders in colors, sent out by the Nordheimer Piano & Music Co., Toronto, ensures for them the attention of whoever may be the recipients. The front page of one shows the arched French window of a palatial home and the tiled floor leading to it with the conventional panel on either side. The glass panes are represented by cut-out. Through these is a view of a drawing-room interior, brightly illumined. A Vocalion is shown as the centre of attraction for an admiring group of ladies in evening gowns and men in dress suits. The bright colorings throw the instrument out in strong relief.

A second folder has a front page cut-out, showing a family group so engrossed with a selection on the Vocalion that they can see, in imagination, the band and the leader, which are dimly shown in the background. The third, suitably illustrated, is entitled "You Are a Musician; Why Not Enjoy Your Talent?"

Victor Record Patents Infringed. Berliner Gramophone Co. Secures Injunction

Just before the holidays the Berliner Gramophone Co., Ltd., Montreal, were advised that a concern calling itself the Canadian Specialties, Limited, of Moose Jaw, was selling and offering for sale Victor records at considerably less than the regular catalogue prices. They were advised that this concern had obtained possession of these records from some former "His Master's Voice" dealer who had discontinued the line.

On the contention that their record patents were being infringed by the sale of these records at less than the licensed retail price, they instructed their solicitors, Messrs. Blake, Lash, Anglin & Cassels, of Toronto, to take whatever steps might be necessary for the protection of their interests. They took the matter up through Messrs. McKenzie, Brown & Co., of Regina, and application was made for an injunction. This, Messrs. McKenzie, Brown & Co. were successful in obtaining, in the form of an interim injunction, restraining the defendants from selling Victor records at less than the licensed retail prices, and from giving away one or more such records as a premium with others, such injunction being good until the 25th instant, when a motion to continue it until the trial would be made.

On the motion to continue the injunction coming up, the order was issued by Judge Elwood, continuing the injunction until the trial of the case, which will take place in the near future.

The light of advertising puts the non-advertiser in the dark.

If you have not yet equipped yourself to supply Columbia records by Ysaye, Parlow, Hofmann, Casals and Godowsky—five of the world's leading instrumentalists, you are missing a considerable portion of your rightful income.

(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





One of the
many Art Style
Vocalion
models.

About Vocalion Representation

The Aeolian-Vocalion is made in a comprehensive series of models—ranging in price from \$50 to \$2,000.

This complete line provides for every present demand of the phonograph market. In the Vocalion range you have a group of instruments that are clean-cut and characteristically Aeolian in quality—and that simply abound in material and talking-points for the salesman.

Vocalion representation denotes leadership in the phonograph business. Competition is growing, and popular demand is depending more and more on intrinsic merit and demonstrable superiority.

The Aeolian-Vocalion is not only far in the lead to-day, but the whole history of its manufacturers is a certainty of its remaining so. Moreover, this leadership is obvious at a glance, even to the least musically cultured. It is apparent in the most moderate-priced "stock" model—overwhelmingly evident in the Art Styles.

When, in addition, it is realized that Aeolian-Vocalion representation insures protection for the dealer, the tremendous value of this representation becomes apparent.

We invite you to write for details of the Aeolian-Vocalion proposition. A complete catalogue and other interesting information will be sent to any responsible enquirer.

NORDHEIMER PIANO & MUSIC CO., LIMITED

Canadian Distributors for Aeolian-Vocalion
CORNER YONGE AND ALBERT STS., TORONTO

VOCALION PRICES ARE—\$50 TO \$500
FOR CONVENTIONAL MODELS. ART
STYLES TO \$2000.



Style G, Price \$100

THE AEOLIAN-
VOCALION



Style K, Price \$300



The Nordheimer Grand

NOW HAS THE DUPLEX SCALE

What this means to Nordheimer Representatives

FIRST—it means an improved piano. Why? Because through the Duplex Scale is secured a better tone—a tone so superior that even to the untrained ear its beauty is apparent. When the hammer strikes the strings, you get pure tone—not a thump of the hammer accompanied by sound.

In this piano we have overcome many of the limitations heretofore apparent to musical people in the Canadian Grands as a class. Always an instrument of real worth and representing exceptional value, the Nordheimer Grand has for years been steadily showing improvement—until, now, with these latest improvements, it will bear comparison with the most costly American Grands.

As for its appearance—even a casual glance will reveal a beauty of line that gives promise of something new and better in Canadian piano construction. That promise is fulfilled on closer examination. To the artistic eye there is something very satisfying about the glint of rare old mahogany. The beautiful wood of the Nordheimer Grand is made more

beautiful by a superb finish. Its simplicity of design affords splendid opportunity for that added touch of grace and elegance which denotes the masterpiece of fine workmanship. Now we come to the practical aspect of all this superiority—its application to the requirements of the dealer. Do you not see its great significance? Do you not thrill with the anticipation of many sales—based on the opportunity this great instrument affords you of saying to a critical customer:

1st—I can satisfy your most exacting requirements in a Grand Piano.

2nd—I can at the same time satisfy your patriotic desire that you own a Grand of Canadian make.

NORDHEIMER
PIANO & MUSIC CO., LIMITED
T O R O N T O

Music Store Destroyed by Fire. Wright Piano Co. Lose Store and Stock

A sixty-thousand-dollar blaze in the town of Strathroy, on the evening of January 20th, destroyed the retail store and stock of the Wright Piano Co., Ltd. Pianos and talking machines to the value of about \$2,000 were destroyed, but this loss is covered by insurance.

Fire broke out at a few minutes past nine at night in the basement of the Canadian Smallwares Co. store, adjoining that of the Wright Piano Co., Ltd. The Building was known locally as the Queen's Hotel Block, and only the walls are left standing.

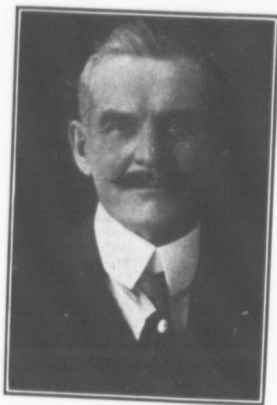
Just before Christmas the Wright Piano Co. completed a number of sound-proof demonstration booths for their talking machine department. On these they had not yet placed insurance, and therefore this loss is carried by the company.

The fire was not extinguished until Sunday morning, and so serious was it that London was asked to send assistance, which that city promptly did.

The Journal understands that the destroyed stores will be replaced at once. Although the Wright Piano Co. were victims of the fire their factory was not touched. The factory is located in another part of the town and is continuing to operate with the same briskness that characterized the closing months of 1916.

Presentation to J. J. Armstrong, Now With Sherlock-Manning

As stated in a previous issue of the Journal, Mr. J. J. Armstrong, for the past six years connected with W. G. F. Scythes & Co., Ltd., of Regina, has joined the organization of Sherlock-Manning Piano & Organ Co., London. Mr. Armstrong, who succeeds the late Mr. C. E. Tanney, of the latter firm, was, prior to his departure from W. G. F.



Mr. J. J. Armstrong, who is now with Sherlock-Manning Piano Co.

Scythes & Co., presented with a valuable club bag by the staff and members of that firm.

The presentation was made by Mr. Scythes, president of the company, who expressed his own personal regret and that of Mr. Armstrong's associates at the loss of so valuable a member of the staff and the severance of such pleasant relations. He predicted that "Dad" would promptly win his way to the hearts of those with whom he will come in

contact in his new field, just as he had done with those he leaves behind. He assured Mr. Armstrong that he carried away with him the best wishes of his former employers and associates.

Mr. Armstrong has already begun his activities with the Sherlock-Manning Co., and during his first month, wholesaling this line of pianos and players, covered the territory from Regina to Calgary and north to Edmonton, with results pleasing to himself and gratifying to the firm. He found Sherlock-Manning dealers most enthusiastic over these instruments, and gave Mr. Armstrong substantial evidence of their enthusiasm in splendid orders.

Mr. Armstrong is expected in London in a short time.



Demonstrating a "1917 Model." E. C. Thornton, general manager Kava-Morris Piano & Organ Co., at the wheel. In the tonneau, A. E. Windsor of the same firm, and Harry Pitt of the Delaney-Pettit Co., Ltd., at his right.

Honesty

(From the Detroit Free Press).

The real test of honor's not when all your skies are fair,
 Supplied with all he'll ever need most any man is square.
 The man with plenty in the bank won't lie or cheat for more
 Or try to dodge the just accounts that he has bargained for.
 But more than that must honor show; to little that amounts;
 The honor that is genuine is honest when it counts.
 Let troubles come and clouds appear and fortune go astray,
 How do you stand unto the debts you can't afford to pay?
 How do you meet the men you owe, full face, or do you flinch?
 And can your conscience say of you you're honest in a pinch?
 Are you the sort of man that in the face of trouble stands
 Prepared to make the sacrifice that honesty demands?
 The word of any man is good if keeping it requires
 No tax upon his ease or wealth or personal desires.
 But when a promise made matures that calls for sacrifice,
 Do you you escape by cunning means or strive to pay the price?
 Man's honesty cannot be told in days of his success.
 The honor that is genuine is honest in distress.



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

FACTORY, ELYRIA, OHIO



Are You Planning to Manufacture Phonographs?

Every piano manufacturer who intends to manufacture phonographs will find it profitable to make arrangements now to equip his machines with the

Heineman Motor

This motor is the **STANDARD** motor of the industry and has been adopted for exclusive use by the world's leading phonograph manufacturers. The

Heineman Motor

Stands for **QUALITY** in every detail.

Write for a copy of our 1917 Catalog—
Just off the Press

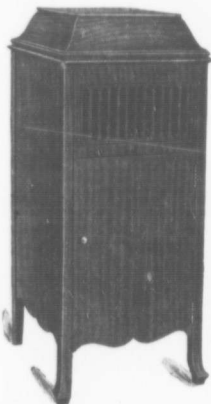


Otto Heineman
President

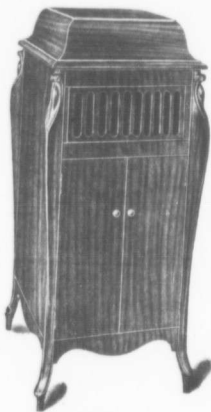




Style C



Style B



Style A

—Get it firmly
fixed in your mind

BRANT-OLA

The phonograph trade is showing its approval of the **BRANT-OLA** by booking such substantial orders that Brant-Olas are sure to loom large in 1917 phonograph buying.

It plays all disc records—every make—and gets all the music out of each record.

The motors, tone-arms, sound-boxes, and parts used are the most modern and most dependable on the market.

The Cabinets are produced in our right-up-to-the-notch piano case plant, which specializes all the time in the finest of workmanship.

Three styles are being manufactured to retail at figures that give the dealer a good profit. Write for Prices.

Make your policy include the **BRANT-OLA** line.

There are Dollar reasons as well as others.

A letter or a 'phone message, and our traveller will call.

Brantford Piano Case Co.

Limited

M. S. PHELPS, President and General Manager
Brantford - - - Ontario

More Attention to Home Development and the Better School Movement Proving Helpful to Saskatchewan Dealers

Regina Retailer Visits East

Mr. Gibson, of Renwick & Gibson, the Regina, Sask., musical instrument dealers, has returned home via Chicago, after a visit to Ontario points. This firm have had the agency for Dominion pianos, organs and players, and recently added a phonograph department in which they feature the Musicphone made by the Newbigging Cabinet Co. of Hamilton.

While East Mr. Gibson visited the Dominion factory at Bowmanville, the Newbigging factory in Hamilton, and the Otto Higel Co. factory, Toronto. Speaking of Western conditions, Mr. Gibson, who, by the way, is a native of Peterboro, Ont., and has been for 13 years in the West, made many interesting observations in conversation with the Journal.

He said "the rural districts throughout Saskatchewan were never in such good condition, for general business, as they are to-day, which means a great deal to Regina, being, as it is, the trading centre for all the country within a radius of 100 miles, excepting directly west on the main line."

Among the encouraging signs noticed at present, Mr. Gibson said were (1) the fact that farmers were giving more attention to home development. They had brought their farms and barns up to a high standard, and were now spending money generously on their house furnishings and home entertainments. This was helped on still farther by a noticeable increase in the proportion of men who are retiring on farms. (2) The "Better School Movement," which was being agitated throughout the province. This had resulted in requiring school teachers to be more proficient in music so that they could teach that subject more effectively.

He pointed out that the two recent commercial enterprise additions to Regina—the Imperial Oil Co. and Robt. Simpson Company's Western store—were already representing large monthly pay rolls, and were growing in the number of hands employed. All these conditions are reported to be potent factors in increasing the sale of pianos and talking machines in Regina and district. The doing away with liquor licenses was considered by Mr. Gibson to be helpful both to sales and collections.

Both Mr. J. J. Renwick and Mr. Gibson, of this firm, are experienced dealers, and are making good progress at their warehouses in the Black Block on Hamilton Street. Mr. C. N. Blewett, of the same firm, was in Toronto with Mr. Gibson.

New Bell Models Coming

Our representative, when last at Guelph, called at the factory of the Bell Piano & Organ Company, Limited, and was informed that portions of large orders booked before Christmas were still unexecuted, notwithstanding that the factory had been working overtime. Shortage of labor is in large measure responsible for this condition.

Anticipating a large extension in trade, the Bell Company has in hand the preparation of several new piano models, which should please both the company's old-trade friends and the many new friends who are being rapidly added to their clientele.

An interesting device is about to be introduced on the Liverpool, England, tramways, namely, an electro-magnet route indicator with a phonograph attachment, which automatically announces the names of the stopping places.

A Piano Man in the Trenches

In a letter from "Somewhere in France," Captain W. A. Child, who in civil life is "Billy" Child, a well known and popular citizen of Regina, and senior member of the music house of Child & Gower, extends to the trade very best wishes for a big and profitable year in the piano business. He also expresses the hope to be back again "when we clean this mess up."

Captain Child, who wrote from his "little dug-out, 25 feet underground," said, "things have been quite lively all along our front, and it seems as if Fritz has a few kicks left in him yet. But we are gradually closing in on him. Our artillery and aircraft have his beaten off the map. We see some great scraps in the air over the front lines, when our planes go over Fritz's lines. We have about 20 machines to Fritz's one now.

"We expect the next big push, which will be in the spring, will take place around the front line we are now



Capt. W. A. Child.

holding. We are bringing up our heavy artillery and building all kinds of railroads up to the front line, so as to rush the supplies in, when the big game starts.

"Our trenches are knee deep with mud and water, so you can imagine how pleasant it is standing to all night waiting for the Huns to start something."

Visited Sherlock-Manning Plant

Mr. H. J. M. Gloeckler, the well-known Saskatoon dealer, accompanied by his wife and young son, visited the Sherlock-Manning plant at London on the occasion of his recent visit East. Mr. Gloeckler was surprised at and delighted with the up-to-date methods and completeness of the Sherlock-Manning plant. He was much impressed with the extent of the factory and plant and the attractive conditions under which employees of the Sherlock-Manning firm work. He showed his appreciation of the line by a substantial order running into the carloads. Mr. Gloeckler returned home via Chicago, having visited Ottawa and Toronto.

When you omit the price from your ad. or display, you leave out the thing the customer is anxious to know and must know before buying.

Canadian Piano for Europe

The most optimistic person would hardly have prophesied two and a half years ago that Canadians would be building ships for the European nations, and perhaps until after the war is over we will not know to what extent this has been done. The two views on these pages illustrate the launching of a million-dollar ice-breaker and dredge, and it will perhaps be a surprise to our readers to notice the interior view is such a contrast to the exterior. However, the men who spend their time and endure the hardships of operations such as this boat is called upon to perform, are entitled to all comforts that can be given, and the piano shown in the view of the officers' mess demonstrates that the authorities realized this.

The expression used by the newspapers when a body of troops have moved east for further training applies to the ice-breaker, shown on the opposite page. At the

case makers for grand and upright pianos, and for general hands.

Port Arthur Piano Man Gets D.S.O.

Major E. Shellard, who has an interest in the Tucker Piano & Music Co., Ltd., of Port Arthur, and until going overseas was accountant for that firm, has been gazetted Companion of the Distinguished Service Order for conspicuous gallantry in action. "He led a successful attack on the enemy's front line trenches, and, after their capture, reorganized the defences, consolidated the position, and held it against counter-attack."

Major Shellard, son of a well known Bristol contractor, came to Canada about nine years ago. He was a Captain in the Gloucestershire Regiment. He held a musketry instructor's certificate. He volunteered on the outbreak of war and went to England in command of a machine-gun



Showing a Sherlock-Manning Piano in the Officers' Mess of a Made-in-Canada Dredge.

present time it is supposed to be keeping the ways clear for the ships of the Allies away in Northern Europe.

The Sherlock-Manning Piano Co. have just reason to be proud of the fact that the Sherlock-Manning piano was selected for this splendid boat. The order for this piano was placed through Prof. D. Mulhern, of Alexandria, Ontario.

English Factories Want Workmen

That there is a keen demand for workmen in the piano factories of England, is quite strongly emphasized by the manner in which help is being advertised for. In one of the dailies John Brinsmead & Son use a well displayed, pulling advertisement in three columns, 12 inches deep, announcing "work-folk wanted." The pleasant conditions are emphasized, as also is the fact that splendid opportunities are offered apprentices. The help required includes men and women French polishers, finishers, regulators and

section. On arrival he was gazetted Major in his old regiment. He was in command of half a battalion in the heavy fight which won him the D.S.O.

In the midst of the drive in August, while in command of half of his Battalion, Major Shellard led his men across "No Man's Land" and captured 900 yards of the German front, and went back 400 yards, taking two lines of trenches and 175 prisoners. These they held for two days, repelling many counter attacks. At the end of that time they were relieved.

Other members of the Tucker firm's staff are at the front, including A. D. Kelly, a brother-in-law of Mr. Tucker, now with his battalion in France, and a former tuner in the employ of the firm enlisted to take charge of a machine gun.

Mr. Tucker himself, holds a Lieutenant's commission in the 96th Regiment, and for twelve months was on local duty with guard on elevators, drydocks, etc.

Goderich Organs in Demand

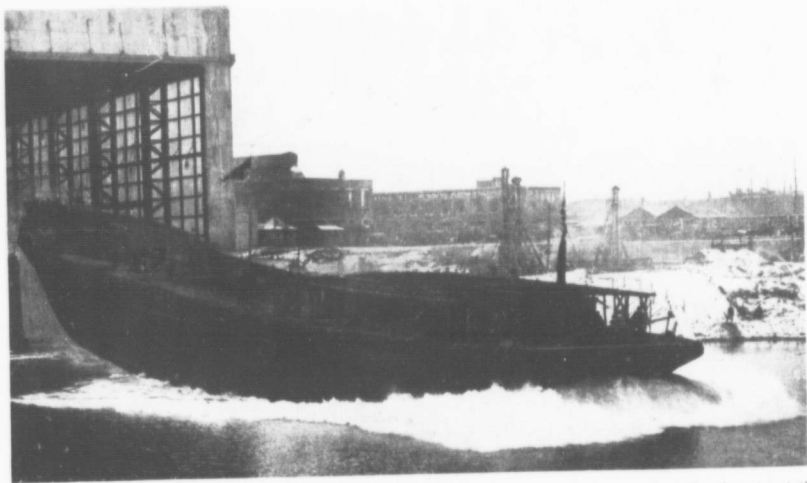
The management of the Goderich Organ Co., Limited, reports good business in organs, orders coming so fast that they are working overtime, and have added to their action room staff in order to catch up. They state that their chapel grand model for small churches and schools, is in great demand in the West. This firm employs no travellers, doing business entirely by mail. This is proving very satisfactory. It prevents the dealer from being loaded up with stock, and enables the company to take good care of their customers. All the dealer has to do is to send in his order for what he requires, and their sales department looks after it.

The outlook for business this season is very good. While other firms are dropping organs and devoting their time to piano manufacture, the Goderich Organ Co., Limited, are enlarging their organ department to take care of new business.

Piano Man's Brother Daring Aviator

Word has been received at Ottawa of the good work accomplished in the Mediterranean by Lieut. Jack Devlin of Ottawa, brother of W. F. C. Devlin, director and sales manager of the Martin-Orme Piano Co., Ltd., who has another brother in the aerial service. At the outset of the war Lieut. Devlin took up aviation and was attached to the Naval Aerial Service, being appointed to one of the coast stations for defensive work. He did splendidly there, and was subsequently transferred to the Near East. He was in the Balkans for some time, with headquarters on the line of Imbros.

Word has arrived to the effect that Lieut. Devlin was among the aviators who carried out a dangerous night flight, which resulted in the destruction of several big bridges, about twenty miles south of Adrianople. The flight was made from Imbros at a height of about ten thousand feet. Reaching their destination, one of the railway bridges over



A Great Marine Function.—Dredge No. 16, said to be the largest and most powerful dredge ever constructed in Canada, taking the water at the launching ceremony at the Canadian Vickers plant, Montreal.

Improved Advertising

The Journal has commented at various times upon the marked improvement in the text of music trade advertising in the daily press. The place of music, the purpose of the piano and the necessity of both, attractively presented, is so noticeable an improvement over advertising having no other point but a cheap price that it deserves mention.

The following quotation is from a recent announcement noticed in a local daily:

"The piano is a life association—it stays with you throughout your days. It passes on into the lives of your children. In buying a piano think of it as a lifetime purchase—worthy of careful and wise selection.

"Think of your piano as having a destiny to fulfil—to bring the joy of music into your home, to open new visions in the minds and hearts of your children, to gladden all when you need the charming sound of music.

"You will then realize to the full why you should not let the consideration of a few extra dollars bring elements of risk into your investment."

the Maritza River, Lieut. Devlin and Flight-Lieut. Heriot descended to within 800 feet and dropped their bombs, several of which were direct hits. The destruction of the Maritza River bridges severed communication between Turkey and Bulgaria, except for the mule trails and pontoon service. Several attempts to thus hit Turkey and Bulgaria had been made, but that by Lieuts. Devlin and Heriot proved successful.

Their flight was about 100 miles, but though subject to a heavy fire from anti-aircraft guns the daring aviators returned safely to Imbros, though Lieut. Devlin had both hands severely frost-bitten. It is understood that both the young aviators have been highly commended for their successful raid. Last year one British aviator made the trip and damaged the bridge considerably, for which he was awarded the Distinguished Service Order.

It is understood that Lieut. Devlin will be promoted as a result of his good work.

Music is a necessity.



is steadily growing in popularity. And no wonder, every customer is a booster, and is glad to tell his or her friends about their good fortune in choosing a Musicphone.

THEY POINT OUT

The Self-contained Electric Power, no winding.

The Universal Tone Arm, so perfect no attachments needed, playing Edison records to perfection, as well as all others.

The Self-balancing Hood, as light as a feather compared with others.

The large all spruce Sound Chamber, giving beautiful full tone.

The moderate prices that are charged, and yet the dealer gets more than from any other line.

Get in touch with us to-day



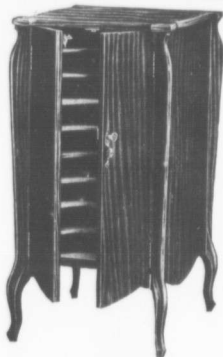
MODEL G \$200



Newbigging Cabinet Co.

LIMITED

HAMILTON - ONTARIO



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

Record Cabinets for all makes of Machines Player Roll Cabinets

This is going to be a hard year for cabinet factories, help is growing scarcer as the war continues. Dealers are well advised to place orders well in advance of their requirements.

NEWBIGGING CABINET Co., Ltd.
Hamilton, - Ontario

What Some Hamilton Dealers are Saying

Comments on Current Topics—Minnes Bros. Represent Willis Lines—Trade Doings.

"Now what could a fellow do in a case like this?" was a question put to a Journal representative the other day by a dealer in Hamilton, who related this selling incident: "I called on a young man three or four times, and thought finally I had a fairly easy piano sale to close when his wife expressed her satisfaction with my piano and my proposition. But at my last call this prospect said: 'Just a few weeks ago I made my last payment on this little house. I have enough money in the bank to make a good, substantial payment on the piano, but this is the first time since coming to Canada twelve years ago, that I haven't had payments of some kind or other hanging over my head, and I want to see just how it feels for a while to be completely out of debt.'

"The wife was plainly but well dressed, and everything about the house looked as if the husband were a good provider. It didn't look as if he wanted to avoid getting what he could for his family—so what could you do?"

Several members of the Hamilton trade spoke rather strongly on the "Bosh" that is talked by the man-on-the-street about soldiers' wives throwing away their money on pianos and talking machines. One man said he thought everyone should exercise reasonable care in selling to a soldier's wife, but if there were any persons in the whole country who were entitled to any home pleasures and entertainment within reason, it was those who had relatives at the front.

"I know a soldier's wife and family," said another, "who have little else to keep them from thinking and worrying evenings about the husband and father at the front, except their inexpensive machine and a small selection of records. Anyone who begrudges them that necessary pleasure is a hang sight more of a crank than a sane thinker."

Said a third man: "Some of these people who repeat such trashy gossip about the extravagance of soldiers' dependents in buying pianos and phonographs, give me a pain. These people are not in receipt of charity money. All that they get is due them. It's nobody's business how they spend it, anyway, more than any other person's personal expenditures are everybody's business. As a rule such statements are made as an excuse to shunt the responsibility of contributing to the various Patriotic and kindred funds."

"What about our Saturday afternoons of this year?" is a popular topic among Hamilton salesmen these days. The young ladies in the stores are not averse to discussing the subject either.

Interior alterations are being contemplated by Mr. F. Lunn, of the Gerhard Heintzman branch. Rather than publish a retraction next issue, we might explain that this does not mean the undergoing of an operation, as Mr. Lunn, through his bowling in summer and curling in winter, is in the pink of condition. The alterations are to be on the warerooms, and will permit of a still larger phonograph department, which Mr. Lunn has made a signal success of.

Mr. J. Fasken McDonald of King St. East, has recently welcomed a "Classy" neighbor in the person of the new Royal Connaught, Hamilton's leading hotel, which is one of the very finest in the province. Mr. McDonald is finding business reasonably good under the trying conditions existing, and noted the general scarcity of good piano salesmen.

Hamilton is now known to the trade as the home of one of the high-grade types of phonograph. The "Musicphone," manufactured by the Newbigging Cabinet Co., is being readily ordered by dealers all over the Dominion, es-

pecially those who have had a long-standing connection with this firm in the purchase of record and player roll cabinets. The order fyle that pronounces the Newbigging factory behind with the orders, is an evidence of how the Musicphone is appealing to retailers. Three features of the Musicphone are the electric motor, with its self-contained power, the universal tone arm, and the self-balancing hood.

"To the 'Bunch' at R. S. Williams & Sons Co. Hamilton branch, remembering the many pleasant days and good times," is the greeting that came recently, with his photograph, from England, from a former member of the staff, Sgt. Vernon T. Carey, of the 120th Battalion, now at Bramshott Camp. "Vernon" is making a name for Hamilton by some quartette singing he is taking part in England. Good tidings are also received from Bandmaster L. F. Addison of the 86th Machine Gun Band, now at Shorncliffe Camp. Bandmaster Addison is a brother of Stanley



Sgt. Vernon Carey.

Addison, manager of the local R. S. Williams branch. The latter has been busy with the firm's 8th annual club sale, from which he reports good results.

The Nordheimer banner, which is upheld here by manager Louis E. Eager and his efficient staff, is planted in a more advanced position each month. This store reports business good in all departments. Their facilities for demonstrating the Aeolian-Vocalion are all that modern phonograph quarters can provide, and this Vocalion department, the introduction of which was recorded in our December issue, is running quite up to, and even beyond expectations.

Mr. Adam Blatz, who has a long record of service on the Nordheimer staff, commends Canadian Music Trades Journal for its stand on the "music-a-necessity" question. Mr. Blatz continually uses many sound arguments in his selling talk based on the actual necessity of music in the home and in the life of a city or a nation.

Mr. A. Lorne Lee, of Nordheimer's branch, makes a hobby of dressing windows. Photos of several displays have appeared in the Journal from time to time. Recently he entered one in the window dressing contest being conducted by the Auto Piano Co. of New York. A brief description of it is as follows: The window decorations consisted of evergreen rope and berries, red and green, draped up like a curtain effect, the colors making a very

striking appearance. The centre was a wreath of red berries covered with poinsettia and a large, red globe wired in the centre. The player is in fumed oak so as to avoid reflection of street lamp almost opposite the window. A large Paddy-green ribbon was at the right end of the piano, and a beautiful plaque head on the centre of the piano.

Two player rolls were stretched from one side of the window to the other in up-and-down fashion, and the entire floor was covered with used rolls. On the left and right of the player were two pedestals, with rolls draped in pyramid effect. Two window cards were used, one on either side. The card on the left read: "Would you buy a house without lighting and plumbing? Why buy a new piano without a player action in it?" The card on the right read: "The day of the silent piano is past. Hear the Human-Touch player."

Messrs. Minnes Bros., of 17 McNab St. South, have just started as local representatives of Willis and Knabe pianos. These gentlemen have had a good experience in the piano business, one of them being an expert tuner, so that a successful handling of these lines is looked for by their many friends in the trade.

When a Journal representative called at the Mason & Risch store he was unfortunate in finding the manager, Mr. E. L. Brown, out. But the writer's mind went back to the Hamilton dealers' first annual banquet on the last day of March, 1916, at which Mr. Brown, in a few pointed remarks, summarized the idea of co-operation by the members of a piano firm's staff. He said, "No part of our work is more important than another. The duties of making a piano, selling a piano, tuning it, delivering it and writing the ads telling people about it, are all equally important. Each is dependent on the others."

The name of Carey has for long been closely identified with the musical activities of Hamilton, and Mr. A. Carey,

of Carey & Sons, has an old and established connection in music trade circles. His getting into harness again in the new premises at 64 King St. West a year or so ago, gave Mr. Carey a new start in the "game" of his choice, in which he is an experienced player. His general business to date this year is reported up to expectations.

Thomas Anderson, the well-known Hamilton music dealer, is justly pleased with the way the musical public is asking for an educational book he is publishing, entitled "Scales, Chords and Arpeggios," by Dr. C. L. M. Harris, particulars of which appear elsewhere in this issue. Mr. Anderson has also just published a "Patriotic Song for the Motherland and Canada," by Lieut. Geo. R. Robinson, a Hamilton musician, who is ex-Bandmaster of the 13th Regimental Band. Mr. Anderson has recently built up a nice talking machine and record trade in addition to his established piano business. He advocates a "playing-safe" policy in piano sales these days, by carefully choosing in the case of time deals.

Mr. W. J. Steele, local Iceintzman manager, observes that the average person is earning more, and consequently spending more, which is reflected in his sales by a larger proportion of the higher grade instruments. The genial Mr. Steele is always ready with a good yarn, and trade visitors to Hamilton do not need to be long in town to pick up one of his "antidotes."

Mr. W. B. Puckett, vice-president and manager, with Mr. H. Samels, factory superintendent of the Williams Piano Co., Ltd., Oshawa, visited New York recently.

A series of pictorial monthly calendars are a part of the Williams Piano Co.'s advertising plans for 1917. These are reproductions of famous paintings, and a conspicuous line asks the question, "Have you read the other side?"



MEISSELBACH



TONE ARMS

MOTORS

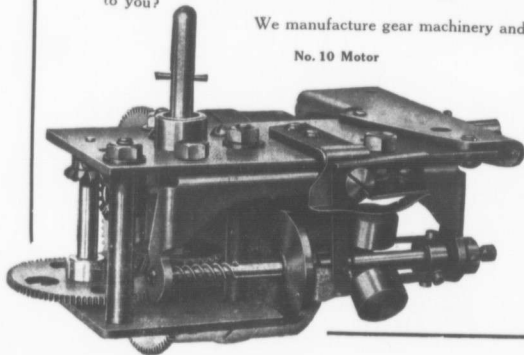
SOUND BOXES

Who Uses MEISSELBACH MOTORS?

Quite an important question in solving the motor problem. Does the judgment of some of the biggest and most prominent concerns mean anything to you?

We manufacture gear machinery and have been cutting gears for many years,

No. 10 Motor



so the invention of the "Meisselbach" Motor was a logical consequence.

The houses buying "Meisselbach" Motors know that we know motor making, and every shipment is a direct proof of it.

Get Our New Catalogue, describing 7 types of motors—motor parts—sound boxes—tone arms—turntables—winding cranks—attachments, etc., etc.

A.F. Meisselbach & Bro.

NEWARK, N.J.

Trade News Briefs

The assets of the Doherty Piano Co., Ltd., Clinton, are being advertised for sale by the assignees.

Mr. John Glassford of the Mason & Risch branch at Chatham, addressed the local Macaulay Club on the piano and its components.

A considerable impetus to Mischa Elman's records is reported by Victor dealers as a result of the Canadian concerts given by that eminent Russian violinist.

The Chicago Piano & Organ Association banqueted the officers of the three national piano trade associations on the occasion of their executive meetings there recently.

From an Ontario paper: "John Scott has purchased a set of bagpipes and we expect some open-air concerts in future." Is this an expectation or an apprehension?

At the annual meeting of the Boston Music Trade Association, Ernest A. Cressy of the C. C. Harvey Co., was elected president. Wm. F. Merrill of Ivers & Pond Co. is secretary.

The sheet music publishers of the United States are to decide at the annual convention of their association in June as to joining the Music Industries Chamber of Commerce, formally organized in Chicago.

A new artist in the Pathé list is Mlle. Claudia Muzio, of the Metropolitan Opera Co., New York, who made her New York debut recently in the leading roll in "Tosca." Abroad she achieved fame as a member of "La Scala," in Milan.

Mr. Fred Cross, western wholesale representative of the Williams Piano Co., Ltd., Oshawa, while east in January for the gathering of that firm's wholesale men, had an operation performed on his nose. Mr. Cross has returned west fully recovered from the effects of the operation.

Mr. H. J. M. Gloeckler, the well known music dealer of Saskatoon, was among January trade visitors to Toronto. Mr. Gloeckler, who was accompanied by Mrs. Gloeckler and their young son, is an active Gerhard Heintzman dealer, and also features "His Master's Voice" products. While in the east Mr. Gloeckler visited Ottawa and London.

Mr. Paul J. Stroup of the Universal Music Co., New York, paid a flying visit to the firm's Canadian headquarters recently. Mr. Stroup was able to see the Canadian branch comfortably quartered in their new premises at 208 Victoria St., and expressed himself as quite pleased with the facilities there for carrying their large stock of player rolls.

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., Toronto. Mr. B. A. Trestrail, director of publicity, and Mr. P. A. Petch, manager wholesale phonograph department, attended the Edison Jobbers' Convention at New York. Mr. Trestrail delivered an address on "Dealers' Conventions."

The Columbia Graphophone Co., New York, have leased the corner store at Thirty-seventh St. and Fifth Ave., for a term of ten years. It is planned to have here an exceptional talking machine store, and being seen by thousands of visitors every day it is expected this store will be of great value to Columbia dealers by reason of the additional prestige.

The annual conventions of the various organizations in the United States music trade are to be held in Chicago during the week from May 18 to 24. This was the decision of the executives of the interested associations at mid-winter sessions in that city. The associations concerned are those of the manufacturers, the retailers, the music roll manufacturers and the travellers. It is proposed to hold a music show in connection.

The Music Industries Chamber of Commerce of the U.S.A., talked of for two years, was formally organized at

Chicago. F. W. Teeple of Chicago is president; C. A. Grinnell, Detroit, and James F. Bowers, Chicago, vice-presidents; F. H. B. Byrne of New York, treasurer, and W. J. Keeley of New York, secretary. This Chamber of Commerce embraces the various associations of the manufacturers, the retailers, the travellers and the music roll manufacturers.

A large advisory committee of the National Music Show to be held in Chicago in May, includes representation from among manufacturers, retailers, travellers, roll manufacturers, talking machine manufacturers, music publishers, educational, professional, motion picture and civic interests and music advance bureau. The talking machine representatives include Mr. James P. Bradt, Columbia Graphophone Co., and H. N. McMennimen, Pathe Freres Phonograph Co.

President Kent Piano Co. Visits Toronto with Phonograph Manager

Mr. Herbert Kent of Victoria, B.C., spent a day in Toronto en route to New York, to attend the Edison Jobbers' Convention. Mr. Kent, who is president and managing director of the Kent Piano Co., Ltd., of Vancouver, was accompanied by Mr. G. Langtry Bell, manager of the firm's phonograph business. The firm also own the Kent Edison shop at Victoria, where phonographs and records exclusively are sold.

At Toronto Mr. Kent and Mr. Bell joined the R. S. Williams & Sons party, also going to New York for the gathering of Edison distributors. Although snow and cold was responsible for their train arriving hours late, they still insisted that Toronto's zero weather was very comfortable.

Mr. Kent, who several years ago had retired from active business, was not content out of the music trades, and returned to it with even more enthusiasm than before.

Referring to conditions in his province Mr. Kent spoke quite optimistically, though maintaining that the slump which had commenced before the war was more severely felt in British Columbia than in the east. Thousands of men removed from Victoria and Vancouver, and from other places in the province, seriously curtailing the market of the merchants.

Vancouver, however, is recovering more rapidly than the capital city, where there is less industry. The piano trade, Mr. Kent said, had recovered from the conditions brought about by the abnormal number of used pianos put back on the retailers' hands by families preferring to lose their instruments than to continue the responsibility of the deferred payments. Large numbers of pianos also went to the auction rooms. These conditions made it impossible to handle any quantities of new goods for a time, but the stores are now all showing clean stocks of new goods. The Kent firm have found their new store of great incentive to improved business, and are well pleased with the results since. They look forward to 1917 being a successful year. They have the Steinway and Nordheimer agencies at Vancouver, and also feature the Everson, Kohler and Campbell and Autopiano lines. They are Edison distributors for the province.

Mr. Kent and Mr. Bell journeyed to Toronto over the C.P.R., but propose returning home from New York by way of California.

Musical Instrument Dealer (to new boy)—Now, if while I am out a customer wants to look at a mandolin, flute or piccolo, you know what to show him?

New Boy—Yes, sir.

Dealer—And suppose he should want to see a lyre?

Boy—I'd ask him to wait until you came in.

The Willis
Crest of
Quality



The Biggest
Thing in
Selling is to

Make people believe what you say



WILLIS ART PIANO
STYLE E. LOUIS XV.

The Knabe Propaganda

shows its strength in the artists playing the KNABE throughout the country. Six artists of the first rank,

Godowsky
Schnitzer
Wittgenstein

Ornstein
Volavy
Gallico

are on tour with this great piano, lending the tremendous weight of their artistic influence to increase the familiarity of the public with the piano they believe to be the best.

A Knabe concert grand now occupies the post of honor in the ball room at Government House, Ottawa. The House of Willis has the wholesale Canadian representation of this famous Knabe line.

A salesman recently remarked: "I approach a man as though, if I wanted to look out of a window and it was foggy, I'd have to clean it to look out. If I want a man to hear me and I know his mind is clogged with a lot of reasons why he isn't buying, then I must clean his mind before I can hope to have him listen to me."

With Willis Pianos and Players you have every facility for cleaning the prospect's mind and winning his confidence.

The name Willis stands for confidence-compelling pianos. It stands for materials, workmanship, knowledge, experience, policy and prices, backed by a House of integrity so thoroughly that the confidence created goes right down the line from factory to dealer, dealer to salesman, and salesman to the man who buys the piano for his own home.

WILLIS & CO., LIMITED

Head Offices :
580 St. Catherine St. W.
MONTREAL, QUE.



Factories :
ST. THERESE
QUE.

MONTREAL NOTES

MANY visitors were attracted to the city by the Motor Show, and the interest in this event extended to the piano trade. Practically all the stores reported out-of-town visitors during Motor Show week. Montreal continues to grow in relative importance among the cities of Canada. Industries continue to develop, and more attention continues to be attracted by the importance of this centre. As the city develops the music trade benefits.

Among the month's trade visitors in this centre was Mr. T. Nash, manager His Master's Voice, Ltd., Toronto, who spent a day at the Berliner Gramophone Co.'s factory, "the Home of the Victor."

The Mount Royal Gramophone Record Exchange has been opened, and is doing business at 743 Mount Royal Avenue.

At the Orpheum Theatre during the past month five Leach upright pianos were used as supplied from the warehouses of the Leach Piano Co., Limited.

At the factory of the Berliner Gramophone Co., Ltd., the demand for Victrolas is so insistent as to be a greater source of worry than the securing of orders ever was to the sales department. Even the record producing branch of the company's plant has had to continue working overtime to maintain the record service that the directorate of the company insists must be given Victor dealers.

James A. Ogilvy & Sons, Limited, one of Montreal's largest departmental stores, are now featuring Columbia Grafonolas and records.

Layton Bros. have been featuring a stock taking sale in order to reduce their stock preparatory to taking an inventory.

As a mark of appreciation for faithful work and co-operation on the part of the employees of the retail departments of the Berliner Gramophone Co., Ltd., the company entertained them recently at a theatre party, when they attended "Very Good Eddie" at the Princess Theatre, with a supper and informal dance afterward at the Edinburgh Cafe. This is in line with the policy pursued by this company to encourage and secure co-operation from its employees by giving recognition to united as well as individual effort.

T. Kelly Dickson, writing in the Montreal Financial Times in "T. K. D.'s Column" on War Certificates and phonographs, says in part: "With proper missionary effort, it should, however, be possible to build up an immense demand for these \$25, \$50 and \$100 certificates, and thus to rescue from the present maelstrom of extravagance a good proportion of the money which is in the hands of the working classes and smaller professional people. It ought to be possible to induce some Canadians to hesitate between the purchase of a phonograph and that of a war certificate, and to realize that both they and their country will be better off if they take the latter course."

Mr. A. P. Willis, president, and C. D. Patterson, director of Willis & Co., Ltd., have returned from a two weeks' stay in Toronto, where they were arranging for supplies, and also meeting Willis dealers from Ontario points.

It may not be generally known that Willis & Co., Limited, have supplied at least 400 pianos to the soldiers absolutely free of charge, and they have a file of hundreds of letters from the various Battalions scattered all over Canada, internment camps, etc., thanking them for their thoughtfulness.

When Mischa Elman played in this city he was supplied with a Steinway grand from the C. W. Lindsay warehouses for his use at the Ritz-Carlton. When the instrument was returned the Lindsay sales staff were delighted to find that the famous violinist had placed his autograph thereon. In

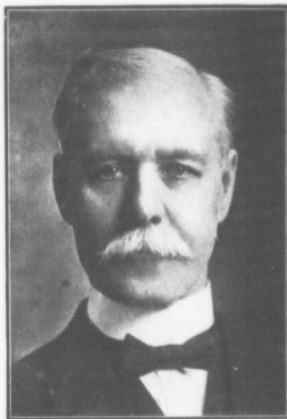
the Lindsay grand room is a framed and autographed photograph of Paderewski and his wife, greatly prized by the Lindsay management.

Glass shelves are used by the C. W. Lindsay, Co., Ltd., Montreal, in the record room of their Victrola department. Tin shelving was formerly used, but heavy glass has been found to have advantages in not bending and in improved light. The records are shelved in plain manilla envelopes that never leave the shelves, and each envelope bears the number of the record it contains. An empty envelope indicates a record needed for stock.

For the benefit of "His Master's Voice" dealers a special list of British records has been prepared by Berliner Gramophone Co., Ltd., of Montreal. A special hanger has been prepared as well as a special folder in which these British records are separately listed. The list is of purely British airs, patriotic and otherwise. The records range from 90 cents to \$3.50 for "Land of Hope and Glory," by Madame Clara Butt and the Coldstream Guards Band.

A. P. Willis Visits Supply House, Meets Ontario Dealers at Toronto

Mr. A. P. Willis, president Willis & Co., Ltd., Montreal, has returned to that city from a two weeks' stay in Toronto, where he was a guest at the King Edward. Mr. Willis was accompanied by Mr. C. D. Patterson, a director of the firm. This visit was the occasion of their annual call upon the supply houses to make arrangements for materials for the year. While in Toronto they also met a number of Willis agents in Ontario who came to Toronto



Mr. A. P. Willis.

to meet Mr. Willis and Mr. Patterson. They also visited several Ontario towns.

While not actually pessimistic as to the trade outlook, Mr. Willis expressed himself as very much concerned over the serious advances in costs of supplies that again confront the manufacturers, the percentages of which run into almost unbelievable amounts. Added to the cost increase the manufacturer is constantly confronted with new difficulties in obtaining the required quantities and quality. He could see no possible way by which piano manufacturers could continue to operate their plants without increasing selling

Mendelssohn Popularity



Style Louis XIV

Mendelssohn Pianos and Player Pianos attained their popularity in Canada as

A Result of General Proficiency

Mendelssohn Pianos and Player Pianos retain their popularity

By Reason of Complete Honesty in Construction

A fair deal for dealer and customer alike.



Style "30" Player

The Mendelssohn

furnishes the dealer with an instrument that meets the demands for honest value.

The Mendelssohn

is the sort of instrument that cements friendship between manufacturer, dealer and customer.

The Mendelssohn leads to easy—hence profitable future business. There is something about the Mendelssohn that makes a strong appeal.

Not alone its beauty of tone—full, soft and resonant—nor solely its beauty of case, which is unique as well as artistic, but it has what is properly termed individuality—personality.



New Style "E"

Give your business a fair chance in 1917 by pushing the sale of the Mendelssohn.

Write us to-day. The present offers exceptional inducements in this money-making line.

The Mendelssohn Piano Company

Toronto

110 Adelaide Street West

Canada

prices, even over the amounts where increases had already been made.

In addition to the increased cost of production Mr. Willis also mentioned other items which could not be added to the selling price of the piano, and which the manufacturers cheerfully paid. There were contributions to funds for patriotic purposes and purposes designed to assist in prosecuting the war to a successful issue.

Among Mr. Willis' own personal achievements was the recent sale of a Knabe grand piano to the Duke and Duchess of Devonshire. The competition for the order was quite keen, as the instrument selected for the ball room at Government House is played by a number of the leading artists who visit Canada.

Large space was used by Willis & Co. in Ottawa and Montreal dailies featuring the Government House transaction. A letter from Lord Nevill, Comptroller of the Household, to Willis & Co., on behalf of the Duke and Duchess, was effectively featured.

WINNIPEG LETTER

LOCAL merchants always look forward to good business during Bonspiel Week, which great annual event takes place this month. General business in the music trade is moving along with apparent smoothness, but with salesmen closing sales only at the expense of studied and persistent effort.

Whaley, Royce & Co., Ltd., are now located in their new premises at 311 Fort Street. Mr. Frank Smith, manager of this branch, has everything running smoothly after the unpleasant and upsetting job of moving. The new location gives greater display and storage facilities. The entire basement is given over to the merchandise department, and on the main floor the sheet and book music is located. Small goods are also displayed on the main floor. Mrs. A. Kaufman has joined the Whaley, Royce & Co. selling staff. She is an accomplished pianist, and her willingness to oblige will be appreciated by patrons of this firm.

James Steele, traveler for the Western Gramophone Co., distributors of "His Master's Voice" products in the West, has resigned his position and has enlisted in the navy. Mr. Steele has been with the company for four years, starting in as stockman. Mr. Steele, whose prowess in association football is well known to local followers of that game, has been assured that his old position will be available on his return.

Mr. Biggs, Winnipeg manager of Mason & Risch, Ltd., is on a visit to Victoria, B.C. He has been in poor health lately, and no doubt the change for the winter months will prove beneficial. Mr. Biggs is expected back about March. During his absence Mr. McMillan, general accountant from Calgary, is looking after the office here.

Mr. Alex. Andrews, city salesman of the Mason & Risch staff was confined to his home with pneumonia. As the crisis has been passed, his friends are looking for an early recovery.

Business for the month of January is reported as good by Mason & Risch, Ltd.—much better than the previous year.

Mr. G. L. Stanwood, of Stanwoods Limited, is at present in California with Mrs. Stanwood. They are expected home this month.

Winnipeg Piano Company report sales and collections as fair, naturally they have quieted down considerably since the previous month's record figures. They have received a beautiful Steinway grand for concert purposes, which has already been booked for several forthcoming musical events, including the Winnipeg Oratorio Society's concert and Miss Muriel Brown's recital.

Mr. Jos. Tees, who recently opened a piano and phonograph store on Notre Dame Ave., is still unable to secure pianos for which he had a number of good prospects. Mr. Tees reports talking machine business as being good.

Mr. R. C. Willis, Western manager of the Doherty Piano Co. has just returned from a visit to the branches in Al-



Chas. Parsons, Salesmanager, Winnipeg Piano Co.

berta and the provinces, where business and collections are reported as being in good shape.

Wray's Music Store are featuring a window of "One Fleeting Hour," which is attracting much attention and calling forth much favorable comment.

The Western Gramophone Co. report an exceptionally good demand for Victor machines and records. When seen by the Journal correspondent the management was quite elated over word of a large shipment of Victorolas being on the way. This shipment is eagerly looked for.

Mr. Herbert Kent, Victoria, president Kent Piano Co., Ltd., Vancouver, accompanied by Mr. G. Langtry Bell, manager of the firm's talking machine business, visited this city en route to Toronto and New York.

Victor trade is exceptionally good. A big shipment of Victor machines are now on the way to the Western Gramophone Co., and are eagerly looked for.

"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

Is your store radiating a music-in-the-home atmosphere?

Mr. A. R. Henson of Newdale, a Victor dealer, has joined the C.A.M.C. Mr. Henson has handed over his Victor department to Mr. C. H. Congdon.

Mr. T. C. Muirhead of Emerson, has disposed of his business to Mr. C. B. Whitman. Mr. Whitman was a recent visitor to the Victor headquarters here.

Mr. H. J. M. Gloeckler of Saskatoon, passed through here on his way east. Mr. Gloeckler reports business good, especially in his Victrola department.

Mr. R. Shaw has returned from a visit to the Columbia headquarters in New York. He also paid a visit to the Canadian headquarters in Toronto. Mr. Shaw spent a very enjoyable time, and stated that he was treated like a prince. He reports a shortage of records and the cheap lines of machines, the higher priced machines now coming in quite freely.

Mr. Fitch, manager of Babson Bros., Edison phonograph dealers, accompanied by his wife, paid a visit to the factory in New York. Mrs. Fitch is remaining in Chicago to continue her musical studies. Phonograph business is good, Mr. Fitch states, the demand exceeding the supply, as there is a shortage both of machines and records.

J. J. H. McLean, Ltd., report both business and collections as very satisfactory.

The Canadian Phonograph and Sapphire Disc Co., who until recently occupied 505 Builders' Exchange, have now removed to 408 Builders' Exchange, where they have more commodious quarters. Mr. Poisson reports a good month's business from both country and city orders.

Messrs. Fowler Piano Co. report January on the whole as a good month. It started out like a lamb, but ended up like a lion. Collections are reported as slow. This firm furnished a Knabe grand for the Augustine Church concert.

The Hambourg-Hollinshead Concert held here recently, was a decided success, and testimonials of appreciation were received by Mr. H. P. Bull from the members of this company on the satisfaction derived from the use of the New Scale Williams piano, which is being used by them on their present tour. Mr. Bull reports business and collections as good.

To Reduce Lighting Cost

It is not unusual to whiten walls and ceilings to reduce lighting costs, but many manufacturers have realized that the idea can be carried further. In the machine shop of the Berliner Gramophone Co., Ltd., Montreal, every machine is white enameled. Combined with white ceiling and walls and plenty of unobstructed windows the lighting cost is reduced to a minimum. Careful tests have also shown that workmen are more efficient with bright and orderly surroundings.

VANCOUVER TRADE REPORTS

IMPROVEMENT in general business here has shown strong recuperative power of British Columbia. As has so frequently been emphasized, the exodus of population from this province on the breaking out of war, and even before that, made serious inroads in sales of all lines of merchandise. Music houses had many repossessions, and in addition to this the hundreds of used pianos put on the market by the dealers and by householders moving to other parts, created an appetite for low priced instruments, from the effects of which the trade has not yet recovered.

Mr. Herbert Kent, managing director Kent Piano Co., Ltd., who resides at Victoria, where they have an exclusive phonograph shop, accompanied by Mr. G. Langtry Bell, manager of the company's phonograph department, have gone to New York to attend the convention of Edison jobbers. While in the east they visited Toronto, returning via Los Angeles and San Francisco.

The Kent firm report satisfactory sales for January in all departments, making the business outlook for this year very promising. Mr. James Callaghan, manager of the piano department, is quite pleased with the decided improvement in piano sales for the past three months. The company's annual stock-taking began on January 31st, and they are anticipating that results will show a favorable increase over the previous year's business.

From Mr. Wm. Thomson, of 614 Robson Street, we learn that after the Christmas rush was over things were naturally quiet for a week or two, but they are coming back to normal again.

Mr. Kennedy, manager for Mason & Risch, of 738 Granville Street, reports that they find that January, 1917, is far ahead in every way to the corresponding month of 1916, and shows every prospect of steady improvement.

Mr. Switzer, manager for Fletcher Bros., Granville Street, reports a very good month, both in pianos and Victrolas.

The Ajello Piano Co. report trade conditions as very fair for the month of January.

Bowes Music House, Ltd., reported that trade was good during January, and a steady increase over last year.

Mr. Walter F. Evans of Hastings Street W., says that he finds conditions in every way most satisfactory.

Mr. Herman Heintzman, of Heintzman & Co., Ltd., Toronto, is with his family spending a winter vacation in the south. Mr. Geo. C. Heintzman is also holidaying in the south.

SALESMAN WANTED

Good Piano Salesman for Hamilton. Heintzman & Co., Ltd., Hamilton.

Weber and Fields, Al Jolson, Irene Franklin, Frank Tinney, Bert Williams, Joe Hayman—an unsurpassing array of comic artists who make records only for the Columbia Co.

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

Columbia Graphophone Co.
Factory and Headquarters
Toronto - - - Canada



Australian Visits Canada

Mr. H. A. Parker of Sydney, Australia, who represents a number of musical concerns in the Commonwealth, visited Oshawa and Toronto on his return trip from New York to Australia, which he made via Vancouver. Mr. Parker came up to Oshawa to visit the plant of the Williams Piano Co., Ltd. He spent two days going through the plant studying the processes of manufacture through which the Williams New Scale, and Maester-Art reproducing pianos and their export models pass. Mr. Parker expressed his surprise at the size and completeness of the Williams plant and their standard of quality.

Mr. Parker is the Australian representative of the Columbia Graphophone Co., and visited the Toronto plant of that company, being the guest of Mr. Ralph Cabanas, manager of the Canadian division of the Columbia Company.

To Organize the Music Dealers

Mr. Charles Biehl, music dealer of Galt, is putting into action a long cherished desire to see the music retailers of the province get together for the advancement of their interests. Mr. Biehl is addressing a letter to retailers throughout the province, asking their co-operation in organizing a Music Trade Association. He plans to call a

Biehl's ideas, which are no doubt the sentiments of many who would be glad to see the work of eliminating some of the trade evils at least, tackled in a serious manner.

Mr. Biehl's letter to the trade above referred to is as follows:

Dear Sir:—

Your name has been handed me as a possible Co-Operative with a view to organizing a Music Trade Association with all the music dealers in Ontario.

This Association will be for our own protection and mutual benefit, and trust you will give us your valued assistance to make this a success.

Will you please sign the enclosed addressed card and return to the undersigned not later than February 20th, showing your willingness to attend an initial meeting in Toronto in the very near future, said place and date of meeting to be announced to you later. If you are, or are not able to attend, kindly state so on the enclosed card, as arrangements will have to be made for your reception in Toronto.

I remain,

Yours for Co-Operation,

C. BIEHL,

43 Water St.,
Galt, Ont.

Williams Wholesale Men Visit Factory

The wholesale representatives of the Williams Piano Co., Ltd., gathered at the factory at Oshawa to talk over matters with the directorate, and to spend a few days visiting with the production departments. Messrs. Fred Cross, H. A. Eckardt and Ralph Cordingly were on hand, and between business sessions demonstrated their prowess in the fine points of bowling, billiards and rifle practice, and of course that popular pastime of the piano man—telling how they finally landed seemingly impossible orders.

The factory was throughout inspected and the visitors were shown the improved construction features. The quality of materials used was thoroughly impressed upon the men, and the merits of the Maester-Touch player action were demonstrated. Recitals were also given on the Maester-Art.

The Williams Piano Co.'s designs for 1917 were carefully inspected and approved. The visit of the wholesale men concluded with an address by Mr. F. Bull, president of the company, to the executive heads and the wholesale men.

Lonsdale Co.'s Third Year

With the beginning of the present month the Lonsdale Piano Co., Toronto, started on the third year of its existence. When the partners of this firm, Messrs. Mortlock, Pye and Johnson, commenced business, some of their friends in the trade were candid enough to openly sympathize with them. The sympathy of these friends has since turned to congratulation on their success. At the commencement a limited standard was set for the first year's business. This was reached in eight months, and the firm has been doing a conservative business ever since, rather than enlarge beyond what the proprietors consider a safe point. Mr. Johnson has been particularly successful in marketing Lonsdale instruments, and the factory has for some time worked overtime in an effort to keep up with sales.

The National Piano Bench Association has been formed. About twenty bench and stool makers of the United States are members.



Charles Biehl, Galt.

meeting at an early date, and the letter Mr. Biehl is sending contains an addressed reply postcard, which recipients are invited to fill out and return, so that Mr. Biehl may be able to judge how many dealers to prepare for. A tentative plan for the programme includes a dinner, by way of affording the dealers a means of becoming better acquainted.

A letter to the Journal on another page outlines Mr.

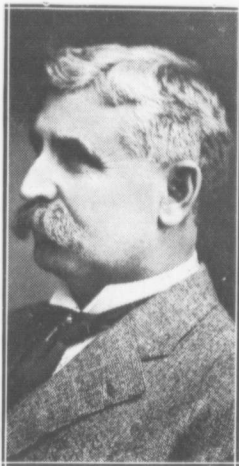
Doherty Pianos, Limited

A Dominion charter has been issued to Doherty Pianos Limited, with a capital stock of \$200,000, divided into 2,000 shares of one hundred dollars each, the chief place of business to be at Clinton, Ont. The charter is taken out in the names of Messrs. C. H. Ivey and R. G. Ivey, lawyers; J. F. Grant and C. F. Grant, manufacturers, and a stenographer, all of London.

This is the re-organization of the old established firm of Doherty Piano Co., Ltd., the assignment of which was reported. As arrangements were made by the assignee for an uninterrupted flow of supplies the business continued without interruption, and Doherty dealers continued to receive deliveries. The re-organization, it is expected, will provide for material enlargements of the output of the Doherty plant.

Former Canadian Superintendent Deceased

A former Canadian, in the person of Mr. S. J. Laughlin, has passed away at his home in Rochester. The late Mr. Laughlin, who was born at Bowmansville in 1855, was for 29 years general superintendent of the Bell Piano & Organ Co.'s factory at Guelph. This position he resigned to be-



The Late S. J. Laughlin.

come general superintendent of the factories of the Foster-Armstrong Co. branch of the American Piano Co. at East Rochester.

Mr. Laughlin contracted bronchial-pneumonia and succumbed on Jan. 25, after a short illness.

To Manufacture in Canada

I. Montagnes & Co., Toronto, general agents for the Sonora phonograph, announce that negotiations have been completed whereby they will manufacture the Sonora in Canada. In the production of the Canadian Sonora the United States models will be copied. A contract for cabinets has already been let.

Messrs. Montagnes & Co. have just issued a new cata-

logue illustrating and describing the entire line. Style "Laureate," being the \$265 type, has been received by the Canadian distributors for the first time. This has the same motor as the \$300 type. Already shipments have been made of this type.

Mr. Ernest Stock, a native of Bristol, England, has joined the staff of I. Montagnes & Co., distributors of Sonora lines, to take charge of the general office, Mr. van Gelder of this firm has arranged passage to Holland to visit relatives at his old home, which he has not seen for twenty-five years.

Pasternack with the Victor

Josef A. Pasternack, formerly conductor for the Metropolitan Opera Co., is now musical director for the Victor Talking Machine Co. Mr. Pasternack is a man of great achievement, and his connection with the Victor will be a matter of keen satisfaction to all Victor dealers.

Mr. Pasternack is a versatile man. One who knows him intimately said of Mr. Pasternack: "He speaks English, Italian, French, German, Russian, Polish and Hungarian. He is a composer of songs, of orchestral and operatic works, and he has played every instrument in the orchestra except the harp. A musician of the highest standing and experience. A man who possesses wide knowledge of human nature and its needs."

The Utter Neutrality of This Nation

"And say," said another visitor on another errand, "is it a fact that the Mr. Freres who makes the Pathephone is the same one who makes the moving pictures? Yes? I thought he spelled the name the same!"—*Phonograph News.*

How a talking machine dealer, of Hartford City, Ind., advertises his line to the public is described by himself: "I took the grill from the front of one of my larger Pathephones and inserted a piece of cardboard with a four-inch circular hole cut in the centre, into which is fitted a stove-pipe elbow. The elbow terminates in a straight length of pipe which runs beneath the floor of my store window and ends immediately above the sidewalk. The outside opening in front of the store is covered.

"The distance at which my home-made megaphone can be heard is surprising. On a day when there is not much wind, I send Pathephone music down the street for two blocks. I use, preferably, band records."

Harry Lauder, the celebrated Scotch comedian, who is prominent among the Victor exclusive artists, has subscribed for £50,000 in the new British war loan. Mr. Lauder's only son was killed in action.

The Piano Man's Diary, 1917

By J. W. Bowes, Vancouver.

All human fates are sealed by dates,

And keeping of them true;

If we're remiss in doing this

Full many a date we'll rue.

Some dates are sweet, "the kind we eat,"

While others only bore;

But take the bitter with the sweet

And keep on dating more.

In merry rhyme, with Father Time

Our prospects thus pursuing;

Just write your date upon this slate,

Then you'll know what you are doing.

Showing Increased Cost of Materials

EXCEPTION has been taken to the list published in the January issue of the Journal showing the percentages of increased costs of piano materials since 1914. The list referred to was prepared for the United States trade, as was pointed out at the time. It has been criticized as containing inaccuracies with reference to advances in the United States, and decidedly underestimating even approximate advances in Canada.

While the list referred to served to impress the changed conditions of manufacture, the one here given shows advances in supply costs that have developed in Canada as a result of the war. These are from a comparison of invoice prices, then and now, and do not include the war tax of 7½ per cent., from which none of the imported items listed are exempt.

Neither do the percentages of increase given include the additional duty that the higher invoice price demands. For example, a line on which the purchase price has advanced 50 per cent. has actually advanced 59 per cent. on a 25 per cent. tariff basis, to the firm importing. It works out as follows: Before the war a bill of goods costing \$100, on which the tariff was 25 per cent., represented \$125, plus freight. An advance of 50 per cent. means a cost of \$150, plus 25 per cent. duty, plus war tax, 7½ per cent., and freight, or a total of \$198.75, a net advance of 59 per cent.

This cost is further increased by the difficulty of obtaining regular shipments, which has forced the use of express service for deliveries, still further adding to the cost, as also does the repeated telegraphing that seems necessary to impress the shippers with the urgency of the order.

PERCENTAGE OF ADVANCES IN COSTS SINCE 1914

Lumber	25 to 50
Veneers	40 to 65
Sounding Boards	16 to 30
Backs and Bridges	25 to 30
Shooks	10 to 25
Plates	12 to 20
Bass Strings, copper	75 to 100
Bass Strings, iron	30 to 40
Steel Wire (music)	160
Tinned Iron Wire	100
Copper Wire	300
Brass Valve Pins	200
Piano and Organ Locks	100
Brass Wire, all kinds	200
Top Action Bolts	150
Plate Pins	150
Brass Butts	100
Soft Stop Rails	25
Regulating Brackets	60
Damper Bushings and Screws	75
Hammer Rail Hooks, flat	33 1-3
Hammer Rail Hooks, round	42
Flanges	100
Damper Rod Nuts, No. 2	22
Damper Rod Nuts, No. 3	25
Damper Rod Nuts, No. 5	17
Damper Rod Nuts, No. 6	17
Bridge Pins	100
Centre Pins, brass	28
Butt Plates and Screws	40
Regulating Screws	50
Spocns. brass	100
Spoons, iron, M.P. or B.P.	50
Damper Springs	70
Jack Springs	70
Rail Springs	70

Bridle Wires	55
Check Wires	100
Damper Wires, brass	100
Damper Wires, N.P.	22
Dowel Rod Guides	50
Hammer Wires	90
Hammer Rail Shells	100
Key Pins, iron	100
Key Pins, brass	60
Action Brackets	60
Dowel Wires, average	100
Damper Rods	25
Tuning Pins	200 to 346
Tuning Pin Bushings	30
Bearing Bars	40 to 52
Brass Pedals	60 to 110
Pedal Springs	75
Iron Pedals	30 to 40
Muffler Rails	25
Lag Screws	85 to 100
Coach Screws	200 to 275
Nose Bolts	125 to 183
Ball Bolts	100 to 110
Bracket Bolts	111 to 130
Bridge Pins	150
Casters	75 to 80
Continuous Hinges	105 to 200
Screws, oval head for continuous hinges	125
Grand Top Hinges	200
Butt Hinges	90 to 110
Tracker Bars	75
Take-up Spools	50
Iron Player Pedals and Trap Work	50
Brass Goods	200
Felts and Cloths	75 to 100
Dyes for Felts	8 to 1,500
Leathers	50 to 100
Green Key Cloth	75
Ivory	25 to 40
Ebony	71
Varnishes	125
Stains	100 to 300
Alcohol	72
Shellac	78
Chamois	25 to 500
Brushes	100
Glue	77 to 200
Pumice	83 1-3 to 175
Paper for lining boxes	125

It will be noticed that the foregoing list refers to supplies only, and does not take into account the advanced cost of labor, of maintenance, of plant, and of selling cost. Each retailer has his own experience to emphasize the latter item, but where he is supplied with catalogues and other advertising literature, he scarcely appreciates the extent to which paper and printed matter has advanced in cost.

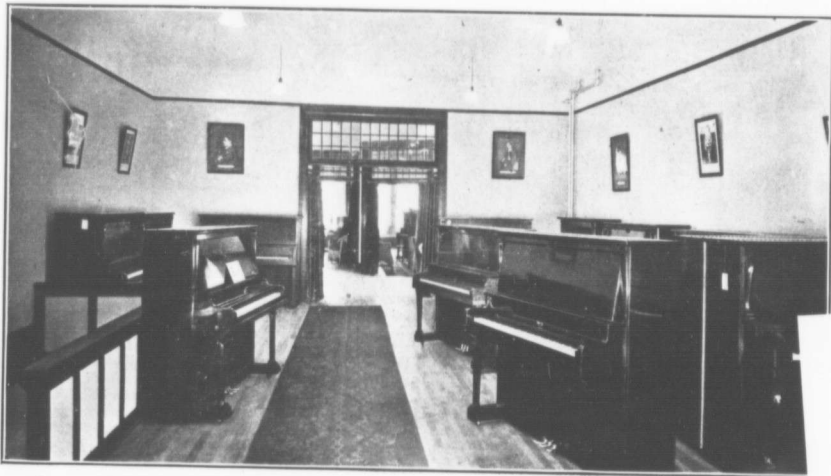
The matter of providing steam for heating plants and for power or dry kiln, was never so serious. Coal prices have added dollars per piano to production cost. Machinery repairs, tool renewals, belting and cartage are among the items that suggest themselves among the list of "going up" items. Where motor cars are used for delivery gasoline, repairs and tire costs are serious, while shoeing, wagon, harness and feed upkeep, where horses are used, is equally serious. The high cost of living has made higher salaries unavoidable. The war tax on letters, cheques, drafts, notes and money orders, is in the aggregate an item that makes a careful prevention of waste an absolute necessity, though this, or any other tax and voluntary contributions toward patriotic purposes are paid cheerfully.



INTERIOR VIEWS IN THE REMODELED WAREROOMS OF KENT PIANO CO., LTD.,
VANCOUVER, B.C.

The upper view shows the display space just inside the main entrance. The office and clerical force are on the balcony, and have a view of the main entrance at all times. The coloring is white ceiling, grey and yellow in the panels, and mahogany finished woodwork. The space in this picture from the back of the window to the balcony is used periodically for Edison recitals, the area being 25 x 47 feet.

The lower picture shows the main piano room with two smaller ones in the background. Back of where the photographer stood is a room 25 x 20 feet for the piano repair department.



Best Record Competition

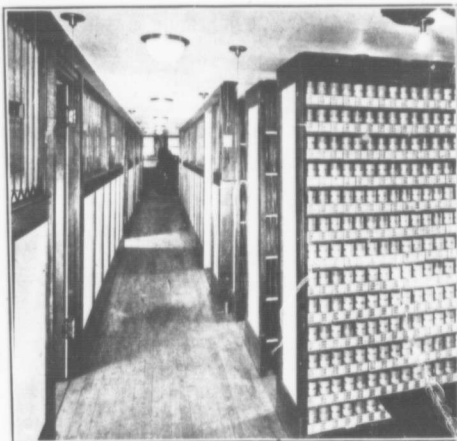
Cheques have been forwarded to the prize winners in the two hundred best records competition of the Music Supply Co., Toronto. The first prize of \$50 was won by R. L. Tamplin, of Windsor; the second prize of \$25 by Miss Ole, of T. J. Barton & Son, Brantford, and the third prize of \$10 by Mr. Bowles, of Russell Music Co. A consolation prize of \$5 was also sent every dealer who sent in a list of two hundred.

The idea behind the contest was to get the dealers' ideas as to the best 200 records in the Columbia catalogue, so that the distributors could feature these and get the factory to specialize on this particular list of titles. A list of the 200 best sellers is being printed.

In their efforts to keep up with the demand for Columbia records, which the Canadian factory has been unable to keep up with, the Music Supply Co. have been getting records from the United States factory.

Seven attractive show cards have been added to the Columbia advertising matter. These are free of charge to Columbia dealers asking for them.

Mr. John A. Sabine, of the Music Supply Co., Toronto, has returned from a trip East as far as Quebec, in the interests of Columbia lines which the firm are wholesalers of. Mr. Jas. Arthurs, this company's roadman, has come in from a trip in Northern Ontario, where his daily reports emphasized the extreme frigidity of the atmosphere and chronic lateness of trains.



In the remodeled store of Kent Piano Co., Ltd., Vancouver, B.C.—showing the arrangement of their record stock and individual sound-proof phonograph salesrooms. The partitions between the rooms are leaded plate glass. These rooms are finished in ivory woodwork, with pale green or yellow panels.

A view of the main phonograph salesroom, 24 x 9 ft., in the Kent Piano Co.'s remodeled Vancouver store. This sound-proof room is finished in ivory woodwork and panels of very pale green.



New Music House for Toronto

National Piano Co. Opens Yonge Street Warerooms.

Retail warerooms are being opened up at 266 and 268 Yonge Street, Toronto, by the National Piano Co. just organized and which firm is taking out a Provincial charter. This new concern, which the Journal understands, is backed by Mr. Cawthra Mulock, the well-known Toronto multi-millionaire, proposes opening up immediately and commencing operations in a large way, specializing in retail trade.

The warerooms, on which extensive alterations are to be at once commenced, are to be in charge of Mr. Cecil N. S. nkans, well known in retail piano circles in Toronto.

The National Piano Co. will take the output of the Mozart Piano Co., Ltd., in which concern a substantial interest has been taken by the directorate of the newly-organized firm. Messrs. George Domelle and Henry Heideman, of the latter firm, it is understood, retain their interest and continue to look after the factory output, which it is proposed to materially enlarge.

The Mozart Piano Co., Ltd., was incorporated in 1909 with a capitalization of \$10,000, and in 1912 built the factory now occupied at 94 to 110 Munro Street. Mr. Henry Heideman is president and Mr. George C. Domelle, secretary-treasurer. The factory output, from the commencement, has been largely taken by Heintzman & Co. The firm is also making a line of talking machines.

A one hundred and fifty thousand dollar fire at Quebec gutted the piano salesrooms of C. Robitaille Regd, and the salesrooms and stores of P. T. Legare's furniture department.

Mr. Wm. Long, Toronto, the well known Yonge Street music dealer, is spending a winter holiday in California, accompanied by his family.

Nordheimer Agent's Formal Opening

On Feb. 8, 9, and 10 Mr. G. N. Lawson held the formal opening of his new music store at 1957 Dundas Street, where he features Nordheimer pianos and players and Aeolian-Vocalion phonographs. Mr. Lawson's store is in the extreme west end of the city, in that part of Toronto known as West Toronto Junction, before annexing with Greater Toronto.

As the city newspapers were not practicable for Mr. Lawson's purpose, printed invitations in envelopes were delivered to the homes in the section of the city he wished to reach.

The store was decorated with palms and flowers for the occasion, and a series of musical programmes were arranged for afternoon and evening of each day. Flowers were presented to all ladies visiting the store during the three days.

Besides piano, player and Vocalion solos, the recitals included vocal and violin selections, a number of local artists contributing to the programmes.

Mr. Lawson was well pleased with the numbers of people who visited his store and the interest shown. Saturday night particularly crowded the place until closing time, and he feels confident that results will justify any expense incidental to his formal opening. No attempt was made to make sales, but an encouraging list of prospects was received.

Enlarged Grafonola Store

The Toronto Grafonola Co., 61 Queen Street west, Toronto, have permanently taken over the adjoining store which was secured for Christmas trade. The dividing partition has been removed, the front altered, and the entrance placed in the centre, giving this firm imposing salesrooms and generous window space for the display of Columbia lines.



Main display room Kent's Edison Store, Victoria, B.C. The large disc phonographs are displayed in the room at the right, and three other rooms devoted to Amberolas and records. Mr. Herbert Kent has the assistance of Mr. George Newberry and his daughter, Miss Kent.

When Does a Prospect Cease?

"THREE months is long enough to bother with any prospects—three weeks is a whole lot better," says a writer in *Chords and Discords*. "The man, who tears up his prospect's name in three months and goes out and looks for a new prospect, will get along a whole lot faster than the man who puts his three months' prospect ahead three months again.

"I have been in a dealer's store in a territory of 40,000 people and seen a prospect list of 1,250 names. 'I circularize these people regularly and every once in a while I get a sale,' he said. I advised him to throw them all in the furnace quick, saying, 'If there is a good one among them you will remember it. Start a new list. Any time you have over 100 prospects in a territory of this size, you are not working the amount you have properly.'

"The secret of a prospect list is to get all the information the first time and spend just as little time with the prospect as possible. In other words, to 'handle but once,' as nearly as can be done.

"All the prospects of a firm should be in one file and under the eyes of one man. The minute the box begins to grow rapidly it shows that either the wrong kind of prospects are creeping in the file or the right kind are being neglected.

"If you will check up with your salesman, you will probably find, if they are allowed to have their own prospects, many marked 'sell in six months, a year or fifteen months.' They honestly believe these prospects are going to net them a nice little revenue in the rosy future. If you can get such prospects out of your salesman's hands, throw them away or put them away and forget them—put the salesman to work on immediate business and you will always have a healthy prospect list.

"But now we come to the man who has no prospects or never more than one or two. This case will prove fatal far quicker than the man who has too many prospects. Every dealer has his own method of getting together names of those who wish to buy pianos. The most prolific source is to 'just ask.' How often do we find we are circularizing a prospect—wondering what we can do to make him buy—and suddenly some one tells us that our first cousin bought a piano from — and we know, way down in our heart, just a little question which we neglected to ask lost us this sale.

"Dealer's own customers should prove an endless chain which will make their prospect mine inexhaustible. The most surprising feature of this source is that you will get just as far with your prospects, if you simply ask them for the names, as you will if you offer to pay them or offer them any remuneration whatever.

"The great trouble to-day is that we are prone to overlook the fundamental basis of getting live names, and instead are apt to devote more or less time trying to discover some magic scheme whereby we can run our business without prospects."

Collections Slow? Try This

A SURE enough method of collecting from slow pay debtors is outlined as follows: "I would pick up an old sway-backed, flea-bitten sorrel horse, very lame in one front foot, the most disreputable harness that could be found, for traces and reins perhaps a ragged rope, hook him to an old spring wagon with about 12-foot reach, a canvas top, on the order of a prairie schooner, in large letters printed on the sides. 'WE COLLECT FROM SLOW PAY CUSTOMERS,' hang a bunch of cowbells across the horse's withers, secure a flock of yellow dogs, train them

to follow, and hire a brawny Irishman to drive the outfit. Write the slow-pay customer asking him if he preferred to call and pay the account or have the wagon call, and send him a picture of the wagon. If I did not get the money I would have the wagon call as frequently as possible until he came across."

Encourage Men with Ideas

NINE times out of ten the man who complains that his men are lacking in ideas and initiative has the fault somewhere with himself, who is the head of the business and responsible for its welfare. Ideas, like many other good things, grow and thrive where they are cultivated and encouraged to grow.

Where a man in charge of a business gets the habit of turning the cold shoulder on ideas and suggestions on the part of his men and of having his own way and doing his own thinking, the men soon come to realize this and they hesitate to approach him when they have an idea and finally they quit trying to develop ideas or initiative and settle down to that machine-like way of doing the things they are told to do day after day.

On the other hand, if every idea and suggestion brought forward is listened to courteously and discussed with the man bringing it in, even though it may not prove worth while, it is a step in the right direction. It encourages others to think and to suggest ideas, until, by and by, the place is full of initiative and many new ideas are developed that contribute materially to progress.

The right thinking manager not only likes to get hold of new ideas that will help improve his business, but he is also willing to reward the men who bring such ideas forward. Properly he should go farther; he should seek to cultivate ideas and encourage their growth. Encouraging the ideas and initiative in one's own plant makes for better men, so that there is less necessity for going outside either to replace the man who has left or to find new talent.

Piano Salesrooms, Barricaded

The Stanley Piano salesrooms at 241 Yonge Street, Toronto, have been barricaded by the contractors. The old entrance and windows are being removed and a modern plate glass front put in. Prominent signs on the temporary board front inform the passing public that the "business as usual" policy is being executed inside. The new front, which will be carried the full height of the lower storey, gives a display floor over the show windows level with the mezzanine on which the new talking machine rooms have been built.

Cecilian Salesrooms

The Cecilian Co., Ltd., have announced the removal of their retail business to their new showrooms at 247 Yonge Street for February 15. Extensive alterations have been completed, which include a new plate glass front and entrance. A number of sound-proof rooms for the talking machine department have been built on the ground floor. These are good-sized rooms with partitions plastered on both sides.

The Cecilian Co. are opening up in the new place with a good stock of Cecilian pianos and players and Cecilian phonographs.

WANTED—A wide-awake piano salesman for Vancouver, B. C. A good position with a good salary awaits the man that can fill the bill. No old, worn-out has-beens wanted. Must be young and energetic and not afraid of work. This is a good opportunity. Apply to Canadian Music Trades Journal, Box 13, Toronto, Ont.

ASCHERBERG HOPWOOD & CREW, LTD. PUBLICATIONS

"THEODORE & CO."

The successful Gaiety Theatre production

Music by IVOR NOVELLO, PHILIP BRAHAM, and J. D. KERN.
Vocal Score, 6/- net cash. Lyrics, 6d. net cash. Selection,
2/- net cash. Separate Numbers and Songs, 1/6 net cash each.

"Mr. MANHATTAN"

The Prince of Wales' Theatre success

Music by HOWARD TALBOT and PHILIP BRAHAM.
Vocal Score, 6/- net cash. Lyrics, 6d. net cash. Selection
2/- net cash. Separate Numbers and Songs, 1/6 net cash each.

A GREAT LONDON REVUE SUCCESS

"Back to Blighty"

By SYDNEY BLOW and DOUGLAS HOARE.
Music by PHILIP BRAHAM and HERBERT E. HAINES.

Produced for a continuous run at the
Oxford Music Hall, London

THE FOLLOWING SONGS ARE IN THE PRESS:

Sung by
The Piccadilly Grill Room (Philip Braham) Miss Clara Beck
My Prince (Herbert E. Haines) Miss Clara Beck
The Sleep Walk (Philip Braham) Miss Clara Beck
A Girl for Every Season of the Year (Herbert E. Haines) Alec. Chentrens
The Ragtime Duchess (Philip Braham) Miss Phoebe Hodgson
The Circus Trot (Philip Braham) Miss Clara Beck
The Four-Poster Bed (Philip Braham) Miss Clara Beck
What a Game! (Herbert E. Haines) Harold Montague
Rip Van Winkle's Wedding (Philip Braham) Harry Cole
Every Sort of Girl (Philip Braham) Miss Clara Beck
Selection (Arranged by Herbert E. Haines) Alec. Chentrens
Price 1/8 each net cash; selection 2/- net cash.

SONGS

M-O-T-H-E-R. Composed by THEODORE MORSE. Words by
HOWARD JOHNSON.
WHEN WE GATHER ROUND THE OLD HOME FIRES AGAIN.
Composed by STERNDALE BENNETT. Words by BERT
LEE.
MOST WONDERFUL OF ALL. Composed by LAO SILESU.
Words by ADRIAN ROSS.
THE LAND OF GRA-MACHREE. Words and Music by LEWIS
BAILEY.
JUST A JACK OR TOMMY. Composed by IVOR NOVELLO.
Words by KATE HIGGINS.
MY HEART'S IN MY HOMETLAND. Composed by KENNEDY
RUSSELL. Words by ED. LOCKTON.
SOMETIMES. Composed by PERCY ELLIOTT. Words by
LEONARD COOKE.

PIANOFORTE

DORIS INTERMEZZO. Composed by NAPOLEON LAMBELET
HAPPY DAYS. Composed by ALFRED CARPENTIER
SIDE BY SIDE. Composed by J. H. GREENHALGH. Invented
by JAMES FINNINGAN.
NAVYLAND. A fine Selection by ED. ST. QUENTIN
LITTLE WOODEN SOLDIER. Composed by MERLIN MORGAN
PUBLISHED PRICE 1/8 NET CASH.

Other Numbers which should always be kept in Stock
KEEP THE HOME FIRES BURNING. Ivor Novello
WHEN THE GREAT DAY COMES. Ivor Novello
LADDIE IN KHAKI. Ivor Novello
LOVE, HERE IS MY HEART. Ivor Novello
LOVE, HERE IS MY HEART—Piano Solo. Lao Sileau
MATE O' MINE. Lao Sileau
WHEN YOU WORE A TULIP. Percy Elliott
PHANTOM MELODY. A. Ketzlhey
DREAMING. and all ARCHIBALD JOYCE'S WALTZES.
PUBLISHED PRICE 1/8 NET CASH.

Pianoforte & Dance Album, No. 3, 1/- Net Cash

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LEO FEIST, 134 W. 44th St., New York

SUCCESSFUL SONGS

"SAILORS OF THE KING"

By Theo. Bonheur

Keys C, D, F.

"I'LL SING TO YOU."

By Jack Thompson

Keys of C, Eb, F.

"THE HOME BELLS ARE RINGING"

By Ivor Novello

Keys of Eb, F and G.

"VALE" (Farewell). By Kennedy Russell

Keys of F, Gb, Ab, Bb.

"SOME DAY YOUR VOICE WILL ANSWER."

By Wilfrid Virgo

Keys of Db, F and G.

"FARE YE WELL MY BONNIE LASSIE"

By Jack Thompson

Keys of G, Ab and Bb.

"TILL DADDY COMES HOME"

By Cynthia Bishop

Keys of Eb, F and G.

"CARRY ON."

By Elsa Maxwell

Keys of D, E and F.

"ROSEBUD." By Frederick Drummond

Keys of C, Db, Eb, F and G.

"GANG AWA' BONNIE LASSIE"

By Fred Gibson

Keys of G and A.

PIANO SOLOS

Apple Blossoms Lacoste
Rosemary Elgar
Liebesgruss Bellairs
Romance du Soir Marchetti
Adoration Telma
Chanson d'Amour Amproise
Pastorale Hitz
Au Plaisir Douste

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—FEBRUARY, 1917

Legal Decision on Public Performance of Copyright Music

A DESPATCH from Washington gives this account of an important copyright decision: The United States Supreme Court to-day handed down a decision sustaining the plaintiffs in the suit brought against the Vanderbilt Hotel and Shanley's Restaurant, New York, by the John Church Co. for playing without permission the music from Victor Herbert's "Sweethearts," and the march "From Maine to Georgia," both published by that company.

The question involved was simply whether the performance of a musical composition in a restaurant, without charge for admission to the place, for the purpose of hearing the music, constituted an infringement of copyright or the exclusive right of the owner of the copyright to perform the composition publicly for profit.

The Vanderbilt Hotel managers had "From Maine to Georgia," played for the entertainment of their guests. "Sweethearts" was sung by a professional quartet on the stage at Shanley's. The United States District and Circuit Courts below held that this was not a rendering for profit within the meaning of the copyright law.

"If rights are only infringed by a performance where money is taken at the door," said Justice Holmes in rendering the decision, "they are very imperfectly protected. Free performances might be given that would defeat all protection. The defendants' performances are not eleemosynary. The public pays for them. It is true that music is not the sole object, but neither is the food, which could possibly be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation, or disliking the rival noise, give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit and that is enough."

Necessity of Easily Understood Words in Songs

THE Ottawa Evening Journal makes this comment on the choice of words for national songs: "The trouble with the average man who gets up to make a speech is that he tries to 'rise to the occasion.' Instead of speaking simply and directly, as he would to a friend in ordinary conversation, he endeavors to use high-flown expressions. The familiar and often amusing result is disaster.

"Those who endeavor to create our national anthems or other patriotic songs appear sometimes to labor under a similar stress of needless, panicky emotion, and the result is language fearful and wonderful. A correspondent furnishes the local press with the original translation of the familiar song, 'O Canada.' The last two lines of each verse are as follows:

'Defend our rights, forfend this nation's thrall.'

'Defend our rights, forfend this nation's thrall.'

"What does 'forfend this nation's thrall' mean? We venture to say the average person does not know. To the average child, whom it is most desirable that patriotic songs should impress, the phrase is a jumble of unknown and unintelligible words. 'Forfend' is a word most people will see for the first time in this translation. 'Thrall' is more

familiar. The expression, 'forfend this nation's thrall' means 'prevent or forfend this nation's enslavement.'

"But is it not possible to have patriotic songs written in words the masses of the people will understand and appreciate at first glance?"

Piano Dealers Should Sell Musical Merchandise

LONG before the piano business was ever thought of the musical instrument business was progressing, so by right of priority there is a big position for these goods," asserts a prominent small goods man, who adds:

"Now a piano dealer has the same rent and so-called 'fixed charges' whether he sells ten pianos a week or eight or twelve, for the sake of comparison. Practically every wareroom has more space than it really uses, so it would be easy to create room for this department without adding a dollar to the rent charge. This department should be placed near to the door and should be seen from the window, in order that the passersby, and also the visitors to the store, can see the display of instruments. Of course, the window should have a rational display of these goods, which should be frequently changed.

"A department of this kind should be manned by a bright, snappy young fellow who knows the line and is qualified in the art of salesmanship to a certain extent. Why some stores do not do more business with musical instruments is because the department is not in charge of a competent clerk. It is impossible to make a profit in any line with the same lack of attention. This young fellow can increase the business to respectable proportions, gradually getting people to visit the store, and making musical merchandise customers out of piano customers, and piano customers out of musical merchandise buyers. It is a poor rule that doesn't work both ways, and I know from experience, that properly managed musical merchandise departments pay a good profit on the small investment required.

"The next thing to do, is to get a proper stock of good merchandise, and by this I mean a stock that is fairly representative of the industry and constituting a display that would enable a customer to secure about any kind of instrument that he or she wishes. Here are some that should be exhibited or carried in every department: Accordeons, brass band instruments, altos, artillery trumpets, autoharps, banjos, banjo-mandolins, baritones, bass, bassoon, bass drum, baton, bones, cornets, guitars, mandolins, trömbones, clarionets, bugles, violins, cases, castanets, concertinas, cymbals, double basses, drums, fifes, flageolets, flutes, French horns, harmonicas, harp, hautboys, jews' harp, mandolas, metronomes, music books, music boxes, music stands, orchestra bells, ocarinas, piccolos, pitch-pipes, tambourines, saxophones, strings for all kinds of instruments, triangles, tympani, bugles, violas, violoncellos, xylophones, zithers, etc., together with a complete line of supplies of all kinds. By the proper arrangements of counters and wall cases, these goods can be displayed artistically, and in eight times out of ten it is having the goods and showing them that prompts a customer to buy on the spot. It is the delay from the time that your customer places the order till he receives the goods—no matter how slight—that spoils sales, and it works in exactly the opposite direction when you do

ENOCH & SONS**Recent Successes**

- "CARRY ON" *Elsa Maxwell*
 Keys D, E, F
- "I'LL SING TO YOU" *Jack Thompson*
 Keys C, Eb, F
- "COME SING TO ME" *Jack Thompson*
 Keys Eb, F, G
- "YOU, JUST YOU" *Jack Thompson*
 Keys A, Bb, C, Db
- "FARE YE WELL MY BONNIE LASSIE"
Jack Thompson
 Keys G, Ab, Bb
- "DOWN HERE" *May H. Brahe*
 Keys Eb, F, G
- "BRIAN OF GLENAAR" *Herbert Graham*
 F minor, G minor

The above songs are all of more than ordinary interest and should be stocked by every live dealer.

Published by

Enoch & Sons, London, England
 and
The Anglo-Canadian Music Co.
 144 Victoria St., TORONTO

Selected List of New Songs

- GOD BRING YOU HOME AGAIN**
(Jack Trelawny)
- ROSEBUD**
(Frederick Drummond)
- IRIS**
(Gwynne Davies)
- COME HOME TO ME**
(Harry Hague)
- THE CALL**
(Herbert Oliver)
- O DAY DIVINE**
(Herbert Oliver)
- FAIRY REVEL**
(Herbert Oliver)
- THE SCENT OF SWEET LAVENDER**
(Herbert Oliver)
- BUY MY LOVELY ROSES**
(Cecil Baumer)
- THE LOVELIGHT IN YOUR EYES**
(Charlwood Dunkley)
- SLEEP AND THE ROSES**
(Arthur F. Tate)
- COME BACK SOME DAY**
(A. F. Tate)
- KEEP YOUR TOYS, LADDIE BOY**
(A. W. Ketelbey)

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"The old-time methods that prevailed in the musical instrument field can no longer pick up the profits, and to create a demand for musical instruments only needs the proper presentation of facts by those dealers who know how to sell goods. New viewpoints and new methods of selling are constantly revolutionizing the trade and inasmuch as salesmanship is pretty much the same in all lines, dealers have no difficulty in making a good profit in this line—perhaps a larger percentage—if the proper attention is devoted to it. We are constantly starting new dealers, the majority of whom are making money and are growing larger all the time. Musical merchandise also enables a man to turn his money over many times during the year.

"Taking it all in all, where can one start in business with such a small investment as he can in this field, and make a similar ratio of profit? And if this is true as an entire business, is there any doubt as to the value of a musical merchandise department for the piano merchant?"

Answers to Violin Questions

AMATEUR violin players are told this in the columns of one of the American musical papers: "You complain because a violin repairer charged you \$2 for repairing a crack in the belly of your violin. If the work was well done, the charge was very moderate. In the case of a bad crack, the entire top of the violin must be removed, and little cleats or discs of wood be fitted and glued on the under side of the belly, so as to hold the cracked parts (which are also glued) together, so that the crack will not reopen. All this constitutes a very delicate operation. It requires more time and fully as much skill as a surgeon uses in performing an operation, which he might charge \$50 or \$100 for. Many violinists have the idea that all that is necessary to repair the crack in a violin is to daub a little glue in the crack, and put the violin in clamps until the glue sets.

"If the varnish on your violin is in such bad shape, and so badly worn that it is necessary to remove it, in order to revarnish it, the old varnish should not be scraped off by tools or any other mechanical process. It can be removed by the use of methylated spirits. In revarnishing, do not use ordinary varnish. You can procure varnish especially adapted for varnishing violins from the leading music dealers."

Discussions of the Viola

UNFORTUNATELY, in size the viola is still an instrument of unfixed dimensions, and it can hardly be said there are any standard measurements, though it should be at least a seventh larger than a violin," asserts a writer in the London *Strad*, who continues: "The length of string, from nut to bridge (taken from a good 16-inch instrument), is 14½ inches, or a shade under; distance from top of soundholes to top end of belly, 6½ inches.

"The viola bow is, or should be, somewhat heavier, with the head rather larger, and spread of hair broader than that of the violin bow. A violin bow does not answer so well. It is possible to play both violin and viola well, though there is no doubt that with many players intonation is likely to be more or less affected. Theoretically it should not be so, as judging of intervals is a matter for the brain."

The Chappell waltzes being featured this month are: "Sphinx Waltz," "Waltz We Have," "Amaryllis," "Clinging Arms," "Spilling the Beans" (Fox Trot), and "Get Off My Foot."

Practical Points About the Care of Fiddles, Strings, Rosin and Bow Hair

LHENDERSON WILLIAMS gives some practical information on a number of small matters which affect violin players, and are of use to smallgoods salesmen, for whose benefit they are here reproduced: "It is perfectly amazing the amount of damage a little dirt can do if it is allowed to accumulate quietly. It creeps into the unexplored corners of the fiddle under the tailpiece, chin rest, and fingerboard, and into the peg box, not to mention the interior of the instrument, and settles down over and into the pores of the wood, checking vibration, and affording food and shelter to those tiny insects which are not alone harmful to the fiddle, but by no means welcome visitors when they chance to promenade upon the player's face or neck.

"The obvious remedy, though it is not infrequently overlooked, is, of course, to keep a clean, soft rag—preferably an old silk handkerchief—always ready in one pocket of the case, by means of which the exterior dirt, at all events, can be carefully removed. But this operation, simple as it seems, is not to be entrusted to careless hands, as manipulation just a shade too rough might be attended with awkward consequences.

"Rosin should never be allowed to accumulate about the feet of the bridge. The majority of little players have grasped this demonstrable fact, but many of them forget to track the finer dust into the out-of-sight corners, where it is just waiting for the first damp day or overheated room to turn abominably sticky. Again, rosin, while in use, should not be held in the naked fingers. Not only does it come off upon the fingers, but their moistures adhere to it, and prevents it from running freely upon the hair. I have seen much rosin spoiled in this way.

"Besides the hands may not be quite clean. The 'powers that be' may have insisted upon vigorous employment of soap and water before the small person left home; but many curious and interesting things have been examined en route, and have left indisputable traces.

"Well, these traces must be removed, otherwise the strings will become both false and unsightly; and there is nothing in the violin world more objectionable than a frayed dirty string, thick and uncertain of speech, and whistling at every second note. The E string fortunately in this case, breaks in due course; the A and the D continue to a disreputable old age; but it is far better that they should be removed than allowed to remain on the violin when they are obviously unfit.

"Another important accessory which often suffers from neglect is the bow hair. It is, naturally, affected by dirty strings or bad rosin, but it sometimes happens that it is spoiled either by too much or an insufficient application of rosin.

"If the surface of the hair has a shiny or glistening appearance under the light, then it needs more rosin than it has been getting. But if the powder flies off in clouds, or has actually become clogged or gritty on the part nearest the nut, it may be necessary to wash the hair before it can be brought into proper condition. If, in addition to greasiness, the supply of hair be worn thin, it is better to have the bow rehired at once; but if cleansing is all that is necessary, proceed as follows:

"Remove the screw at the nut and loosen the hair, taking care to prevent twisting. Have ready a soapy lather, about the heat and consistency required for washing woollens, and immerse the hair, passing it gently back and forth through the fingers until it feels thoroughly cleansed. On no account allow it to become tangled, or the screw attachment to become wet. Rinse in several waters and shake out

loose moisture. Dry at a little distance from a clear fire. When perfectly dry, insert screw and tighten. Scrape a little rosin, very fine, on a sheet of note paper and rub in; then the bow is ready for use. Whenever a hair breaks, cut off the broken lengths. Never pull them out, as doing so invariably loosens others.

"When putting on a new set of strings see that each coil keeps, approximately, to its own side of the peg box, and never coil a greater length of gut around the peg than is actually necessary to secure it. Beware, also, that thicker strings, the third in particular, are not wound in such a manner, with one coil crossing another, as to be especially likely to slip under the pressure of playing and cause a sudden lowering of pitch most disconcerting to the inexperienced player."

Putting on a String

"WHEN putting on an E string the drawing up to pitch usually pulls over the bridge a shade, and often in drawing up too suddenly, the bridge is even likely

*"Oh, virgin rose, unfolding your beauty to the day,
What secrets are you holding, deep in your soft arroy?
The fragrance of your perfume is wafted o'er the sea;
Across the purple mountains, Love carries it to me."*

"Oh! Virgin Rose"

Poem by Josephine V. Rowe
Author of
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is known throughout the English-speaking world as the composer of "I HEAR YOU CALLING ME," but it is safe to predict he will achieve still greater prominence as a song-writer when this latest example of his wonderful melodic gift is presented to the large music-loving public.

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"OH! VIRGIN ROSE"

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to be forced forward and down altogether and broken. This catastrophe is often accompanied by the falling of the sound post, and other mischief." Thus comments a writer in the "Musician," who advises:

"It is always best, therefore, after drawing up a string to see that the bridge is well erect. When it is not, the safest manner of proceeding is to allow the thumb and first finger to support the bridge from behind by nipping, as it were, each string in turn, close against the bridge. This prevents any possibility of its falling while the other thumb and finger push it gently into an erect position from the other side. Correctly the bridge should lean slightly toward the tailpiece."

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The words imitated from Bavarian Volkslieder and Schnadahupfer.
Music composed by EDWARD ELGAR.

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5. On the Alm (Hoeh Alp)	" 6d.	3d.
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For Mixed Voices, with Piano, ad lib. By GEOFFREY SHAW

1. What shall he have that kill'd the deer ("As you like it").
2. When icicles hang by the wall ("A Midsummer night's dream"). S.A.T.B.
3. Over hill, over dale ("A Midsummer night's dream"). S.A.T.B.
4. Ye spotted snakes ("A Midsummer night's dream"). S.A.
5. Hey, Robin, jolly Robin ("Twelfth night"). S.A.T.B.
6. When that I was and a little tiny boy ("Twelfth night"). S.A.T.B.

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My Heart's a Swift Horseman (Db, Eb & F)	Hermann Lohr
Village Band (Bb & C)	Hermann Lohr
When You are Lonely (D & F)	Haydn Wood
Sing Joyous Bird, C (Sym.), D (Sym.)	Montague F. Phillips
Sweetest Song (Female Octavo Duet or Two-Part Song)	L. Denza
Through Fairyland (Female Octavo Duet or Two-Part Song)	L. Denza

In both sheet music and records an instantaneous demand has sprung up for Herman Lohr's new song success, "Any Place is Heaven if You are Near Me." As one critic said: "That elusive 'something' in a song which makes for popularity is surely contained in Lohr's latest hit."

Young England

A large and enthusiastic audience at Birmingham, England has passed a distinctly favorable verdict on Capt. Basil Hood's new light opera, "Young England." One of the British critics says: "Young England" is the up-to-date variety of light opera—that is to say, a combination of pretty songs

and concerted pieces, with or without the modern light comedian and romantic comedy."

The music, which is by G. H. Clutsam and Hubert Bath, is published by Messrs. Ascherberg, Hopwood & Crew. The songs are: Almighty Strength, Hubert Bath; When Traveling Days Are Over, Hubert Bath; My Watch on Deck I Kept, O. Now, My Heart, G. H. Clutsam; I Love a Maid, G. H. Clutsam; Who'll Venture With Me on the Pelican? Hubert Bath; For England's Sake, G. H. Clutsam; Who Waits My Love? G. H. Clutsam; Adventure's Trumpet, G. H. Clutsam; The Traveler (duet), G. H. Clutsam.

There is also the "Selection" and "Jig," arranged by Henri Jaxon; "Dance Suite" and "March," arranged by Hubert Bath.

Burglar's Humor

Messrs. Cary & Co., the well-known London, England, music publishers, recently contributed the following letter to the columns of the Daily Mail:

To the Editor of the Daily Mail:

Sir,—We think the following incident, for which we can vouch, is much too good to be lost.

Some time yesterday, probably last night, our premises were broken open by burglars, who ransacked the entire place, including the wholesale trade department, wherein they found many high piles of various kinds of music, waiting to be packed and despatched to dealers.

They selected two songs from the bundles and pinned them on the stock-room door.

The titles of the two songs were as follows, and they were found pinned on the door in the order we give:

"I Go My Way Singing" and "Into the Dawn."

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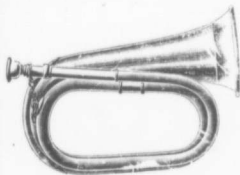
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Anglo-Canadian Anthems

The following four selections have been recently added to the list of choir music for mixed voices published by the Anglo-Canadian Music Co.:

"Our Best Redeemer".....Edward Wadson
 "Praise the Lord".....Bertha L. Tambllyn
 "Nearer My God to Thee".....R. G. Stapells
 "Saviour Breathe an Evening Blessing".....W. H. Bontemps

NEW MUSIC Copyrights entered at Ottawa

32445. "Our Brave Canadian Boys." Words and music by W. Braybrooke, Bailey, Toronto.
 32448. "Some One Else May Be There While I'm Gone." Words and music by Irving Berlin.
 32454. "Holla From Holland." Words by Geo. C. Mack. Music by Bob Allan.
 32455. "You're Breaking My Heart With 'Good-bye'." Words by Raymond Egan. Music by Alvo Oltman.
 32456. "When the Girls Grow Older They Grow a Little Bolder." Words by Sam M. Lewis and Joe Young. Music by Jean Schwartz.
 32459. "Good-night, Little Baby, Good-night." Words by Edgar Leslie. Music by Archie Guttler.
 32460. "Rolling Stones." (Waltz). By Archie Guttler and Edgar Leslie.
 32461. "The Road That Leads to Love." Words and music by Irving Berlin.
 32468. "To My Soldier Boy." Music by Amelia Lane McNeill, Vancouver.
 32469. "Patria." Words by Geo. Graff, jr. Music by Mrs. Vernon Castle.
 32473. "It Takes an Irishman to Make Love." Lyric by Irving Berlin and Elsie Janis. Music by Irving Berlin.
 32474. "It's the Same Old Story." Words and music by V. J. Cavett, Henry A. Fish, Owen Sound, Ont.
 32462. "Come Back to Me." Lyric by M. Jerome. Music by Seymour Furth, Whaley, Royce & Co. Limited, Toronto, Ont.
 32477. "I'm Longing For You, Sweetheart." Words by Harry Shaw. Music by James W. Casey, Harry Shaw, Vancouver.
 32480. "Boys of the Maple Leaf." Words by Maroon Mackenzie Nicholson. Music by H. E. J. Vernon, Winnipeg.
 32484. "Bridal Walk." (Novelty Fox Trot). Adapted from Mendelssohn's Wedding March. Composed by Jack Elogan.

32500. "The Battle of the Somme." (March). Arranged by A. W. Hughes, Whaley, Royce & Co. Limited, Toronto.
 32501. "Silver Trumpets." (Band March). By Louise A. Jones, Kincardine.
 32503. "Song of the Canadian Engineers." Words and music by Lieut. R. C. Hilliam, John Eades Ward, North Vancouver.
 32505. "In the Little Old Red School." Words by Joe Goodwin. Music by Ted Snyder.
 32512. "From Here to Shanghai." Words and music by Irving Berlin.
 32526. "He's Living the Life of Reilly." Words by Alex. Gerber. Music by Archie Guttler.
 32528. "Three Cheers for the Lads of the Navy." Words and music by Gordon V. Thompson, Thompson Publishing Company, Toronto.
 32529. "Adanae March." By W. Davis. Arranged by W. R. McKanlass, C. Musgrave & Bros., Toronto.
 32531. "A Heart Prayer." Words by H. W. Barker. Music by Chas. Curtis, Toronto.
 32514. "For Me and My Gal." Words by Edgar Leslie and E. Ray Gault.
 32515. "We'll Proudly Greet Them." Words and music by W. H. Bloys. Arranged by E. Williamson.
 32516. "The Battle of the Heart." Words and music by E. Williamson, F. W. Davis, Toronto.
 32517. "The British Way." Words by F. W. Andrews. Music by George McFarlin.
 32522. "When Our Gallant Boys Come Marching Home Again." Words and music by Dora Carpenter Kenyon, London, Ont.
 32523. "When These Sweet Hawaiian Babies Roll Their Eyes." Words by Edgar Leslie. Music by Harry Ruby.

Intolerance

Messrs. Chappell & Co. have just made this announcement: "We have just published by Joseph Carl Breil, the composer of the celebrated "Perfect Song," "The Birth of a Nation" music, and "The Song of the Soul," the incidental music from the sensationaly successful film play, "Intolerance." This book contains sixteen numbers, including the following already popular melodies: "Endless Rocking," "The Pharisee's Prayer," "Follow Thou Me," "Fox Trot," "Chicken Trot," "Mae Marsh (Honeymoon) Waltz," "The Magdalen," "Huguenot Love Song," "Babylonian Love Song," "March of Cyrus Army."

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Music for Movie Players

This list of selected entr'actes, intermezzos, etc., arranged for orchestra, has been issued by Chappell & Co., as particularly suitable for movie players:

Evenson	Martin
Hamadryad Gavotte	Benyon
Indian Melody	Bucalossi
Idylle Entr'acte	Coates
Mermaid (Graceful Dance)	Coates
Moonlight	Fruck
Starlight Intermezzo	de Zulueta
Sunbeams Entr'actes	St. Helier
Sweeps Intermezzo	Rubens
Twilight (A Reverie)	Bendix
Flower Suite of 3 Dances	Benyon
In Days of Old, 3 Dances	Ball
Valse Picquantes	Peel
Romance and 2 Dances from "The Conqueror,"	
	Arr. by German
Miniature de Ballet Suite	Ansell
Plymouth Hoe (A Nautical Overture)	Ansell
Selected Hymns (Ancient and Modern)	Arr. by Godfrey
Three African Dances	Ring
Three Dances and Norman March (Robin Hood)	Banning
Nell Gwyn, 3 Dances	German
Tom Jones, 3 Dances	German
Three Irish Dances	Ansell
Three Light Pieces	Fletcher

Selected Larway Songs

Among the prominent songs of the day are a group of pieces issued by J. H. Larway, the London publisher. These include "Iris" (Gwynne Davies); "God Bring You Home Again" (Jack Trelawny); "Rosebud" (Frederick Drummond); "Sleep and the Roses," "Come Back Some Day" (Arthur F. Tate); "O Day Divine," "The Call," "Fairy Revel" and "The Scent of Sweet Lavender" (Herbert Oliver); "Come Home to Me" (Harry Hague); "The Lovelight in Your Eyes" (Charlwood Dunkley); "Buy My Lovely Roses (Cecil Baumer), and "Keep Your Toys, Laddie Boy" (A. W. Ketelbey).

The words of a number of these are by Ed. Teschemacher. This extract from "The Call," is particularly good:

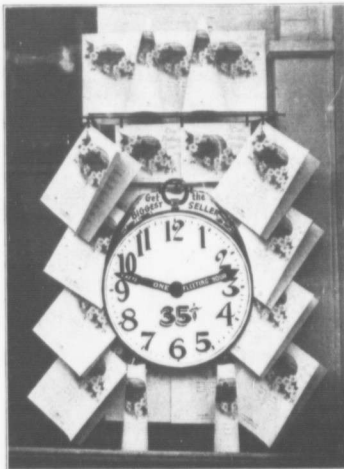
Oh for a boat and the sea, and the wind and green realm,
And I'll sail into the morning's face,
With hope beside the helm.
Oh for a sword and a soul with faith and honor shod,
And I'll lay down my life for a noble thing,
And pass unafraid to God!

One Fleeting Hour

"From coast to coast and from the ice fields of Alaska to the bullet riddled and blood stained sands and hills of Mexico, has the great song success, 'One Fleeting Hour,' been displayed and featured by music dealers, announce the publishers, the Sam Fox Publishing Co., who are constantly in receipt of new and original ideas for the exploiting of this number.

"The display herewith presented should be of more than mere passing interest to the music dealer, because it offers a most attractive and inexpensive advertising idea. The centre clock display, which resembles in appearance a huge alarm clock, is merely a sign. The artist has painted, the sign picturing a clock with the lettering thereon, and the total expense should be but a little more than \$1.00. Live wire dealers who are looking for new ideas will be able to easily work out something along these lines.

"This attractive display appeared in the windows of the department store of David Spencer, Ltd., Victoria, B.C., in which store Cecil W. Heaton operates the sheet music department. The fact that this one department has sold thousands of copies of 'One Fleeting Hour' during the past year is significant of the popularity of this song in the



Cecil Heaton's display of "One Fleeting Hour" in Victoria, B.C.

great Canadian West. It may also interest dealers to know that this song is enjoying a large sale throughout the entire dominion, and the Canadian people have taken an unusual liking to this beautiful heart appealing Dorothy Lee composition."

"Speed the Plough" and Others

In the new Enoch publications are two fine numbers. One of them, "Speed the Plough," by Easthope Martin, has a set of swinging, original words by C. Fox Smith, used by special permission of "Punch." The spirit of them may be judged by the closing words, which are from the lips of an old farmer a-jogging to market behind his old grey:

My boy be in Flanders,
He's young an' he's bold;
But they will not have we, lass
For we are too old.
So step it out lively,
And kip up your heart,
For both you and me, Bess,
Be a-doin' our part.
Wi' the shocks an' the sheaves,
An' the lambs an' the beeves,
The ducks and the geese,
An' the good speckled hen,
The cattle all lowin',
The crops all a-growin'
To feed the King's horses,
An' feed the King's men.

The other is "A Japanese Love Song," by May H. Brahe (in four keys), composer of "Down Here" and other successful songs. This firm have also issued a new cycle by

the famous composer, Landon Ronald, called "Four Songs of Innocence."

A new Ashdown song is "In God's Own Keeping," by Henry E. Geehl, a good type of piece, published in four keys.

Caleb Simper is responsible for the music of a new sacred song, "Light After Darkness," in 3 keys, published by Weekes & Co., London.

Anglo-Canadian Music Co. are Canadian agents for the above music.

Whaley-Roycelets

Mr. D. R. Henderson, Eastern representative of Whaley, Royce & Co., Ltd., with headquarters in Halifax, N.S., was a recent visitor to his firm's head office in Toronto.

In the Whaley, Royce smallgoods department Mr. Myhill reports they have made special arrangements about securing



supplies of violin bows; that the demand is growing for violins, especially in the medium priced lines; also that Ukuleles and Hawaiian guitars are proving steady sellers on a large scale.

In the music Department, Mr. Holmes Maddock advises

that Whaley, Royce & Co. have taken the Canadian agency for Harding's Jigs and Reels, formerly published by F. A. Mills. The firm's new monthly bulletin lists at popular prices a series of well-known William H. Perrin ballads, viz.: At the End of a Beautiful Day, Make a Little Heaven in Your Heart, It Seemed to Me as if the Stars Were Singing, I Seem to Hear You Gently Calling, Only a Dad, But the Best of Men, Let All Your Troubles Go By, They Call it "Old Ireland," Cracker Jack (Fox Trot).

This bulletin is designed to list the best selling goods of the many publishers and manufacturers for which Whaley, Royce & Co. are jobbers as well as their own lines. The accompanying illustration is a reduced reproduction of the title page of A. W. Hughes' march "The Battle of the Somme," which is having a rapid sale. The march, which commemorates the greatest of military battles, contains suggestions of national melodies of Canada, Britain and France.

Oldest Manufacturers in Music Trades

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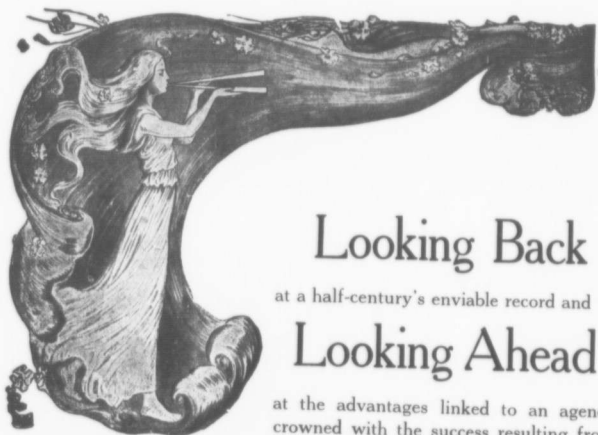
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