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No. 11

Canadian Music Grades Journal

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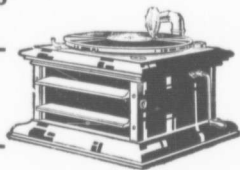
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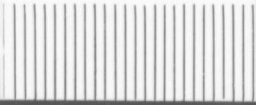
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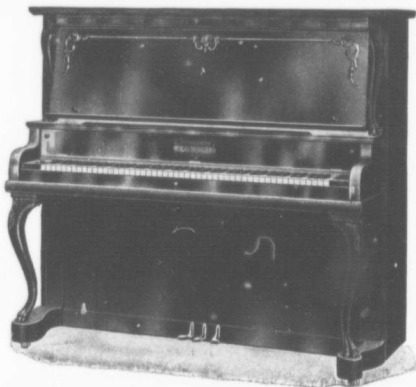
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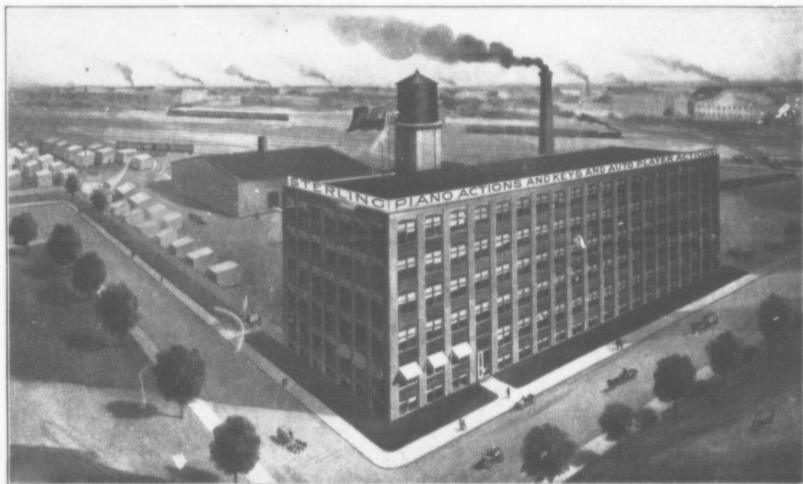
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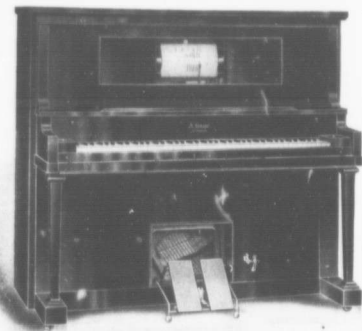
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VOL. XVIII.

TORONTO, APRIL, 1918

No. 11

Montreal Music Trades Meet

E. C. Scythes Tells About "Music in the Home" Movement—Local Trade Endorses the Campaign—Make Liberal Subscription to Funds—Local Dailies Co-operating in Music Advancement—One Price System of Piano Retailing Urged.

REPRESENTATIVE attendance and enthusiasm characterized the meeting of the music trades of Montreal, held on March 15, under the auspices of the Montreal Piano Merchants' Association. Local retailers and manufacturers of pianos and talking machines were urged to come to the meeting, and in this sense it was an open one. The get-together spirit that is permeating this industry,—all industries in fact,—from coast to coast, is in evidence in Montreal. Co-operation for the conservation of the trade against the inroads of competition from other lines has been found, not only desirable, but necessary. The music industries have not expanded and developed in anything like the same ratio as such enterprises as motor car manufacture, moving picture theatres, the production of women's costumes, or the confectionery business. These have become formidable competitors of music for public patronage.

The Montreal meeting was unique in that both retailers and manufacturers were present. The particular purpose of the meeting was to hear the case of music advancement presented. Mr. E. C. Scythes, president, and Mr. John A. Fullerton, Director of Canadian Bureau for the Advancement of Music, both of Toronto, were present to outline the work of that organization and present its claims upon the Montreal trade for their active support in their own interests.

A list of those in attendance is given in connection with this report. The meeting was called for eight o'clock. Mr. J. W. Shaw, president, was in the chair, and after briefly outlining the purpose of coming together, introduced Mr. Scythes, and asked him to address the meeting.

Mr. Scythes Addresses the Meeting

On rising to address the meeting Mr. Scythes received an ovation, which he acknowledged in his characteristically graceful manner. Although President of the Bureau for the Advancement of Music he assured his audience that he would talk to them from the standpoint of a retailer of pianos, phonographs and music. He also urged that what he might say would merely be preliminary to an open discussion of the subject of "Music Advancement."

Mr. Scythes then reviewed the causes making necessary some concerted action in the music trades for its own preservation. He referred to the tremendous strides of such industries as automobile manufacture, jewelry, confectionery, moving pictures, etc., which had outdistanced the

growth of the music trades, and which industries had resorted to extensive and intelligent propaganda to influence public opinion.

The discussions and meetings that finally resulted in the organization of Canadian Bureau for the Advancement of Music were reviewed by the speaker, who emphasized the incalculable advantage it is to the retailers of musical instruments to have the co-operation of newspapers all across the continent giving music a place in their columns, and recognizing music as a home and a national essential at all times. He outlined the difficulties that had to be overcome before the campaign could be started, not the least of which was to secure subscriptions of money from the trade to make the campaign possible. He urged that the Montreal and adjacent dealers and manufacturers give the campaign generous financial support, as it was a very vital one in the interests of their business. As one actively interested in marketing musical instruments, Mr. Scythes expressed the sincerity and conscientiousness with which he could urge this, and particularly in view of the appeal that the movement had made to those in the trade who had not previously subscribed and did so this year, while others increased their subscriptions from fifty to three hundred per cent.

Reference was made to the visit of Mr. Geo. W. Pound of New York to Toronto, and the magnificent address delivered by him in which he told of the successful fight of the music industries of the United States for existence, when it was proposed to place a five per cent. tax on the output of the trade.

In telling of the accomplishments of the Canadian Bureau, Mr. Scythes spoke of the untiring energy and interest of its Board of Directors, all of them busy men with continually increasing demands upon their time, but always willing to give time to the cause and for which the trade at large does not know the extent of its indebtedness.

The manner in which newspaper editors and business managers endorsed the movement was one of the encouraging features to which Mr. Scythes directed attention. From viewing music with more or less indifference as a subject of interest to only a few readers, the newspaper men realized the possibilities of stimulating public interest in music by publishing articles on musical topics that would interest the masses. This editorial work, he explained, was one of the important phases of the Bureau's activities and which is to be followed up by enlisting the co-operation

of other agencies in the advancement of public interest in music.

At the conclusion of the address of Mr. Scythes, who suggested that the meeting take up the subject in informal discussion, Mr. Shaw suggested that Mr. Fullerton then be heard from. The latter, who had addressed a number of the dealers present, on a previous visit to Montreal, supplemented what Mr. Scythes had said with remarks urging the whole-hearted support of the trade to the movement that was doing so much for them, and that could do so much more with their assistance. He told his audience of the time and energy given to the cause of music advancement by the Board of Directors under which he worked, the members of which had never hesitated to place themselves at the disposal of the secretary, at any time called upon, in addition to the regular weekly meetings.

Mr. Fullerton stated that, in view of what the Bureau had accomplished to date in getting the press allied with the industry in promoting interest in music, he had no hesitation in urging the financial support of dealer and manufacturer in every branch of the industry.

Following the addresses of the speakers, Mr. Shaw suggested that the movement explained was one with which the Montreal trade should be identified. He suggested that as some of the firms present desired to show their sympathy with the movement in a practical way, a subscription list be passed around and each subscribe to the best of his ability.



J. W. Shaw, President Montreal Piano Merchants' Association.

The president then suggested that some of the local men be heard from, and called upon Mr. Willis and Mr. Lindsay to move and second, respectively, a vote of thanks to the visitors, Messrs. Scythes and Fullerton.

In a well-phrased short address, Mr. A. P. Willis moved a vote of thanks to the speakers. Mr. Willis referred to his recent visit to Toronto, where he attended the annual meeting of the Canadian Bureau for the Advancement of Music, and witnessed the enthusiasm with which reports of its progress were received. He impressed the tremendous value to the trade and every person in the music business, of this campaign for more music and better music. He paid a warm tribute to the broadmindedness of those who had given so much time and thought to the work.

Mr. Willis called attention to the place of music in the lives of the people and the fact that it was officially considered a necessity by the Government at Washington, although the legislators there had but a short time ago

classed the music trades as third among non-essential industries. In this connection Mr. Willis urged co-operation, organization and sticking together.

In seconding the vote of thanks, Mr. C. W. Lindsay was able to endorse all that had been said about the benefits of the campaign to advance interest in music, and he assured the visitors of the deep appreciation of the members of the Montreal trade of their efforts in the interest of better music and more music in the homes and schools.

Mr. Lindsay also touched upon "The One Price System" in piano retailing, regarding which he had so effectively addressed the trade in Toronto a year ago, and he urged upon dealers the advantages of retailing in this clean, safe and sane way. He had found the inauguration of a fixed price for the retailing of pianos a decided move forward and upward, promoting greater confidence in the piano merchant on the part of the public. He thought, however, that the retail price of the instrument should be fixed by the manufacturer.

In putting the vote of thanks, Mr. Shaw also expressed some very timely sentiments concerning the necessity of every member of the trade conscientiously doing his part to elevate the business of marketing musical instruments.

The sentiments of both the mover and second were heartily applauded. Mr. P. E. Layton, who was present and much interested in the proceedings of the meeting, urged a high standard of ideals and ethics. He contrasted the present methods of selling with the time when it was almost necessary to go down on one's knees to sell a piano, and necessary to take more drastic measures to enforce collections. Mr. Layton considered the music industries one that should attract to it bright and desirable young men, who would make it their life calling from choice. He also very gracefully complimented the publishers of this Journal on their efforts to make it a creditable advocate of better business.

While the subscription list was being circulated, one of the dealers inquired as to the purpose of the fund. It was explained that the money was for the purchase of articles on musical topics to be supplied the newspapers; for putting these articles in type and sending prints of them to the papers and to the members of the Bureau; and for defraying the expenses of the secretary's office.

Those present and the firms represented were:

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- A. E. Moore and Arthur Brown, Layton Bros.
- Alp. E. Moreland, J. W. Shaw & Co.
- T. M. Cowan, Cowan Music & Piano Co.
- Chas. D. Patterson, Willis & Co., Ltd.
- B. Clarke, Layton Bros.
- Alfred MacDiarmid, C. W. Lindsay, Ltd.
- G. J. White, Berliner Gramophone Co., Ltd.
- Jos. Senecal, Senecal & Quidoz.
- I. Craig, Craig Piano Co.
- W. W. O'Hara, Layton Bros.
- J. A. Fullerton, Canadian Music Trades Journal.

Announcing Two New Distinctive 1918 Williams Models

New Scale

There are to-day few period designs more popular than the Sheraton or Hepplewhite, and to keep abreast with the times we have had our wood craftsman design and produce models typifying these two periods. These new creations carry an air of exclusiveness and distinction so much sought for in a high grade piano of quality.



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The Hepplewhite

The Hepplewhite design derives its name from George Hepplewhite, a famous English cabinet maker of the 18th century. Lightness, delicacy and grace are the distinguishing characteristics of Hepplewhite work. This elegant period-model is found to be artistically satisfying to the discriminating purchaser. It is distinctly and typically English, and, owing to its simplicity of design, will appeal to all who admire refinement, when applied to the Master Cabinet Maker's art.

Made in choice mahogany
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Height.....4 feet 7 inches
Width.....5 feet 3½ inches
Depth.....2 feet 2 inches

Art or polished finish

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Made in choice mahogany
or Williams' figured walnut.
Height.....4 feet 7 inches
Width.....5 feet 3½ inches
Depth.....2 feet

Art or polished finish



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The Sherlock-Manning Piano Co.

London,

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Canada

Annual Meeting Toronto Piano Retailers

"Art" Finish Cases Endorsed—Recommendations Sent on to Manufacturers—Commission "Ringer" Discussed—S. F. Baulch the New President, J. A. Hassall, Secretary.

Resolved:—That in order to further increase the demand for the new art or natural finish, this Association request the Canadian Piano and Organ Manufacturers' Association to seriously consider the advisability of showing at least two cases in walnut or mahogany without varnish, or in art (wax) finish, in addition to the usual oak and satin finish on the outside of stands at the Canadian National Exhibition this year.

ENCOURAGED by success in starting "satin" finish piano cases on the road to trade and public popularity, the Toronto Retail Piano Dealers' Association has made another important step with respect to finish. It will be remembered that arising out of a recommendation from the above named Association the Canadian Piano and Organ Manufacturers decided to make a feature of "satin" finish at the Toronto Exhibition of 1915. Again in 1916 and last year only instruments in satin finish cases were shown on the outer stands of the booths at the Exhibition. A number of firms for several years have supplied customers with the highly finished cases only when specially requested. They have featured "satin" finish and shown it to the public as a matter of course and not as an innovation.

"Satin" finish, as every reader of the Journal knows, is a varnish finish minus the plate glass polish so long a feature of piano construction. The "satin" finish has reduced the complaints from varnish checking and blooming, but could not eliminate them entirely.

What is known as the "art" finish is an unvarnished surface and finished with wax. Among finishers and in the trade it is technically known as "wax" finish, but it is quite obvious that the term "art" finish should be used in dealing with the public.

At the annual meeting of the Toronto Retail Piano Dealers' Association held at the National Club on Monday, April 1st, the resolution quoted at the head of this page was unanimously adopted. This was the result of a discussion following a paper read by Mr. Henry H. Mason, and which is reproduced in full in this report of the meeting referred to.

This annual meeting of the Toronto Piano Retailers was characterized by spirited discussions indicating a lively interest. The attendance was not all that it should have been for a music trade centre of Toronto's size and importance. The fact that the meeting was on the evening of Easter Monday probably interfered with the attendance, but according to the constitution the first Monday of April is the annual meeting day of the Association.

Owing to absence from the city, Mr. E. C. Scythes, president of the organization, requested Mr. H. G. Stanton, a past president of the Association, to take the chair. An informal dinner preceded the business of the meeting. On coffee being served the chairman proposed the toast "The King" and the National Anthem was sung.

President's Address

Following the minutes of the last meeting, which were adopted as read, Mr. Stanton read the President's address. In this Mr. Scythes outlined the activities of the Association during the past year and paid tribute to the work of the Executive Committee, Messrs. H. H. Mason, J. E. Hoare, H. G. Stanton and the officers.

"The work has been so closely linked with the 'Music in the Home' movement," continued the report, "that the report of the Board of the Canadian Bureau for the advancement of Music, which appeared in the March issue of the Canadian Music Trades Journal, might also be taken in part as a report from your Executive, as this constituted their chief activity.

"If our Association has nothing to its credit during the past year except the elimination, by unanimous consent, of free tunings, it would be well worth the interest taken in it, but that is only one of the several evils that the Association has corrected, and there is much yet to be done.

"Through co-operative effort the piano, phonograph and music trade was very creditably represented by its collective advertising, and took its place as an important industry in the "Victory Loan Campaign."

To bring before the members a realization of the need for co-operation which was never so great, Mr. Scythes



Mr. S. F. Baulch, the new President of the Toronto Retail Piano Dealers' Association.

made reference to the possibility of government action that would affect the interests of those in the music trade.

"We must not expect that we are going to be undisturbed. We should be willing and ready to do our part to make whatever sacrifice is demanded, or let us say expected of us. Let us not be objectors and whiners, rather let us show a broad patriotic spirit. Let us lead the way for other trades to follow. Let us who are engaged in the mission of making brighter and happier homes show the people that we can be bigger than our selfish interests. That we can take the long view and the broad view. Nothing will elevate our calling more than this. Nothing will do us more good individually and collectively because of our willingness to serve. We will develop a spirit of broader citizenship and patriotism.

"It must be quite clear to all of us that we are facing conditions where our thoughts will have to be directed

(Continued on Page 21.)

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A Suggestion as to How to Still Further Stimulate the Demand for Oak Cases.

Paper Read by Mr. Henry H. Mason at the Annual Meeting of the Toronto Retail Piano Dealers' Association.

Those who engage in the piano trade in this country, have every reason to feel that during the past twenty-five years there has been a progressive evolution in the instruments, not only from the tonal and mechanical standpoints, but from the standpoint of design as well.

It must be admitted that the designs of twenty-five years ago, that were solemnly represented as works of art, were often heavy and even grotesque, and when compared with the graceful and correct models of to-day, the trade can be congratulated that the Canadian Piano, as an instrument, is of a higher average standard than that made in any other country in the world, and also that as an article of furniture it can meet the same comparison with a similar result.

About ten years ago the question of "finish" began to be seriously discussed at conventions of both piano manufacturers and piano dealers held in the United States. It was apparently realized by the trade in that country, that the piano manufacturer instead of leading in a subject that urgently called for reform, was lagging very much behind. As a result of a convention that took place at Detroit at about this period, our Canadian Piano & Organ Manufacturer's Association was stimulated to take action, and issued a circular the contents of which many will remember, as it is still being issued in connection with a "Satin Finish" propaganda. I will take the liberty of refreshing your memories by reading this circular as it has been a powerful factor in educating the buyer as to a finish, that in the way of not only durability, but in beauty as well, it is in his best interests to have. It reads as follows:

To the Trade:

Re Art Finish

The Manufacturers of Canada and the United States have gone on record unanimously as being in favor of the Art Finish for Pianos; not alone because it has become fashionable, modern and up-to-date, but because it is practical, durable and possesses amongst others the following points of merit over the so-called bright finish:

It shows finger marks to a far less degree.

It is far less liable to turn blue in color.

It is far less liable to checking.

Blemishes or bruises can be more easily eradicated.

It conforms more closely with the furniture in the homes of the best people to-day.

One of the most prominent New York furniture dealers made the following statement: "There is not one single piece of bright or polished furniture in our establishment, and our stock represents a value of more than one million dollars."

A leading jeweller states: "Two-thirds of our sales, particularly in the small articles, are in this satin finish."

In the warerooms of some of the leading United States firms 80 per cent. of the pianos sold are selected by purchasers in the dull finish. If a piano is selected in a case with a polished finish they are very often requested to dull it.

The National Association of Piano Dealers of America, at Detroit, adopted the following resolution: "Resolved, that it be the sense of this meeting that under no circumstances will we guarantee the bright polish against any checking of varnish."

In Convention at Toronto this year, the Canadian Piano and Organ Manufacturers' Association adopted a resolution of exactly the same tenor as the above.

These reasons alone are sufficient to induce the dealer to urge his customer, wherever possible, to purchase a Piano in Art Finish in preference to any finish now offered by the manufacturers of Pianos. Its unanimous adoption as a standard finish is looked forward to by manufacturers, and ought to be recognized by the dealers and purchasers of pianos at large.

Very respectfully,

The Canadian Piano and Organ Manufacturer's Association,
James G. Merrick, Secretary.

It became evident, however, to the "Trade," that if the buyer was to be really impressed with the advantages of the "satin finish" to the extent of his order being so filled, that it must carry in stock a goodly proportion of the instruments displayed in that finish, and by so doing the results proved most encouraging. In many instances it was not found necessary to say anything about finish at all; in many more the customer himself expressed his satisfaction with the quiet elegance that characterized the appearance of the instruments.

The most decided impetus, however, that was given to the "Satin Finish" was as a result of a meeting of this



Mr. J. A. Hassall, the new Secretary of the Toronto Retail Piano Dealers' Association.

Association of Toronto Piano Dealers at one of its meetings held June 10th, 1915. A resolution after much discussion was finally passed, that at the following Canadian National Exhibition at Toronto, the piano manufacturers be requested to display instruments in the satin finish only on the outside platforms. When this resolution was brought to the attention of the piano manufacturers the feeling was by no means unanimous in its favor. Some felt that the step was too radical, and that the public would miss the highly finished article to such an extent that the exhibit would not be as interesting as in previous years. It was pointed out, however, to those with misgivings that if the satin finish display did not prove to be a success the display of polished cases could be reverted to in subsequent years and that what was at stake was at least worth one year's trial. The manufacturers adopted the suggestion made by the Toronto dealers, and the result was an impetus so great towards the new finish that the demand for it was immediately very greatly increased.

Everyone knows what this action has meant to the trade, and it is significant that each year since it has been

decided by the manufacturers to exhibit on the outside stands—satin finish only.

Perhaps the most valuable lesson that the trade learned was that the public instead of demanding a "stand pat" attitude could be depended upon to endorse a reform, if such reform has as a basic principle "progressive evolution."

The demand that since that time has arisen for oak cases is by no means to be attributed to customers suddenly asking for that particular style of case.

Manufacturers and dealers stimulated by the success of the satin finish were encouraged to believe that varnished cases were not always necessary, and that many would be glad to furnish their homes with oak instruments in a "permanent" finish. Pianos of choice designs in both fumed and weathered oak cases were placed on the sales floor, and met with a cordial reception from purchasers.

It has been clearly demonstrated that if there is to be reform in giving the public pianos that are durably finished, the steps in that direction must come from the trade itself. The trade has known for years that varnish checks and becomes unsightly, but for years it assumed that the buyer would not be bothered with anything other than a polished varnished finish. Now it has realized that the buyer is responsive to suggestions, and the dawn of better things has arrived.

When our hatter tells us that a broad brimmed hat is the prevailing style, we don't question his word when we see his stock conforming to his statement, and without misgiving we walk out of his shop wearing a broad brimmed "tile." The trouble in the piano trade has been that

Salesmen! The question of "finish" was never as important in selling as it is to-day. Are you reading all you can about "art" finish?

while customers were advised that polished cases invited trouble and that the purchaser of an oak piano never had trouble with a checked finish, they were not enthused owing to the few instruments carried in the "safe" finishes. It did not seem to them that the vendor himself was living up to what he not over vigorously recommended.

And now a very encouraging step has been taken by some manufacturers in building some wax finished instead of varnish finished walnut and mahogany pianos. Will these cases prove to be sellers? The answer to this question is in my mind almost entirely for the trade to say. Such a finish is certainly artistic, and it is certainly permanent. Any manufacturer or dealer in selling such an instrument has every reason to feel that from every point of view he has given better value than in the varnished case.

We have seen in Canada in recent times action taken by the Governments in various sections to abolish the greatest curse with which the country was ever afflicted. I refer to the closing of the bar rooms.

It would have seemed incredible only a few years ago that such a sweeping reform could so suddenly have taken place.

It may seem a far cry to compare the squalor associated with drink to the dissatisfaction associated with checking, but after fully admitting the difference in proportion, just as one is the greatest national evil, so the other is the greatest trade evil, and if the greater has by vigorous and

intelligent action been greatly mitigated so assuredly can the other.

How can the sale of oak pianos and other instruments of a safe finish be best promoted?

I have already reminded you that much has already been done by the trade in having a conviction and actually displaying stock in accordance with that conviction. I have reminded you of the success that followed your timely decision in passing the resolution regarding satin finish, which has been responsible ever since in eliminating heavy expense and dissatisfaction.

The educative influence of the articles inspired and supplied by the Canadian Bureau for the Advancement of Music is very helpful indeed in giving the public information that it ought to have. Did you read in the Toronto Weekly Star in its "Music in the Home" page of last Saturday the following article, which as you can readily imagine came from a source to which many of us, if not all of us, have the privilege of subscribing. It reads as follows:

"More Oak Cases for Pianos Now"

Impossible to Secure a Varnish that will not Crack in Canada

To the mother who is doing her housework without the help of a maid there is more to her piano than musical tones. She must look at the case in mahogany, walnut or oak, whichever it may be, as an article of furniture. And that she is giving just plain durability a larger share of thought is certain from the increased demand there is for pianos in oak cases, or if mahogany then in satin finish. Unfortunately the varnish that was proof against checking, used in the Cremona Violins of a couple of hundred years ago, is now unknown. It is impossible at the present to secure a highly varnished surface that in the extremes of our climatic change will not check. This fact, perhaps more than any other, has been responsible for the preference now being shown for oak and satin finished mahogany pianos.

Then, too, the old idea of having the piano placed in the parlor with the blinds drawn, used only on rare intervals when the parson or other company came, is now almost a relic of the past generation. The instrument is now placed in the living room or a used parlor. It is not looked at, but played upon. It was bought primarily for the children to practice upon. Therefore the possibility of greasy fingers, scratchy buttons, and knocks from romping children must be considered as well as scales, chords and arpeggios. The mother's satisfactory experience with oak in the library table, book case, davenport and easy chairs, overbalances her desire for something more and influences her to choose the oak case piano on the straight basis of durability.

It can be seen that a big campaign is being waged in the interests of both the trade and the public for a safe finish. What is the answer to the question, what further step can be taken to stimulate the end in view?

Would it not be an opportune time right now to take a further forward step? This step in view of what has been accomplished would not be nearly so radical as the one taken by our Association in June 10th, 1915, as then we had in that particular respect no past experience.

My suggestion is that this Association ask the Piano & Organ Manufacturers' Association to earnestly consider the advisability of displaying at the forthcoming Canadian National Exhibition at Toronto, on the outside stands only instruments of a finish that is not varnished, in other words the instruments displayed to the public to be in oak or if walnut or mahogany to be wax or a finish of some similar permanent nature.

My own opinion is that if this plan were carried out the



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On May first the price advances to Two Dollars per year. The publishers continued to bear the "increased cost of production" so much heard of, in the hope that conditions would become normal, but they continue to be abnormal, and more so. Justice to the Journal's readers and advertisers demands the advanced price, that the standard of the publication may be maintained and improved. That the price of a trade paper is only one dollar per year has ceased to commend it.

After May 1st, 1918, therefore, the price of the Journal will be Two Dollars per year, three years for Five Dollars, or three subscriptions at a club rate of Five Dollars per year. In Great Britain, Australasia and South Africa, 8 shillings; in the United States and all other countries, \$2.50 per year.

Subscribers fully paid up before May 1st may renew on the old basis of one dollar. If you are not now a subscriber get on the list and save a dollar. If you are on the list save a dollar a year by paying as far in advance as you care to with a five years' limit.

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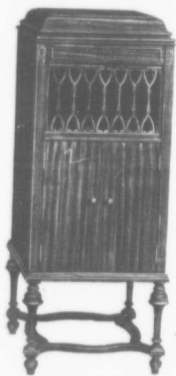
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Manufacturers (NEAR MONTREAL)

trade would greatly advance its campaign to furnish the public with not only beautiful instruments, but permanently beautiful instruments. Then as each manufacturer in his announcements would refer to the special nature of the display a feature would be added to the piano exhibit that would kindle greatly increased interest on the part of the public, and would do much to take away "the same old thing" feeling, that it is most undesirable the public might in time have for our display.

Surely if there is more trouble in this severe climate of ours from the checking of varnish, than from all other troubles combined, it is worth taking steps (even if sometimes they may be experimental) to reduce the evil.

The Evils Attending the Payment of Commissions as at Present Carried on.

Paper Read by Mr. S. F. Baulch at the Annual Meeting of the Toronto Retail Piano Dealers' Association.

That pianos are sold by the payment of commissions we are all well aware, and that commissions may be paid quite legitimately no one will deny; but why the piano business should be "held-up," "double-crossed" and compelled to pay commissions as we do at present is beyond my comprehension.

Now it may not be possible or advisable for this Association to eliminate the payment of commissions altogether by any action they may take, but that it is quite possible to rid the business of many of its most glaring evils we are sure you will all agree. One of the worst evils we have to contend with to-day is the Commission Ringer.

(1) That is the party who scouts around to the various piano houses and arranges for a commission on a certain prospect. All old piano salesmen know this creature. He is the party who is responsible for the reception many of you have received many a time when you have called at the house and been met with the salute, "Well, you're the third or fourth piano man that has been here to-day," "I wonder where all the piano firms got our name?" "Do you tell one another?" While, perhaps, we would be willing to admit that a larger measure of brotherly love does exist among the piano fraternity to-day than ever before, I doubt very much if any of us would be prepared to admit that we go this far.

No, this is not the reason, but the real reason, in nine cases out of ten, is the Ringer. Of course I need not point out that instead of this being a help to any firm it puts everyone of us fighting one another, and perhaps, in a desire to beat the other fellow, cutting prices and at last when the sale is made a commission must be passed over to the creature who is responsible for all the trouble.

It is something like some of us used to do as boys, when we were trying to knock a fine red luscious apple off the tree; we would get around provided with sticks and stones and pelt that poor apple until it was finally knocked off, and, perhaps, after all it did not fall to the best shot, but in the scramble was secured by another and it may be was so badly bruised that it was no longer the fine apple it appeared when first discovered. So it is with the piano prospect which has been peddled around to every store by the Ringer. He calls and leaves the sticks and stones at each place, and it is not long before we are all meet under the tree to lambaste that poor apple, i.e. prospect.

Then again, it may not be a case of furnishing a prospect, but accompanying one, and at each place they call, a commission is quietly asked for by the teacher, or whoever the musical friend may be, if they promise to bring them back, and no matter where the piano is purchased a commission has to be paid.

Now I submit that one sure way to kill this phase of the evil is for every firm to instruct its sales-manager that

as soon as a sale is made and the piano delivered to the party, who has been worked by other houses, is to call up these competing houses and ascertain from whom they received the prospect and in case it is the same party who furnished it to the successful house that they positively refuse to pay the commission.

A short time ago the writer had a case of this kind where a certain "Son of Jacob" had called for his commission on a sale which had been made to a prospect which he furnished and he began kicking about the size of the commission which we proposed to pay him, saying that Heintzman and Company had promised him more. The writer immediately called up Mr. Bender, who told him that the same party had furnished the prospect to them, whereupon we flatly refused to pay a commission at all.

(2) There is another evil in the payment of commissions that may be just a little more difficult to kill, but our experience is that the evil to which I am about to refer is growing rapidly, and that is that we have been so free in paying commissions in the past that everybody seems to know now that it is quite the ordinary thing to pay commissions on piano sales. Therefore, a condition has arisen whereby it is a well established fact in the minds of a large number of our piano purchasing citizens that commissions are paid and they are going to see to it, that they, or some of their friends, get the commission on the sale of the piano they are about to purchase; consequently they call and make a commission arrangement prior to their visit and when they have hammered the price down to the last cent they still have the secret satisfaction of knowing that their friend is to receive a commission, which is often handed back to them. I frankly confess that I have no suggestion to make that would effectively stop this practice though I do think that it might be a good idea to refuse to pay a commission to anyone who should prove (on investigation) to be related to the buyer.

(3) Another bad practice in paying commissions is that some houses pay a commission too promptly on a sale that may turn out to be weak. With all our carefulness we will sometimes accept a sale on terms and to people whose account our better judgment tells us may turn out to be unsatisfactory and yet we will pay the commission, or a portion of it, almost immediately on the acceptance of the sale, and no doubt some of us have had real cause to regret our hasty action in this direction in having the sale almost immediately go bad. It has been the writer's practice for some time past to pay a commission to no one until at least twice the amount of the commission has been paid according to the terms of the contract, but even this precaution has not always proved sufficient and the "commission fiends" will tell you that certain other houses will pay them their commission in full as soon as the sale is made.

(4) Another evil in the payment of commissions is the size of the commission we pay; often it is altogether out of proportion to the service rendered and is infrequently the party receiving the commission, if accompanying the buyer, will use every effort to get a reduced price for the buyer. The cost of manufacturing pianos and the chronic shortage of stock surely causes us to call a halt on the very liberal commissions we are paying. I believe a very big leak could be stopped if we were to put a much lower limit on the size of the commissions we pay; but there is no use of any one or two houses trying to do this, for unless we all agree and rigidly and loyally live up to the agreement it would be absolutely useless and very unfair if some agree to reduce the size of commissions while others take the advantage of the fact to secure business by offering more, so that anything done along this line will require to be unanimous.



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Now, gentlemen, in bringing this subject to your attention I do not do so with the idea that the Association is a "cure-all" for all the troubles of piano dealers, but it seems to me that it can be fairly claimed that a very great improvement in trade can be shown to-day over the conditions existing in 1914 when this Association came into being. What have we done? Well, I will briefly point out a few things we have done to better the conditions.

(1) We have established a one-price system of music rolls.

(2) We have limited the value of rolls given with Player-Pianos.

(3) We have established a fixed schedule for rentals.

(4) We have established a fixed schedule at greatly increased rates for piano movings, packing and shipping, etc.

(5) We have adopted a much better schedule for tunings, eliminating entirely all free tunings.

While, at first, I am free to admit, that I was rather sceptical as to how these reforms would be lived up to by the members of the Association, I am just as free to confess to you to-night that as far as the house I represent is concerned, we are satisfied. There may have been a little side-stepping by some, but it has not been serious. Our player-roll department shows greater profits, our tuning staff has been enlarged and is busier than ever. We get much more for our movings, boxing, etc.

As this Association has accomplished so much for the betterment of the trade, there is no real reason why some improvement may not be made in the payment of commissions and to this end I have pleasure in submitting the following resolutions for your approval.

Annual Meeting Toronto Piano Retailers

(Continued from Page 21.)

toward improvement in the quality of business, rather than in volume. If there is to be curtailment, let there be improvement.

"We are likely to be short of pianos, then why should we not stiffen up the terms? The automobile dealers have shown us how to do it. The American trade are tackling the 'long term evil' in earnest. Let us do likewise. From a financial standpoint it is necessary, because of the increased costs, if we are to prevent capital expansion; from every other standpoint it is desirable under existing conditions.

"Another bad practice is the over-valuation of old instruments taken in exchange. This is something that should be corrected at once, because to my mind it is the outstanding folly of the trade. Had I been able to be present, it was my intention to take up this subject at some length, because I feel very keenly about it. You already have hit about the right basis in taking pianos in exchange for phonographs. Here the practice is to allow a wholesale or stock valuation, so that the instrument when re-sold, after allowing for cost of repairs, cartage, tuning, etc., still shows a fair margin of profit. Why should we give away our profit, as we certainly have been doing on exchanges? Figure your exchange sales and see what percentage of margin they show compared to straight sales, and you will quickly get the right view point if you have not got it already.

"In closing I want to thank the members of the Executive for their splendid support, and their readiness to serve in whatever way and whenever called upon. I also think the thanks of the Association ought to be most heartily tendered to our Secretary, Mr. Baulch, for his painstaking care in the performance of his duties. My hope is that the new officers may carry on the important work of the Association to even a greater degree of success than what has been attained heretofore."

To "Get" the Commission Ringer

The paper read by Mr. S. F. Baulch and reproduced on another page, covered a timely subject and one that represents a serious trade evil. The following resolutions were presented by Mr. Baulch:

(1) That this Association, recognizing the need of some better rules governing the payment of commissions, hereby agree that hereafter every dealer belonging to this Association will, on the consummation of sale and delivery of piano and prior to the payment of any commission, ascertain from those houses known to have been in competition on said sale the name of the person who furnished them with the prospect and refuse to pay a commission to the party claiming it, should it turn out that he or she has furnished it to more than one house, and will also report the name of said person and particulars of the case to the next meeting of the Association.

(2) That no commissions shall be paid to anyone, not regularly engaged in selling pianos, until at least \$50.00 shall have been paid as per terms of purchase, and then only in proportion to one half of payments received until the full commission claim is satisfied.

(3) That the maximum commission to be paid to any one (not regularly engaged in selling pianos for a livelihood) shall not be more than \$25.00 and not more than \$10.00 where the name only of the prospective buyer is furnished.

These resolutions, after discussion, were referred to a committee composed of Messrs. D. R. Gourlay, C. A. Bender and S. F. Baulch, with a recommendation that they draft some kind of a commission blank and make a full report on the subject at the next meeting.

Other Business

The Secretary-Treasurer's report showed the Association to be in satisfactory financial shape, having a balance in the bank.

A communication was read from Paul Hahn, expressing regret at absence from the city preventing his attendance and his wishes for a successful meeting.

Applications of Mr. Frank Stanley and Charles Ruse for membership in the Association were received and on being put to the meeting were carried unanimously.

The question of the charges for packing pianos was taken up and it was unanimously agreed that the charge should be raised from \$7.50 to \$10.00 for uprights and grand pianos to \$15.00; the regular cartage charges being added in both cases.

The subject of rental rates to institutions was introduced and provoked a general discussion; the consensus of opinion was that for the ten months' term a charge of at least \$40 for uprights and \$60 for grands should be made, the charge to include tunings and cartage as formerly. These charges were adopted pending the acquiescence of some firms not represented at the meeting.

The matter of early closing for the summer months was referred to but no action taken as the custom is one quite generally observed, and it was concluded that the matter should be left to the discretion of individual firms.

New Officers

The report of the Nominating Committee was unanimously adopted, the following being the officers for the ensuing year:

President, S. F. Baulch.
Vice-President, D. R. Gourlay.
Secretary Treasurer, J. A. Hassall.
Executive Committee, H. G. Stanton, Chas. Ruse, H. H. Mason.

Nominating Committee, J. E. Hoare, E. C. Scythes, T. J. Howard.

A list of those present appears on page 36.



NORDHEIMER DESIGNS



THE UPRIGHT STYLE "A"

*—Its simple lines make a strong
appeal to many buyers.*

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

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

NORDHEIMER PIANO & MUSIC COMPANY, LIMITED, TORONTO



THE AEOLIAN-VOCALION

—A New and Better Phonograph

THE phonograph business, though still comparatively new, is already undergoing the change which is inevitable in every industry. Real competition, without which development and progress is almost impossible, has made itself strongly felt in this field of manufacture, and is rapidly becoming more and more apparent in the selling end. The time has come when it behooves every intelligent and far-sighted merchant to face the new condition and make provision for the present and the future.

To the dealer who does this, the opportunity to secure the representation of the Aeolian-Vocalion must appeal as the most valuable franchise available in the music industry. Not only is the Aeolian-Vocalion to-day far superior to any of the machines of older type, both intrinsically and as a sales proposition, but its leadership in the future is equally assured.

The Nordheimer policy of exclusive representation for the Aeolian-Vocalion assures to the dealer the benefit of all the business in his territory.

Valuable territories for representing the Aeolian-Vocalion are now available. Full particulars will be furnished to those who inquire.

THE NORDHEIMER PIANO & MUSIC COMPANY, LIMITED
COR. ALBERT & YONGE STS. TORONTO

Canadian Representatives of the Aeolian-Vocalion

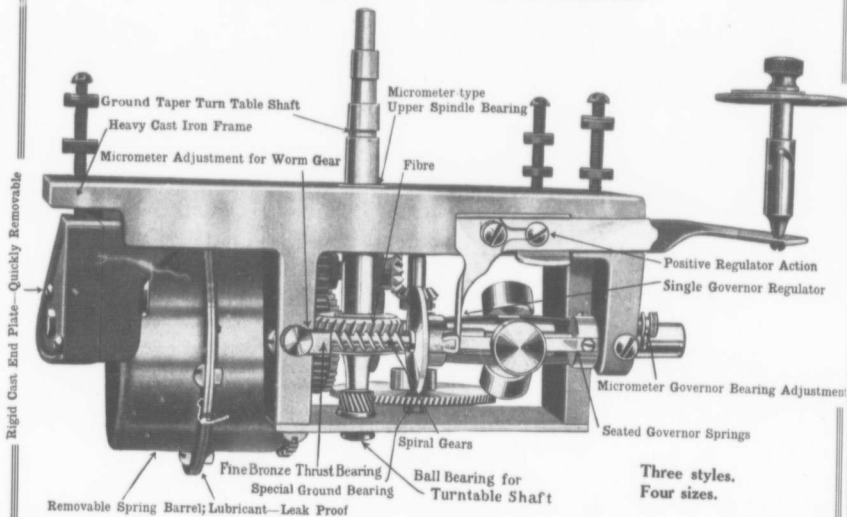
THE DAYTON MOTOR

Every manufacturer building talking machines knows that the success of his business depends wholly upon the satisfaction his products give to the dealer and the user. Therefore he realizes that only the best parts are good enough to put into his machine. That's the reason thousands of Dayton Motors are being sold. Their superiority makes them

"THE BEST MOTOR IN THE WORLD"

RUNS EVENLY

RUNS SILENTLY



Let us prove it's the best for you, too—in quality, price, and service.

DAYTON TONE ARMS are universal, playing any disc record. Five styles—all good.

DAYTON REPRODUCERS are scientifically correct and thoroughly practical. Two styles.

Build satisfaction into your products by using the quality line—DAYTON MOTORS, DAYTON TONE ARMS, DAYTON REPRODUCERS. They will bring you more business and satisfy the most exacting customers.

THE THOMAS MFG. CO.

303 Bolt Street, Dayton, Ohio

Toronto Office: 911 Kent Bldg.



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WILLIS DINNER

Local Staff and Visiting Dealers of Willis & Co., Ltd.,
Entertained at Ritz Carlton

AGENTS, branch managers, office and department heads of Willis & Co., Ltd., Montreal, were tendered a complimentary banquet by the firm at the Ritz-Carlton, on the evening of Thursday, March 14. This was the grand finale of a three days' convention at which the men came together to talk over plans for the year and exchange ideas on getting and developing business.

While not an annual affair the President and Executive of Willis & Co. are convinced that the men responsible for the success of the house coming together every two or three years is of definite benefit to the members of the organization and consequently to the firm and the line.

The dinner was magnificently served in one of the Ritz-Carlton's beautiful private dining rooms. No less than sixty-five men gathered around the table, which was set in the form of a hollow square. Mr. A. P. Willis, President of the firm, was at the head of the table, while Mr. R. A. Willis, who was toastmaster of the evening, placed himself among the boys.

Song sheets were placed at each plate with a unique programme, specially made for the occasion. Attached to the programme were the words, in French, of the song "Alouette," a new one to the visitors from Ontario.

Some one in the organization, with a very intimate knowledge of the rest of them, had decorated the programmes with timely and pertinent quotations, reflecting the sentiments of the various departments and the heads thereof. It was generally concluded that this was the work of "Robert" Willis, but so far he has not acknowledged the charge.

This dinner was one of the liveliest affairs of the kind that the Journal representative has had the pleasure of attending. There was good music and lots of it. There were solos, duets, choruses and instrumental numbers, but happiest of all was the rendering of "Alouette" under the leadership of Mr. J. E. St. Cyr all joining in the chorus. An original song by Mr. R. T. Beaugrand was one of the several features of the evening. This was in French and was a clever composition by himself into which was interwoven personal quips on different members of the staff.

Mr. Robert H. Willis performed the duties of toastmaster with grace and skill. He not only led off the various choruses but played a number of the accompaniments. There was not a dull moment from start to finish.

The speakers of the evening were not told to keep their talks down to a minimum of time, but they did it. The speeches were therefore a crisp and pungent variation sandwiched in between the musical numbers.

When cigars were lighted, Mr. A. P. Willis, President of the Company, proposed a toast to the King which brought every man to his feet and the national anthem was most heartily rendered.

Mr. Willis then turned the meeting over to Mr. R. A. Willis, Vice-President of the Company, and told his guests that this was one of the occasions that he proposed to say very little. During the evening, however, a toast to the President was proposed by Mr. F. G. Sharpe, who has been associated with Mr. Willis for a great many years. He told of some interesting transactions when he was the sole member of the selling staff and frequently solicited and readily secured the assistance of Mr. Willis in closing.

In a short address of acknowledgment of the toast to himself Mr. Willis assured his guests that it was very gratifying to him to be surrounded by so capable and energetic a group of men. The success of the House of Willis he attributed to the loyal co-operation of the mem-

bers of his organization, whom he preferred to consider as the firm's associates rather than employees. He encouraged the youngest and newest men on the staff and those in the most humble positions to do their very best in their particular vocations, assuring them that promotion would take care of itself as there were always positions higher up calling for capable men. He predicted greater achievements for Willis & Co., Ltd., and in conclusion said: "If this meeting will assist in bringing us closer together, in understanding one another better, in increasing the enthusiasm in our business that is so necessary to success, in helping us to realize that our company's future depends upon our mutual co-operation and loyalty, it will have served its purpose. Help one another and remember no one ever built himself up by pushing others down. True success is built up on loyalty, integrity and hard work, mixed with ordinary horse sense."

C. D. Patterson, salesmanager of the Company, who speaks both French and English fluently and who frequently thinks in both languages at once, proposed a toast to the "Boys Overseas," the representatives of the firm "Somewhere in France," including Mr. Inglis Willis, of the firm's staff. This toast was responded to by Capt. J. W. Bush, of the Ottawa branch, recently returned from active service. Captain Bush took occasion to refute thoughtless and malicious statements that had been made about the Canadian boys, very few of whom were not better men and stronger characters as a result of their military training and army experiences. Over one hundred men from the Willis organization have enlisted, including a large per centage of employees of French descent.

Mr. A. S. Benoit proposed the toast to "The Press," coupling with it the name of J. A. Fullerton of this Journal, and Secretary of Canadian Bureau for the Advancement of Music. He made some very complimentary remarks concerning this publication and how it is looked forward to each month by every member of the staff. He also paid a tribute to the local representative of the Journal, whom everyone respected and admired.

Mr. Fullerton fittingly acknowledged the very kind expressions concerning the Journal and promptly launched a dissertation on the advantages of the "Music in the Home" campaign to the salesmen.

Instructive addresses were delivered by Mr. N. Brownlee, manager of the Ottawa branch; Mr. James Martin, Brampton, and T. H. Avery, St. Catharines.

Mr. Brownlee's topic was "Salesmen or the Man Behind the Gun." The subject was handled as only a salesman of Mr. Brownlee's type could handle it. He gave good advice to those present on what constituted good salesmanship in the piano business. His remarks were listened to with keen interest.

Mr. I. Martin, Brampton, Ont., convinced his hearers that pianos manufactured by Willis & Co., Ltd., could be sold even within a radius of twenty miles from a big city and cited several good reasons why the Flower City merchants were entitled to a share of the town's business without the people going elsewhere to buy.

Mr. Avery, of St. Catharines, gave some convincing arguments why it was possible to sell the very best people in the Garden City of Canada, surrounded as it is with a population of rich fruit farmers and with a class of people with ready cash to buy the best they can get for the money.

The handling of salesmen was a subject near to the heart of Salesmanager C. D. Patterson, and he did full justice to this subject.

Those contributing to the musical programme were all connected with the Willis House, either as employees or representatives, and to the following gentlemen the banquets were indebted: Messrs. Sharpe, Buchanan, David, Beaugrand and Carr, whose singing was very much appre-

ciated; Messrs. P. Collette and A. Desjardins for their piano solos, violin solo by Mr. A. Desjardins and A. S. Benoit, whose contribution was a trombone solo. The accompaniments were played by Mr. R. A. Willis, Mr. A. Desjardins and Mr. S. Minnes, of Hamilton.

A particularly noticeable feature of the convention from start to finish was the good feeling and spirit existing between the English and French employees, and in President Willis' address this point was emphasized most emphatically.

The singing of Auld Lang Syne brought the dinner to a conclusion, each man there hoping that the occasion would soon arise for a repetition of the event.

Throughout the convention Mr. A. P. Willis was as active as any of his executive, meeting the dealers and managers and seeing that they were well looked after during their stay in Montreal. He surprised some of them with his feats of memory which went back to the first meeting with some of them many years ago.

Those present were:

S. Minnes, Hamilton.	J. F. Gray, Ottawa, Ont.
F. H. Avery, St. Catharines.	J. C. Trotter, Ottawa, Ont.
J. Martin, Brampton.	L. J. Burrows, Toronto, Ont
G. Rouse, Galt.	C. Leblanc, Cornwall, Ont.
J. W. Stuart, Peterboro.	W. Thibault, Picton, Ont.
W. S. Gesner, Amherst, N.S.	R. D. Jameson, Waterville, P.Q.
J. A. Fullerton, Toronto.	A. L. Carr, Sherbrooke, P.Q.
N. Brownlee, Ottawa, Ont.	E. O. Callaghan, Ottawa, Ont.
J. W. Bush, Ottawa, Ont.	

The following all from Montreal:

P. Davis.	A. Bechard.	J. Colpron.
A. Demaris.	A. P. Willis.	A. S. Benoit.
O. Blair.	R. A. Willis.	I. Vanasse.
J. T. Fortin.	W. D. Willis.	Jos. St. Cyr.
P. E. Dansereau.	A. P. Willis, Jr.	Frank Smith.
C. Paquette.	C. D. Patterson.	Frank Milloy.
J. A. Bédard.	F. G. Sharpe.	W. P. Oualsh.
R. Squires.	G. L. Duncan.	G. A. Patterson.
I. Trudel.	G. Barrington.	H. Roth.
C. Forest.	H. Delfosse.	J. Primeau.
A. Comtois.	A. Desjardins.	E. P. West.
H. Collinson.	G. Bader.	R. T. Beaugrand.
I. Buchanan.	M. Fourcault.	P. Collette.
F. Ellis.	I. Ross.	G. Creegan.
Rev. J. J. Willis.	I. D. A. Senecal.	H. David.

Annual Meeting Toronto Retail Piano Dealers

(Continued from Page 31)

Those in attendance at the meeting and the firms they represent were:

D. R. Gourlay, Gourlay, Winter & Leeming, Ltd.
 Chas. H. Bender, Heintzman & Co., Ltd.
 H. G. Stenton, R. S. Williams & Sons, Ltd.
 Henry H. Mason, Mason & Risch, Ltd.

SWISS Phonograph Motors

Canadian firms should correspond. Stock on hand. Can be shipped from Bonded Warehouses, avoiding paying U.S. duty.

MERMOD & CO., MFRS.

505 5th Ave. - New York

We also manufacture Diamond and Sapphire needles.

T. J. Howard, Newcombe Piano Company.
 Chas. Ruse, Chas. Ruse.

S. F. Baulch, Gerhard Heintzman, Ltd.
 A. Barton, Gerhard Heintzman, Ltd.
 Jas. F. Sifton, Newcombe Piano Co.
 G. A. Lane, R. S. Williams & Sons Co., Ltd.
 Wm. J. Smith, R. S. Williams & Sons Co., Ltd.
 C. Fredenburg, R. S. Williams & Sons Co., Ltd.
 J. A. Hassall, R. S. Williams & Sons Co., Ltd.
 H. J. McIntee, R. S. Williams & Sons Co., Ltd.
 D. S. Bernie, Nordheimer Piano Company.
 Addison A. Pegg, Nordheimer Piano Company.
 Herman Wright, Nordheimer Piano Company.
 C. E. Muckle, Heintzman & Company.
 E. Harris, Heintzman & Company.
 H. Edmondson, Mason & Risch, Ltd.
 F. R. Williamson, Mason & Risch, Ltd.
 J. A. Fullerton, Canadian Music Trades Journal.

Walter F. Evans Visits East

On a recent trip east, Mr. Walter F. Evans, head of Walter F. Evans, Ltd., the well-known music house of Vancouver, B.C., visited Toronto and Montreal en route to New York and other eastern centres. In Montreal Mr. Evans visited the factory of Berliner Gramophone Co., Ltd., his firm being exclusive "His Master's Voice" dealers for many years, in addition to having the Heintzman agency and handling sheet music and small goods. The Evans store is well located, and is one of the brightest and most up-to-date in the west. Mr. Evans, being a musician of unusual training and talent, he has an extensive personal connection with the musicians of British Columbia. He closely follows the movements of the leading artists of the world, with the attainments of whom he has an intimate knowledge.

Regarding conditions and prospects in British Columbia, Mr. Evans had only an optimistic viewpoint. The Vancouver dealers, since deciding to organize some months ago, have had regular meetings, and the resultant acquaintance-ship and greater confidence in each other, he considered an important advantage to the music business of his city.

NOTICE

WHEREAS certain parties, claiming to represent Japanese and other firms, have approached dealers, offering to illegally duplicate our records, we hereby respectfully notify the trade that we will vigorously prosecute actions against parties engaging in such traffic with our respective products.

Columbia Graphophone Company

Berliner Gram-o-phon Company Limited

Reg. Aa Dept. - Copyright



Truth and Imagination

STOP!

Do you get 100% record service from your distributors, or is all their talk of "Service" just imagination?

To give perfect record service every day in the year means not only the carrying of a gigantic stock, but also individual catering to every dealer.

Truly it can be said that "His Master's Voice" Dealers are in an enviable position, for they actually receive 100% record service every day in the year, because there is the organization and the facilities to back up and render possible these claims for service.

Without this organization—without these facilities, such perfect service would be impossible.

Who enjoys this 100% Record Service in your town?

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

ONTARIO:

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

QUEBEC PROVINCE:

Berliner Gramophone Company
Limited,
Montreal, Que.

BRITISH COLUMBIA:

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

MANITOBA:

SASKATCHEWAN (East):
Western Gramophones Co.,
122 Lombard St.,
Winnipeg, Man.

ALBERTA:

SASKATCHEWAN (West):
Western Gramophones Co.,
Northern Electric Building,
Calgary, Alta.

NEW BRUNSWICK:

NOVA SCOTIA:

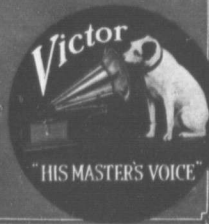
PRINCE EDWARD ISLAND:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL



Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—APRIL, 1918

The Talking Machine in Apartments

WHAT is said to be the last word in apartment houses is nearing completion in Chicago. The idea of offering prospective tenants a furnished home is being carried out to the last detail. Recognizing the incompleteness of a home without music, plans are being made to include in the equipment of each apartment a talking machine and a collection of records. This innovation in building circles will, it is believed, be followed by other proprietors of apartment houses, thereby opening up a new field for talking machine sales.

Concert Going Pays the Salesman

ATTENDING concerts frequently is part of a talking machine salesman's duties. If it is not, it ought to be. Going to the opera, or to hear the leading vocalists, pianists, violinists, orchestras and choruses, not only keeps the salesman in touch with the music itself, though that in itself is very important, but it enables him to study the listeners. To see a few hundred or a few thousand people listening so attentively and applauding so whole-heartedly, gives you a greater belief in the power of music. It gives you the concert-hall atmosphere. It gives you the "music for everybody" viewpoint.

A Borrowed Idea

"HAPPENING to glance through a trade paper devoted to the interests of house furnishings," said a talking machine salesman to the Journal, "I notice this statement made by a dealer to his salesmen: 'before I ask you to sell this stove I want each of you to try one out in your own home. Then you'll know it is all the manufacturer's claim for it; you can truthfully say to your customers that you have tested it in your own home and that you are not merely repeating the claims made in print by the makers.'"

"This gave me an idea. Now I take home all the new records and try them over so that if a customer asks me to offer some suggestions I can say, 'here is such-and-such a contralto solo by so-in-so that we tried over at home last night and were greatly taken with it.' Or, perhaps, I can say, 'the other evening we had company in and they thought this overture by the Blank Orchestra was great, I'll just play it for you.' This idea has been a great help to me in record selling. It seems to get in the personal touch."

How He Sells Records

"NOT long ago I stepped into a talking machine store and my attention was attracted to a sales lady waiting on a customer," said a Cleveland dealer in recounting his selling methods to the Music Trade Indicator. "She placed a record on the machine, and then started talking about other records she wanted to show. The object of showing the record was lost, because the customer could not concentrate on the qualities of the record being shown."

"We aim to meet our customers at the door. The customer is not directed to a demonstration booth. He is shown into it and the aim is to make him feel he is not coming into a store, but into a great music hall where the greatest artists of the world are assembled. Our aim is not to convey the impression that our merchandise is only talking machines and records, but it is all that these things represent—joy, laughter, tears, and inspired achievement of some great artist."

"An angle of the record business is the amount of new

business that can be developed out of cash sales. Here we have a card index, and record all cash sales and the records purchased. In this way we know what the cash customer is buying, and what to follow up with when new records come in. Another way of keeping alive the interest is watching all sales to see how often the customer is buying. For if a long period elapses, we know something is wrong. We send a salesman out to that particular customer's house, and inquire about the machine. Often we will hear it won't work well. We will inspect it, take it down to our repair shop, have it overhauled, and returned free of charge. And while we are considering the complaint, we drop a careful hint about our new records, and get them accepted when the machine is returned."

Through Records, Artists Have Audiences Everywhere

WHILE in a small Ontario town, Mr. Hector Charlesworth, who has written a series of articles on talking machine and player piano music for the Canadian Home Journal, says in the course of one of them: "I noted a large advertisement announcing that records of Jascha Heifetz could be procured from a local dealer. Less than five months ago the name of Heifetz was unknown, even to the most noted musical critics of New York. He came to America from Petrograd and gave a violin recital in that city about

Encourage people to send records to the boys in the hospitals and training camps.

the time of the first snow-flakes. At once it was recognized that a great star had arisen in the musical world, and his subsequent appearances have created a furor wherever he has gone.

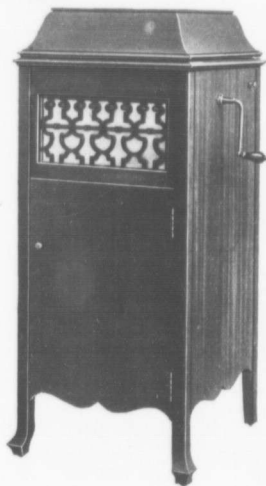
"But a decade ago such an incident would have affected only a few large cities with halls capable of containing the thousands that naturally throng to hear a new and celebrated man of genius. In a small town such as the one I mention, the idea that Heifetz would become a personage so well known as to be the subject of lengthy advertisements in the local newspapers, would have been fantastic. Only a few of the well-to-do, who might go on a journey, could ever hope to hear him play the violin, and his name would have been dismissed from the mind of the average individual. It is not over-shooting the mark to say that ten years ago the ordinary reader of a small town newspaper would have been indifferent as to whether Jascha Heifetz was an anarchist or a new kind of mineral water. Now he is a possession of the whole community. The sure barometer of advertising expenditure shows that he has a public everywhere, a public infinitely larger (who will know him through the records, and probably never see his face), than the throngs who are crowding to hear him in the large cities of America."

In the course of time, when a greater percentage of homes have talking machines, Mr. Charlesworth thinks that some artists will find it profitable to devote themselves exclusively to the making of records and abandon public appearances altogether; just as certain lecturers and educators have abandoned the rostrum and do their teaching entirely by the correspondence method.

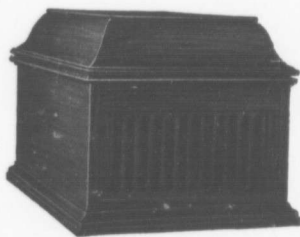
Tested!

The **Brant-Ola** has been submitted to the most thorough tests in the home. It has been critically judged in the reproduction of every kind of music—piano, violin, 'cello, harp, trios, bands, orchestras, all qualities of solo voices, choruses, monologues, whistling—in every conceivable manner that would show any weaknesses. These tests only emphasized the ability of the **Brant-Ola** to give a faithful reproduction of the artist's recordings. **They established the name Brant-Ola.**

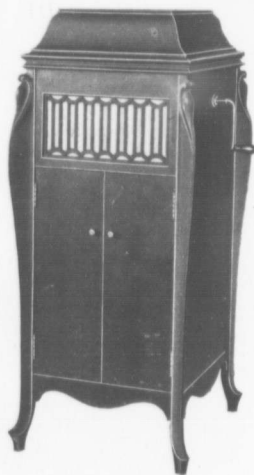
That is what makes the agency a valuable one. The dealers' margin is an encouragement to work hard. Drop us a line about your town.



Style "B," \$90



Style "C," \$65



Style "A," \$140
Electric, \$170

BRANTFORD PIANO CASE CO., LIMITED

MANUFACTURERS OF THE BRANT-OLA

Brantford - - - Ontario

"This is not likely to occur in the case of any artist of first rate talent," says this writer, in conclusion, "for the very good reason that public appearances in themselves, if successful, form an advertisement for the records of an artist of inestimable value. Yet the situation does hold its possibilities for the singer who happens to meet with misfortune other than the loss of voice. Suppose that Caruso, for instance, had been young enough to have been drafted for the Italian army, and had met with the loss of his legs or with some hideous facial disfigurement which precluded his ever appearing on the stage again. He would, did his voice retain its power, be able to continue to appeal to popular approval by making new records. The same is true of every other noted singer of either sex."

Coming Back at the Banker

A CERTAIN banker felt that one of his customers, a phonograph dealer, should curtail his business, because phonographs were unnecessary to winning the war, and that energy spent in their manufacture and sale was a misdirected energy that might be put to better use.

Mr. William Maxwell of the Edison Company writes this banker a strong letter of protest that puts the phonograph dealer's case in its proper light. After a convincing introduction Mr. Maxwell continues: "It has been demonstrated that a soldier fights better, lives a cleaner life, is less oppressed by his surroundings, and in every way is a better man if music is constantly available.

"Now, then, my thought is this; If the philosophers agree that music has always been an essential to mankind, and if it has been proved that music is a necessity in the trenches, must we not concede that in our civilian life music assumes an importance that merits your support of Mr. Smith in his efforts to provide the people of your city with good music in their homes?

"Music to me is perhaps less essential than to the average man. I am a man who finds much pleasure in reading. Accordingly I am never at a loss for a means of detaching myself from the worries of to-day and the apprehensions of to-morrow. However, I must admit the full truth of the necessity of music, and I believe that you will agree with me.

"Let us assume, Mr. Dunham, that you were a visitor at the home of a mother who has sent her boy to France, and who daily scans the casualty lists. Her heart is torn by the conflicting emotions of patriotism and an unending fear of what may happen to her boy. What would you advise her to do? You would advise her to go to the theatre, to concerts, to motion picture shows. She would probably tell you that she hasn't the heart to go anywhere. In that case,

what better advice could you give her than to suggest that she purchase a phonograph from Mr. Smith? Am I right, or am I wrong?

"Take the case of the man who has subscribed for Liberty Bonds, or for some other reason is economizing. He has cut out the theatre and his occasional game of pool; he is smoking a pipe where he used to smoke cigars; he is wearing last winter's overcoat; he is having his wheatless and meatless days; his wife and daughter are similarly economizing. As they would perhaps put it, 'We are not going out very much this winter.' What would you say about such a family? You and I know that food, warmth and shelter do not make an American home. They make a Russian home, but they don't make an American home. The man who fails to provide instructive entertainment for his family, if he is able to do so, is failing in his duty almost as much as if he failed to provide them with adequate food and clothing. Next to religion, there is no force which more firmly cements the family relation than good music in the home. Needless to say, self-made music is in this respect superior to all other kinds, but there is not one person in ten thousand who can make good music—that is

From an economic standpoint no other entertainment is so low in cost as music in the home.

to say, sufficiently good music to be truly entertaining and helpful to others. Therefore, a good phonograph is the best means, and in the majority of homes, the only means of bringing good music into the home.

"I claim that money invested in a good phonograph is well invested, just as I consider that money invested in good books is well invested. I believe, Mr. Dunham, that you are too broad-minded and too sincerely interested in the best interests of your community not to revise, upon reflection, the opinion which you expressed to Mr. Smith in your letter of the seventeenth. I don't ask you to alter your decision as a banker, but in justice to music and to the phonograph I hope you can be prevailed upon to abandon your views as to the unessentialness of the phonograph in wartime.

"I personally feel that Mr. Smith is doing a good work in putting music in the homes of your people, and, within the limits of conservative banking, I consider that he deserves your assistance."

Are you selling your share of the Columbia Records which the folks at home are buying for their soldier boys? Remember there's a Columbia Grafonola in every Y.M.C.A. and Knights of Columbus Army Hut.

Columbia Graphophone Company
54-56 Wellington St. W.
Toronto - - - Canada



A Splendid
Assortment
of
Fast Selling
Records



Including
Latest Hits
and
Best Sellers

Afford you a wonderful opportunity to add to your profits. A small outlay provides you with a full assortment, and by re-ordering numbers sold and procuring new releases, you will be able to keep your record stock up-to-date and in a thoroughly saleable condition.

Gennett Records

are of the hill and dale type, 150 lines to inch, double sided, each side playing from 3½ to 5 minutes; may be played on all universal phonographs.

We assume responsibility, which permits keeping stocks fresh and up-to-date.

Service

In New York our recording studios are so situated that we have ready access to all popular hits—thus we are able to offer the number the public demands while the demand is big, not three or four months later.

Our Service is the kind that builds a big, profitable and permanent Record Business



Gennett Records are made exclusively by The Starr Piano Co., Richmond, Ind., and show the same high standard of quality as found in Starr Phonographs, which have become such wonderful sellers for Canadian dealers during the past 12 months.



Gennett Records have the backing of a great and long established company, with a world wide musical reputation.

Many Canadian dealers already handling this line with profit.
If interested in a money-making record line, write to-day.

DELAY PAYS NO DIVIDENDS

THE STARR COMPANY OF CANADA

London

261 DUNDAS ST.

Canada

A Correction Re "Explaining the Speed Regulator"

EXCEPTION has been taken to the conclusions of a salesman expressed in an article in the March issue of the Journal, on page 49, entitled "Explaining the Speed Regulator." In this connection Mr. R. H. Murray of His Master's Voice, Ltd., writes: "When records are made, whether the selection which is being recorded is fast jig music, for instance, or the slowest funeral march, the wax on which the sound is being engraved is always turning at a speed of 78 revolutions per minute. In view of this it can be well understood that in order to reproduce the selection the record must be revolving at exactly the same speed, viz., 78 revolutions per minute, and if the speed is faster or slower, the pitch is bound to be out.

"The opinion given in that article is absolutely wrong when it says that 'when a record of fast music is being played the speed regulator must be gauged higher and vice versa in case it is slow music which is being played.'

"I am sure that you can see from the explanation given why it is necessary to always play records at a speed of 78 revolutions per minute regardless of the time of the selection itself."

Unsaleable Records are Saleable

BECAUSE a record has not been asked for in a year or even in two years does not necessarily imply that it is unsaleable. The most active dealers employ their minds in preventing their shelves becoming stocked up with dead ones. When they find themselves accumulating a list of slow movers or titles that do not move at all, they concentrate on these and get them going.

There are, of course, certain popular songs that have had their short lived run, and in which no amount of pushing or pleading could again get the public interested. These have presumably been bought with careful discrim-

ination, but almost any talking machine dealer can go through his stock and find selections of real merit that should be and could be transferred to the homes of the people for real money.

Dealers have found a system of bonuses or premiums to employees effective in getting the slow movers out of the way. The records that it is particularly desirable to start going are marked in a manner conspicuous and intelligible to the person selling and usually under the inspiration of a little extra remuneration are soon disposed of.

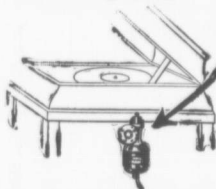
It is poor business to simply feature one month's list and loaf around waiting for the next. The records listed on the new supplement may be everyone immediate sellers, but it is probable that some of them will remain until exploited by the dealer, and the dealer on scrutinizing his stock will probably discover that he has allowed quite a number to merit his exploiting.

How Do Your Customers Keep Their Records?

THIS very practical topic was discussed in the Victor Record Supplement for April. While intended primarily for His Master's Voice dealers it is equally valuable for all other talking machine departments to pass on to their customers. The article referred to is this: "How do you keep your records?"

"Very simple question isn't it? And yet, simple though it may be, hundreds of records, which to the owner were great favorites, have been spoiled simply because someone handled them carelessly. How very few Victrola owners there are that cannot point to an instance of friends coming to hear their Victrola, and, from a topsy-turvy pile of records, a favorite has been broken in a scramble to get some desired record. This is neither fair to the owner, who has probably spent many hours in picking out and compiling his record library, nor even to the friends. The

**LET THE MOTROLA
EARN EXTRA PROFITS
FOR YOU**



THE thousands of phonographs now in use are prospects. They should all be equipped with Motrolas if electric current is available.

Don't let a single customer leave your store without learning all about the magic of its convenience and service.

Take advantage of the countless opportunities every sale of records gives you to demonstrate Motrolas.

You will be surprised how many sales will result. Not more than one out of ten purchasers of new phonographs will hesitate to increase his investment by the price of the Motrola.

Enthusiastic dealers are making big profits.

GET THIS BUSINESS

Our plan does it for you without expense. Write for details, literature, etc.

TALKING MACHINE SUPPLIES COMPANY
Suite 209, Stair Building Toronto, Ontario

The MOTROLA winds any make—any model phonograph electrically—automatically.





Deliveries by Ford One-Ton Truck

THE commercial car is looked upon today as a necessity by progressive business firms who have hauling and delivering problems to consider.

Wholesale or retail merchants who must deliver quantities of merchandise have found the horse-drawn delivery to be too slow, expensive, and entirely inadequate.

The Ford truck, with a single driver, will do more work and cover more ground than two teams and two drivers, for it travels in half the time. This truck will reduce your hauling costs. It eliminates one driver's salary and the care which horses always require. It will make your delivery service more efficient. It will widen your area of distribution. It will be constantly ready for work—day or night. It will show a profit on your investment.

There has been a popular demand for a Ford truck as is shown by the many uses, for commercial purposes, to which our standard chassis has been put. Now, after most careful designing and exacting tests, we are able to offer the Ford One-Ton truck to meet this demand.

The Ford truck is supplied as a chassis only. This permits the purchaser to mount any one of the many body styles specially designed for the Ford truck, and already on the market, and he can select it to meet the individual needs of his business.

Price \$750 f.o.b. Ford, Ont.

See any Ford Dealer in Canada, or write for a catalog

Ford Motor Company of Canada, Limited
Ford, Ontario



Three of the many body styles that may be mounted on the Ford truck chassis

owner of a fine library of books would not keep them in a heap in a corner. Neither should records be kept that way.

"They should be kept neatly in albums, duly indexed, so that these albums can be passed round to visitors and the record desired chosen just as from a library. Not only will this enhance the pleasure of choosing music, under such pleasing conditions, but it will also reflect to the Victrola owner the admiration of his friends for his individual taste in music. By all means keep your records in albums—as a matter of pride and as a matter of economy.

"Albums are made to hold either twelve or seventeen records. As the weight of an album full of records is considerable—do not invest in anything but the best. Cheap albums cannot possibly stand the strain.

"One record only should be placed in each envelope of the album, and the number corresponding with the one on the envelope should be marked on the record label. All the records should be listed in the space provided for that purpose in the inside front cover of the album.

"It is also a good plan to have a separate book indexed alphabetically.

"In this book should be entered the following:

1. The record indexed under the name of the selection.
2. The record indexed under the name of the artist.
3. The number of the album in which the record will be found.
4. The number of the envelope in the album.

"For instance, take one of Lambert Murphy's best records, No. 45106, on one side of which is 'Kashmiri Song' and on the other 'Evening Brings Rest and You.' Both selections should be listed under 'M' for Lambert Murphy. 'Kashmiri Song' should be listed under 'K' and 'Evening Brings Rest and You' under 'E.'

"Dance records should not only be listed as above, but in addition under the kind of dance, such as 'Waltz,' 'Fox Trot,' etc."

How Pride of Race Enters Into Record Selling

"PRIDE of race is something that will not be downed even in these abnormal times, and the existence of the fact should provide many opportunities for the talking machine dealer to realize at least more than ordinary results from his record selling campaign." This is the statement of Frank E. Parsons in *The Talking Machine World*, who enlarges on his subject as follows.

"We all realize that it is the Italian to whom Italian records most appeal, or the Swede who takes most interest in Swedish records, and so on, but there are many records in the catalog proper, records of the popular, or standard, type sung in English, that will make a special appeal to certain classes—something connected with them, either the title or the piece, or the name and nationality of the singer.

"This fact has been emphasized particularly by a live talking machine dealer in an Eastern city, who has practically doubled his sales of McCormack records. There is a large natural demand for McCormack records from musical people of all classes, but this particular dealer realized that the voice of McCormack sounded particularly sweet to the Irishman. He, therefore, sees to it that announcements regarding the new McCormack records as they appear find a place in the Irish and Catholic weekly papers and in the bulletins issued by the Catholic churches in his section. The success of the plan is demonstrated by the fact that the sales of McCormack records, even though good before, have practically doubled with this dealer as a result of this special publicity. The same plan was followed in connec-

The discerning wholesale buyer has learned to

SPECIFY BAGSHAW STEEL NEEDLES

Because of their quality, supremacy and reputation

W. H. BAGSHAW CO., Inc.
Lowell, Mass.

= P A R - O - K E T =

DOUBLE RECORDS OF QUALITY
PLAY ON ALL PHONOGRAPHS

Fully equal in QUALITY, TONE, SELECTIONS, and PLAYING-TIME, though only 7 1/4 inches in diameter, to the best 10-inch records.

AGENTS WANTED

Splendid Proposition to Dealers
Write for particulars and catalogue.

WESTERN DISTRIBUTORS:

The Canadian Phonograph & Sapphire Disc Co., Ltd.
408 Builders' Exchange Bldg., Winnipeg, Man.

Are you reaching the kiddies with Thornton Burgess' stories for children, told in the author's own voice for Columbia records exclusively? "Peter Rabbit Plays a Joke" and "Little Joe Otter's Slippery Slide" are the latest. Parents enjoy them just as much as the little folks.

Columbia Graphophone Company
54-56 Wellington St. W.
Toronto - - - Canada



tion with the publications of the various Knights of Columbus Councils, and with the same gratifying results.

"Take the case of Caruso records, for instance. Practically everybody who buys records buys one or more of the recordings of this famous tenor, but even the lowliest Italian, unacquainted with English to any extent, can nevertheless be appealed to in his native tongue through special publications reaching him by the fact that the great tenor himself is an Italian.

"There is a certain Polish singer who has recorded the songs of his native land for one of the prominent companies, and who has stimulated his royalty receipts tremendously by bringing his records personally to the attention of his compatriots. Not only that, but he has increased

that line, studying his records, what they offer, who the singer is, and whom he is most likely to appeal to, is going to get results that count. There are almost as many people who will buy records because they are sung by artists of their own nationality, and through pride of that fact as will buy the records solely for their musical value. It is the ability to appeal directly to those people on a logical basis that will save exploitation expense and effort, and produce maximum sales. There are a great many dealers to-day who have on their shelves, and classed as slow-selling records, selections that, if presented to a special class of buyers and in a special way, would move with a very satisfactory rapidity. The question is worth thinking about and studying."



A "Third Prize" Edison Window Display by Layton Bros., Montreal.

the sale of several of his records in English by that same direct means.

"There are in the leading catalogs, and not all in the foreign sections by any means, records that lend themselves particularly to exploitation in certain fields. There are, for instance, records that are designed particularly for use in the ceremonies of various fraternal orders—records that find a place in the ritualistic workings of the Masons, Elks, Odd Fellows, etc. Just simply to have these records on the shelf and to call attention to them in a desultory way, is not enough. All of these orders have special publications issued at regular intervals and devoted to their interests. These publications offer the logical mediums through which the talking machine dealers can call attention to special records of the fraternal-order type.

"The talking machine dealer who studies racial sympathies, and in his publicity makes a special drive along

"The Blue Section"

The stupendous work of producing the present edition of the Victor Record Catalogue, which has cost approximately \$11,000,000, marvelous as it is, has been excelled in the Canadian edition.

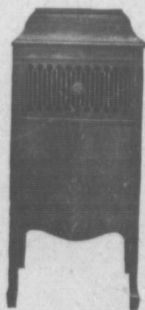
Few people in Canada realize that there are hundreds of musical gems contained in the record catalogue produced here, which cannot be procured outside of this country, and many enquiries are received from people whose friends have sent them a copy of the Canadian edition for "discoveries" they have made in "The Blue Section."

This part of the catalogue contains records by such famous English artists as Clara Butt, English and Scotch military bands, Church of England Services, famous English music hall artists such as Billy Williams, Vesta Victoria, Florrie Forde, etc., Scottish and French records and hundreds of records recorded in Montreal.

The CECILIAN CONCERTPHONE



5 designs from \$67.50 to \$275 retail



The "Alexandra," \$110

The discipline of war has shown the utter necessity of music—and therefore musical instruments.

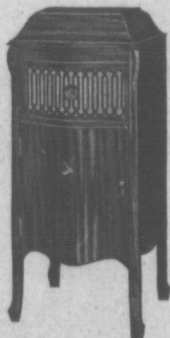
Any of your prospects cannot take the amount of money represented in the five types of Concertphones here illustrated, and invest it to greater advantage.



The "Apollo," \$67.50

The Concertphone is equipped with BALL-BEARING TONE-ARM and a perfect AUTO-MATIC STOP. The cabinet is known as "the one finished like a Piano."

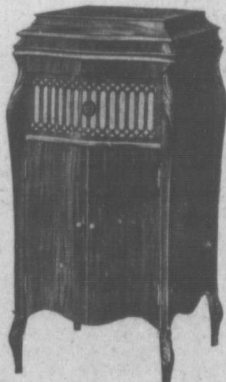
Have you had a sample?



The "Superb," \$145



The "Royal," \$215



The "Empire," \$275

Musical Instruments Limited

247 Yonge Street

Distributors for Canada

Toronto, Canada

Cecilian

World-Famous
Established 1883



Mossy and Rut-worn Methods have had to go---and

Alert piano dealers employ modern merchandising methods, which pave the way to success when used to sell a distinctive and a quality instrument like the Cecilian.

Here are four points that **must** mean something to you:

1. The prestige of the Cecilian's being equipped with the only **ALL-METAL UNIT VALVE SYSTEM** in the world puts the Cecilian dealer's competitors at a handicap. This system guarantees the Cecilian player absolutely leak-proof.
2. The **CECILIAN INDIVIDUAL GRAND AGRAFFE SYSTEM**, found only in the grand pianos of other makes, exemplifies the Cecilian policy of putting every known improvement in their upright pianos. This feature wins the discriminating musicians.
3. The **MAPLE INTERLOCKED BACK**, not depending alone on glue, is a constructional feature, the strengthening properties of which piano craftsmen are well aware. Our dealers see and use it as a convincing argument in selling.
4. Every straight Cecilian piano may at any future time be equipped with a player action converting it into a player. The prospective buyer appreciates this thoughtful provision for his future needs.

Write for complete illustrations and details.

The Cecilian Company, Limited

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

Toronto

Head Office and Showrooms:
247 Yonge St.

Factory:
1189 Bathurst St.

Annual Meeting of Piano Firm

The annual meeting of the shareholders of the National Piano Co., Ltd., Toronto, was held on April 5. A satisfactory report of the past year's activities was presented and the following directorate elected: President, Cawthra Mulock; Secretary, E. W. McNeil; Directors, Edwin J. Howes, A. A. Beemer and Gordon Perry.

The National Piano Co. commenced business in Toronto in April, 1917, with control of the Mozart Piano Co., Ltd. The retail store is at 266 and 268 Yonge Street, where in addition to pianos "His Master's Voice" lines are prominently featured. Mr. Edwin J. Howes is general manager and Mr. C. N. Sinkins, also well known in local trade circles, is manager of the Toronto store.

J. M. Greene Music Co. Banquet

Employers Reward Long Service With Shares

At a complimentary dinner tendered the staff of the J. M. Greene Music Co., Ltd., Peterboro, that firm put in effect a policy of awarding shares in the company to employees according to length of service. The shares of \$100 each are awarded as follows: One share for 3 years' service, two shares for 5 years' service and an additional share for each subsequent 5 years' service. Those receiving shares on this occasion were W. C. Sills, Manager of the Madoc branch; Wesley Mason, Manager of the Lindsay branch; J. W. Hales and Miss Waddell of the Peterboro staff. The length of service of these employees was from 7 to 11 years.

Cash prizes were also awarded by the Company to managers operating their branches on the lowest ratio of expenses. James Goodsell, Manager of the Belleville branch, won the first prize and W. C. Sills, of Madoc, second.

The dinner which preceded the programme, including the distribution of stock certificates and prizes, was held in Hooper's Palm Parlors, there being twenty-five guests. Mr. R. C. Braund, President of the Company, presided at the head of the table, while Mr. J. T. Braund faced him at the foot. Mr. J. M. Greene, General Manager, officiated as chairman. The outsiders among the guests were impressed with the cordial relations of employers and employees, the latter being strong in loyalty to the company, and the former appreciative of their staff.

An Edison phonograph provided the musical programme. Geo. Leader, the Company's General Sales Manager, gave a talk on "Salesmanship," and Mr. J. M. Greene gave an address on "Co-operation and Organization," in which he made reference to the work of the Canadian Bureau for the Advancement of Music. He also paid tribute to the Peterboro organization of Music Dealers of which Mr. J. P. Cunningham is president and which organization had accomplished much for sound business and mutual protection.

Those contributing to the musical programme were Miss A. Braund, Mr. Baden Greene, Mr. J. W. Hales and Miss G. Le Barr. Mr. Mason, manager of the Lindsay branch, was unable to be present through taking suddenly ill at the hotel.

The J. M. Greene Music Co. was established fourteen years ago in a small store immediately south of the present Peterborough Floral Co.'s premises, Water Street, between Brock and Hunter. Mr. R. C. Braund and Mr. J. T. Braund were then president and vice-president of the infant concern as they are now of the adult business, and Mr. J. M. Greene the manager. Business grew rapidly and in a year's time larger premises were necessary. The firm then moved into new premises in the Grand Opera House block. Ten years ago further expansion was needed, and the firm purchased the present property on Charlotte Street, erecting thereon the present handsome and commodious

Greene Music Building. They then incorporated with a capitalization of \$75,000, and are now increasing this capitalization to \$300,000.

The Company have branches in Lindsay, Belleville, Kingston and Madoc, and their operations cover the Counties of Victoria, Haliburton, Peterborough, Northumberland, Hastings, Addington and Frontenac.

Mr. J. M. Greene, General Manager of the Company, is well known to the music trades. He is always interested in and ready to assist any movement for the betterment of trade. He was official delegate of the Peterboro Music Dealers' Association at the annual meeting of the Canadian Bureau for the Advancement of Music. He is a member of the Peterboro Board of Education, active in the Board of Trade and a supporter of anything pertaining to his city's welfare and advancement.

Military Piano Man Approves Oak Cases

Capt. W. A. Child, who in civil life is of the firm Child & Gower Piano Co., Regina, was a recent visitor to Toronto and London. Coming east with a draft of gunners, the Captain was able to spend a day in Toronto visiting friends in the trade. Captain Child, who took part in the famous Vimy Ridge "show" of a year ago, was invalided home, and on the expiration of his furlough was detailed for military duties in connection with the operation of the Military Service Act.

Child & Gower Piano Co. are Steinway, Nordheimer and Vocalion agents for Saskatchewan, and also feature the Columbia lines extensively. They report an intensified interest in music, which they attribute to the necessity of the people having some means of easing the strain resulting from the war. It is also noticed that in homes from which a member has gone to the front, there has been a noticeable

Get enthusiastic over the "art" finish. It neither "checks" nor "blooms."

improvement in the musical tastes of the people. A renewal of interest in the player piano has resulted, and the indications are that next fall will be an active player season.

As to oak cases, this firm continues enthusiastically in encouraging the sale of fumed oak. Last fall they sensed a growing interest in oak, and catered to this desire of the public. The result is an absence of the usual complaint of varnish checking so prevalent in severe climates.

Banquet of Grinnell Bros.' Chatham District Employees

J. A. Honea, manager of Grinnell Bros.' store in Sarnia, attended the annual banquet and get-together meeting of Grinnell Bros. Music House employees for the Chatham district, including representatives from St. Thomas and Sarnia, in Chatham recently. Mr. Honea was one of the winners of the special cash prizes for efficiency in different departments, eight of which were awarded to employees in the Chatham district. The Chatham branch store won a bonus offered by Grinnell Bros., based on a percentage of increase in business shown during October, November and December, 1917, over the same months of 1916, it being the policy of the firm to let each employee share the bonus on a co-operative basis, every one receiving a substantial amount in cash.

A twelve weeks' contest for the greatest amount of business was started, all employees being enlisted under Captain Gordon Chase of Chatham, or Captain J. A. Honea of Sarnia, the losing side to banquet the winning side at Chatham at the end of the contest.

Although the Player

has made encouraging progress, barely a fraction of its possibilities have been realized.



*The Willis
Trade-Mark
of Quality*

The Willis Player is an art product. The player action, with which it is equipped, is most substantially built, yet responsive to the most delicate pressure. As a straight piano, it measures up in every detail to the nationally recognized Willis Standard.

Demonstrate the Willis Player—it sells itself and it sells others.



*The Willis
Trade-Mark
of Quality*

*We are sole Canadian wholesale agents
for the celebrated KNABE Piano.*

WILLIS & CO., Limited Montreal

Head Office:
580 St. Catherine St. W.

Factories:
St. Therese



MONTREAL TRADE NOTES

ELSEWHERE is an extended report of the recent meeting of the Montreal Piano Dealers' Association, at which it was decided to financially co-operate in the campaign of advancing public interest in music and which campaign is doing so much for the music industries of Canada.

Five Leach upright pianos, supplied by the Leach Piano Co., Ltd., were used at one time in a musical act seen recently at the Princess Theatre. This Company advertises that it will accept phonographs and records in part payment of Leach pianos.

He has a soft spot somewhere in his heart for Montreal, has the worthy representative of the National Piano Co., Ltd., Toronto, Edwin J. Howes, General Manager. "He takes his leaves," occasionally, but like the "villan in the melodrama, he always retains." He called on the trade the past month.

Wm. Lee of Wm. Lee, Limited, is helping the country's cause. On March 14th there came to his household a son and heir. Now friend Bill boasts of two Red Cross nurses and one soldier to defend the country.

Never in the history of Layton Bros. has this house done such an extensive, varied and high-grade advertising in the Montreal dailies as of late. Mason & Risch, Sherlock-Manning, Layton Bros. pianos and Edison and Columbia phonographs have all been made the subject of individual announcements imposing in space occupied, and notable for the excellence of the illustrations and for the literary character and selling force of the text. Much of the success of this firm is due to consistent advertising which is being written and laid out by General Salesmanager W. W. O'Hara.

The new tuning schedule or tariff adopted by the Piano Dealers' Association has been printed on cards which are now being conspicuously displayed in the windows of all the local dealers.

**BLACK
DIAMOND
NEEDLE**

WANTED

a few live dealers to handle our **BLACK DIAMOND NEEDLE**, a semi-permanent stylus, playing 50 records and over without change, and with no damage of any kind to the record.

These needles are packed in packages of three, mounted on handsome display card, or counter salesman. Each card contains 100 packages, as follows: 40 loud tone in red packages, 40 medium tone in blue packages, and 20 soft tone in white packages, unless otherwise ordered. Price 15 cents per package.

Send 15 cents postage for samples, and write us for trade discounts.

Black Diamond Needle Co.

**Majord Building
10 Victoria St., - Montreal**

Messrs. Fletcher Bros., Victoria, B.C., Distributors for B.C.
The Osborne Phonograph Co., 739 Broadview Ave.,
Toronto, Ont., Distributors for Toronto, Ont.

Layton Bros., through Philip E. Layton, recently sent to the Pastor of St. James Methodist Church a handsome donation towards helping clear off the debt of the church. The gift was deeply appreciated by the Church.

National Piano Manufacturing Co., Ltd., St. Jerome, Que., have been granted a winding up order, voluntarily going into liquidation.

The Ladies' Committee of the Sherbrooke Hospital have selected a piano from H. C. Wilson & Sons, Ltd., of that city for the Nurses' New Home. The instrument is specially finished in fumed oak to harmonize with the reception room furnishings.

J. Donat Langelier, head of the firm bearing his name, is sending in his firm some nice orders for Langelier pianos from the Maritime Provinces.

Hebert Brown, one of the top notch salesmen of Layton Bros., was recently re-elected on the Khaki League Garden Committee, in addition to which he holds the Presidency of the Verdun Horticultural Society. Gardening is Mr. Brown's hobby as well as selling lots of pianos.

Willis & Co., Ltd., Sherbrooke, Que., branch, recently supplied a chancel organ and Willis piano to the Lenten War Mission held in the Art Hall.

In order to devote their entire efforts to the wholesaling of Columbia products in the Province of Quebec the Canadian Graphophone Co. have disposed of their retail branch store to Mr. A. A. Gagnier, who will carry on the business under the name of the Canadian Graphophone & Piano Co.

A great improvement has been noticeable of late in the window display of C. W. Lindsay, Ltd. This is due to the efforts of Mr. L. A. Poulin, who has assumed charge of this end of the business. He has already incorporated a number of original ideas which have been the means of converting buyers out of passers by.

Chicago Piano Man Visits Toronto

Mr. George R. Burt, of Chicago, well known to the older generation of piano men in Canada, visited a number of trade friends in Toronto recently. Mr. Burt, who went to Chicago some twelve years ago, is connected with Newman Bros. & Co., of that city and a pioneer firm in piano manufacture. Having a number of intimate acquaintances in the trade in this country, Mr. Burt naturally takes a keen interest in the progress of the music industries in Canada.

The hero of to-day has no title deed for to-morrow.

WANTED, an alert and energetic salesman who has good connections and standing in Belleville and Bay of Quinte district to represent a high-class piano manufacturer. Attractive proposition on either salary or commission to party who possesses the qualifications necessary for securing the best class of trade.

Apply Box 5, Canadian Music Trades Journal,
66-68 West Dundas St., Toronto.

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

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

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

SAMPLES and PRICES furnished on request



The New Melodia Phonograph

Introducing Model 125. Equipped with the new Melodia double spring motor and Melodia combination ball bearing tone arm. Plays any record.

The cabinets may be had in rich mahogany or fumed oak, and are equipped with tone control.

Please note we use an all-wood spruce and holly throat, not metal. With each machine we supply, free of charge, sapphire, jewel, and steel needles.

Distributors wanted for Alberta, Saskatchewan and British Columbia.

Dealers, write to-day for our special inducement of your first machine and extra liberal discounts.

Retail Selling Price,
\$125.00
MELODIA MODEL 125

Complete line, \$30.00—\$175.00

Melodia Co. of Canada
230 McGill St.
Montreal

New Piano House Organized

Maloney-Connolley Piano Co., Windsor

On March 26 the transfer of the Nordheimer Piano & Music Co.'s branch at Windsor to Maloney-Connolly Piano Co. was completed. The new firm is being incorporated and for the present will operate in the premises occupied by the Nordheimer firm, but it is proposed to remove to larger warerooms as soon as these can be secured.

Mr. J. E. Maloney was born and reared in the Ottawa Valley and spent the earlier years of his life engaged on the farm where he was born. In 1904, he launched out as a piano and organ salesman in the employ of the old D. W. Karn Co., Ltd. Very soon afterwards, however, he decided to go into business on his own account, opening up in the town of Perth, where for nearly fourteen years he



Mr. J. E. Maloney

has conducted a successful piano and organ and talking machine business.

The writer of this sketch has been connected with the piano and organ business for over twenty-five years, and he does not know of another man in the Dominion who, single-handed, has accomplished as much as Mr. Maloney. The progress he has made is nothing short of phenomenal. He has always been a hard worker and this, coupled with ability and aggressiveness, has made the competence that he has acquired a logical result. In the portions of Ontario where Mr. Maloney conducted his operations he is known as a thorough, straight-forward business man, and in the town of Perth, where he resides, he enjoys the reputation of being one of the town's most progressive citizens.

Mr. Maloney proposes to continue his business in Perth and vicinity, making periodical visits to Windsor, but leav-

ing the active management of the new concern in the hands of Mr. P. S. Connolley.

Mr. Connolley, who, because of ill health, resigned the secretary-treasurer of the Karn-Morris Piano & Organ Co., Ltd., last year, has had a long connection with the piano business. He entered the employ of the Morris Piano Co., Ltd., Listowel, in 1901, as a junior. In 1903 he received the appointment of secretary-treasurer of the company, which position he held until 1906, when he resigned. The following year he spent in the retail business in Montreal. In the beginning of 1908 at the solicitation of the officials of the Morris Piano Co., Ltd., he returned to Listowel and resumed his old position as secretary-treasurer of the Company, which position he retained until March, 1909. On the amalgamation of the Morris Piano Co., Ltd., and Karn Piano & Organ Co., Ltd., he was appointed secretary-treasurer of the new company, the Karn-Morris Piano & Organ Co., Ltd.



Mr. P. S. Connolley

Mr. P. J. McCaffrey, who has for many years had charge of the Nordheimer branch at Windsor, where he has a good connection, and whose portrait appears on page 55 of this issue, remains with the new company.

End of a Strike

"Charles Dold, president of the Piano and Organ Workers' Union, was sentenced to jail for thirty days and fined \$500, and five other union men were fined \$300 each for contempt of court as the result of violating an injunction in the Lyon & Healy strike," says the Chicago Musical Times. The union men last November were enjoined from picketing, intimidating, threatening, annoying, or otherwise interfering with the company or its employees. The strike started October 4, 1917, and has been a bitter struggle. Bombs have been thrown at the Lyon & Healy building and at homes of eight non-union Lyon & Healy workers.

100% PROFIT 100%

FOR DEALERS HANDLING

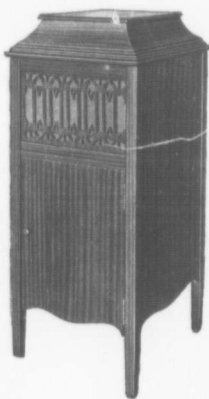
The "Symphonola"

CANADA'S NATIONAL TALKING MACHINE

No other talking machine on the market offers such inducements to the dealer.

This high-grade universal talking machine is offered to the trade with an iron-clad guarantee from Canada's largest manufacturers of phonographs (exclusively).

FIVE STYLES, FINISHED IN EITHER OAK OR MAHOGANY.



The determination of the Canadian Symphonola Co. has been to manufacture talking machines that will play any make of disc record and play them perfectly, including Edison, Victor, Columbia, etc.

SELLING RETAIL AT FROM \$60.00 TO \$225.00. TERMS ON ENQUIRY.

SATISFACTION

Much of the joy of life comes from the knowledge of having accomplished something—having done something, and done it well. This is the joy that our dealers feel, when they deliver to a customer any machine we manufacture.

Without any obligation whatever on your part, we will deliver one of our Symphonolas for your inspection, and if it is not superior to any machine on your floor, considering price, it may be returned at our expense.

MADE IN CANADA BY

The Canadian Symphonola Company, Limited

31-37 Brock Avenue - Toronto, Canada

TRADE GOSSIP FROM WINNIPEG

DIFFERENT business men of the music trades I have spoken with are satisfied with the volume of business done for the month of March, and pleased with the manner in which collections have been handled. Some say they have been handicapped through the shortage of stock, and one talking machine man told me that so great was the demand for Harry Lauder records, he simply could not get stock in fast enough to supply the songs of this singer, whose popularity is greater than ever.

In a general way country business has been ahead of the city trade, but with the farmer's coming "spring drive" this is expected to slacken some.

In several adjacent country districts where I have been lately the people are very enthusiastic over ideal weather conditions for farming. Owing to the light fall of snow this past winter the ground is dry—good for ploughing and seeding; not so good for growing; but the average western farmer is very optimistic and looks for rain at the right time to adjust matters.

Harry Lauder has been with us and departed from us. The Walker Theatre was simply packed at each performance and the bottom price, which by-the-way is usually for the top seats (nigger heaven), was one dollar. The advance pictorial advertisements portrayed Harry in kilts and carrying a "corkscrew" stick. Some "nawsty" people say the corkscrew is the emblem of lovers of "Scotch," but I don't know. Many a braw Scot has been known to knock the neck off the bottle.

More people than ever are asking for oak cases. That's better for the buyers, the retailers and the manufacturers.

The following was *not* heard in the hotel where Harry stayed (one must remember in reading it that Winnipeg is a "dry" town):

Enthusiastic Piano Salesman (upon being introduced to the noted Scotch singer): "Oh! Mr. Lauder, I'm dee-lighted to make your acquaintance. I've looked forward for some time to this meeting with the greatest of pleasurable anticipations. Do you know I've a little Scotch in me?"

Harry: Sh-h-h-h! Cum over in yon corner, mon, an' let me smell o' yer breath."

In local musical circles the "Country Girl," by the Hoover Opera Co., is at present having a run for a short season at the Walker Theatre. The writer witnessed the opening performance, which for amateurs is always a critical one, and was well pleased with a production remarkably free from first night hitches. The stage-work of this company showed a marked improvement over that of other seasons.

In the immediate future looms the great musical event—the spring festival of the Oratorio Society, John J. Moncrieff, director, with the Minneapolis Symphony Orchestra, under the baton of Emil Oberhofer. This latter organization has not visited Winnipeg since before the war. A Mason & Risch concert grand piano is to be used at all the performances.

Mr. J. G. Whiteacre, of Mason & Risch, has returned from a trip east. Mr. Beggs, of the same firm, was also in Toronto on the firm's business.

Mr. Merrell, manager of the Karn-Morris branch here, is quite enthusiastic over the amount of business done in March. Sales were away ahead of February, and collections excellent.

Mr. Bach, manager of Mason & Risch's branch, expresses himself as well pleased with the firm's March business.

Mr. Fowler, of the Fowler Piano Co., reports a very good month's business, with fair collections.

Mr. Thos. Nash of the Berliner Gramophone Co., Ltd., Montreal, who is as well known to the trade here as in his own home town of Toronto, has returned east from a visit to Winnipeg and Calgary. The Western Gramophone Co., distributors of "His Master's Voice" products, experienced an avalanche of orders for Harry Lauder records as a result of that idol's recent visit. An interesting development of record business as observed by the management of Western Gramophone Co., is the greater ratio of sales of grand opera music and records of the classics. The demands from the most remote places for the best of music is also a convincing evidence of the country's musical development, and the part that the talking machine has taken in fostering public appreciation of better music and more of it.

Mr. H. P. Bull, of Cross, Goulding & Skinner, says there has been a marked increase in the percentage of cash payments on recent sales. Business has been good and collections very fine. The volume of talking machine business has been considerably greater than this last year, and



Mr. P. J. McCaffrey, of Windsor, to whom reference is made on page 53.

he is very optimistic as to the immediate outlook, saying opportunities were never so good.

Mr. Robert Shaw says that European records are coming in such quantities as to indicate considerable factory improvements; over 25,000 having arrived in the last few days. The records of Louis Graveure have had a big sale as a result of two concerts given by this artist. Mr. Shaw also says Columbia needles are now to be had in all four grades. He reports a vastly increased business.

Winnipeg Piano Co. report sales to have dropped off a little in March, which was probably due to the serious war news and extra fine weather, collections have kept up fairly well. Louis Graveure had a crowded house at his recital, at which the Steinway piano was used.

Local piano dealers and tuners are now charging \$3.00 for tuning upright pianos, \$3.50 for grands, and \$4.00 for player-pianos, except that the third tuning if taken within a year, i.e., not more than four months intervening, is to be done at half price, thus eliminating the old yearly contract bug bear.

Babson Bros. report Edison sales up to the average and collections fair, shortage of deliveries from the factory being the chief trouble.



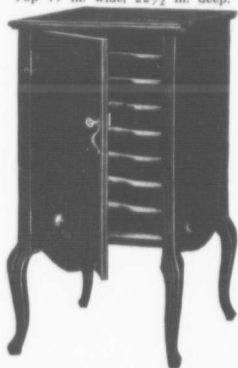
Capacity 90 Records.
No. 57 Oak, No. 58 Dark Mahogany.



RECORD CABINETS

FOR ALL MAKES OF
MACHINES

Top 19 in. wide, 22½ in. deep.

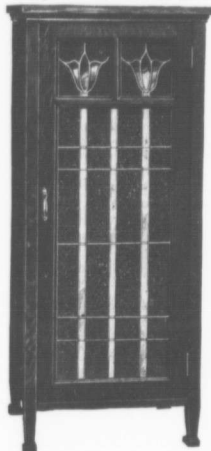


No. 80 Golden Oak, No. 81 Mahogany,
No. 82 Fumed or Mission.

NEWBIGGING CABINET CO.

LIMITED
HAMILTON, ONTARIO

Height 48 in., width 20 in.

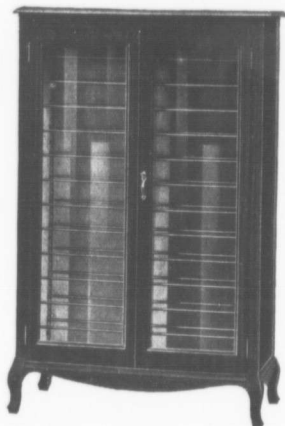


No. 43 Fumed or Early English
No. 44 Birch Mahogany.
Takes up very little floor space and
holds a good number of boxes. Leaded
or Chipped Glass in doors. Fitted with
our adjustable steel rod shelving.

Player Roll Cabinets

are steadily increasing
in demand.

It is a wise plan to al-
ways have samples on
your floor.



PLAYER ROLL CABINET

With large capacity.

No. 72 Mahogany, No. 73 Quartered
Oak

Canadian Branch of Heineman Motors to Move to Larger Quarters.

Manager C. J. Pott of the Toronto branch of the Otto Heineman Phonograph Supply Co., Inc., has been obliged, by reason of the firm's increasing business, to arrange for new premises. This has been done and it is expected by May 1st the Company's Canadian headquarters will be moved from the Lumsden Building where they have been since opening the Canadian branch a year ago, to 172 John Street.

There has been secured at that address an entire floor in a modern concrete building, which will give the added advantage of having the offices and the warehouse together, thereby permitting a closer personal supervision of all incoming and out-going shipments.

Owing to the increased office work at the Heineman Canadian headquarters, Mr. Pott is to have the assistance of Mr. L. Green, who has come to Toronto from the New York office. Mr. Green has had a wide experience and is thoroughly posted on the Heineman policy.

Lieutenant Jack Newcombe Killed in Action

Word has been received of the death of Lieutenant Jack Newcombe, eldest son of the late Octavius Newcombe, one of the founders of the Newcombe Piano Co., Ltd., Toronto. The deceased soldier, who would probably have entered the piano business established by his father on the conclusion of the war, was only 24 years old. He was a graduate of Harbord Collegiate, Toronto, and in 1916 graduated in applied science. In August of

Field Company, Royal Engineers. With them he served until November last, when urgent business made it necessary for him to come home. He rejoined his unit on Christmas Day, and was killed on March 21, the first day of the German offensive.

A brother, Sergeant Arthur Newcombe, has been over-



Sergeant Arthur Newcombe

seas since February, 1916, and is now in France with the 30th Battery, C.F.A.

The deceased was, and his surviving brother is, held in the highest esteem by Mr. T. J. Howard, manager of the Newcombe Piano Co., Ltd., who had hoped the boys would take their places in the business.

Letter to the Editor

Editor Canadian Music Trades Journal, Toronto.

Sir,—Permit me as a returned overseas war veteran from England and France, to write a few lines explaining the feeling and status of these returned soldiers.

When the cry went forth that your "King and Country" need you, scores of piano salesmen, tuners, regulators and repairmen joined up. These men, like myself, have been to Europe, have done their bit and have now returned, or will very soon be returned to Canada, to again take their places as useful tradesmen and citizens.

"The Soldiers' Aid Commission" is doing good work by teaching returned men new trades, but their efforts will be of little avail, unless backed up by the co-operation of the factories and stores.

I mean by this—and I hope all factory bosses will take this view—all these men are piano tradesmen, and before the war were fit men, now they are unfit men, but if given the chance to again enter the factory, and time is given for their hands to acquire their old time skill, for their eyes to gradually get back their old time expertness (this refers to regulators and assemblers), for their ears (if pos-



The Late Lieut. John Newcombe.

that year he went overseas with a draft from the C.O.T.C. to qualify for an Imperial commission. He took a course at the Royal School of Military Engineers, and although this is exceptionally hard, he passed the examination with high honors. He was an exceptionally brilliant student.

In February, 1917, he crossed to France with the 12th

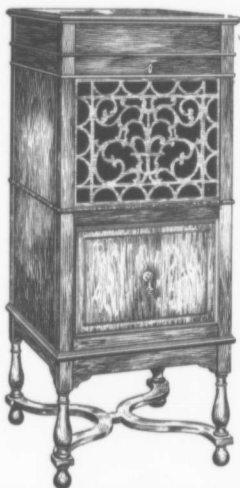
Edison Message No. 18

TO take music out of the world would be a calamity. To withhold music from the home would be a tragedy.

¶ To-day music is doing its part, a tremendously effective part, in feeding the soul of America and vitalizing the spirit of her sons and daughters—in soothing tensed nerves—in sustaining the pitch of efficient living and doing—in keeping the world from falling below present standards and keying it up to higher standards—in helping to save the world for democracy.

¶ The Edison dealer who comprehends that, in Music's Re-Creation, he has in his hands a power for great good in his community, and who exercises that power, is a true citizen and a valuable member of the Edison Organization.

THOMAS A. EDISON, Inc.
Orange New Jersey



Official Laboratory Model New Edison—William and Mary Cabinet, executed in American Walnut.

sible) to regain their pre-war expertness, then there will be no need to re-educate these men, because in a month or six weeks' time these men will gradually "come back," and their hands, eyes and ears will become normal again. But the factories must remember that it is a terribly hard thing to try to equip a man to hold down a civilian job, after he has had 3 years of war. Both the English and French Governments recognize this difficulty. In other words, a man who has been "at the front" finds it very hard to adjust himself to civilian life. He is nervous, feels strange, and is unsettled in his life.

If factories will bear with these men, not try to push them, and will try to encourage the poor fellows, then all will be well. In time they will regain their strength, their nerves will get better and they will become expert mechanics again. But if the factories won't accept these views, rush the men and fire them, then our streets will be filled with overseas soldiers peddling pencils, and our work houses filled with gallant veterans. Our music houses must remember that it's only by the death and

Featuring Oak

WINDOW displays and advertising of leading houses show a tendency to feature oak. Perhaps at this particular season of the year, more than any other, is the housewife susceptible to a demonstration of the merits of the oak piano case. The comparative disadvantages of mahogany, particularly of high finish, are more glaring. She has discovered myriads of fine lines running harum-scarum all over the piano. She thinks they are a recent arrival, because she did not see them before. The man who sold the instrument knows they were there without seeing them, because he has learned that wood, varnish and climate have combined to make the positive avoidance of "checking" impossible. Sometimes it will be delayed, but eventually it comes.

Because this is true the satin or art finish case has become quite popular, and those dealers and manufacturers who ventured a little with oak have been surprised and delighted with the reception accorded it. This is particu-



The piano manufacturing plant of A. Lesage, St. Therese, Que., showing the recent addition.

sacrifice of our brave men that they are enabled to "carry on" their business, and that their wives and daughters are not slaves for the Germans' pleasure.

Many men do not care to return to Canada, they feel so unfit, that they are fearful of becoming a burden and their spirits are low. They feel depressed, and it's right here that our churches and citizens should disabuse this idea which a man might have. "Nothing is too good," should be the motto for our heroes. All fear should be banished, and ladies should try and make friends with our wounded men, take them out for auto drives, the same as the rich, titled English and French ladies do.

If this letter is not understood by our large piano factory superintendents, I shall be glad to attend any meeting and explain or answer all questions.

Yours truly,

THOS. LITTLE,

Returned veteran, late piano tuner, salesman and repairer.
11 Wood Street, Toronto.

larly the case in Western Canada, where climate could not have been more severe than in the east during the winter just over.

The dealer knows that with a customer supplied with a piano in oak, he is going to have no case "come-backs." Pianos are being sold more and more that the children may have musical instruction. In such families the oak is the logical case. The dealer can appreciate that.

If manufacturers and dealers are at all united on the advantages of oak, then why wait for the public to force their hands? In piano styles, finishes and case materials it is the business of the trade to set the standard for the public. Oak is a good line to feature.

Trouble generally shuns the man who is able to keep his mouth closed.

A man's air castles may turn out all right, if he places good substantial foundations under them later.

Columbia Records

Columbia---First in France and First at Home

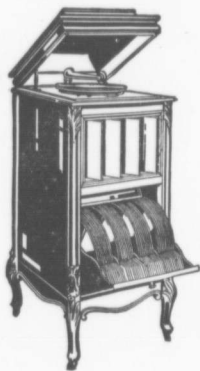


To the Boys "Over There" Columbia Grafonolas are a Necessity

The boys in khaki want an instrument that will play a song, a march or a dance record with brilliance and dash; that will throw out the tone so it can be heard by a big group of eager listeners. They know that instrument is the Columbia Grafonola.

For the same reason the Grafonola is achieving constantly greater popularity here at home. The customer who wants to hear and enjoy all the power and resonance of a great voice like that of Straccari or Lazaro, to appreciate to the full the vocal humor of a Jolson or a Bert Williams, to be thrilled by the sweeping harmonies of a splendid choir like the Paulist Choristers, needs only to be made acquainted with the unequalled tone-quality and tone-power of the Grafonola, and his choice is made.

Whether the Grafonola be the most inexpensive model, or a handsome cabinet design, the opportunity is the same—to prove by demonstration Columbia superiority in true musical appeal.



MUSIC SUPPLY CO.

Largest Columbia Distributors in Canada
36 WELLINGTON ST. E., TORONTO

NEW RECORDS

Victor Records for May

POPULAR SONGS

18441 Send Me a Curl, Geoffrey O'Hara. All Aboard for Home, Sweet Home. Louis James and Shannon Four. 90

18443 Everybody's Crazy 'Bout the Doggone Blues (But I'm Happy). Marion Harris. 90

18452 In the Land o' Yama Yama. Van and Schenck. If You Look in Her Eyes. Elizabeth Spencer. Henry Burr. Blue Bird. Elizabeth Spencer. 90

18453 Each Stitch is a Thought of You, Dear. Henry Burr. A Little Bit of Sunshine. Charles Hart and Shannon Four. 90

18455 The Last Long Mile. Charles Hart and Shannon Four. K-K-K-Katy. Billy Murray. 90

45150 Rose of Ficciano. Lambert Murphy. Love's Garden of Roses. Lambert Murphy. 1 25

18442 Long Boy—Medley One-Step (for dancing). Victor Military Band. Indianapolis—Fox-Trot (for dancing). Victor Military Band. 90

18450 Sweet Smiling—My Gal—One-Step (for dancing). Sergeant Markel's Orchestra. 90

While the Incense is Burning—Fox Trot (for dancing). Earl Fuller's Orchestra. 90

VOCAL AND INSTRUMENTAL RECORDS

45150 Rose of Ficciano. Lambert Murphy. 1 25

18442 Long Boy—Medley One-Step (for dancing). Victor Military Band. Indianapolis—Fox-Trot (for dancing). Victor Military Band. 90

18450 Sweet Smiling—My Gal—One-Step (for dancing). Sergeant Markel's Orchestra. 90

While the Incense is Burning—Fox Trot (for dancing). Earl Fuller's Orchestra. 90

RED SEAL RECORDS

64772 O ben tornato, Amore! (Welcome, Love!). Cecilia Dea-Emilio. Rosa Givara. Lovino Marinelli, tenor (in Italian). 1 25

7547 Four American Folk Songs. Howard Powell, Violinist. 2 00

74513 Hear Me, Ye Winds and Waves! (from "Scipio"). Handel. Herbert Witherspoon, Bass. 2 00

New Pathé Records

20309 Sweet Little Butercup (Paley). Peerless Quartet. 10

20308 In Berry Pickin' Time (Wenrich). Bartitone, Louis Winch Howard Bond (Meyer). Duet. Arthur Dadman and Arthur Fields. 10

When the Boys from Dixie Eat the Melon on the Rhine (Breuer). Big City Four. 10

20314 I Don't Want to Get Well (democratic). Arthur Field. An Old Horse That Knows His Way Home (Olman). Bartitone, Louis Winch. 10

20311 In the Land of Wedding Bells Meyer Duet. Campbell and Burr. 10

I'm Going to Follow the Boys (Monaco). Bartitone, Louis Winch. 10

20307 A Baby's Prayer at Twilight (Jerome). Tenor. Harry McInley. Valley Rose (Lory). Tenor. Harry McInley. 10

20310 Are You from Heaven? (Friedland). Tenor. Irving Gillette. I'm Writing to You, Sammy (Fields). 10

20313 Liberty Bell (Mohr). Peerless Quartet. 10

There's a Million Heroes in Each Corner of the U.S.A. (Abrahams). Bartitone, Royal Dadman. 10

25010 The Blue Bells of Scotland (Hopkirk). Contralto, Alma Beck. Ah, Love, But a Day! (Beach). Contralto, Alma Beck. 10

25009 Comin' Thru the Eye (Hopkirk). Soprano, Grace Hoffman The Wind's in the South (Scott). Soprano, Grace Hoffman. 10

20193 Sometimes You'll Remember (Head). Tenor, Lewis James I'll Sing These Songs of Araby (Clay). Mexzo-Soprano, Isabelle Cannon. 10

20194 Can't Yo' Heah Me Callin' Carolin' (Roma). Tenor, Noble Sissle. Little Alabama Coon (Sissle). Tenor, Noble Sissle. 10

20310 Long Boy (Herschell-Walker)—One-step. American Republic Band. Galicco (Frey)—Fox-trot. American Republic Band. 10

20317 The Tickle Toe, from "Goin' Up" (Hirsch)—Medley Fox-trot. Introducing "If You Look in Her Eyes." American Republic Band. 10

20196 Sing Ling Ting (Cobb)—One-step. Van Eps-Banta Dance Orchestra. 10

When the Saxophone is Playing, from "The Grass Widow" (Hirsch). Medley Fox-trot. Introducing Orchestra With Me." Van Eps-Banta Dance Orchestra. 10

20306 Gonash (Hyde-Egan)—Fox-trot. Klass' Accordeon Dance Orchestra. 10

My Dough Boy (Frey)—One-step. Klass' Accordeon Dance Orchestra. 10

20290 Wailana Quartet. 10

Sweet Ice Leung (Fragrance of the Lechu's Death). Irene Greenus, with Louise and Ferra. Walkin' Orchestra. 10

20195 Auld Lang Syne (Burns)—"Old Scotch Air." Unaccomp. University Quartet. 10

I Cannot Sing the Old Songs (Harbell). Mxzo-soprano, Isabelle Cannon. 10

40120 Premier Valse (Dunand). Concert Waltz. Garde Republicaine Band of France. 10

40119 Dejanire (Saint-Saens). Marche du Cortège. Act I. Garde Republicaine Band of France. 10

Dejanire (Saint-Saens) "Marche du Cortège." Garde Republicaine Band of France. 10

20305 Love and Life in Holland (Joyce). "Waltz." Imperial Symphony Orchestra. 12

Omaha (Wood). 12

29195 Romeo et Juliette (Gounod), Act III. "Romeo, tu choisis Juliette pour femme." Mlle. Yvonne Gall. M.Mc. Goulancourt, M.M. Affre et Journet. 12

Romeo et Juliette (Gounod), Act III. "Et lui dit: 'En français. M.M. Affre, Tirmont, Boyer and Grand Opera Chorus. 12

63021 Aida (Verdi) "Ritorna vincitor." Part I. (Return Victorious). In Italian. Soprano, Claudia Muzio. 12

Aida (Verdi) "Ritorna vincitor." Part II. (Return Victorious). In Italian. Soprano. 12

59052 Zara (Leoncavallo) "Ed ora io mi dormo." (I Now Ask Myself). In Italian. Tenor. Tito Schipa. 12

Le Fosse (Purcell) "Amare sol per se ha tra il motivo" (The Bitterness of Death). In Italian. Tito Schipa and G. Balducci. 12

59053 Creation (Haydn) "In Native Words." 12

Albionse. 12

Stabat Mater (Rossini) "Cujus animam." In Latin. Tenor. Paul Althouse. 12

20304 Softly and Tenderly (Thompson). Tenor, organ accomp. William Wheeler. 10

Saved by Grace (Stebbing). Tenor, organ accomp. William Wheeler. 10

37010 Serenade (Moszkowski). Piano solo. Rudolph Ganz. 10

29197 The Comet (Brewer). Piccolo solo, Charles Wagner. 10

Whistle for Me (Fane) "Serenade." Piccolo solo, Charles Wagner. 12

40121 Tesoro Mio (Beccher) Violin solo. Emile Mendels. 12

Thais (Massenet) "Meditation." Violin solo. Emile Mendels. 12

Columbia Records for May

10-Inch—8-5c

VOCAL SELECTIONS

42506 On the Road to Home, Sweet Home. Campbell & Burr, tenor and. 10

Bring Back My Daddy to Me. Robert Lewis, tenor. 10

42512 Wedding Bells (Will You Ever Ring for Me). Al Tolson comedian. 10

Just a Little Cottage (I'd Call It Home Sweet Home). Sterling Trio. 10

42505 I've Found Kelly. Billy Williams. 10

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42504 The Larkspur Watch. Columbia Stellar Quartette. Bring Back My Bonnie To Me. Arthur Fields. 10

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42507 Jazzin' The Cotton Town Blues. George H. O'Connor, tenor. There's Always Something Doin' Down in Dixie. George H. O'Connor. 10

42513 Then I'll Find My Paradise. James Harrod, tenor. Are You From Heaven? Henry Burr, tenor. 10

42468 Old Black Joe. Paulist Chorists of Chicago. My Old Kentucky Home. Paulist Chorists of Chicago. 10

42498 Where is My Wandering Boy To-Night? Henry Burr, tenor. Jesus Lover of My Soul. Henry Burr, tenor. 10

42502 Pully-Wolly-Doodle. Harry C. Browne, baritone. Push Them Clouds Away. Harry C. Browne, baritone. 10

42511 My Sweetie, Samuel Ash, tenor. I Don't Care to Live in Any Marble Halls With You. Samuel Ash, tenor. 10

42508 I Hate to Lose You. Robert Lewis, tenor. For the Two of Us. Samuel Ash, tenor. 10

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42500 Yankee from "The Land of Joy"—Fox-Trot. Prince's Band. A La Habana Me Voy (Off to Havana) from "The Land of Joy"—Fox-Trot. Prince's Band. 10

42503 Melodie in F. Mery Zentya. Violin Solo. 10

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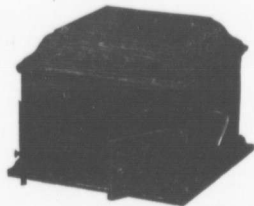
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- 5169B Teasing the Cat—Fox-Trot. Chas. L. Johnson. Brunswick Military Band.
- 5170A Somewhere in France is the Lily—One-Step. Jas. E. Howard. Brunswick Military Band.
- 5170B The Dark Town Strutters' Ball—Fox-Trot. Shelton Brooks. Brunswick Military Band.
- 5171A Umbrellas to Mend—One-Step. Mel. B. Kaufman. Brunswick Military Band.
- 5171B Program for Action—March. Blankenburg. Brunswick Military Band.
- 5188A Tickle Toe—From Play "Going Up." Louis A. Hirsh. Brunswick Military Band.
- 5188B For You A Rose—Fox-Trot. Gus Edwards. Brunswick Military Band.
- 5172A Chimes of Normandy—With Chimes (Trio). Jack Wells. Sterling Trio and Henry Burr.
- 5172B Are You From Heaven. Henry Burr, solo. J. W. Gilbert & A. Friedland. Sterling Trio and Henry Burr.
- 5173A In Old New Hampshire (With My Lady Jane). Arthur Lange. Sterling Trio and Henry Burr.
- 5173B When We Wind Up the Watch on the Rhine. Henry Burr, solo. G. V. Thompson. Sterling Trio and Henry Burr.
- 5174A Prohibition Rises. Al Sweet. Arthur Collins, baritone solo.
- 5174B The Gambal King. Ted Moran. Arthur Collins, baritone solo.
- 5175A The Rag Time Volunteers Are Off to War. J. F. Hanley. Arthur Collins, baritone solo.

- 5186A The Story Book Ball. Billy Montgomery & George Perry. Collins & Harlan, duet.
- 5186B I Wasn't Scared, But I Just Thought That I Had Better Go—James Collins, solo. H. C. Schunk. Collins & Harlan, duet.
- 5187A I'll Take You Back to Italy. Irving Berlin. Ada Jones and G. L. Thompson, duet.
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 - 7641 Hello, I've Been Looking For You—(From New York Hippodrome (Goodwin-Husbell). Tenor with Orch. Acc. Arthur Hall. Liberty Bell (It's Time to Ring Again). (Goodwin-Mohr). Tenor with Orch. Acc. Arthur Hall. 90
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- 12503 Swane River (Old Fols at Home). (Foster). Helen Ware, violinist. Gentle Shadows (Ware). (Piano Accompaniment by Francis Moore). Helen Ware, violinist. 1 50
 - 12502 Humoresque (Dvorak). Helen Ware, violinist. Ave Maria (Schubert). (Piano Accompaniment by Francis Moore). Helen Ware, violinist. 1 50
 - 10019 Vulcan's Song—"Philemon et Baucis" (Gounod). Frederic Martin, bass. Gipsy John (Clay). (With Orchestral Accompaniment). Frederic Martin, bass. 1 25
 - 10030 When the Bell in the Lighthouse Rings (Lamb-Solman). Frederic Martin, bass. Looked in the Cradle of the Deep (Knight). (With Orchestral Accompaniment). Frederic Martin, bass. 1 25

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- 5175B The Dark Town Strutters' Ball. Shelton Brooks. Arthur Collins, baritone solo.
- 5176A Take Me Back to Dear Old Blighty. Mills, Godfrey & Scott. Joseph Phillips, baritone solo.
- 5176B Sweet Oriental Rose. Ivan Reid & P. De Rose. Joseph Phillips, baritone solo.
- 5177A Favorite Hawaiian Hula Medley—Fox-Trot. Louise, Ferrera & Greenus. Hawaiian Players.
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- 5178B Honolulu March. Louise, Ferrera & Greenus. Hawaiian Players.
- 5179A Give Me The Moonlight, Give Me The Girl And Leave The Rest To Me. Al. Von Tilzer. Sam Ash, tenor solo.
- 5179B Cleopatra Had a Jazz Band. J. Morgan. Sam Ash, tenor solo.
- 20180A For You Alone. Henry E. Giehl. Ralph Errolle, tenor solo.
- 20180B Je T'Aime—(I Love You) in French. Massenet. Ralph Errolle, tenor solo.
- 5182A The Old Refrain. Fritz Kreisler. Miss Ellen Keller, violin solo.
- 5182B Hungarian Dance No. 2. Brahams-Joachim. Miss Ellen Keller, violin solo.
- 5183A O'Brien's Trials and Mishaps. G. L. Thompson, monologue.
- 5183B Rush Hour in a Restaurant. G. L. Thompson, monologue.
- 5184A Says I To Myself Says I. Harry Von Tilzer. Ada Jones, soprano solo.
- 51. 18 I'm Old Enough For a Little Lovin' (Mama Told Me So Last Night). W. Sidmore and M. Walker. Ada Jones, soprano.
- 5185A Hit the Trail That Leads to Mother. G. V. Thompson. Henry Burr, tenor solo.
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CANADIAN MUSIC TRADES JOURNAL—APRIL, 1918

Bagpipe Materials

SHORTAGE of materials is said to now be affecting the bagpipe industry. According to a Dundee paper the particular kinds of woods used for the making of bagpipes have become very scarce. Makers of these instruments are booked up with orders—especially for the Scottish regiments—which they cannot execute. However, the Highland Society of London is taking the matter up, and it is hoped to get permission to import the comparatively small quantities of wood required.

Mandolins in Japan

"THE mandolin was first introduced into Japan about ten years ago," says the London Music, "and it soon became a favorite with college students generally. The Keio University was the first college to form a mandolin orchestra. There are at present many amateur mandolinists in nearly every city in Japan, but they are not yet advanced, and play only the simplest airs. There is no guitar soloist at present in Japan."

Back to Piano Compositions

SOME plain-spoken writer has had his say on this subject in the Musical Courier. It may analyze a certain percentage humor, a certain percentage sarcasm, but it is decidedly frank and not without some sound reasoning below the surface. Doubtless there are many aspiring composers to whom the publishers would like to show this article, which contains statements that dealers, too, will silently applaud. For this reason it is here reproduced:

"We are being swamped, overwhelmed, deluged, with songs—comic songs, sentimental songs, art songs yesterday, patriotic songs to-day, peace songs to-morrow—everywhere, always, everlastingly songs. Why this babbling brook of songs going on for ever? Not one in a hundred of these songs succeeds. Not one in a thousand takes hold of the public. Surely there never was so much work for so little pay, as is the sum of all the labor done by the many thousands of song writers the world over. Does every writer hope to make money by his song?—perhaps we should say, her song? Or are they all chasing the phantom reputation?"

"It is easier to write a song than an instrumental piece, no doubt. The words help to hold the attention of the composer and determine the length and breadth and thickness of the song. But no great reputation can be made by songs. It has been truly said that songs form the decoration, not the foundation, of the great masters' reputations.

"Let us drop the great master phase of the subject, however, and come down to the every day and ubiquitous song writer, whose new creations flutter from the press like the falling leaves of summer. These thousand-and-one composers would do well to try their hand at piano music, organ music, violin music. They should not be discouraged by a sense of something lacking when they attempt to compose without a volume of verse at hand, like a cotton string on which to hang their precious musical gems. Leave out the string and put more polish on the jewels.

"Even an attempt to write without the help of words will make song writing seem easier, and may possibly improve the quality of the songs. No writer can analyze the pianic works of Schumann, Chopin, Liszt, or Beethoven without raising his style to a higher level. The study of

organ music will open up a new world to him and give him a sense of breadth and dignity he can not otherwise acquire.

"It is far better to get suggestions from piano, violin, and organ works than it is to study exclusively the songs of Schubert, Grieg and Brahms and acquire a reputation as a plagiarist. Nor is it of any value to imitate the successful popular songs of the day. No two successes are alike.

"Those who work for art and those who toil for money will do well to remember that the instrumental composer has far less competition than the song writer, and that both money and reputation may be made by a good piano solo as well as by a successful song. There is no sense in turning out the ever increasing pile of half good, half bad, medium grade, indifferent songs. There are neither singers nor hearers for them. And why should so many budding, or unbudding, composers deem it necessary to print their every melodious fancy? We all do an enormous amount of talking, which we never think of putting in a book. Thousands of young composers apparently believe that all their musical trifles and turgidities deserve to be engraved on lead zinc plates and printed for the wonder and admiration of mankind."

Charitable in Judgment

ACCORDING to a writer in the Billboard, if you want to get a good idea of the best song on the market, "pick that which is slammed most by rival publishers. There is something about a meritorious number—or one possessed of those qualities which will endear it to performers and music lovers in a brief space of time—which calls for the greatest outburst of invective on the part of jealous competitors. It seems as if the music publishing business abounds with two kinds of superlatives only—those of a laudatory nature voiced by publishers owning numbers, and the direct antithesis expressed by other publishers. Performers might as well go to the Kaiser for enthusiastic praise of Old Glory as expect one publisher to admit that the output of another "comes up to snuff." The wise performer understands the "sour grapes" tendency, and also knows to what extent the enthusiastic endorsement of a publisher issuing a song should be discounted. There is a happy mean—and it is the business of performers to find it if they expect to be supplied with suitable material."

This may be a true picture of conditions among the popular music publishers down in New York. As to that the Journal is not in a position to say yes or no. But in Canada, at least, we are more charitable in our judgments. The Journal Editor has repeatedly heard representatives of the publishing houses here giving their competitors credit for having certain excellent and big-selling numbers.

Weakening Songs in Re-writing Them

"PERFORMERS will tell you that many good songs have been spoiled in the re-writing process," says the writer quoted in the preceding paragraph. "It is customary in big offices to have experts 'fix up' numbers brought in by unknown or unskilled writers. That many of these songs need revision can not be gainsaid. You can not issue a number with a first verse written to one meter and a second constructed along entirely different lines. In many instances technical changes in the melodic settings are necessary. But a great deal depends upon the spirit in which revisers do their work.

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When I hear your dear voice singing
As you reach the cottage door,
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"Some of them think a request for revision is tantamount to an invitation to change a song as much as possible, whereas the correct procedure is to change it as little as possible. When the underlying idea which led to the acceptance of a number is entirely disregarded by the revisers the song, though technically correct, is worse than it was originally. This is particularly true of songs by colored writers, which gained some degree of prepublication popularity. In many instances, after they have been taken over by an established publisher, the market edition shows a complete absence of all, or nearly all, the things that made the number acceptable in its prepublication form. Of course, absurd and objectionable phrases should be removed, but revision entered into in the spirit of complete destruction of a good idea oftentimes means ruining a splendid piece of song conception."

Detecting "Faked" Violins

WHEN examining an old violin with a view to purchase, the first thing the amateur or unwary individual looks for is the label. That is about the last thing the expert examines. With this introductory statement, Robert Alton proceeds with an interesting and helpful article in the London Musical Times. Mr. Alton says: "Even the common German copies are labelled Stradivarius, Guarnerius, Montagnana, etc., although the instruments themselves would deceive nobody who had the slightest acquaintance with the subject. Labels can be altered or removed almost at will, and are no guide whatever to the genuineness (or otherwise) of an instrument. Examine the rest of the instrument first, and if it agrees in every particular of importance with the maker's characteristics of which it is supposed to be a specimen, then it may be taken as a genuine label in a genuine instrument."

"The inside of an old violin purporting to be genuine is frequently in a very dirty state. This, it is almost needless to remark, is very easily imitated. The wood is sometimes

stained with chemicals, and these may be detected by their smell. A genuine old violin, speaking generally, if of any value at all, has in most cases been taken care of by its previous owners, who have had too much regard for the instrument to have allowed thick layers of dirt to penetrate and settle on the inside. The days when valuable instruments were allowed to hang on farmhouse walls, etc., year in year out, are long past, and no sensible person nowadays hopes to become possessed of a Stradivarius violin from such quarters. Therefore, treat with suspicion a violin which is loaded up with dirt and dust on the inside. It is many chances to one that the dust did not get there without design. Again, in a genuine old violin, say about a hundred years old, the wood itself is old and brown. The atmosphere will do this without other aid, or indeed in spite of it. Therefore, scrape away the dirt, and see what the wood itself will tell you. And even if it is brown inside the instrument do not rest satisfied with that. If the inside is brown with age the outside should be more so. Under the scroll at the front, which is frequently unvarnished, should be brown too, but if it shows white and new that tells a tale.

"The varnish of an instrument is a good guide to genuineness, but previous acquaintance with violins is necessary

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if this test is to be applied. For instance, Duke finished most of his violins with a yellow golden varnish, and a very few with a poor, meagre looking brown varnish, but this knowledge is not of much use unless a genuine Duke has been examined and its peculiarities in this respect noted. However, a list of the various makers and their peculiarities in this direction is so far useful that it helps in a measure to act as a check in the examination of an instrument. It is also to be noted that most violins with pretensions to value are oil-varnished; in fact a spirit-varnished instrument, no matter how well made, will not last so long as a well-made oil-varnished instrument. The spirit-varnish cracks and chips off comparatively easily. The oil-varnish 'wears,' and does not chip, and improves in mellowness of appearance as the violin increases in years.

"The manner in which a violin is purified is also a guide to its status. In 'faked' instruments there is not the time to spare to inlay the purfing as it should be inlaid, and consequently this work is often carelessly or hurriedly executed. In good work it is very neatly performed, and is a test of fine workmanship. So far as lines ruled in the place of purfing are concerned, it may be stated (some few notable

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instances to the contrary excepted), that the fiddle-maker who cannot purfle his instrument may not be trusted very far in the workmanship of the other parts of it, some of which are every whit as difficult to execute properly as the purfling. Look well at the corners when examining the purfling. If the mitres are badly made and the black edge of the outermost line of the purfling is broken off short, instead of being carried right into the corner in what is called the 'bee's sting,' it is careless work, and scores a black mark against the fiddle.

"Another very good test with regard to violins purporting to have been made during the 18th century is as follows: Look at the front of the peg-box, i.e., the cheeks, and see if there is a joint running down each side of the edge, about half the depth of the peg-box, and carried round the back of the neck under the chin of the scroll. This joint should be seen in all violins dated previous to the last century. The reason of this is that violins, previous to the alteration of the standard pitch, had shorter necks, and had to be altered with the alteration of the pitch. This was done by cutting off the scroll or head, just at the top of the neck, and regrafting it into a new neck, the joint being made just under the chin of the scroll, and finishing at the front, halfway up the edges of the peg-box. Now, this joint has been imitated by scratching a line in the position which the genuine joint would occupy in the ordinary way, and filling up the groove with glue. This fraud may be detected by examining the wood on each side of the supposed joint. If the wood does not show a difference in grain, one side of the cut from the other, it is very evident that it will not be a genuine joint at all, and the evidence in such a case is sufficient to prove that the violin is a fraud. The genuine joint is often extremely well executed. The imitation joint is more often badly imitated, and condemns itself in many cases by its very appearance.

"Again, in old violins the peg-holes were often filled in and re-bored, owing to wear. The old holes were simply cleaned up with a wood-worker's 'reamer,' plugged, and re-bored. In this case the ring of new wood showing round the hole should be the same thickness all round. In 'faked' instruments they are very often put in to one side of the proper peg-holes, and consequently show by their position that they could not possibly have been put in to repair a legitimate fault, such as wear.

"The state of the inside fittings and the inside finish of a violin is also a good guide to the worth of the instrument. A genuine violin, made by a conscientious man, is well finished,—the blocks properly rounded and sandpapered, the linings bevelled off and sandpapered smooth, the corner blocks gouged to follow the sweep of the ribs, and the bass-bar nicely rounded over and smooth as possible. 'Faked' instruments betray their origin by the rough and badly-finished inside. Rough wood, unfinished blocks, badly made or fitted bass-bar, linings not bevelled or not fitted into the blocks, and in general a careless, slovenly, hurried appearance about the whole interior—all these signs show to the careful observer the fraud in its naked ugliness. Do not purchase an instrument of this kind, no matter what the dealer says. If there is any doubt at all, the purchaser should have the benefit of it, not the fiddle-dealer.

"A fair idea of the age of a violin may be formed by taking out the tailpin and noting the color of the blocks and the kind of wood of which they are made. Good violins are fitted with good blocks of pine, well matured before they are put in. Poor blocks betray a cheap, worthless instrument, or a fraud. Imitation cracks in the belly or back may be detected by looking for them on the inside, through the tail-pin hole. If they are not showing on the inside, be sure they are not real cracks at all, but there for the benefit (or rather, very much otherwise), of the unwary.

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- GOD KEEP YOU IN HIS CARE
Jack Trelawny
- SUSSEX BY THE SEA *W. Ward-Higgs*
- GOD SEND YOU BACK TO ME
A. Emmett Adams
- DOWN HERE *May H. Brahe*
- YOUR SONG *Herbert Oliver*

IN GOD'S OWN KEEPING
Henry E. Geehl

A JAPANESE LOVE SONG
May H. Brahe

SONNY (Life is a fine thing, Sonny)..... *Arthur Meale*

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"Worm-holes are another favorite device of the 'faker.' So far as the writer is concerned he would hardly purchase a worm-eaten violin at all, no matter what was its make, if the instrument showed signs of being at all badly attacked. Wood-worms are very destructive insects, and extremely difficult to eradicate from any piece of wood they have attacked, and fiddles are no exception. But in the case of the proposed purchase of such an instrument, be very sure the violin is genuine and not 'faked.'

"Finally, remember that a guarantee should be given where an expensive violin is purchased. The buyer cannot be too careful in view of the many frauds which are on the market. And if an expert can be found, by all means take him with you when making the purchase. His advice, if followed, may save both money and temper."

To Encourage Music Publishing in France

WORD has come from Paris that such men as Saint-Saens, Widor, d'Indy, Debussy, Dukas and Faure, have banded together to use their influence to encourage the publication and printing of music in France. For many years German books and sheet music of every description were largely sold. Since the summer of 1914 nothing of that nature has been crossing the Rhine, and while the demand for music has not been as great as prior to the war, there have been sales, but for a long time some of the editions popular for the piano were lacking. Prominent French musicians have collected studies and compositions as well as books of French methods and music, and these were put upon the market recently with such success that the publishers and printers have been encouraged to go at the work in earnest. The music is higher priced than those volumes printed in the enemy country, but it is thought that when labor is reorganized after the war, the figures will return to their original mark.

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A LITTLE LOVE SERENADE London Ronald

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YOU TOOK ME TO YOUR HEART

May H. Brahe

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Taken In

SOME American sheet music dealers, it seems, are complaining of being "done." The method of the concern complained of is said to be this: They promise to deliver the latest popular music at 7½ cents a copy, with the privilege of exchanging any music left unsold for newer issues from time to time. They also give the dealer a coupon to be presented to customers which can be exchanged for merchandise to the value of 2½ cents. The music, when delivered, proves to be old copyrights dating back four or five years and publications that were never popular. When the dealers write in for satisfaction the firms in question avoid answering or completely dodge the issue.

It takes instances like this to impress the advisability of dealing with reputable publishers and jobbers.

Chappell & Co. Secure "Waiting"

Messrs. Chappell & Co., Ltd., recently received a cable from their home office in London, to the effect that they have secured the copyright of the famous song "Waiting" (When I Hear the Gate A-Swinging) for all countries outside of Great Britain and Ireland. It is said that there was much competition involved in the securing of the song, there being a number of publishers endeavoring to obtain the rights. There is very little doubt but that the successful bidders paid a very large advance for the privilege.

Chappell & Co. have been very successful in securing a number of ballad successes which have been produced in England during the war. This includes "Keep the Home Fires Burning" (Till the Boys Come Home), "When the Great Red Dawn is Shining," and now, this, their latest addition, "Waiting" (When I Hear the Gate A-Swinging). The words of this song are by Reginald Rigby and the music by Leo. T. Croke. Chappell & Co. seem to have adopted an unusually clever slogan in connection with the above song: "The Melody-Song in which words and music are perfectly attuned, that's all."

Mr. Judd, of Ascherberg's, London, Coming to U.S.

Mr. Henry F. Judd, publishing manager of Ascherberg, Hopwood & Crew, Ltd., London, England, has been chosen to go to the United States by the Foreign Office, for war propaganda work. Upon the occasion of Mr. Judd's leaving London, he was tendered a complimentary dinner by the staff, with whom he was a general favorite. Mr. W. Allen, the company's general manager, was in the chair. During the evening Mr. Judd was presented with a very handsomely fitted leather bag by the staff. In making the presentation, Mr. Allen referred to the good work Mr. Judd had done to promote the prosperity of the firm and to the honor that the Foreign Office had conferred upon them in choosing one of their number for such important work on behalf of the government.

A Typical British Composer

A composer who is very quickly coming to the forefront of British musicians is Mr. Easthope Martin. The heading of this article is intentionally so worded, as Mr. Martin's compositions are among the most typically English, expressing British feelings in a thoroughly British manner. Whether it be the keen enjoyment of the wayfarer, or the story of the old countryman, or be it the tripping girlish love song, Mr. Martin shows his thorough mastery of the art of musical and rhythmic expression. Several of Mr. Easthope Martin's compositions are already very popular, the best known being his: "Four Songs of the

Fair," "Songs of Open Country," "Red-Letter Days," "Three More Songs of the Fair." Each of these albums contain some of the most beautiful contributions to English song. The "Four Songs of the Fair" are delightful pictures of the life of the village that we all love. The "Songs of the Open Country" are broader in treatment and breathe the scent of the air of the hills and the harvest time. "Red-Letter Days" is a cycle of really charming songs, each treating of a particular popular day in the year, such as "St. Nicholas Day," and "The Brightest Day," is expressive of the particular day in the life of the youth full lover.

The "Three More Songs of the Fair" simply brim over with exuberance and jollity. The first number, "Come to the Fair" is an immediate success, and the story of the last "Hatfield Bells" is set in a really delightful manner.

Mr. Martin's compositions are published by Enoch & Sons, London.

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<p>35¢ EACH</p> <p>The Story Book Ball.</p> <p>When the Great Red Dawn is Shining, 3 keys.</p> <p>Blue Rose Waltz, vocal and instr.</p> <p>Take Me Back to Dear Old Blighty.</p>	<p>40¢ EACH</p> <p>When Irish Eyes, Are Smiling, 3 keys.</p> <p>Mother Macbride, 3 keys.</p> <p>My Wild Irish Rose, 3 keys.</p> <p>The Trail That Leads to Home, 3 keys.</p> <p>Missouri Waltz, vocal or instr.</p> <p>There's a Long, Long Trail, 3 keys.</p> <p>Sunshine of Your Smile, 4 keys.</p>
<p>35¢ EACH</p> <p>MAIL ORDERS FROM THIS LIST FOR: \$1.00 OR MORE, POSTPAID</p> <p>We Reserve Seats for the St. Patrick's Concert at Al Azhar Temple, Saturday at 6 p.m., March 16, 1916, 50¢ Each.</p> <p>Annual Apollo Choir Concert, Tuesday, 8:30 p.m., at Knox Church, March 19, 1916. Miss Jennie Taggart, Soloist. Tickets. \$1.00 Each.</p>	<p>45¢ EACH</p> <p>"Vale," 4 keys.</p> <p>The Rosary, 6 keys.</p> <p>God Send Me Back to You, 4 keys</p> <p>Also hundreds of the best classical songs in each key.</p>

Sheet music advertisements in the daily papers are not common. The one here illustrated was 4 1/2 in. x 5 in. space in the Calgary Morning Alberton by the Matthews Music House, Ltd. Besides the lists of music at various prices, it shows the store is headquarters for tickets for musical concerts.

New Ashdown Piano Music

The following new publications by able writers whose past efforts in the production of piano music have been received with deserved success, are—Noel Johnson's "Le Papillon" (an étude staccato), Henry Geeh's "Aux Papillons," Felix Swinstead's "Elf Dance," and "Vale Ballet," by E. Barnard—all artistic and fascinating in quality and not technically beyond the capacity of ordinary players. These Ashdown numbers are obtainable in Canada from the Anglo-Canadian Music Co., Toronto.

Important Larway Music

Good duets for male voices are not over plentiful. J. H. Larway the London publisher has added a striking number for tenor and baritone to his growing list. The title is "Gog and Magog," by Herbert Oliver, which ensures a good number for professional and amateur singers.

This same publisher has issued these important song cycles all by Herbert Oliver: "Songs of Old London," "Songs of the Orient," "Three Persian Songs," and "The Passing Show." Herbert Oliver is one of the leading English song writers and anything from his pen is welcomed as a worthy addition to the best modern songs.

A Larway song that is going well is Jack Trelawyn's "God Keep You in His Care," in four keys. Anglo-Canadian Music Co. are Canadian Agents for all the above.

"This Wonderful Bouquet for Thee"

Mr. Albert E. MacNutt, the well known Canadian song writer, who hails from Moncton, N.B., has entered the music publishing field with a new song "This Wonderful Bouquet for Thee," an Allied patriotic number. Mr. MacNutt announces that the sale of this song will be confined to the legitimate music store channels. His plans are that department stores will not be given the song to compete on the ground of price with the exclusive music dealers, and if in future it should be sold to the department store he promises to take back all copies sold the music dealers and give them the benefit of the new rate.

While Mr. MacNutt is publishing this song himself, he mentions that he has not severed his relationship with the Anglo-Canadian Music Co. for whom he wrote previous songs, but "This Wonderful Bouquet for Thee," and all his other pieces may be obtained from the Anglo-Canadian Music Company.

Recent Enoch & Sons Publications

The man who reviews the new music for the London Music Opinion has this to say of recent Enoch issues:

"It would be no exaggeration to say that Landon Ronald never produced anything more artistically satisfying and at the same time more consistently human than his 'Four Songs of Innocence,' settings of poems by William Blake. One of the most characteristic essays of the group is that bearing the appropriate title of 'The Lamb,' tenderly appealing, simple, and yet distinctly unconventional. Vocalists will turn with pleasure to the song before us. 'The Lamb' has recently been published in separate form.

"May H. Brahe's 'I passed by your Window' (from the album of 'Song Pictures') takes the shape of an old-fashioned ballad, even to the extent of having most of its phrases cut according to long established regulation lengths. We know that singers like this sort of thing; but should they have it all their own way? To our thinking the accompanist, who is not infrequently a better musician than the singer, should get a little consideration and not be left out in the cold through sheer lack of interest.

"Much more inviting to modern ears is Easthope Martin's 'Timber-lore,' a song of the woodland elves. Here wedded to a pulsating, rhythmical melody we have a delightfully coloured harmonic background. The words which bear the signature of W. H. Ogilvie call for particular commendation.

"As to the rest of the novelties to hand we would crave a passing thought for the following. Walter Butler's 'Cuttin' Rushes' (a bright, winsome ditty), Donald Crichton's 'Away in the West' (a sympathetic setting of some tasteful verses by P. J. O'Reilly), and Stanley Dickson's 'Little Connamara Rose' (a dainty Irish love song). Barring occasional touches of sentimentality these songs are models of their order. We like the subtle characterization of 'Cuttin' Rushes,' as well as the easy going gait of 'Away in the West.' If rather too obvious for some tastes, 'Little Connamara Rose' may be relied upon to please the public palate."

Enoch publications are handled in Canada by the Anglo-Canadian Music Co.

Pot Pourri

The pupils of Theodore Fossium, Medicine Hat, have given their 7th pianoforte recital this season.

The Regina branch of Heintzman & Co. have announced a sheet music sale in connection with their closing out the sheet music and small goods department.

The College Book Store, Kingston, also handles sheet music and are featuring "The Soldier's Song Book," pocket size. "Send one of them in every overseas box" is the slogan in their advertising of this book.

Miss Jennie M. Stalter, of Oshawa, a pupil of Mr. M. M. Stevenson, Toronto, has written a charming setting for Tennyson's "Crossing the Bar," which will, doubtless, be in good demand by church soloists. The Anglo-Canadian Music Co., are publishers.

NEW MUSIC Copyrights entered at Ottawa

- 33957 "Rock-A-Bye Your Baby with a Dixie Melody." Words by Sam M. Lewis and Joe Young. Music by Jean Schwartz.
- 33958 "For the Glory of the Grand Old Flag." Words and Music by Gordon B. Thompson. Thompson Publishing Company, Toronto.
- 33959 "There's a Lump of Sugar Down in Dixie." Words by Alfred Bryan and Jack Yellen. Music by Albert Gumble.
- 33960 "W' Everything." Words and Music by Bud De Sylvia, Gus Kahn and Al Johnson.
- 33961 "Four Old Bills." Words and Music by Seneca G. Lewis.
- 33962 "Over the Rhine." Words by Jack Yellen. Music by Albert Gumble.
- 33963 "Romance Land." Words by Harry Akst. Music by Arthur Anderson.
- 33964 "You're in a Sistine When You're Wearing a Smile." Words and Music by Al W. Brown, Gus Kahn and Eghort Van Alstyne.
- 33965 "San Sebastian's Shores." Words and Music by Harry Carroll.
- 33969 "You-so Just You." Words by Irving Caesar. Music by George Gershwin.
- 33970 "My Little Service Flag Has Seven Stars." Words by Stanley Murphy. Music by Harry Tierney.
- 33971 "Bing! Bang! Bing! 'em on the Rhine." Words and Music by Jack Mahoney and Allan Flynn.
- 33972 "Good-bye Cabararian Nights." Words by Raymond Egan. Music by Richard A. Whiting.
- 33973 "I Miss that Mississippi Miss that Misses Me." Words by Sam M. Lewis and Joe Young. Music by Pete Wendling.
- 33977 "They Were All Out of Step but Jim." Words and Music by Irving Berlin.
- 33982 "Dancing Waltz." By C. M. Handa, Port Rowan, Que.
- 33984 "General Pershing." (One-step, March or Two-step.) By Carl D. Vandervorst.
- 33985 "Nono." (Waltz.) By F. W. Vandervorst.
- 33996 "How'd You Like to be My Daddy?" Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 33977 "The Devil Has Bought Up All the Coal." Words and Music by Irving Berlin.
- 34001 "The Love-light in My Mother's Eyes." Words by Grant E. Cole. Music by Fred G. Brown. Thompson Publishing Company, Toronto.
- 34013 "Get Up, Get Out and Go." Words and Music by F. Collis Willman.
- 34017 "Mederic Martin." Air connu. Paroles par H. d'Yveray. Elzear Doucet, Montreal, Que., 20 mars, 1918.
- 34018 "Kaiser Bill." Words by Raymond Egan. Music by Eghort Van Alstyne.
- 34019 "Derby Day in Dixie." Words by Raymond Egan. Music by Richard A. Whiting.
- 34020 "What Are You Going to do to Help the Boys." Words by Gus Kahn. Music by Eghort Van Alstyne.
- 34021 "I Can't Get Along Without You." Words by Gus Kahn. Music by Eghort Van Alstyne.
- 34022 "Thou Shalt Not Steal Thy Neighbor's Mule." Words and Music by Cliff Hess.
- 34024 "Thy Way, Not Mine, O Lord." (Anthem.) Words by Dr. Honor. Music by P. Geo. Marshall. Anglo-Canadian Music Publishers Association, Limited, London, England and Toronto.
- 34035 "Played St. Andrew's, Old St. Andrew's." Words and Music by E. C. Blomfield, St. Andrew's College, Toronto.
- 34036 "S-I-a-n-d-r-a." Words and Music by E. C. Blomfield, St. Andrew's College, Toronto.
- 34040 "Canada's Reply." Words and Music by Aubrey and Mariel Darr. Arranged by A. J. Thompson. Aubrey Darr, Montreal.
- 34041 "Get Him—Me Und Gott!" Words and Music by Gertrude S. Upson. Whaley, Boyce & Co., Limited, Toronto.
- 34042 "Wondrous Eyes of Araby." Words by Fieta Jan Brown. Music by Herbert Spencer.
- 34043 "Old Tennessee and Me." Words by Eddie Cantor and Raymond Egan. Music by Richard A. Whiting.
- 34044 "Cheer Up Father, Cheer Up Mother." Words by Alfred Bryan. Music by Herman Falcu.
- 34047 "Who Do You Think You're Fooling With That Million Dollar Talk." Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 34051 "So Dress Up Your Dollars in Khaki, and Help Win Democracy's Fight." Words by Lister H. Alwood. Music by Richard A. Whiting.
- 34052 "Let's Take a Trip up to Loveland." Words by Earl Leonard Cousins. Music by Adam Robertson. Earl L. Cousins and Adam Robertson, Windsor, Ont.
- 34053 "Twilight Memories." Words by Arthur W. Peach. Music by Adam Robertson. Earl L. Cousins and Adam Robertson, Windsor, Ont.
- 34054 "Jerry Mon Cheri." Words by Stanley Murphy. Music by Harry Tierney.

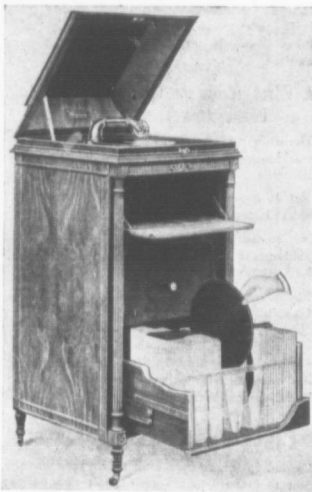
- 34055 "It Must Be Love." Words by Gus Kahn. Music by Eghort Van Alstyne.
- 34056 "Where Are the Girls of Yesterday." Words and Music by James K. Harkett.

Leonard & Co. Issue New Numbers

A volume of quaint ballads is "I've brought some Songs," by Daisy McGeoch, called "A plain little Song," "Tell-tale Eyes," "April," and "Les Blesses." A very pleasing quartette, the most joyous being the pretty song "April." "A plain little Song," however, runs the former close in charm of melody and in the quiet humour of the verse. Other nicely written and enjoyable songs are "For Me—Remembrance," Leo. Cohnreich; "When God Shall Praise," Kennett Wynne, and "When You're Alone," H. Matheson. (The Pianomakers.) Anglo-Canadian Music Co., are Canadian agents for these publications.

Record Filing Invention

Multifile Systems Ltd., are endeavoring to interest the Canadian talking machine trades in their system of filing disc records, which they term "Flexifile." In this system the records are filed vertically, and the claim is "no chipped or warped records. Each record stands perfectly straight, supported on all sides by a canvas hammock. Drop the record in, no danger of cracking it. A touch of the fingers opens the pocket like the leaves of a book; you handle only the record you want. The pocket remains open, so that you know exactly where to place the record. Saves time, saves space, saves records."



The Flexifile is also adapted for the care of sheet music. A piano dust bench has been designed with pedestal at either end fitted with the system, so that the pianist may remove or replace music without getting off the seat.

The proposition of Multiple Systems Ltd. is to sell the rights to use the system and to supply the patented device for which their system calls, either in the manufacture of the talking machines or record cabinets. Mr. L. Clayton Ridge and Mr. W. H. Matthews are interviewing the Canadian trade in this connection. The latter was connected with the phonographic industry in Canada before it was an industry of serious moment.

From Piano Genius --a NEW Phonograph

Founded Upon Half a Century's Musical Experience

NOT for years, perhaps, has there emerged from the music trade so striking or important an announcement as this of the Gerhard Heintzman Phonograph.

This new phonograph is the heritage of the nationally-famed Gerhard Heintzman piano. It retains the same title. It is worthy in every way to stand on the same pedestal. For it links the name once more with finality of achievement in producing the true tonal values of music. It is just such a phonograph as you would expect this half-century-old music house to produce. It is just such a phonograph as every refined music-sense has awaited.

A Giant Stride in Producing Phonograph Tone

There is no phonograph in the world you should know more about than the Gerhard Heintzman.

Not so much because it is different as because it is better.

Not so much because it embodies phonograph ideals as because it is built by piano craftsmen.

Piano genius!—that is the new idea in phonograph art. In the Gerhard Heintzman you can count on a richness, resonance, and realism that only piano-builders, working with piano-sounding-board-spruce, could attain.

Plays All Makes of Records

Second in importance only to its tone beauty is the fact that the Gerhard Heintzman Phonograph plays all makes of records—and plays them in a new way. So clear-toned, so modern a phonograph as the Ger-

hard Heintzman should not be limited to one make of records. There are master records of many makes. And with the Gerhard Heintzman you can enjoy them all.

Every Gerhard Heintzman is equipped to play all needle records. In addition, each machine carries diamond and sapphire points for Jewel records.

And from every record—needle or jewel—you will receive all that the maker put into it.

Each Cabinet Hand-Carved —As Beautiful as Piano Craftsmen Can Make It

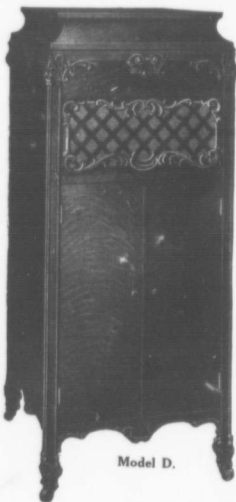
The appearance of the phonograph has been steadily improving for years. But by the very nature of its origin the Gerhard Heintzman represents a distinct advance in phonograph beauty.

Everyone readily recognizes that piano-makers have reached the highest achievements in cabinet-craft. The Gerhard Heintzman, alone of all the leading phonographs, is built by real piano-case artisans.

To those who pride themselves on their home possessions, the genuinely attractive cases, the richer woods, the better finishes and finer lines that distinguish the Gerhard Heintzman will jointly spell heightened appreciation.

Agencies still open in a few localities for first-class dealers only. Write for complete information.

The Gerhard Heintzman Phonograph is made in eight models. Prices are \$51.00, \$75.00, \$106.00, \$138.00, \$180.00, \$225.00, \$300.00, \$400.00. Standard models are in Oak or Mahogany. Same models in American Walnut and Italian Circassian are extra.



Model D.

Gerhard Heintzman
Limited
Toronto Canada

Here and There and All Over

The trade in Washington has been introduced to "cactus thorn" talking machine needles.

Mr. H. A. Smith, secretary of the Otto Higel Co., Ltd., was a recent trade visitor to Montreal.

Mr. C. W. Lindsay, Montreal, was a visitor to Atlantic City and New York early in the month.

Green's of Hamilton, Phonola dealers, have been directing the public's attention to the "Organola" model.

Word comes from Dublin that in Ireland second-hand pianos have advanced in value 300 per cent. over pre-war prices.

Louis Sterling, European general manager of Columbia Graphophone Co., recently arrived in New York on a visit to Columbia headquarters.

Mr. George C. Heintzman, president Heintzman & Co., Ltd., Toronto, has returned from a vacation of several weeks in the Southern States.

Mr. Wm. Wormwith, who recently disposed of his interests in the Wormwith Piano Co., Ltd., Kingston, was among the month's visitors to Toronto.

The Robert Simpson Co., Ltd., Toronto, featured Alma Gluck records prominently on their delivery wagons and in the windows of the store doors just previous to this exclusive Victor artist's appearance in the Queen City.

Very striking full page advertisements of the Gerhard Heintzman phonograph in the Toronto dailies, marked the commencement of an energetic and extensive publicity campaign of this line.

Mr. A. Lorne Lee, formerly of Nordheimer's Hamilton branch and latterly with the Southern California Music Co., Los Angeles, is on a vacation in the Eastern States visiting his parents and friends.



Mr. W. W. O'Hara, Secretary of the Montreal Piano Merchants' Association, an account of whose meeting is given on another page.

Mr. E. V. Warne, Peterboro, who recently took on the Pathé line, announces that he has had to re-order quickly to keep his range of Pathéphone models and selections of Pathé records as complete as possible.

One of the piano tuners who believes in keeping himself before the public through newspaper advertising, is Mr. Sid Saunders of Ingersoll, Ont. Mr. Saunders has had over 25 years' experience in the piano business.

A firm that is not letting the public overlook player rolls is the J. M. Greene Music Co., Ltd., Peterboro. They recently ran an ad. on player rolls, directing attention to an assortment of word rolls, dances, overtures, etc.

At a recent meeting of the U.S. War Economy Board which was attended by a number of retailers in different lines, Mr. E. F. Droop, of Washington, who is known to the Canadian trade, advocated co-operation among the retailers in their delivery systems.



R. S. WILLIAMS' PIANO DEPARTMENT HOLD "COUNTRY CLUB"

What the Sam Hill is a "Country Club" anyway! Makes most folks think of golf, tired legs, supper, dance and fines for speeding at 2 a.m. But the R. S. Williams & Sons Co., Ltd., piano department boys have their own definition. The details as yet are a mystery. But this picture taken at the home of department manager J. A. Hassall—cards, music and general jollity the triple alliance of the evening. There was a full response to the roll call, with the exception of J. Jackson (bad cold), P. Doughty (unfortunate accident with car broke arm, doing nicely now), and A. Willers (slight attack of pneumonia). The picture shows, front row, left to right, W. Smith, C. W. Boyd, C. Fredenberg, J. A. Hassall, manager of piano department; back row left to right, W. L. Townson, L. Lee, G. Lane, H. J. McEntee, R. C. Collins.

Among recent visitors to New York from the Toronto music industries were Messrs. N. H. Conley, of Mason & Risch, Ltd.; Mr. Cecil N. Sinkins, National Piano Co., Ltd.; E. C. Scythes, Nordheimer Piano & Music Co., Ltd., and John A. Sabine, Music Supply Co.

Mr. B. H. Britton, manager of the Heintzman branch in Peterboro, took advantage of the local appearance of Mitzi in "Pqm-Pom," to feature Pom-Pom Victor records 45091, "Evelyn" and "In the Dark," and 18039, "Pom-Pom" one-step and "Honky-Tonky" one-step.

The recent appearance in Toronto of Alma Gluck, soprano; Efreim Zimbalist, violinist and Maud Powell, violinist, has stirred up interest in records by these artists, who record exclusively for the Victor Co. In the Victor record list there are 94 Gluck records, 48 by Powell and 21 by Zimbalist.

Wanamaker's, New York, have opened a separate shop for the sale of used pianos. Previously the instruments taken in exchange were put into saleable condition and held in the repair department until the next "sale." This was unsatisfactory, in that it represented idle capital and congested floor space.

Mr. A. Barton, who joined the Toronto selling staff of Gerhard Heintzman, Ltd., a few months ago, was attracted to this line because he realized that there is a development of public appreciation for music. He also considered the piano trade a desirable line to be allied with, which he thought was not the case some years ago.



Announcement



To meet all contingencies, and whether the importations of musical instruments from the United States are prohibited or not, the Sonora Phonograph will be manufactured in Canada on a larger scale than before.

Last year we commenced the manufacture of a few models. Arrangements are now being made to manufacture all styles of the Sonora, under expert Sonora supervision. So long as it is possible to secure the high standard of motors, tone-arms, reproducers and cabinets that are characteristic of the Sonora phonograph, dealers in these lines need not worry.

The Sonora is an Advertised Line.

The Sonora Does Not Need to be Featured as an Instalment Instrument. It Attracts the Buyer with the Cash

I. MONTAGNES & CO.
New Ryrie Bldg. TORONTO

Mr. E. Archambault, music dealer, Montreal, has returned from a three months' vacation in California.

The Kitchener branch of Mason & Risch, Ltd., announces the Haines Bros. agency for that district.

Mr. Otto Higel, president of the Otto Higel Co., Ltd., spent several days with the Toronto plant of his firm earlier in the month.

The death is announced of Count Eugene D'Harcourt, the distinguished French composer, who went to the United States in 1915 on an official mission in the interests of French music.

The Music Supply Co., Toronto, distributors of Columbia lines, announce that they have leased a warehouse for storage purposes. Office and shipping departments remain at the present address, 36 Wellington Street East.

Very attractive phonograph salesrooms have been completed by Frank Stanley, Toronto, on the second floor of his building on Yonge Street. These rooms are intended for the better class trade, while the cheaper business is to be handled in the rooms on the mezzanine floor.

Mr. A. P. Howells, of Gourlay, Winter & Leeming, Ltd., Toronto, was recently notified that his son, Pte. A. Roy Howells, was ill with pneumonia in a French hospital. Pte. Howells is an Englishman, coming to Canada twenty years ago. He went overseas with Col. Barker's battalion in May, 1916, and was wounded in April of last year. It is learned that Pte. Howells is now improving nicely.

What is the "Resonator?" It is a monthly magazine published by the R. S. Williams & Sons Co., Ltd., for their Edison dealers. The name is appropriate as it is intended to resound or re-echo to all these dealers the good ideas and tried and proven plans for sales development received from dealers themselves and other sources.

The phonograph division of Gerhard Heintzman, Ltd., Toronto, has developed into an exceedingly busy department of manufacture, and Mr. Armand Heintzman is well pleased with the reception accorded his line. In addition to the manufacture of phonographs this department is also wholesaling record albums and needles. A complete line of albums is carried in stock. These are for both ten and twelve inch records.

The fourth annual Edison Dealers' Convention is scheduled for the week of June 3rd, and as last year, will be held at the Waldorf-Astoria. Again, as at last year's Convention, an Edison dealer will preside. This Convention is of, by and for Edison dealers. The Edison officials will merely look on and do their best to entertain and show the dealers the best time they ever had. A large increased attendance is anticipated.

Pure Camouflage! H. J. McEntee, of the R. S. Williams & Sons Co., Ltd., Toronto, piano department, became the father of a bouncing boy on January 1st last, but he intended keeping the event sub rosa until McEntee, jr., could walk. Whether the young gentleman has reached that stage or not is an unsettled question, but anyway his presence in Toronto is out, and it already looks as if his talents run along the lines of piano salesmanship.

A Victrola XVI was used at the Regent Theatre in Toronto in connection with the run of "Lest We Forget," one of the finest and most thrilling films ever shown in Canada. In "Lest We Forget" the sinking of the Lusitania was pictured. The heroine of the scenario, Rita Jolivet, is herself a survivor of that unforgettable tragedy. One of the scenes shows a group of soldiers in the trenches enjoying a phonograph, and for this scene the Victrola sup-

plied the music. At a special invitation showing of the film the Victrola was also used.

Discussing continually increasing cost of materials for piano manufacture, Frank Stanley said, "I am prepared to contribute to a liberal reward to be paid anyone who can find any part of a piano that has not advanced in price." The increased cost of piano materials is a serious one, and the end is not yet. The advice that it is good business for the dealer to buy up all the pianos he can get hold of, appears to be good advice in view of conditions.

Upon the occasion of Louis Graveure's recent visit to Edmonton he included in his programme the "Imperial Anthem," by a local composer, Mrs. A. C. Harwood. Edmonton people are familiar with the history of this anthem, how it was dedicated to Queen Alexandra, the dedication being graciously accepted by the Queen Mother. It is also a matter of interest to western Canadians to know that the words of the anthem were written by the composer's nephew, Captain Harwood Steele, son of General Sir Sam Steele. It is said that Mrs. Harwood received the inspiration that resulted in the "Imperial Anthem" during

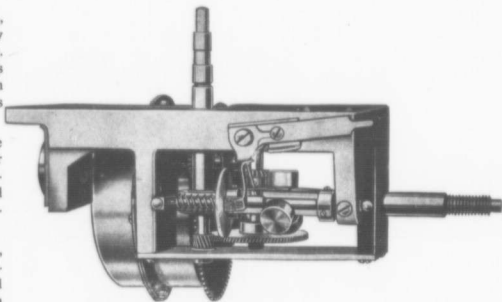


Illustration of the type of motor used in the "Melodia" Phonograph.

a speech delivered by General Smuts, the illustrious South African soldier.

On another page is shown one of the styles made by The Melodia Co. of Canada, whose headquarters are at 230 McGill St., Montreal. In order to acquaint the trade with their product and to introduce the Melodia, a special inducement to dealers ordering the first machine is announced. The Melodia Co. report that they have expended a considerable sum of money in test work before putting their line on the market, and now feel confident that they have an agency proposition in which many of the musical trades will be interested. The motor used is shown herewith and is designed to play three or four large records with one winding. The machine has tone control, and the equipment includes diamond needle, sapphire needle and package of steel needles.

Change in Calgary

Mr. George H. Suckling, well known to the music trades of Canada, has opened up in the music trade business at Calgary. Mr. Suckling has taken over the Nordheimer and Steinway agencies that have been held by the Hunt Piano Co., Ltd., for many years.

Since the death of Mr. H. Hunt last year the business has been continued by the family, under the supervision of Miss Hunt, whose marriage is now announced, and the Hunt Piano Co. retires from business.

New Columbia Factory Nears Completion

The management of the Columbia Graphophone Co. are literally "camping on the job" in order to rush the completion of their new factory premises, which, as announced in the last issue of the Journal, has been secured at 54-56 Wellington St. West, Toronto. The whole interior arrangements of the building are in the hands of the contractors for remodelling. The general offices will be in keeping with what a factory head office of the Columbia status should be. Special thought and planning is being given to the installation of the hydraulic presses for record manufacturing. The workmen will be provided with lockers and a lunch room. The entire building is to be fitted with fire-proof partitions and sprinkler system.

Every effort is aimed at providing factory conditions that will permit a largely increased output and a closer co-operation with Columbia jobbers and dealers. It is expected that the factory will be ready for occupation by May 1st.

Mr. J. P. Bradt, the general manager for Canada of the Columbia Co., recently paid a visit to Montreal.

Featuring Music

The Vancouver Daily Sun, with commendable enterprise, and fully alive to the importance of giving its readers all that is best in the way of music and dramatic news, has secured the services of Mr. Rhynd Jamieson, the former well-known music and dramatic editor of the Manitoba Free Press, who has now assumed charge of the music and dramatic department of that paper.

The Sun's new critic has won considerable prominence throughout Canada for his untiring efforts in the cause of music and dramatic art in the Dominion, and his work has received warm praise from leading United States and Canadian newspapers and musical periodicals. Mr. Jamieson has attracted much attention for his constructive and helpful advice to many students of music, and his kindly criticisms have proved of invaluable aid in stimulating artists, students, and members of the musical profession.

At a dinner given in honor of Mr. Jamieson recently by the Vancouver Music Trades Association in the Hotel Vancouver, special reference was made with regard to the progressive policy of the Vancouver Daily Sun in securing a critic of Mr. Jamieson's talents. It was conceded that the Pacific coast would be considerably benefitted as a result of his joining the staff of the coast city's rapidly expanding newspaper.

It is of interest to note that the Vancouver Daily Sun was only established some seven years ago and only last September absorbed that very old established newspaper, the Daily News-Advertiser.

A Brunswick Enthusiast

The illustration shows Mr. John E. White of The Musical Merchandise Sales Co. demonstrating a Brunswick phonograph. Mr. White, who recently resigned the salesmanship of the Williams Piano Co., Ltd., to become a partner in the above named firm, will give his personal attention to the eastern territory. Mr. White is a native of



Mr. John E. White demonstrating a Brunswick Phonograph.

Vermont, in which state he spent his boyhood. Before coming to Canada he was in the music business in Burlington. He has made many friends in the trade in this country, particularly in the east. He has natural selling aptitude, and is successful in directing the energies of salesmen. He takes up the Brunswick with characteristic enthusiasm, and with Messrs. Puckett and Trestral, the other members of the Musical Merchandise Sales Co., is most optimistic as to Brunswick business.

War does not lessen the demand or the need for good music—
it increases it. There was never a better day than to-day to sell
Columbia Grafonolas. It just depends on the dealer.

Columbia Graphophone Company
54-56 Wellington St. W.
Toronto - - - - - Canada



The Darwen Family Orchestra

Citizens of Brantford and the country adjacent thereto are familiar with the Darwen Family Orchestra of that city. Being himself musical, and with the responsibility of a good sized family, it was perhaps natural that Mr. Darwen turned to music as the logical means of keeping the boys off the streets and interested in their home. Much sacrifice and self-denial was necessary to make the purchases of the instruments necessary, but these have proved most profitable in several ways. Mr. Darwen is justly proud of the orchestra, and his achievement is great. A remarkable feature in this connection is that the orchestra has never played for dances, notwithstanding the financial inducements, though the players have never hesitated to supply their services free of charge where Mr. Darwen saw that he was serving a useful and moral purpose.

The Darwen Music House in Brantford is well known. Miss Sara Darwen, the only lady member of the orchestra, is store manager and associated with her and their father was one son, now overseas, having gone to England with the 125th Regiment Band.



The Darwen Family Orchestra, Brantford.

Manager at St. Catharines

Mr. Harold Cadle, late of Winnipeg, has just been appointed manager for Heintzman & Co., Ltd., at their St. Catharines branch. Mr. Cadle has been a successful piano man in Western Canada for several years, part of the time in Winnipeg, with J. J. H. McLean & Co., and latterly in Regina, with Heintzman & Co. The musicians in Winnipeg have lost one of their most prominent members, as Mr. Cadle held the important position of choirmaster of Holy Trinity Anglican Church, for over eight years. He was also a member of the Men's Musical Club.

Next to doing things that should be done is learning to leave undone things that should not be done.

Whaley-Royce Bulletins

A feature of the Whaley-Royce & Co., Ltd., business, in which the dealers in increasingly large numbers are participating, is the issuing of periodical bulletins. These list specially selected lines of timely goods on which an extra drive is made. The last bulletin was a large four-page sheet in two colors, printed so that it serves the extra purpose of becoming an order form as well.

In this instance there were three pages devoted to special offers in sheet music "hits," standard numbers, teaching books and Magnedo needles. The fourth page was taken up with descriptions of various grades of banjo-ukuleles, banjo-mandolins, flat-back mandolins, mandolins, ukuleles, violins, bows, steel guitars and toy bagpipes.

Lesage Catalogue

A new catalogue describing and illustrating Lesage pianos has just recently been issued, and will be promptly sent to inquiring dealers who may not have received a copy of it. In the catalogue three styles of pianos and two

styles of players are shown. There appears also a pictorial representation of the factory, showing the addition completed last year.

Referring to their organization, Mr. J. P. Tessier, whose duty it was to get the catalogue out, remarked upon their admirable position for the production of instruments at a minimum of cost. The owner of the business, Mr. A. Lesage, is a practical piano man, and is in the factory every working day. Likewise the superintendent is always giving the work of production personal attention, while Mr. Tessier looks after the office and sales end of the business.

Somehow a man never discovers what a fool he is until long after his neighbors.

Major Nordheimer Killed in Action

The sympathy of the trade will go out to Mr. Albert Nordheimer, President Nordheimer Piano and Music Co., Ltd., on the death of his only son, Victor, who has been killed in action. When war broke out Victor Nordheimer was on a business trip in Western Canada for the house, he being then actively connected with the Nordheimer firm. He wired headquarters offering his services, which were promptly accepted. He went to England in September, 1916, after spending two years at Stanley Barracks, Toronto, in command of his old regiment, the Royal Canadian Dragoons, doing valuable instruction work for which he was well qualified, being a graduate of the Royal Military College.

Finding it necessary to revert in rank to go overseas, Major Nordheimer promptly did so and went to England



The late Major Victor Nordheimer.

with the rank of Captain. He again reverted, accepting the rank of Lieutenant in order to get to France. While attached to the cavalry unit there he was killed in action.

Major Nordheimer was well known in military and social circles in Toronto. He was a graduate of Upper Canada College as well as of the Royal Military College. Though for some years an active member of the Nordheimer Piano Co. organization, his heart was in matters military and his efficiency and ability are spoken of in the highest terms by his fellow officers and by the men who passed through his hands.

Another "Sussex" record is announced by His Master's Voice Limited. This is Number 216026, "When the Bonnie Bonnie Heather is Blooming," and "Hit the Trail that Leads to Mother." These are sung by Alan Turner in his own spirited and splendid style.

Bedtime Stories on Columbia Records

"Bedtime Stories" by Thornton W. Burgess, so familiar to the kiddies all over Canada and the United States, are now procurable on records. In this connection Mr. James P. Bradt, general manager for Canada of Columbia Graphophone Co., addresses Columbia dealers as follows:

"Thornton W. Burgess' Bedtime Stories have won the endorsement of educators, nature lovers and parents, and the love of hundreds of thousands of children. The stories are printed in 166 daily newspapers in the United States and in a number of our Canadian newspapers.

"Every child who has ever read the Bedtime Stories or had them read to him or her, will want to hear Mr. Burgess' own voice and his own way of telling Bedtime Stories, just as he tells them to his own little boy.

"Our March supplement covers ten of these stories—five 12-inch double-disc records made by Mr. Burgess himself. Every story leads up to another story, and when you sell one record, you can be quite sure of selling more of the same series. If you make the children your friends through the Burgess' Bedtime Story records, you will have them talking about your store, and asking for Columbia records, morning, noon and night.

"No Columbia dealer can afford to "pass up" the Burgess records. If you fail to interest every child therein, you will be neglecting a very valuable opportunity. These Burgess records can be sold to every home in every community where there is a talking machine and a child; and, through the sale of these children's records, every dealer should gain new customers among parents.

"We will advertise Thornton Burgess records throughout Canada, supplementing the tremendous advertising we are doing in the Saturday Evening Post, Youth's Companion and other magazines in the U.S. You cannot make a better investment than by co-operating with our advertising. Special concerts for children, window displays and, most important of all, having the records in stock, will bring you splendid results.

Let the Motrola Do It

Mr. Ralph Cabanas, formerly manager of the Columbia business in Canada, has just returned to Toronto from a visit to Mexico, where he was in business prior to coming to Canada, and where he is still interested. Before going south Mr. Cabanas launched the Talking Machine Supplies Company, the office of which is located in the Stair Bldg., Toronto.

The company's specialty is the Motrola, an announcement of which appears on another page. The Motrola came into existence to make the winding of the talking machine unnecessary. It does the winding, and when it has the motor sufficiently wound it stops, unlike the average human being, who either winds almost to the breaking point or, as he becomes careless, not nearly enough. It is electric and automatic, and dealers who do not know all about it should enquire.

Continuous Playing

The Walker Talker, manufactured by The Walker Bin and Store Fixture Co., Ltd., of Kitchener, is fitted with a Brooks automatic repeating device, for which the above named firm have the Canadian rights. There is a dial with indicator on the motor board. This may be set for continuous playing, or may be set to play the record once, or up to eight times, an automatic device lifting the reproducer and replacing it at the outer edge of the record each time it is played. If desired to play only two or three times, the machine ceases to play as per the point indicated on the dial. The Walker is equipped with either spring or electric motor.

MUSICAL EVENTS IN A LINE OR TWO

Denver, Colorado, has just dedicated a magnificent municipal organ.

A cable has come announcing the death of Claude Achille Debussy in Paris.

Sir Frederick Cowan, the British composer, recently celebrated his 65th birthday.

It is said that the private orchestra of the Sultan of Turkey is in Berlin giving concerts in aid of war charities.

The conductor of the Philharmonic Society of Tokyo, and a prominent Japanese composer, is on an extended visit to the United States.

At the factory of the Phoenix Silk Manufacturing Co., Allentown, Pa., the employers have organized a community chorus which meets each day at the noon hour for a 30-minute sing.

Metropolitan Opera House audiences have recently been treated to two American works—C. W. Cadman's Opera, "Shanewis," and Henry F. Gilbert's ballet-pantomime, "The Dance in Place Congo."

Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, who has been the central figure in a prolonged "storm," has been placed under arrest by the U.S. Federal authorities.

The Apollo Choir, of Calgary, under the able conductorship of P. L. Newcombe, has given its annual concert. The entire work of the choir was of a patriotic nature, the most important number being Edward Elgar's symphonic ode, "The Spirit of England."

The music at the Steel Pier, Atlantic City, has always been one of the outstanding features of this popular resort. Thousands of music lovers are attracted to the spacious pavilion daily and audiences of appreciative listeners are constantly in attendance. J. W. F. Leman has this season been selected as the new conductor and he in turn has chosen a large symphony orchestra of skilled musicians.

The National Federation of Music Clubs, through its Music Committee, will shortly announce the details of a \$5,000 prize offered for an oratorio. The libretto of the work is being prepared. The title will be "The Apocalypse" and the text is made up principally from selections of that portion of the Bible. The book will be divided into a prologue, "Belshazzar's Feast," and three parts, "The Spirit of War," "Babylon" and "The Second Advent."

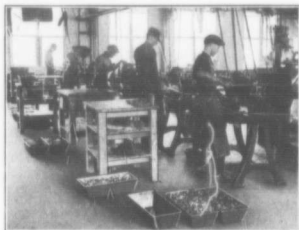


The Starr in Canada

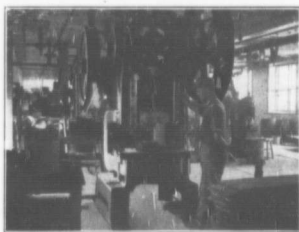
Just a year ago Messrs. John A. Croden and W. D. Stevenson, of London, secured the exclusive Canadian distributing rights of Starr phonographs and records. As reported in the last issue of the Journal, they have changed their firm name and style to "Starr Company of Canada." The members of this firm express their gratification with the



success that has followed their introduction of the Starr line to the Canadian trade, and they are starting out on their second year with still greater confidence. They view the growth of the public desire for more music as satisfactory evidence of Canadian progress and the development of home life so necessary in the successful building of a nation.



The Starr is built by the Starr Piano Co. of Richmond, Ind., a firm whose piano products are not unknown to the Canadian trade. A recent view book issued by that firm shows the progress of the company from its small stature of 1872, when it had 16,000 feet of floor space, to its present dimensions of twenty-one buildings, occupying thirty-five acres of ground. The accompanying illustrations are views in the new building devoted to the manu-



facture of Starr phonographs and Starr records.

While the rumor of the Government prohibiting the importation of musical instruments is only a rumor, should it become a fact the manufacture of the Starr in Canada will promptly follow. In the meantime, to take care of their customers, the Starr Co. have materially increased their stock.

War Trade Board Investigating Music Industries

Retailers Being Asked for Information—Imports from States may be Banned.

WHAT legislation the Government proposes to enact affecting the music industries of the country, is the subject of anxious speculation. A report in this connection published by the Toronto Globe caused a flurry of excitement in music trade circles. This report, prominently displayed on the front page, and bearing all the earmarks of authenticity, announced that the Government had decided to prohibit all importations of musical instruments from the United States and to impose a tax of ten per cent. on the retail selling prices of musical instruments sold in Canada, the tax to be collected from the purchaser by the retailer.

A subsequent dispatch from Ottawa stated that the Cabinet had not considered the question at all, and that no report had been made by the War Trade Board concerning the music industries, the inference being that there would be no action taken without consulting the industries concerned. This is the understanding of the trade at the present time.

That the War Trade Board proposes to make recommendations to the Government affecting the music industries seems probable. The nature of the resultant legislation can only be conjectured at this time.

The reason given in the Globe dispatch, referred to above, for the prohibition of imports, was the trade balance between the United States and Canada being so preponderantly against us. That is, Canada's importations from the United States are millions of dollars more than we export to that country. Again, to find another way of raising the revenue that would thus be lost to the Government, through imports on which to collect tariff charges ceasing, is the duty of the War Trade Board, hence the suggested ten per cent. on retail sales.

On the appearance of the Globe's report the executive committee of the Canadian Piano and Organ Manufacturers' Association was called together and met a special committee of the Canadian Bureau for the Advancement of Music, that had previously been appointed. It was decided that the interests of the piano trade and those of the talking machine industries differed, and separate meetings were proposed. In behalf of the talking machine trades Mr. H. G. Stanton, a member of the special committee referred to, has taken up the matter with other firms interested.

The local trade is quite satisfied that it is not the purpose of the Board to recommend legislation that will cripple the industry, but to get the loyal co-operation of the trade in adjusting the trade balance and without impairing the revenue. That the hearty co-operation of the trade is available need not be enlarged upon, but there would undoubtedly be a vigorous protest in the event of a ten per cent. levy on retail sales, which it is conceded would be a most serious matter to the trade.

The music trade is not analogous to the motor car industry. The latter is practically a cash business so far as retailing to the public is concerned. People who want motor cars to the extent of paying a thousand dollars, or several thousand dollars for the purchase of one, will not be deterred by the ten per cent.

Piano retailing is a business of deferred payments, with the average initial payment under ten per cent. of the purchase price. The average retailer can foresee his business doom if it were made necessary for him to collect an addi-

tional ten per cent. In the majority of sales this would result in his financing the extra tax, adding just ten per cent. to his investment, and on which he would have no profit. This would be impossible for the majority of the dealers. The Journal understands that there is no ground for supposing that a ten per cent. tax is being considered.

In the United States, as reported in previous issues of the Journal, the proposal of the Government at Washington last year to levy a five per cent. tax on musical instruments resulted in a three per cent. tax, and which does not include pianos. The Government at Washington realized that musical education is a part of the lives of the people and the piano, therefore, through usage and custom, is just as essential to the welfare of the home as the table, stove, bed or any other furnishing, and should not be taxed.

While the Canadian piano manufacturers may be gratified with the proposal to prohibit piano imports, they evince little interest in this phase, as the amount distributed over the trade would make so insignificant an addition to their outputs as to be negligible.

The interests of the talking machine industry are quite different. Importations have continued large, and against the desirability of having the instruments all made in this country is the problem of labor and materials. At the same time these are problems in the United States also that have encouraged manufacturers in this country.

The secretary of the Canadian Piano and Organ Manufacturers' Association has addressed a questionnaire to music dealers throughout the country. These are not being returned with noticeable promptness. It is important that the information requested should be provided on time. The interests of the industry are dependent upon reliable and prompt information.

U. S. Music Industry Restricted

Thirty Per Cent. Curtailment of Hours

The United States Government has decided upon a 30 per cent. curtailment in the output of the music industries for the months of April and May. This curtailment is being accomplished through a reduction in the hours of operation and is the result of a conference of the Fuel Administration, the War Industries Board and George W. Pound, general manager and counsel of the Music Industries Chamber of Commerce.

Mr. Pound's message to the United States trade in this connection is:

"We have 700 factories magnificently and peculiarly equipped and adapted to the production of war products, particularly aeroplane parts and other similar articles, such as ammunition, powder and fuse cases. This matter is going to be taken up immediately and plans made to give our industries war work, somewhat in proportion to any curtailment which we make. It was pointed out to the fuel authorities that our factories, completely organized and equipped and ready to take up this work, would relieve the shortage of aeroplane products. This met with the cordial sympathy and approval of the administration. The department requested that I come back every two weeks and discuss industrial problems as affected by the war.

"They expressed their great appreciation of statistics and information which we furnished them constantly and which they continually asked for. No curtailment of material or labor was placed upon us.

"In my judgment the problem in its final analysis is going to be one rather of shipping conditions than of fuel or material. In my opinion there will be during the coming months, at least until after September, intermittent shortages of steel. 175,000 tons of steel is allotted for

General Perishing's use in Europe. The production of comb steel, certainly at least for the next six months, will be curtailed about fifty per cent, this by reason of commandeering of certain ships by the government last week.

"While our industry does not use the higher grades of steel in many lines, yet I anticipate that a shortage of any one element of steel will be reflected in other grades. Therefore I would strongly advise manufacturers to supply their wants in advance in this regard. If the war continues much longer its depressing effect is going to be felt of course by all industries. That is why we have been singularly fortunate. Constant pressure is being brought by certain men high in government authority and certain outside interests demanding serious curtailment of our industry. It will be our duty to combat that propaganda and let us trust with that same good success which has favored us in the past."

Piano Imports Again Increasing

Canada's importations of pianos from the United States are again on the increase. For the fiscal year ended March 31, 1917, this country imported from the U. S. factories 858 pianos, with a dutiable valuation of \$153,729, or an average value of \$197. In quantity this is an increase of 26.45 per cent. over the previous year, which in turn was a 75.37 per cent. decrease as against the high water mark of 1913.

Figures are not yet available for Canada's fiscal year, ended March 31, 1918, but for the eight months ended November 30, 1917, Canada imported from the United States 857 pianos, valued at \$146,037, or an average value of \$170.40, as against 521 pianos, valued at \$89,310, for the same period of 1916. This is at the rate of 1.284 pianos per year, or a 33 1/3 per cent. increase over the previous year.

It will be noticed that as the quantities increase the average value of the pianos decreases, the inference being that the ratio of imports of cheaper instruments increases. Peculiarly enough the average value of the instrument imported for the eight months ended November, 1917, is the lowest in six years, in spite of the fact that increased cost of materials had made higher prices necessary in the United States as well as in Canada.

The figures showing importations are particularly interesting at this time. These are taken from the Government reports.

	DUTIABLE IMPORTS FROM UNITED STATES				
	1913	1914	1915	1916	1917
Pianos—					
Quantity	2,574	2,156	1,579	831	858
Value	\$453,129	\$380,647	\$219,508	\$141,523	\$153,729
Average Price	\$176.00	\$176.55	\$139.60	\$234.50	\$179.00
Talking Machines and Finished Pianos Thereof and Records	\$707,460	\$668,920	\$688,022	\$912,011	\$1,729,405
Pianos and Organ Players—					
Quantity	140	103	47	17	4
Value	\$33,887	\$24,991	\$10,232	\$3,665	\$275
Cabinet Organs—					
Quantity	357	389	350	267	360
Value	\$23,088	\$23,964	\$19,874	\$11,789	\$14,192
Pipe Organs—					
Quantity	4	5	2	2	2
Value	\$6,536	\$11,648	\$1,400	\$8,297	\$557
Parts of Organs—					
Quantity	12,409	12,029	8,806	8,855	7,374
Value	\$81,808	\$75,411	\$43,268	\$67,257	\$47,560
Brass Band Instru- ments	21,475	21,800	22,874	30,986	46,887
Key, Action and Ham- mer Supplies	62,305	85,924	46,533	75,864	124,829
IMPORTS FROM UNITED KINGDOM					
Pianos—					
Quantity	139	208	81	7	1
Value	\$22,010	\$31,001	\$10,526	\$1,294	\$100
Talking Machines and Piano Parts	22,709	20,817	25,712	12,824	15,111
Brass Band Instru- ments	30,992	29,656	21,293	62,501	75,452
Piano Parts	2,559	1,604	2,158	822	50
Key, Action and Ham- mer Supplies	13,796	17,769	7,163	14,562	14,491
IMPORTS FROM FRANCE					
Brass Band Instru- ments	17,722	18,488	8,495	12,421	11,625
TOTAL IMPORTS OF MUSICAL INSTRUMENTS					
Dutiable and Non-Dutiable					
British Empire	\$115,269	\$129,216	\$81,822	\$105,110	\$117,952
Other Countries	1,930,019	2,084,521	1,386,454	1,460,749	2,436,677
Total	\$2,045,288	\$2,213,737	\$1,468,276	\$1,565,859	\$2,554,629

U. S. Music Trades Exports

The following figures shows the exports of musical instruments from the United States to have increased since that country entered the war.

	1915	1916	1917
Pianos, player-pianos, piano players, organs and ported music rolls	\$2,723,065	\$3,781,895	\$4,894,520
Talking machines	885,306	1,640,208	2,395,775
Records	764,526	1,227,005	1,953,852
Sheet music	128,600	184,000	202,000

Sonora Notes

Messrs. I. Montagnes & Co., Toronto, distributors of the Sonora phonograph in Canada, have inaugurated a retail advertising service so that their dealers may have the advantage of expert assistance and the free use of electro-types for illustrating purposes. The work is being handled by Advertising Service, Ltd., one of Canada's best agencies, the executive and staff of which have an intimate knowledge of the Sonora and the music trade field.

Messrs. Montagnes & Co. are arranging to manufacture all lines of the Sonora in Canada, several of the smaller types having already been produced in this country. This action was decided upon whether the importation of musical instruments from the United States should be prohibited or not.

A new Sonora catalogue has just been issued, showing Canadian prices of the various types. This is a small sized booklet suitable for enclosure in an ordinary business envelope. A larger sized catalogue is also being printed.

Mr. Van Gelder has just returned from a visit to the Sonora factory at New York, and succeeded in securing a further supply of goods.

NOTICE—PIANO HOUSES

Manager, energetic and progressive, experienced in all branches of pianos, phonographs and small goods, a capable advertiser, also has a practical knowledge of liquidating, as well as an up-to-date collection system, desires to make a change, and would like to hear from high class company. Can furnish the highest references from manufacturers and bankers. Box 15 Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

WANTED

Manager for Phonograph Department. A man with organizing ability, and selling experience (with Edison phonographs) preferred. A good proposition will be offered to the party that can show good results. Apply, with full particulars, in confidence, to Layton Bros., 550 St. Catherine St. West, Montreal.

PIANOS WANTED

A dealer with eight years' experience wishes to handle a good line of Pianos. My best year was nearly fifty pianos. Prices must be right. All letters and prices will be kept with the utmost of respect and confidence. Send descriptive cuts or booklets and lowest prices and terms to Box 20 Canadian Music Trades Journal, 66-68 West Dundas Street, Toronto.

BUSINESS FOR SALE

First class piano business in a live town in the Ottawa Valley, including store in centre of business street. Sole agency of several piano and Victrolas (money makers), well advertised, and good will of business given in free. This is one of the very best known and money making piano businesses in Eastern Ontario. The owner wants to retire, having cleared \$150,000.00 in a few years. This is a snap for any young man who can sell pianos. A small amount of money down will handle this. Terms arranged for balance. For particulars apply to Box 99, "Canadian Music Trades Journal," Toronto. F.M.A.

Pianos Wanted

A firm of Western retailers is in the market for the purchase of fifty pianos. These must be the best possible value for the least money. Reply in the first instance to Box 10 Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

Are One-Record Phonographs Doomed?

A Frank Discussion of a Situation Which Faces Every Dealer

THERE are two kinds of fine phonographs now, the one-record instrument and the all-record Brunswick. Many dealers, noting the welcome of this new, final type of phonograph, are wondering about the future. And they may well spend time in studying the trend of public demand—the changing attitude.

Up to now, the music lovers have had to content themselves with one-record instruments. They have been compelled to take one certain line of records, barring all the others. This has meant a limited selection and the uncomfortable feeling that they were deprived of many favorites.

NO ONE-RECORD MAKER OFFERS ALL THE BEST SINGERS AND MUSICAL SELECTIONS

Indications point strongly to the fact that music lovers prefer to make up their selection of records by names of singers of musical organizations instead of by name of record makers.

The Brunswick plays ALL Records.

This includes Brunswick Records.

The Brunswick is the premier instrument with the ALL-Record feature. All Brunswick dealers unite in the belief that this new-day phonograph is destined to dominate the entire musical world.

Nine customers out of ten, once they hear the Brunswick and compare it with others, prefer it. And no Brunswick owner would ever go back to an old-type machine.

Dealers with a vision of to-morrow's trade, men who want to know more about the tendency of the times, are invited to write to us so that we may present further interesting and important facts. For those who are looking ahead, we have a very interesting proposition.



Prices \$45 to \$2,500

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