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VOL. XVIII.

No. 10

Canadian Music Trades Journal

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MARCH

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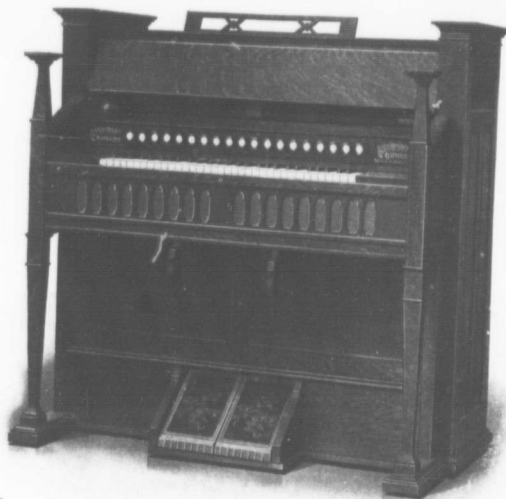
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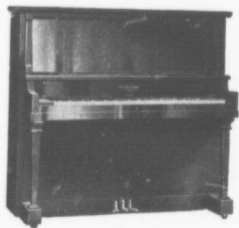
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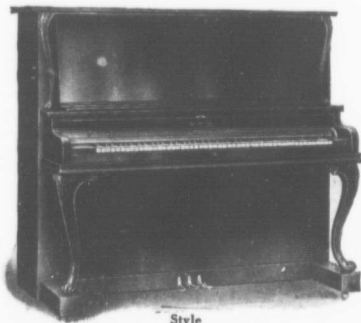
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Craig Pianos and Players are produced in an up-to-date factory, which is laid out and equipped to obtain the finest quality of workmanship.

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The Craig Piano Company - Montreal, P. Q.

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

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Number	Description	Wholesale Price
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3—	"Defiance," nine maple and walnut ribs	3.95
5—	"Artist," eleven mahogany and maple ribs	3.95
4—	"Defiance," nine walnut and maple ribs	4.50
2—	"American," eleven rosewood and maple ribs	5.50
9—	"Artist," eleven rosewood and maple ribs	5.75
90—	"American," eleven solid rosewood ribs	6.25
91—	"American," twenty-one rosewood and mahogany ribs	6.25
205—	"Artist," thirteen rosewood and mahogany ribs	6.65
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93—	"Butterfly," twenty-three ribs, pearl fingerboard	6.90
300—	"The Echo," twenty solid rosewood ribs	10.00
210—	"The Echo," eleven ribs, extension fingerboard	11.45
00—	"Martin," mahogany body, ebony fingerboard	11.50
250—	"The Echo," fifteen ribs, mahogany neck	12.25

Mandolin Picks

	Retail	Wholesale
No. 128—Imitation tortoise shell, usual model		
No. 129—Imitation tortoise shell, triangular model	3c. each	8c. doz.
No. 169—Imitation tortoise shell, oval model	5c. each	10c. doz.
No. 131—Imitation tortoise shell, oval model	5c. each	15c. doz.
No. 132—Imitation tortoise shell, usual model, medium size	10c. each	47c. doz.
No. 134—Imitation tortoise shell, triangular model, medium size	10c. each	72c. doz.
	15c. each	80c. doz.

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(Mouth-Organs)

- No. 401—"Oriole" (Bell Brand), 10 single holes, 20 reeds, nickel plated covers.
Retail price, 50c. each.
Wholesale price, \$3.60 doz.
- No. 402—"Linnet" (Bell Brand), 10 single holes, 20 reeds, nickel plated covers.
Retail price, 50c. each.
Wholesale price, \$3.60 doz.
- No. 802—"Soldier Boy," 10 single holes, 20 reeds, heavily nickel plated concave covers, heavy brass plates, easy blowing, full rich tone, in neat hinged boxes.
Retail price, 50c. each.
Wholesale price, \$4.00 doz.
Wholesale price, \$46.80 gross.
- No. 701—"Bugle Call," 16 double holes, 32 reeds, nickel covers, brass plates.
Retail price, 65c. each.
Wholesale price, \$4.95 doz.
- No. 804—"Peerless," 16 double holes, 32 reeds, heavy nickel plated covers, heavy brass plates, extension ends, a very attractive and well finished harmonica, easy blowing and splendid tone, in neat hinged cover boxes.
Retail price, 75c. each.
Wholesale price, \$5.50 doz.
Wholesale price, \$62.40 gross.
- No. 497—"Youth," concert size, 16 double holes, 32 reeds, heavy nickel plated covers, brass plates, hinged cardboard box.
Retail price, \$1.25 each.
Wholesale price, \$8.00 doz.
- No. 702—"Brass Band," 14 double holes, 28 reeds, strong nickel plated, concave covers, heavy brass plates, easy blowing, powerful tone, in neat hinged cover box.
Retail price, \$1.25 each.
Wholesale price, \$8.15 doz.
- No. 703—"Clarion," 16 double holes, 32 reeds, tremolo, substantial metal covers, heavily nickel plated, designed to amplify volume of tone, heavily brass plated, very easy blowing, splendid tone, in neat hinged cover boxes.
Retail price, \$1.50 each.
Wholesale price, \$10.65 doz.

Above are trade prices plus equalization of
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R.S. LIMITED.
MUSICAL INSTRUMENTS OF QUALITY

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145 Yonge Street

Canadian Music Trades Journal

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

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VOL. XVIII.

TORONTO, MARCH, 1918

No. 10

First Annual Meeting of Canadian Bureau for the Advancement of Music.

Biggest Meeting in Trade's History—All Branches Represented—Geo. W. Pound, New York, Guest and Speaker of the Evening, Gives Rousing Address—Reports Show Great Strides in Putting Music in its Rightful Place in the Public Eye—Work to be Extended—Old Board of Directors Re-elected with two Notable Additions—Evening Banquet at Ontario Club—A. P. Willis, Montreal, urges Organization—Singing, Good-fellowship and Spirit of Co-operation Striking Features.

THOSE who attended the First Annual Convention of the Canadian Bureau for the Advancement of Music pronounced the meeting an unqualified success. Every branch of the music industries was represented, and geographically the attendance was fairly representative also. In view of the advance publicity the meeting received, and the possible necessity arising at any time for the trade to be strongly organized, the attendance of Ontario dealers was disappointing. The uncertainties of railway service resulting from unusual weather conditions kept many away. Indeed one dealer, for example, because of his train being three hours late, arrived just as the business meeting adjourned. A couple of other men only reached Toronto about two hours after the dinner was scheduled to commence, being late because of interruptions to railway service.

If the executive had looked for a larger attendance, the members of it were at least not disappointed in the interest and enthusiasm of those present, and of the many who from all parts of the country wired or mailed their regrets at being unable to attend, and expressing sympathy with and assuring support of the campaign of extending public interest in music, and thereby enlarging the market for musical instruments. Also this was the largest gathering of members of the music industries ever held in Canada. So far as this industry was concerned, the occasion was unique. Never before have retailers, wholesalers and manufacturers of pianos, organs, talking machines, musical merchandise, sheet music and the supply manufacturers, gathered together at one meeting. Everyone there appreciated the benefits accruing to the trade through the consistent, persistent and intelligent campaign being waged to get the trade, as well as the public, thoroughly impregnated with a realization that music is an every day necessity, and to impress upon the public at large, and parents in particular, that neglect of music in homes and schools is a crime.

There was discernible also a feeling of apprehension, a sort of inward uneasiness, that in view of conditions and the hostility of too many politicians and legislators toward musical instruments, the industries of this country

may at any time be up against a sudden and emphatic need of organization. The address of Mr. Pound at the dinner was a definite warning in this respect, reviewing as it did the fight of the industries in the United States for the proper and equitable recognition that has been accorded by the Government at Washington.

The Afternoon Session

As per the various announcements mailed from the secretary's office, and also appearing in the February number of this Journal, there was an afternoon business session and an informal dinner. The afternoon session was held at the King Edward Hotel, where room "G" was comfortably filled. The president, Mr. E. C. Scythes, was in the chair, and the secretary, John A. Fullerton, was present to take the minutes of the meeting. Promptly at 2:30 the meeting was called to order, and the secretary asked to read the minutes of the organization meeting, held in Toronto on March 5, 1917. These were, on motion, approved.

Wire "Pound Wins." That was the decision of the officials at Washington. It removed the musical instrument industry of the U. S. from 3rd place on the list of non-essentials to the list of essentials.

With the idea of getting the men better acquainted, each was asked to get up and announce his name and firm.

Correspondence

The secretary then read a number of letters and telegrams from dealers unable to be present. Among these was a communication from Mr. C. W. Lindsay, Montreal, who wired "Regret unable to be present. Our Mr. Grace represents us. Best wishes and kindest regards."

A letter from Amherst Pianos, Ltd., of Amherst, N.S., intimated that owing to distance it would be impossible to be represented, and suggested that a convention in the east, say at Truro, N.S., would be a splendid thing for the Eastern trades.

A letter was read from Mr. D. H. Kent, secretary of the Music Dealers' Association at Vancouver, reporting

the progress of that organization, which came into existence as a result of the "Music in the Home" campaign. The dealers in Vancouver have started off on a basis of getting acquainted with each other, and they propose handling such questions as cartage and tuning prices, minimum payments on sales and maximum time allowed. The meetings, Mr. Kent stated, took the form of a dinner at seven o'clock, and were attended by practically ninety per cent. of the dealers. Concerning the convention, Mr. Kent wrote, "Am sorry that I am unable to be with you at the convention, but wish you every success, and trust that your co-operative spirit may be extended to all centres of our fair Dominion."

Mr. J. F. Fisher, manager of the Hudson's Bay Co.'s music department at Calgary, in sending his regrets of inability to be present, spoke of the press showing a marked improvement in treatment of musical matters.

J. J. H. McLean & Co., Ltd., Winnipeg, said, "We are very sorry there is no member of our firm able to avail himself of the splendid opportunity of attending the Convention and to participate in the deliberations of the "Music in the Home" campaign. We fully realize the importance of this propaganda, and wish to express our keen-



Mr. E. C. Seythos, re-elected President Canadian Bureau for the Advancement of Music.

est interest in the splendid work being carried on by the very energetic committee. . . . We would like to express our appreciation of the men of the Board, who had such splendid foresight in realizing the need of this work, and their loyalty to duty in laying the foundation with such thoroughness. They deserve the warmest sympathy of the trade."

Mr. A. E. Grassby of the Winnipeg Piano Co., said, "We would like very much to be represented, but, unfortunately, are prevented. Needless to say, you have our very best wishes for the success of the meeting and movement. The way this 'Music in the Home' movement has been welcomed in practically every quarter, is very gratifying indeed, though obviously only what is due to music at any time, and especially in these war times; we would be poor indeed in this Western country without such a necessity as music."

When Wm. Lee, Ltd., Montreal, wrote expressing sympathy with the movement, and hoping that the meeting would be a success, he did not expect to be represented. Mr. Lee and Mr. Hamlet, however, were able to attend.

Writing for the Calgary Music Trades, Mr. G. D.

Venini said, "The concensus of opinion of the local dealers, who are enthusiastic in the support of the campaign, is that it will certainly tend to create interest in musical instruments where no interest existed before, and further, will stimulate and increase the existing interest to the point where the music trades will receive direct results.

"We all sincerely hope that the Bureau will continue and increase in effectiveness, and you can rest assured of the hearty support of all the Calgary dealers.

"It is further desired to inform you that the papers also are quite in favor of the idea, and give us every encouragement, and do their best to insert the matter set them in the best position in their papers, and to set it up in the most attractive way.

"At this writing it is not known whether the Calgary trade will be represented, but we, one and all, desire to thank you for the invitation to attend your sessions, and only distance and not lack of interest prevents us from so doing."

Reporting for the Winnipeg Piano Dealers' Association, Mr. J. W. Kelly, president of that organization, wrote as follows:

"In regard to the 'Music in the Home' propaganda which is being carried on by two of the Winnipeg dailies, and two of the Western farm journals, we have only the highest praise, and on every hand we hear favorable comments on the innovation, and we feel quite sure that your efforts will have far reaching effect.

"It has been stated that 'Music is a requisite of time and eternity. It renders a service nothing else can. It reaches into the deep stores of life and brings forth more of the potential selfhood. It warms the heart, clears the head, strengthens the arm, and gladdens the feet. It kindles the altar, sanctifies the fireside and opens the treasure chest of human life.' If this is the case it is hard to understand any town or community failing to get behind a proposition of this nature.

"Any effort that will tend to bring music closer into daily life should be encouraged.

"We had a meeting of our Association on the 13th inst., and we are taking steps to collect \$150.00 toward 'Music in the Home,' and as soon as this work is accomplished we will send same forward.

"We are sorry that none of our dealers can avail themselves of the pleasure of attending the annual meeting, but we can assure you of our heartiest support.

"We have only words of praise to offer your Board for the manner in which they have carried on this work during the past year, and the success that has attended their efforts is their reward."

"I much regret that I cannot be present at your meeting, owing to time and distance," but wish you every success," wrote Mr. J. H. Robinson, Wetaskiwin, Alta.

President's Address

Gentlemen of the Canadian Musical Industries:

Your presence here to-day in such goodly numbers indicates, more forcibly than anything else could, your interest in the problems that we are all grappling with; consider the conditions that have forced themselves upon us as the result of the tremendous upheaval in world-wide activities.

We take it as a distinct compliment that you should leave your business and come, as many have, from distant places to gather around the table, on our invitation to counsel with us, to exchange ideas, to engage in confidences, to lend inspiration and encouragement to one another in helping to arrive at some solution of the many difficulties that we are facing, and others that we must expect to face peculiar to the calling in which we are all engaged.

As chairman of the Canadian Bureau for Advancement of Music I want to extend to you all a hearty welcome,

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.



The Sheraton

The Sheraton

Thomas Sheraton was one of the most favored English furniture designers and cabinet makers of his day. The work of this humble designer, mechanic, inventor and artist, for he was all of these, is delightful in its grace and delicacy. His slender forms and sweeping curves were his own inspirations. Some of the creations of Sheraton in his great period were noted for their delicate inlay, with occasionally slight carving in low relief.

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

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

Art or polished finish



The Hepplewhite

Designed and produced by Canada's oldest piano makers

The Williams Piano Co., Limited

OSHAWA, ONT.



IN TIMES LIKE THESE---

—when good crops at high prices and unparalleled industrial activity, with big wages, have increased the buying power of thousands of people on the farms and in the industrial centres throughout Canada, piano buyers are looking for quality. They always find it in

Sherlock - Manning Pianos and Reproducing Pianos

When your prospects see the magnificent finish, and hear the splendid tone of these instruments, they at once decide in favor of a Sherlock-Manning.

Put the Sherlock-Manning Line on Your Floor **now!** See how quickly its quality impresses the prospective buyer! See how easily it sells! You don't have to use much argument—Sherlock-Manning quality is self evident to all.

We have a splendid proposition for representatives in unoccupied territory.

Right now, sit down and write us for full information.

The Sherlock-Manning Piano Co.

London, - Canada

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a welcome that I hope will make you feel that this is your meeting, that you are invited to take part in the discussions, to express your ideas and opinions, and I hope also that you will go away feeling well repaid for the time and expense you have incurred in coming here.

In the fog of the war that envelops us no one has the vision to penetrate very far, and we all must feel a certain anxiety as to how best to proceed. The present struggle is so gigantic, so terrible, encompassing as it does such colossal figures in men, materials and money, with even our very civilization at stake, that petty differences, rivalries and jealousies pale into insignificance. We feel as never before the need of co-operation, the need of the strength of unity, the need of the efficacy of organization.

In gathering together the concentration of so many trained and experienced minds will be like a powerful searchlight on our problems, as compared in individual effort to the dim, feeble light of a single tallow candle.

Your Music in the Home Committee, in arranging the programme for this convention, deemed it would be out of place to provide entertainment of a character that the Toronto manufacturers and dealers would like to extend to their visiting fellow manufacturers and merchants on such an occasion, but we hope when the war clouds have lifted that we shall have an opportunity of welcoming you again to Toronto and extending to you the full warmth of our hospitality.

Mr. John A. Fullerton will give you briefly, in his report as Secretary of the Bureau, an outline of the work of this organization since its inception. Most of you are, no doubt, familiar with what is being done. Everyone, I take it, realizes the importance of this work.

Collective publicity is as necessary to the life of the music industries, under present conditions, as advertising is to the individual firm. Other trades and industries are organized, some powerfully organized, to promote and protect their welfare. These activities can only be carried on successfully by co-operative organization. The Music Trades of Canada have struggled individually and have suffered collectively, not for lack of realization of the power and force of collective effort, but mainly, I believe, because each was so engrossed in his own affairs that he neglected to agitate for the "broader," which collective or organized effort brings.

But a change has come about. We are fast waking up to the fact that our neighboring music dealer or manufacturer is not our greatest competitor. If he conducts his business on modern and ethical lines he becomes an ally, because his advertising and his sales effort helps to develop more trade, to stimulate the public interest in music and musical instruments, and as a result more pianos and phonographs are sold.

Several hustling automobile dealers in any town or city will almost develop a craze for automobiles, and they are more formidable competitors, because they get the public interest and the business flows that way.

We have no antipathy toward the motor dealer, but we are not in the motor business. Our business is to sell musical instruments and music, and in order to do so more successfully we need to arouse a keener interest in the public mind in music and its advantages. Every intelligent sales talk helps, but a salesman can only see a few people, comparatively, and if we depended upon such influences only, our growth would be exceedingly slow.

Every old time piano man present knows that formerly his battle in the majority of cases was to convince his prospect as to the wisdom of buying a piano, rather than to induce his selection of a certain make. Every piano sold created other prospects, and this was one of his best influences. The cumulative effect of the manufacturers' and dealers'

advertising, when it is of the right character, has been very beneficial. Some advertising has been most destructive and degrading. I hope we are done with that kind for good in Canada. Although much of it has been devoted to a comparison of merit, a few only have reached down to the real fundamentals of teaching the value of music in the home; its importance in education of the children, the big part music ought to play in our lives.

Other trades, especially the motor trade, set the pace in organized propaganda. They subscribe liberally to campaigns to educate public interest in motoring. Being large advertisers, by their organized effort they were able to secure the co-operation of the press, which, I believe, is the most powerful agency influencing public opinion.

The piano manufacturers and dealers of the U. S. found conditions steadily growing worse, and as we all know, for several years manufacturers in that country found great difficulty in selling their output. This brought about a serious study of the situation, and showed the need of collective effort to combat conditions. It began to dawn upon the musical industries that they, too, were big advertisers, and that they had a commodity that was a real benefit to



Mr. C. A. Bender, re-elected Vice-President Canadian Bureau for the Advancement of Music.

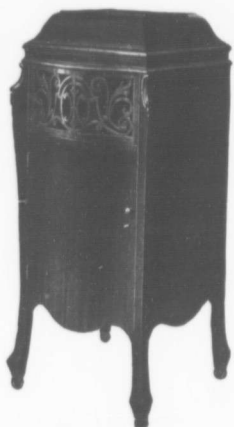
the lives of the citizens of their country, and further, they began to realize that the story of music was one that was worthy of the columns of the press. Gentlemen, the effect of their propaganda is already almost too well known to you to require enlarging upon here.

Quickly upon their heels a similar idea found lodgement in the minds of some of the members of our trade here, and the story of the formation of our C. B. for the A. of M, is past history. The effects of the work are only beginning to be felt, but the foundation is well laid. The secretary's report will give the details, but let me say that one of the best accomplishments to date has been the creating of favorable sentiment for our trade with the newspapers. Many of Canada's leading publications are our allies. It was difficult to get some of them started, and they went into the proposition in most cases with some doubt and suspicion, the impelling motive being, in most cases, to attract more advertising from the musical industries. Some have found, to their surprise, that stories and articles supplied by the Bureau have aroused a real interest among their



SONORA "INVINCIBLE," \$500

The Ideal Method of Retailing is to Buy for Cash and Sell for Cash



INTERMEZZO, \$200

The line that brings the cash buyers
and, therefore, that enables you to
take advantage of all discounts in
buying, is the

THE INSTRUMENT OF QUALITY
Sonora
CLEAR AS A BELL 

It is advertised from coast to coast as
"The Highest Class Talking Machine
in the World."

I. MONTAGNES & CO.

Canadian Distributors of the Sonora Line

New Ryrie Building (YONGE AND
SHUTER STS.)

TORONTO, Canada

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readers, and that the "Music in the Home" page is becoming a feature that has immense value from a news standpoint.

That is the foundation we aim to build on, because when we reach that point we are on bed-rock, because we benefit the reader and the newspaper, as well as ourselves. But do not imagine that such a basis is easily established, for it is not. We have found it difficult indeed to get articles that are neutral, and at the same time compelling to the reader. Writers soon grow stale, and the top notchers want big fees for the product of their pens.

It is comparatively easy to get articles on musicians and musical compositions, but it is more difficult to incorporate the "Music in the Home" idea.

You will all realize just how fine this point is. We can only treat the subject on broad lines. Music as a necessity, a human need, a potent factor in happy home making, a gloom dispeller, a wholesome source of recreation, a delightful and useful accomplishment, a tonic and inspiration to the business man, a soothing balm for the nerves of housewife and mother, and an indispensable part of the child's education, for old and young an elevating and helpful study.

Before we leave this phase of the subject let me emphasize and impress upon you the importance of giving your support to those mediums which are our allies. Your advertisements should and will be more effective when sown on prepared soil. Our propaganda prepares the readers' minds for your appeal. It will find quicker response there, and you can make a more direct appeal when the interest is awakened.

Some houses have been quick to appreciate this and to realize the importance of supporting the movement. I do not want to say too much upon that point, for you must all decide for yourselves where you will place your advertising, but keep in mind that the effect and benefits of this movement will depend very largely upon the support you give it.

Several houses have incorporated the "Music in the Home" idea in their advertising—even paying for space for copy that was purely general in its claims. R. S. Williams and Gerhard Heintzman, Ltd., are among the most conspicuous examples.

Our efforts so far have been confined almost wholly to the use of the press, and indeed our study and observation up to this time have only given us a glimpse of the immense possibilities and the wide scope of the work. It has also shown us that it is going to take more money to extend it as it ought to be extended.

Last year we had only \$3,500 to work with, and we sorely felt the limitations. We couldn't even buy illustrations for our articles, much as we realized their value. We hadn't funds for pamphlets and other matter for supplying to dealers for distribution. We couldn't touch the Community Chorus or Orchestra idea, and most regrettable, we have had to neglect the public schools. Think of what can be done there alone, and all it requires is to stimulate proper interest in music among those entrusted with our children's education. Across the border in several states, through the work of the U. S. Bureau, they have awakened such an interest that music has been placed on the curriculum of studies and receives the same credit as other major subjects, such as arithmetic, geography, history, etc., etc.

One dealer in an Ontario town, Mr. Bowman of Ingersoll, told me that he sold more pianos during the three years that they had a musical instructor in their public schools, than at any other time.

We need to enlist the co-operation of the music teachers, the musical educational institutions. In fact the work

can be extended in so many ways, that each field requires a detailed study in itself. Music credits in the schools is a subject big enough to engage the attention of this meeting for the whole afternoon, but time is limited and our program lengthy, so we can only touch lightly upon some phases of the work. But let me drive this thought home. This work will succeed only in proportion to the support and effort put behind it by the trade as a whole. It will fail if you expect a few to finance it and carry it on. It is your movement, and every man and woman engaged in any branch of the music trade ought to make a study of the subject and contribute his or her quota to its success.

There are so many ways you can help; a little thought, a real desire and some action is all that you need.

I might mention that your committee has been a sort of general vigilance organization, watching legislation that might be prejudicial to the interests of the musical industries, and in this respect you must realize that you have in this Bureau the machinery for combating anything of



Mr. Geo. W. Pound, General Counsel and Manager of the Music Industries Chamber of Commerce, New York, who was the guest of the Canadian trade at the banquet of Canadian Bureau for the Advancement of Music.

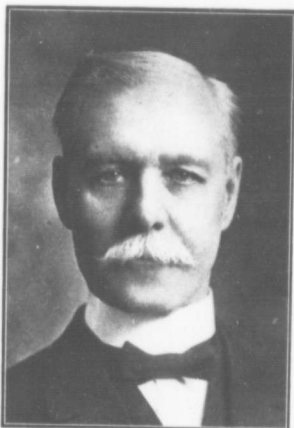
that nature. In fact, much has already been done by securing the favorable sentiment of the press, who have on several occasions defended our industry against unfair attacks of pacifists or misguided economists.

You will hear a most interesting talk from Mr. Pound this evening on what they are doing across the line in this way.

Secretary's Report

With the authority of the trade to proceed with a campaign of music advancement, no time was lost by the Executive Committee of the Canadian Bureau for the Advancement of Music. On the very next day after organizing, a meeting was held, and Mr. E. C. Scythes elected president, Mr. C. A. Bender, vice-president. J. A. Fullerton was appointed to the dual position of secretary-treasurer and director, with peremptory orders to "go to it." To "go to it" was easier in the ordering than the execution. However, considerable progress is now reported.

But let me at this point emphasize the work of this Board. At the outset it was decided by the members to leave themselves subject to the secretary's call each Wednesday at the lunch hour, to transact the business of the Bureau. These gentlemen, Messrs. E. C. Scythes, C. A. Bender, H. G. Stanton, H. H. Mason and D. R. Gourlay, have been most obliging. They have not hesitated to give up valuable time to the cause that means so much to the trade at large. Each of them, with continually increasing demands of his own business on his time, has given from two to three hours each day of meeting to this business. The director has appreciated the universal courtesy, the consistent enthusiasm and the ready, helpful spirit that has characterized their prompt and cheerful consent to be present when called upon, and to give the business of the Bureau right-of-way. Additional trespass upon their time on other occasions has never been resented. There have been thirty-six of these formal and informal meetings. What the trade owes to this Board in nursing the infant organization to a position of comparative stability, with great accomplishment in trade advancement, will never be fully realized.



Mr. A. P. Willis, of Montreal, who, on behalf of the Canadian trade, moved the vote of thanks to Mr. Pound. Mr. Willis was elected to the Board of Directors of Canadian Bureau for the Advancement of Music.

Without precedent, and a policy to be defined, it was necessarily a question of carefully feeling our way for the first few months. It was decided to concentrate, for the first year, on converting the trade and the press to the proposition; both were in need of a lot of converting, and we are not through yet. The trade seemed to be more or less in the dark as to what music advancement meant, as to what benefit it might be. There is yet a conspicuous lack of vision on the part of too many retailers and manufacturers anent the possibilities of creating a greater demand by stimulating public interest in music, more music, and better music in the home. In spite of this there is encouraging progress in getting the trade solid on its own proposition. There is no excuse for pessimism.

Then the press was a bit suspicious. The newspaper editor couldn't quite understand our supplying him gratis with articles on musical topics, such as could appear in his columns, and carrying, therefore, his endorsement. At the same time, only by doing him a service, could we get his co-operation. He at first sensed ulterior motives. He

imagined these articles to be advertisements, which they are not, but are, nevertheless, the most valuable kind of publicity the trade at large could possibly have. Eventually these barriers of suspicion have been torn down and removed, and the newspapers have become a valuable ally of the trade. But there is yet a great deal to be done.

After repeated interviews with editors, managing editors, sub-editors and business managers, a start was finally made by contributing to the columns of the "Toronto Globe" and the "Star Weekly." It was not, nor is it yet easy to secure the required class of article. Men or women capable of producing the work are not plentiful, and if any here consider our material inferior, let him try to do it better week in and week out.

In starting, we went to the editor of one paper, who made it clear that he would not use matter supplied to the other paper. The editor on the other paper said exactly the same thing. This is the newspaper sentiment everywhere. They want exclusive stuff, and we are giving it to them. We send ten and twelve articles per week, against three and four sent out by the National Bureau of the United States.

Through the intercession of Mr. Fred Kelly, of Guelph, "Music in the Home" was taken on by the two dailies there. As a result of a couple of visits to Peterboro, the dealers there were interested, and through them the two dailies took on "Music in the Home," and what was even more encouraging, the Peterboro dealers said, "This is a good thing for us, and we want to help finance it." They promptly sent a cash contribution to the funds of the Bureau. An invitation was received from London to address the dealers there and explain the proposition. With a local committee, the newspapers were interviewed with favorable results. Woodstock and Hamilton were in turn visited, two visits to the latter city being necessary to get a delegation to interview the papers and get them started. Through C. W. Lindsay, Limited, and J. M. Greene Music Co., Kingston and Belleville were added, and later Ottawa. Requests from local dealers in various places, who have grasped the significance of the propaganda, have begun to percolate in, but certainly not with terrifying swiftness. At that, however, the service goes to papers clear across the continent, from Sydney, N.S., to Nanaimo, B.C.

The Directors of the Bureau felt that in the interests of the work a representative should visit the Western centres in an effort to enlist the co-operation of the dealers and the press in that part of the country, in conformity with our object of making the movement a national one.

Funds at our disposal did not permit of this outlay, but it was felt that the trip would result in subscriptions that would at least defray the cost. On this basis four members of the Board agreed to guarantee the cost of the trip, taking care of any deficit that might result. They have not had to meet a deficit. The secretary-treasurer was instructed to make the trip.

In the Western centres the dealers took very kindly to the proposition. They were quick to see its advantages. In Winnipeg, Regina, Moose Jaw, Saskatoon, Edmonton, Calgary and Vancouver, the secretary addressed meetings of the trade, explained the proposition, and met with hearty sympathy and interest. Other points visited were Fort William, Port Arthur, Victoria, Nanaimo, Medicine Hat and Brandon. With the exception of one or two centres, the places visited in the west responded even more readily than their eastern confederates, in enthusiastic support of the campaign.

Subscriptions have been received from Regina, Edmonton, Calgary and Saskatoon, totalling \$230.00. Winnipeg and Vancouver, where there are local dealers' associations, have decided to contribute, the former city announcing that

NATIONAL TORONTO



Height 4 ft. 4 in.

A beautiful model in fumed oak, perfectly exemplifying the modern tendency toward better quality and less bulk.

Exceptional advantages are offered to those who wish to push the piano business on a sound basis.

Our **Pianos** and our **Contract** assure the active and aggressive dealer continued satisfaction and success.

Full information promptly supplied on request. Write, wire or telephone.

National Piano Company Limited

266-268 Yonge St. - Toronto



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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

CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building



All Phonograph Music

is dependable on the motors. Should the motor fail, then the music stops. That is why a **QUALITY MOTOR** is so necessary to the phonograph industry. The great railway magnate, J. J. Hill, said bargain hunters were hunting for trouble. The guarantee against motor trouble is:

Using Heineman and Meisselbach Motors

It is on that basis that we are at your service.

Otto Heineman
President

Canadian Branch: LUMSDEN BUILDING, Toronto



MEISSELBACH



tone ARMS

MOTORS

SOUND BOXES



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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

CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building



So Much Depends on the Needle

in securing the finest tone, that new sales and the satisfaction of those that are already phonograph owners are at stake. We have the interest of both the dealer and the phonograph owner in mind in the production of

Dean Steel Needles

Recognized as the world's quality needle. We also supply QUALITY JEWELS.

PATHE SAPPHIRES—Full Tone.

PATHE SAPPHIRES—Half Tone.

EDISON SAPPHIRES.

EDISON GENUINE DIAMOND POINTS.

Otto Heineman
President

Canadian Branch: LUMSDEN BUILDING, Toronto



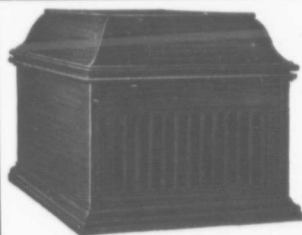
MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES



Style "C" \$65.

Long and Continuous Musical Service is built into every Brant-Ola

Investigate this feature of permanency and all the other Brant-Ola attractions before placing your orders for other makes. Its distinction is in part the result of factory efficiency. The cabinet is built in a plant, and by workmen equipped for the production of piano cases—the highest form of cabinet work.

The Brant-Ola tone is praised by prominent musicians.

The Brant-Ola agency is yielding splendid results for new dealers every month.

BRANTFORD PIANO CASE CO., LIMITED

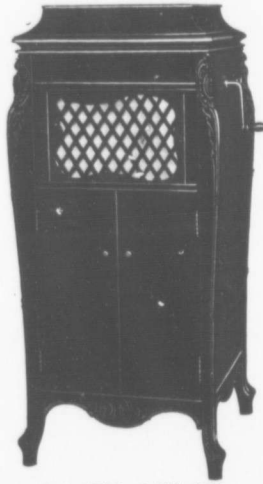
Manufacturers of The BRANT-OLA

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

Brantford Ontario



Drop us a line saying you are interested, and we shall send you full details of the construction of the Brant-Ola and agency information.

Style "O" Louis XV., \$200.
Electric, \$250.

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\$150.00 has been decided upon. The formation of an association in the latter city resulted from the Journal's visit.

There are now forty daily newspapers across the country talking the Bureau's service of articles, and it is felt that before it is given in any more centres the dealers benefited should contribute to the cost of operating.

Among the several important benefits to the trade arising out of the Bureau's campaign, is the bringing together of competitors. Men in towns in the same line of business, formerly strangers to each other, and suspicious of each other, have become sufficiently well acquainted to realize that they are all human beings, and not such bad fellows after all. They are realizing that their severest competition for public money is outside of the music business. Several associations have been formed and reforms accomplished in the matter of tuning charges, rental charges, cartage and other things whereby the dealers have made and saved money, and have accomplished something in the way of improving trade ethics and increasing public respect for those in the music business. The Bureau's campaign seems to have promoted trade co-operation, and certainly never in the history of the trade has there been a meeting as large as this, as representative as this one, or that meant so much for trade advancement as this meeting foreshadows.

By-Laws Adopted

At the organization meeting last year the Board was instructed to prepare by-laws for presentation at the next meeting. These had been drafted and printed for distribution. They were taken up clause by clause.

The first one, defining the name of the organization, provoked some discussion, one of the members asking whether the name was the best that could be used. Mr. Pound, who was present, was asked as to the name of the National Bureau for the Advancement of Music being satisfactory to the United States trade. He explained that in connection with the Musical Industries Chamber of Commerce, of which he is the head, there are several different departments, including the Bureau of Music Advancement. He was not prepared to say that their name, which had been selected after much discussion, was or was not ideal, but he thought there might be advantages in the names of the Canadian and American organizations being similar.

One of the members suggested that the use of the word "Bureau" savored of professionalism, and might imply ideas of mercenary motives more than some other word might.

It was finally decided to let the name remain as it was, i.e., "Canadian Bureau for the Advancement of Music."

Clause four, relating to membership, was amended by the addition of the words, "musical instruments," making the membership qualifications more comprehensive, as was the purpose in drafting the by-laws.

The draft submitted provided for a Board of Directors of six. As amended, the Board will consist of seven members, the retiring president, and six to be elected at the annual meeting.

It was decided also to have an Advisory Committee, to consist of the presidents of each local association contributing to the funds of the Bureau.

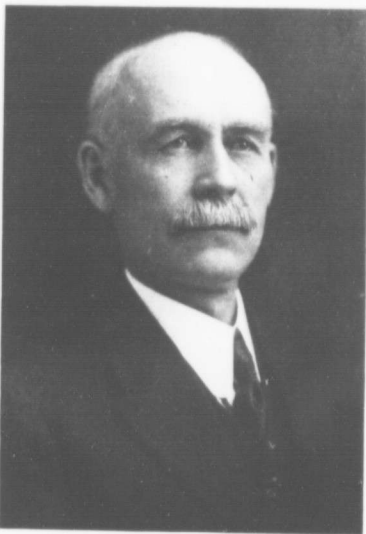
Quite a spirited discussion was precipitated by one of the members insisting that provision for the amendment of by-laws should not require notice of motion, but that by-laws could be amended at any annual meeting on a majority vote. An amendment, and amendment to the amendment, finally resulted in the adoption of the following clause:

"These by-laws may be amended at any regular meeting of the Bureau, on notice of motion being given one month before such meeting, and carried by an affirmative vote of two-thirds of the members present, or by a majority of three-quarters of those present without notice."

Report of Nominating Committee

Following the adoption of by-laws, Mr. W. N. Manning was called upon for the report of the Nominating Committee. He reported that the committee, after due deliberation, considered it wise in the interests of the work so successfully launched, to keep the old Board of Directors in office for another year, with the addition of two new members. This report was unanimously carried, the Board consisting of the following members: Messrs. E. C. Scythes, H. H. Mason, C. A. Bender, H. G. Stanton, D. R. Gourlay, E. Whaley and A. P. Willis of Montreal.

Mr. Manning then moved a vote of thanks to the members of the Board for their faithful and efficient work during the year, and for which he considered every member of the trade owed individual gratitude and thanks. He realized that much time and thought had been given to the work of music advancement by these men, who had many demands upon their time.



Mr. Eri Whaley, who has been elected to the Board of Directors of Canadian Bureau for the Advancement of Music, spoke for the musical merchandise section of the trade at the banquet.

Mr. Alex. Saunders of Goderich seconded the vote of thanks, which was carried with much applause.

On behalf of the Board Mr. Scythes acknowledged this expression of services of its members, and remarked that he had never worked on a committee where the interest was so keen and the relations of the members so friendly and pleasant. "You have heard progress reported, but we realize that only the surface has been scratched," and he predicted a better report next year. He thanked the members for their attendance and their encouragement, and closed by paying a tribute to the secretary.

Mr. Saunders desired to nominate J. A. Fullerton as the meeting's nominee for the position of secretary-treasurer for the ensuing year. This was carried and passed on to the Directors as a recommendation, the Board being empowered to elect its officers.

Ford

ONE-TON TRUCK

COUNTRY-WIDE interest and comment have followed the recent appearance on the market of the new Ford One-Ton truck.

It is now possible to get a serviceable commercial car of one-ton carrying capacity that also embodies the desirable qualities of Ford sturdy construction and low up-keep expense.

The Ford passenger car has proved itself the most economical and serviceable automobile in the world. And this latest Ford model differs from the standard Ford chassis only in being constructed for heavy-duty service.

The frame is built of heavy steel, and the wheel base has been lengthened to 124 inches. A worm drive is used, and rear wheels are equipped with solid tires. Front tires are pneumatic. The standard Ford motor, transmission and ignition are embodied in the truck.

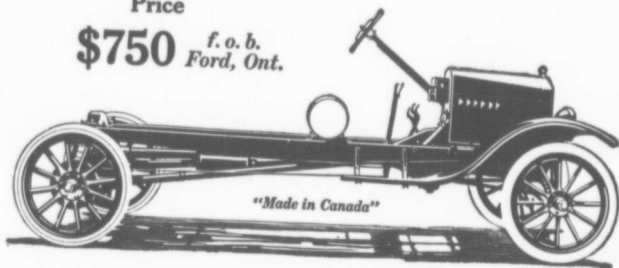
The Ford truck is supplied as a chassis only. This allows the purchaser to equip his car with any style of commercial body to suit the individual requirements of his business. It is an easy matter to get this equipment, for many of the leading body builders of Canada already have developed standard bodies of the various styles, made specially to fit the Ford truck.

Ford service has contributed in no small way to the reputation of the Ford car for day-in-and-day-out dependability. This same universally satisfactory service is available to owners of Ford trucks—an important thing to consider.

Realizing that a Ford model of the popular one-ton capacity would find immediate favor, this new truck is announced. Don't fail to see it on exhibit at the Ford service station in your town.

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

At a subsequent meeting of the Board a few days later, Mr. E. C. Scythes was elected president; Mr. C. A. Bender, vice-president, and John A. Fullerton, secretary-treasurer and director.

Announcement was made of the dinner at the Ontario Club at 6.30, tickets for which could be procured from the secretary. The meeting then adjourned.

The Dinner

Usually when dinners are called for a certain hour the guests take it for granted that an hour later is meant. Not so in this instance. The schedule was fairly well observed, it being only fifteen minutes past the hour when the banqueters were ushered into the stately main dining hall of the Ontario Club. A half hour was spent in the comfortable lounge on the second floor, preceding the dinner, and where the members of the various sections of the trade enjoyed themselves fraternizing with each other and getting better acquainted.

As the president announced, the banquet was less pretentious and elaborate than might be fitting under conditions of peace, but subsequent criticism of the banqueters was entirely complimentary of the committee's efforts.

The tables were set in the shape of a horseshoe, and beautifully decorated with flowers. A handsome two-color souvenir menu card was placed at each plate. A song sheet of choruses for use between courses lined up the evening very materially, although the pianist's opinion, privately expressed, was not exactly complimentary to the singing of a gathering of music men.

Mr. Frank Oldfield, a well known local vocalist, with a magnificent voice, clear and distinct enunciation and attractive personality, rendered several selections in a manner that captivated his audience. "Sussex by the Sea," which has become such a favorite, was included in his repertoire.

Mr. Fred Shuttleworth, who is on the staff of Gourlay, Winter & Leeming, Ltd., was the accompanist.

On the way to the banquet hall from the King Edward, Gordon V. Thompson composed the following chorus, copies of which he mimeographed in time to be distributed at each plate.

Give me music at home;
Give me music at home;
You have cut down my meat,
So to keep life complete
Just give me music at home!

A handsome two-color menu card had been prepared, and was carried off as a souvenir of the occasion. The "Score" is here given:

SCORE

Forté et Pianissimo

"Now good digestion wait on appetite, and health on both." —Marbeth.

POTAGE DE SAUTE

In the Soup—the Committee often, the Secretary always.

CELERY

OLIVES

Soft pedal, please

Like piano lessons, disagreeable to the beginner

—An Ancient Mariner—

BOILED FRESH SALMON, FLEURETTE

"Well, this luck! I ran Show you a few good fish and sit down with you to supper and a quiet evening of music and talk." —Van Dyke.

ROAST SPRING TURKEY

CRANBERRY SAUCE

"Here he comes swelling like a turkey cock Stuffed with all honourable virtues." —Henry V.

RISSOLE POTATOES

CAULIFLOWER

Ireland's national anthem

Testimonials from competitors

ROLLS

Hand played

BLUEBERRY TARTETTE

"If he eat sweet things, he'd have to go in the front door like a piano—sideways." —Old Gorgon Graham.

CAFE DE NOIR

Nature's Re-Tuning

Mr. E. C. Scythes made a graceful and capable toastmaster. To his right sat Mr. Geo. W. Pound of New York,



Courtesy of Chicago Tribune and New York Tribune

MOVIE

of a man singing from the song sheet at the Banquet of the Canadian Bureau for the Advancement of Music.

Edison Message
No. 17

What Will Win the War?

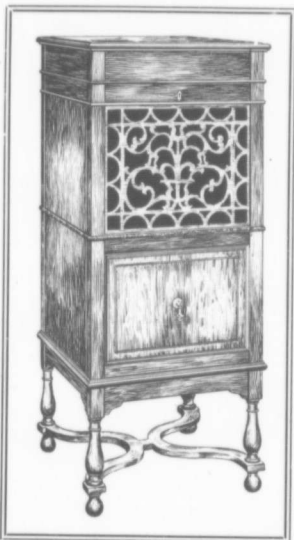
Some say food—some say men—some say money—some say ships—some say artillery—some say aeroplanes—some say coal, according to the individual viewpoint. Perhaps it is going to be all of these, or a combination of several, with others added.

We would not presume to predict beyond dispute just what factor or factors are going to win the war, but it is our firm conviction that what wins wars in most instances, and what is going to win the present war for us is spirit—that vitalizing, energizing, indomitable, irresistible Anglo-Saxon spirit that never knows defeat, that will "Carry-on" in the face of the most terrific odds. The spirit that made a handful of Belgians seriously hold up the most gigantic military machine ever organized. The spirit that

made the French, with greatly inferior equipment, turn, thrash and drive before them sixty miles the "invincible" German hosts. The Serbian spirit that cost two great powers serious losses in their attempt to crush it. The Italian spirit that rallied her armies after a crushing defeat and a demoralizing retreat, and, in spite of terrible losses, held the on-rushing foe and fought him to a stand-still.

Any influence that will arouse, sustain or raise the do-or-die spirit to still higher levels is a vital necessity in times like the present. Music is such an influence. The Edison Phonograph typifies music in the highest sense. Edison dealers are performing a useful service to the nation.

THOMAS A. EDISON, Inc.
ORANGE, N.J.



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

and on his left Mr. A. P. Willis of Montreal. Others at the head table were: T. J. Howard, president of the Canadian Piano & Organ Manufacturers' Association; Mr. Albert Nordheimer; Mr. J. M. Greene of Peterboro; Mr. W. N. Manning, London; Mr. Alex. Saunders, Goderich; Mr. James Dunlop, Woodstock; Mr. E. Whaley; Mr. R. H. Eason; Mr. R. L. Murray and Mr. James P. Bradt.

With the last course served, and a pleasant aroma of Benson & Hedges pervading the room, the toastmaster called order. He briefly addressed the meeting, as follows:



Mr. T. J. Howard, President Canadian Piano & Organ Manufacturers' Association, who seconded the vote of thanks to Mr. Pound.

Chairman Introduces Mr. Pound

A few weeks ago I had the good fortune to hear an address on salesmanship, given by Mr. Hopkins, general sales manager of the Columbia Graphophone Company, in which he said: "If you have a dollar, and you meet another man who has a dollar, and you swap dollars with him, you each still have only a dollar, but if you have an idea and you meet another man who has an idea, and you swap ideas, you each have two ideas, both having gained one."

The tariff wall does not tax or prohibit the importation of ideas, unless perchance they are pro-German, and we all recognize the vital force of practical ideas properly worked out in business.

The wealth of a man's mind and heart are his greatest possessions, greater than money or any material substance, because the Creator has wisely ordained that such treasures shall be enriched by giving, and not by hoarding. The more we give the more we get in return.

Our guest this evening, who has so greatly honored us by taking the time from his busy tasks to come here to unfold to us the fruits of his wide experiences, to lay before us the conclusions of his thinking, to counsel us on the many perplexing problems that we are facing at the present time, is rich in those qualities of manhood that command the highest respect and admiration of men, because he is one who has given us much and so freely.

At Buffalo, where he rose to a commanding position at the top of the legal profession, he was highly esteemed and greatly respected, not by the compeers of the gown and the bench alone, but by the less fortunate citizens of the com-

munity, to whom in scores of cases he gave his valued services as freely without charge, as he sold them to the large corporate interests for substantial fees that his great ability commanded.

When the musical industries of the U. S. wakened up to the fact that some immediate action was necessary in order to protect their interest against unfair legislation, they cast about for the most able man that could be secured to represent their interests, and the selection rested upon Mr. Pound.

During the last three months, through his efforts, he has succeeded in changing the sentiment at Washington towards the musical industries. Three months ago the piano manufacturers stood third on the list with quite a large class of products, classified as non-essentials. Through the educational work done by Mr. Pound, they have been taken out of that class and placed where they rightly belong; among the essentials.

Mr. Pound, long before he was connected with the music trade, took a keen interest in music, and later through his activities as corporate counsel for one of the large houses, he had gained an intimate knowledge of the business, and now comes to us as the representative of the American Musical Industries Chamber of Commerce, to address us to-night.

We would welcome Mr. Pound at any time, but the welcome is warmer and the fellowship is keener since his country have taken their place side by side with ours and the other nations of the Allies in the fight to maintain our freedom and liberty, and all the rights of our civilization.



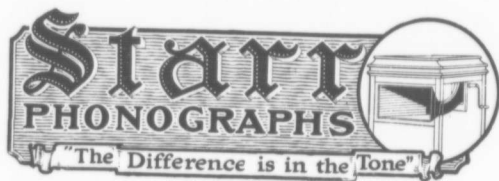
Mr. R. H. Eason, who spoke at the Banquet, representing the supply trades.

The great nation from which he comes has never fought for conquest, they have never gone down in defeat, they have never fought for an unrighteous cause. They are so peace-loving that nothing could induce them to draw the sword except to fight for the rights and liberty of their people, and for humanity.

As Lincoln so well put it: "That they may do right as God gives them to see right." Gentlemen, I have much pleasure in presenting Mr. Geo. W. Pound, counsel and general manager of the U. S. Musical Industries Chamber of Commerce.

"The Difference is in the Tone"—and Why?

A PHONOGRAPH must reproduce tone—as must a violin or piano. It should be a musical instrument. Mastery of building musical instruments, incorporating **real tone** with external excellence, is far removed from prosaic business. It is a craft—a profession. Only years of patience, coupled with musical genius, can succeed. You know this well.



are the product of world-famed musical workshops. Unceasing study of tone reproduction for three generations has produced over 150,000 famous musical instruments.



Style VIII "ADAM"

Amid such environment the Starr Phonograph was evolved. As the basic laws of tone reproduction are alike, regardless of the instrument, The Starr Phonograph was developed as a heritage of a half century's musical experience.

Made of that marvelously vibrant master music wood, Silver Grain Spruce, the Starr-designed "Singing Throat" wins all hearers with its deep, mellow resonance.

The public is buying with open ears. So Starr dealers find "The Difference is in the Tone" to be a powerful sales-ally.

—Starr Phonographs beautifully play ALL records—including Starr Records, the sale of which may be had with a Starr dealership. Eleven styles.

Manufactured by the Old Reliable

Starr Piano Company

Established 1872—Richmond, Indiana

Sole Canadian Distributors:

The Starr Company of Canada

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Address by Mr. Pound

George W. Pound is a forceful, earnest speaker. He is logical and convincing. His sincere, earnest manner impresses and makes his audience immediately sympathetic. He carries his audience with him by force of his personality, his magnetism, his message. He intersperses his address with pertinent touches of humor,—stories that he tells well, and which drive home the point he is making. He talks directly to his audience, plainly and clearly. His argument is presented in orderly sequence. He takes time to let it sink in. He knows his subject when he talks. What he delivers is the result of thought, of study, of research, of inquiry. Men who listen to him are profited.

Mr. Pound made a profound impression on this his first appearance before the music trades of Canada. He left



Mr. H. H. Murray, who spoke at the Banquet on behalf of the talking machine trade.

encouragement, inspiration and enthusiasm. He left a friend in every man who heard him. May he come again.

Mr. Pound prefaced his address with a feeling reference to the fact of the United States being an ally in the great fight for world democracy and liberty. Because of being a subject of an allied nation he could not refuse an invitation to address the music trades in Toronto, and just naturally came.

"The industry in Canada," he prophesied, "is likely to meet with some of the difficulties experienced in the United States." He paradoxically observed that the War Trade Board, which he noticed existed in Canada, is "more dangerous than it really is."

Referring to the proposal of the United States Government last year to place a war tax of five per cent. upon the wholesale price of all musical instruments, and of which much was heard in Canada, Mr. Pound stated that he was not then occupying his present position. He was general counsel for a large musical instrument firm, being in private law practice. This firm wired him to "Meet the Bill." A four months' fight ensued, following an exhaustive study of the industry in the United States, Canada and in Europe, both before and since the war. The passing of the bill would have cost the trade \$3,000,000 per year.

"No hearings on the bill were given in the House, and no opportunity to be heard," continued the speaker. "The

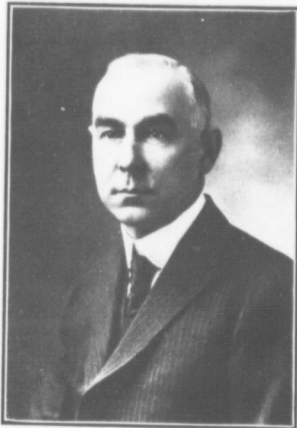
House passed the bill, as Mr. Kitchin of North Carolina, chairman of the House Committee, said, 'with its eyes shut.' The bill, of course, was hastily drawn. In the absence of hearings no great measure can properly be drafted. No one body of men can have the necessary specialized knowledge of all industries.

"The bill then went over to the Senate, where it was referred to the Committee on Finance, headed by that able, patient and courteous gentleman, Mr. Simmons, also of North Carolina, and having such strong men as Henry Cabot Lodge of Massachusetts, Reed Smoot of Utah, Boies Penrose of Pennsylvania, and others. Senator Smoot is one of the ablest men in Congress, a close, analytical thinker.

"Here we had a hearing, an opportunity for the first time to present our views why our industry should not be picked out as one subject to special taxation. We were successful before the Senate Finance Committee and all our special taxes were stricken out and the bill then went to the Senate and passed there in that form. It was then necessary that it go to conference to adjust the differences in the forms in which it passed the two Houses.

"In this conference the Senators urged that no special tax be placed upon our industry, but the House members, led by Chairman Kitchin, and strongly supported, in this regard, by Mr. Rainey, demanded the reinstitution of the tax as imposed by the House, which was a five per cent. tax upon all musical instruments over \$10 in value. The matter was finally compromised by placing a tax of three per cent. upon 'piano-players,' and the bill so passed both Houses again Oct. 2, and was approved by the President Oct. 3.

"Piano-players! That term immediately loomed large



Mr. John Hanna, who spoke at the Banquet on behalf of the sheet music trade.

in our industry. 'Piano-player' is a definite, certain, well-known trade name for a certain kind of musical product, and has been for many years. It is not an uncertain or indefinite term. However, immediately after the passage of the bill, it was given out informally by Mr. Kitchin and others friendly to him at Washington, that this term included player-pianos. Of course, such a contention has no standing nor foundation whatsoever in law.

"We immediately presented a brief to the Internal Revenue Department in support of our construction of

these words, and also directed the department's attention to the fact that the government itself very carefully distinguished between a piano-player and a player-piano, that it did this in the Custom Department, in the Patent Office, in the Trade-Mark Division, in its reports of foreign trade; in fact, in all of its publications.

"Meanwhile, soon after the passage of the bill, I had been designated as general counsel for the National Piano



Mr. H. H. Mason, on the Board of Directors, Canadian Bureau for the Advancement of Music.

Manufacturers' Association of America and continued my work under their name. Afterwards I became general counsel for the Music Industries Chamber of Commerce of the United States, and the work is now done under that name, and consequently in behalf of the entire industry.

"Our industry is a specialized industry. It has grown to maturity with many customs and practices peculiar to itself. It had its development and expansion on credit and so continues. It is more marked in this respect than any other industry. Of all its business only thirty-two per cent. is upon a cash basis.

"Its re-possession runs from a low average of sixteen per cent. up to a more regular average of twenty-five per cent. The re-possession on furniture, for instance, are only about two per cent.

"These are practical conditions which have come along with the business and with which we must deal. Let it be our duty to analyze this situation and, if possible, help it. The war, while depressing, is big with opportunity for the musical instrument industry."

The advantage of organization was here impressed by the speaker. "We must live," he said, "we must maintain organization against the industrial war coming. We must meet German competition." In the banks of the United States, he said, the music industries had one billion dollars, or an amount equal to one-twentieth of the entire war loan of the United States. It was important that this must be safeguarded, and Washington had to be impressed accordingly. Only by organization was this possible. Only by organization was it possible to save the music industries of the United States \$832,000 taxes, through having a favorable interpretation of the war tax.

"Organize," he urged, "don't be behindhand, thoroughly co-ordinate; don't wait until your troubles are on you, organize to prevent them." The propaganda of more music would make of this continent the greatest music-loving and producing land in the world.

"Inculcate in the hearts of the people the melody of music, the thought of music—more music in the home. The time to begin a child's musical education, as has been said, was one hundred years before it was born.

"Before the Great War Germany had 90 per cent of the export trade of the world in most lines of musical instruments. To-day we have 75 per cent of that business. Every effort should be given to encourage exports during the War. All exports help to preserve the trade and exchange balance, keep home industries and labor occupied, sends the goods out and brings the money in the country. This is a great opportunity to make America—and when I say America, I am referring in the broadest sense, to this continent—the greatest music producing and musical centre of the world. It is not hampered, we will do this.

"Let us preserve our industrial plants intact, let us hold our factory organization and business, to the end that we may be a contributing and sustaining factor in this War and be equipped to go forward afterward in the great work of rehabilitation. 'In the days of Peace prepare for War.' Very well, but in the day of War prepare for Peace. England is doing it. She has never directly in any way curtailed the musical industry, except as the shortage of steel and the Draft has operated so to do, and she is encouraging the export of musical instruments, is advising and requesting such export, and gives a rebate on the import tax on materials of any musical instrument exported. Great Britain imported before the War nearly 40,000,000 tons of goods a year. This year it will be less than 10,000,000 tons. And hence she is giving attention to the exporting of musical instruments with the view of helping to preserve the trade balance and gold exchange, to keep her industries intact through the war, and incidentally to give employment to returned invalid and crippled soldiers, a plan which she has inaugurated. And England to-day is forming a Fifteen Million Dollar corporation to handle and foster this export business."



Mr. H. G. Stanton, on the Board of Directors, Canadian Bureau for the Advancement of Music.

Mr. Pound made a strong plea for the support of the Canadian Bureau for the Advancement of Music, on the place of which, the need of which, the value of which he most emphatically insisted. He said, "One thought is permeating both capitals"—referring to Washington and Ottawa—"We ask that we be not curtailed, our business depressed and lost to us. Our first thought is to place our industry on an elevated and dignified plane. We should not be the victims

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is a live prospect for

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His Master's Voice, Limited,
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Walter F. Evans, Limited,
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MANITOBA:

SASKATCHEWAN (East):
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Winnipeg, Man.

ALBERTA:

SASKATCHEWAN (West):
Western Gramophone Co.,
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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



of hysteria. We must be put on the same plane as other essential industries." He maintained that there was no such thing as a non-essential industry.

"Give to your Bureau the support that you have given the flag. Go out and preach the doctrine of music, more music and always. If we had started our music advancement campaign five years ago we would not have had to sweat blood. We had our associations. We have had our meetings and banquets. We got together for a good time, went home and said, 'Glory be to God and the music industry.'"

Mr. Pound pointed out that in four months, through effective, active organization, the industry in the United



Mr. D. R. Gourlay, on the Board of Directors, Canadian Bureau for the Advancement of Music.

States had accomplished as much as in the previous twenty years.

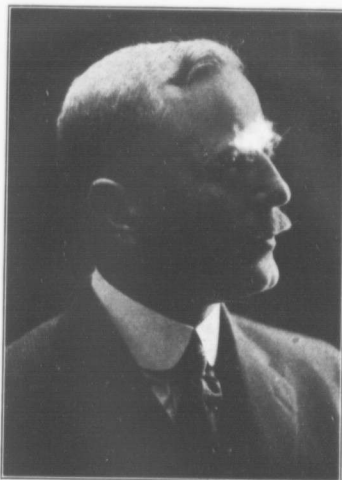
"Our work is divided into two, or possibly three general classes, protective, corrective and constructive. The protective is the effort to protect the industry from unfair discrimination by government action or other agencies. The corrective work is handled by what we call a Better Business Bureau, whose duty is to curb dishonest or untruthful advertising by the unethical, which advertising tends to discredit all legitimate advertising. The constructive or creative branch of our work is, of course, most comprehensive of all. Its ambition is to stimulate by any and every means available the demand for musical instruments by increasing the interest in music.

"We naturally gave our attention first to the publicity end, and in this direction we have probably secured hundreds of thousands of dollars of indirect advertising. Of course in this work we have been greatly aided by what the government is doing in the Military Training Camps in emphasizing the importance of music. Slowly but steadily we are convincing the newspaper publishers that music, when freed from its high-brow technicalities, is a subject of sufficient interest to the public at large to entitle it to a position of importance in the paper. Mr. Tremaine, the director of the National Bureau for Advancement of

Music, who, by the way, wishes me to bring cordial greetings to his many Canadian friends, tells me that you here in Canada have accomplished remarkable results in newspaper publicity during the past year, and that these results are especially remarkable in view of the small amount of money which we understand has been expended.

"We are confident that our general publicity work can be extended enormously in the States, and we have no doubt that you will be able to do likewise here. We, across the border, however, have taken up other work as well. We have undertaken to advance the cause of music as a permanent proposition. Anything which promises to help music, at least receives our careful consideration, and if it has sufficient merit, it receives our co-operation as well.

"In a way we have undertaken to become a patron of music. Music has always had a patron. In the early days it was fostered by the princes and various members of the court. If it had not been for the support—financial and sympathetic—given to the great composers, many of the great masterpieces never would have been given to the world. Music is not a wild flower, although it springs from, and ministers to, human nature. Music has always been nourished by someone. Who has more cause to nourish music than those who profit from its growth? Leaving aside any thought of obligation for what benefit we have already received, for this is a business talk, there is every reason why we should develop music and extend



Mr. W. S. Manning, London, on the Nominating Committee, Canadian Bureau for the Advancement of Music.

the public's appreciation of it as a practical business position. This we are trying to do through our Bureau.

"Experience has shown that if music is maintained in the children's life sufficiently long—that is through adolescence—it is there for life, and that is the desired object. Thousands upon thousands begin taking music lessons while attending the public schools, but hundreds of them drop their outside music work because of lack of time when they enter the high school—thus losing generally for life the influence of music. It is apparent that incalculable benefit would result if all children could be induced to keep



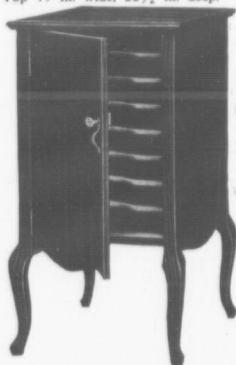
Capacity 90 Records.
No. 57 Oak, No. 58 Dark Mahogany.



RECORD CABINETS

FOR ALL MAKES OF
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Top 19 in. wide, 22½ in. deep.

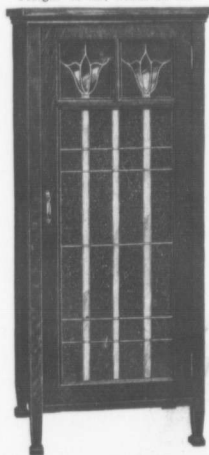


No. 80 Golden Oak, No. 81 Mahogany,
No. 82 Fumed or Mission.

NEWBIGGING CABINET CO.

LIMITED
HAMILTON, ONTARIO

Height 48 in., width 20 in.

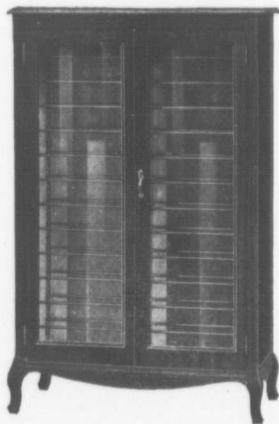


No. 43 Fumed or Early English
No. 44 Birch Mahogany.
Takes up very little floor space and
holds a good number of boxes. Leaded
or Chipped Glass in doors. Fitted with
our adjustable steel rod shelving.

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

up their outside study of music while attending high school and college. Fortunately in many cases the desire is there, but it is the time for practice that is lacking, owing to the stress of other studies. We are making earnest efforts to have music given a more prominent part in the curriculum of our public schools. Where practical difficulties have developed we have applied ourselves to the solution of those difficulties. Just at present we are giving special support to the plan to have high schools give credit for music studied outside of school.

"Many children take piano lessons while in the grammar school grades. When they reach the high school, their studies consume so much time that they have no time left for the necessary practicing at home. The educational authorities demand 16 points for graduation, 4 points a year, one for each study. Music is not included in these four. We believe music is of much more value to many of these students than some of the studies which are demanded. Educators are beginning to recognize this, and it is more than probable that we could persuade them to at least make music an elective, with full credit, if it were not for a very serious practical difficulty. The theory of music can be taught in a class of twenty or thirty, as can French and German, with a single teacher, but piano lessons need a piano, a separate room and a separate teacher for each pupil for the period of the lesson. It is apparent that the facilities are not available.

"Outside of the school there are thousands of teachers with the necessary pianos, anxious to teach those pupils, and there are many pupils whose parents can afford to pay for lessons and wish their children to take them. Yet owing to the fact that no credits are given for time spent on music, the pupil has to give up her music in order to devote her time to other subjects she may never use, simply because she wants to receive her graduation certificate. It is a well-known fact that when a girl gives up her music, she seldom takes it up again. If the young girls and boys were encouraged to go on with their music, instead of being forced to give it up, as is often the case now, it would make a tremendous difference in the appreciation of music throughout the world.

"This is only one line of our Bureau's work. It fosters music memory contests among the children, it aids in the development of community choruses and free and popular priced concerts, lectures on music, etc.

"You will excuse me if I emphasize this, but I do so because I wish to help you: If this music advancement work is to be successful and accomplish real results, it must receive the whole-hearted and liberal support of the entire trade. An attitude of let the other fellow pay the bills means failure at the start. You might better wait until each one is ready to do his 'bit' and then your success will be assured."

Mr. Pound in concluding his address, which was followed with the closest attention, explained that in raising funds for the maintenance of the organization of which he is the head, the trade contributed according to volume of business,—on the Zone System. There are twenty-six zones, lettered from A to Z, graded according to the volume of business. The assessment is on a basis of one-tenth of one per cent. of the sales.

Funds for the Campaign

When the rounds of applause that greeted Mr. Pound as he concluded his address had subsided, the chairman introduced the subscription list. A number of firms had indicated their desire to subscribe larger amounts than they gave last year, and still other firms, who had not previously participated in a financial way, were convinced of the tremendous value to the entire trade the campaign

had proven, and one that should be continued in a larger way, and therefore desired to be added to those supporting the movement.

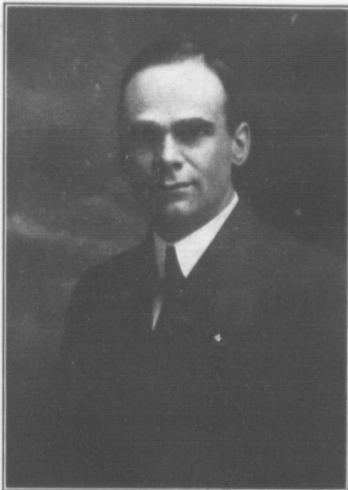
Two lists were circulated. The statement at the top of each indicated that the amounts subscribed might be spread over a year, and paid monthly or quarterly, as the subscriber desired.

The committee's budget for the proper conduct of the work on the enlarged scale that its importance makes very desirable, called for \$10,000. Of this amount practically half was realized from those at the banquet, which, compared with the effort of a year ago, when \$2,625 was pledged at the dinner, is very encouraging indeed.

There may be interested retailers or manufacturers who do not understand that their subscriptions may be spread over a year and paid as they may prefer, and not necessarily in a lump sum in advance, as one or two firms have preferred to do.

Mr. A. P. Willis Speaks

On the completion of the subscription lists, announcement of the total amount pledged was made by the chairman, who then called upon Mr. Willis to move a vote of thanks to Mr. Pound.



Mr. John E. Hoare, on the Nominating Committee, Canadian Bureau for the Advancement of Music.

Mr. Willis' making a special trip to Toronto to be present at the first convention of the Bureau, was greatly appreciated by the executive, and by the members of the Toronto trade. On rising to speak, he jocosely remarked that he was not a lawyer, nor had he even manufactured a phonograph. He expressed his admiration of Toronto, and confessed that "we in Montreal are perhaps a little slow in accepting invitations to come here, but then, even in the United States, where there are such active people, there are some slow ones," to illustrate which point he told of a man boarding a trolley in Kansas City. "It was a very slow car, and the passenger was irritated. 'Can't you go any faster?' he said to the conductor. 'Oh, yes,' remarked the conductor, 'but I have to stay with the car.'"

Mr. Pound's speech, Mr. Willis considered a magnificent



“The Jacobean”

MUCH of the beauty of any piano is lost in a photograph. This is especially true of the “Jacobean,” for you miss the beautiful shadings, so perceptible in the actual case. While intended especially for a room containing furniture of the Jacobean design, its artistic lines will permit its introduction into any grouping of single pieces in Music Room or Living Room. Finished in any shade of oak. Height 4 feet, 2 inches; depth, 26 inches; width, 5 feet. Supplied with hand-made bench. Duplex scale.

The wide range of Nordheimer styles—Uprights, Grands and Player-Pianos—strengthens the dealer’s hand in interesting prospective buyers.

The prestige of the Nordheimer—and the high class of piano business it brings, are important factors in building a profitable retail business. Some good territories still open. Write us.

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

A "Worth-While" Representation

Far better not to have a Phonograph Department at all than to carry a machine of questionable quality, even though it might for a time net you a fair profit; the representation of a *good* phonograph is a wonderful asset to any dealer. The far-sighted business-builder who would be satisfied with nothing less than a "live" Phonograph Department, should now investigate the wonderful new phonograph—

THE AEOLIAN-VOCALION

The liberal return as the result of every sale, is by no means the only reason that makes the representation of this really modern phonograph welcome. Musicians were skeptical when science years ago pronounced the old-type phonograph perfect. Even neglecting its other limitations, musicians claimed that the phonograph could not pretend to a place in the Art Field, lacking, as it did, means of personal expression. By means of the Vocalion's wonderful feature called the "Graduola," you can really *play* the record. At last there is an instrument on the market that measures up to the musician's ideal.

This is indeed a unique selling point in the phonograph world. Give a practical demonstration, both with and without the Graduola—and, nine times out of ten, your sale is made. You will not need to call the purchaser's attention to its beautifully finished case.

Backed up by remarkable advertising, the length and breadth of the continent—the Aeolian-Vocalion dealer has a sales argument superior to any other phonograph representative. If the Vocalion is not represented in your town, write us.



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

Sole Canadian Distributors.



Model "B"



Model "C"

We are in a position to supply Phonola dealers with

Domestic Records

85 cents to \$1.75

Ask for list of Domestic Blue Label Records.

THE PHONOLA

in a great variety of types and finishes—but uniform in quality.

\$18 to \$250

ARTISTS MAKING Domestic Records

Include :

Henry Burr.
Charles Hart.
Frank Croxton.
Harry McClaskey.
Miss Inez Barbour.
Miss Marie Morrisey.
Jos. Phillips.
The Domestic Military Band.
Van Eps Dance Orchestra.
The Peerless Quartette.
and The Sterling Trio.



Model "Prince"

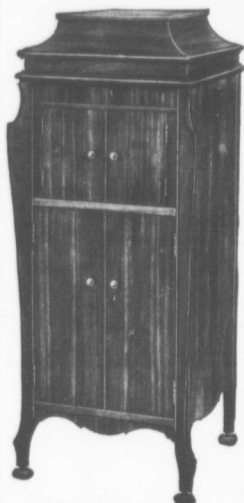
If you are not interested in the Phonola proposition today you will be some time. Get particulars.



POLLOCK M'f'g Co., Ltd.

Makers of the Phonola

KITCHENER
ONTARIO



Model "Princess"

education, and the propaganda of "Music in the Home" and trade organization in Canada, he considered would receive a great impetus therefrom. That Mr. Pound was of British origin he was sure, because of his pluck.

Mr. Willis referred to the principles of organization. Labor, he pointed out, was almost omnipotent, because of being organized, and he told of the co-operation in certain colleges whereby teachers in one religious denomination could take the work in a college of a different denomination, because of organization. The benefits of organization were everywhere apparent. He then told of the laws of Quebec that some years ago were so unjust to instalment houses, such as piano retailers. With Mr. C. W. Lindsay, of Montreal, he proceeded to the capital, and they continued to go there from five to seven years, until finally they secured laws protecting liens on piano sales, or any other lien sales, making Quebec Province as free, and business houses as well protected as in any other province of the Dominion, except Ontario.

Referring to "Music in the Home" in Montreal, Mr. Willis spoke of the splendid work being done by the nuns, who are excellent teachers of music, charging such moderate prices that even the children of the poorest families can have musical education. Incidentally he remarked that some of the greatest organists are from the poor quarters of the cities.

The duty of the Bureau, he urged, was to educate the people and the Government, which he contended could be done. While the Montreal dealers observed a schedule of cartage and rental charges, they reserved the right to donate the use of a piano wherever the soldiers are concerned, and the military officers will tell you that the piano is a necessity.

Mr. Willis concluded his interesting and earnest address by moving a very hearty vote of thanks to Mr. Pound.

Mr. T. J. Howard, president of the Canadian Piano & Organ Manufacturers' Association, in seconding the vote of thanks, stated that he had received inspiration from Mr. Pound's address. "We exalt him and the country from which he comes, our ally in music advancement, and in the fight for the world's liberty."

The chairman then called on a representative from each branch of the music industries for two minute talks. Mr. E. Whaley spoke for the musical merchandise section; Mr. R. H. Easson, for the supply trades; Mr. R. H. Murray, for the talking machine trades, and Mr. John Hanna, for the sheet music branch.

The chairman then put the vote of thanks, which was followed by three lusty cheers and a still more lusty tiger.

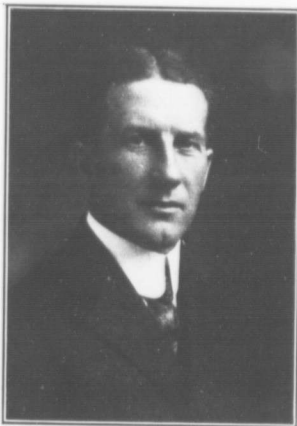
Mr. Albert Nordheimer, just before the gathering dispersed, moved that "our warmest thanks be tendered the chairman and the committee, who have given so much time and energy to the progress of the movement, for the pleasant and enjoyable evening." This was carried unanimously, with further cheers.

Those who attended the banquet were:

W. M. Dunlop, Thomas Organ & Piano Co., Woodstock.
A. Barton, Gerhard Heintzman, Ltd., Toronto.
S. F. Baulch, Gerhard Heintzman, Ltd., Toronto.
R. J. Leckie, Gerhard Heintzman, Ltd., Toronto.
R. Mullin, Gerhard Heintzman, Ltd., Kitchener.
Frank I. Wesley, Gerhard Heintzman, Ltd., Toronto.
Chas. Ruse, Chas. Ruse, Toronto.
Walter R. Winter, Gourlay, Winter & Leeming, Ltd., Toronto.
E. A. Breckenridge, Gourlay, Winter & Leeming, Ltd., Toronto.
Ambrose T. Pike, Cecilian Co., Ltd., Toronto.

Albert H. Gourlay, Gourlay, Winter & Leeming, Ltd., Toronto.

C. Y. Reaves, Cecilian Co., Ltd., Toronto.
J. A. Moore, Cecilian Co., Ltd., Toronto.
C. J. Pott, Otto Heinemann Phonograph Supply Co., Toronto.
M. S. Grace, C. W. Lindsay, Ltd., Kingston.
Chas. A. Bender, Heintzman & Co., Ltd., Toronto.
Wm. Lee, Wm. Lee, Ltd., Montreal.
Henry Hamlet, Wm. Lee, Ltd., Montreal.
Jas. Anthony, Heintzman & Co., Ltd., Stratford.
D. S. Cullen, Heintzman & Co., Ltd., Toronto.
J. A. Hassall, R. S. Williams & Son, Ltd., Toronto.
Louis E. Lee, R. S. Williams & Sons, Ltd., Toronto.
L. C. Fauver, Maestrolain Co., Ltd., Toronto.
H. R. Braid, I. Montagnes & Co., Toronto.
Jaffray D. Ford, R. S. Williams & Sons Co., Ltd., Toronto.
Geo. C. Poole, Thos. Claxton, Ltd., Toronto.
C. R. Coleman, Thos. Claxton, Ltd., Toronto.
R. S. Williams, R. S. Williams & Sons Co., Ltd., Toronto.
L. Gessard, Nordheimer Piano Co., Toronto.



John A. Fullerton, Secretary-treasurer and Director, Canadian Bureau for the Advancement of Music.

M. J. McLaughlin, U. S. Steel Products Co., Montreal.
G. A. Shaver, Arthur, Ont.
F. A. Trestrail, Musical Mdse. Sales Co., Toronto.
Geo. W. Pound, Music Industries Chamber of Commerce, New York.
E. C. Scythes, Nordheimer P. & M. Co., Ltd., Toronto.
A. P. Willis, Willis & Co., Ltd., Montreal.
T. J. Howard, Newcombe Piano Co., Ltd., Toronto.
J. M. Greene, J. M. Greene Music Co., Peterboro.
Alex. Saunders, Goderich Organ Co., Ltd., Goderich.
E. Whaley, Whaley-Royce Co., Ltd., Toronto.
R. H. Murray, Berliner Gramophone Co., Montreal.
Cecil N. Sinkins, National Piano Co., Toronto.
G. T. Domelle, National Piano Co., Toronto.
W. N. Manning, Sherlock-Manning Piano Co., London.
R. H. Easson, Otto Higel Co., Ltd., Toronto.
A. Nordheimer, Nordheimer P. & M. Co., Ltd., Toronto.
James Dunlop, Thomas Organ & Piano Co., Woodstock.
C. A. Hanson, Columbia Graphophone, New York.
J. P. Bradt, Columbia Graphophone, Toronto.

(List continued on page 46).

M. E. Lyle, Columbia Graphophone, Toronto.
 H. Rits, Toronto Grafonola Co., Toronto.
 Frank Babcock, Heintzman & Co., Toronto.
 W. P. Rupp, Heintzman & Co., Toronto.
 G. H. Bender, Heintzman & Co., Toronto.
 Ernest D. Gray, Heintzman & Co.
 Edward Harris, Heintzman & Co.
 J. A. Stuart, Peterboro.
 W. A. Hunter, Whaley-Royce Co., Ltd., Toronto.
 Holmes R. Maddock, Whaley-Royce Co., Ltd., Toronto.
 Wm. H. Myhill, Whaley-Royce Co., Ltd., Toronto.
 C. M. Passmore, Boosey & Co., Toronto.
 J. Hanna, Anglo-Canadian Music Co., Toronto.
 Wm. J. Roberts, Chappell & Co., Ltd., Toronto.
 A. J. Seyler, Nordheimer P. & M. Co.
 H. Durke, Mendelssohn Piano Co., Toronto.
 R. F. Wilks, R. F. Wilks Co., Ltd., Toronto.
 H. A. Smith, Otto Higel Co., Ltd., Toronto.
 F. T. Quirk, Sterling Actions & Keys, Toronto.
 J. A. Morris, Carl Zeidler, Toronto.
 F. Shuttleworth, Gourlay, Winter & Leeming, Toronto.
 H. H. Mason, Mason & Risch, Ltd., Toronto.
 H. A. Grimsdick, Bell Piano & Organ Co., Ltd., Guelph.
 Gordon V. Thompson, Thompson Publishing Co., Toronto.
 A. E. MacNutt, Monkton, N.B.
 J. P. Tessier, A. Lesage, St. Therese.
 J. G. Merrick, Sec'y Canadian Piano & Organ Manufacturers' Association, Toronto.
 R. H. Rutherford, R. H. Rutherford & Sons, Colborne.
 Edwin J. Howes, National Piano Co., Ltd., Toronto.
 H. G. Wharin, W. Bohne & Co., Toronto.
 H. G. Stanton, R. S. Williams & Sons Co., Ltd., Toronto.
 F. B. Kelly, C. W. Kelly & Son, Guelph.
 H. A. Jones, Can. Music Trades Journal, Toronto.
 C. V. Jones, Mason & Risch, Ltd., Toronto.

W. Webb, Mason & Risch, Ltd., St. Catharines.
 C. L. Gray, Mason & Risch, Ltd., London.
 B. C. Shreiner, Mason & Risch, Ltd., Kitchener.
 E. L. Brown, Mason & Risch, Ltd., Hamilton.
 R. P. Newbigging, Newbigging Cabinet Co., Hamilton.
 S. D. Addison, R. S. Williams & Sons Co., Ltd., Hamilton.
 H. Y. Claxton, R. S. Williams & Sons Co., Ltd., Toronto.
 R. Coryell, Adams Furniture Co., Ltd., Toronto.
 Frank Windsor, Nordheimer Piano Co., London.
 John A. Fullerton, Can. Music Trades Journal, Toronto.

Following Suit

BLANK, the piano dealer, does not see in the one-price system of selling pianos the ideal plan. Yet he gets really peeved when his wife expresses a desire for a new hat just because Mrs. Smith next door has one—and he goes off down town, comes down twenty-five on a piano quotation just because the dealer across the way dropped twenty.

Factory Superintendent Wanted

Good all-round man for piano factory superintendent. Must be live wire. State experience, and salary expected. Replies confidential. Apply Box 778 Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.



STYLE "C"

DO YOU KNOW

That the good name of your business, sustained by the **QUALITY, VALUE** and **SERVICE** of

"LANGELIER"

Pianos, Players and Phonographs

will insure the results of good business? "LANGELIER" Instruments are reputed for their pure singing tone, artistic designs and guaranteed wearing qualities; their superior **MERIT** and **SELLING STRENGTH** offer unusual advantages to progressive dealers.

Let us know what terms will best meet your requirements, and we will gladly cooperate with you to our mutual advantage and profit.

J. Donat Langelier, Limited **POINTE-AUX-TREMBLES, QUE.**
 Owners and Manufacturers (NEAR MONTREAL)

Cecilian

World-Famous Established 1883

Can you as a dealer afford to overlook the strength of these four corner stones in building up your business?

1.
THE exclusivity 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.

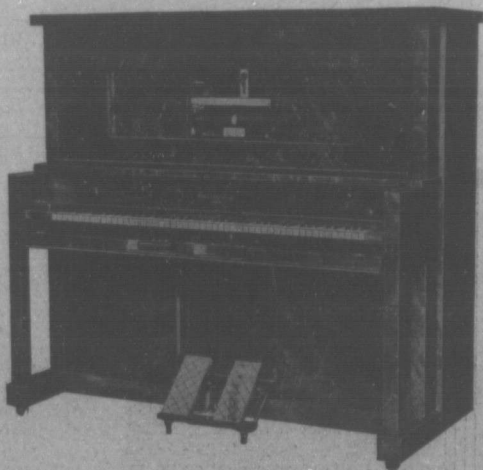
The Cecilian Company, Limited

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

Toronto

Head Office and Salesrooms:
247 Yonge St.

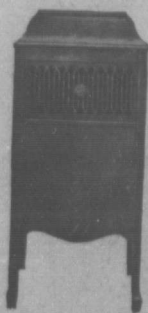
Factory:
1189 Bathurst St.



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.

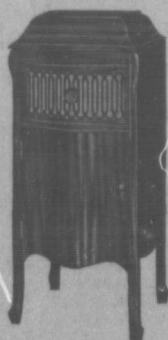
Cecilian Concertphone



The "Alexandra" \$110



The "Apollo" \$67.50



The "Superb" \$145

As time goes on people are finding out how necessary music is in their lives. The Cecilian Concertphone meets every musical need, and enables the Cecilian dealer to go after every type of prospect.

There are 5 designs, priced from \$67.50 to \$275. Each design plays all makes of records.

The Ball-Bearing Tone-Arm is a distinctive feature of the Cecilian Concertphone, the advantages of which are obvious. With it you can play records from the outside in, or from the inside out.

The Automatic Stop on the Concertphone is positively the finest attachment on the market. A perfect automatic stop is an argument that appeals to every person looking into your line.

Our idea of tone and case-work is the same as that behind our famous Cecilian Pianos. You can't go wrong on the Concertphone proposition.

Write for further particulars.

Musical Instruments Limited
247 Yonge Street Distributors for Canada Toronto, Canada

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1918

Pictures as Bait

“THREE of the best illustrated British magazines are received here regularly. They contain the latest war pictures. You are welcome to drop in and look through them—no charge, and no attempt to persuade you to buy anything.” That is the sign prominently displayed in a retailer’s window, and he says it is responsible for bringing a lot of people into his store.

This looks like a good suggestion for the talking machine dealers; one that would work in both small towns and cities. It might be well to have these magazines on a table in the front of the store. Passers by would see folks looking through the illustrated papers, which, added to the invitation on the window card, would make it doubly “pulling.” Then while the visitors are interested in the war pictures a salesman would have a talking machine off in one of the demonstration rooms, or at the back of the store, playing over some good records.

When one of the visitors hears a favorite or a new record that strikes her as a particularly good one, she may go to the salesman and enquire about it. The idea is at least worth trying out, perhaps as a means of introducing the new monthly list of records.

Displaying Records by Means of Racks

A METHOD of drawing attention to records being employed by an American dealer is to hang on the wall of the store racks containing the newest records. Each rack holds fifteen records, five in a row, and is of mahogany trellis style. The chief object is to give people an opportunity of handling records before they are demonstrated.

“Somehow or other, people like to examine what they buy, and the talking machine record is no exception to the rule,” commented the dealer who has introduced this system. “Under this rack plan, it will be possible for the purchaser to go to the rack, make a selection, examine the record, and then ask to have it played. I believe the possibility for breakage is nil, for every one who owns a talking machine naturally takes great care in handling the records. The same will be true in the store here. By bringing the best numbers before the musical public, interest is expected to be aroused in other lines of records. To make these racks most effective, we will place them near the door on both sides of the walls. If by any chance a customer has not seen the records on entering, and is leaving with a newly purchased record, the racks will have the effect of drawing attention to the newest pieces just the same, and, we hope, will result in additional sales.”

The same idea can be carried out in placing one of these racks right up against the display window, so close that passers by can read the titles.

Needle Rationing

FROM the British music trade papers it is learned that the Music Trades’ Industry Committee of that country has been granted a fresh ration of steel wire for the manufacture of talking machine needles. This ration amounts to 25 tons of wire, covering a period of three months, and the Ministry of Munitions makes it a condition that the whole of the needles made from the ration be sold only for the use of the Army and Navy, military hospitals, rest camps, huts and similar places.

Explaining the Speed Regulator

FROM observation a salesman has concluded that as far as some talking machine owners are concerned, the manufacturers might as well discontinue the practice of equipping machines with the speed regulator. It looks as if these people buy a machine, and for no particular reason set the regulator at a certain speed, at which it remains month after month. For instance, the other evening an owner had her machine going. She played the tenor solo, “I Hear You Calling Me,” in which certain parts are sung very slowly, with sustained notes; “The Butterfly,” by Bendix, in which the flute represents the quick flitting of the butterfly from flower to flower; “Abide with Me,” as an unaccompanied quartet; a Hawaiian Medley; and a Cohen telephone conversation—a varied mixture indeed.

But the same speed answered for all. Each selection was literally “ripped through” at an unforgivably fast pace, spoiling every selection but “The Butterfly.” The machine was a splendid one, and yet among the owner’s friends it had a “bad name,” for no other reason than that use was not made of the speed regulator. In some cases this is doubtless the fault of the owner in not listening to the salesman’s instructions and advice. In other cases it is the salesman’s fault in that he did not dwell sufficiently on the use of the speed regulator when making the sale. This is often the case where the customer buys the machine, instead of having it sold to him.

When the Chinese Pay the Doctor

“THE articles you have had on the value to the trade of developing talking machine owners into regular record buyers by inspecting the machines occasionally and enquiring about them frequently, to see that they are in good running order,—these articles to my mind touch upon one of our most pressing problems.” This statement was made to one of the Journal’s representatives, and was followed by a recital of incidents showing how a call to see if the talking machine were running satisfactorily had stirred up record sales.

“The question just reminded me,” continued this dealer, “of the custom they say finds place in China, where the doctor does not get paid until the patient gets well. I have sometimes thought that if we didn’t get our money until the machines sold had given continuous satisfaction for a year, we would be a little more ready to send a man around frequently to make sure the customers’ machines were in good running order.”

No dealer would like to be in the position of the Chinese doctor if the custom cited is the rule, but the fact remains that machines must be kept in good running order if the owners are to maintain the interest that keeps them steady record buyers.

Five Opera Records Sold a Machine

MORE time and thought may be required to sell operatic records, but it is worth while. The direct returns from the sales form one good reason for making a drive on opera music. But beyond that the indirect benefits are hardly yet realized by scores of dealers. Here is a case in point. The other evening a man and his wife invited another man and his wife in to spend the evening. The visitors were an Englishman and a Canadian woman. When given their choice as to whether they would spend the

playing cards or having some music and a visit, they chose the latter.

The Englishman had heard a good deal of opera music, and was therefore much interested when the host opened the talking machine and played such records as "Miserere" from *Il Trovatore*, "Scene and Prayer" from *Cavalleria Rusticana*, "Bell Chorus" from *Pagliacci*, "Two Spanish Dances" from *Carmen*, and "Danse Bacchanale" from *Samson and Delilah*.

Though much better educated musically than his wife, this man had not listened very sympathetically to her suggestion that they should buy a talking machine. He had been appealed to more than once on the score of popular songs, dance music and a variety of monologues, whistling stunts, the old ballads, and almost everything else imaginable, excepting opera. This shows some salesman fell down in sizing up his man. However, that man is now the owner of a machine costing over \$100 cash, is now a regular record buyer, and the salesman was that list of opera records he heard at his friend's house.

Well-Known Canadian Musical Writer Advocates Talking Machine Music

HECTOR CHARLESWORTH, who is widely known in Canada as the music critic on the *Toronto Saturday Night*, has put within reach of every talking machine salesman in the country a string of arguments for the talking machine proposition far too important to pass unnoticed. These arguments were advanced in a recent article, one of a series, written for *Canadian Home Journal*. While on the whole Mr. Charlesworth has put the case well, there is one statement that cannot go unchallenged. This writer says, "I have yet to hear a good record of a piano composition, but no doubt that will come."

It is true piano records were among the later ones to be perfected. Piano music was not so easily reproduced as the violin, for instance. But these difficulties have been overcome, and recently there have been issued some excellent piano records, so faithfully recorded that they have come in for a good deal of praise. The musical public as a whole, still believes good piano records are impossible, and the trade should seize every opportunity to correct this misapprehension.

This is the portion of Mr. Charlesworth's article of particular interest to salesmen: "The other evening I heard Caruso and Louise Homer sing the beautiful duet from 'Il Trovatore'; De Gogorza, the 'Toreador Song' from 'Carmen'; Constantino, the aria 'Thy Little Hand is Cold,' from 'Boheme'; Herbert Witherspoon, Handel's 'Honor and Arms'; the Boston Symphony Orchestra play the Wedding March from 'Lohengrin'; and several other immortal offer-

ings, all within the course of an hour,—a galaxy of artists in their most celebrated numbers. The tones were warm and thrilling; it was easy to visualize the artists themselves; and it all happened in the library of a friend for an audience of four. It is an experience within the reach of millions, whereas in the past such enjoyments were only to be obtained by a few at rare intervals. People everywhere are becoming familiarized with great music interpreted by the geniuses of music. It is true that the invention has as yet its limitations. Only of late have good orchestral records, which conveyed real shading, and suggested the complexity of instrumental colorings, been made. I have yet to hear a good record of a piano composition, but no doubt that will come.

"The point is that the children of to-day are being brought up on good music in countless homes, where in the past they heard nothing of the kind. It is idle to dilate on what such knowledge means as a civilizing, cultural force. The man or woman who thinks it negligible is not worth arguing with. It is like a blind man trying to convince us that humanity does not really need eyes. I am not so optimistic as one writer who has said: 'Give our children all the music they can drink in and we shall soon have a new race of people in this country.' It is asking too much of music to expect it to eradicate from our natures all the passions and propensities by which men bring sorrow to themselves and others. But it can, by inculcating a sense of beauty, and making it the second nature of the child, give him a sense of the relative value of things; it can help to bring color and contentment into human life. In the past it has been a commonplace to say that the home without books was almost as desolate as the home without a child. In the course of a few years that aphorism will be ex-

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.

Thirty or more new and timely records a month carry an appeal to record buyers which cannot be resisted. The doubled demand for Columbia records proves it.

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



The Brunswick

ALL PHONOGRAPHS IN ONE

**To every man interested in or
contemplating the sale
of Phonographs !**

*Don't overlook the
fact that you have
the Brunswick Re-
cord to link up
with this complete
Phonograph.*



PROBABLY one of the greatest inventions in the reproduction of tone that has taken place in the phonograph industry during the last ten years has been invented by the 15 Million Dollar Brunswick-Balke-Collender Co.

THIS remarkable invention, coupled with the all-wood tone chamber—built like a violin—will make the Brunswick the most complete and perfect phonograph made up to the present day, for reproducing properly the music of **any** and **all** records manufactured at the present time.

EVERY man or firm selling phonographs today, with an eye to future trade possibilities, should consider the advantages, from a merchandising standpoint, of this Final Phonograph, equipped with this new invention.

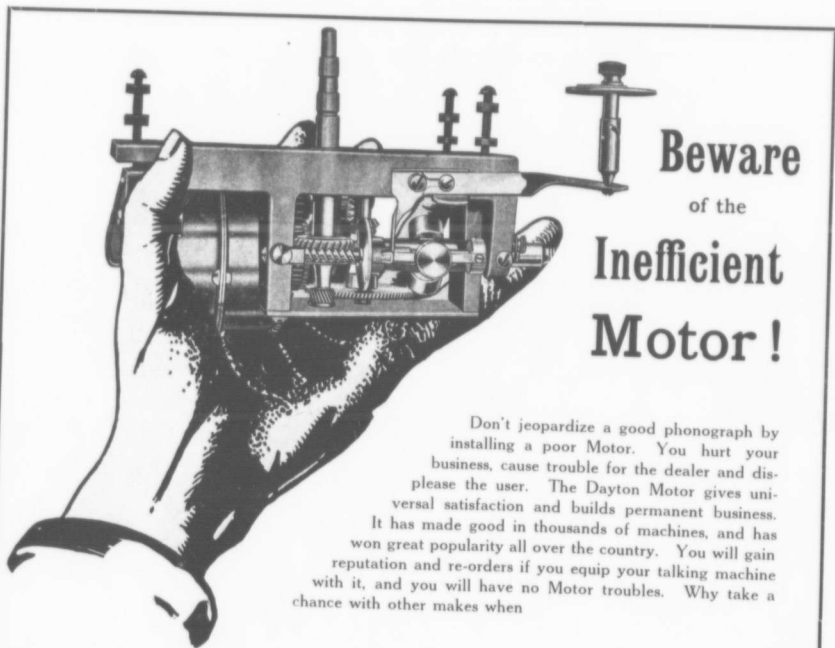
SOMEONE next door, or opposite you, is going to secure this 100 per cent. musical instrument—unless you ask first. **Wire to-night.**

The Musical Merchandise Sales Co.

Sole Canadian Distributors
Brunswick Phonographs and Records

Excelsior Life Building
TORONTO, ONT.

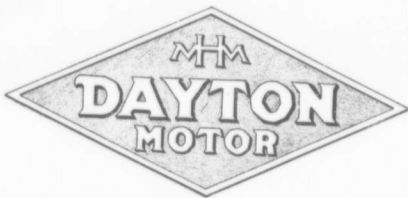
Branches : Montreal, Winnipeg, Vancouver.



Beware
of the
Inefficient
Motor!

Don't jeopardize a good phonograph by installing a poor Motor. You hurt your business, cause trouble for the dealer and displease the user. The Dayton Motor gives universal satisfaction and builds permanent business. It has made good in thousands of machines, and has won great popularity all over the country. You will gain reputation and re-orders if you equip your talking machine with it, and you will have no Motor troubles. Why take a chance with other makes when

Runs
Evenly



Runs
Silently

is considered by manufacturers and users as being the Best Motor in the world. Dayton Motors embody the highest quality of mechanical perfection. Made in three styles and four sizes, noiseless, easy winding and durable.

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

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

Write for full particulars to-day. Let us show you it is to your interest to use the

DAYTON QUALITY TRIO

The Thomas Manufacturing Co.

303 BOLT STREET



DAYTON, OHIO

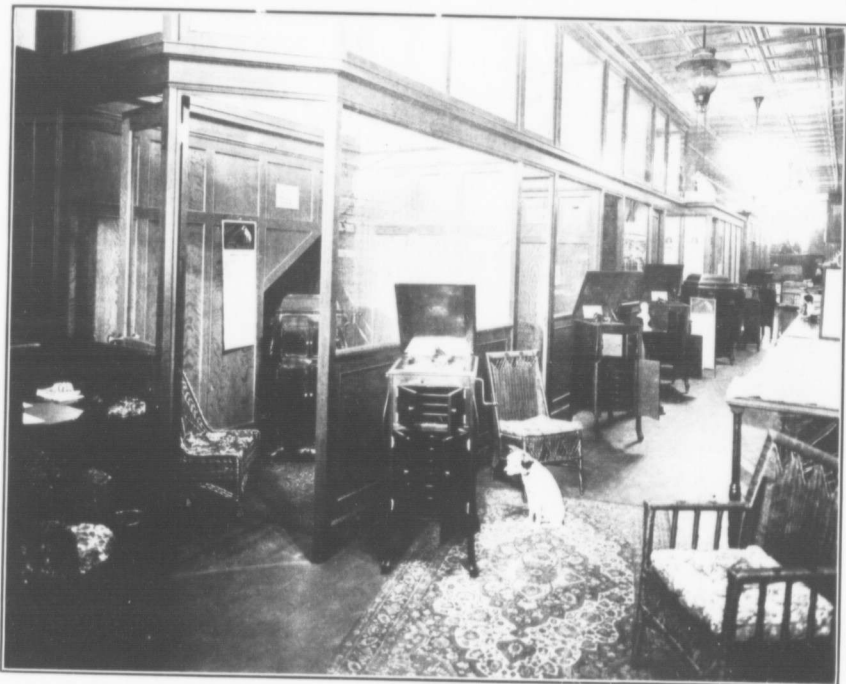
Toronto Office: 911 Kent Bldg.

tended by the view that the home without good music, made available by mechanical invention, is almost equally barren.

"An essayist named Raymond Forman has said: 'Music is nature's necessity. It is controlled by laws just as valid and abiding as those that govern the supply and demand of the food on our tables and the clothes on our backs.' This may seem extreme, for it is quite true that many persons manage to live happily without music; while others are born tone-deaf (which is, of course, something very different from stone-deaf), and physically are denied a realization of the appeal and consolations of music. But undoubtedly the appetite for good music is latent in most mortals, and the opportunity to develop and satisfy it illuminates their lives. To this end the reproducing instruments contribute with inestimable potency.

Curci, who first sang in America less than fifteen months ago and is now a household word; and who commands enormous audiences wherever she goes. Her managers, knowing they had a 'find' of super-excellence in her, deliberately advertised her by records of her voice, and won enthusiastic admirers for her among countless thousands who have not as yet seen her charming face.

"Another doleful prophecy, that the diffusion of mechanical music would diminish the actual study of music, has been falsified in the case of the reproducing instruments, just as it was in the case of the player-pianos. Vocal teachers, and violin teachers especially, recognize in the records of great artists a valuable aid to instruction. The young student studying a popular violin number like Dvorak's 'Humoreske,' for instance, absorbs ideas in the



An interior view of the up-to-date "His Master's Voice" department of Whaley-Royce & Co., Ltd., Yonge St., Toronto. These sound-proof demonstrating rooms are located on the ground floor.

"In the case of these instruments the prophecies of the pessimists have again been belied. At first the greater singers and instrumentalists were reluctant to make records for general distribution. They feared that the wide circulation of such records would diminish the audiences at their public appearances. They argued that the man who possessed a record of their voices, would not take the trouble or pay money to go and hear them in person. They soon woke up, however, to the fact that such records were the surest and most valuable form of publicity. A case in point is that of the great coloratura soprano, Madame Galli-

matter of phrasing from a record by Kreisler or Elman, that few teachers are able to impart. Rather than discourage study, the new invention is steadily raising the standard of performance among children; and is acknowledged as a definite aid by singers of adult years, who wish to increase their repertoire, and glean ideas of interpretation from the greatest artists of their time. But it is too soon to estimate all the blessings of the invention. The writer a quarter of a century hence shall be able to tell a story of unexampled growth in the appreciation and production of music."

A NYBODY with imagination and a fair knowledge of English can write a good advertisement, but it takes more than that to make a good phonograph.

The dictionary has been pumped dry of high sounding phrases. No claim, no matter how extravagant and ridiculous, seems too "high-falutin'" for the average talking machine manufacturer to make about his product, but while fine feathers may make fine birds—fine words do not make fine phonographs.

Perhaps you have found this out; if so, and you have wearied of "fine words" and are looking for a good, reliable, easy selling phonograph that will help you build up your business—one with a live, up-to-date factory and organization behind it—ask us about the Pathéphone—the honestly, sturdily built Canadian machine with the exclusive new selling features, such as the permanent sapphire ball (instead of steel needles), the tone modifier, the all-wood sound chamber, and the classy cabinet designs, and, of course, it plays all makes of records.

The Pathéphone and Pathé records offer merchants a complete phonograph proposition, with a liberal margin of profit.

Pathé Frères Phonograph Co. of Canada, Ltd.

Factories and Head Office:

4-6-8 Clifford St., Toronto

DISTRIBUTORS:

Ontario—

Pathé Frères Phonograph Co. of Canada, Ltd., Toronto.

Quebec—

Pathé Frères Phonograph Co. of Canada, Ltd., Birks Bldg., Montreal.
C. W. Lindsay, Ltd., Montreal.

Manitoba, Saskatchewan, Alberta and British Columbia—

R. J. Whitla & Co., Limited, Winnipeg, Man.

New Brunswick, Nova Scotia and Prince Edward Island—

H. L. Hewson & Son, Limited, Amherst, N.S.



Government Recognition for the Talking Machine

THE realization of what the talking machine may mean to those who come after us has won for the instrument government recognition. The writer quoted in the previous article says: "To-day in the British Museum and in the library of the Grand Opera, Paris, records of all the great living artists are preserved for the investigators of the future. The Government of Austria has a special office for storing and cataloguing such records of all descriptions. Hungary has made a novel use of the invention, by collecting records of the many dialects spoken by its varied people that they may be available for those interested in the science of etymology. It is obvious that a very lengthy essay could be written on what the phonograph and the gramophone mean to posterity, but most of us are chiefly interested in what they mean to ourselves."

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.

Berliner Gram-o-phone Company Limited
Columbia Graphophone Company

Handling Records by Symphony Orchestras

THE statement has been made that there are millions of people on this continent who have never heard a symphony orchestra, and as things go a big percentage of them probably never will. This may be considered an extravagant statement, but after all the opportunities for hearing our great musical organizations of this nature are not very frequent for those great numbers of people who are not in, or near the larger cities. It may be argued, that almost any one could go into a nearby city to attend a concert by a symphony orchestra of repute, and yet the fact is, that the majority of people are so busy making a living that the one who will take a few days off to attend one of these concerts is a conspicuous exception to the rule.

The appearance and the quality of reproduction of the records made by the great symphony orchestras have an important bearing on this matter. Those who are directly interested in selling music know that the more musically cultivated people become the more records will be sold. They know that to inculcate a real love for the better music means acquainting people with the best of our instrumental compositions. The pains taken and the expense incurred in getting records of the famous orchestral organizations is proof that the record companies recognize the advantages in increasing the sale of this kind of music. The trade must see that in records of this type there is built the surest foundation for the future of the talking machine business.

It therefore falls to the lot of every record salesman who desires to make good, to educate himself in a way that he can honestly and from his own knowledge recommend these instrumental records.

Nature supplies a man with character, but the neighbors furnish his reputation.

The fellow who kicks on the least provocation ought to have rubber heels put on his disposition as well as on his shoes.

To increase your profits
read page 51—

Musical Merchandise Sales Co.

Build up the Record end of your Business. We are giving Columbia Dealers the selections with which to do it.

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



Talking Machine Men's Night Out

Montreal Men Have Good Time

A DINNER, free from long-drawn out, cut and dried speeches (special accent on the dried), and alike free from ponderous, laborious and uninteresting introductions, is indeed a relief and a thing to talk about, but rarely experienced. The dinner, or the "Talking Machine Men's Night Out," as it was styled, held by some of the Montreal trade recently, at "Cooper's," was conspicuous by the presence of all the good things, and the absence of all the irritating incidents already mentioned. The dinner was of the high standard of excellence for which Cooper's is famed, and was heartily enjoyed, of course. The entertainment, furnished by professional talent, was given hearty applause and numbers of encores. There was just enough of everything that should have been, and not too much of anything. Covers were laid for thirty-five diners. Mr. S. H. Brown, the versatile linguist and retail salesman of the Berliner Gramophone Co., Ltd., as chairman, demonstrated that he canquet manage and conduct all matters in connection with a banquet and entertainment, as well as a year's business.

The dinner was a very commendable effort to foster the spirit of good fellowship which should prevail in the trade, and was worthy of the co-operation of all, and those of the piano and music fraternity, who were unable to be present on account of the inclemency of the weather, and for various other minor reasons, missed one of those exceptionally pleasant evenings, which will always remain in the writer's memory as one of the most pleasant he ever had the pleasure of attending, and it is hoped that the boys' or committees' next efforts in this direction will be attended by better success in the way of a more representative gathering of the talking machine, piano, sheet music, and musical merchandise men.

Nothing was spared to make the affair unique and sparkling. A dozen or more courses were served before the "Henry Clay's" were produced. They had the effect of crowding all the bright thoughts of the group uppermost, and the evening was enlivened by some very brilliant talent. There was the usual spirit of good fellowship so evident in the talking machine fraternity, and there was in evidence everywhere a keen, spontaneous desire to produce the "everybody happy condition" which is so necessary to the success of an occasion of this sort.

Tom Cowan, John McCormack's rival in his various songs, delighted his hearers with patriotic selections, etc. F. L. Rettie, who aspires to Caruso's standard, proved a treat. Sgt. Harry Pearson, recently returned from the front, proved an expert in rendering vocal patriotic selections, which puts him in the Metropolitan Opera class. Mr. B. C. Hillieum, as an entertainer, with his piano solos, songs, etc., was on a par with the late Grossmith. Mr. S. R. Adamson also passed first honors as being entitled to special

recognition. Sgt. Harry Pearson and B. C. Hillieum acted as accompanists, and showed their mastery of the ivories when it came down to classical, patriotic and popular selections.

A few of those who were fortunate in being present were: S. H. Brown, retail salesman Berliner Gramophone Co., Ltd.; A. Stanley, James Kean, S. H. Cowan of Cowan Piano & Music Co., M. McCoy, F. B. Berthelot, Doc Jacobs, O. Paquette, L. Collette, H. Rochon, F. L. Rettie, E. Lemarre, L. P. Hamel Le Devoir, J. Dumouchel, J. H. Tremblay, W. Gagne, J. H. Rivet, Sgt. Harry Pearson, Percy Wood, Lieut. B. C. Hillieum, S. R. Adamson, and the correspondent of the Canadian Music Trades Journal.

Gipsy Smith Honored

The famous singing evangelist, Gipsy Smith, known from end to end of Canada, was honored by the King, by inclusion in the New Year list of members of the Order of the British Empire, for his splendid work in raising some £13,000 for the Y.M.C.A. in a tour of England.

This new honor has had the effect of creating an increased demand for Gipsy Smith's Gospel Hymns, reports the Columbia Company.



**BLACK
DIAMOND
NEEDLE**

BLACK DIAMOND SYLUS

Play all makes of Disc Records. Are Semi-Permanent, and each stylus plays from 50 to 100 Selections.

MR. JOBBER

We want a good live and reliable Jobber in each province. The territories will be allotted only to reliable concern, and all enquiries will be handed over to them. Jobbers must guarantee to take a minimum of our product each month, and that quantity depends on the territory.

MR. DEALER

Write us for the name of the Jobber in your territory, and we will gladly put you in communication with him. If we have no jobber in your territory, we will supply you direct.

JOBBER AND DEALERS

Send us 15c. in stamps and we will send you a sample of our loud, medium and soft tone stylus, and also send you our discounts. Our product is made up on attractive display cards to stand on your counter; each card contains 100 packages of 3 stylus each, and they retail for 15c. per package. Cards come assorted, unless otherwise ordered.

Black Diamond Needle Co.

110-111 Mappin & Webb Building
Montreal

= 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.

The Columbia Graphophone Company New Works and Head Office

The Columbia Graphophone Company have just closed a deal whereby they will occupy, about April first, the large modern building at 54-56 Wellington Street West. The frontage on Wellington Street is over 51 feet.

This will not only give the Company more than double the manufacturing space heretofore necessary, but will

score of years' experience in talking machine affairs in different part of the world, which is freely placed at the command of Columbia dealers, should be of inestimable benefit to them.

Extensive alterations are already under way, including the erection of fireproof partitions, and the installation of a complete sprinkler equipment. It is the Company's policy in all its plants to take every possible precaution against an interruption to business from fire or other causes.

The primary reason for this move is the increase in Columbia business, which has made it impossible to keep pace with the demand for Columbia products, particularly records, in the quarters being vacated. New record making equipment is already on hand, and is being rapidly installed. This, Mr. Bradt states, will at once increase the output to take care of the business, which has more than doubled during the past year, and with an eye to the future, facilities are provided to again double the output as soon as necessary.

The cabinet manufacture and the making of completed Grafonolas will continue as at present, a number of large woodworking plants being busy on this work. So the new premises will be reserved to supply ample record manufacturing, stock and distribution facilities.

Because of the splendid location, and in order to centralize the Company's activities, the Dictaphone will be taken care of also in the new location.

Large and handsome offices and ideal show room facilities are being provided, as the chief consideration in locating on Wellington Street was the central location, convenient for the trade. It is primarily this reason, state the management, that influenced the Company in going to the expense of establishing in what is chiefly a wholesale, show room district.

James P. Bradt, Columbia general manager for Canada, was wearing an unusually happy expression when asked about the new Columbia factory. "It is great," he said, "a lot better than we expected to secure, and ideally located. We hunted

Toronto from end to end, and at different times found three factories which appeared to be the last word in desirability, but they were all bowled over and forgot when we found the Wellington Street premises. There is no better wholesale block in Toronto than that on Wellington Street, between Bay and York Streets.

"Our building is entirely too good to be called a factory, but we shall manufacture Columbia records therein and, we hope, in sufficient quantities to give 100 service.



bring them into the heart of Toronto's wholesale district, enabling Mr. Jas. P. Bradt, the Company's general manager for Canada, to keep in close touch with the talking machine trade, and making it easy for Columbia dealers to keep in personal touch with the management.

The Company announce that they have extensive plans in view for aiding the dealers even more than before. In this connection the latter will, no doubt, quickly get the habit of dropping in and talking things over, as Mr. Bradt's

Columbia Grafonolas and Columbia Records are being advertised this year by a campaign that is simply stupendous. Our co-operation with dealers assures success. Ask any Columbia dealer. ❁ ❁ ❁



MUSIC SUPPLY CO.

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

Mark you, I said, 'we hope,' and the reason for using that mild expression, instead of a stronger one, is because no man can foretell the extent of the demand 12 months hence. When I recall the first factory we started in Toronto eight years ago; when I look at the sales figures of only one year ago, compared with what we are doing now, I marvel at our growth and hesitate to predict that our new plant will give us all we require.

"My belief, however, is that our new plant, plus new record presses, will enable us to expand our record manufacture by 500% if necessary, and I am simply jubilant over the thought that Columbia dealers very soon will be able to secure perfect service.

"In addition to shipping Grafonolas direct from our Canadian cabinet manufacturers to our distributors, we expect to carry an auxiliary stock in our new premises, so as to give quick service in that department, too.

"The Dictaphone will also have its Canadian headquarters in the Wellington Street premises, and be more vigorously exploited than heretofore.

"Mr. Lyle, whom you so happily introduced to the Canadian trade in the February issue of the Journal, is very ably and strongly on the job as my co-worker. His intimate acquaintance with and knowledge of all our manufacturing problems will be of great value in making our new factory efficient and dependable in every department.

"Assistant manager Hoffman, who came here from our Bridgeport factory two years ago, is enthusiastic over the prospect of having a model plant in Toronto.

"We hope to be 'at home' in Wellington Street early in April. We extend a very cordial invitation to our friends to come in and look us over."

At the Edison Convention

Two Canadian houses were represented at the recent convention of Edison jobbers at New York. Mr. J. Harrison represented W. H. Thorne & Co., of St. John, N.B., and the R. S. Williams & Sons Co., Ltd., Toronto, were represented by Messrs. R. S. Williams, president; H. G. Stanton, vice-president and general manager; Mr. G. B. Petch, and T. A. Dillon.

At the first session, held at the Knickerbocker Hotel, jobbers only were in attendance. On the following day the jobbers re-assembled, and the second day's meeting was opened at 10 a.m., with an address by Mr. William Maxwell, vice-president of Thomas A. Edison, Inc., touching on the many varied phases of Edison activity. Mr. Maxwell's address was followed by a discourse on "Retail Selling Plans," by Mr. Frank E. Bolway, of Frank E. Bolway & Son, Inc., Edison jobbers at Syracuse, N.Y., and one on "Tone Tests," by Mr. H. H. Blish, Jr., of Harger & Blish, Edison jobbers at Des Moines, Iowa. At 1 p.m. a luncheon was tendered to the Edison laboratory officials and the Edison supervisors, in Parlor A of the Knickerbocker.

The afternoon's session was taken up with papers and addresses presented by Mr. Harrison Durant, financial supervisor for Thomas A. Edison, Inc.; Mr. A. H. Curry, of The Texas-Oklahoma Phonograph Company, Edison jobbers at Dallas, Texas; Mr. W. B. Eddy, of Frank E. Bolway & Son, Inc., and Mr. B. A. Trestrail, of R. S. Williams & Sons Co., Ltd., Edison jobbers at Toronto, Ont. An open forum followed Mr. Trestrail's discussion of war and business in Canada and the United States.

At 7:30 the attending jobbers gathered together once more for a banquet tendered them by the Edison Company, at Sherry's, where, after a highly enjoyable dinner and cabaret, jobbers, laboratory officials and their ladies danced well into the morning hours.

Wednesday morning the jobbers went to the Edison

factory at West Orange, N.J., for an informal get-together, and were served a special luncheon in the Edison restaurant, after which several of the newest Frieda Hempel Re-creations were presented for their entertainment and information.

All officers of the Edison Disc Jobbers' Association who served through 1917 were re-elected to office for 1918.

They are Walter E. Kipp, Kipp Phonograph Company, Indianapolis, Ind., president; L. N. Bloom, The Phonograph Company of Cleveland, vice-president; Frank E. Bolway, of Frank E. Bolway & Son, Inc., Syracuse, N.Y., secretary; and H. H. Blish, Jr., of Harger & Blish, Des Moines, Iowa, treasurer.

Heineman Managers Attend Convention

Mr. C. J. Pott, Canadian salesmanager of the Otto Heineman Phonograph Supply Co., Inc., New York, has returned to the Toronto branch from a strenuous week in New York, where he attended a convention of the firm's head office officials, branch managers and factory managers. One of the pleasant features of the convention was a banquet tendered the aforementioned gentlemen by Mr. Otto Heineman, the president of the company, in honor of Mr. Adolf Heineman's 60th birthday. At this function business and pleasure were combined. Mr. A. B. Pollock, of the Pollock Mfg. Co., Ltd., Kitchener, who happened to be in New York at this time, was a guest at the banquet.

The Heineman party made a trip to Putnam, Conn., where they inspected the Dean steel needle factory, to which a new addition has been built that will greatly increase the output. They also took in the new needle factory acquired by the Heineman firm in Newark, N.J., which they hope to have in operation in a month's time. This is being equipped with all the latest machinery. While in Newark the party was entertained to a dinner by Mr. Meisselbach, and on this occasion the salesmanagers and officials had explained to them all the latest improvements in Meisselbach motors, by the head engineer, assisted by the master mechanic.

During the week, from time to time business conferences were held. Mr. Pott returns, knowing that he has been at "the heart of things," the object of it all being, he says, "to give the trade the most efficient service."

New Phonograph Catalogue

A new catalogue has been issued by the phonograph division of Gerhard Heintzmann, Ltd., Toronto. This illustrates and describes eight models, the newest being Model 51, at \$51; Model 75, at \$75, and Model K, at \$106, in mahogany or oak. The Gerhard Heintzmann is priced from \$51 to \$400 retail, so that the agency gives quite a comprehensive range, making it possible for the dealer to cater to all grades of trade.

Sweet or Suite

She was an attractive saleslady, quite young, in the music department of a well-known Ontario store, that sold pianos and everything musical.

One morning a well-groomed young man came in and asked her if they bought used pianos, saying he was leaving the city and had one he wished to dispose of.

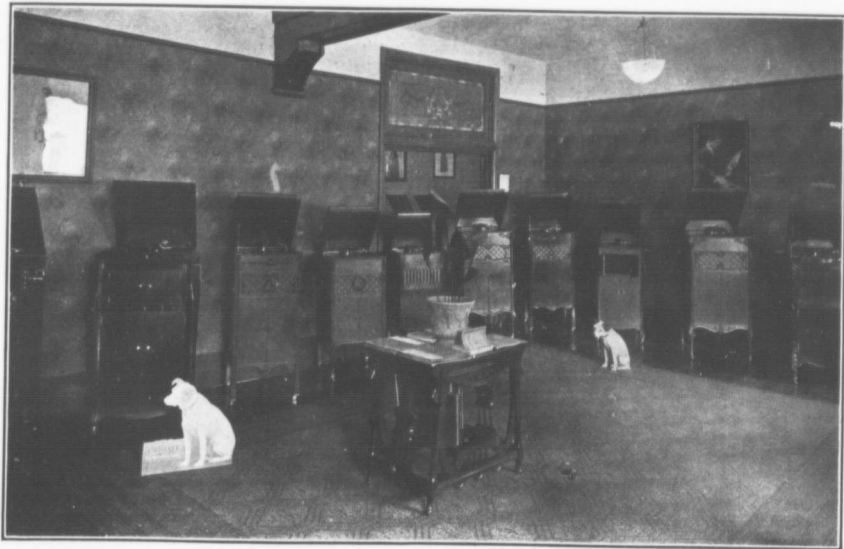
"I think so," she replied, "give me your name and address, and one of the firm will call and see it."

She wrote the name and then asked the proper address. To her surprise, he said, "Sweet Sixteen." Thinking he was rather fresh, she interrupted, "I did not ask you your age." "No," he remarked, "if you will just write as I spell it you will get correctly my intent."

It read: Mr ———, Suite 16, C——— Apartments.



Two views in the new Gerhard Heintzman Victrola Parlors, Toronto. The upper picture shows the equipment of demonstration rooms. In the extreme background is shown the daylight machine show room pictured below. The department occupies an entire floor of the Gerhard Heintzman store.



New Gerhard Heintzman Victrola Parlors

The illustrations on the opposite page give a couple of views of the "New Parlors of the Victrola," in the Toronto store of Gerhard Heintzman, Ltd. The entire second floor has been given over to this department, which has been entirely rebuilt, making one of the most conveniently and attractively arranged Victrola departments to be found anywhere. This floor is reached by stairs, or electric passenger elevator.

From a large general display room are entrances to the various demonstration rooms, which are built in quartered oak and plate glass. The rear partitions of these rooms are divided into three panels, the centre one of which, on examination, proves to be a door giving access to the record racks. These racks run the full length of the series of rooms, making it possible for one salesman or woman to handle customers in more than one booth at a time, if necessary.

The large display room to which the booths open, is attractively furnished, and being spacious and roomy, shows the machines to good advantage. This room may be cleared for recital purposes, if desired. At the end of this general display room is a large daylight display room for machines. This takes in the full width of the building, is bright and roomy and, like the rest of the department, impresses the visitor with there being plenty of elbow room and space to handle a large number of customers at one time, and with comfort.

MONTREAL TALKING MACHINE TRADE

LOCAL talking machine dealers are anticipating good Easter business. Experience of former years has emphasized the business advantages of directing public attention to suitable Easter music. Also the returns from featuring music of the better class show that the public taste is developing in this direction.

A continued evidence of popularity is daily being accorded Victrola machines and Victor records, at the warehouses of W. J. Whiteside, where sales of these goods are steadily growing.

With Layton Bros. business has been decidedly strong the past month, and totals one of the largest they have ever experienced in their phonograph department for this time of the year. Edison and Columbia machines are responsible for the prosperity.

Business for the month of February, although a short month, averaged up splendid results in Sonora, Columbia and Pathé products, stated Mr. Norman F. Rowell, manager of C. W. Lindsay, Ltd., and if the first day of March is any criterion of what's to follow, we should be satisfied.

Trade has been a repetition of last month, with Charles Culross, the Aeolian-Vocalion and Sonora representative, a large accumulation of business being put through for the more expensive grades of both makes.

C. W. Lindsay, Limited, are displaying in their show windows two new Art Design Pathéphones, the first to arrive in Montreal.

Miss Vezina, manageress of the talking machine department of Almy's Limited, on inquiry as to how business was, conveyed the impression that her firm were doing a steady Columbia Grafonola trade. A spirited demand still exists for patriotic records. In order to meet the increasing demands of their clientele, a number of new record racks have been installed, thus enabling them to stock a still larger number of Columbia records.

"Each month outstrips the preceding one in volume of business transacted, both wholesale and retail," said the Canadian Graphophone Co., "and Grafonolas and Columbia

records are being sold as fast as received, and numerous orders are booked pending the arrival of goods. We are well satisfied with the past month's sales, which covered the entire Columbia range."

Wm. Lee, Ltd., are disposing of a large number of Columbia machines and records, and Edison Amberolas. This young and aggressive firm are making great strides in the phonograph field, and are building up a large and satisfied patronage.

J. Donat Langelier states that, since handling "His Master's Voice" lines, that he has not only trebled the volume of business in his talking machine department, but the Victor line has been the means of attracting a better class of buyers to his store. Business is expanding so rapidly that it has been found necessary to increase the number of demonstrating rooms, which will be done shortly.

That Easter business will be exceedingly heavy is the opinion advanced by the various stores of the Berliner Gramophone Co., Ltd., based on the demand now existing for Victrolas and records purchased and put aside for delivery at Easter. In recent years "His Master's Voice" products have grown in popularity as Easter gifts, and it is believed that this year will see this idea carried out more extensively than ever before.

J. B. Roy, a favorite Montreal violinist, in Victor record 216018, "Highland Fling Medley," and "Reel Medley No. 2," have proved popular numbers.

Wilders Music Supply Co. report considerable activity with the Starr line of phonographs and records. In addition they handle several other records.

E. P. Jones, 46 Westminster Avenue, Montreal West, is a new dealer handling "His Master's Voice" products.

Canadian Syndicate 1416, Notre Dame St., Lachine, Que., have taken on the Victor line of machines and records.

An exceptionally large demand is reported for Pablo Casals' Columbia records, both previous to and after his recent appearance in Montreal. All Columbia dealers took full advantage of this exclusive Columbia artist's visit by featuring a full list of his recordings in their local newspaper advertising.

The Pathé Frères Phonograph Co. of Canada, Limited, Toronto, have opened a Montreal office at 1004 New Birks Building.

R. Valiquet, 2204 St. Lawrence Blvd., and P. T. Legare, 180 Amherst St., are featuring Pathéphones and Pathé records.

"We only wish we had had the Brunswick agency long ago," is the way Tom Cowan, of the Cowan Piano & Music Co., Ltd., expressed himself to the Journal. This firm are devoting considerably more space to the talking machine end of their business, and are utilizing the several music studios upstairs over their store, converting them into sound proof demonstrating Brunswick parlors.

U. S. Motor Manufacturer Visits Canada

A recent trade visitor to Toronto was Mr. M. H. Matthews, president of The Thomas Manufacturing Co., of Dayton, Ohio, who was over having a look at his firm's Toronto branch, in charge of Messrs. P. K. Wood and F. J. Foley. Mr. Matthews reports a largely increased output of Dayton motors, tone-arms and reproducers, as a result of the recent installation of new machinery and enlargement of their manufacturing facilities. The Dayton motor is made in three styles and four sizes, the tone-arms in five styles, and the reproducer in two. Mr. Matthews observes that a wonderful development is taking place in the phonograph trade, and that the industry has obtained a momentum which will carry it forward even faster than known heretofore.

Lucky 13 Phonograph Co.

3 East 12th Street, New York City, N. Y.

BARGAINS

BARGAINS

BARGAINS

Floor Cabinet Machines, Cut-out
Numbers, at Exceptionally Low Prices **\$13.00**
UP

We beg to announce that we have recently purchased twenty-five hundred floor cabinet machines, cut-out numbers, equipped with double spring motors, reversible tone-arms and reproducers, and can offer same at the following prices:

Type A, fumed oak floor cabinet machine, 35 in. high	\$13.00
Type B, mahogany finish floor cabinet machine, 39½-in. high	18.50
Type C, mahogany finish floor cabinet machine, 42½-in. high	20.50
No. 45, mahogany finish floor cabinet machine, 36-in. high	15.50
Table cabinet with cover quartered oak, D. S. motor	10.75
Table cabinet, larger size with cover quartered oak, D. S. motor	11.25

If you are interested in high class machines at real low prices get in touch with us for samples at once, as we cannot tell how long this lot will last.

STEEL NEEDLES

65c. per thousand. Immediate Delivery.

MOTORS

No. 01— 8 in. turntable	\$1.25
10 in. turntable	1.40
No. 1—10 in. turntable	2.55
12 in. turntable	2.95
No. 6—10 in. turntable, double spring	3.50
12 in. turntable, double spring	3.85
No. 2—12 in. turntable, double spring	6.75
No. 7—12 in. turntable, double spring	7.50
No. 4—12 in. turntable, double spring	9.50

MAIN SPRINGS

No. 0—¾ in. 20 gauge 8 ft. 6 in. 25c. ea.	100 lots 20c. ea.	1000 lots 19c. ea.
No. 1—¾ in. 25 gauge 10 ft. 39c. ea.	100 lots 35c. ea.	1000 lots 33c. ea.
No. 2—1 3/16 in. 25 gauge 10 ft. 39c. ea.	1000 lots 33c. ea.	100 lots 35c. ea.
No. 3—¾ in. 25 gauge 11 ft. 49c. ea.	1000 lots 44c. ea.	100 lots 42c. ea.
No. 4—1 in. 23 gauge 10 ft. 49c. ea.	100 lots 44c. ea.	1000 lots 42c. ea.
No. 5—1 3/16 in. 27 gauge 18 ft. 90c. ea.	100 lots 85c. ea.	1000 lots 80c. ea.

GOVERNOR SPRINGS

\$1.00 per hundred. Special price on large quantities for motor manufacturers.

SAPPHIRE POINTS AND BALLS

Sapphire Points 15c. ea. in 100 lots	12c. ea. in 1000 lots
Sapphire Balls 15c. ea. in 100 lots	14c. ea. in 1000 lots

NEEDLE CUPS

\$20.00 per thousand, \$17.50 per thousand in 5,000 lots. Larger quantities still lower.

STONE ARMS AND REPRODUCERS

Baby, to play 7-in. records only	\$0.60
No. 1—Tone Arm and Reproducer90
No. 2—Tone Arm and Reproducer, for playing all records	1.25
No. 6—Tone Arm and Reproducer, for playing all records, high grade	2.25
No. 7—Tone Arm and Reproducer, for playing all records, high grade	2.55
No. 8—Tone Arm and Reproducer, for playing all records, high grade	2.25

NEEDLE CUP COVERS

\$10.00 per thousand, \$9.00 per thousand in 5,000 lots. Larger quantities still lower.

RECORDS

The "Popular" Brand, 10-in. double face, lateral cut, all-instrumental:

32c. in lots of 100
30c. in lots of 1000
29c. in lots of 5000

We also manufacture special machine parts such as worm gears, stampings, or any screw machine parts for motor manufacturers.

Special quotations given for Canada and all other export points. Merchandise delivered with custom duty, war tax and freight paid by us.

Write for our 84 page catalogue, the only one of its kind in America. Illustrating 33 different styles talking machine and over 500 different phonographic parts, also gives description of our efficient repair department.

LUCKY 13 PHONOGRAPH CO., 3 East 12th Street, New York

Brunswick Distributors

Mr. W. B. Puckett, vice-president and general manager, and Mr. F. A. Trestrail, advertising manager of the Williams Piano Co., Ltd., Oshawa, recently resigned their respective offices with that firm to devote their entire time



W. B. Puckett.

and attention to the business of the Musical Merchandise Sales Co., distributors in Canada of Brunswick phonographs. Mr. John E. White, salesmanager of the Williams Piano Co., announces that he is also joining the Brunswick distributing organization.

Mr. Puckett went with the Williams Piano Co. eight years ago in the capacity of bookkeeper, and rose to the



John E. White.

position of general manager. Though quite a small boy when he came to Canada, from England, he was not too young to appreciate the musical advantages of the children in the schools in England, music being accepted as an essential part of the child's training. His accession to the music industries, therefore, was quite logical, and agreeable to his preference. Mr. Puckett naturally wins the friend-

ship and confidence of those with whom he comes in contact, and Brunswick dealers will find him sincerely interested in their welfare and progress.

Mr. Trestrail came from New York in June, 1915, to take charge of the advertising department. He later took over export and sales promotion, removing to Toronto in October, 1917, to take charge of the branch opened up, and to become actively identified with the distribution of the Brunswick line. When a boy, Mr. Trestrail lived in East Aurora, N.Y., and served an apprenticeship in the business of the late Elbert Hubbard, by whose versatility, originality, energy and interest in humanity he was greatly impressed.

Mr. White, who has an extensive connection, particularly in the east, was formerly with Hurteau Williams & Co., a subsidiary of the Williams Piano Co., four years in Montreal, and one year in Ottawa. He recently became salesmanager.

The plans of the Musical Merchandise Sales Co. in-



F. A. Trestrail.

clude the opening of branches at Winnipeg and Montreal. Their offices and showrooms in Toronto are in the Excelsior Life Bldg., at the corner of Adelaide and Toronto Streets.

The Talking Machine Now Makes Artists

Lazaro's Debut in "Rigoletto"

Time was when talking machine manufacturers had difficulty in persuading artists to have their singing or playing recorded. The stars of the musical firmament simply would not deign to acknowledge a talking machine. They superciliously refused to taint their reputations by assisting to build up such a business. The manufacturers and the public had to be content with whatever artists they could secure. Gradually a change has come about, and now it is the talking machine houses that are making the artists.

In connection with the debut of Hipolito Lazaro with the Metropolitan House, as the Duke in "Rigoletto," the "Globe" of New York remarks that he was already known through his records.

Extracts from some of the criticisms that appeared in the New York press concerning Lazaro, who is a Columbia artist, follow:

Musical America: "He seems destined to please New York's operatic audiences, for last week's crowd gave him an ovation that even Caruso could not better, after each of his arias and at every curtain. Indeed the enthusiasm suc-

ceeded even in holding up the opera until they go a repetition of 'La Donna e Mobile,' though this is a concession not even expected of the king of tenors."

The Tribune said: "Mr. Lazaro is unquestionably a remarkable singer, the possessor of a voice of luscious quality in its medium, and of upper tones of great brilliance."

The Globe: "Mr. Lazaro has a voice of rarest excellence, singularly rich and sweet in substance, amply strong, and of extraordinary upward range. The Metropolitan's no-encore rule itself, sternly enforced even against Mr. Caruso, was waived for the new tenor in 'La Donna e Mobile.' Though Lazaro never sang in the United States until his Metropolitan appearance, he was already known far and wide over the land through his talking machine records. If Caruso and McCormack helped the talking machine, it is the talking machine that has largely made Lazaro, a reversal of method that bids fair to be commoner from now on."

impression. He had no difficulty in quite winning his audience from the very outset, and was generously applauded then and later throughout the evening. He appears to be a singer with a genuine tenor voice, and he sang excellently within the Italian tradition as to style."

Evening Sun: "In these days when so many newcomers are arrived to make themselves heard upon the opera stage, it will need a singer of exceptional worth to capture more than cursory praise. In that small class, however, must be cleared an unhesitating place for Hipolito Lazaro. Fifteen curtain calls at the end of the last act was only the final token of the large audience which, at first sight of him, clapped a hospitable hand. His voice grew fresher and stronger with each scene, when once the nervousness was conquered. Every tenor knows how to sing 'La Donna e Mobile,' but not many of them can go off the stage with as easy and fine a taking of high B, and as much applause at their high heels."



A "Victory Bond" window by the Kent Piano Co. Ltd., Vancouver. The figure lying down represents a German Hussar and the one standing a Canadian Soldier with his bayonet fixed and pointed at the German. All the flags of the Allies were used. The Edison "Army and Navy Model" was featured.

The American: "Rarely, even on a Caruso night, has the Metropolitan held a larger gathering of enthusiasts. The curiosity regarding the youthful tenor Lazaro had been sharpened to a keen edge. He won the favor of his auditors immediately, evoking with the 'Questa e Quella' aria a tumult of vociferous applause."

New York Times: "Mr. Lazaro has a voice of fine quality, warm and rich and powerfully resonant. In the last act he took with ease a ringing E-flat in the 'Donna e Mobile,' and the entire air had to be repeated."

New York Mail: "Mr. Lazaro has been highly praised in Cuba and Mexico, but has hitherto been known here chiefly through his Columbia records. It may safely be said, however, that the voice which Mr. Lazaro disclosed surpassed most expectations. He has all the elements of at least a vocal greatness."

Evening Journal: "Lazaro made a distinctly favorable

Lazaro Praises Columbia Records

The Columbia Graphophone Company have a letter from Hipolito Lazaro, as follows:—

"Gentlemen:—The Columbia records of my voice made in your laboratory, under my exclusive contract with you, are truly wonderful in the fidelity of their reproduction.

"In justice to your company and the public, I make the statement that the only records that reflect my present ability as a singer, and give a true reproduction of my art, are the Columbia records.

"The records I sang for another company more than six years ago were made when my voice was immature, and are unsatisfactory to me. The Columbia records are the only perfect reproductions of my voice."

Laziness isn't exactly a crime, but it is the next thing to it.

BONSPIEL BRINGS PEOPLE TO WINNIPEG

This Annual Event Good for Merchants—"Joe" Redmond Dies Suddenly, Body Interred at Picton, Ont.

ANOTHER Bonspiel, Winnipeg's great winter event, has passed, leaving, as usual, some of the participants happy, and others (the losers), miserable. For days, or perhaps weeks, in advance, the funny columns of our Winnipeg daily papers jokingly predicted a thaw, but I noticed that the only thawing was that kind done by the plumbers.

For a couple of days in advance the weather was nice and mild, but directly Jock and Sandy got busy with their "stanes," the little streak of quicksilver, which causes so much trouble in this part of the world, began to crawl downwards into its little glass shell, and for a couple of weeks we poor unfortunates, who are not modern cave-dwellers (that is, occupants of apartment blocks), had to bend our tired backs and shovel our hard-earned dollars into the capacious maw of that article which is paradoxically mankind's friend and enemy—the furnace.

The "spielers" always create quite a stir when they come to town accompanied, as they often are, by their wives and families. Business picks up, and there is quite a lot of money put into circulation. Business people put on their best bibs and tuckers; Harry Lauder's latest records are trotted out, and so on.

During the month of February there has been very little cause for complaining in regard to collections; many people have recovered from their Christmas extravagances and have come forward like little men (or women), to settle up their just accounts.

Piano selling, on the whole, is classed as "fair." Talking machines and records have gone one better. The advent of the grand opera company has had its effect on the sale of records of that type, and the coming of Harry Lauder is expected to give at least a reasonable impetus to the sale of records of his songs.

Speaking of Harry Lauder; he is advertised to give us some new songs, and to sing some of the old favorites. I might state, on my own authority, that it is not true the prohibition people are going to request him not to sing anything about having a "wee drap in the bottle for the marnin." Neither is it true that the people of St. Boniface—the French-Canadian city opposite Winnipeg—have sent in an advance request for the rendition of "Stop yer ticklin', Jock," in French.

Listen to this, will you? It is not entirely imaginary: "How are you to-day?"

(A grunt and a suspicious look from the Approached One.)

"Fine weather?"

(Grunt. Or it may be "cold weather?" Grunt; or any other kind of weather, but the same grunt.)

"I'm looking for news notes for the Canadian Music Trades Journal. Have you anything you'd like mentioned?"

"Don't think."

A pause.

"How do you find business?"

"Fair."

"Collections picking up?"

"So-so."

Another pause.

"I suppose the Bonspiel made business pick up quite a bit?"

"Not much."

A long pause.

"The advent of the grand opera company made things hum in musical circles. I suppose it had a good effect on the music business?"

"Not so's you'd notice."

And after having accomplished the miracle of eliciting this wonderfully long five-syllabled speech, the scribe thinks it about time to vamoose. He says: "Well, good-day"; and after listening for and receiving the expected grunt, he silently departs.

Why is it the average music dealer is so taciturn when it comes to giving out a little information which may be of interest to the Journal's readers? You can search me and not find the answer.

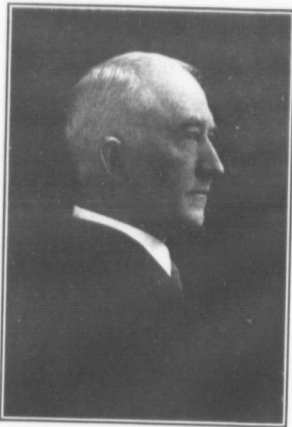
Mrs. F. H. Wray, whose illness was mentioned in the last Journal, is now on the road to recovery.

The J. J. H. McLean Co. report business good for the month of February, and have no complaint in regard to collections.

Mason & Risch report a fair business during the Bonspiel, and collections are classed as "fine."

Ashdown's, per Mr. Patterson, say they have had a great demand for French records, of which they carry a large stock.

The Karn-Morris Co. report a very good month's business, with collections keeping up fairly well.



The late J. Redmond whose death is reported on the next page.

Whaley-Royce & Co. report a very good month's business, and are quite satisfied at the way things are going. Owing to the slight damage to the stock and premises by the recent fire, they were not compelled to move out, and are still in their old premises on First St.

Winnipeg Piano Co. give a favorable report of both sales and collections. They had a visit from Mr. C. Trollope, of the Cecilian Co., Toronto, on his visit west, and who reports rather strenuous conditions in most of the eastern factories because of labor and material shortage, and also congested transportation.

Winnipeg Piano Co. secured first prize in the Canadian Edison Window Display Contest, Winnipeg thus leading Toronto and Montreal, which of course was welcome news to the phonograph staff, who put considerable time and artistic effort into the venture, besides scoring considerable notoriety of a desirable kind, in the way of educational and novelty publicity. To date it has not been reported that there was any strenuous objection on the part of the phonograph staff to the proceeds of the prize (a \$50.00 cheque), being distributed among them.

J. W. Redmond Expires Suddenly

Well Known Winnipeg Piano Man Passes Away

Intelligence of the death of Mr. J. Redmond, vice-president of J. J. H. McLean & Co., Ltd., Winnipeg, came as a great shock to a host of friends in and out of the trade.

Mr. Redmond died on the morning of the 20th of February, at his home in Winnipeg, at the age of fifty-three. He had been confined to his home for a few days, but was able to be up and around the house; in fact he expected to return to business Wednesday morning. He went to bed as usual on Tuesday evening, and at about 1.30 he died from hardening of the arteries. Death came almost instantaneously.

The deceased was a native of Picton, his father, the late Joseph Redmond, who died some years ago, having conducted a grocery business in Picton for many years. As a young man "Joe," as he was familiarly known, was associated with his father in business, leaving this occupation to assume the duties of a Fishery Inspector for Picton County, a position which he held for several years, also acting as local agent for Heintzman & Co., Ltd. Resigning his position as Fishery Inspector, he was for a year travelling representative for the Heintzman firm. In 1903 he entered the firm of J. J. H. McLean & Co., Limited, as vice-president, and since that time has resided in Winnipeg.

Mr. Redmond was a man of most attractive personal qualities, and was unusually popular with all his associates. He is survived by his wife, who was a daughter of Mr. R. H. McKibbin, of Athol, and two boys. The elder son, Lieut. Lou Redmond, is now overseas on active service in France. The younger son, Joseph, is a lad of about ten years of age.

The body was removed to Picton, Ont., his old home, for burial. Messrs. J. W. Kelly and W. J. Ross, the other members of the firm, accompanied Mrs. Redmond to Picton to pay their last respects to their business associate and personal friend. At Toronto, where connection with the Canadian Northern was made for the east, Mr. C. A. Bender, general manager Heintzman & Co., Ltd., and a warm personal friend of deceased for many years, joined the funeral party.

Saturday Closing in Alberta

The Factory Act of the Province of Alberta, which also applies to retail stores, is proving onerous to the merchants. A strong deputation met the Government at Edmonton on Feb. 28, and urged that the retail merchants should be removed from under the provisions of the Factory Act. They also asked that small debts courts be established in the province. Regarding the latter there was not much encouragement given, but the Premier gave the merchants to understand that there was good prospect of some amendment to the Factory Act, which would give relief in so far as keeping open on Saturday night is concerned.

The curtailing of the hours of business of certain classes of shops and stores, especially by compulsory closing on Saturday nights, is objected to by the merchants.

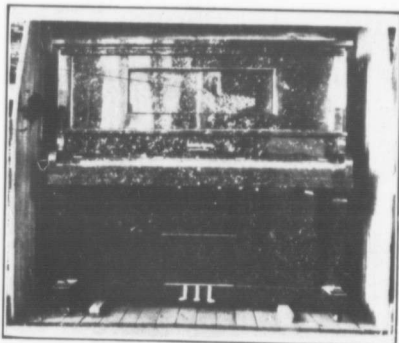
U. S. Piano Trade Directory

Fox's Piano Trade Directory of the United States is out. This is published by Music Trade Indicator, 20 East Jackson Boulevard, Chicago, by whom it is copyrighted. This directory is replete with data concerning manufacturing institutions, their products, and other useful information. There is a list of piano dealers of the United States; a section devoted to the piano supply trade; a section to

piano and player manufacturers, and a section of such special features as "Musical Terms Marked on Player-Piano Rolls," "Diagram and Name of Parts of Upright Piano Action"; also of grand action; "Schedule of Allowances of Trade-in Instruments." The book of 336 pages is well printed and bound in leather. The advertising pages indicate that the trade in the United States appreciate the "Indicator's" enterprise.

A Souvenir of the Halifax Disaster

The illustration shows a Sherlock-Manning player which has been returned to the factory at London from Halifax, after being damaged in the great explosion. The piano appears to have been bombarded with shrapnel shells loaded with broken glass. As a matter of fact it was bombarded by pieces and splinters of glass, that scraped off the varnish, and in many instances dug into the wood. The specks and marks all over the front of the case are from the pieces of glass driven against and into it. One gable has some marks, while the other was scarcely touched, several of the ivories on the keys have been clipped and gouged.



Mr. C. F. McDonald, the Sherlock-Manning dealer at Halifax, reports that the owner of the piano has not been seen since the explosion, nor is it known what has become of his body. His wife was very severely wounded.

A second Sherlock-Manning piano that was returned for repairs was a Louis design, the owner of which was thankful to have escaped with his family. Their home was demolished. The man, however, was more concerned about his piano, as he could build another house, but he was afraid that the tone of the instrument would be effected. The damage was all on the surface, however, and will be repaired.

There's a parlor or living room in every home, and there should be a piano in every parlor or living room.

Q If you sell Phonographs, or want to, be sure to read page 51—
Then telegraph!

Musical Merchandise Sales Co.

Counting the Steps

'Seventy-five golden steps from Yonge Street,' is the original explanation of R. F. Wilks & Co., that their location at 11 Bloor Street East is only a few doors from Yonge Street. This firm, in addition to Columbia and Pathé lines, have featured Foster-Armstrong pianos for several years. Mr. Wilks is a pioneer merchant of the Yonge and Bloor Street district, and when, seven years ago, he anticipated that this would develop into an important centre, his judgment was good.

Mr. W. A. Kerr, a member of the Wilks staff for the past six years, and who was in charge of the tuning and repair department, has enlisted. As a mark of good fellowship his co-workers presented him with a wrist watch.

Mr. Wilks, who is a member of the Canadian Bureau for the Advancement of Music, is a great believer in the ultimate results to the trade of never ceasing to urge the place of music,—the necessity of it in the life of humanity.

Victrola Parlors Opened

Announcement has been sent out by Mr. Charles Ruse, appraising a selected list of Torontonians of his having opened up "Central Headquarters Victrola Parlors." The announcement was a dignified message, in keeping with the business and the class of people who do their merchandising in the shopping district, that attracted Mr. Ruse to the west side of Yonge Street, a few doors south of Bloor Street.

Through being held up by builders and decorators, Mr. Ruse was a few days behind his schedule in getting opened up for business, but was able to open his doors for the first Saturday in March. He has a tastefully decorated store, with an unusually attractive front. The show window floors, rear and side walls are in oak, in Belgian grey finish. Demonstration booths of glass have been built in, and shelving for a complete stock of Victor records. In addition to "His Master's Voice" products, Mr. Ruse also has the representation of Gerhard Heintzman pianos, and will carry cameras and supplies.

Mr. Ruse is an enthusiastic supporter of the "Music in the Home" campaign that has been in operation in Canada for a year. Being intimate with the trade over the entire country, he realizes the need of intelligent, united effort to have the music industries placed in their proper relation to humanity in the mind of the trade, the people and the government.

Willis & Co. Secure Chickering Agency for Canada

On the occasion of their recent visit to New York, Messrs. A. P. Willis, president, and C. D. Patterson, sales-manager and director of Willis & Co., Ltd., Montreal, arranged for the Canadian agency of Chickering pianos, which are advertised by the makers as the "oldest in America." This is in addition to the Knabe and the Auto-piano agencies, which lines Willis & Co., Ltd., have featured for some years, in addition to their own lines and other Canadian makes.

The Toronto agency has been placed with Newcombe Piano Co., Ltd., the local Willis dealers, and of whose lines Willis & Co., Ltd., have the Montreal district agency. Mr. T. J. Howard, general manager Newcombe Piano Co., Ltd., considers the Chickering agency an important acquisition for the business of his firm, while Willis agencies throughout the country also express satisfaction with the Chickering being added to the lines available for them.

The dull man bores you and the sharp one skins you.

Closes Toronto Office

The Toronto office of the Foster-Armstrong Co., Ltd., for some years located at 4 Queen Street East, is being closed. The company's head office was established in Toronto when the late Mr. Samuel Nordheimer secured control of that concern. The headquarters of Mr. J. W. Woodham, general manager, will in future be at Kitchener.

Edwin Birch Resigns Factory Superintendency

Mr. Edwin Birch, superintendent of the Foster-Armstrong Co.'s factory at Kitchener, has resigned his position with that firm. At the time of the Journal's going to press Mr. Birch was not prepared to announce his plans, other than that he would continue to be actively engaged in piano manufacture.

When the present business was under the ownership of the Berlin Piano Co., Mr. Birch was summoned by wire from the Southern States to come up and take charge of the factory. When W. H. Snyder & Co. succeeded to the business, Mr. Birch remained with it, and again when the Foster-Armstrong Co., Ltd., succeeded Snyder & Co., twelve years ago, Mr. Birch continued in charge of the factory. He has had an extensive experience, and is well known by the practical men in the manufacturing industry.

Sherbrooke Firm Make Store Improvements

H. C. Wilson & Sons, Ltd., of Sherbrooke, Que., have completed some important changes and improvements in their music store and piano warehouses. The premises include the whole Wilson Building, erected by Messrs. Wilson & Sons, about seven years ago, and theirs is probably the best equipped piano and music store in any small city in Canada, the population of Sherbrooke being only about 20,000.

Messrs. Wilson & Sons, who carry a good assortment of Canadian pianos and players, have been the Sherbrooke representatives of Heintzman & Co. for 38 years. Of particular interest to the musical public of Sherbrooke and vicinity is the securing recently, by H. C. Wilson & Sons, Ltd., of the Steinway agency for their district, and which line will no doubt receive dignified representation at their hands.

This store is Sherbrooke and eastern township headquarters for "His Master's Voice" lines, and owing to the increased business in this department, they have found it necessary to use a large part of the grand piano floor for sound proof demonstration rooms.

Messrs. Wilson & Sons are firm believers in the continued popularity of Victrolas and Victor records, to which they are giving aggressive and exclusive representation in Sherbrooke and the surrounding country, and in their branch stores.

Messrs. Wilson & Sons carry an average stock of 75 to 100 new pianos and players, also a good line of organs for churches and homes. They have branch stores at Coaticook, Magog and Rock Island. Their business was established in 1863 by the late Mr. H. C. Wilson, the present owners and executives being W. H. Wilson, president; F. B. Wilson, vice-president; M. W. Wilson, secretary.

Joins the Starr Staff

Mr. J. W. Caswell, formerly eastern salesmanager of White Sewing Machine Co., has resigned that position to join the Starr Company of Canada. Mr. Caswell's territory will be all of Ontario, and as he makes the change only after a close observation of the phonograph business in general, and the Starr line in particular, he will doubtless make a thorough success.



*The Willis
Trade-Mark
of Quality*

True Things are Successful ---The False Fail

THIS law is in constant operation, like the law of gravity. Adherence to Truth has made Willis pianos a National Success.

Willis pianos represent the meaning of Truth in architecture, i.e., the absence of deceptions and imitations.

Willis pianos stand for truth in the sense that it is in conformity with the higher, more advanced or ideal ideas of civilization—musically.

Willis pianos mean truth—exactness.

The opportunity to prove these statements on the part of retail dealers and the public, has brought a continuous stream of orders for Willis pianos and players.

Willis success is another assurance that the Canadian piano trade and the Canadian people demand, first, reliability in the goods they purchase.

WE ARE SOLE WHOLESALE SELLING AGENTS FOR
THE CELEBRATED KNABE PIANOS IN CANADA

WILLIS & CO. LIMITED
MONTREAL

Head Offices:
580 St. Catherine St. W.

Factories:
St. Therese, Que.



MONTREAL MERCHANTS COMBINE TO FIGHT THIEVING

*Will Prosecute Defaulters—Seek Revision of Laws—
Music Trade Gossip*

THE merchants of Montreal are up in array against the thieving that has been going on so widely in all parts of the city. To fight it to the best advantage they have formed a Merchants & Transportation Company, in which the leading business firms of the city are allied in the fight against the thieves. Thousands of dollars have been lost by the big companies here, and apparently the crime is increasing fast. So the organization became necessary.

The association plans to have a central bureau, the man or men in charge to be special constables, to deal with all culprits taken by members of the association, and to collect evidence for their conviction. The bureau will keep on file a black list of all discharged employees who have gone wrong.

The purposes of the association are to seek revision of the laws governing the receiver of stolen goods in whatever capacity he may be found; to secure a Crown prosecutor; to make such changes in the law as are considered expedient, to obtain conviction of the criminal taken before the judges; to provide members with reward posters, suitable for their lines of business; to distribute reward posters and advertise in the newspapers immediately after the theft; distribution of posters for information concerning the receivers of stolen goods; to agitate for the removal of the known criminally inclined to farms or other places where they may become producers.

All the piano and talking machine dealers observed to the letter of the law the closing down of their stores Saturday and Monday during the heatless days period.

Some of the dealers in their newspaper advertising are drawing attention to the shortage of pianos and higher prices, and are advocating buyers to avail themselves of present-day prices and stock when they can get it.

We reproduce herewith a letter addressed to the editor of the Montreal Star and the answer, which makes interesting reading to the trade:

Light Work

The Editor, Montreal Daily Star.

Sir,—Can you explain how it is that the homes of military headquarters staffs, i.e., sergeants, corporals, etc., can be provided with expensive piano-players, etc., when the wives of the men who enlisted at the beginning of the war, and who are fighting with forces in France, have been, and are called on by patriotic workers, etc., with suggestions that pianos are too expensive a luxury for soldiers' wives?

There seem to be altogether too many of these headquarters fellows sticking around in the guise of "real" soldiers, and it is too bad our loved ones who have gone through strenuous campaigns should not be permitted to come back and attend to this light work being performed by these husky young fellows.

(Combatant) Soldier's Wife.

That Piano Player

The Editor, Montreal Daily Star.

Sir,—Regarding the letter by "Combatant" soldier's wife, on the above matter, I would like to offer an explanation.

First in regard to "in the guise of real soldiers," I might say that a great many of the staff sergeant-majors, etc., are men who have given from ten to twenty years' service to their country, and are men whose capabilities are such as to be thoroughly conversant with every position they hold, which is necessary to ensure the smooth working of a headquarters subordinate staff.

Secondly, in regard to the "expensive piano-player," owing to the fact that members of the above-named staff are not receiving Patriotic Fund money, they are not advised by workers of above-named fund as to what they should buy or how to spend their money.

Thirdly, I think a person should be allowed their own discretion as to how they spend their money, and if a person, military or civilian, wishes to have a player-piano, etc., what business is it of others, and why should they be so peeved. I wonder if "Soldier's Wife" expressed her opinion to the person who has the player-piano in question, when she was visiting the homes of the said headquarters staff?

Member of H.Q. Staff.

Layton Bros.' business for February is considerably in excess of January, and shows a larger increase over the corresponding month a year ago, a large percentage of the demand being for Mason & Risch goods, embodying players and uprights. A considerable number of Sherlock-Manning and Layton Bros. pianos were moved, with inquiries and sales of Thomas organs being good.

The great and growing public appreciation of a fine product is responsible for a large number of sales of Cecilian players and pianos the past month, is the way Gervais & Hutchins expressed themselves to the writer.

J. Donat Langelier reports a large number of sales of the piano bearing his name, with an extra large percentage of player sales. Mr. Langelier states that future prospects for this make give ample evidence of a healthy growth.

W. J. Whiteside states that the matchless quality of Karn-Morris goods, combined with the high class reputation earned by the makers, makes this line a profitable one to feature. Referring to February business, he remarked that it was up to normal.

Wm. Lee, Limited, find trade as good as it has been any other year at this particular season. An adjective strong enough to express the all-round excellence of the Martin-Orme is what this firm is looking for, business in this make being particularly active, whilst sales of Bell instruments show good returns, said manager Henry Hamlet.

The Leach Piano Co., Ltd., have found business exceptionally brisk of late in Gourlay and Leach players and pianos, and in a great many instances cash sales have been

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

BE sure to read page 51—
Then Act!

Musical Merchandise Sales Co.

in the limelight. Spring business looks particularly brisk, opens this firm.

C. W. Lindsay, Limited, made the statement that business during February gave evidence of many new followers for Nordheimer instruments, while Lindsay instruments were, as usual, in the front ranks of popularity.

Mr. C. W. Lindsay did the drawing at a recent raffle of a number of prizes of the Inverley Settlement, in which charity he is very much interested.

Recent trade visitors to this city were Mr. J. F. Sherlock, of the Sherlock Piano & Organ Co., London, and Mr. G. V. Chown, of the Wormwith Piano Co., Ltd., Kingston. The former called on Sherlock-Manning dealers in the Maritime Provinces.

Edwin J. Howes, general manager of the National Piano Co., Toronto, was a recent visitor to Ottawa and Montreal, renewing old acquaintances in the trade, and booking orders for Mozart pianos and players. Asked as to business, Mr. Howes stated that it was "moderately fair," but what pleased him most was the excellent reception given his line by the better class of dealers and buyers throughout Canada. This firm is specializing on a 4 foot 4 instrument, which Mr. Howes states constitutes "Less bulk and better quality." These are in oak, mahogany and walnut. Mr. Howes is of the opinion that the trend of the piano business is toward the development of the smaller sized instrument, and he considered that the time was not far distant when the dealers would—as they should—demand, and have no trouble in getting 20% cash on the sale price of the instrument. In their own warehouses, he stated, they made a point of securing as an initial payment, \$25 down, \$10 monthly, thus eliminating re-possession, and at the same time getting a better class of business.

Mr. H. R. Hale, for over 25 years connected with the firm of C. W. Lindsay, Limited, as head tuner, has severed his connection with that house, and has gone into business on his own account.

Mr. C. W. Lindsay, head of the house bearing his name, was lately elected a member of the Board of Management of the Protestant Hospital for the Insane.

The Cowan Piano & Music Co., Ltd., report a growing demand for player song rolls. Mr. Tom Cowan, of this firm, who is looked upon as John McCormack's rival, is very much in evidence these days, and very few local high class dinners or entertainments take place without his name appearing on the programme.

A new Leach upright piano has been supplied to the Outremont Curling Club by the Leach Piano Co., Ltd., the musical members of the club being delighted with the tone of the instrument.

Wm. Lee, Limited, are advertising that they will accept

Victory Bonds at full value, in part or full payment of pianos and phonographs.

A Willis piano is the personal gift of Mr. A. P. Willis to the Boys' Farm Home at Shawbridge, Que.

Very interesting letters have been lately received by Mr. A. P. Willis from his son, Inglis Willis, late of the head office staff, who went overseas some time ago with the 79th Battery of Montreal, and who since has been transferred to the 7th Siege Battery. Since his enlistment he is reported to have gained in weight, adding 15 lbs. He is an expert signaller, and was one of a few Canadians chosen to study secret signalling.

The annual meeting of Willis & Co., Ltd., took place recently, when most satisfactory statements of the year's business were presented, and the usual dividend ordered to be paid. The old board of directors and officers were elected as follows: President, A. P. Willis; vice-president, R. A. Willis; secretary, George H. Willis; treasurer, George L. Duncan; directors, Charles D. Patterson, F. G. Sharpe, and W. D. Willis. A sales convention of Willis & Co. dealers, agents and branch managers is being held on March 13th to 14th, terminating with a banquet at the Ritz-Carlton. Mr. Willis was confined to the house for ten days because of a sprained ankle.

Mr. A. P. Willis, president Willis & Co., Ltd., referring to their retail business said, that while trade was quiet, the past month's business was more voluminous than the preceding one. "We have had an unusually large number of inquiries for Willis instruments," said he, "both players and pianos, and prospects therefore look bright, but as the saying is, 'You cannot feed a mule on prospects,' but aside from this we consider the outlook most promising."

Manager A. E. Moreland, of J. W. Shaw & Co., said if inquiries are any criterion of future business, then our spring trade in Gerhard Heintzman pianos should prove exceptionally good. February volume of sales were stated as satisfactory.

J. Donat Langelier, of the wholesale firm of J. Donat Langelier, Ltd., is visiting the trade in the Maritime Provinces in the interest of the line of pianos and players manufactured by his firm in their factory at Pointe Aux Trembles. Wholesale business with this firm is reported as active, and they state that distribution of their line is being well taken up all over Canada by prominent dealers.

J. H. Mulhollin is enjoying excellent business with Evans Bros. product, and states that the outlook for this make in the immediate future promises well.

Mr. A. P. Willis attended the annual meeting of the Canadian Bureau for the Advancement of Music at Toronto, at which he was one of the speakers. Messrs. Wm. Lee and Henry Hamlet, of Wm. Lee, Ltd., also attended the meeting.

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



Annual Meeting London Piano Dealers

H. G. Stanton Talks on Organization—Music in the Home Campaign Commended.
Banquet at Tecumseh—Good Music—Good Speeches—Good Stories.
Talking Machine Men Present Endorse Association.

INTENSIVE cultivation is surely the necessity of the music dealers of London, and the salesman who can make good there should make good anywhere. In this city of 60,000 population, there are practically the same lines represented as in Toronto with its half million. Naturally enough, therefore, no likely prospect for a piano or phonograph is going to be left long in ignorance of the need of music—or a musical instrument at least—in his home.

When the London music dealers undertake to do anything they do it right. They formed an association some years ago, long before Toronto could boast of such accomplishment. They are a little proud of this fact, and justly so. Also the members are pleased with the results of Association. They have been able to get the charges for tunings, rentals and cartage to a figure that pays. They have developed an acquaintanceship with each other that naturally propagates confidence, and the result of which is safer, safer and cleaner business.

The annual meeting of the Association this year was made the occasion for an open meeting. An invitation was given to every firm in the city handling musical instruments to attend a banquet at the Tecumseh. The salesmen of the various staffs were invited, and responded in goodly numbers, as will be seen from the appended list of those present.

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., Toronto, was the speaker of the evening. His response to a request for a talk on organization covered the ground thoroughly. From actual experience extending over thirty-two years, and observation during all that time, he was able to speak with convincing confidence of the place of the music industries in the world, and his masterly address was thoroughly appreciated.

Mr. Fred Killer, of Gerhard Heintzman Ltd.; Mr. John Sabine, of Music Supply Co., and John A. Fullerton, of Canadian Music Trades Journal, all of Toronto, were also present, and were in turn called upon by Mr. E. S. Crawford, local manager Heintzman & Co., Ltd., who did the duties of toastmaster in his usual happy and natural style.

The evening was one of music. There were several soloists, who contributed their talent between courses, and the work of the quartette was equally delightful. The singers were Messrs. King, Fred Dowling, and C. J. Pink. Mr. Leslie Roberts played the accompaniments.

When cigars were lighted Mr. Crawford expressed the pleasure of the Executive of the Association that there were so many present. He explained that heretofore it had not been the custom to open their meeting to their staffs, and that the association was confined to the piano houses. He, however, hoped that in future the organization would embrace both the piano and talking machine dealers. With the idea of promoting acquaintanceship, he had each man get up and tell his name and firm. He then proposed a toast, coupling with it the names of the visitors, which was followed by a hearty rendering of "For They Are Jolly Good Fellows," three cheers and a tiger.

Mr. Stanton was then introduced as a London boy who had "made good."

Mr. Stanton's Address

I accepted the kind invitation of your Mr. McPhillips and Secretary Gray to address this meeting, for two reasons: 1st. There was a sentimental appeal in coming to London to address the members of our trade, because it was in this very city I ran away from school, when only twelve

years of age, to "learn the music business." What more natural for a man with a heart in his business, but to feel genuine happiness in coming back to the birthplace of his business career, with a message, in answer to your call. Then, too, it is good to see and shake hands with the old friends I found in the business when I entered it 32 years ago, and who are still here. I refer to John Croden, Wm. McPhillips, Wm. Taylor, Geo. Benson and his father, and several others whom I have known almost as long.

The second reason is: I believe whatever success we make in our particular sphere, we owe largely to those within that sphere, just as every man owes his debt to society generally, and that we should do all we can to repay our obligation in this regard. Every member of this or any other trade who has gained of success beyond the average, repays in small enough measure, if he gives considerable of his time and effort and best advice to further the interests of his particular trade.

Now, gentlemen, this brings us to the point of one of the subjects I was asked to speak upon—"The Advantages of Trade Association." To those trades and professions who have formed worthy associations (and mind you, by this I do not mean *combines*), it seems that those who have not done so, are narrow minded to a point of absolute stupidity. That may seem like putting it pretty strong, but personally, I think it is putting it in as mild form as could be.

Let me transgress here for just a moment to repeat a story told at our Music in the Home Convention, held in Toronto a few weeks ago.

As compared with the average merchant, the old southern colored stage driver would not ordinarily compare as on a par, at least in a business sense, and yet this shows how even they appreciate organization.

A northern gentleman was visiting the south for the first time, and taking a trip between towns, he took the seat beside the darky driver. Going along, he noticed how dexterously the driver handled the long snake whip he used—one of those long snake-like leather whips they snip the ears of the mules with. The northerner suggested snipping a flower by the roadside. The driver makes two or three passes—no flower. A little later a fly alights on a part of the forward harness—noise again—and the fly is gone. A little further along the northerner notices a hornets' nest hanging to a tree limb, and suggested the driver taking a crack at it. "No Sah—No Sah-ee. Them's organized."

Another story is told that shows the loss of time and inconvenience we are sometimes put to for want of organization.

Now, to show you a very recent application and practical demonstration, let me tell you what happened in Washington, in connection with the music business in the U.S. As you know, there was considerable agitation about reducing or eliminating certain industries during the war, because they were considered non-essentials, so as to give more money and man power to the essential industries. This developed to such an extent that it was promptly taken up by the U.S. Government. The War Measures Board appointed a commission to investigate and report to the Senate and Congressional Committees. This Commission brought in a list of 300 industries and trades as possible non-essentials, and musical instruments was the third on the list of 300. Think of it, the third on a list of 300! 1st, confectionery; 2nd, jewelry; 3rd, musical instruments.

It is easy to imagine what would have happened if cer-

tain members of the committee, who may have been sincere and honest in their conviction, or who may have been looking for notoriety, could have had the chance to submerge so gigantic an industry, certainly accomplishing a tremendous stroke. But the musical instrument industry was organized—*all except the phonograph section*—and what was the consequence? Musical instruments were removed entirely from the non-essential class, with the exception only of piano players. And I want to tell you, gentlemen, that meant more than you can realize or ever will fully know, to you. What did it?—*Organization.*

The phonograph industries—unfortunately beset by strife through suit after suit of patent litigation—were not organized, fought their case as individual units, or let a few companies do the fighting for all, and what was the consequence?—put in a special class and taxed 5 .

I have little doubt that if it had not been for the showing made by the musical industries, that phonographs would have shared a much worse fate, and instead of being taxed 5 . would have been saddled with a prohibitive tax, and possibly output cut in half or otherwise greatly curtailed.

It can easily be seen how seriously, if not fatally, any such action would have affected us, not only because of the U.S. articles exported to Canada, but because of the co-operation between the two governments, whereby the one very closely, if not actually, follows the lead of the other. It undoubtedly would have meant the wrecking of our industry here, as well as there, except for the wealthy concerns, and would have put the price of our product out of the reach of thousands of people, so that many homes would have been denied the comfort and solace of music, great as is the need at this time.

Mark you, I do not believe any such measure could have been permanent for the duration of the war, because the public would have found the loss too great, and realized many other things could, with much better advantage, be denied, and demand the restoration of music. But, stop to think what loss such an experiment or course would have meant. Surely, gentlemen, you must realize it would be incalculable.

But you say: that is all well and good, and very necessary to the big fellows, the industry as a whole, but we hardly see how it applies to the smaller cities and the retail trade.

Men—the answer is, "A chain is only as strong as its weakest link." And, further, if the big fellows need it, the little fellows need it quite as much, and to my way of thinking, need it a great deal more, because the big fellow can look after himself in most any emergency that may arise, much better than the smaller and weaker fellow can.

I beg of you, gentlemen, to see the need of our industry being organized, both as a great body and as local units, and every reliable, active dealer making himself a part of that organization,—helping to fight its battles, both from within and from without, to make it bigger, and better, and to work diligently to the end that every person in your community, and eventually throughout the land, will know, realize and appreciate that there should be music—music of the better sort—in Every Home.

That we, as music dealers, are dispensing one of the greatest things God has given to mankind, and that it ought to be dispensed in keeping with its kind.

I do not mean by this that we should not strive for commercial advantage, just as advantage is aimed for in every phase of our society, from our schools, to our churches, but gentlemen, surely we can be above continuing many of the abuses and petty things that now obtain. Surely we can in every case of *bettering* conditions meet each other on common ground and *honestly* maintain for improvement.

I do not believe there is a worth-while man in the trade

who will not agree with this claim, or who can, with constructive features, oppose it. We ask, then, why are we not organized, or better organized? I have made some observations, and have asked myself and answered the question—maybe some of you gentlemen will concur—maybe some of you will have a better answer. If you have, I am sure you will feel better for giving it to your fellow dealers. Let us have it.

My answer is this: *Suspicion—Lack of confidence.* Gentlemen, this is a lovely thing to have in your heart, to let dwell in your soul, and to live with in your business—if you like that sort of thing. Now, let us analyze this point.

There are some six, or eight, or ten, or twenty dealers in a town or city. They have been doing business there for a number of years. During the last five, ten or twenty years or more, certain weaknesses or ills have found their way into the business as a whole, and become like an illness to the body, long neglected—chronic. Two or three, or maybe more of these merchants get together and discuss these troubles, just like a group of old fogs, and perhaps accept them, in much the same way—as inevitable.

A more optimistic member, with broader vision, says: "Can we not all get together and cure the difficulty?" He probably uses the argument that under certain conditions certain customers demand certain concessions, and because so-and-so does it, the concession is granted, and so multiplied many, many times, it develops an unnecessary loss that interferes with the general quality and service you could give your customers as a whole. This does both your organization and the public generally an injury. So possibly it is agreed that you will have a meeting of all the representative dealers, and eventually such a meeting actually takes place. You listen to discourses on the subject, you become convinced that association—combined organized effort to eliminate certain unfair and unnecessary elements—is a good thing. You say to yourself, you are agreeable to co-operate, but—and here, men, is the big bug-a-boo to all such movements—*but* I know Jim So-and-so will break faith every time he gets a chance, in a deal against me, and in all probability Jim So-and-so thinks the same way about you, and so, instead of going away from that meeting with a fixed resolve to do your part wholly, faithfully and well, and play on the square, you go away—suspicious. This being so, you will harvest from the association just what you planted—more suspicion.

This follows as sure as night follows day, because very soon after, you are going to meet that customer who will ask for the same old concessions, and upon your hedging to get away from it, the customer will say, "Well, I can get it from Jim So-and-so," and immediately you fall for the old, old game, make the concession, and say to yourself, "I knew he would do it. What is the use of trying to do anything with that fellow?"

Because of our *suspicion of the other fellow*, it never occurs to us that we are the *victim of our own suspicions*, and that perhaps the customer never called on Jim So-and-so, and if he did, he worked the same old game on him, claiming you promised the concession, and so it goes.

Men, the public know this weakness, even if you do not, and whether realizing the psychology of it or not, work it with never ceasing success, until you organize, and here is the point—*Organize Without Suspicion.* If you can't do this, it is an evidence of your own weakness more than anything else. Kill that, gentlemen, if you want to be a unit, ever so big or ever so small, in organizing this wonderful trade of ours.

Now, it may be said, that is all right—it sounds fine in the telling—it's an admirable thing, *but* the fellow you mention actually does exist in our community, and we can-

not make a go of it here. Men, that is a great mistake, as I will endeavor to show you.

Genuine, faithful, constructive organization can be formed anywhere—it is done everywhere—even within our prison walls. Sometimes a member here and there does fall down, does break faith, does cheat his fellows. But even this fellow is entitled to his chance. Give it to him and give it to him without suspicion, and don't take any old customer who is purposely working the game to his personal advantage; don't take his say-so; don't take the word of several such buyers. You play fair, even if you lose a sale or two. Don't forget you might have lost them anyway. But even if lost on this account alone, it's worth it. For, let me tell you here, the making of any change, the establishing of any such principle as you will be striving for, is worth something—sometimes worth a good deal. If the loss of a sale or two is the price to you, are you not getting off cheaply enough? Do not think you can get much for nothing, and with equal truth can we apply—some price must be paid to improve the evils you are fighting against. If you will only give the fellow-dealer you suspected the kind of chance here suggested, you will find, nine times out of ten at least, that he will come through square and right.

Let us suppose, on the other hand, he does not, that given every fair chance by each competitor and the organization as a whole, he does not measure up, plays false and cheats, or supposing two members do so. Why let organization fail? Why let one or two pull all down to the same level? No reason in the world for that. The thing to do in such cases is eliminate such member or members, and go on with your organization. Improve conditions as much as you can, with the small numbers, get better acquainted, and consequently more strongly organized, and you will find, if worked with earnest desire and patience, and reasonable ability, that you will have gained much more than you lost, and that the offending members are the actual losers in dollars and cents, to say nothing of the loss of respect of their fellows.

I do not know that all or anything I have said actually applies to conditions in your city, but I am sorry to say it is rather a general condition in our trade, and covers about the only reason for not being well organized.

Permit me here to tell you what has been accomplished in Toronto by organization. The dealers there were suffering from numerous old chronic troubles. They had tried to organize on several occasions in years gone by, only to end up in indifference and failure. Now, however, we are in much better position, have our organization, have accomplished something, and are, I believe, stronger than we ever were before, and all feel much better for it.

Our present organization was established in 1914. There were 16 members of the trade in attendance at our organization meeting. We had approximately 15 piano houses in the city at that time, of which 14 became members of the association. These, with their associates, gave us a membership of 19.

This was what we accomplished our first year:

1. Established a one-price system of music rolls.
2. Limiting the value of rolls given with player-pianos.
3. Established a fixed schedule for piano rentals.
4. Established a fixed schedule for piano movings (including the co-operation of all the representative piano movers in the city).

Accomplished our second year:

Reducing the number of free tunings with piano sales to not more than one.

Accomplished our third year (unfinished):

1. Schedule for tunings.
2. Considerably increasing schedule for rentals.

3. The development, as an offshoot, of work of very great importance—The Canadian Bureau for the Advancement of Music.

Gentlemen, in the telling, this may not seem like very much, but, as business men, let me tell you that it has meant the saving of thousands of dollars to the Toronto trade, and it only cost \$5.00 per firm for active membership, and \$2.00 per person for associate membership, that is, employees. On a percentage basis, I am satisfied it shows many, many times a greater percentage of profit than any other item in the turnover of any member of the association.

Gentlemen, you will never make a success of your business without some vision. If you have not vision enough to see the advantages in this kind of organization, and to give it your best support, then you are doomed to very limited profits, if not absolute failure. Sometimes efforts to organize fail because one or two merchants will not come in. If you have a majority of your dealers, that is enough. Let the others stay out.

You will observe from my earlier statement we had in Toronto 15 stores—14 joined us, one stayed out. At first we thought we could not succeed in our work unless every dealer came in. But the 14 dealers were so enthusiastic the night of our first meeting, we decided to go ahead, regardless of the dissenting dealer, and I can assure you most positively, not a member of the organization reported any dissatisfaction or loss because of this condition. If the dealer did obtain some business refused by the others, it was more than offset by the improved conditions prevailing by reason of association regulations.

So much for the investment side of it. But that is not all—not by any manner of means. I know now, in a general way, members of the trade I had not even seen to know in all the 15 years I was in my present position in Toronto, and by reason of which fact I often labored under very erroneous impressions—a bad thing for any business or any business man. That is all corrected now.

Then, too, the exchange of many ideas with these men in a private way has been extremely helpful, I believe to all of us. How absurd, and what a pity to neglect such opportunities.

Now, mind you, this feature cannot be accomplished by selfish methods. Some men think they are fairly clever to discuss trade subjects with another, and so parley and fence to gain information without giving anything in return. Any man may accomplish this once or twice, but gentlemen, it is a small man's game. Get away from it as quickly as you can, if you want to make real progress. Play on the square and try to give in this respect just as much value as you would in any other transaction—an honest exchange. If you cannot do this fully and heartily, you soon expose your hand, your fellow dealers put you down for what you are, and you have lost more than you gained. Personally, I would not have lost the closer acquaintanceship I have made through the Toronto Association for a good deal, and my only hope in this connection is that the feeling has been generally mutual.

And now permit me just a little more of your time to show how a reasonably well organized body of this kind can meet an emergency, and what a force for good it is.

Had the Toronto dealers not been organized, I do not believe we would ever have had our greatest of all movements—preaching the doctrine of music, as is being carried on by The Canadian Bureau for the Advancement of Music. Certainly we would not have started as early as we did, or under such satisfactory conditions. The Toronto Association, with the whole-souled, generous help and ability of Mr. Fullerton of the Canadian Music Trades Journal, started the movement and started it so well that we will all be proud of it in years to come, to say nothing of being

established in a way that I believe few of us dreamed of a few years ago.

Gentlemen, I wish I had the eloquence to impress upon you all of these wonderful advantages as I see them. If so, we would all be a unit in organization, and would develop a trade so much superior, so much grander than our only regret would be—Why! Oh why! did we not organize sooner and give more of our time and co-operation when we did organize.

Gentlemen, let me press upon you again to get out of the narrow, rootless rut of selfishness and indifference, and to fit into this business of ours, this grand business of ours on generous, big, broad gauge lines of general development for the whole.

Give to it generously, of your earnest thought, your time, and when need be, of your financial support.

And right here I want to say, Now is the time to start. When I was invited to meet with you, I did not know the trade's worthy friend, Mr. Fullerton, was to address you, but when I did learn it, I knew he would not let the opportunity go by without speaking on our Music in the Home movement, and I only want to add to what he may say, that this movement is going to be so big and so helpful to everyone in the trade, from office boys up, that it deserves your very best support, and I am sure in such a representative city as this is, and with the amount invested in the trade here, he can safely look for a combined subscription approximating \$500.00.

I presume you have at least six or seven dealers here, and divided equally, this would only mean \$65.00 per dealer—think of it, at \$65.00 per dealer. Only a little over \$5.00 per month, or a fraction over \$1.00 per week for each firm. Surely an insignificant sum, and yet, by reason of the general distribution will permit the Canadian Music Trades to establish itself safely and surely and firmly among the essentials of our time, and, gentlemen, this is the only way in which we can so establish ourselves. Do not—do not let this opportunity go by without the support asked.

When the applause following Mr. Stanton's address had subsided, the chairman introduced Mr. Killer, who in a few words thanked the association for their courtesy, and expressed his surprise at the number of men engaged in the music business in London.

Mr. E. J. Wright, of the Wright Piano Co., Strathroy, who was present, took advantage of the chairman inviting questions or observations to urge benefits of organization. He referred to the policy of fixed prices established by the three older talking machine firms, as being a great boon to the business. He thought that the new-comers should be impressed with the necessity of holding up prices. "When people have to pay a good price and get a good article they appreciate it. The phonograph is now in the better homes because of this fact."

Concerning time sales, Mr. Wright urged that the dealers should all charge seven per cent. interest, as his firm were doing. "Money is worth seven per cent.," he urged, "then why not make the customer pay it?" Mr. Wright also paid a tribute to the efforts of the Director of the Bureau for the Advancement of Music, John A. Fullerton, and expressed his appreciation of what that organization is doing. He had successfully urged the editor of the Strathroy weekly paper to use articles sent out by the Bureau, and these were found to be already influencing the desire to educate the children musically.

Mr. Sabine was then called upon. He happened into London that day, and was quite surprised when informed that he would attend a banquet of the local trade. He was duly impressed with the numbers and class of men in the business. "In your business," he said, "you are bringing pleasure to

the home. You are doing good to your customer, to your line and to yourself." He assured the men that in the music industries there are great rewards for those who work with their best efforts.

Mr. Fullerton, who was next introduced, gratefully acknowledged the complimentary remarks by the chairman and others about the Canadian Music Trades Journal and his efforts for trade betterment through the publication, and as Director of the Canadian Bureau for the Advancement of Music. He enlarged upon the necessity of this organization and the necessity of financial support for it.

In moving a vote of thanks to the speakers, Mr. W. N. Manning took exception to the chairman's introduction of the visitors as being from Toronto. Mr. Stanton, he reminded them, was a London "old boy," of whom they were all proud, while Fullerton, he insisted, belonged to Canada and not to Toronto, and was just as much a part of the trade in London or any other city, as in Toronto. He paid due tribute to the Toronto trade, but pointed out that London dealers were organized before the Toronto trade thought of such a thing, "and," he observed, "the London trade is quite gratified to have the greater city adopt some of their ideas."

He thought every man in the trade should thoroughly impregnate himself with the realization that he is in the best industry. "Motors, ploughs and furniture are only that, but a piano or a phonograph is music and lasting pleasure." A piano, he pointed out, lasts longer than any other article, the life of it being ten, fifteen, twenty, and even thirty years. He told of a woman only the previous week calling to offer him the opportunity of purchasing an instrument, "without a scratch," that she had bought over thirty years ago. She thought it just as good as new. He then moved a vote of thanks to the visitors, and in doing so paid a tribute to the time and effort being given by Mr. Stanton in the "Music in the Home" campaign.

Mr. Frank Windsor, in seconding the motion, compared the present status of the trade with the conditions existing when he first came to London. "Then we were unacquainted and suspicious; now we enjoy each other."

In acknowledging the vote of thanks, Mr. Stanton urged that the dealers and the salesmen make it a point to read the "Music in the Home" pages in the press, and "we will get ourselves sold on our own proposition." He told of a successful lawyer giving up his profession for philosophy. This man, named Bovee, said "Music is the fourth essential to the human soul: first, food; second, shelter; third, raiment, and fourth, music."

Mr. Wm. McPhillips, who has been the longest in business in London, thought when the vote of thanks was being moved, that the meeting was about to break up, and he was disappointed. In referring to his pride in the young men in the business in London, he compared them with the men he observed on the piano stands at the Toronto Exhibition. The London men did not suffer by comparison. He referred to "Music in the Home," congratulated the singers of the evening, and finished with the inevitable story, told in his inimitable and exclusive style.

Mr. John Croden thought he had started in London before anyone present was in the business, a matter of thirty-six years ago. He vouched for the speaker of the evening being a man who practiced what he preached, for he had started him on the road to success in the music business thirty-two years ago.

Mr. C. L. Gray, manager of the Mason & Risch branch, and secretary of the local association, made reference to what had been accomplished in getting the local press to take up "Music in the Home." He also stated that at the next monthly meeting of the Association he would introduce the question of a cash contribution to the funds of

the Bureau. The proposition of an association embracing the local phonographic trade he considered a good one. At the solicitation of those already familiar with a recent experience of his, Mr. Gray recounted a romantic, though chilling experience of some weeks ago, and in which, unlike most piano men's experiences, there was no sale or prospect of one, to cap the climax. The Journal is not going to spoil a thrilling experience by trying to put it in print, except to say that the garage man's bill for a new battery was \$48.90.

In concluding his remarks, Mr. Gray made reference to the improved conditions in the trade since his coming there just six years ago. He had now come to look upon London as his home town, and he appreciated the more pleasant business relationships with his competitors, that were the result of being organized.

Mr. Douthwright, local manager for Wright Piano Co., and Mr. Burness, the oldest man at the table, and who urged square dealing, each spoke briefly.

Mr. W. D. Stevenson, of the Starr Company of Canada, and vice-president of the local association, fancied they would all be able to apply some of the things said. He was surprised to hear the invariable claim of the various members that they could not speak, for he never yet saw a piano man or phonograph man that couldn't talk. Mr. Stevenson considered the idea of bringing the young men together a good one, and he hoped for other meetings during the year.

Mr. Norman Keene made some original remarks, to the point and too full of humor to be done justice in print. His sentiments were appreciated.

Mr. W. J. Wray, of the London Phonograph Co., also made a few timely remarks.

The president here observed that the question of player rolls had not been brought up, and as the roll is the incentive to player business, he wanted to hear the experiences of others.

Concerning records also, he thought a great deal could be said. The salesman, he urged, should push the better records. The ordinary selections are played only a few times and discarded, while selling the better records developed record trade, and incidentally helped to put music in the home.

Mr. McPhillips was not particularly sympathetic to the roll department, and doubted if anyone made it pay. Such signs in windows as "Any roll 25 cents," he considered injurious to the business, nor did he think it good business to fluctuate the prices of standard articles. He also emphasized the injudiciousness of advertising in a misleading way. If a phonograph, a fixed priced article, is advertised at a reduced price, the fact that it is a used article should be advertised also.

Mr. McPhillips then suggested that the talking machine men express their ideas as to joining the association. All of the houses represented were favorable, and it was also urged that employees should be eligible for associate membership.

After singing "Auld Lang Syne" and the National Anthem, the best meeting the London trade ever held broke up.

Those present and the firms represented were:

E. S. Crawford, Heintzman & Co., London.
H. G. Stanton, R. S. Williams & Sons, Toronto.
John A. Sabine, Columbia Gramophone Co.
F. Windsor, Nordheimer Piano Co.
John A. Croden, Starr Company.
A. E. Sherlock, Sherlock-Manning Piano Co.
C. L. Gray, Mason & Risch, Limited.
W. J. Wray, London Phonograph Co.
Angus Wray, London Phonograph Co.

E. J. Wright, Wright Piano Co., Strathroy.
A. M. Douthwright, Wright Piano Co., London.
Leslie H. Roberts, Heintzman & Co.
Chris. J. Pink, Heintzman & Co.
John E. Roberts, Heintzman & Co.
A. Burness, Heintzman & Co.
C. E. Utalater, Heintzman & Co.
A. F. Mantle, Heintzman & Co.
F. Brown, Heintzman & Co.
H. C. Rorke, Heintzman & Co.
C. V. Lang, Starr Phonograph Co.
W. D. Stevenson, Starr Phonograph Co.
W. B. Scandrett, Mason & Risch, Limited.
R. A. Thomas, Peoples' Outfitting Co.
G. Colebrook, Mason & Risch.
F. H. Fetherston, Mason & Risch.
N. H. Keene, Pathè Phonographs.
A. W. Hayward, Heintzman & Co.
G. Matthew, Nordheimer Piano Co.
E. J. Avery, Nordheimer Piano Co.
F. Laragh, McPhillips Music Co.
E. Smith, Smith Furniture Co., Victor dealers.
D. Frank Smith, Nordheimer Piano Co.
G. E. Brown, Heintzman & Co.
H. R. McKay, Nordheimer Piano Co.
D. H. Rutherford, Mason & Risch.
A. J. Bendle, Mason & Risch.
Fred J. Fitzgerald, Mason & Risch.
Wm. G. Letchford, McPhillips Music Co.
Bert May, McPhillips Music Co.
John Bingham, Heintzman & Co.
Wm. McPhillips, McPhillips Music Co.
J. G. Tufts, Nordheimer Piano Co.
G. W. Sherlock, Sherlock-Manning Piano Co.
J. A. McPhillips, McPhillips Music Co.
H. N. Manning, Sherlock-Manning Piano Co.
Fred Killer, Gerhart Heintzman, Ltd., Toronto.
J. A. Fullerton, Canadian Music Trades Journal.

Had "Music in the Home"

On the evening of February 21, Mr. E. J. Wright, director and general manager of The Wright Piano Co., Ltd., Strathroy, entertained the entire staff of the firm to a musical evening at his home. There are a number of musicians in the Wright organization, and the occasion was a demonstration of the place of music in wholesome, enjoyable entertainment, and in developing the spirit of loyalty to employers and fraternity among employees.

Strong men have purposes—others have wishes.

Discretion is the salt that preserves life, and fancy is the sugar that sweetens it.

When you meet an "I don't know" kind of a salesman you may be sure he is one who never looks into a trade paper. Trade paper readers usually do know.

IT had to come! The law of evolution applies to phonographs too.

Read page 51 and see.

Musical Merchandise Sales Co.

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CERTAINTIES FOR THE TRADE.

SONGS

DREAM BOAT - By Ivor Novello
(From See Saw) Composer of 'Till the Boys Come Home
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Composer of God Send You Back to Me

MY HEART'S IN MY HOMETLAND
By Kennedy Russell
Mus. Director of the Pavilion, London

JOGGIN' ALONG THE HIGHWAY
Words by Arthur Anderson
By Harold Samuel

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New Song with a Record First-month Sale

God Keep You In His Care

God keep you in His care; God keep you everywhere,
Through days of sorrow, danger, tears and pain;
Come to my lonely heart; come back no more to part,
God keep you in His care, till you come home again.

Edward Lockton.

NEW SONG

By JACK TRELAWNY

Used by a large number of the leading English singers.

Published for All Voices in the Following Keys:
No. 1 in Bb (C to Eb). No. 2 in C (D to F). No. 3 in
Db (Eb to Gb). No. 4 in Eb (F to Ab).

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—MARCH, 1918

To Encourage Duets

BELIEVING that the pianoforte duet is a form of music neglected by composers, a gentleman in England has offered a prize of ten guineas for the best composition of a piano duet. He undertakes to publish the winning composition, and hopes to encourage duets by thus directing public attention to them.

Selections for School Competitions

FOR the Toronto Public School competitions in connection with the Annual Empire Day concert, there are thirteen school choirs entered, and double trios from ten schools. "The Song of the Sailors," by the French composer, Minard, is the test for the choirs. The double trio test is Purdy's "Lead Kindly Light." Girl soloists will be tested on "The Swallows," and boys on "The Fairy Pipers."

A Powerful Reason

A CERTAIN soprano with the Metropolitan Opera Company happens to have had a father who was a Methodist clergyman. Knowing this, the composer of a new song was urging this artist to use his composition in her concert work. His most convincing argument advanced was that he was a Christian, and his wife taught a class in Sunday School.

A Scarcity is No Name for It

ACCORDING to a British paper, Sir Thomas Beecham has been appealing at the Appeals Tribunal, on behalf of an oboe player, said to be practically the only player of his instrument in England. A letter was also read from the principal of the Guildhall School of Music, saying that the country had been ransacked in vain for oboe players. This is a serious difficulty for conductors of orchestras.

A Proposed Register

UNDER the chairmanship of Lord Sydenham, a meeting was recently held in England, at which the following resolutions, proposed by Sir Charles Villiers Stanford, were passed. "1. That when the performing rights in any British music are held by anyone other than the original composer or publisher of that music, it shall be essential for the safety of the public and the performers of music that the assignee or assignees of those rights, or the agent controlling them for the composer and publisher, shall keep a register of works on which fees are claimed open for the inspection of the public, the register to set out fully the rights controlled, including the amount of fees payable for the performance of each work.

"2. That Parliament should be asked to legislate along these lines."

Vocal Impracticability of Many Songs

THAT the vocal difficulties in most of the songs available for concert use are enormous, is the contention of J. Landseer Mackenzie, who writes in the Musical Courier: "It is almost impossible to do justice to many of these songs with equal credit to the voice. An emotional climax is so frequently ruined by the insertion of a high note—without apparent rhyme, reason, or even a rhythmic excuse! In order to attain this sudden unreasonable altitude of pitch, the natural emotion of the song has to be abandoned in an undue effort to do justice to the voice under unvoiced condi-

tions. The continuity of the sense of the song is broken, and thus the emotion necessary to a melodious tone is sacrificed.

"The melody of the voice lies in the preservation of its intrinsic natural quality intensified by emotion. Attempts to sing a melody ranging over an extended compass often result in most unmelodious tones. The aim of the composer should be to help preserve the melodious tone of the voice throughout, by supplying phrases in which the emotion of the words can find natural expression in each note."

Suggested Instrumentation for Military Bands

DEALING with recommendations for the improvement of military bands, a writer in the Musical Courier suggests the following instrumentations for military bands in concert form:

Forty instrumentalists:

- 2 flutes
- 1 piccolo
- 2 oboes
- 2 B flat clarinets (as first violins)
- 4 B flat clarinets (as second violins)
- 3 alto clarinets (as violas)
- 1 bass clarinet
- 2 bassoons
- 1 harp
- 4 trumpets
- 4 horns
- 3 trombones
- 1 tenor tuba
- 1 euphonium
- 3 bass tubas
- 2 drummers
- 1 timpani

Fifty-six instrumentalists:

- 3 flutes
- 1 piccolo
- 2 oboes
- 2 C clarinets (as first violins)
- 7 B flat clarinets (as first violins)
- 1 soprano saxophone (as second violin)
- 6 B flat clarinets (as second violins)
- 1 alto saxophone (as viola)
- 3 alto clarinets (as violas)
- 1 English horn
- 1 bass clarinet
- 2 bassoons
- 4 trumpets
- 4 horns
- 3 trombones
- 2 tenor saxophones (as 'cellos)
- 4 tenor tubas (as 'cellos)
- 1 bass saxophone (as contrabass)
- 2 bass tubas (as contrabasses)
- 1 double B flat bass (as contrabass)
- 2 drummers
- 1 timpani

He Missed His Guess

EVERY man is not yet lined up in the belief that all old violins are superb, and all new instruments decidedly inferior. One party believes that there are many comparatively new violins which possess a remarkably good tone and would not show up so badly after all in comparison with some old fiddles, if the latter were not surrounded with the sort of veneration that has always been connected with the old masterpieces. By way of illustration he relates this amusing story:

A certain concert violinist, who is the owner of a fine old Cremona, was much struck with the beautiful tone of a copy of a Stradivarius made by an American violin maker, and promised to use it at one of his concerts. As it happened an acquaintance of the violinist, a man who has a mania for old violins, and who has never been able to see the slightest good in a new violin, was in the audience. After the concert this acquaintance went back to the artist's room to compliment him. "You played superbly," he said, "and your Strad! How sublime it sounded! I have never heard more beautiful tones come from a violin; how people with ears in their heads can possibly mistake the tones of a genuine Strad for that of any other violin is past my comprehension."

"My dear fellow," said the violinist, "for once you are mistaken. I did not use my own violin this evening. The one I played was made by Mr. —, and is scarcely a month old, but it is a magnificent instrument notwithstanding."

The friend was thunderstruck, but it is needless to say has altered his views on new violins.

TWO NEW SONGS OF SYMPATHY

which are enjoying a record sale in "The Old Country."

Read the words and you will see the reason.
The music has equal charm.

"How Can I Comfort Thee"

(Keys Eb, F and G.)

*How can I comfort thee, dearest friend,
What can I say—what can I do?
Ever my nearest and dearest friend—
One of the faithful few.
Can I not share if I may not bear
All thy great load of care?
Gladly I'd go to the world's far end
To bring thee relief, O friend!*

*O let me comfort thee, nearest friend:
Lean on my heart—give me thy hand.
Wilt thou not follow me, dearest friend,
Into a fairer land?
Out of the valley of tears and woe
Let us arise and go.
Let us together the hills ascend:
Sunshine is there, dear friend!*

Copyright.

"Thank God For Sleep"

(Keys C, D and F, also as a duet.)

*When toil is over, thank God for sleep
Dreamless and deep, free from all sadness.
Or if we dream, O let it seem
Life is a song of gladness.
Then when the dawn brings golden light,
Thank God for safety through the night.*

*When grief assails thee, thank God for sleep—
Wounds may be deep, aching with sorrow;
Sleep hath its balm, soothing and calm—
Peace may be thine to-morrow.
Thank God for all things. Great is His might!
Thank Him for safety through the night.
Thank God for sleep!*

Copyright.

Special Trial Order Rates:

12 @ 1s.; 50 @ 10d.; 100 @ 9d.; 250 (mixed) @ 8d.

Accounts opened on approved London references. Otherwise, cash with order.

Sample copies of the two songs, in art covers, post free to
the trade for 2s.

Nightingale & Co., 101 Mortimer St., London, W. I.

Our song, "Your Eyes Have Told Me So," can only be obtained in Canada and the U.S.A. from Messrs. Chappell & Co., who have the sole right of publishing in those countries.

The Question of Violin Prices and Supplies

THE editor of *The Etude's* department for violinists has made this interesting statement on the question of violin supplies and prices: "The opportunity of the American violin maker is right at hand. Imports of violins and musical goods from Germany, the greatest manufacturer of violins in the world, have absolutely ceased on account of the war. We are also getting nothing in the way of musical merchandise from Austria, and shipments of these goods from France, Italy, and other European countries are very uncertain, owing to the difficulty and danger of making shipments, and also from the fact that many firms and individuals have gone out of the business of making violins and other musical merchandise, and are fighting for their respective countries at the front.

"Japan and some of the neutral countries are giving their

attention to violin making, in the cheaper grades, but it will be a long time before they will be able to fill the place of Germany, where violin making has flourished for two hundred years.

"Violins have practically doubled in price during the three years of the war, and the famous masterpieces of the greatest makers of Italy, France and Germany have much more than doubled. Holders of the most famous specimens of Stradivarius and Guarnerius have advanced their asking prices for these instruments to \$25,000, and there have been actual sales up to \$15,000 or more. All genuine old violins made by Italian, French, and German makers, even of secondary importance, have advanced in proportion. Some violin authorities predict that we will see the greatest masterpieces of Stradivarius and Guarnerius sell at \$50,000. This is not at all impossible when we see paintings by the great masters and other objects of art selling at prices running into the hundreds of thousands. It must be remembered that there is only a certain number of these violins in the world, and there can never be any more. Moreover, the number of Cremona violins on the market is getting smaller, owing to the demand of rich collectors to possess them, as well as concert violinists and rich amateurs. It is a great advantage to a concert violinist to own a Cremona masterpiece, not alone from the advantage of playing on such a peerless violin, but from the prestige and advertising it gives him. It is a well known fact that the box office receipts at every concert where a violinist plays on a historic Stradivarius or Guarnerius violin, are swelled to a considerable extent through the attendance of people who come to see and hear the violin, as well as the violinist."



VIOLINS

No. 149—Chartreux—Vuillaume Model.
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Tone, Workmanship and Quality absolutely
Guaranteed

"SOLO" Violin Strings (Single Length)
Tested. Gauged.

E. A. D. & G.

BEARE & SON

(Wholesale only)

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and London, England

The Truth About Wire Strings

"WHEN wire E strings for the violin were first invented, a howl went up from the better class of violinists, who maintained that it was a disgrace to even think of using them. They admitted that wire E strings might do for a fiddler playing for the drinks in a dive, but for an educated violinist, never." This is the statement of the authority quoted in the preceding paragraph, who continues: "However, for certain classes of work the wire E has come to stay. People whose hands are clammy and whose fingers drip with perspiration at all times, simply have to have them. Then they commend themselves to dance players who play in the overheated, moist air of dance halls, or at the seashore when the air is very damp. In the tropics and in some of the tropical spells of weather we experience in our summers, with a combination of fierce heat and frequent rains, it is almost impossible for many violinists to keep gut, or even silk strings on their violins.

Music as well as shrapnel has its
part in war. Who shall say it has
a lesser part ?

Columbia Graphophone Company
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House of Chappell

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Two Successful Songs**"Roses of Picardy"**

—Haydn Wood

In Three Keys

"When the Great Red Dawn is Shining"

—Evelyn Sharpe

In Three Keys

CHAPPELL & CO., Limited347 Yonge St.
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Claude B. Yearsley

MOON OF MY HEART..... Bothwell Thompson**LITTLE BIT OF A MAN**..... Jack Thompson**GOD'S BRIGHT MORNING**..... Arthur Meale**A LITTLE LOVE SERENADE**..... Landon Ronald**A MOTHER'S HEART**..... May H. Brahe**YOU TOOK ME TO YOUR HEART**

May H. Brahe

ROSES ALL THE WAY..... Jack Thompson

in keys to suit all voices.

A VERY SUCCESSFUL WALTZ**VALSE MYSTERIEUSE**, by Henri Godard.**TWO IMPORTANT CYCLES****FOUR SONGS FROM "THE FRINGES OF THE FLEET,"** by Rudyard Kipling and Sir Edward Elgar.**"SONG PICTURES."** Five songs by May H. Brahe, for low, medium and high voices.

Published by

Enoch & Sons, London, England
and**The Anglo-Canadian Music Co.**

144 Victoria St., TORONTO

NEW and STANDARD SONGS

IN KEYS TO SUIT ALL VOICES

SUSSEX BY THE SEA..... W. Ward-Higgs**GOD SEND YOU BACK TO ME**

A. Emmett Adams

DOWN HERE..... May H. Brahe**ROSEEN DHU**..... Hubert Bath

(Little wild rose of my heart"—very pretty).

IN GOD'S OWN KEEPING

Henry E. Geehl

A JAPANESE LOVE SONG

May H. Brahe

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

Caleb Simper

THERE'S A WHISPER IN THE AIR

May H. Brahe

SING, SING, BIRDS ON THE WING

Godfrey Nutting

VALE (Farewell)..... Kennedy Russell

(Destined to be world-famed).

I'LL SING TO YOU..... Jack Thompson

(New song, a fitting successor to "Come, Sing to Me.")

SOMEWHERE IN FRANCE, Herbert Ivey**ALL IN A LILY WHITE GOWN**

Easthope Martin

SAILORS OF THE KING..... Theo. Bonheur

(The new "Navy" song).

IMPORTANT NEW BOOKS used in the
Toronto Conservatory of Music Local
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Technical Work"****The
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Sole Agents for:

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and other houses.

At such times many of them turn to the reliability and strength of the steel E strings. Not long ago one of our leading American solo violinists created quite a little sensation by putting in a plea for the use of steel strings on some occasions. She stated that there were spells of weather in which she turned in desperation to steel strings.

"Not long ago the concertmeister of one of our greatest symphony orchestras, and a violinist of international fame, confessed to me that there were times and occasions when he used steel E strings, owing to their reliability, and ability to stand climate changes, and any amount of perspiration. This violinist said that he preferred to use a mandolin steel A string, for a violin E, instead of the wire E strings usually sold for the violin. He found the mandolin A gave a better quality of tone when used as a violin E, and that it was not so shrill. This violinist of course uses gut E strings in all but exceptional cases, like a long spell of hot, damp weather, etc.

"It should be understood that all violin authorities are agreed that for quality of tone, limpid sweetness, elasticity and sonority, nothing is so good as Italian gut E strings of fine quality. If it was not that these strings so frequently prove false, break at inopportune moments, get flat and lose their tone so constantly under the influence of perspiration, warmth and dampness, it is doubtful if any one would ever have thought of using wire or silk.

"Wire E strings for the violin have, of course, many disadvantages. Rigid, and without the elasticity of gut, they are very difficult to tune. They are also rather hard on the hair of the bow, for the hard steel wears off the little teeth or barbs which give the hair its "bite," much sooner than the comparatively soft surface of the gut string. Then the tone is not so sympathetic and limpid as is that of the gut. Another disadvantage is the danger of the wire string injuring the eye of the player, although this danger is so small as to be almost negligible. Still, Sevcik, the eminent writer of violin exercises, lost an eye through the breaking of a wire-string with which he was experimenting."

New Music from Enoch & Sons

A noteworthy feature of Daniel Wood's "Garden of Happiness" is the song's distinctly singable phraseology. Added to a singularly arresting melody we have also an accompaniment pregnant with meaning, frequently opening up visionary avenues of suggestion and glowing with warmth and colour. All of which goes to prove that the merely popular class ditty intended for the market place need not be devoid of beautiful diction, which is, after all, the musician's essential birthright. May H. Brahe's "Good-bye, and God be with you," contains many of those elements which go to the make-up of the quick selling song. Here the human touch shows itself in strong, unmistakable fashion; and the only thing to which we feel inclined to take excep-

tion is an occasional weak and commonplace sequence in the voice part. If the plain truth must be told, the average vocalist will doubtless consider these sequences not the best among the song's high recommendations. Both the aforesaid songs have been issued in three different keys, thus making them suitable for practically all voices.—*Musical Opinion.*

Sheet Music Briefs

Mr. Albert E. MacNutt, of Moncton, N.B., the well-known composer of "We'll Never Let the Old Flag Fall," "By Order of the King," and other songs, paid a visit to Toronto during the Music-in-the-Home Convention week. While in the Queen City, he made the acquaintance of a number of the men in the sheet music trade. Mr. MacNutt is ambitious to even surpass his past successes.

In England many of the leading vocalists are using a new J. H. Larway publication, "God Keep You in His Care," by Jack Trelawny. This song is said to have had a record first month sale, and has now reached Canada. It is published in 4 keys.

"My Own Dear Canada," a new song by Charles F. Harrison, is considered by some to be the leading "Canadian" song of the moment. It is shortly to be featured on Columbia records, and is deserving of a big sale in both sheet music and record form. Anglo-Canadian Music Co. are the publishers.

Messrs. Chappell & Co. report that "Roses of Picardy," by Haydn Wood, and "When the Great Red Dawn is Shining," by Evelyn Sharpe, are going strong.

Two songs that have come into deserving prominence during the past few months, and are enjoying a splendid sale all over Canada, are "God Send You Back to Me," by Emmett Adams, and "Sussex by the Sea," by Ward-Higgs, while the very popular "Somewhere in France," by Herbert Ivey, is still in active demand. Anglo-Canadian Music Co. are Canadian agents for these numbers.

New List of Chappell Publications

- "Homing" (No. 1, Eb; No. 2, C) *Teresa del Riego*
 "There are Fairies at the Bottom of Our Garden" (No. 1, Db; No. 2, Eb) *Liza Lehmann*
 "Tim Rooney's at the Fightin'" (No. 1, C; No. 2, Eb; No. 3, F) *Norah Flynn*
 "In Her Old Fashioned Way" (No. 1, D; No. 2, Eb; No. 3, F) *Guy d'Hardelot*
 "To a Sailor" ((No. 1, Bb; No. 2, Db; No. 3, Eb) *Hermann Lohr*
 "When April Laughs" (No. 1, G; No. 2, Ab; No. 3, Bb) *Montague F. Phillips*
 "A Khaki Lad" (No. 1, F; No. 2, G) *Florence Aylward*
 Two Songs for Easter
 "Awake Thou That Sleepest" (High and Low) *Ward-Stephens*
 "Jesus of Nazareth King" (High and Low) *Bernard Hamblen*
 "That's Where the West Begins" (No. 1, C; No. 2, Eb; No. 3, F) *Leo Edwards*
 "Have You Seen Him in France" (High and Low) *Ward-Stephens*
 "The Perfect Melody" (Cello and Piano) *Geoffrey O'Hara*
 "Pack Up Your Troubles in Your Old Kit Bag (Octavo), Mixed Voices *Felix Powell*
 "Knitting" (Octavo), Female Voices *Bruce & Aliotti*
 "Jubilee in Jerusalem" (Octavo), Mixed Voices, *Clarence Lucas*

Some people's idea of knowledge is the art of finding out things they have no business to know.

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 Pilsner, Guinet & Blanchon of Lyon, France.
 J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lawrence Blvd. - Montreal

Two New E. Carr Hardy Songs

E. Carr Hardy, whose name was already known throughout the Empire as a composer of merit, added to his popularity very materially when his "Your Eyes Have Told Me So" got going. He is now before the trade and musical public as the producer of two new songs of sympathy, which are already going strong in England. The one is "How Can I Comfort Thee?" in E flat, F and G; the other, "Thank God for Sleep," in C, D and F, also as a duet.

E. Carr Hardy writes all his own words, under various pseudonyms, which probably accounts for the manner in which the words and music each strengthen the other. The words of the two new songs, "Thank God for Sleep," and "How Can I Comfort Thee?" are given on another page, and the way they have caught on in England recommends them as worthy of the dealers here securing copies. They are published by Nightingale & Co., London, whose trade announcement is in this issue of the Journal. Carr Hardy's songs are well known in the British Isles, Australia and



E. Carr Hardy, composer of "Your Eyes Have Told Me So," whose two new songs are now announced.

Africa, and it would seem that the success "Your Eyes Have Told Me So" is attaining in Canada and the United States, foreshadows a "run" for this composer's songs on this side of the Atlantic.

NEW MUSIC Copyrights entered at Ottawa

- 33868 "Our Country." Words and Music by Frank Taft, Montclair, N.J.
 33869 "Abide with Me." Words by William Henry Monk. Music by Ralph Carlleton Norton. Arranged by Jules Brazil, Ralph C. Norton, Toronto.
 33877 "Mother and Home and You." Words and Music by Gordon V. Thompson.
 33878 "My Peace is Like a River." Words and Music by Halder Lilienau.
 33879 "Sail On! O Ship of My Dreams." Words and Music by Gordon V. Thompson.
 33880 "We're the Boys from the U.S.A." Words and Music by Wal. Bromby, Toronto.
 33881 "Pass it Along." Words and Music by Wal. Bromby, Toronto.
 33883 "Oh What a Beautiful Baby (You've Turn'd Out to Be)." Words by Stanley Murphy. Music by Harry Tierney.
 33893 "Young Canadians and the Fleets at Sea: Our Sailors Bold—A Song, More Ships—A Recitation." By Rev. D. Alfred Hall, (Songs). The Hunter-Rose Company, Limited, Toronto.
 33896 "We're Apart." Words by Lillian N. Wood. Music by Arthur A. Penn.
 33897 "We'll Be Waiting Boys, for You." Words and Music by Amelie Lane McNeill, Amelie Lane McNeill, Vancouver, B.C.
 33901 "Hunting the Hun." Words by Howard E. Rogers. Music by Archie Guttler.

- 33902 "When the Flowers Bloom on No Man's Land." Words by Howard E. Rogers. Music by Archie Guttler.
 33917 "Victory." Words by Ambrose Long. Music by Andrie Kubanni, Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto.
 33918 "One Grain of Two." Words and Music by Phil Daines, Grand Falls, N.B.
 33921 "Song of the European War Between Great Britain and the Central Powers." By Thos. H. Hollins. Thomas H. Hollins, Grand Falls, N.B.
 33923 "Wedding Bells, Will You Ever Ring for Me!" Words by Sam. M. Lewis and Joe Young. Music by Jean Schwartz.
 33926 "Their Hearts are Over Here." Words and Music by George M. Cohen.
 33927 "Tis the Irish in Me." Words by Geo. Graff, Jr. Music by Bert Grant.
 33928 "Down Where the Jack O' Lanterns Grow." Words and Music by Bert Grant.
 33929 "Spanish." Words and Music by Geo. M. Cohen.
 33930 "For the Two of Us." Words by Edgar Leslie. Music by Harry Ruby.
 33931 "The Eyes of Your See the Truth." Words and Music by George M. Cohen.
 33932 "Our Heroes at Home." Words by E. S. Moyer. Music by Rita Irwin, E. S. Moyer, Durham, Ont.
 33933 "The Volunteer." A Military Comedy in Four Acts. By George P. Leitch. George B. Giffen, Calgary, Alberta.
 33936 "Masonic Musical Ritual for the Ceremonials of Craft Degrees." Music. The Grand Lodge A. F. and A. M. of Canada, in the Province of Ontario, Hamilton.
 33937 "Send Me a Picture of Baby." Words by Rud Green. Music by Archie Guttler.
 33944 "Why Do They All Take the Night Boat to Albany?" Words by Sam. M. Lewis and Joe Young. Music by Jean Schwartz.
 33945 "When the Curtain Falls." (First Act—Second Act—Third Act.) Words and Music by Irving Berlin.
 33946 "Polly, Pretty Polly (Polly with a Past)." Words by Geo. M. Cohen. Music by Irving Berlin.
 33949 "Lads of the Gay Cockade." Words and Music by Kathryn Minor. Arranged by Jules Brazil.
 33950 "Canadian Battle Song." Words by Corp. John W. Thompson. Music by Amelie Lane McNeill, Vancouver.
 33951 "The Lord is my Shepherd." Duet for High and Low Voices. Music by J. B. Gately. Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto.
 33952 "Somewhere Our Hearts March on With You." Words and Music by The Lonesome Loom. Claude Melville, Toronto.
 33953 "The Red, White and Blue Tells my Tale of Love for You." Words and Music by "The Lonesome Loom." Claude Melville, Toronto.

NEW RECORDS

Some of the Latest Edison Re-Creations

- The Battle Hymn of the Republic (Julia Ward Howe). Thomas Chalmers.
 Recessional (Rudyard Kipling). Thomas Chalmers.
 La fatal pietra (The Fatal Stone)—Oda (Verdi). Marie Klappold and Giovanni Zenatello.
 Marche Lorraine—Creator and His Band.
 Loin du Bal—Creator and His Band.
 Awakening of Spring. Peerless Orchestra.
 Frottola—Infanzia. Peerless Orchestra.
 Triumphant March—Aida. Soder's Band.
 My Heart at Thy Sweet Voice—Samson and Delilah (Saint Saens). Concert. Louis Katzman.
 Saxophone Solo. Saxophone. Rudy Wiedoff.
 New York Blues. Accordion. T. Prossin.
 Two, Three, Four Medley—Waltz. Waikiki Hawaiian Orchestra.
 Ellis March. Ford Hawaiians.
 When the Bonnie, Bonnie Heather is Blooming (I'll Return, Annie Laurie, in You). Harry Lauder. Glen Ellison.
 It's Nice to Get Up in the Morning! (Harry Lauder, Glen Ellison.

Edison Blue Amberol Records for April-May

CONCERT LIST—\$1.00 EACH

- 2282 O Sole Mio (My Sunshine)—Edwards di Capua). Tenor, in Italian, orch. acc. Guido Creolini.
 2283 (a) Vallat. (b) Fjortun ar. Soprano, in Swedish, orch. acc. Marie Sundelius.
 REGULAR LIST—80c. EACH
 3453 Daddy, I Want to Go (Edwin Stouber). Male Voices, orch. acc. Premier Quartet (Assisted by Ada Jones).
 3456 Further it is from Tipperary—Odds and Ends of 1917 (Dudley Godfrey Jones). Orch. acc. Billy Murray and Chorus.
 3452 Just as Your Mother Was (Harry Von Tilzer). Male Voices, orch. acc. Harmony Four.
 3455 Longing for My Dear Home (J. R. Shannon). Tenor, orch. acc. Harvey Hindemeyer and Chorus.
 3445 My Sunshine Jane (Ernest H. Ball). Tenor, orch. acc. Mamm Roman.
 3447 When Yankee Doodle Leads to Parlez Vous Francais (Ed. Nelson). 3440 Garden of Allah (Little-Baskette-Flower). Tenor, orch. acc. Vernon Dalhart.
 3454 Hushabye, Ma Baby (Missouri Waltz). (Premier Knight Legend). Contralto and Tenor, orch. acc. Marlon Evelyn Cox and Vernon Dalhart.
 3459 Just a Voice to Give Me, Dear—The Riviera Girl (Emmerich Kalman). Soprano, orch. acc. Gladys Rice and Male Chorus.
 3457 Laddie in Khaki (The Girl Who Waits at Home). (Ivor Novello). Tenor, orch. acc. Glen Ellison.
 3441 Life's Railway to Heaven (Charlie D. Tillman). Baritone and 3451 Silver Threads Among the Gold (Bill P. Dunks). Soprano, orch. acc. Elizabeth Spencer and Chorus.
 3443 We Wait the Flowers Now (Byron Gray). Tenor and Baritone, orch. acc. Vernon Dalhart and Lawrence E. Gilbert.
 3438 Shepherd Show Me How to Go (Brackett). Tenor, orch. acc. Nevada and der Veer.
 3442 Rambler Rose—One Step (Victor Jacob). For Dancing. Jaudas' Society Orchestra.

A Personal Invitation



Style K
Price, \$85

is extended to all dealers and salesmen to call at our
warerooms and inspect the different styles of

Knapp Phonographs

We are anxious to have every dealer interested in a
quality, money-making line, receive a sample machine.
An examination of it will reveal a peculiarly beautiful
cabinet—a tone that will make friends among the musi-
cal people of your town—the finest motor and parts
that the supply markets offer.

*An intimation that you are interested is all that is necessary
to have our traveller call on you.*



Style N
Price, \$100

The Maestrolian Co., Limited

Ryrie Building
TORONTO

Distributors of
KNAPP PHONOGRAPHS

Manufactured by
**THE NATIONAL TABLE
CO., LTD.**

OWEN SOUND



Style L
Price, \$135

Advance List of Gennett Records

Sole Canadian Distributors: The Starr Co. of Canada, 261 Dundas St., London, Canada.

LATEST POPULAR SONG HITS

- 7642 I'll Come Back to You When I'm All Over (Brown Mills), Baritone with orch. acc. Arthur Fields. 90
- There'll Be a Hot Time for the Old Men (While the Young Men are Away), (Clarke Meyer), Baritone with orch. acc. Arthur Fields. 90
- 10037 Good-bye Barnie (Helen Warner), Vocal quartet with orch. Poorless Quartet. 90
- Yock-a-Hilo Town (Hrice Donaldson), Vocal quartet with orchestra, Poorless Quartet. 90
- 7641 Hello, I've Been Looking for You, From "The Big Show" of New York Hippodrome (GoldenHubbel), Arthur Hall. 1 25
- Liberty Bell (It's Time to Ring Again), (Goodwin-Mohr), Tenor with orch. acc. Arthur Hall. 90
- 7637 Says I to Myself, Says I (Moran Von Tilzer), Soprano with orchestra, Ada Jones. 90
- I'm Old Enough for a Little Lovin' (Walker Skidmore), Soprano with orchestra, Ada Jones. 90

NEW DANCE RECORDS

- 10053 Fox-trot Medley "Barktown Strutters' Ball," "Barnyard Blues," "Mother, Dixie and You," "Cannon Groove Jass," Gennett Military Band. 90
- One-step Medley, "Good-by Broadway, Hello France," "It's a Long Way to Berlin but I'll Get There," "I Don't Want to Get Well," "Hail! Hail! The Gang's All Here," "Where Do We Go from Here, Boys," "Over There," Gennett Military Band. 90
- 7633 The Spinning Top—Waltz (Knecht), Gennett Dance Orchestra. 1 25
- Valse Fascination—Waltz (Grey), Gennett Dance Orchestra. 90
- 7628 Paddle-Adle—Fox-trot (Snyder), Vess Osman's Band. 90
- He's Just Like You—One-step (Von Tilzer), Vess Osman's Band. 90

INSTRUMENTAL SELECTIONS

- 10036 Spring Song (Mendelssohn), Gennett Orchestra. 1 25
- 7644 New Orleans Jazz (My Darling), (Richardson), Gennett Orchestra. 90
- Jamo (One-step Oddity), (Klobar), Harry Janina's Jazz Orchestra. 90
- 7640 (1) A Perfect Day (Bondy), (2) Soldier's Farewell (Kunsel), Brass Quartet. 90
- (1) Absent, (2) Annie Laurie, Brass Quartet. 90
- 7635 Oh Promise Me—From "Robin Hood" (De Koven), Cornet with orchestra, Chester W. Smith. 90
- Answer (Gibson), Cornet with orchestra, Chester W. Smith. 90
- 7638 Hilo March—Hawaiian steel guitar with guitar and ukulele, Louie Peres and Gusman Trio. 90
- (1) Aloah Oe (Farewell to Thee), (2) He Like No Alike (Sweet Constantine), Hawaiian steel guitar with guitar and ukulele, Louie Peres and Gusman Trio. 90
- 7639 (1) Believe Me if All Those Endearing Young Charms; (2) Drink to Me Only with Thine Eyes; (3) Auld Lang Syne, Brass Quartet. 90
- (1) The Rosary (Nevin), (2) Sweet and Low (Barbary), Brass Quartet. 90

STANDARD VOCAL RECORDINGS

- 10034 Bonnie Sweet Besse (Root Gilibert), Tenor with orch. acc. James Harrod. 90
- I'll Take You Home Again, Kathleen (Westendorf), Tenor with orch. acc. (Recorded under personal supervision of front), Albert Wiederhold, by singing for the lady at the 10032
- Some Day (Wellings), Baritone with orchestra, Albert Wiederhold. 1 25
- Love's Sorrow (Shelley), Baritone with orchestra, Albert Wiederhold's last Gennett record before leaving for France to "do his bit," by singing for the lady at the 10031
- Danny Deever (Kipling Hamersch), Baritone with orch. acc. Royal Daddan. 1 25
- The Pauper's Drive (Sael-Homert), Baritone with orch. acc. Royal Daddan. 1 25

ART TONE RECORDS

- 12508 Swanee River (Old Folks at Home), (Foster), Helen Ware, violinist. 1 50
- Gentle Shadows (Ware), Piano acc. by Francis Moore, Helen Ware, violinist. 1 50
- 12502 Humoresque (Dvorak), Helen Ware, violinist. 1 50
- Ave Maria (Schubert), Piano acc. by Francis Moore, Helen Ware, violinist. 1 50

- 10030 When the Bell in the Lighthouse Rings (Lamb-Solman), Frederic Martin, bass. 90
- Rocked in the Cradle of the Deep (Knight), Orchestral acc. Frederic Martin, bass. 90
- 12501 Largo (Handel), Helen Ware, violinist. 1 25
- Meditation—Thais (Massenet), Piano acc. by Francis Moore, Helen Ware, violinist. 1 50

Financing Edison Dealers

Thomas A. Edison, Incorporated, have recently completed a plan for the financing of their dealers' deferred payment contracts. Under this plan, which is operated in conjunction with the Commercial Investment Trust, of No. 61 Broadway, New York City, Edison dealers may utilize their retail instalment contracts in payment for their account with the distributors. The charges for the accommodation are within the amount now collected as interest from the retail purchaser of the phonograph.

Mr. Harrison Durant, financial supervisor of the Edison Company, had the following to say regarding the plan:

"The financial plan formulated by the Commercial Investment Trust is a broad one, and decidedly advantageous. The charges are considerably less than those previously quoted by any of the regular discounting companies offering the same accommodation. The plan includes the insurance against loss or damage by fire, without additional cost, of all instruments in a purchaser's possession, for an amount equal to the unpaid balance of the amount advanced. The plan is based on the well known trade acceptance—in this case termed a 'Collateral Acceptance.' A dealer attaches his customer's paper to the acceptance, and receives credit for an amount not exceeding 85% of the unpaid balance of instalments.

"The plan has our entire approval, and no doubt will be of great advantage and assistance to Edison dealers throughout this country and Canada. It is the only plan of its kind which the Thomas A. Edison, Incorporated, recommends to its dealers, and is the result of very sincere efforts on our part to relieve our dealers of some of the burden of their financing. The fact that Edison instalment paper has always been interest bearing, made it possible to arrange terms which up to the present date have not been available to phonograph dealers."

Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., Edison distributors from Alberta to Quebec Provinces, inclusive, states that the arrangement applies to Canadian dealers, who will find in it a valuable ally in extending trade.

Changed Their Name

To avoid confusion because of similarity in names, and also to make their name more indicative of their business, the distributors in Canada of Starr phonographs and records have changed their firm name. In future it will be "The Starr Company of Canada," instead of "Canadian Phonograph Supply Co." The headquarters of the firm remain at London, Ont. Messrs. John A. Croden and W. D. Stevenson, proprietors of the firm, are just approaching the close of their first year's business, which has exceeded their brightest hopes. For some time they have been receiving phonographs from the factory at Richmond, Ind., by express, in order to have the goods for prompt delivery.

The recent visit to Toronto of Arthur Middleton, the bass-baritone of the Metropolitan Opera Co., in connection with the third concert of the season by the Toronto Symphony Orchestra, has stirred up interest in the following Edison records by that artist: 82532, "Bedouin Love Song," Pinsuti; 83046, "Praise Ye—Atilla," Verdi; 83043, "The Trumpet Shall Sound—Messiah," Handel; 82534, "The Two Grenadiers," Schumann; 83067, "Young Tom O'Devon," Russell.

SWISS

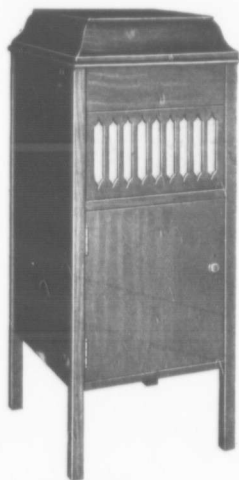
Phonograph Motors

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.



Model K.

Mahogany or Oak, \$106 retail.
Metal parts nickel plated. Multiple
spring motor.

Three New Models of the Gerhard Heintzman Phonograph

Showing that whether you are catering to the millionaire or to the home of moderate income, the Gerhard Heintzman dealer can fit the purse of any customer.

There are Eight Models in the Gerhard Heintzman Line \$51 to \$400 Retail

and in the manufacture of phonographs we are putting the same zealous watchfulness, the same unstinted expenditure of time, thought and money that has made for Gerhard Heintzman pianos their Dominion-wide reputation for enduring tone and quality.

Get particulars of the Gerhard Heintzman
Phonograph Agency



Home of Gerhard Heintzman High Class Musical Instruments



Model 51.
Retail at \$51.



Model 75.
Retail at \$75.

Gerhard Heintzman, Limited

Head Office and Factory

69-75 Sherbourne Street

Toronto

The road to greater profits

STOCK MACHINES THAT BRING BACK SATISFIED CUSTOMERS

(Master of Melody) The "Symphonola" (Made in Canada)

is the only high-class machine on the Canadian market to-day that allows the dealer a chance to make a real profit. Our new 1918 catalogue and price list are now ready for distribution and will be mailed to any dealer on request. To compare the cabinets and equipment with any high-class talking machine on the Canadian market will convince any dealer of the advantages of handling the "Symphonola." For this purpose we will on request deliver to any reliable dealer on approval one of our machines, and if it is not the best machine on the market, price for price, it may be returned at our expense. Our factory is in a position to handle all orders received and make immediate deliveries, which will be a revelation to dealers who have been disappointed in the past by the service received from other talking machine manufacturers.

The "Symphonola" Sound Box

The sound box is the heart of a phonograph, and it is on the sound box of the "Symphonola" that the most care and expense has been spent. It is a delicately adjusted piece of mechanism that responds with almost human sensitiveness to the slightest vibration. It converts the lines of the records into living tone. No harsh or discordant note mars the music of the "Symphonola."

The "Symphonola" Tone Arm

The "Symphonola" tone arm is a universal tone arm, reversible so that it can be readily adjusted to play any make of disc record. It is just like having all these machines in your home, to own a "Symphonola."



"SYMPHONOLA"
Style Louis de Luxe

The "Symphonola" Motor

Next to the sound box, the motor is of the utmost importance. While the different priced machines have different sized motors, yet they are all "Symphonola" motors, which means that they will produce an even, sustained, non-vibrating tone throughout. Has full floating spring case and spiral cut gears, silent wind, worm drive. Every "Symphonola" motor is thoroughly inspected by experts, and is guaranteed to give absolute satisfaction. The "Symphonola" motors are perfect in workmanship and material, all equipped with speed indicator.

The "Symphonola" Cabinets

The "Symphonola" cabinets are exclusive in design, the highest example of the cabinet maker's art; cases made in five ply, using quarter cut oak and genuine mahogany, and perfectly finished in fumed oak or mahogany, highly polished. Cases finished back as well as front.

The Phonograph that plays all makes of Disc Records

MADE IN CANADA BY

The Canadian Symphonola Company, Limited

31-37 Brock Avenue, TORONTO, Canada

Here and There and All Over

Mr. J. W. Bush, who is well known to the trade in Western Canada, has joined the Ottawa sales staff of Willis & Co., Ltd.

Mr. Joseph Brien is now calling on the French trade in the interests of the Pathé Company. Mr. Brien is working from the Montreal office.

Mr. Frank Lodge, the Gerhard Heintzman dealer at Edmonton, on the occasion of a recent visit to Toronto, spent several days at the factory.

A Mason & Risch concert grand piano was used by the Toronto Symphony Orchestra at its series of concerts given in Massey Hall, Toronto.

Mr. Ralph Otto Higel, of the Otto Higel Co., New York, is on a four weeks' trip among members of the piano trade in the Middle Western States.

Mr. W. P. Troitzke of Kinistino, Sask., who some time ago dropped out of the phonograph business, is back in the game good and strong, with the Edison line.

Mr. Laviguer, of Laviguer & Hutchinson, the well known music dealers of Quebec, was re-elected Mayor of that city recently. This is His Worship's second term.

The annual meeting of the Toronto Piano Dealers' Association is to be held on April 1st, according to the decision of the executive committee at a recent meeting.

Mr. H. P. Bull, manager Cross, Goulding & Skinner, Ltd., Winnipeg, has returned to that city from a ten days' visit to the factory of the Williams Co., Ltd., Oshawa.

Mr. W. C. Willson has taken up his new duties with the Pathé Company, and is already deeply engaged in evolving new ways and means of giving service to Pathé dealers.

Messrs. C. E. Locke, Tara; W. A. Bowen, Ridgeway; W. K. Elliott, Brampton and Niagara Music Store of Niagara Falls, have added the Brunswick Phonograph line.

President A. P. Willis, of Willis & Co., Ltd., accompanied by Chas. D. Patterson, recently visited their Ottawa branch, and found business conditions in that territory excellent.

Mason & Risch Ontario branch managers held a meeting at headquarters in Toronto, and also attended the banquet in connection with the annual meeting of Canadian Bureau for Advancement of Music.

Among recent visitors to the headquarters of Musical Merchandise Sales Co., Toronto, Brunswick Phonograph distributors in Canada, were Mr. Webber, of Peterboro, and Mr. Treadgold, of Kingston.

Mr. F. A. Trestrail, general manager of the Musical Merchandise Sales Co., was a recent visitor to New York. Mr. Trestrail states that arrangements have been made to record a number of Canadian publications on Brunswick records.

Mr. T. A. Dillon, formerly Ontario traveller for R. S. Williams & Sons Co., Ltd., Edison sales branch, is now located at the Toronto headquarters, as manager of the Edison sales department. Mr. Dillon is succeeded on the road by J. A. MacKay.

A recital of Hawaiian music was given recently by the R. S. Williams & Sons Co., Ltd., Toronto, the artists being Ben Hokea of Honolulu, soloist on the ukulele and Hawaiian steel guitar; Malcolm F. Wood, Hawaiian guitar, and Miss Donner, soprano.

Adolph Heineman of the Otto Heineman Phonograph Supply Co., Inc., who is in charge of the John M. Dean division of the company, states that arrangements are now being made whereby the capacity of the Dean needle factories will soon be tripled.

McKechnie Music Store, Ottawa, have been featuring Dorothy Lee's songs, and on Monday, March 4th, had Peisek's Orchestra in attendance featuring four songs of this artiste. Their windows also contained a display of the different songs composed by her.

Mr. J. F. Sherlock, of the Sherlock-Manning Piano & Organ Co., London, has returned from a tour of the Maritime Provinces, as far as Sydney. He reports the dealers optimistic and encouraged with the attitude of the public toward musical instruments, the desire for which has been accentuated by war conditions.

Messrs. W. B. Puckett, vice-president and general manager, and F. A. Trestrail, advertising manager, have severed their connection with Williams Piano Co., Ltd., Oshawa, and purpose devoting their whole time to the marketing of Brunswick phonographs, being owners of Musical Merchandise Sales Co., Toronto, distributors of the Brunswick line.

Mr. J. G. Harrison of W. H. Thorne & Co., Ltd., St. John, N.B., Edison jobbers in the east, has returned from New York, where he attended the Edison Jobbers' Convention. This firm has arranged for Odette Le Fontenay, soprano, assisted by Jan Glockner, 'cellist, to give a series of Edison tone tests in different Maritime towns, including St. John, Fredericton, Pictou, New Glasgow, Sydney and Glace Bay.

The staff of Willis & Co., Ltd., Ottawa, recently formed a club among themselves for patriotic purposes, and every month have been in the habit of sending to the 9 or 10 men who enlisted from their warehouses a box of soldiers' comforts. Last month, in addition to their regular number, they included Mr. Inglis Willis, of the Montreal office. This thoughtfulness, needless to say, was greatly appreciated by the home office.

A recent issue of the Fort William Times-Journal reports a presentation to Mr. E. E. Nugent, by the staff of the Heintzman & Co. branch there, the management of which Mr. Nugent recently resigned to enter the army. The presentation was in the nature of a surprise. Mr. Nugent, who boarded at the Avenue Hotel, was told, while at the evening meal, that he was required in the parlors. His former staff was waiting. An address was read by Miss Brown, and Miss Ryde presented Mr. Nugent with a Masonic ring.

Mr. Rhynd Jamieson, who developed so interesting and profitable a music page in the Manitoba Free Press, while music and drama editor of that well known daily, has removed to Vancouver. Mr. Jamieson reluctantly left Winnipeg to accept the music and drama editorship of the "Sun," the readers of which will be glad that "R. J." came among them. He is an earnest, honest critic, fearless and kindly, constructive and encouraging. His articles on church music in the Free Press have been the means of a wonderful improvement in church choir singing in Winnipeg.

The National Music Show is to be held at the Grand Central Palace, New York, June 1st to 8th. The Music Trades Exhibitors' Committee consists of Geo. W. Gittins, Carl C. Conway, John A. LeCato, from the piano and supply industries, and William Maxwell, of the Edison phonograph business, and H. L. Willson, of the Columbia Graphophone Co., representing the talking machine interests. These gentlemen have hit upon a plan which seems to assure an enormous attendance in New York City. They are going to give the entire gate receipts to a fund for the purchase of records and player rolls for the army and navy. This fund will be absolutely under the management of the above committee, and probably will be distributed through the Y. M. C. A.

—with exacting care

The phonograph manufacturer that I like to sell is the man who buys his materials with exacting care.

Because then it is easy to sell him the Stephenson Precision-made Motor and easy to keep him sold.

Because he buys with exacting care---which logically means, the Stephenson Precision-made Motor.

Frank V. Nitz

President

STEPHENSON, INC., - - - - One West 34th St., New York

Mr. James Malcolm, president of the Pathé Company, is at present on a western trip, which will take him out to the coast.

It is understood that Mr. Clark, of Chatham, who has been successfully handling the Brunswick line, is establishing an exclusive Brunswick shop.

Mr. W. B. Puckett, a director of the Musical Merchandise Sales Co., Canadian distributors of Brunswick Phonographs, was a recent visitor to Chicago.

A plan to remedy the "exchange" piano troubles was proposed at a trade banquet in Cleveland. By it an independent company would co-operate with the dealers by handling all used and re-built pianos.

The Brantford Piano Case Co., Ltd., Brantford, makers of the Brant-Ola, report that they are finding sales very satisfactory, in consequence of which their plant is operating to full capacity.

Among the members of the trade noticed in the Toronto Masonic Choir, which made such a hit in Buffalo, were noticed Mr. John Hanna, manager Anglo-Saxon Music Co., and Mr. Addison A. Pegg, salesmanager Nordheimer Piano & Music Co., Ltd.

Mr. Thos. Mundy, Toronto, has joined the Canadian Symphonola Co. in the capacity of salesmanager. The possibilities of the phonograph so strongly appealed to Mr. Mundy, who was in another line, that he decided to take more than a passive interest in the business.

Shortly after returning from a trip to the west, Mr. C. Trollope, of the Cecilian Co., Ltd., Toronto, had the pleasure of shaking hands with two newcomers in his family. The newcomers are a pair of hearty, healthy lads, who promise to make good in the piano business.

Recent additions to the growing list of Pathé dealers are: Claxton & Co., Lindsay; E. V. Warne, Peterboro; Minifex Music Store, Sarnia; Jury & Leslie, Owen Sound; Wesley Walker, Goderich; A. G. Day, Orillia; Martin Music House, Brampton; Tucker Piano Co., Port Arthur.

Mr. Ed. Archambault has purchased the old J. A. Hurteau business from C. W. Lindsay, Limited, and is turning their own store and the Hurteau store, which are next door to each other, into one large store. They will feature the Pathéphone and Pathé records, and have already placed a large order with the Pathé Company.

Madame A. Didier, who has been in charge of the French section of the Pathé Company, has gone into business for herself, opening a large Pathé department in the store of Dupuis Freres, the big French department store in Montreal. Madame Didier is well acquainted with the talking machine business, having been in charge of the Pathé department at N. G. Valiquette, Limited, in Montreal.

The recent visit to Toronto of Jascha Heifetz, the boy violinist, who has astounded two continents, has attracted public attention to five Heifetz records on "His Master's Voice" list. These records are "Valse Bluette," Drigo (64758); "Chorus of Dervishes," Beethoven (64759); "Scherzo-Tarantelle," Wieniawski (74562); "Ave Maria," Schubert-Wilhelmi (74563); "La Capricieuse" (Op. 17), E. Elgar (64760).

Mr. Otto Higel, president Otto Higel Co., Ltd., came up from New York and spent several days with the Canadian plant at Toronto during the month. Asked about business conditions in the States, Mr. Higel observed that there was a decided improvement, and that there were many evidences of returning confidence. Concerning player piano business, Mr. Higel was quite enthusiastic, and predicted a great increase in the percentage of instruments to contain player actions.

"The increased interest of the public in player pianos," remarked Mr. A. T. Pike, of the Cecilian Co., Ltd., to the Journal, "is an evidence of music in the home development. More than ever, there are homes with silent pianos, because of the war's demands, and more than ever must the remaining people have music. The player piano makes this possible, and the improved rolls, especially word rolls, are co-operating with public desire to improve player business."

Included in a recent "His Master's Voice" list of records issued in England is a particularly interesting record, which will appeal very strongly to the many who appreciate the great services which the Greek Premier has rendered the Allies' cause. It takes the form of a record of the speech delivered by His Excellency Monsieur Venizelos at the Mansion House on November 16, 1917, addressed to members of the Anglo-Hellenic League.

When seen in Toronto, Mr. W. J. Ross, of the J. J. H. McLean Co., Ltd., Winnipeg, who, with Mr. J. W. Kelly, president of that firm, accompanied the remains of the late Mr. Redmond to Picton, Ont., was in an optimistic mood so far as western business conditions were concerned. The farmers, he pointed out, not only received high prices for their last season's crops, but are assured of high prices for their yield of this year. Speaking of the drink prohibition law, Mr. Ross considered this beneficial to other business interests, in that money is more freely circulated for comforts and necessities of life. Collections have improved very noticeably.

Of interest to the piano and talking machine trades is the suit to be brought by the U.S. Government against the firm of Colgate & Co., on the charge of violating the Sherman anti-trust law. The specific charge the Department of Justice brings against Colgate & Co. is the violation of the Sherman anti-trust law in that they have suppressed competition by refusing to sell to retail dealers who sell their products for prices lower than those prescribed by the company. The verdict in this case, Department of Justice officials state, will once for all settle the much-discussed proposition of price-maintenance, and decide for all times in all parts of the United States, and as applied to all lines and kinds of merchandise, whether a manufacturer can hold a retailer to an agreed-upon selling price, or to a price set by the manufacturer.

The Piano Trade Magazine tells that the Federal Trade Commission has made public at Washington complaints charging unfair trade practices against a number of varnish manufacturers doing business with piano manufacturers. One concern is charged with having paid employees "large sums of money to adulterate and spoil varnish, lacquers and japans sold or offered for sale by its competitors." These concerns are charged with attempting to stifle and suppress competition by "systematically and on a large scale" giving employees of customers, prospective customers and competitors' customers gratuities such as liquor, cigars, meals, theatre tickets, valuable presents and entertainment. "Secret payments" also are alleged to have been made to employees to influence purchases or to stop purchases from competitors.

The following system of extended payments is announced by the Hudson's Bay Co.'s Calgary Grafonola department:

Price of Instrument.	Initial Cash Payment.	Monthly Payments.
\$24.00	\$5.00	\$4.00
\$38.00	\$8.00	\$5.00
\$58.00	\$10.00	\$6.00
\$73.00	\$13.00	\$6.00
\$112.00	\$22.00	\$9.00
\$122.00	\$22.00	\$10.00
\$155.00	\$30.00	\$10.00

CANADIAN MUSIC TRADES JOURNAL

Mr. A. B. Pollock, president of the Pollock Mfg. Co., Kitchener, was a recent trade visitor to New York.

Johnson Piano Co., Halifax, N.S., district agents for Gerhard Heintzman pianos, in a recent advertisement emphasize that these are sold at fixed prices, and that "everybody pays the same price."

Mr. F. J. Kennedy, formerly of the Mason & Risch staff, Toronto, is again with headquarters, having returned in the capacity of manager of the Victrola department. A couple of years ago Mr. Kennedy went to Winnipeg, and was manager of the Victrola department there, which position he resigned to return east.

Messrs. H. L. Hewson & Son, Ltd., Amherst, N.S., in a communication to the Journal, said: "We are moving into our new warehouse and offices near the railway station, where ample facilities are afforded for the development of our growing business in Pathéphones and other lines, which are being jobbed by the firm. Mr. W. S. Hewson, one of our salesmen, who has done some travelling this winter while home from the west, has returned to his ranch in Saskatchewan to look after his cattle and put in a crop. The Pathéphone business is good with us. More machines can be sold than we can obtain with any degree of promptness, on account of slow deliveries by both freight and express."

MUSICAL EVENTS IN A LINE OR TWO

The Royal Philharmonic Society of London is 105 years old. It has just given its 800th concert.

Miss Christine Miller, the noted contralto, was recently married to Daniel M. Clemon of Pittsburgh.

In Edinburgh recently, a performance of the "Messiah" was slated for twelve o'clock noon. Crowds were turned away.

Reports show that the springing up of Community Choruses is greatly increasing the number of performances of the "Messiah."

Leopold Godowsky, the pianist, is giving a series of recitals in Canada at Montreal, Toronto, Hamilton, Winnipeg and other points.

The Mozart Club of St. Catharines has announced an interesting series of programmes for two meetings each month, up to and including May.

The Cherniowski Trio will sail shortly for a concert tour of South Africa. They expect to be away four months, one of which will be spent in India.

Henry Hadley was awarded the \$1,000 prize offered by William Wade Hinshaw for the best opera, without chorus, and with small orchestra, written by an American.

On the occasion of her recent concert in Toronto for the benefit of the Red Cross Fund, Maria Barrientos was tendered a tea at Government House by Lady Hendrie.

The citizens of Saskatchewan have had their first programme by the Saskatoon Boys' Band. The concert was for the benefit of the newly formed Girls' Bugle Band.

A recent afternoon chamber concert at The Palliser Hotel, Calgary, was well patronized. The string quintet, with Monsieur LePlat as leader, gave several interesting selections.

Under the baton of Clifford Higgin, the Schubert Choir of Brantford recently introduced Elgar's "War Trilogy" to that city. Miss Betsy Lane Shepherd of New York, and a selected orchestra from Toronto, assisted the choir.

Mr. Lew Rees, Toronto's Supervisor of Music in Public Schools, has tested 6,000 voices in selecting a chorus of 1,100 for the Empire Day concert. For the competition there will be 13 school choirs and double trios from 10 schools.

A tribute to France, consisting of an orchestral piece in the form of a Solemn March and Heroic Epilogue, and entitled "Verdun," composed by Sir Villiers Stanford, was performed under Mr. Landon Ronald at the Royal Albert Hall, London, recently.

Under the auspices of the Music in War-time Committee, a series of luncheon-hour concerts are being given every Tuesday, from 1 to 2, in London, England. Admission is only 2½d., including programme and tax. The Lord Mayor of London and the Sheriffs attended the opening concert.

A new opera company, the Commonwealth Opera Company, Inc., has been formed in New York. John Philip Sousa is president, and W. G. Stewart, manager. The surplus is to be put into a fund for the purchase of a permanent theatre. During the first season the repertoire will be confined to light operas.

The third artist brought to Toronto by the Toronto Symphony Orchestra this season, was Arthur Middleton, the great bass-baritone of the Metropolitan Opera Co., who assisted in the orchestra on March 7. The last of the series of four concerts is April 4, when the assisting artist will be Maud Powell, violinist.

For the next meeting of the Calgary Women's Musical Club, a programme of Russian music has been arranged. In addition to a paper on Russian music, the following numbers will be given: Piano solo—Prelude (Rachmaninoff); Song—"Ah! Sad Indeed My Heart" (Tchaikowsky); Trio for piano, violin and violoncello (Arensky); Violin solo—Herbstlied (Tchaikowsky); Songs—"Thou'rt Like Unto a Flower," "Voices of the Woods" (Rubenstein); Piano solo—Valse d'Amour (Moszkowski).

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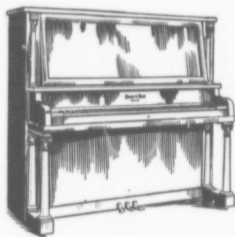
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