

VOL. XVIII.

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Canadian Music Trades Journal

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OCTOBER

**NINETEEN
SEVENTEEN**

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

Published by **FULLERTON PUBLISHING COMPANY**

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as "Figaro"

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Factory and Headquarters:

Toronto,

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Player Piano**

The Piano Beautiful

MARTIN-ORME instruments are built under the expert guidance of a recognized Genius in the theory and practice of acoustics and tone.

They are the resulting combination of the finest workmanship and materials when in the hands of a Master Craftsman.

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They are built to be your leader.

The Martin-Orme Piano Co. Limited

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"Makers of pianos and player pianos of the highest quality only."

21



Men Who Lead in Finance

Society Ladies, exquisitely furnished homes, foremost musicians, and leaders in every walk of life enjoy themselves with Karn Players. This is important for salesmen, because just as the small investors want to know what the banks, trust companies, and such concerns put their money into, so the average buyer is influenced by the make of player chosen by the prominent people who are not limited in the price.



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The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL

The Bell Piano

An instrument possessing individual points of merit which attract both the Dealer and the Musician and bring further business by recommendation.



The difference between the old time Wooden Back and the Bell Metal Back is illustrated above.

The BELL Patent Sustaining Frame possesses THREE MANIFEST ADVANTAGES:

1. Metal displaces the wooden centre posts, adding vastly to structural strength.
2. Greater rigidity, enabling a piano to remain in tune longer than a piano with wooden back.
3. Decreased susceptibility to climatic influences.

The Bell Piano
& Organ Co., Limited
GUELPH, ONT., and LONDON, ENG.

(Some valuable territory yet available for live Dealers).

IMPORTANT

We are manufacturing Piano and Player Benches for the Trade, and if you have not yet received illustrations and prices, it will pay you to write us.

Mendelssohn Pianos and Players

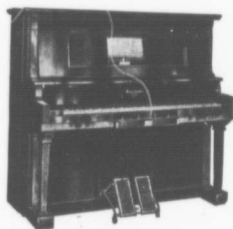
In the History of the Canadian Piano Trade

the name "Mendelssohn" has never been associated with any but the highest standard of pianos—and an uninterrupted reputation like that is a good business asset.

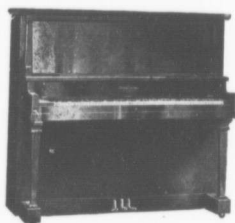
Each Mendelssohn Sold



Style Louis XIV.



Style "30" Player



New Style "E"



Cottage Style

puts an immediate good profit to your credit in the bank—but that is only the beginning of results. The piano in the home commends itself through appearance and tone to many others. The owner is bound to be happy in his selection, which condition of mind inaugurates a publicity campaign in favor of your store.

What better assistance could you have than satisfied owners boosting things your way? Such campaigning paving the way for Mendelssohn sales is backed up by the high quality of every piano or player shipped from our factory.

If you will make a careful comparison you will find that taking the piano and player itself, its reputation, the parts used,—in short the whole Mendelssohn agency proposition point by point, you cannot find a better line to build up an enviable retail business.

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TORONTO

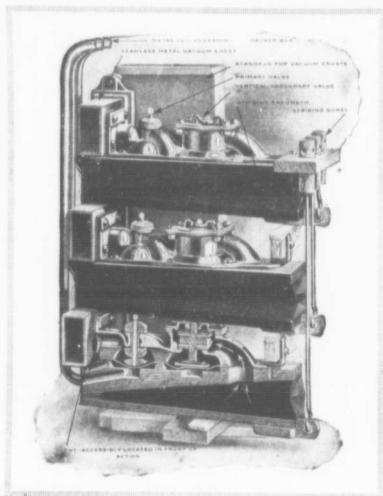
110 Adelaide St. West

CANADA

Little or Nothing For The Upkeep

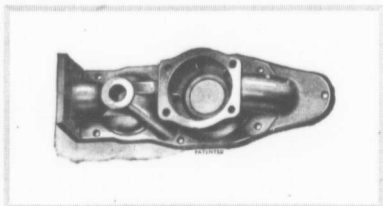
is the reputation of the OTTO HIGEL METAL PLAYER ACTION

In the Higel Metal Player Action the science and experience back of the quality of the raw materials and the skill of assembling make the finished action capable of standing more hard usage than it is ever likely to receive. The upkeep is never out of our minds.



The Otto Higel Metal Player Action

- is positively air-tight under all climatic conditions.
- has each part easily accessible.
- with every part interchangeable.
- so simple in its construction that it has received the unreserved endorsement of the world's best experts in the theory and construction of players.
- renders such extraordinary service, and so meets the strictest requirements of high-class players that it is the choice of manufacturers in not only Canada, but in the United States, in Australia, and in Europe—and this in the competition of the world's markets, because it is accurate, efficient and always dependable.



The Otto Higel Co., Limited

King and Bathurst Sts.,

Toronto, Canada

GEO. W. STONEMAN & CO.

PIANO VENEERS

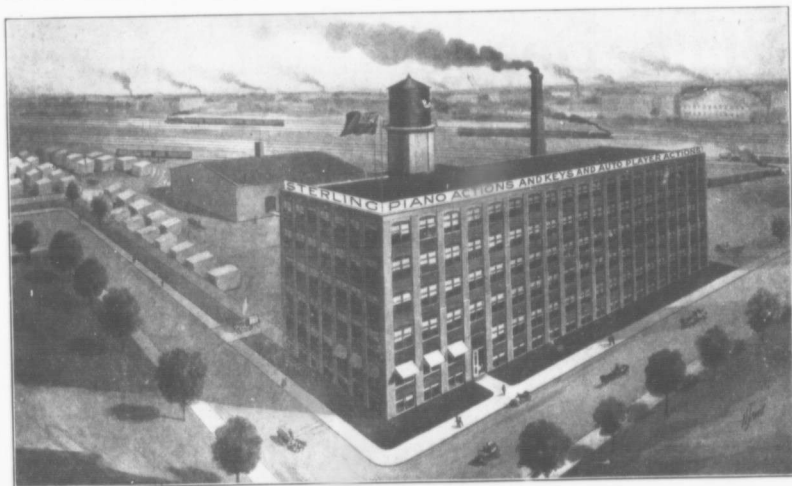
Maryland Walnut

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

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

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

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The up-to-date plant where Sterling Actions and Keys are made.

STERLING

Piano Actions and Keys

A foreigner once said of us on this side of the Atlantic

—"You know the **price** of everything and the **value** of nothing." That is not true.

Since 1887 the piano trade has known and shown their appreciation of the Actions and Keys produced by this house.

Sterling Actions and Keys Ltd.

NOBLE STREET

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Style M

into the qualifications of a piano as a piece of real art-workmanship to be handled on a business basis—the more convincing you will find the arguments for

The Lonsdale

That is only stating what a growing list of alert dealers are proving. The finest evidence of LONSDALE quality is the sales records of our dealers, who are working their way to the top through the keenest competition.

Lonsdale Piano Company

Office and Factory—Brooklyn Ave. and Queen St.

Toronto

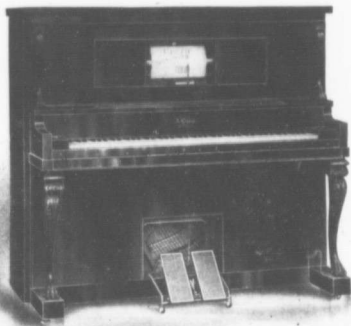
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How Lesage Quality is Worked In

Style and shape are not *pressed* into a good suit—they are *tailored* in.

In the very same way the exquisite tone, the graceful lines of the case design, and the fitness for years of endurance, which are all characteristic of LESAGE PIANOS are not

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



descriptions of the piano—they are *facts built in* with every manufacturing operation from the very first.

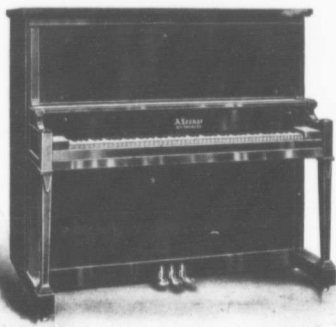
A. LESAGE

Established in 1891

ST. THERESE - QUE.

Manufacturers of Pianos and Players of the Very Finest Grade

Style L. Lesage Piano.





STYLE 65

In Nationalities there is A Dominant Strain

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

WRIGHT PIANO QUALITY

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

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

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

**WRIGHT PIANO COMPANY, LIMITED, STRATHROY,
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ESTABLISHED 1870

NEVER SUFFER BY COMPARISON

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

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

The Newcombe agent
has a real "Leader"

**The Newcombe Piano
Company, Limited**

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

TORONTO

CANADA



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RELIABLE AS THE DOMINION
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Established 27 Years



W. BOHNE & CO.

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CANADA

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



PRESTIGE

is what the "STANLEY" Piano will mean to you.
Your sales will increase and your customers will be
the right kind—the Cash Buyers.

Build your business on the sure and solid foundation
of a "STANLEY" Piano.

Drop us a line.

STANLEY PIANO WAREROOMS
241 Yonge Street
Toronto

Established 1896

Gourlay

Have a Distinctive Tone that Sells

Pianos

It is said that nature labels her most particular creations with a fragrance that cannot be duplicated—for example the rose, the pine tree and the sea.

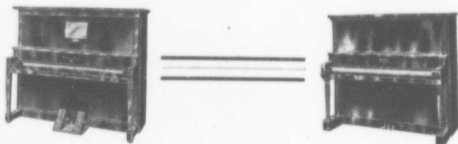
The piano's fragrance is its tone. There is a peculiar, distinctive, satisfying something in the Gourlay that makes it the choice of keen business men to secure the trade of musicians and the discriminating buyers.

This uniform tone, housed in an array of varied case designs, gives Gourlay pianos and Gourlay-Angelus players the admitted superiority so necessary to the music dealer doing business to-day.

Gourlay, Winter & Leeming, Ltd.

HEAD OFFICE AND FACTORIES:
309-353 Logan Avenue, Toronto

SALESROOMS:
188 Yonge Street, Toronto



True Salesmanship is Square

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



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

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

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

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

Ingersoll - - Ontario

The Doherty Piano

never more clearly nor more completely demonstrated its power to win friends and sales than it is doing to-day.

Its beauty as a parlor furnishing, its full resonant tone, and its popular price all combine to guarantee you an increased turnover—and that substantially to your advantage in profits and reputation.

Your request will bring more particulars.



Doherty Pianos, Limited, - Clinton, Ontario

Established 1875.

Over 70,000 Doherty Owners.

"BEST"

Sole Agents in Canada for FELTS

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



E. V. NAISH FELTS
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There is nothing better than Best

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

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



D. M. BEST & CO.

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TORONTO



Royal Model

A Popular Line to the
Hustling Agent Means

EASY SALES AND
SATISFIED CUSTOMERS

The THOMAS

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

The Thomas Organ & Piano Co.

WOODSTOCK ONT.

WRITE FOR CATALOGUE

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HAMMACHER, SCHLEMMER & COMPANY
 NEW YORK, since 1848
 4th AVENUE and 13th STREET

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ORDERS have exceeded our expectations.

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

Dealers keep alive, handle the winner.

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

Prices on stools are withdrawn. Quotations given on application.

We employ no travellers. Do business by mail.

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

The GODERICH ORGAN CO., Limited

Factory and Office, GODERICH, ONT.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United States

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SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

C. F. GOEPHEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



Player Accessories.

Tracker Bars, Transmissions, Brass and Rubber Tubing, Rubber Matting for Pumper Pedals, Pumper and Player Pedals, all Special Hardware formed or cast, Leather Nuts, Push Buttons, Special Punchings cut from Cloth, Felt, Fibre, Paper, Pasteboard, and all character of Leather.

Send inquiries, accompanied by Samples, for Prices, stating Quantities required.

Soliciting MANUFACTURERS' TRADE ONLY, not Dealers, Repairers, etc.

Felts, Cloths, Punchings

Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

Imported French and also Domestic Bushing Cloth—Hammers.

The Craig Piano—Established 1856

Gentlemen Who Sell Pianos



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

The Sweet, Mellow Tone

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

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

Are you familiar with **Craig Pianos**?

The Craig Piano Company - Montreal, P. Q.

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

Hawaiian Guitars and Ukuleles

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



HIGH-GRADE UKULELES

C. F. Martin & Co. Make

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

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

Ukuleles

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

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

Hawaiian Guitars

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

Prices—Retail, \$7.10 to \$25.00.

Trade, \$3.75 to \$10.50.

Five different lines in various woods.

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

UKULELE CASE

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

Trade price, each ... 1.05

VIOLIN STRINGS

Made in Canada

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

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

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Canadian Music Trades Journal

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

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

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PUBLISHED BY

FULLERTON PUBLISHING COMPANY

66-68 West Dundas St., Toronto, Canada

JOHN A. FULLERTON

HARVEY A. JONES

Editors

Telephone

Adelaide 5434

VOL. XVIII.

TORONTO, OCTOBER, 1917

No. 5

The 1917 Crop

AN encouraging and illuminating report on the 1917 crop has been distributed by the Grain Growers' Guide of Winnipeg by means of a circular called "The Guide Post." From this report the following information is reproduced: Crops of Wheat, Oats, Barley and Flax, in Alberta, Saskatchewan and Manitoba exceed half a billion bushels, valued at \$712,144,951, as compared with \$600,553,000, the value of the record crop of 1915 and \$514,691,000 last year—by far the most valuable crop ever produced in Canada.

An estimate of the yield and value of the 1917 grain crop in Western Canada based on the reports of 440 secretaries of local Grain Growers' Associations to The Guide, and prices fixed by the Dominion Government or current on the Winnipeg Grain Exchange.

WESTERN CANADA'S 1917 CROP

	Estimated Average per acre	Estimated Total Yield bus.	Estimated Average Price per bus.	Estimated Total value
Wheat	17	224,307,200	\$2.15	\$482,260,480.00
Oats	31	230,065,480	.65	153,542,562.00
Barley	22.7	46,259,820	1.17	54,113,988.40
Flax	9.1	6,897,435	3.15	21,537,920.25
Total Bushels		515,469,935		Total Value .. \$712,144,951.65

PREVIOUS GUIDE ESTIMATES COMPARED WITH ACTUAL YIELD ACCORDING TO DOMINION GOVERNMENT'S FINAL RETURNS

1915 CROP			1916 CROP		
Guide Estimate	Actual Yield	Total Bus.	Guide Estimate	Actual Yield	Total Bus.
.....	722,163,755	494,168,344
Value	\$600,553,000	Value	\$493,821,000
				\$514,691,000	

Table showing total acreage, total yield and average yield per acre for 1917 crop by Provinces, according to The Guide's estimate, compared with total harvested area, total yield and average yield per acre in 1916:

Province	Year	Acreage	WHEAT		OATS		BARLEY		FLAX				
			Yield per acre bus.	Yield per acre bus.	Yield per acre bus.	Yield per acre bus.	Yield per acre bus.	Yield per acre bus.					
Alberta	1917	2,500,000	50,000,000	20	1,750,000	59,500,000	34	305,000	7,930,000	28	90,000	900,000	10
.....	1916	2,199,000	48,738,000	23	1,746,500	77,283,900	44	281,400	8,090,000	28	81,000	1,114,000	13
Saskatchewan	1917	7,862,500	125,800,000	16	3,808,120	110,453,480	39	368,330	8,103,260	22	596,110	5,364,990	9
.....	1916	7,457,700	123,448,000	16	3,180,800	133,971,800	42	344,000	10,062,000	29	497,700	5,724,000	11
Manitoba	1917	2,853,862	48,507,200	17	2,230,600	69,130,000	31	1,270,720	29,226,560	23	63,650	772,445	9
.....	1916	2,805,800	27,714,000	12	1,271,000	41,625,300	32	614,000	13,815,000	22	22,000	237,000	10
Totals	1917	13,215,862	224,307,200	17	7,788,120	239,065,480	31	1,644,050	45,259,820	22.7	749,715	6,837,435	9.1
.....	1916	11,872,600	199,900,000	16.8	6,198,100	254,879,600	41.1	1,239,400	31,967,000	23.7	600,700	7,073,000	11.7

The 1917 grain crop of Western Canada—Alberta, Saskatchewan and Manitoba—is by far the most valuable crop ever produced in the Dominion. It exceeds in value by over \$100,000,000 the previous record crop of 1915, and is worth \$200,000,000 more than last year's crop.

The enormous value of the crop produced by Western Canada this year establishes a new era in the agricultural and economic history of the Dominion.

In actual number of bushels, according to The Guide estimate given here, the 1917 crop of wheat, oats, barley and flax will exceed the crop of last year by 30,000,000 bushels. In the present world food crisis this is perhaps the most satisfactory feature of the crop. The 1917 wheat crop in Western Canada will, it is estimated, exceed the 1916 wheat crop by 24,407,200 bushels. The 1916 wheat crop for all Canada left an exportable surplus of 150,000,000 bushels, so that this year, taking for granted that the actual

increase in the estimated wheat crop is available for export, Western Canada ought to be able to contribute an extra 25,000,000 bushels of wheat to the Allies.

It will be seen from The Guide's comprehensive summary of the crop situation that the yield of this year's crop is very much better than earlier reports indicated. It is unlikely that later reports will materially alter The Guide's estimate, which is based on the condition of crops at September 5 last. The prices on which The Guide's estimate of crop values are based are not likely to be lowered during the shipping season. The average price of \$2.15 per bushel for wheat is the price fixed by the Dominion Government for No. 3 Northern at Fort William, or 6c. below the price for No. 1 Northern. The grade of wheat will be high. Out of 2,260 cars of wheat reaching Winnipeg up to and including September 11, all but three went No. 1, 2, or 3 Northern, and these three went No. 4.

Emphasizing Music, Not Prices

COMPETITION which created the fight for business on a basis of prices and terms is now evolving a saner line of endeavor. Bright dealers in close touch with public ideas and ideals are seeing merit in the admonition to "forget prices; talk music."

There are not yet enough retailers talking music to make the cumulative effect of the combined advertising great enough. If all the music dealers in the country were to suddenly turn their efforts and their advertising into creating a desire for music, into hammering into public consciousness that music is a seven-days-in-the-week essential, that home can't be home without it, that it is a crime to deprive children of it, and in short to urge music for music's sake, there would be a tremendous impetus in the demand for musical instruments.

There are dealers, actually purveyors of musical instruments, who still refuse to believe in the indirect results of creating musical desire. They consider themselves hard-headed, conservative and practical, but are so impractical as to believe that only prices and terms interest the people, or that the only way to sell a piano is to play on the prospect's vanity and make her feel degrees behind and below her neighbour who has a piano.

Retailers of pianos know that their interests are identical, and yet some of them will continue to act as if doing their utmost to destroy the business and any vestige of confidence that the public may have in those engaged in the business.

Emphasize music; not prices.

Service in Piano Selling

IF the average piano purchaser is most interested in prices and terms than in quality and service it is because the trade has so educated him. It is unfortunate that the intensity of competition caused "easy terms" to be exploited to the extent that the efforts of the advertising man and the salesman become concentrated upon putting "prices and terms" across instead of music. It is noticeable that a change has taken place, and shrewd merchants are now relegating easy terms to the place of lesser importance and putting their wares forward on a basis of service and quality and as family necessities in making the home attractive and in the education of the children.

Service in connection with piano selling is more or less of an innovation. "What do you mean by service?" asked the salesmanager when questioned as to his ideas of giving service. "When you sell a piano," he was asked, "does that end the transaction apart from seeing that payments are regularly made?"

"Well," admitted the salesmanager, "that was once our position. We kept as far away from the buyer as possible so as not to stir up trouble, and took care of the complaints when they came to us. Now we are on a different basis. Our salesmen have instructions to drop in occasionally where they sell a piano, presumably to 'inspect' it, but actually to create good will and to secure names of 'prospects,' which is done in this way with good success. Also if there is a complaint, real or imaginary, we get a chance to fix it up, and make the customer so satisfied that he speaks well of us instead of knocking us to neighbors and friends as would perhaps be the case if we neglected him. Furthermore, we have noticed that payments are more regular where we keep in touch in this way."

Manufacturer's Difficulties

WAS there ever a time in the history of the piano trade when it was less harassing to be the manufacturer than it now is? Without at all minimizing the problem of the retailers, the greatest of which at present is to obtain stock, it can be stated that the manufacturer is having an

extremely difficult time. The labor situation has become acute in the superlative degree, and notifications of advanced prices of supplies continue to land on his desk with disheartening regularity. As if the increased cost of materials were not problem enough their scarcity intensifies it. Then there are the hampered facilities of railroads in transporting supplies and the finished product.

There are still some dealers that maintain a skepticism of the manufacturers' claims as to the necessity of the higher prices put in effect. Figures that have been shown this Journal would surprise such dealers, and it is not in the manufacturing branch that profits are being shown, as firms engaged in both retailing and manufacturing will readily testify.

The President of the U.S. Piano Travellers' Association, addressing a body of dealers, urged service upon their consideration. He referred to service to the customer, service to the dealer himself, service to the traveller, and service to the manufacturer. The latter embraced the ordering of stock early, which not only enabled the manufacturer to make a more equitable distribution of his stock, but enabled him to make advance estimates more accurately. As a matter of fact, as the speaker referred to pointed out, while this is service to the manufacturer, it is of equal service to the dealer, and is only another point emphasizing the necessity of co-operation.

Embargo on African Shipments

CANADIAN piano and organ manufacturers are in a serious position at the present time as regards the export of pianos and organs to South Africa owing to an order issued by the British Government forbidding the carrying of these instruments to South Africa on the steamers leaving Canada. The exports are practically limited to foodstuffs and agricultural implements. Many of the manufacturers have good orders on hand and do not know whether to prepare same at once and hold awaiting instructions or pass up the business in the meantime. This business has taken much effort to secure, and it is feared the trade connections may be broken. It is hoped that it will not be long before the embargo is lifted and shipments resumed. Canadian instruments are receiving a preference among the South African dealers, and it is learned that many enquiries are coming to Canada at present for catalogues and price lists.

Canadian Pianos in Australia

IN the *Weekly Bulletin*, No. 714, issued by the Department of Trade and Commerce at Ottawa, appears the following report from Mr. D. H. Ross, Canadian Trade Commissioner at Melbourne:

Taking the experience of one of the largest importers of pianos and proprietors of large instrument selling houses in Melbourne and Sydney, personal investigation has disclosed the following rather disappointing facts in respect to the inferior packing of Canadian pianos for the export trade and the attendant consequences.

Here is the experience of the importers briefly given: "Owing to the outside case not being zinc—or even tin-lined, every instrument arrived in a more or less damaged condition, and three pianos after having been renovated and sold were returned by the purchasers as being unsatisfactory.

"In one instance, the back of the instrument was badly stained by dampness, and the whole came away rusted, which necessitated regluing; the metal parts and the notes were rusted and thus 'stuck'—all owing to the lack of proper wrapping to prevent sea air and dampness reaching it.

"While a water-proof material was used it was not thoroughly wrapped around the piano as it should have been done.

"The long voyage a Canadian piano has to undergo to reach an Australian port makes it absolutely necessary that

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1917



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The beautiful Williams Maester-Touch player above is very different from the melodian we made 68 years ago, but the quality of the Williams product—the durability that has proven itself by a 68 year test—is still maintained through the efforts of Canada's brains and expert workmanship. Uprights, Players and Reproducing Grand Pianos, models from \$350 to \$1,500. Write for our complete line.

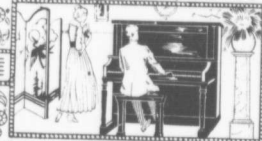
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"The Choice of the World's Great Artists"



The House of Sherlock-Manning

LOOKING FORWARD

It is not on past glories—however brilliant—that the house of Sherlock-Manning depends to develop trade. Triumphs of the past can but imbue us with a pride of heritage, but for our future prosperity we are at present making such arrangements—both in the manufacturing and commercial sides—as will undoubtedly procure for us that measure of success we desire to attain.

This is our period of consolidation. We ask the indulgence of our dealers if at the present time we cannot quickly fulfil the great demand for Sherlock-Manning pianos. We ask them to "look forward," as we do, to that period of great development which we confidently anticipate will come to them as well as to ourselves.

The Sherlock - Manning Piano Company

London, - Ontario



the instrument should be so packed that all sea air is excluded, otherwise rust and staining at least will result.

"In as much as the price of a piano which, before the war, retailed in Australia at about £50 (say \$243.33) is now from £70 to £80 (say \$340.67 to \$389.33) the extra cost of effective packing would be cheerfully borne by importers to ensure landing the instrument in good condition.

"Importers quite understand the present difficulty of procuring zinc, but state that the cheapest tin, or even waterproof oilskins—provided they are thoroughly wrapped around the instrument—must be obtainable.

"In the absence of zinc lining, the best substitute is undoubtedly tin, of, however, a cheaper quality, and the cases so lined in which English pianos are now arriving in Australia are satisfactory. The Canadian and United States pianos are varnished and not French polished, which is considered very detrimental to their sale in Australia."

Health Officer Suppresses Music Roll Exchange

CANADIAN dealers have for some years discussed the pro's and con's of the music roll library or exchange. By some it was considered unsanitary. Now, apparently for the first time, the roll exchange has been forbidden by a medical health officer. The piano dealers of Hamilton, Ohio, have been sent the following notice from that city's Medical Health Department:

"The promiscuous exchange of music rolls by piano dealers in this city has been investigated, and we have arrived at the conclusion that, at best, this is a bad practice. The appearance of some of the music rolls is absolutely filthy. Evidence is at hand showing that these music rolls have actually been exchanged from homes quarantined for contagious diseases.

"In the rewinding of these rolls it is a common practice to place the hands over the roll as it is rewound, giving a very favorable source for the spread of skin diseases such as eczema, itch, etc.

"In view of the above you will kindly discontinue the exchange of music rolls and you may notify your patrons this is done on orders from the health department."

The Way Out for Piano Men

Reprinted from The Phonograph

IF the phonograph has become a material deterrent to the greater sale of player pianos and pianos, as so many dealers say it has, the basic reason for this influence is probably the ease with which the newer instrument may be made to produce reproductions of the world's best music of every type, which panders to the popular disinclination toward personal effort to attain those accomplishments that were viewed as indispensable in persons of taste or culture by the older generation. The number of youths or misses now "practicing" two, four or even six hours daily as their parents were wont to do could probably be tallied upon a leaf of—well, for size, let us say, cigarette paper. It is also probable that the talking machine has had the effect of spoiling many true lovers of music for anything less than the efforts of the very best musicians, and the parlor pianist whose gyrations formerly excited so much admiration is thus placed at a distinct disadvantage. There are not many who will believe that the phonograph actually competes with the older instruments in the sense that a person who buys a piano for its value in the home will be switched with utter satisfaction to a talking machine before getting out of the store.

The piano folks, if their star is to continue in the ascendancy, ought to dissipate in so far as they can whatever popular misconceptions are piling up with regard to their instruments. If the public favor for pianos is dulling to lethargy, it should be quickened to life, not by a recital of finish and tone but by a dissertation on the pleasure of

playing the piano. If the idea passes current that piano-playing is an accomplishment coming only after years of keeping everlastingly at it, some facts and figures as to the average time taken to make a fair performer should be adduced. Unquestionably, there are many sales contingent upon the latter issue at doubt.

As long as such a great number of merchants continue to sell both phonographs and pianos, and as long as the virtues of the two lines remain essentially non-competitive as they are, there will be a consistent effort to display both to their best possible advantage. That is the subject in which all manufacturers whose business depends upon the musical culture ought to be vitally interested.

The Place of the Tuner in Giving Service

Portion of an Address by Charles Deutschmann, President of the National Association of Piano Tuners

RIGHT here it will not be amiss to bring to your notice a most peculiar and puzzling condition of the tuning departments in most old established firms, and I speak from a practical experience in a few of them, that in spite of the number of sales each year, the number of tuners on their force has not increased.

For example, let us say, ten years ago you had six tuners on your force. You have sold in that time a great number of instruments, yes, I can cite instances where firms have sold probably in excess of five thousand instruments in that time, and yet not one more tuner on the force, in fact, fewer. It is surprising what a small percentage of tuning you control on the number of your sales. Where did that tuning go? Who got it, did you? No! It was not done. Something must be wrong. Somebody or something must shoulder this discrepancy. I will now briefly explain to you the underlying causes of this condition. The most important and the cause of most of the trouble is that the purchaser has not been instructed as to the care of his instrument. I have even heard of cases where salesmen have told the purchaser that his instrument was so well made that it never needed tuning. Let us see how this tallies with the facts.

The back is strung, it is then chipped or snapped up, as we call it, then the sides are glued on; it goes to the action finisher after he is through, it gets its first tuning, generally called rough tuning. Then it goes to the fly finisher, after which another hurried tuning, or perhaps it is skipped because the action regulator is all ready waiting for the case. After him another hurried tuning, then the tone regulator gets in his work; then fine tuning, and in the box it goes to the merchant.

You put this instrument—which has left the factory from five to ten days after it was strung, and was tuned four and more likely only three times—into some home without any instruction, and what is the consequence? In a short while it is in such wretched condition, as far as tuning is concerned, that it is a disgrace to the man who made it, the man who sold it and the man who owns it. What would you say to the physician whom you called to your home in a case of sickness if he examined the patient, wrote out a prescription and then failed to inform you when and how the medicine should be administered? You would say that he had forgotten to explain one of the most important details. Such has ever been the case in the sale of pianos. No instructions whatever to the purchaser as to the care of the instrument he bought and which, it seems to me, are so necessary.

This evident oversight or neglect and the ills and troubles resulting therefrom, caused the National Association of Piano Tuners to adopt a resolution at the Detroit convention in 1916, instructing the national secretary to send a letter to all manufacturers and dealers asking them to put in their instrument some form of instruction as to the

THE MUSIC TRADES DIARY & YEAR BOOK 1918

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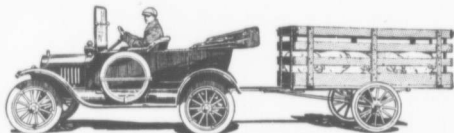
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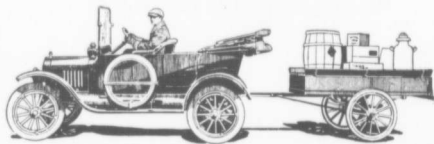


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Windsor, - Ontario

care of his instrument and to which we received a hearty response, many having put it into effect.

Here is the comment of a well known salesman and manager. He said: "Here I have been selling pianos for many years and I thought I knew everything pertaining to the game, but that letter from the national secretary taught me something, and henceforth I shall tell every customer whom I sell the necessity of keeping up their instruments, for I know that a well-kept instrument is the best advertisement for my goods and my house." And believe me, gentlemen, this man has taken more tuning contracts since he received that letter than he did in the five years previous.

We, the tuners, have come to the positive conclusion that the good housewife who has her rugs cleaned regularly, her walls and ceilings decorated regularly, would also have her instrument tuned just as regularly, if she were instructed as to its needs.

And now, gentlemen, here is where we may co-operate in educating the piano owner in the proper care of his piano, and if this duty is conscientiously and vigorously performed, I assure you that in a short time your tuning department will become an asset instead of a liability.

Another evil, and one which has reduced the future income of your tuning department is the habit, and I might say in many cases, the pernicious habit of free tuning. Free tunings probably would not be so bad if they were systematically and promptly attended to, but how often are they? I have frequently tuned pianos which have been out for two years, and in one case, three years, free of charge, because it had been promised and the purchaser demanded it. Now, gentlemen, such a party is forever lost as a tuning customer, for how can you, who should know the necessity of tuning an instrument expect a person, ignorant of the fact, to have the work done when you do not? Many dealers at present promise three tunings the first year, but very few send a tuner until the purchaser complains or demands it. Let me here quote what one of the best retail salesmen, and later, manager of one of the largest stores in New York said to me: "If I ever sell a piano that is to be placed in some public place or hotel parlor, and the owner will not take care of it, I will have it taken care of myself, for if I do not, the reputation of that make of instrument is severely criticized and many a sale lost, as people coming in sit down at the instrument, try it, notice its condition, look at the name and say, 'I would not have one of that kind,' laying the blame upon the instrument and not on the negligent owner." If you think it advisable in your business to give free tuning for the welfare of your tuning department, please have the work done before the purchaser demands it, for it may then be too late to regain his good will and patronage.

I have spoken to a number of dealers in regard to free tunings and many of them voice their sentiments against them in this manner:

"A something given away somehow seems to lose its value or importance, and leaves the impression with the purchaser that he had already paid for it in the purchasing price, otherwise he would not get it for nothing and invariably they think the tuner doing the work is giving them a poor job."

I would suggest for free tuning a substitute that will cover the ground and bring results. It is a system of inspection which you can carry on at a minimum cost. For instance, whenever you sell an instrument and it is delivered, the first time your tuner is in that locality have him step in and see that everything is satisfactory. You will, in this way, anticipate complaints and a complaint anticipated is already half adjusted. Your tuner can then say, "Your instrument is now in first class shape, and to keep it in that condition follow the instructions in the pamphlet which is in the piano." He asks the owner to read, and with a few explanations, will in a few moments, in most cases, nail a contract for tuning, thus insuring future business for your tuning department, a well-kept instrument, a boost for your business, and a pleased and satisfied customer.

Little Known of the Electric Player

ON Thanksgiving evening there was a Toronto gathering of several families in a sort of family party. Some of those present were from a neighboring city. One of these visitors was telling about calling on a friend. Before the caller left the hostess excused herself to make a cup of tea, and while she was away there suddenly came from the parlor strains of music which the visitor thought were exceptionally good. The hostess brought the tea out on the verandah, but the music still continued, so that it was apparent she had not been playing while the kettle was boiling. "Where is the music coming from?" inquired the visitor. "Oh," replied her friend, "that is our new electric player."

The relating of this incident focussed some attention upon the electric player, and it showed that very few in that group knew anything about an electric player. Some were surprised to know that such an instrument existed. Whether the trade will make an attempt to give widespread publicity to the merits of the electric player or not remains to be seen, but the fact is evident that the slight attention that has already been called to the electric player and the displays that have been made at some of the exhibitions, has as yet scarcely made a dint in the public mind.

The Columbia dealer markets a line of merchandise that cannot be secured elsewhere. No other musical line is so exclusive. People want it and a competitor cannot easily satisfy them with substitutes.

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



Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1917

Unworked Territory

WHILE visiting an Ontario grain elevator in a country town the Journal saw a farmer receive a cheque for \$1,500 for some alsike seed, and the same farmer had between thirty and forty more bushels to bring in at \$10.70 a bushel. Another farmer had a load of wheat with a few bags of white clover thrown on top, which brought him \$447.

Right in that same community three farmers each shipped a dressed calf to Toronto, and the prices they got were \$32.50, \$42.50 and \$44, the first calf being only six weeks old. This has a direct bearing on the talking machine business, because in that community, with all this money in circulation, the only representation that any talking machine firm has is in the hands of a hardware dealer, who treats talking machines merely as a side line, and who, as in so many other cases, features talking machines as if there were no such things as records in the industry. Only a very few people there own talking machines, part of them dealing with this local hardware man, and the others buying when in the nearest city shopping, or by mail order. It is most apparent, however, that this territory has scarcely been touched, and it shows the great development that yet can take place in the talking machine industry.

Making Sales and Getting Prospects Using a Motor Truck

"RINGING the door bell is still the most effective method of getting good names for the prospect list," declared a phonograph salesman, who also emphasized that the prospect list is valueless if it is not worked. To many men house-to-house canvass is repellant. To very few indeed is it attractive, and an unusual amount of determination and an unusually strong will power are necessary to carry one though day after day meeting with little cordiality and frequently with pronounced discourtesy.

Opinions in the music trades are divided on the door bell method of securing business. But city conditions and country conditions are different.

In the last issue of the Journal was told the experience of a dealer who has an extensive country trade. He does not sit in his store waiting for business. He goes after it—systematically, intelligently and with enthusiasm.

He has a motor truck. On certain days in the week he will start out with several machines and several selections of records. He knows from inquiry or personal knowledge something about the homes that he has decided would be better homes with his product. He knows which particular farmer is good for the expensive type and which is a better prospect for the medium grade, and so on. If there has ever been an opportunity of learning about the musical tastes of the family he has made use of that opportunity as his card index will show. In fact, he does not go to a home until his card index gives him quite a detailed history of the owner of it.

A glance at one of the cards may be of interest. It says that Arthur Gray is clanishly Scotch, a Presbyterian, has one hundred acres paid for, well fenced, bank barn, good house. Bought a car last year. Has four children; eldest girl in High School. Wife sang in choir before marriage. Specializes in hogs. Home comfortably furnished. In summer flowers numerous. Good customer of local merchants.

This card informs the dealer that if Arthur Gray has

not a talking machine he should have one, and can afford it. The dealer decides to sell him. On the contrary, the next prospect listed is not desirable.

William Matheson. Hundred acres, heavily mortgaged. A hard worker but poor manager. Three children; wife inclined to extravagance. Buildings and fences neglected. Local merchants do not encourage his trade, though honest enough.

The dealer in commenting on this card said: "This fellow I am leaving until I run out of better prospects. The card would class him as a poor prospect, and yet I have no doubt he would be an easy buyer for one of the lower priced types, which I may sell to him if I happen to be around some day when he receives his cheque for cattle sold or for milk."

Another card had very little information. "This man," said the dealer, "is on the next farm to where I propose calling to-morrow. I am not calling on him until I learn more about him, even though I go past his gate, eleven miles from here. I may learn enough about him to make a special trip worth while."

Having mapped out a trip for a day, or perhaps two days, the dealer on reaching the first home on his list manages to get himself invited into the house. This is sometimes by inviting himself in with the machine, which he wants to leave for a few days, possibly a week. He impresses upon the woman or man, if he is there, how easy it is to operate the machine. He shows one of the children how to do it. Then tells them to enjoy the music until he returns, and invite the neighbours in to enjoy it too. This is usually a week later. "I very seldom take a machine away," he said in telling of his method, and always get the attitude of some of the neighbours. That is, the children or the parents in telling me about their fun of the week invariably repeat some remarks made by a neighbour, showing how that neighbour feels about owning one. I have the advantage of being inside his trenches without him knowing it."

"You must be an enthusiast," urged this dealer, "know your line, believe in it, and keep everlastingly at it."

A Good Idea of Service

TO emphasize the service that talking machine buyers may expect from his store one dealer has hung up this sign in a prominent place:

OUR SERVICE TO PATRONS

When you buy a talking machine from us you get the kind of service you have a right to expect. From the time your instrument is delivered and put in perfect shape by an expert, we want you to know that we have an interest in your machine and at any time it does not give you the best results, call us up at once.

Getting Business From Visitors

ONE means recommended for promoting talking machine and record business is to pay attention to conventions by getting a list of the guests right at the opening of the convention, earlier if possible, and send a form letter to each one, saying that you notice that person's name among the convention guests and would be glad to have him or her drop in and see your line. It is deemed advisable by some to make a drive on certain special lines on such an occasion. Here is where a short, carefully selected list of records would come in.

Reg. Ag. Dept. - Copyright.



Alert Merchants

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

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

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Calgary, Alta.

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St. John, N.B.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL



More About the Needle Situation

FOLLOWING what the Journal published last issue on the talking machine needle situation comes this statement from the London Music Trade Review:

"The demand on steel for war purposes is so great that the Government have seen fit to limit or abolish its use for any other purpose. That solid fact the talking machine trade has to swallow. It is unpalatable, but there it is, and we must make the best of it, consistent with an united and unrelaxing effort to induce an official modification of what appears to be an unnecessarily arbitrary ruling. The Ministry has recently made what is evidently regarded as a concession, and that is the granting of a permit authorising manufacturers of needles to purchase a crucible cast steel sufficient for the purpose of making needles for the needs of military and naval hospitals, canteens, huts, etc. Beyond this the Government at present will not move. Though there is still a fair supply of needles available, it is rapidly diminishing and will not last very long. There will be a great shortage this season, and we seriously urge the retail trade to husband their stocks as much as possible and not sell more than one box at a time to any one customer. It looks as though the distribution of needles will have to be made on the same plan as sugar and matches. The regular customers should certainly receive first consideration!"

The publication quoted has suggested the possibility of dealers buying back used needles from their customers and sending them in for resharpening. In this connection they received this letter from Messrs. J. Stead & Co., Ltd., of the Manor Needle Works, Cricket Inn Road, Sheffield:

"There are no technical difficulties in the way of re-pointing used needles; it is entirely a question as to how much the public will pay for needles. There is no machine made that would repoint used needles, and under the circumstances it is not worth while trying to invent such a machine. These needles would, therefore, have to be pointed by hand. I estimate the cost in this way would be — per thousand needles. I think my firm would be willing to

try a million at this price. If the old needles could be got at the price you estimate, they could be retailed at 1s. per box of 200. They would be about as good as new needles."

"For obvious reasons we omit Messrs. Stead's quotation, but it is at the disposal of any *bona fide* firm interested," continued the Review. "The subject is evidently one which calls for the attention of the trade, and we shall be glad to give publicity to any further suggestions with that end in view, having regard to the dearth of steel available and the necessity of making good use of the valuable material which hitherto has been simply wasted."

Will This Help The Needle Situation?

WORD is received that President Wilson has approved an agreement between the War Industries Board and the steel men fixing the following prices, which become effective immediately, and are subject to revision January 1, 1918, viz.:

	Price Per Ton	Per Cent. of Reduction
Coke	\$ 6	62.5
Pig iron	33	43.1
Steel bars	38	47.3
Shapes	60	50
Plates	65	70.5

One of the stipulations of the agreement is that the prices shall be made to the public as well as to the Government, and the reductions should make themselves felt in all lines of trade where steel is used to any extent. The official announcement says in part: "Measures will be taken by the War Industries Board for placing orders and supervising the output of the steel mills in such manner as to facilitate and expedite the requirements of the Government and its Allies for war purposes, and to supply the needs of the public according to their public importance and in the best interest of all, as far as practicable. A spirit of co-operation was manifested by the steel men, and no doubt is entertained that every effort will be made to bring the production as nearly as possible up to the extraordinary demands resulting from the war."

Tapping on the Window

YOU have perhaps heard of constant tapping on show windows being used to attract the attention of passers-by, and you may have wondered how it was done. According to a writer in the Chicago Furniture Journal, here is a perfectly simple way of handling the proposition. Get one of the small electric bells that ring by means of a little hammer striking the bell which screws on over the device. Take off the bell itself and locate the rest of the device where the hammer will, when in action, just strike the window glass in some concealed location. Connect your bell up with a couple of dry cells, and when you turn the switch, or fasten the button down, the hammer will pound merrily away on the window glass as long as you wish. The expense is slight. If you are located in a small town the scheme will be new to most of your people and attract great interest.

The Future Lies in the Records

THOSE who are not giving the attention they should to the record end of the talking machine business will do well to note the following extract from an article by William Braid White in the Talking Machine World:

"The situation with regard to machines being what it is, one is irresistibly driven to perceive that the record really holds the future of the industry in its sound grooves, as it were. The talking machine record is, after all, the soul of the entire business, and if you were to destroy, or could in some way manage to get rid of, the enormous array of

NOTICE

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

Columbia Graphophone Company

Berliner Gram-o-phone Company Limited



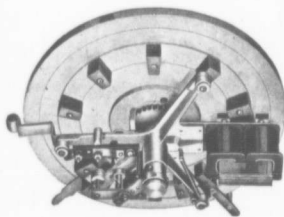
MUSICPHONE
MODEL "G"
\$225

It Is None Too Early

to think about cabinets for December trade. Everything points to large business, and it is hard to sell goods that are not on your floor. The Newbigging Line of Cabinets is the standard by which all others are judged.

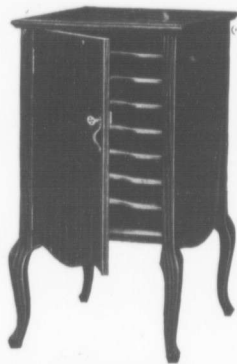
Our Electric Musicphones are in a class by themselves, and are money-makers to Dealers, and your competitor has an advantage over you if they are not on your floor.

The Motor In the Musicphone



The cut gives a fair idea of the motor we use, looking at the under side of same; note there are no gears. The small toothed wheel in the centre is used only for starting the motor, and there are no belts to break. The motor is also ball bearing and self oiling, always clean and silent. The governor is electrified in unison with the other parts of the motor, and this, with the heavy turntable, which is the armature of the motor and acts as a fly wheel, gives that perfect steadiness so essential to the true playing of a record.

We are the sole Canadian Agents for this motor.



No. 80, GOLDEN OAK
No. 81, MAHOGANY
No. 82, FUMED OR MISSION
Top 19 ins. wide, 22 1/2 ins. deep.
A new Cabinet, suitable for Columbia or
Victors. Fitted with shelves for
albums.



NEWBIGGING CABINET CO.

LIMITED

164-168 KING ST. WEST

HAMILTON, - CANADA



artistic interpretations which has been deposited in the recording laboratories of the various record manufacturers, you would, at the same moment, be preaching the funeral sermon over the talking machine business. There would be nothing left to weep over, indeed. For the talking machine is not like the piano or the fiddle.

"You cannot play it without its record, which is to it far more than sheet music is to the aforementioned instruments. Take away the printed music, and some musician would begin at once the task of composing anew for the piano. Take away all the records and the talking machine business ceases to exist. Therefore, you have got to push your talking machine business more and more in the future by appealing to the musical instincts of the people; not indirectly, feebly and indefinitely, but directly, strongly and as definitely as possible."

Getting Equipped for the Foreigner's Trade

"I WOULD like to hear some Italian records."

"Certainly. Here is the catalogue, and we have all the records in stock and will play you anything you want."

"Well, that isn't quite what I mean. I understand you have a special list of Italian records. You see, my wife is Italian, and I want to get her some records that are typically Italian—something that will remind her of home. These records by the big Italian artists, of course, are all right. We have many of them. But I want something a little closer to every-day life in Italy."

The salesman looked a trifle perplexed. Suddenly, however, his face brightened. Of course. There were the foreign records! He rushed off and a minute later reappeared with an Italian supplement, which, apparently, he kept in the back yard.

I took the supplement and picked out a number. "Would you mind playing this one?"

He looked at the number, and shook his head. "Sorry, but we don't stock any of these foreign records. We have

BAGSHAW NEEDLES

BAGSHAW NEEDLES

BAGSHAW NEEDLES

BAGSHAW NEEDLES

BAGSHAW NEEDLES

BAGSHAW NEEDLES

1870-1917

Bagshaw Needles have always been famous for acoustic merit—that is why the prestige of Bagshaw Needles has grown greater and greater.

W. H. Bagshaw Co.
Lowell, Mass.

anything you want in the general catalogue." There was a pause.

With some amusement I watched the salesman. He was figuring how he could get rid of this fellow with a "wop" for a wife without actually kicking him out of the store. I waited deferentially for him to find some solution.

"We can order anything you want," he said at last.

"Of course," I assented. He knew as well as I did that nobody would order an unheard record on the off-chance that it might be interesting.

The final move came after another short pause.

"There are lots of places where you can get these records," said the salesman, persuasively, "lots of places." He waved his hand expansively. "It's easy enough to get 'em."

This conversation never happened—not as it stands. It illustrates the attitude of quite a number of dealers toward the foreign catalogue. They simply don't bother with it. They have never made any effort to dig up any foreign trade or hold any that may come to them. They are not lazy or indifferent, but they would rather go in for intensive cultivation of the domestic trade than monkey with something they don't understand.

Apart from those who make no effort to capture foreign trade, are those upon whom foreign trade has more or less thrust itself. No effort is made to cultivate it, but it comes as the natural result of opening shop in a district where foreigners dwell. Many of these foreigners cannot speak English, and the dealers, being mostly Americans, can speak no foreign language. So business is done in smiles and gestures. The customer comes in, and being unable to say anything, bows and smiles. The salesman follows suit. "Je suis francais," says the customer, bowing and smiling again. The salesman again bows and smiles in response, and realizing that he has some sort of a foreigner to deal with, hands him all the foreign supplements on hand, including the Hebrew and Chinese. The Frenchman picks out his supplement, chooses his records, hears them and selects those he wants, pays for them and goes out, with elaborate gestures and the occasional blurring out of a hard won English word. The salesman also goes through the motions, and watches the departing figure with relief. "Gee, they're a rum lot," he says, mopping his brow. But at least he does business with them. He keeps the foreign supplements visible, and has a stock of records, and perspires over occasional foreign-born customers. His reward comes in a pleasant feeling that he is not letting anything get by him—and in dollars.

Then there's the dealer who does 75 per cent. of his business with aliens. He speaks eight or ten languages, and has an assistant who speaks eight or ten more. He is often the only one of his kind in the neighbourhood, and he lives right in the heart of the foreign district. He carries an appallingly large stock of records and machines bearing the

JOHN M. DEAN DIVISION

Otto Heineman Phonograph Supply Co., Inc.

Executive Offices: 25 West 45th Street, New York
Factory: Putnam, Conn.

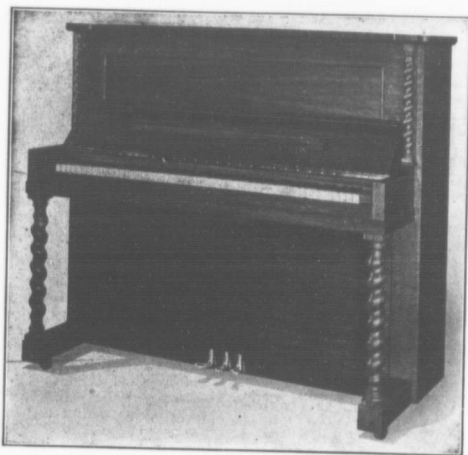
Manufacturers of
Talking Machine
NEEDLES

Dean Service covers every essential need in talking machine needles. Needles furnished in bulk or in special packages. Quality needles only.





Nordheimer Designs



THE JACOBAN ART STYLE

WHILE intended especially for a room containing furniture of this period, its artistic lines will permit its introduction into any grouping of single pieces in Music 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 up and financing a representation.

SOME GOOD TERRITORIES STILL OPEN. WRITE US.

THE NORDHEIMER PIANO & MUSIC CO., LIMITED
TORONTO



“The Vocalion produces the sort of music
we want in our home”

“I was intensely interested by the very first record that was played for us by the Vocalion.

“Before we heard any more we had determined that there was a place in our home for the Vocalion.”

Many letters have we received from Vocalion representatives, reporting conversations much like this. Everywhere the Aeolian-Vocalion is heard, it

is received with wonder and enthusiastic satisfaction.

The full significance of the Vocalion Expression device—the Graduola—is quickly realized by the dealer. Let the customer play—let him or her experience the actual practice of musicianship—and a sale almost inevitably follows.

The
AEOLIAN-VOCALION

Backed up by remarkable advertising, the length and breadth of the continent—the Aeolian-Vocalion dealer has a sales argument and support superior to any other phonograph representative.

If the Aeolian-Vocalion is not represented in your town, write us.

THE NORDHEIMER PIANO & MUSIC CO., LIMITED
TORONTO

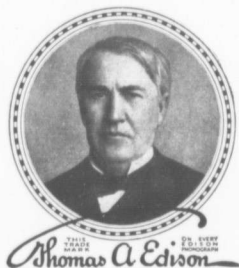
Sole Canadian Distributors for the Aeolian-Vocalion.

Edison Message No. 8

The farsighted Edison dealer can clearly see that the musical tastes and understanding of the Canadian public are constantly and rapidly rising to higher standards and broadening out toward a greater appreciation of the best in music. In this development he pictures an almost dazzling opportunity for every Edison dealer whose vision reaches beyond the horizon, for he realizes that the more cultured a music lover the greater his appreciation of the New Edison and Music's Re-Creation. He translates this constantly growing appreciation into greater sales and more profit to himself and his fellow dealer.

This dealer is representative of the successful Edison dealer of to-day *and* to-morrow.

THOMAS A. EDISON, INC.
Orange, N. J.



familiar Victor label, and many of the records have never been seen by many a dealer who has spent years in the trade. But he looks fat, and smiles the generous smile of the man who has a bonanza of which he cannot be robbed. He is the music-maker of his district, and high-priest, nabob and ward-leader among the people who find music as essential to life as goulash or spaghetti.

The man who goes deliberately after foreign trade as the mainstay of his existence is in a class by himself. As likely as not he is himself foreign-born, and has travelled widely among the people to whom he caters in their home countries. He has possibly increased his knowledge by acting as ship's steward so that he knows what they eat, how they sleep, what are their political, social and economic shibboleths, and what happens to them after they land in America and shake down to their proper level in this amazing melting-pot of a country.

ANNOUNCEMENT

To Phonograph Dealers

Our complete line of Phonographs now ready

Prices range from \$22.50 to \$150.00

Also a complete line of Records, Motors, Tone-Arms, Sound-Boxes, etc.

AGENTS WANTED

Wonderful proposition to live dealers.
Write for particulars and Catalogues.
Look for our November advertisement.

The Canadian Phonograph & Sapphire Disc Co. Limited

408 Builders' Exchange Building
WINNIPEG, MANITOBA

But what of the average dealer whose customers are mainly Americans, who is American himself, and is getting a comfortable living out of domestic records? Is it worth his while to go after foreign trade? And if it is, how is he to do it? The answer to the first of these questions depends, of course, on the number and the nature of the foreign-born residents in his midst. If he is doing a high-class trade among Americans, and the immediate foreign neighbours represent a rather low standard of living, he may think twice before offering any special attractions. He should make inquiry, however, regarding his district. If his community is anything like the average American community, he will probably be surprised to find how many aliens there are in his midst in comfortable circumstances. He will probably find also that people of like race predominate, for the herd instinct, powerful in man at all times, is even more powerful with the foreigner who knows our language and our customs imperfectly. No matter how loyal he may be to America, he enjoys the society of those who speak his language and understand his attitude toward birth, life, death, religion and food. The call of the homeland is at all times strong within him, and he responds by herding with his own kind. If the neighbourhood runs to Scandinavians, then the Scandinavian trade should be catered to, even to the point of employing a Scandinavian assistant.

Suppose the neighbourhood is more or less polyglot, and likely to bring enough foreign business of varied kinds to yield a good return. How is one to cultivate the trade? First of all, one should know several languages, or employ somebody who does. This sounds like an insurmountable obstacle at the start, but it is not. Europe, apart from Great Britain, is broadly speaking, either Slavic, Teutonic or Latin. Almost all the inhabitants of the smaller countries have a second language, or can master one readily. The Scandinavians, for instance, comprising Norwegians, Swedes, Finnish and Danes, do much business with Germany in German. Holland, Belgium and Switzerland are influenced by both France and Germany. A Swiss assistant, therefore, could probably handle trade with French, German, Dutch, Belgian and Scandinavians with fair success. His knowledge of French would greatly help him with Italian and Spanish, even if he could not speak those languages, for the Latin languages have much in common. Being in this country he would surely know some English, and so would most of the customers. A man with a knowledge of French and German would practically take care of all Northern, Western and South-western European customers. He would have his difficulties, of course, but a fairly bright man could soon pick up much from experience. Another kind of man would have to look after the Eastern and South-eastern European customers. In America there are many Bohemians, Austrians, Hungarians and a mixed lot from the

"COLUMBIA." A name that has meant more and more with every year that has gone by. And it has been some time since it began to stand for "most"—most in *tone*, most in *value*, most in *popularity*. And most in *profits*, too—don't forget that!

Columbia Graphophone Company
Factory and Headquarters
Toronto - - - Canada



Balkan States. Russian and German are the master languages here, especially Russian. Bulgarians, Roumanians, Servians, Ruthenians, Lithuanians and Croatians are mostly all Slavs (that is, Russian) fundamentally. They each have a language of their own, but their languages do not greatly differ from each other or from Russian. Greeks and Poles and Turks come in on this also. A good, live, young Hebrew from this district could probably speak most all these languages well enough to get along, and would probably acquire a few more, for Jews are good at languages. A Swiss to handle the Western European customers, and a Russian Jew with a knowledge of German for the Eastern and South-eastern European trade, would probably be a good combination for a starter.

Is the foreign trade worth going after? Yes. The foreign element in our midst is enormous, and, in addition, intensely musical. Given a thousand Americans and a thousand Europeans of equal financial standing, and you would do a far bigger business in records with the foreigners than with the Americans. Music means more to them at any time, and the music of their homelands means still more. They love it as they love food. They like gypsy music, and they like it as loud as they can get it.—*The Voice of the Victor.*

Proper Demonstration

USE a pleasant voice" advises the Columbia *Peptimist*. "This is not petty advice. People who come to buy music generally are people with an air. More than simply an auditory organ—an ear for pleasant sound. The voice of a huckster or hot-dog barker is incongruous in selling music. Practice a well-modulated, firm voice, and last but not most important, remember: 'The voice with a smile wins.'

"Make as few motions as possible.

"This also may be a new thought, but it is an important one. You should always give the idea that the Grafonola is easy and pleasant to operate. Don't stand in front of the machine in demonstrating. Don't get into the machine as if you were having trouble with the spark plug. The prospect should feel in the case of the Grafonola 'the little finger does it.' Start and stop the machine with as little motion as possible. Be graceful in placing the record upon the turn-table, being careful not to go jabbing for the centre of the record as if you were playing a game and won a cigar every time you made a hit. Don't start to put on a record and then change your mind every other time. It creates the impression that your first choice was a poor one. Make up your mind what you are going to do and do it. There should be as much smooth running in a Grafonola demonstration as an automobile test.

"The above are simply a couple of 'surface' thoughts which many of your dealers may have overlooked. Give them the tip."

Inspect the Machine Upon Arrival

UPON unpacking talking machines received from the jobber, a playing test of each instrument should be made to determine whether it is in perfect condition for demonstrations to prospective buyers. Faulty adjustment, if such exists after shipping, will be detected and an opportunity afforded for adjusting same. Timely adjustment will eliminate the necessity for making excuses for the instrument's unsatisfactory operation when demonstrating, and may close a sale which would otherwise be lost. The following advice is given to their dealers by the Edison Company:

Set the instrument on a level and steady counter or stand. Make certain the reproducer is firmly seated in its carriage and the reproducer clamp screws are tight.

Draw the small end of the horn close up to the reproducer stem.

Shift the reproducer carriage back and forth and note whether the reproducer and its carriage shift freely on the slideway and guide rod. If the carriage binds, a few drops of oil may remedy the trouble.

Inspect the horn guide pin at the lower side of horn bell. If this pin has become bent, the horn may bind.

Make certain the feed nut is meshing properly in the feed screw.

Make certain the cylinder has a trifle end play. Oil all bearings, also feed screws and guide rods. Place a drop of oil on the governor friction felt pads.

Remove lint from the reproducer diamond point occasionally.

When playing a record lower the reproducer diamond point in contact with the record grooves. If lowered on the smooth outer surface of the record, the reproducer weight-limit-pin will shift off centre and thus will come in contact with the limit loop and cause repeating of notes.

An unsteady tone may be traced to binding in some of the motor bearings or to lack of proper lubrication and to accumulation of dust.

All phonograph mechanism requires lubrication, at periods of about four to six weeks, according to localities and climatic conditions.

A thumping main spring signifies the need of fresh lubrication in the spring. Use the proper lubricant, viz.: one part Edison oil, one part Edison grease, and two parts of Edison Diamond Graphite, or Dixon's No. 2 flake graphite; one hearing teaspoonful to a main spring.

Use good lubricants.

A drop of oil in time will save much trouble and preserve peace of mind.

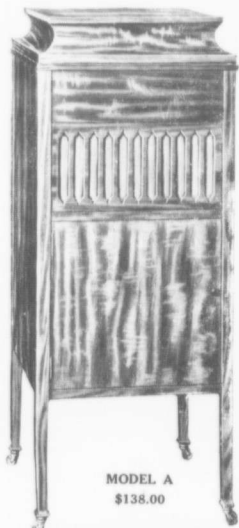
He seldom does as much as he is paid for—the man who is afraid he is going to do more than he is paid for.

We are perpetually advertising *comparison*—and we have no apology for it. On the contrary it appears to us that we have not been saying half enough about comparison of the variety, class and quality of the Columbia Monthly Record Lists. Try it—month by month, record by record.

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



Gerhard Heintzman Phonographs



MODEL A
\$138.00



MODEL C
\$225.00

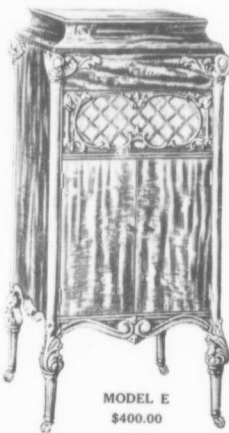


MODEL B
\$180.00

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

Special designs to order.

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



MODEL E
\$400.00

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

The Gerhard Heintzman plays any disc record.

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

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



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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

CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building



GOLD

is the standard in the world of finance. In the same way

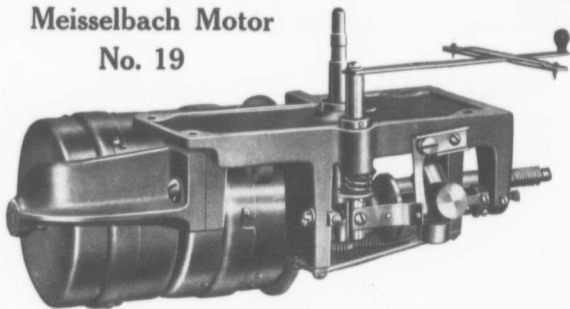
HEINEMAN and MEISSELBACH MOTORS

are the standards in the talking machine field. Manufacturers who use them know they are using the finest motors in the world, and realize that their dealers and their dealers' customers can depend absolutely on the quality.

Are your machines equipped with these motors?

Otto Heineman
President

**Meisselbach Motor
No. 19**



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



Complete Heineman Service

With these popular and perfect Tone Arms, and with the acquiring of the John M. Dean Steel Needle Plant, the Heineman Service becomes complete. The strength of our new position is at once apparent to the Talking Machine trade of Canada.



Meisselbach Tone Arm No. 95.

In position for playing vertical cut records.

The Same Quality and The Same Reception

that were marked features of the general adoption of Heineman and Meisselbach Motors by the leading manufacturers, have won instant popularity for our Tone Arms. Don't delay that order.



Heineman Tone Arm No. 2.

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

Otto Heineman
President

Canadian Branch—Lumsden Building, Toronto



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES

Lyrphone Co. of America

MANUFACTURERS OF

LYRIC RECORDS

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

Standard American Catalogue

also

RECORDS in the following FOREIGN LANGUAGES

NEAPOLITAN—ITALIAN—FRENCH
POLISH—RUSSIAN—RUTHENIAN—LITHUANIAN
GERMAN—HUNGARIAN—SCHWABISH
JEWISH—HEBREW
BOHEMIAN—SLOVAK—CROATIAN
SERVIAN—ROUMANIAN, etc.

Address all communications to

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

Factory: Brooklyn, N. Y.

How to Write An Advertisement

The following information as to how to do it and how not to do it was sent to the dealers of a New York distributing house. It contains such pertinent suggestion for any dealer that the Journal recommends its perusal.

We have enumerated before certain dealer helps that will enable you to make good use of your mailing list, but don't be content with the advertising matter you can buy ready-made. Get out a piece of advertising matter of your own occasionally, and when you come to write it (if you are not accustomed to writing advertising matter) forget that what you write is going to be read by a lot of different people, and write as you would talk if you had just one man or woman in front of you.

Don't start off by saying "We beg to announce"—that style of beginning an advertisement went into the discard years ago. Don't say: "We want to call your attention, etc." The way to get the reader's attention is to tell him something interesting right at the start.

A successful advertising man once said that nearly every piece of advertising matter that had come to his attention could be improved by cutting out the first paragraph. Even experienced writers find difficulty in getting right into the heart of their subject without leading up to what they really have to say. After you have written your copy read over carefully the first paragraph or two and if you find you have taken a running start before you jumped, cut out the start and jump right into your subject in the first sentence.

Whenever you can cut out a "we" or an "I" do it, and substitute a "you." Don't say: "We want you to hear these new records." Say: "You will enjoy hearing these new records." Forget what you want and think of what the person you are writing to is most likely to want.

Every man is the hub of his own universe. You are interested in your affairs and your prospective customer is interested in his affairs. He isn't going to buy a Victrola because you want him to. When he buys it will be to gratify himself, not the dealer, who sells him the machine. So keep yourself and what would gratify you in the background when you write an advertisement and try to see your proposition from the point of view of the buyer.

Every Victrola sold means profit to the dealer and pleasure to the customer. Put the emphasis on "pleasure," which is what your customer wants, and the profit, which is what you want, will take care of itself.

Make it a point every day to dictate half a dozen letters, typewritten and signed with pen and ink, to people who ought to own a Victrola. This is like buying a Victrola on instalments—it's so easy you don't feel it—and yet six letters a day mean that you will reach more than 150 people a month. Don't take these names from your regular mailing

list, but pick them out of the daily paper, the society column, the local political news, the announcements of engagements, weddings, wedding anniversaries and birthdays. When some of the people you have written to respond put their names on your regular mailing list and keep after them—it is only a question of time before they buy.

In soliciting business from people about to be married don't begin by congratulating the prospective bride or bridegroom and then lug in a paragraph suggesting that they install a Victrola in their new home "to while away the long, tedious evenings." The happy couple do not anticipate that time will hang heavy on their hands, and unless you are a friend of the family (in which case they will expect you to make them a present of a Victrola) they are apt to resent as an impertinence a business letter that masquerades as a letter of congratulation.

People about to set up housekeeping are, of course, good prospects for you. Families with sons and daughters old enough to enjoy music and dancing are good prospects, and a Victrola makes a fine birthday present. Don't overlook these possible customers, but on the other hand, in soliciting their business, don't thrust yourself into the family circle, so to speak, and kiss the bride and congratulate little Mary on her birthday.

As a rule in cases of this sort it is best not to write a letter at all. Keep a supply of neat, gilt-edged cards in your desk, without any printing on them whatever, and use these for brides and birthdays. On the card to the bride write: "The Bridal March from Lohengrin and Mendelssohn's Wedding March are both on the same Victrola record—No. 55048." On the card to little Mary's mother write: "A birthday suggestion—Why not a Victrola?"

Don't sign the cards. Clip them to the outside cover of a catalogue of Victor Records (not a catalogue of Victor machines), mail the books in plain white envelopes sealed, and pay letter postage on them. Don't begrudge the postage and don't worry because your name appears nowhere but on the cover of the catalogue. An advertisement usually talks shop, has the advertiser's name in big type at the bottom and travels by the Open Envelope and Penny Stamp Line. But sometimes it pays to advertise in an unassuming way.

Anna Case has signed a contract with a large moving picture producer. Her first picture is to be produced in February.

Mr. Russell L. Teeple, of the phonograph division of the George McLagan Furniture Co., Ltd., Stratford, was a recent visitor to New York. "The phonograph business there is wonderful," remarked Mr. Teeple to the Journal, "and there are some great devices in connection with this line."

The Columbia increase is due to the soundest kind of good business. The instruments are right, the records are right, the sales policy is fair and square and the advertising is effective.

Columbia Graphophone Company
Factory and Headquarters
Toronto Canada



—A—

Wonderful New Instrument

Has features that other Phonographs lack.
Creating a Sensation among the Trade.

The **KNAPP** Phonograph is now ready.

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

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

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

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

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

Universal Tone Arm to play all makes of Records.

Agency now open in each town and city in Canada.

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

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

Manufacturers and Selling Agents

The National Table Co. Limited
Owen Sound, Canada

Address all correspondence to the Phonograph Department.

Heineman Interests Take Over Dean Steel Needle Plant

With reference to the announcement made last month that The Otto Heineman Phonograph Supply Co., Inc., had increased its capital from \$1,800,000 to \$2,000,000, Otto Heineman, president of the company, states that this increase was voted by the stockholders in order to take care of the purchase of the John M. Dean Corp., Putnam, Conn., manufacturers of the Dean steel needles, and one of the best-known concerns in the industry. This plant will be known in the future as the John M. Dean division of the Otto Heineman Phonograph Supply Co., and the factory will be continued at Putnam, Conn., under the present management of John M. Dean, Jr., and Charles Dean. The executive offices of the company will be located at 25 West Forty-fifth Street, New York.

Besides the motor branch of the Heineman business, which was materially increased with the absorption of the Meisselbach plant, an important development has taken place in the tone-arm sales. The firm is featuring strongly the Heineman No. 2 and the Meisselbach No. 95 tone-arms.

English Record Prices Go Up

"The news is out! There is to be a pretty general increase in the price of records," states the London Music Trades Review. "The first definite statements to hand are from the His Master's Voice, Columbia, Winner, and Zonophone Companies. Others doubtless will follow, and although in every case there may not be so big a departure from present prices as thirty-three and one-third per cent., the maximum of the 10-inch record price increase, it is a foregone conclusion that a substantial rise may be expected. It is sufficient to note here that the popular-priced double-sided record is up from eightpence to two shillings, and that the average percentage increase in other brands is just over twenty. The popular record is the one that chiefly interests the trade from a financial viewpoint, and it will be noted that it is this brand of disc which has to carry the largest increase proportionate to the price of better class records."

The Pianomaker says: "The Gramophone Company advise us that as from the 3rd inst. the price to the public of 'His Master's Voice' Plum label records is 3s. for the 10-inch and 5s. for the 12-inch records. The old prices were 2s. 6d. and 4s. respectively. There is no increase in the price of any other 'H.M.V.' denominations. The Zonophone Company also advise us that the current prices of their records are as follows:—10-inch double-sided, 2s.; 12-inch double-sided, 3s. 6d.; 10-inch double-sided Celebrity records, 3s. The Columbia Company inform us that the price of the Columbia Dark Blue label double-sided record is 3s. for the 10-inch and 5s. for the 12-inch. Old prices were 2s. 6d. and 4s. respectively. Prices of all other Columbia records are not increased. Regal records (10-inch double-sided) are now sold to the public at 2s. The old price was 1s. 8d."

Summer Phonograph Sales Contest

The R. S. Williams & Sons Company, Limited, held a sales contest for the phonograph and piano departments during the summer months that succeeded in stimulating the efforts of the staff, and was a source of much friendly frivolity and inspiration.

The last year's business of these departments was taken as a quota for this year, and for each one per cent. of this business secured the department was given one point.

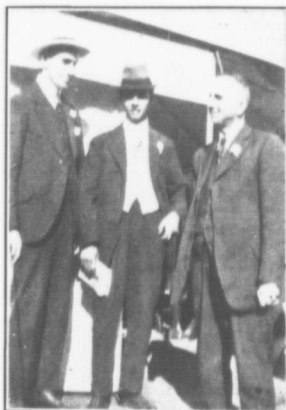
The race was broken up into three "heats" of one month each, and each week a bulletin was sent out showing the standing of the month as well as the three months.

Toronto won the piano contest with 141 points, while Hamilton won the phonograph contest with 176 points, and as Gordon Gray, the Hamilton phonograph manager, is the youngest manager on the Williams' staff, it was a distinct feather in his cap.

What the Label Represents

The label illustration on Lyric records has evidently caused enquiries as to its meaning. The Lyraphone Co. of America, manufacturers of the records, volunteer the following interesting explanation:

"The female figures represent Muses. These are nine classical goddesses; one of each presides with her retinue over one of the liberal arts. We are occupied here principally with music. To formulate a conception which would comprise as nearly as possible all forms of music and song, we have here two figures: one represents comedy with a mask (not a skull), and tragedy with a mask (not a plaster face). Life itself springs forth and gets its maintenance from the earth—hence the plant, in this case a rosebush. At the beginning of life there is, or ought to be, only joy: childhood. Viz.—Note the bird and the lyre on the roof (the beginning) of the plant. Then we have the blue sky and the clouds, the mountains and the valleys, all of which obviously has its reason for being."



Mr. Burgess of Pathé Freres on the left, and Gen. H. Honsberger, of the same firm, on the right.

Brunswick Phonograph Notes

Musical Merchandise Sales Co., sole Canadian distributors of Brunswick phonographs, have opened up quarters in the Excelsior Life Building, Toronto. They will carry samples of the complete line of Brunswick phonographs. Mr. Peet, who has been connected with the Brunswick in the United States, joins the staff of Musical Merchandise Sales Co. to look after the interests of Brunswick and visiting dealers who can inspect the line at the address given.

The company now announce Brunswick records, of which a catalogue of some five hundred numbers is available. These are of the "hill-and-dale" type, and the list is being added to each month.

PLAYS ALL RECORDS

These Brunswick Features

Are the Features All Phonograph Buyers Appreciate

TONE

The wooden-walled tone chamber (built like a violin), is responsible for the superior tone of the Brunswick. A demonstration will convince the most skeptical.

BEAUTY

Other phonograph makers concede the Brunswick's beauty. The House of Brunswick has been famous for 76 years in wood working.

PRICE

Judging by all things, people expect to pay more for the Brunswick than for other phonographs. To the contrary, the prices are less.

AUTO STOP

Another Brunswick feature. Can be set BEFORE playing the record to stop the motor at the end of the selection.

PLAYS ALL RECORDS

Phonograph buyers will not be satisfied with an instrument that limits them to one make of records, when they can get the Brunswick, which plays all records.

TWO SOUND BOXES

Two Sound Boxes are furnished without extra cost. One with a jewel point and the other with the needle holder.

SUPER MOTOR

The motor is instantly accessible for adjustment or repairs. Extra large and powerful. Plays seven records without rewinding.

BRUNSWICK RECORDS

Experts acclaim the Brunswick Records are business builders for Brunswick dealers.

FINISH

The House of Brunswick is the largest user of imported hardwoods in America; the choicest of these woods are used in making Brunswick cabinets.



Did you notice the double page spread ad. of The Brunswick Phonograph in the Saturday Evening Post of Sept. 29th? That's the kind of backing you get when you have the Brunswick Line—besides your local advertising.

It is this intensive selling campaign and the above features which are all selling features, and most of them exclusive with the Brunswick, that make one phonograph better and easier selling than another phonograph.

You had better write TO-NIGHT for this "All Phonographs in One" proposition, because we can make PROMPT deliveries and give you the goods when you need them.

The Musical Merchandise Sales Co.

Excelsior Life Building,

Toronto, Ont.

ALL PHONOGRAPHS IN ONE

The Heart of a Phonograph is its Motor

If You Assemble Phonographs You Know

that the success of your business depends on the life, performance and quality of your motor more than any other factor.

If You Plan to Make Phonographs You Should Know

that unless you get the best possible motor you are bringing trouble on yourself and your dealers and cannot compete with those who select the



That is because the Dayton Motor gives universal satisfaction. It has the quality built in it, for it is made by the best workmen in Dayton, "The City of Precision," where National Cash Registers, Delco products, and many other fine implements have taught the utmost care.

Dayton Motors

Dayton Motors are made in four styles and sizes—more coming.

They are noiseless, easy winding and durable. Self-lubricating springs are entirely enclosed. Spiral gears and correct design insure smoothness, long life and silence.

Dayton Tone Arms

Dayton Tone Arms are universal, playing any disc record. Five styles—all good.

Dayton Sound Boxes

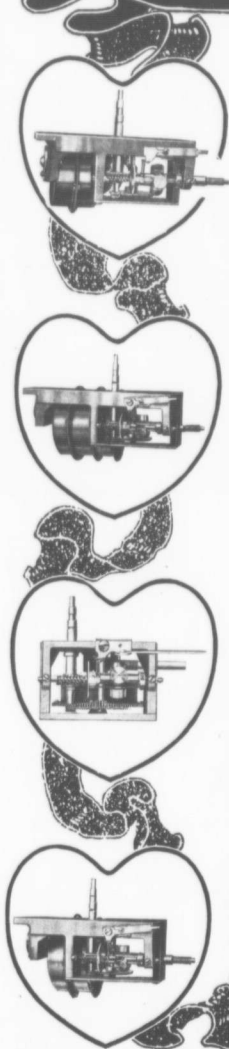
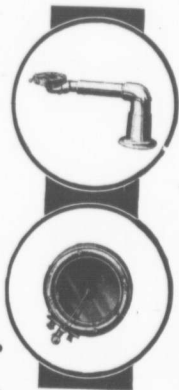
Dayton Sound Boxes are scientifically correct and practically efficient. Two styles.

Write for full particulars to-day. Let us show you it is to your interest to use this Dayton Quality Trio.

The Thomas Mfg. Co.

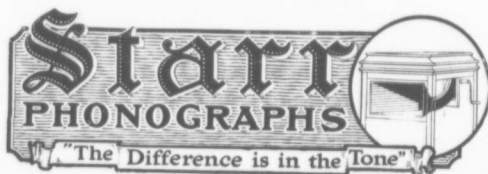
303 Bolt St., Dayton, Ohio, U.S.A.

All business direct from Factory



"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, \$65, \$100, \$135, \$175, \$200, \$235, \$265, \$325, \$350, and \$400.

Manufactured by the Old Reliable

Starr Piano Company

Established 1872—Richmond, Indiana

Sole Canadian Distributors:

The Canadian Phonograph Supply Company

LONDON

261 Dundas Street

CANADA

NEW RECORDS

Columbia Records for November

42364	Sailin' Away on the Henry Clay	George H. O'Connor, et al.	85
	You Never Can Be Sure About the Girls	M. J. O'Connell	85
42369	Me Jazz Himself	Ivonne Kaufman	85
42374	You Brought Ireland Right Over to Me	George Wilson, et al.	85
42361	Your Country Needs You Now	Peerless Quartette	85
	It's a Long, Long Way to the U. S. A.	Edgar Stouhard and Broadway Quartette	85
42359	Your Eyes, Your Lips, Your Heart	Billy Burd	85
	Cherry Blossom	George Wilson	85
42365	Last Night (You Told Me That You Lov'd Me)	Henry Burr	85
	That's What Ireland Means to Me	Henry Burr	85
42359	In Lull Time	Elizabeth Brice and Charles King	85
42345	When It's Cherry Time in Tokio	George Wilson	85
42345	Says I to Myself Says I	Adeline Francis	85
	When He's All Dotted Up (He's the Best Dressed Rube in Town)	Bryan B. Harlan	85
45990	Send Me Away With a Smile—One-step	Introducing "You Can't Tell the Mothers From the Daughters"	85
	"No, George! No, George! Not Tonight"	"Look Me Up When You're in Dixie"	Princo's Band
506	Pea of the Ring—One-step	Introducing "Preparedness March"	Princo's Band
42348	Hello! My Dearie—Fox-trot	Introducing "Chu Chin Chow"	Princo's Band
	From Zeigfeld's Follow of 1917	Princo's Band	50
	Ching Chong—One-step	Introducing "I've Got My Eye On You"	Princo's Band
42363	Paddle-Ahead—Fox-trot	Bornholm's Orchestra	50
	The Ragtime Volunteers Are Off to War—One-step	Bornholm's Jazz Orchestra	50
42347	For the Freedom of the World—One-step	Princo's Band	85
	Everybody's Jazzin' It—Fox-trot	Introducing "The Honolulu Hula Hula"	Bornholm's Orchestra
49214	Faut—Die Pessente (Even Bravest Heart)	Riccardo Stracchini	50
42349	Woodland Chimes	Princo's Orchestra	50
42343	Iris	Princo's Orchestra	85
42343	Fragilene—Vestal Lee	Guido Tivoli	85
42355	La Boheme—Musette	Waltz	85
42355	Berence from "Jocelyn"	In Face Brothers	85
42351	Humoresque	Di Felice	85
42351	Love's Old Sweet Song	Herbert L. Clarke	85
45987	Twilight Dreams	Herbert L. Clarke	85
42342	Scarf Dance	Scotty's Orchestra	85
	Stephanie Gavotte	Columbia Symphony Orchestra	50
42342	In The Great Gettin' Up Mawwin'	Fisk University Jubilee Quartette	85
42354	Bethren Risel	Fisk University Jubilee Quartette	85
	Jordan Aye a Hard Grass	Fisk University Jubilee Quartette	85
	De Gospel Train Am Comin'	Harry C. Browne and Knickerbocker Quartette	85
42358	Knock-You Me Back	"The Mission" Waltz	Albert Campbell and Henry Burr
42352	Send Me to Jail	Henry Burr	85
42352	Throw Out the Life Line	Henry Burr	85
42348	The Ninety and Nine	Henry Burr	85
42348	The Minister Boy	J. Malschky White	85
	The Harp That Once Thro' Tara's Hall	J. Malschky White	85
42340	Little Red Riding Hood—Part 1	Adeline Francis	85
	Little Red Riding Hood—Part 2	Adeline Francis	85

New Path Records

63010	Fedora (Giordano)	"Amor ti vieta"	(My Love Forbids) in Italian, Lucien Muratore, tenor	12
	L'Escafiot Cantal	(The Song of the Fisherman)	in Italian, Lucien Muratore, tenor	12
63012	L'Africaine (Meyerbeer)	"O Paradis!" (Oh, Paradise), in French, Lucien Muratore, tenor	12	
	Le temps des cerisiers (Ronard), Melody, in French, Lucien Muratore, tenor	12		
76005	La Traviata (Verdi)	"Ah, forza te' in!" (The One of Whom I Dream), in Italian, Grace Hoffman	14	
	Rigoletto (Verdi)	"Durost e' il core", Italian, Grace Hoffman	14	
60060	La Jive (Halley)	"Becca als Gott dich einst" (When First Thy Heavenly Grace German, Leo Slawek)	12	
	Les Huguenots (Meyerbeer)	"Der Wagneparr" (Fairer Than the Lilies) in German, Leo Slawek	12	
59011	Andrea Chénier (Giordano)	"In di nera di gioia" (A Joyful Epoch), in Italian, Taurino Parvis	12	
	Handel (Thomas)	"Come il romito fior" (Pale as a Flower) in Italian, Taurino Parvis	12	
60059	Il Trovatore (Verdi)	"Di amor sull' all rose" (Love, Fly on Rose Petals), in Italian, Celestina Bonnisegna	12	
	Cavalleria Rusticana (Mascagni)	"Voi lo sapete" (Well, You Know), in Italian, Celestina Bonnisegna	12	
59013	La Marseillaise (Delibes)	Celestina Bonnisegna	12	
	Albers, Trio	"C'est le refrain bon"	(Pale as a Flower) in Italian, Taurino Parvis	
	L'Arlésienne (Bizet)	"C'est le refrain bon"	(Pale as a Flower) in Italian, Taurino Parvis	
26003	Die Fledermaus (Strauss)	"Mein Herz Marquise" (Dearest Count), in German, Gertrude Runge, soprano	10	
	Die Fledermaus (Strauss)	"Spiel ich die Unschuld" (When I Play Innocence), in German, Gertrude Runge, soprano	10	
26004	La Pre-au-Clerc (Herold)	"Les rendez-vous" (The Lovers Meeting), in French, M. Marignan and Belhomme	10	
	Mignon (Thomas)	"Duo des hirondelles" (Oh! Light-winged Swallows), in French, M. Marignan and M. Belhomme	10	
25002	O Love That Will Not Let Me Go (Hauptmann)	Tenor, organ accomp.	10	
	A Rainbow on the Cloud (Gabriel), Tenor, organ accomp.	George Brewster	10	

49994	Joffre March (Savino)	"Dedicated to Marshal Joffre"	American Regimental Band	12
	Amy Bugle Calls and The Star Spangled Banner	American Regimental Band	12	
52024	Cradle Song (Sapraznik)	Piano accomp. violin obligato	George Hoffmann, soprano	12
	Marching Through Georgia (Work)	Male voices and band	Tommy Ladd	
27603	Spring Lull (Margerson)	David Bispham, baritone	12	
	Marching Through Georgia (Work)	Male voices and band	Tommy Ladd	
59012	Ah! Moon of My Delight, from "A Persian Garden"	(Loh...	David Bispham, baritone	10
	Oh, Lovely Night (Hondell)	Paul Allhouse, tenor	12	
38011	Enfants-Rouges (Buste of Spring) (Sindling)	Piano solo	Rudolph Starz	12
	Polonaise Militaire, in A Major (Chopin)	Piano solo	Rudolph Starz	
29206	I May Be Gone For a Long, Long Time	Louis Winesch, baritone	10	
	When I See You, I See Red, White and Blue	Louis Winesch, baritone	10	
29205	Somewhere in Ireland (Holly) Justice Lewis, baritone	10		
	The World Began When I Met You	Gordon MacHughes, baritone	10	
29207	Buzzin' Along (Marshall)	Ada Jones and Joe Benington	10	
	I Sent My Wife Away for a Rest (Von Tilzer)	Billy Gulp, baritone	10	
29208	The Good Dear Little Old-Fashioned Girlie (Frost)	Campbell and Burr	10	
	After the Years (Kern)	Sam and Irene	10	
29210	Mammy's Let! Chocolate Cullid Chills (Blake-Sisde)	Noble Sissie, tenor	10	
40009	Valse Inspiration (Lanzberg)	Pathe Dance Orchestra	12	
	Mammy Blossom's Possum Party (Morse)	Medley, one-step	Pathe Dance Orchestra	
40100	Have You Seen the Ducks? From "Hinky Kou" (Gottsch)	Medley, one-step	Pathe Dance Orchestra	
	For the Freedom of the World (Zamenick)	One-step or two-step	Pathe Dance Orchestra	
29203	Nightingale Waltz (Schulz)	American Republic Band	12	
	Yah-de-dah (Kaufman)	Fox-trot	Pathe Dance Orchestra	
29211	Ching Chong (Wandling)	One-step or two-step	American Republic Band	
	Ain't You Coming Back to Dixieland? (Whiting)	Medley	Pathe Dance Orchestra	
40083	American Patriotic Medley, No. 1	Louise and Fereza	Pathe Dance Orchestra	
	American Patriotic Medley, No. 2	Louise and Fereza	Pathe Dance Orchestra	
29204	Wailin' 'Em Lonesome for You (Gumble)	Louise and Fereza	Pathe Dance Orchestra	
	My Sweet Hawaiian Rose (Guddy)	Louise and Fereza	Pathe Dance Orchestra	
29212	Hawai and You (Kaiser)	Louise and Fereza	Pathe Dance Orchestra	
	The Glow Worm (Lange)	Louise and Fereza	Pathe Dance Orchestra	
40097	My Necessary (Fisk Song)	Clarinet and piano	Haydn Drepper and Lillian Bryant	
	Ye Banks and Braes (Old Scottish Melody)	Clarinet and piano	Haydn Drepper and Lillian Bryant	
40090	Lieselside (Love's Sorrows) (Kreidler)	Violin solo	Jan Rudejny	
	Andy's Serenade (Braga)	Violin solo	Jan Rudejny	
40078	Kiss of Spring (Groll)	Violin solo	Jan Rudejny	
	Paula Valde (Groll)	Violin solo	Jan Rudejny	
	NEW BAND AND ORCHESTRA RECORDS			
20183	On the Alps (Alton)	Pathe Military Band	10	
	The Maiden's Prayer (Balzarzewski)	Pathe Military Band	10	
20192	Junta (Cararano)	Spanish Waltz	Pathe Dance Orchestra	
	Espana (Waldenfeld)	Spanish Waltz	Pathe Dance Orchestra	

New Edison Disc Records

50275	Fourth of July Patrol	New York Military Band with Chorus	12
50289	Yanks Doodle	Metropolitan Mixed Chorus	12
	Dixie (Emmett)	New York Military Band	12
50290	Dixie (Emmett)	Metropolitan Mixed Chorus	12
50290	American War Songs—No. 1	American Brass Quartette	12
50299	Cavalry Charge—Descriptive (Luders)	New York Military Band	12
	Flying Squadron—Descriptive (Kappey)	New York Military Band	12
50400	Alma Sunset Land (Kawela)	Waikiki Hawaiian Orchestra	12
	My Sweet Sweeting Waltz (Peters)	Hawaiian guitars, Helen Louisa and Fereza	12
50410	American Eagle March (Hoschke)	New York Military Band	12
50407	New Colonial March (Hall)	New York Military Band	12
	For Me and My Gal (Meyer)	Tenor, Billy Murray and Chorus	12
	Nesting Time—Oh, Boy! (Kern)	SerioComie, Gabriel Straut and Billy Murray	12
50410	Kiss Waltz—Her Soldier Boy (Rosenberg)	For dancing	Jaudas' Society Orchestra
	Oh, Boy! (Kern)	For dancing	Jaudas' Society Orchestra
50422	Battle of the Marne—Descriptive (Luston)	New York Military Band	12
	Heart of America—March (Peyer)	New York Military Band	12
50424	Have a Buttered Medley	Fox-trot, for dancing	Jaudas' Society Orchestra
	Allah's Holiday (from "Katinka")	Fox-trot (Friml)	For dancing
50426	Simplicity—Intermezzo (Lee)	New York Military Band	12
50433	America, Here's My Boy (Lange)	Tenor, George Wilton Ballard and Chorus	10
	How Do We Go From Here? (Wenrick)	Baritone, Arthur Haddock	10
50439	Everybody Loves a "Jass" Band (Flentrich)	Baritone, Arthur Haddock	10
	I'm a Poor Married Man (Lange)	Billy Murray	10
50440	Garry Cottage—One-step (Carroll)	For dancing	"Princes and Princesses"
	Doby's Reel—One-step (Doby)	For dancing	Van Eps' Banjo Orchestra

Victor Records for November

- 30441 Oh Johnny, Oh Johnny, Oh—One-step (Olman). For dancing. Jandak. Secolo's Orchestra.
- 30442 That Creepy, Weepy Feeling—One-step—His Little Widows (Schneider). For dancing. Secolo's Society Orchestra.
- 30443 My Yokohama Girl—The Passing Show of 1917 (Fierney). Bari tone. Arthur Fields and Chorus.
- 30444 Oh Johnny, Oh Johnny, Oh (Olman). Male voices. Premier Quartette.
- 30445 In Dreamy Spain (Lilbert). Soprano, Elizabeth Spencer.
- 30446 In Dusty Caravan (Lilbert Lee). Tenor, Walter Van Brunt.
- 30447 Tommy Lad—Metropolitan. Tenor, Vernon Dalhart.
- 30448 When the Boys Come Home (Speaks). Baritone, Frederick Wheeler.
- 30451 Vacant Chair (Hunt). Mixed voices, Metropolitan Quartette.
- 30452 Where Is My Wandering Boy To-night? (Lowrey). Tenor and mixed voices, Walter Van Brunt and Metropolitan Quartette.
- 30453 Blue waltz (Lanck). Imperial Mambo Band.
- 30454 Walk in the Forest (Alessoni). Alessio De Filippo Mandolin orchestra.
- 30455 Fantz Waltz (Hornsted). Peerless Orchestra.
- 30456 Marsovia Waltz (Blanke-Belcher). American Symphony Orchestra.
- 30454 That Creepy, Weepy Feeling—His Little Widows (Schneider). Undermove. Gladys Rice, Milton Cox, George Wilton Ballard and Harvey Hindermyer.
- 30455 There's Egypt in Your Dreamy Eyes (Spencer). Tenor, Vernon Dalhart.
- 32073 John Anderson, My Jo (Old Scotch Air). Contralto, Christine Miller.
- 32129 We'd Better Bide a Wee (Claribel). Contralto, Christine Miller.
- 82129 Explanatory Talk for Batt, batt o bel Masetto (Chide me, chide me, dear Masetto). Don Giovanni (Mozart). Soprano, Marie Soudelgas.
- Batt, batt, o bel Masetto (Chide me, chide, dear Masetto). Don Giovanni (Mozart). Soprano, in Italian, Marie Soudelgas.



Mr. C. J. Post (on the left), Canadian salesmanager for the Otto Heinemann Phonograph Corp. Inc., and Mr. P. K. Wood (on the right) the firm's service department, "caught" in a jocular mood.

- 18288 "Forever" is a Long, Long Time (Charles H. Hart). Your Eyes, Your Lips, Your Heart. Henry Burr. 80 90
- 18348 It's a Long Way Back Home (Sterling Trio). Never Forget to Visit Home. Sterling Trio. 90 90
- 18350 Sweet-Gosh Mine (Peerless Quartette). Sweet-Gosh Mine. Peerless Quartette. 90 90
- 18358 Musical Sam from Alabama (Peerless Quartette). Musical Sam from Alabama. Peerless Quartette. 90 90
- 18358 Break the News to Mother (Shannon Four). Break the News to Mother. Shannon Four. 90 90
- 18361 If I Was as Strong as Samson (Ans Van). If I Was as Strong as Samson. Ans Van. 90 90
- 18364 I'm a Two-o'Clock Fool (G. Harlan). I'm a Two-o'Clock Fool. G. Harlan. 90 90
- 18363 There's Nothing Too Good for the Irish (W. J. O'Donnell). There's Nothing Too Good for the Irish. W. J. O'Donnell. 90 90
- 18377 You Can't Get Away from the Blarney (American Quartette). You Can't Get Away from the Blarney. American Quartette. 90 90
- 18374 Sweet Emalina, My Gal (Peerless Quartette). Sweet Emalina, My Gal. Peerless Quartette. 90 90
- 18374 I've Got the Nicest Little Home in D-I-X-I-E (American Quartette). I've Got the Nicest Little Home in D-I-X-I-E. American Quartette. 90 90
- 18374 Whose Little Heart Are You Breaking Now? (Campbell and Rony). Whose Little Heart Are You Breaking Now? Campbell and Rony. 90 90
- 18378 It's a Bird (Fox-Trot). Conway's Band. 90 90
- 18372 More Candy—One-Step. Conway's Band. 90 90
- 18372 Don't Leave Me Daddy (Fox-Trot). Harold Von's Orchestra. "The Zoo Step". 90 90
- 18376 The Darktown Strutters' Ball (Fox-Trot). Six Brown Brothers. 90 90
- 18379 Raspberries—One-step. Ann Eps Trio. 90 90
- 18374 Wonderful Girl, Good-night—Medley One-Step. Conway's Band. 90 90
- 18374 Sailing Away on the Henry Clay—Medley One-Step. Victor Military Band. 1 50
- 18223 The Cinqumante. McKee's Orchestra. 1 50
- 18369 Naval Reserve March. Conway's Band. 90 90
- 18361 White Rose March. Conway's Band. 90 90
- 18361 American National Air (Piano-concerto Solo). Patriotic Airs of the Allies. Pietro. 90 90
- 18366 Irish Reels—Medley No. 6 (Irish Rhapsody). Tom Ennis. 90 90
- 18379 Irish Horpings—Medley No. 3. Tom Ennis. 90 90
- 18379 Coppella Ballet—Mazurka (Delius-Tokawa). Victor Concert Orchestra. 90 90
- 18380 Coppella Ballet—Czardas. Victor Concert Orchestra. 90 90
- 18380 Aloha Land (Hawaiian Waltz). Louise and Fetera with Hawaiian Mandolin Quartette. 90 90
- 35655 Wonderful Girl, Good-night—Medley One-Step. Conway's Band. 90 90
- 35655 Amoureuse Waltz. Victor Concert Orchestra. 90 90
- 35656 Village Swallows Waltz. Victor Concert Orchestra. 1 50
- 35656 Air from Suite in D-Major. Victor Concert Orchestra. 1 50
- 35656 Suite in D-Major—Gavottes No. 1 and 2. Victor Concert Orchestra. 1 50
- 35657 Patriotic Medley March No. 2 (For School Marching). "Midnight's Call" (Marching Through Georgia). Battle Cry of Freedom. Kingdom Coming. The Standard Bearer March (Ph. Fahrloch) (For School Marching). Conway's Band. 1 50
- 45134 Memories. Paul Heimers. 1 50
- 45134 I Wonder How the Old Folks Are At Home. Paul Heimers. 1 25
- 45135 Star Spangled Banner (New Edition). Remond Werrenuth. 1 25
- 45136 America (South-west). Remond Werrenuth. 1 25
- 45136 A Broken Doll. Nora Hayes. 1 25
- 45137 Please Keep Out of My Dreams. Nora Hayes. 1 25
- 45137 M. M. S. S. P. P. (Harden-Ryan Duets). Frances White. 1 25
- 45137 Six Times Six is Thirty-Six (Hert-Hendon-Will Waltz). Frances White. 1 25
- 18351 A Study in Black and White. Charles Harrison. 1 25
- 18374 Sorter Miss You. Charles Harrison. 1 25
- 18374 Make Somebody Happy To-day (Gospel Hymn). Homer Hildeheaver. 90 90
- 18375 Tell It To-day (Gospel Hymn). Homer Hildeheaver. 90 90
- 18375 Mighty Love a Rose. Boston Quintette. 90 90
- 18381 Barcarolle from "Tales of Hoffmann". Boston Quintette. 90 90
- 18381 Little Orphan Annie (Recreation). Sally Hamlin. 90 90
- 35632 Seen Things at Night. Sally Hamlin. 90 90
- The Old Country Fiddler and the Bandit. Charles Ross (Sax). 90 90
- The Old Country Fiddler at the Dance. Introducing "Irish Money Musk." White Cornsack. "Banke Bandit." 1 50

RED SEAL RECORDS

- 83050 Explanatory Talk for Che fare senza Euridice (I Have Lost My Euridice). Orfeo (Gluck). Orfeo (Gluck).
- 83069 Explanatory Talk for O Mimì, tu più (O Mimì, Thou False One). La Bohème (Puccini).
- O Mimì, tu più (O Mimì, Thou False One). La Bohème (Puccini). Tenor and baritone, in Italian, Guido Cecchini and Arthur Middleton.
- 83070 Carnival of Venice—Part I (Benedict). Soprano, Italian, Alice Verlet.
- Carnival of Venice—Part II (Benedict). Soprano, in Italian, Alice Verlet.
- 83072 La Brabançonne (Belgian National Anthem) (Campanoni). So-Marsellaise (French National Anthem) (De Lisle). Baritone, Thomas Chalmers and Chorus.
- 83071 America (My Country, 'Tis of Thee). Baritone, Arthur Middleton and Chorus.
- Star Spangled Banner (Arnold). Soprano, Anna Case and Vernon Dalhart.
- 83074 Can't Yo' Heah Me Callin', Caroline? (Roma). Tenor, Vernon Indiana (Hayley). First soprano, second soprano and alto, Home-stead Trio.
- 83070 All Through the Night (Old Welsh Air). Soprano, Betsy Lane Shepherd.
- Loch Lomond (Old Scotch Song). Contralto, Marie Morrirey.

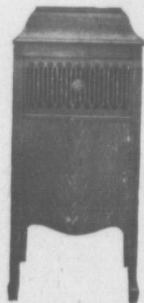
- 64708 The Sweetest Star Ever Told. R. M. Stults, Sophie Bralier, contralto. 1 25
- 64673 Nozze di Figaro—Se vuol ballare? (Marriage of Figaro). "If You Dance?" Mozart. Giuseppe De Luca, baritone, contralto. 1 25
- 64644 Souvenir. Franz Drella, Mischa Elman, violinist piano-forte by Philip Gordon. 1 25
- 74538 La Sonnambula—Ah! non creda mirarti (Giulietti I believe). "Belini. Amelia Galli-curci, soprano (in Italian). 1 25
- 64713 The Flower Perfect. Relye Stenson, Alma Gluck, soprano 1 25
- 64709 Paraphrase on Maseur. Fodorosky-Kreiser, Alma Gluck, soprano violinist. 1 25
- 64537 There's a Tune in the "Dio Spiegati l'ali" (Thou Hast Spread Thy Wings to Heaven). Boston Quintette, Giovanni Martiniello (in Italian), with Metropolitan Opera Chorus. 2 00
- 64714 Send Me Away with a Smile. Louis Wesley Al. Piantadosi, John McCormack, tenor. 1 25
- 74574 Waa! in C-Sharp Minor (Op. 64, No. 2). P. Chopin. Ignace Jan Paderewski, pianist. 2 00
- 64711 There, Little Girl, Don't Cry (A Life Lesson). James White, contralto. Ward Stephens, soloist. Etren Zimbalist, violinist (pianoforte by Sam Chotzinoff). 1 25

NEW VICTOR FRENCH RECORDS

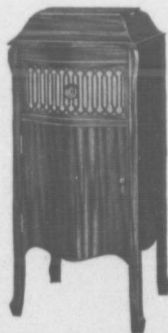
- 55084 Carmen—C'est toi! (You Here!) (Acte 4. Ferie partie) (Bis). Soprano and Tenor Duet with Orchestra). Mlle. Brohly-Len compagna. 2 00
- Carmen—Je t'aime encore (Let Me Implore You) (Acte 4. Scene partie) (Bis). Soprano and Tenor Duet with Orchestra). Mlle. Brohly-Len compagna. 2 00



The "Apollo," \$65



The "Alexandra," \$100



The "Superb," \$135

The Cecilian Concertphone

"The Choir Invisible"

The BALL-BEARING TONE-ARM is a distinctive feature of the Cecilian Concertphone that gets you business. 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 helps sales.

EVERY MAKE OF RECORD is at the disposal

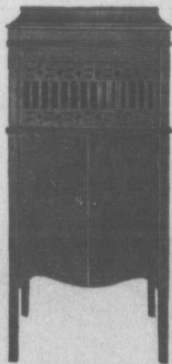
of the owner of a Concertphone—and that is what every buyer is looking for.

THE COMPLETE LINE of Concertphones give you a type to meet every taste and every purse.

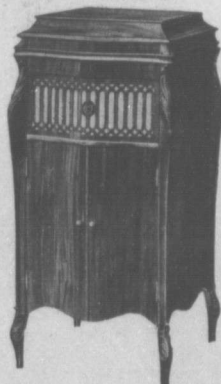
ADD TO THESE FOUR OUTSTANDING TALKING POINTS the beauty of case work—the pure musical tone, and you get in the "Cecilian Concertphone" your password to success through all competition.

Musical Instruments Limited

Distributors for Canada
247 Yonge St., Toronto



The "Royal," \$200



The "Empire," \$250

Cecilian

World - Famous

(Established 1883)

Three Important Points for Every Dealer to Consider

1. THE MAPLE INTERLOCKED BACK, which in construction is distinctive from anything on the market.

2. THE GRAND PIANO SEPARATE AGRAFFE SYSTEM is built into every Cecilian upright piano—a feature obtainable only in grand pianos of other makes.

3. THE CECILIAN IS "CONVERTIBLE." Every Cecilian straight piano is constructed in such a way that it may be converted into a player piano at any time the owner desires.

Salesmen find that this provision for the future has a strong appeal.

The Cecilian Co. Limited

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

Factory: 1189 Bathurst Street, - Toronto

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



- 60621 Marche Lorraine (L. Ganne) (Concert Band). Musique
 (France).
 Le Grenadier du Caucase (E. Meister) (Concert Band).
 Musique (France).
 60621 Les grandes Manoeuvres (Rivencoli et arrange par Brumont)
 (Comic Song with Orchestra). M. Lark de la Fugale.
 Resignation (Haritone with Orchestra). Monsieur Pervel. . . 90

Edison Blue Amberol Records for October

- 28272 Danny Deever (Danron). Tenor, orch. arr. Arthur Middleton.
 REGULAR
 3274 Myona—Hawaiian Waltz (Morgan-Friedland). Waiiki Hawaiian
 Orchestra.
 3275 Over There (John). Tenor, orch. arr. Billy Murray and Chorus.
 3276 Valse Erica (Wiedoff). Saxophone, orch. arr. Rudy Wiedoff.
 3277 Blast Be the Tie That Binds (Taggell). Mixed Voices, orch. arr.
 Metropolitan Quartette.
 3278 Molly Dear Waltz (de Hone). Jaundis' Society Orchestra.
 3279 Fashion Plate March (English). New York Military Band.
 3280 Hungarian Lustspiel Overture (Koler-Dele). Xylophone, orch. arr.
 George Hamilton Green.



New Starr Records

- Sole Canadian Distributors: Canadian Phonograph Supply Co.,
 261 Dundas Street, London, Canada.
 7616 Havana. Fox Trot. (Frey.) Banjo, Saxophone and Piano.
 Van Eps Trio.
 The Pearl of the Harem. Original Rag Two-step. (Gug.)
 Banjo, Saxophone and Piano. Van Eps Trio. 1 00
 10017 Till The Clouds Roll By. From "Oh Boy". One-step. In
 (Kern). Starr Military Band. 1 00
 It's Time For Every Boy To Be a Soldier. One-step March.
 (Kern). Starr Military Band.
 7607 Don't Slam That Door. (Lloyd Van Tilzer). Soprano and
 Tenor with Orch. Ada Jones and Harry Dunes. 1 25
 Till The Clouds Roll By. From "Oh Boy". Wochhouse-

This illustration shows a section of the machine shop in the plant of Leonard Markels, the New York manufacturer of motors and talking machine parts.

- 3281 Girl You Can't Forget (Williams). Tenor, orch. arr. Manuel
 Roman.
 3282 Voci di Primavera—Valse (Strauss). Armand Versey and His
 Hungarian Orchestra.
 3283 Gethsemane (Ayler). Haritone, orch. arr. Robert E. Clark.
 3284 Dear Old-Fashioned Songs My Mother Sang to Me (H. Van Til
 zee). Tenor, orch. arr. George McFadden.
 3285 Akahi Ho! Tenor and Chorus, arr. by Hawaiian guitarists. Ford
 Hawaiians.
 3286 Night Time in Little Italy—Fox Trot. Frisco "Jazz" Band.
 3287 When the Bonnie, Bonnie Heather is Blooming (I'll Return, Annie
 Laska, to You). Ellis. Scotch song, orch. arr. Glen Edison.
 3288 Underneath the Stars (Mpanzer). Tenor, orch. arr. Walter Van
 Dyke.
 3289 Gentle Annie (Foster). Male voices, orch. arr. Apollo Quartette
 of Boston.
 3290 All the World Will Be Jealous of Me (Hall). Tenor, orch. arr.
 Irving Kaufman.

- Kern). Soprano and Tenor with Orch. Kathryn Irving
 and Vernon Dalhart.
 10018 Wagon Wagon Holds My Hand—Crossed Fingers. Humorous
 Readings. Strickland.
 Family Group—Fidgets. Humorous Readings. Strickland
 Hillman.
 7611 Can't You Hear Me Calling. Caroline (Gardner-Roma).
 Tenor with Orch. Arr. William Schefer. 1 25
 The Last Rose of Summer (Moore). Soprano with Orch.
 Arr. Fred Hartson. 1 00
 7612 One By One We're Passing Over. Sacred Song. (Arrick
 & McEwan). Tenor with Organ Acc. Wm. McEwan.
 Nazareh. Sacred Song (Loomod). Bass with Orch. Arr.
 Frederic Martin. 1 00
 7608 There's No More Harmony at Home Sweet Home (Studer
 Lewis & Young). Tenor with Orch. Arr. Arthur Hall.
 All The World Will Be Jealous of Me (Hubert Hall). Tenor
 with Orch. Arr. William Schefer. 1 00

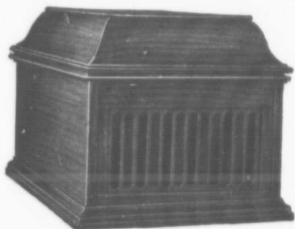
Showing a portion of the sound box assembling department in the plant of Leonard Markels, the New York manufacturer of motors, talking machine parts.



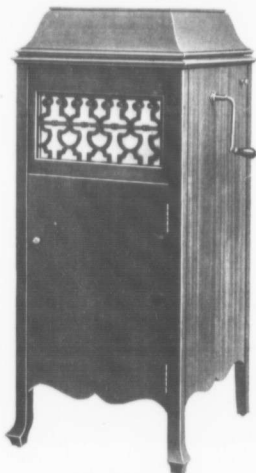
- 3291 Hello, My Dearie—One-step (Ziegfeld's Follies of 1917), for
 dancing. Jaundis' Society Orchestra.
 3292 Buzzin' the Bee—One-step. Xylophone, orch. arr. Lou Chiba
 Frisco.
 3293 Everybody Loves a Big Brass Band (Hill), haritone, orch. arr.
 Edward Mcker.
 3294 I Called You My sweetheart (Monaco), tenor, orch. arr. George
 Wilton Ballard.
 3295 Nesting Time—Oh Boy! (Kern), soprano and tenor, orch. arr.
 Richard Grant and Billy Murray.
 3296 For the Freedom of the World—One-step (Zamecnik), for dancing.
 Jaundis' Society Orchestra.
 3297 Ain't You Coming Back to Dixieland? (Whiting), soprano and
 tenor, orch. arr. Gladys Rice and Vernon Dalhart.
 3298 Havana (Have Another)—Fox trot (Frey), for dancing. Jaundis'
 Band.

- 7609 Any Little Girl Can Make a Bad Man Good (Harris Han-
 ley). Tenor with Orch. Arr. Arthur Hall.
 Where Do We Go From Here, Boys? (Johnson & Wen-
 zell). Tenor with Orch. Arr. Arthur Hall. 1 00

A large business concern, placing some good precepts before its employees, says: "One discourteous action over the telephone or otherwise to a patron or prospective customer does an injury to every man on the pay-roll." It might be put this way: Telephone Unto Others as You Would Have Others Telephone Unto You.



Style "C" \$65.



Style "B" \$90.

Brant-Ola Tone

Tempts Buyers

To hear the Brant-Ola playing is a musical appetizer. It makes the listener want one for his own home. When he makes the purchase that same tone makes his friends want one for their homes.

Thus business is stirred up for you—if you handle the Brant-Ola line. If you are not already a Brant-Ola dealer, get in on a tone-proposition that is a real business-builder.

Brantford Piano Case Co.

Limited

Manufacturers of
THE BRANT-OLA

Brantford : : Ontario



The Cabinet of the Brant-Ola

When a firm has built up a reputation for quality and taste in Piano Cases, which call for the very finest grade of work in the wood-working field—

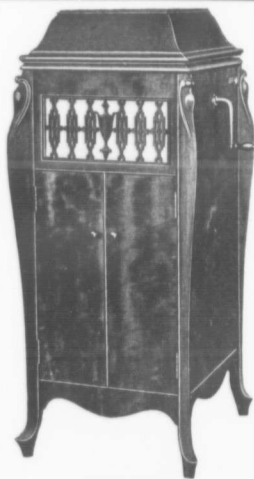
When a manufacturing firm has surrounded itself with men who are thoroughly experienced on skilled cabinet-work—

When one's thought of the talking machine cabinet is accustomed to the piano case standard—

Then the Cabinet is bound to be a quality product from start to finish.

Such is the Brant-Ola Cabinet, and coupled with its full musical tone makes two talking points for salesmen that are simply unassailable.

Don't delay that trial order



Style "A" \$130.
Electric, \$160.



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

Brantford Piano Case Co., Limited

MANUFACTURERS OF THE BRANT-OLA

Brantford

:

:

Ontario

The "Cleartone" Talking Machines Play All Records

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

No. 37

Made in two sizes.

No. 37—Height 40 inches.
Retail price: States \$37.00
Canada 45.00
No. 36—Height 42 inches.
Retail price: States \$50.00
Canada 60.00



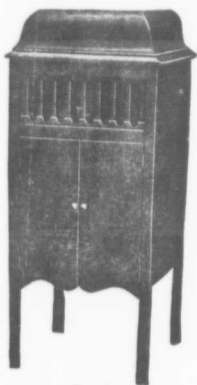
No. 70

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

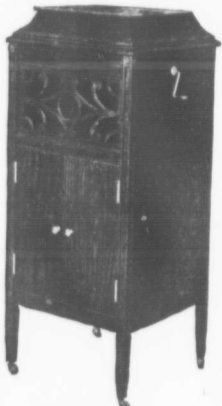


No. 70A

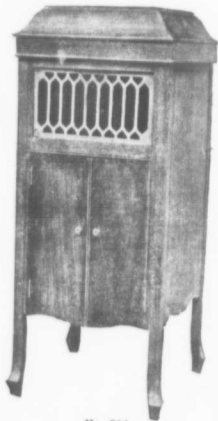
Height 47 inches.
Retail price: States \$75.00
Canada 90.00



No. 37



No. 70



No. 70A



No. 75



No. 80



No. 85

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



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



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

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

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

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

Piano That Sings Latest Invention

Reprinted from *Toronto Globe*

A piano and a phonograph combined—a piano and a phonograph that can be played separately or together—that is the newest development in the piano industry. Its presentation before the Canadian public has just been made at the Toronto, London and Halifax Exhibitions, and has proved one of the most-talked-of products of recent years.

It is manufactured by the Sherlock-Manning Piano Co., whose factory is at London, and who were therefore able



The Sherlock-Manning combination piano and phonograph.

to have an additional display at the Western Fair, demonstrating the process of piano-making. Their Process Building exhibit was interesting, not only in the ordinary sense that actual technical work always appeals to most people, but also because it revealed the fact that women are being employed now in the manufacture of pianos. The Sherlock-Manning Co. was the first piano company in Canada to train women for the work, which is clean, interesting and comparatively light labor. In some cases, wives have taken the places of men who went to the front, but most of the women are girls, earning the same scale of pay that was given men.

Piano-making has become an important Canadian industry, and the future promises still further development. Instead of halting it, the war has advanced it, for music is more than mere enjoyment—it is a solace. A piano, especially one of a highly-developed tone, answers the call of the human heart as nothing else can. For still another reason, war's effects require the continuation of music, the need of wider culture among the people of Canada. Recent years have proved that the latent culture of Canadians is deep-seated and sound, and in the belief that genuine satisfaction will be obtained only through giving the music-loving public the best that Canadian material and skill can produce, the Sherlock-Manning Co. has concentrated upon the manufacture of only high-grade instruments. In fact, it is one of only two Canadian companies who make but one grade—the highest—of pianos.

The various designs of the Sherlock-Manning shown at Toronto, Halifax, and in the Main Building at London, have again demonstrated their rich qualities, which have been known for years; but it is the combined piano and phonograph which has been arousing the marvel of every visitor. The phonograph rests in the front of the case, which is closed when not in use. The phonograph has the

additional tone support of the piano itself, giving it an advantage, of course, over a separate talking machine. To play the accompaniment to a vocal or a stringed instrument record, the player does not need to be able to transpose the piano music at all, as the pitch of the record is easily adjusted to harmonize with whatever key the player desires. It is so simple a child can operate it, making it a valuable adjunct in one's music practice, because it will train the ear both as to key and as to time. Of course the greatest advantage will be to give to the piano-owner the gift of song, the average player being enabled to accompany the world's greatest singers. The new Sherlock-Manning is in reality a singing piano, and judging from its reception at the three big Exhibitions this year, it is destined, it is claimed, to sing its way into the hearts of all Canada.

Boy of 14 Asked 27½ Cents an Hour

When seen in Toronto recently, Mr. M. S. Phelps, of the Brantford Piano Case Co., Ltd., expressed himself as quite pleased with their orders in both the piano case and Brant-Ola departments. Speaking of labor conditions, Mr. Phelps said that in response to an advertisement for a boy to sweep up and do odd jobs a lad of fourteen made application for the job and asked twenty-seven and a half cents an hour, and refused to take the work for less money. Mr. Phelps says that they are employing women in certain parts of the factory, and they find them satisfactory workers.

Opens Warehouse in Ottawa

The accompanying portrait is of Mr. H. H. Belyea, wholesale representative of Amherst Pianos, Ltd., who has established himself in permanent quarters in Ottawa. Mr. Belyea's experience in the music trade includes eleven years with the J. A. McDonald Piano & Music Co., Ltd., of Halifax, where he made a good record in retailing and as inspector of the firm's eight branches in the Maritime Provinces.

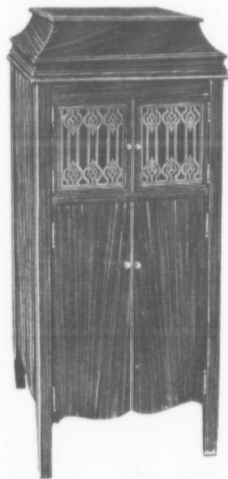
On the organization of Amherst Pianos, Ltd., Mr. Belyea was put in charge of that firm's wholesale business.



Mr. H. H. Belyea, Ottawa.

Ottawa has been decided upon as the shipping point for Upper Canada, and a wholesale warehouse is being opened up for pianos and the Cremonophone talking machines, recently introduced by this firm.

One price is the salvation of this commercial world of ours. It protects the innocent purchaser.



STYLE "D"
"PREMIER"

Oak, \$95; Mahogany, \$98.
Width, 19½ in.; Height, 43 in.
Depth, 21½ in.

BELOW —\$100—

Out of eighty persons that buy phonographs seventy-nine of them spend under \$100. The great bulk of the talking machine business in Canada is in instruments retailing below \$100.

Because this is so we are specializing in the lines the people want. The Symphonola is the People's Phonograph. It is in five types—everyone below \$100, and three of them are floor cabinets. All five play all makes of records without any extra attachments. The five styles are as follows:

Style "A." in fumed oak, \$30, mahogany, \$33

Style "B." in fumed oak, \$40, mahogany, \$43

Style "C."

Special, in fumed oak, \$64, mahogany, \$67

Style "C." in fumed oak, \$84, mahogany, \$87

Style "D." in fumed oak, \$95, mahogany, \$98

Though low priced the Symphonola is high in quality. It is from 20 to 30 per cent. lower in price than any other make of anything like equal stand-

ard. The cabinets are attractive in design, thoroughly well made of the best obtainable materials, and finished with a permanent finish.

In the Symphonola we use only the best motors made, such as the Thomas of Dayton, Ohio, and the Meisselbach.

We believe we have the most attractive proposition in Canada for you from the standpoint of profit and value for your patrons.

We know that at this time there is no use submitting anything to you that is not unusual, therefore when we say that our proposition is Unusual we mean it in every sense of the word.

No dealer in Canada is in business for any other reason than to make money legitimately—and in a way that will hold and build up his trade; the proposition we have is exactly along these lines.

If you are interested in further particulars we would like to hear from you at once. Be the first in your territory to write us. In writing there will be no obligation on your part.

Permit us to send you a sample Symphonola. If it is not up to your expectations return at our expense. In any case get illustrated folder printed in natural colors, showing Symphonola styles.

Canadian Symphonola Co. Limited
TORONTO 31-37 Brock Ave. CANADA

Secretary-Treasurer Karn-Morris Firm Resigns— Mr. Connelley In Poor Health

Mr. P. S. Connelley, secretary-treasurer, Karn-Morris Piano and Organ Co., Ltd., Woodstock, Ont., has, owing to continued ill health, resigned from that office. At a meeting of the directors his resignation was reluctantly accepted.

Mr. E. C. Thornton, president and general manager, and Mr. A. E. Windsor, general superintendent of the factories, two members of the board who have come into close contact with him during the past fourteen years, bore testimony to Mr. Connelley's unflinching courtesy and his faithful and loyal performance of his duties, intimating that during all the years there had been an entire absence of friction of any kind whatever, and that the severance of these ties caused a wrench in their feelings which the word "regret" did not begin to express. Mr. Connelley was assured that he would carry with him the best wishes of the individual members of the board, and the hope was



Mr. P. S. Connelley.

expressed that he might speedily regain his old time health and vigor.

Mr. Connelley, who retains his financial interest in the company, and remains upon the Board of Directors, entered the employ of the Morris Piano Co., Ltd., Listowel, in 1901, as a junior. In 1903 he received the appointment of secretary-treasurer of the company, which position he held until 1906, when he resigned. The following year he spent in the retail business in Montreal. In the beginning of 1908 at the solicitation of the officials of the Morris Piano Co., Ltd., he returned to Listowel and resumed his old position as secretary-treasurer of the company, which position he retained until March, 1909. On the amalgamation of the Morris Piano Co., Ltd., and Karn Piano & Organ Co., Ltd., he was appointed secretary-treasurer of the new

company, the Karn Morris Piano & Organ Co., Ltd., which position he has occupied up to the present time.

Mr. Connelley's plans for the future are not fully matured, but after an extended holiday in order to recuperate a little he will probably enter business on his own account.

Expects Big Business

Mr. R. C. Willis, who severed his connection with Doherty Piano Co., Ltd., to take the management of the Percival Piano Co., of Ottawa, and Merrickville, recently stated to the Journal that both sales and collections were good. Mr. Willis anticipates that when properly organized the Percival Piano Co.'s Ottawa store at 154 Bank Street will be one of the most up-to-date houses in that city. They are featuring an extensive range of pianos and talking machines. The former include Williams New Scale, Doherty, Everson, Clinton, and several American makes.

In photographs Mr. Willis states that they will carry Starr, Columbia, Phonola, Sonophone, and others, as well as records. Demonstrating rooms are being installed to make the salesrooms complete and up-to-date. With present prospects Mr. Willis is sanguine of big business for his first year.

For the Factory Man

A readable, enlightening text book on clamps is Catalogue No. 537, recently issued by Hammacher, Schlemmer & Co., New York. One could scarcely realize that such a variety of clamps had been invented and for such a variety of purposes. There are clamps distinctively for the piano man, clamps adjustable, clamps non-adjustable, quick acting clamps, mitre clamps, encircling clamps. In short, clamps for all departments of wood working and iron working industries. But the more satisfactory way of learning about clamps is to get the catalogue. It will be sent gratis. The address is Fourth Avenue and 13th Street, New York. Hammacher, Schlemmer & Co. are well known to the piano trades of Canada. They have been doing business since 1848. In addition to clamps they handle general hardware, tools and supplies, including the Francis line of glue room appliances, taking in glue heaters, boilers and spreaders, veneer presses, etc. They are also agents for Troy brand abrasive paper and cloth in flint, garnet, emery, metalite, etc., and shall be glad to forward sample sheets if you will tell them your sandpaper troubles. Their resident Canadian representative is Mr. Isadore Miller of Toronto, who has an extensive connection among manufacturers in this country.

Bowmanville citizens on October 10, 11 and 12 had a campaign to raise \$6,000, the amount required to pay off the balance of a debt incurred in building a new wing to their hospital. The hospital site of seven acres and original building, known as "South Park," and once the home of the late John McLeod, M.P.P., was several years ago presented to the town by Mr. J. W. Alexander, president, Dominion Organ and Piano Co., Ltd., who is a member of the Board of Directors. Mr. C. Rehder, head of Bowmanville Foundry Co., is president.

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

What the Peterboro Music Dealers Did

ONE day in June I dropped into the store of the J. M. Greene Music Co., Ltd., Peterboro.

"I came down here to enlist the co-operation of you Peterboro dealers in the 'Music-in-the-Home' campaign," I explained in answer to Mr. J. M. Greene's look of inquiry.

His attitude suggested interest, and I proceeded: "You appreciate the influences at work to belittle the piano and talking machine business, particularly since the war, and which tends to create in the public mind an unfavorable impression that musical instruments are luxuries, from some politicians, so called economists, speakers playing to the galleries, bankers, journalists, and even college professors.

"You also realize that the hard competition of the music dealer is not in the trade, but is represented in the automobile, the 'movie,' the motor boat, jewelry, fine clothes, etc."

Mr. Greene realized this.

"The feeling has been growing in the trade for a long time that united action must be taken to offset this competition and to emphasize the place of music in the home, the community, and the necessity of it in national as well as in individual development. Discussions at meetings of the Canadian Piano and Organ Manufacturers' Association and the Toronto Retail Piano Dealers' Association, finally resulted in the organization of the Canadian Bureau for the Advancement of Music. The purpose of the Bureau is to

but do they interest the masses?' The editors admitted that perhaps they did not. To make a long story short the 'Globe' and the 'Star Weekly' agreed that if they were supplied with suitable articles on musical subjects they would open up 'Music in the Home' departments, using musical articles that would not go over the heads of the average person, and be of interest to the musical 'high brow' alone.

"While the newspapers did not insist, the inference was that the trade would give these papers the preference in making their advertising appropriations. In fact the 'Music in the Home' section gives these papers a lever in selling advertising space to the music houses because it makes their advertising more effective.

"At once this Bureau secured the services of Mr. J. E. Middleton, an editor on the 'Toronto News,' himself a musician, a choirmaster, an experienced newspaper man, and in sympathy with the movement.

"The 'Star' editor declared that he could not use matter supplied to other papers in Toronto. The 'Globe' editor also stipulated that they would have no use for articles supplied another local paper. This was serious. However, it was the real beginning. A double service was prepared and different matter was sent to each paper."

"I have noticed the change in the 'Globe's' page observed Mr. Greene. "The paper has considerable circulation in Peterboro, and this is of advantage to the Peterboro



These headings are supplied gratis to the newspapers in two, three or four column widths by Canadian Bureau for the Advancement of Music.

secure the co-operation of any legitimate agency to create, stimulate and widen public interest in better music with especial reference to the home."

"I am quite in sympathy," interjected Mr. Greene, "what agencies have you in mind?"

"First the press, others later, such as contests, recitals."

"Very good, and I am sure the editors of our papers here will be ready to co-operate. I am always on the lookout for interesting items about musical subjects to give them, and they use them. These are items, mind you, that have no reference to us or our business. The idea is to keep people interested in music, which is for their good and ours. I have also read with a great deal of interest the report in 'Canadian Music Trades Journal' of the formation of the Bureau and the articles that have appeared about 'Music in the Home.' Now what do you propose?"

"That yourself say, and a couple of your competitors, go with me to the two daily newspapers here and present our proposition, as was done in Toronto. I might explain that before the Bureau was organized several of the Toronto newspapers were interviewed by the heads of some of our larger firms. They put it up to the newspapers that from the art standpoint and from the industrial standpoint music got but little show in the press. The newspaper men expressed some surprise. 'We have music items, concert reports, etc.' 'Yes,' said the piano men, 'you have,

dealers. Can such arrangements be made with our papers?"

"That is exactly why I am here," I explained. "Can you and one or two other dealers go with me to your papers and present the proposition?"

Mr. Greene picked up the 'phone and called up Frank Horseman's office, the Nordheimer agent. He was out of town. Mr. Cunningham, Peterboro's veteran dealer, whose leader is the Mason & Risch, was also away. "We'll see Heintzman's manager," said he, "though I do not know him, he being a newcomer."

We called together on Mr. Britton, who was pleased to receive this visit from his position. "Your idea is good, but who pays for all this?" he asked. This was exactly what Mr. Greene had said.

"I told him we were not 'pikers' in Peterboro, Mr. Britton," interrupted Mr. Greene. "I said that we were willing to pay for anything that benefited us."

It was explained to both that the Bureau was financed by voluntary contribution, and required all the reinforcement it could get, and that while I came to Peterboro primarily to get the papers interested, if they considered the service of value a subscription would be acceptable.

The editors of the "Examiner" and "Review" were seen in turn. It took neither of them ten minutes to see through the proposition. Sample articles were shown—short, readable and of human interest. The editors figured that if

The biggest \$135 worth you can offer your customers

Columbia Grafonola 135

Your customer will find everything he desires in this beautiful model.

He will find **tone-quality** unsurpassed in **any** instrument at the same price.

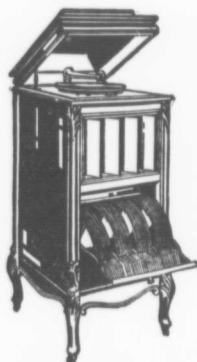
He will find beauty of line and finish and the most expert cabinet maker's craftsmanship.

He will find an instrument that will harmonize with his home and be a joy to his eye.

And he will be able to secure this wonderful Grafonola at a price that is not prohibitively high.

Do not miss any of these strong selling points of the \$135 Columbia Grafonola when showing it to a prospective buyer.

Any one of them ought to clinch the sale.



Columbia Grafonola 135

MUSIC SUPPLY CO.

Largest Columbia Distributors in Canada

36 Wellington Street East, - TORONTO



they could secure such material without charge they were being benefited, their readers were being benefited, and therefore their advertisers.

"Now," said Mr. Greene, when the newspaper men were finished with, "this is something that all our dealers should know about." Mr. Britton agreed with him. It was suggested they get together. The dealers were all asked to meet. As a result they formed an association. They had several matters to adjust, such as tuning prices, rentals, etc. Mr. Cunningham, the veteran dealer of the city, was elected president by acclamation. At their first meeting they decided that the Bureau was worth at least fifty dollars a year to them. An express order for this amount has been received.

The last word from Peterboro was that the papers valued the articles supplied by this Bureau. They were each given an electrolyte of an illustrated heading, "Music in the Home," which the Bureau supplies gratis in two, three or four-column widths.

What the Peterboro dealers did the dealers in every centre can do.

Later I want to tell you about Woodstock, London, Ottawa, Hamilton, Guelph, Kingston, Winnipeg, Vancouver and Regina, where "Music in the Home" is being featured by the press.

But in the meantime if this "Music in the Home" propaganda is hazy, or some questions occur to you, please ask them now. Every manufacturer, dealer, teacher, tuner, salesman, in short, every man and woman in the trade should be actively interested in creating a greater desire for "Music in the Home." It makes the market for musical instruments so much larger that you cannot visualize it, and the beautiful feature of it all is that it cannot be done without being of immediate and direct benefit to the people, whom we seek to serve with good music and the means of good music, the fourth great essential of mankind.

Several times the question has been asked, "Who are the members of this Bureau?"

They are manufacturers, wholesalers and retailers of pianos and talking machines and piano supply manufacturers, who subscribe to the funds. Individual subscriptions run from five to two hundred dollars.

Yours for greater public interest in music,

JOHN A. FULLERTON, Secy.-Treas.,

Canadian Bureau for the Advancement of Music,
66-68 West Dundas Street, Toronto.

The Value of Truth in Advertising

Contributed

IF you have been reading piano advertisements you will no doubt have noticed the competition that exists among the advertisers in the use of superlatives. Each one tries to outdo the other in the claims made, and in using adjectives for painting the merits of his particular instrument. Each one will have something entirely different, and it is claimed that this or that feature gives the undeniable right to claim superiority over all others. In fact it reminds one of the story about the two darkies at a political meeting. After listening to the arguments of one of the speakers, one turned to the other and said, "Sambo! Who am dat man?" Sambo replied, "I doan know what his name be, but he certainly do recommend himself very highly."

By this class of advertising there is nobody fooled any more than the piano man himself. The public is much wiser than given credit for. There is a difference in the quality of pianos just as there is in automobiles and in other things. Henry Ford has as much reason to be proud of his accomplishments as the presidents of the "Packard" or the "Pierce Arrow" companies. Ford does not claim

that his car is as good or is superior to higher priced cars; he claims it is the best car for the money, and as we have learned many things from the auto man as to price maintenance and selling terms, we can profitably learn from him in this respect. He has not underestimated the standard of the public intelligence as the piano man has if we are to judge by his advertising. A good thing about advertising is to have the public place confidence in your statements when they read them. The impression that it gives the reader as to the kind of a firm that is back of the ad. is what counts most. Plain language and truthful statements will give your advertising a character and pulling power that gilded phrases and unfounded superlatives will fail to bring.

Winnipeg Piano Dealers Organize

"Free Press" Inaugurates "Music in the Home" Page

THE local music dealers' association, long dormant, has been rejuvenated. There are so many ways in which members of the same trade can benefit themselves as individuals and their trade collectively only through organization that the wonder is such movements should ever lack the most enthusiastic support.

At a recent meeting here, held at the St. Charles Hotel, and preceded by a dinner, which included representation from practically all the local houses, it was decided to form a Piano Dealers' Section of the Retail Merchants' Association.

Officers were elected as follows: President, J. W. Kelly, of J. J. H. McLean, Ltd.; First Vice-President, F. E. Biggs, of Mason & Risch, Ltd.; Second Vice-President, H. P. Bull, of Cross, Goulding & Skinner, Ltd.; Treasurer, "Jock" Smith, of Winnipeg Piano Co.; Secretary, H. F. Fowler, of H. F. Fowler & Co.

One of the important topics discussed was the "Music in the Home" propaganda, and which the Winnipeg Free Press has taken up so vigorously and so creditably. The sense of the meeting was that the co-operation of the press in advancing interest in music would not only be of advantage to the public, but would be of great value to the music industries.

Future meetings of the section are to be held on the third Thursday of each month.

Mr. J. H. Curle, secretary of the Retail Merchants' Association, was present, as well as a representative from the Minneapolis Security Traffic Association.

"Music in the Home" is receiving excellent attention from the music and drama editor of the "Free Press" of this city, Mr. R. Jamieson, the well known critic and writer, and who, by the way, was a boyhood friend of "Jock" Smith, they having gone to the same school in the Scottish village of which they are both natives. Mr. Jamieson has introduced a page in the Saturday edition of the "Free Press" with a four-column designed heading, "Music in the Home and Concerts." Mr. Jamieson's page is interesting to the masses, and is designed to create and stimulate greater interest in better music. He is in thorough sympathy with the effort to extend the influence of better music as benefiting the home and the nation. The profession and the trade appreciate the enterprise of the "Free Press" and its able music and drama editor, judging from the advertising carried, the pulling power of which is strengthened by the class of articles Mr. Jamieson is using.

At the inaugural reception of the Music and Arts Company, the formation of which was reported in the last issue of the Journal, Dr. J. A. MacLean, president of the University of Manitoba, pointed out that while there was so far no department of music in the university, he was hopeful that the work now begun in the Music and Arts building might be the means of enlisting the sympathies of the university authorities on some future occasion.

On the Wings of Success!



"The Motor that knows
no peer"

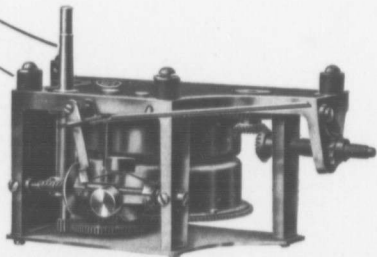
SPECIFICATIONS OF THE

BUTTERFLY MOTOR

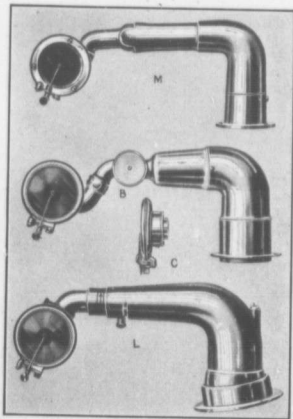
→ JEWEL-BEARING ←

Beveled gear noiseless winding.
New ratchet device that prevents clicking.
Bakelite intermediate gear—absolutely silent.
Plays seven to eight 10-inch or five and a half 12-inch records
at one winding.
Cast iron nickeled frame.
Powerful, durable, compact, accessible.
Built especially for the highest-grade machines.
Guaranteed in every minutest detail.
The perfection of mechanical genius as applied
to the phonograph motor.

The New BUTTERFLY MOTOR is carrying our business to triumphs beyond our fondest dreams for so short a time! The same quick success, on an even greater scale, awaits every enterprising phonograph manufacturer who connects up with the BUTTERFLY—the world's only silent phonograph motor!



The New BUTTERFLY has met with such instantaneous success as to demand an extension of our quarters and the installation of added machinery to meet the heavy demand. We are now equipped to take care of additional business, but again we must warn prospective customers that we are likely to be oversold once more within a short time, and we advise immediate inquiries with a view to filling your requirements.



Markels Tone-Arms

WE carry a complete line of Universal Tone-Arms, playing all makes of records, and guaranteed to give good service, being rigidly tested and thoroughly inspected—fully and heavily nickeled—high-grade quality products. Special terms when used in conjunction with our motors.

B or L Tone-Arm, in combination with C Sound-Box, is generally used with machines from \$75 up. M is a medium-priced Tone-Arm for use on moderate-priced machines. The C Sound-Box is made with the highest grade mica only, and is giving satisfaction to thousands of users.

In buying a Tone-Arm from the House of Markels, you may rest absolutely secure in the knowledge that it meets the severest possible requirements of Tone-Arm construction, and will render any record with the proper tone and volume.

WRITE TO-DAY FOR SAMPLES AND PRICES.

Act Promptly to Meet Your Needs!

LEONARD MARKELS, 165 William Street, New York

The Demand for the New

Transposing Player Piano

has been so great that no orders for delivery before the New Year can be arranged.

The National Phonograph

will be ready for delivery in November. Cabinet size, in Oak.

Every last word in mechanical construction is embodied in the National Phonograph, producing a tone quality of unsurpassed beauty.

Particulars cheerfully given to anyone interested.

WRITE, WIRE or PHONE

National Piano Company, Limited

266-268 YONGE STREET

Toronto

There were certain branches of education which for obvious reasons made better progress when kept apart from the university for a time. He assured his hearers that he would watch with special interest the development of the city's musical life, and the university would not be found lacking in its duty when the proper time arrived for it to take action in furthering the movement.

Mr. E. J. Merrell, of the Karn-Morris Piano Co., recently supplied the Point Douglas Church, also a Catholic Church, in Saskatchewan with Karn pipe organs. Country sales and collections are reported as good.

Mr. H. P. and C. H. Bull are taking a duck shooting trip, on which they hope to secure some game to help fill the larder and cut down the high cost of living.

Mr. H. L. Conlin, manager of the Western Gramophone Co., is at present on a western business trip.

Though business is reasonably good with the Fowler Piano Co., they pointed out that there was some difficulty in securing prompt deliveries of stock, a condition which other western firms are also working under.

The good crops in the west have created a condition that is being reflected in the fall orders for musical merchandise reaching the local branch of R. S. Williams & Sons Co., Ltd. They report that shipments of stock are coming in more freely.

Whaley-Royce lines of music and musical merchandise are moving off the western dealers' shelves if the orders coming in at the W. nnipeg warehouse are any criterion. Manager Frank Smith and his staff are well into the fall rush.

"Business is certainly increasing with us, being away over last year. Machines are coming in freely, but no im-



THE SIX SONS OF MR. R. LIDDLE, HEAD OF R. LIDDLE & SONS CO., SAULT STE. MARIE.

(1) Edward C., enlisted in January, 1917, and went overseas with the 227th Batt., is now in France. (2) Herbert W., killed in action October 8, 1916, enlisted in June, 1915, and went overseas with the 58th Batt., later transferred to the 4th Batt. (3) Percy E., enlisted May, 1915, went overseas with the 20th Batt., Machine Gun Section, wounded in action August, 1916, now in the Motor Transport, France. (4) Gordon M., enlisted September, 1915, went overseas with the 47th Batt., later transferred to the 3rd Batt. (5) H. V., enlisted with the 119th Batt., Signal Section, went overseas June, 1916, wounded twice in action, W. enlisted September, 1917, with Canadian Mounted Rifles, now in training at Hamilton. (6) Ellis

A decided increase in record sales is a feature of the month's business closed by Babson Bros., Edison dealers. This firm put on an "Edison Tone Test" with the assistance of Miss Christine Miller, from which they report good results.

The Winnipeg Piano Company report sales and collections improving. They have arranged with a prominent Edison artist, Miss Amy Allerman, to give a tone test recital in Central Congregational Church early in October, and expect good results from same.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, makes an attractive proposition to his salesmen of little bonuses, for which they all strive hard to win. Collections are coming in nicely, and a good amount of cash being received as first payments on new business.

provement in record receipts," states Mr. Robt. Shaw, manager of the Columbia department of the Western Fancy Goods Co.

A Patriotic Piano Man

Mr. Robert Liddle, of R. Liddle & Sons Co., Sault Ste. Marie, Ont., was among recent visitors to the Sherlock-Manning factory at London. Mr. Liddle, who features the Sherlock-Manning as his leader, was on a buying trip, placing orders for fall and spring needs in agricultural implements as well as pianos. Few families have done more than Mr. Liddle's to win the war. He has given six sons to the army, one of whom has made the supreme sacrifice. At last reports five were either in the trenches or in training.



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



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



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

6 Business - Getters

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

Pollock Mfg. Co., Ltd.

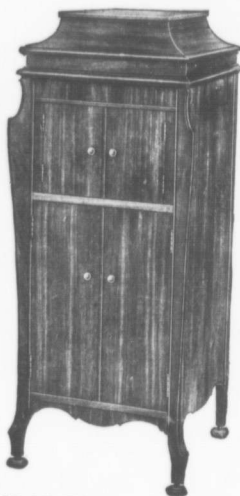
Manufacturers of the "Phonola"

Kitchener

Canada



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



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



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



The late "Jock" Smith of Winnipeg.

It is with the deepest regret that the Journal chronicles the death of Mr. John Smith of the Winnipeg Piano Co., which resulted on Oct. 21, from angina pectoris.



The Willis
Crest of
Quality

The Piano that Must Give Satisfaction

—the piano that is sold to so many musicians, teachers, and educational institutions,
—the piano that is chosen for the drawing rooms of the wealthy simply **must** give complete satisfaction.

If the superior tonal qualities, or the beauty of the finish, or the building together of all the parts were to fail when the test of years of usage came, then that piano would be out of the running for high class trade.

THE WILLIS PIANO is one you can count on—absolutely bank on—to stand up to the demands put upon it. It will give your customer far better service than he is ever likely to demand of it.

There is one of the secrets of Willis success. Make it work for you.

we have the sole agency for Canada for the celebrated **KNABE** grand and upright pianos. In unassigned territory prospective Willis Dealers will not overlook the strength of Knabe representation.

WILLIS & CO., Limited

Head Offices:

580 St. Catherine St. W.
MONTREAL, QUE.

Factories:

ST. THERESE, QUE.



Willis Art Player
Style "L"

Height 4 ft. 8½ in., width 5 ft. 3 in., depth 2 ft. 4 in.

MONTREAL TRADE TALK

AS the autumn season advances activity in music trade circles becomes more healthy and more interesting. There is a disposition in some quarters to get better terms as well as better prices, although the average business suggests that the piano trade has neglected golden opportunities to get better terms. Why should down payments on piano and player sales not be increased? With the buying power of a dollar so much less, safety in business requires that instalments be increased accordingly. People are accustomed to higher figures, and experience shows that asking monthly payments of ten dollars causes no more demur than asking monthly payments of eight dollars.

Some dealers mention the fact that conscription has upset their sales to some degree, and that they have had several prospective orders for machines cancelled which were just on the point of closure. This applies also to instalment collections.

The talking machine industry is being extensively featured in the daily press by the various makers. Large space, and in many cases well written copy, is being used to bring this line to the attention of the public.

Scarcity of help in selling, as well as in manufacturing, continues to be one of the worrisome problems of doing business. In this connection Mr. A. P. Willis, president Willis & Co., Ltd., passes along a suggestion well worth serious consideration. This firm is employing a number of lady canvassers. They have tried out women as piano solicitors and are well pleased with the results attained, the number of prospects brought in, the actual number of instruments sold, and the volume of business as totalled in dollars and cents. "The mere fact of women adapting themselves to present day conditions is well worthy of the consideration of every business man," said Mr. Willis. "Twenty-five years ago I employed women solicitors with good results. There are a number of good points to be considered in the employment of women as business getters, and one particular one is that we very often find that they get a better hearing than men do, and are not apt to fly off the handle so easily as a man when the occasion arises, using diplomacy and discretion to tide over the argument. We are highly pleased with our success along these lines, and would advise dealers everywhere to give the women a fair trial, and in doing so they will surely find a valuable aid in the selling of pianos. A few women are now employed in the Willis factory at St. Therese, Que., replacing men gone to the front, and have proved so far that they possess exceptional brains and faculties to grasp the work, thus eminently fitting and qualifying them to handle skilled work of this nature."

William Lindsay Leach, secretary-treasurer of the Leach Piano Co., Ltd., has invested in a brand new touring car, and from now we predict larger factory orders for Gourlay, Bell, and Leach pianos. Lieutenant Fred S. Leach, vice-president of the same firm, and son of Mr. W. H. Leach, after being severely wounded and being laid up in the hospital on the other side for over six months, has sufficiently recovered to enable him to re-join his regiment at the front.

Mr. W. Bohne, proprietor of W. Bohne & Co., piano hammer and string manufacturers of Toronto, was a recent trade visitor to this city.

Mr. C. Dorian, vice-president Pathé Frères Phonograph Co., of Canada, Ltd., visited this centre recently, in the interests of his firm.

George M. Reece and Harold Dewar of the retail staff of the Berliner Gramophone Co., Ltd., Montreal, left Canada to enlist with the American Marines, at present stationed at Paris Island, S.C.

The number of Victrolas kindly loaned to the Street Fair by the Berliner Gramophone Co., Ltd., helped socially

to make this society event in aid of patriotic funds and local charitable institutions the biggest event ever pulled off in Montreal, so much so that it will now become an annual event. The American Women's Club, Montreal, also took advantage recently of the Berliner Gramophone Co., Ltd., kindness in supplying them with a Victrola and a select number of high class records, which was much appreciated by those who were fortunate in being present at the meeting.

The Montreal Symphonola Co. (registered, A. K. Kemp-ton and H. A. Bemister), have opened up an office in Montreal in the Mappin & Webb building, for the wholesaling of the Symphonola, a Canadian made phonograph, manufactured in Toronto by the Canadian Symphonola Co., Ltd. They intend to push this machine extensively in the Province of Quebec, and will carry enough stock to fill all immediate requirements. They are also wholesalers and jobbers of the Rex records, of which they will have over 1,500 titles to choose from in 10 and 12 inch sizes.

Castle & Son, local representatives of the Gerhard Heintzman phonograph, are making a feature of selling this make of machine to special order customers, who require a case design in wood to harmonize with their furniture.

Mr. I. Montagnes, of I. Montagnes & Co., Toronto, Canadian distributors of the Sonora, accompanied by his son, paid a flying visit to Montreal recently, and whilst in our midst expressed himself as being most gratified with the amount of business being turned in by Messrs. C. W. Lindsay, Ltd., and Charles Culross.

Mr. Harry R. Braid, who has been manager of the phonograph department of Layton Bros. for some little time, has tendered his resignation, and returned to Toronto to take the management of the Sonora retail department opened up by I. Montagnes & Co.

The Berliner Gramophone Co., Ltd., loaned a Victrola and supply of records for the annual occasion of the 30,000 or more children which were in attendance at the Fruit Festival held this year in Lafontaine Park. The rustic and fancy dances by the children was done to the accompaniment of the Victrola.

Charles Culross, when interviewed, was just on the point of closing the sale of a \$150 Sonora. Mr. Culross reports that fall business has opened up very nicely. He has received his first shipment of the Aeolian-Vocalion, and expects a supply of the new Vocalion records at an early date.

The Canadian Graphophone Co., distributor of Columbia Grafonolas and records in the Province of Quebec, are keeping up to the highest point so far obtained this season, and are extremely gratified with present conditions and the outlook for the immediate future.

Willis & Co., Ltd., report an excellent demand for Willis pianos and players, which is keeping the factory at St. Therese, Que., exceptionally busy. Recently some very good orders have been received from their dealers in all sections, who write most optimistically of the business outlook.

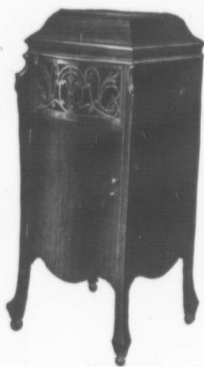
J. A. Hurteau & Co., Ltd., feel very confident from present indications of a fine fall trade in Williams New Scale pianos. Business was quite good with them all the month of September, and the firm notes with a considerable amount of pleasure that collections lately have been rather better than usual—a very reassuring sign of good velocity of the circulating medium.

W. J. Whiteside is not a bit behind in keeping the Karn-Morris line in the limelight, where high quality and merit placed them long ago, he says.

Wm. Lee, Ltd., are wide awake in window displays, and

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL 

This year the Sonora is doing over One Hundred Times the volume of business it did four years ago!



This marvelous growth in so short a period could not have been reached with a phonograph that is simply "as good" or "slightly better." The Sonora **had** to be overwhelmingly superior to achieve so quickly such remarkable results in the face of the vigorous competition and the extensive publicity of older established machines.

The Sonora is advertised all over Canada as becomes a machine that interests those who talk cash, not small payments.



I. Montagnes & Co.

Canadian Distributors of the Sonora Line

New Ryrie Building
 Yonge & Shuter Sts.
 Toronto, Canada

other methods are being energetically conducted to attract public attention to the merits of Martin-Orme product, which they so successfully represent locally.

"The bride's favorite piano," is what the Gerhard Heintzman is known as locally, and during the month of September has lived up to its previous reputation in this respect," said J. W. Shaw & Co., the Montreal representatives.

Every indication points to an achievement of a record breaking fall business, said J. H. Mulhollin, Evans Bros. agent.

C. W. Lindsay, Limited, state that they have no fault to find with the state of trade, and that buyers have been ordering freely of the various styles of Nordheimer instruments. Other makes on the floor have come in for their share of recognition.

Business continues to progress satisfactorily at the warerooms of Gervais & Hutchins, and this firm are reaping full returns from aggressive work done in the interests of the Cecilian and Mendelssohn lines, which at present show a remarkable increase in sales.

Improvement in business is noted by Layton Bros., and a resumption of activity following the summer months, upon an even larger scale than hitherto, is already assured in the demand for Mason & Risch, Sherlock-Manning pianos, and Thomas organs, and other goods stocked.

Layton Bros. supplied a piano and free return transportation to the Fruit Festival at Parc Lafontaine, where 30,000 or more children were in attendance watching the children perform rustic dances, etc.

J. A. Hurteau & Co., Ltd., are hustling for Pathé business locally, and the past month have booked many satisfactory orders for Pathéphones, in addition to disposing of an unusually large number of records of this make.

The Outremont Record Exchange has opened up at 1078 Laurier Avenue.

"Not only are we selling a great many slightly used (not abused) phonographs, taken in exchange for Edison and Columbia Grafonolas," said Layton Bros., "but we are getting a fine list of prospects for new machines. A considerable number of people who come in to buy used talkers change their minds and buy new ones."

Victrola sales are adding much to their already wide popularity, and all Berliner Gramophone Co., Ltd. stores report heavy fall selling both in machines, records and supplies.

The appearance of the opera, Miss Springtime, at His Majesty's Theatre the past month, largely increased the sale of Victor records from this popular score.

W. J. Whiteside is now representing His Master's Voice products, and is most enthusiastic over his prospects for the future with this line. He is well equipped to take care of a large volume of business. In addition to handling the complete line of Victrolas, his stock of Victor records will comprise the full selection.

G. A. Holland & Son Co., 519 St. Catherine St. West, are pushing the sale of Pathéphones, and have on the floor models in Circassian walnut, mahogany, etc., and a wide range of Pathé records are always in stock.

Wilder's Music Supply Co. are opening an exclusive phonograph branch store on Bleury St., near the corner of Ontario, another one in Lachine, and will shortly open branches in the leading towns and cities of the Province of Quebec, where they will feature Starr phonographs and records, and the Celeste, a machine of their own manufacture.

Wilder's Music Supply Co. have a live wire in the person of Mr. George S. Pequegnat, the manager of their phonograph department, and it is not at all surprising that he is some "Starr salesmann" when it comes to placing Starr machines and records in the homes of Montrealers. He reports that Starr and Imperial records are becoming

more and more popular as time progresses and their merits become better known.

W. D. Stevenson of the Canadian Phonograph Supply Co., London, Canadian distributors of Starr phonographs and records, recently paid Montreal a short visit, and in conversation with your correspondent, stated that the list of Starr records coming into Canada, commencing with the October release, would be increased 400 per cent. Mr. Stevenson is particularly well pleased with Starr business and development throughout Canada, and prophesies great things in the near future for this make. Hereafter he says a still greater amount of attention will be devoted to Montreal and the Province of Quebec. Queried as to the demand for period designs, Mr. Stevenson admitted it was first class, especially for Style VI. William and Mary model, which is proving to be one of the most popular sellers.

"There's as much human nature in one person as there is in another, if not more," as David Harum wisely said, a few days since, remarked Mr. S. H. Brown, retail sales-manager of the Berliner Gramophone Co., Ltd. chain of stores, and if men understood just what degree of human nature was possessed by the prospective customer to whom they are trying to make a sale, their work would be easier and results better.

C. W. Lindsay, Limited, in addition to featuring the Columbia and Pathé machines, have taken on the Sonora agency, and will retail this machine in Montreal and at their various branches throughout Canada.

Among the attractive exhibits in the Main Building at the recent Sherbrooke, Que. Fair, was that of Wilder's Music Supply Co., Montreal, who exhibited three models of the Starr phonograph, as well as a number of various styles of Celeste phonographs of their own manufacture, which included models in period designs, such as library tables, parlor cabinets, and a Georgian design miniature grand, fitted with electric motor. Regular models were shown, ranging in price from \$35 to \$500.

Wm. Lee, Limited, are handling a large amount of Edison Amberola business, in addition to Columbia Grafonola sales, which are growing every day.

Edison week will be fittingly observed this year by the various Edison dealers, and even at present writing, much enthusiasm is rampant in this regard.

C. W. Lindsay, Limited, Ottawa branch, recently ran an advertisement in the Ottawa dailies in the interests of their phonograph department, offering a Columbia 10-inch 85c. record to the person who could define properly the letters C C C, which appeared in their announcement. This mode of advertising attracted considerable attention, and numerous solutions were received. The correct answer was Cozy, Convenient, Comfortable.

Sonora Retail Studios

A retail department has been opened up in their premises in the Ryrie Bldg., Toronto, by I. Montagnes & Co., Canadian distributors of the Sonora line. Mr. Harry R. Braid, well known in talking machine circles, and who is experienced in the leading makes, is in charge of this new department. Mr. Braid returned from Montreal, where he was manager of Layton Bros. phonograph branch, to open up Messrs. Montagnes & Co.'s new department. Mr. H. V. Kautzman, formerly manager of the Mason & Risch Victrola department in Toronto, has also joined the Montagnes firm, and is engaged with their new retail branch.

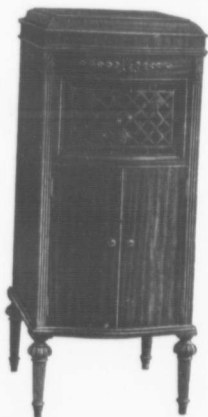
Already the firm report considerable success in inducing people to call at the Sonora retail studios, as this branch is designated, located on the third floor. They have attractively fitted up premises, and are using liberal newspaper space to feature the Sonora to the public.

THE UNIVERSAL PHONOGRAPH

The McLagan Phonograph

A Logical Combination

This Phonograph and the Lyric Record



One of our many Exclusive Designs.

THE dominating idea back of the McLagan agency is "Easier Sales," easier for you, because of

- The name back of the instrument.
- The "Plays all records" feature.
- The exclusive McLagan features.
- The McLagan quality cabinets.
- The bigger value.
- The national advertising.

**This Means Better
Business and More Profit**

Liberal Discounts. Choice Territory Being Assigned

Lyric Records

All the latest and most desired Canadian, American and European successes, Operatic, Orchestral, Instrumental, Vocal and miscellaneous. Old and new favorites. A large, new and complete catalogue of American and Foreign records now ready. A source of constant profit for dealers.

As much music on the Lyric ten-inch record as on the ordinary record of twelve-inch size.

Surface noises have been eliminated as nearly as it is humanly possible to do so.

Inquire at once,

The Geo. McLagan Furniture Co. Limited
 STRATFORD Phonograph Division CANADA

PLAYS EVERY DISC RECORD

Free Concerts for Profit

"Down in New Glasgow, N.S., the merchants had a 'dollar day' not long ago. This of course means that they featured goods which could be combined and sold at \$1.00 in all lines, and induced people from surrounding towns and country to visit their town on that day, and boosted it to a large extent, making a profitable thing for everybody.

Mr. Sam Eastwood, of New Glasgow, handles Victrolas, and pushes them extensively," says "His Master's Voice" Bulletin. "He could not offer any combination of Victrolas for \$1.00, and it was up to him to take advantage of the town's Dollar Day. He did it most effectively.

"He hired a hall, and made a good showing of instruments and records therein, artistically arranged, and posted invitations to people. He issued attractive little dodgers giving the program of records to be rendered by such famous artists, as Caruso, Tetrizzini, Melba, etc., and used columns of the local newspapers boosting the concert, and asked everybody to come in and sit down, as the concert was free.

"His experience was most satisfactory indeed, as a lot of people came in and thoroughly enjoyed the concert, and he sold a good many machines and a large number of records as a result.

"He was so pleased with the result that he wrote specially asking that the information be passed on to other dealers, which we most gladly do, and know that everyone will take advantage of it."

A New Symphonola

The Canadian Symphonola Co., Ltd., Toronto, announce the addition of another model to their line of phonographs. This is designated Style "C" Special, and retails at \$64 in fumed oak and \$67 in mahogany.

In view of the demand being largely for machines below \$100, Mr. Long, president of this company, states that they will specialize in machines below \$100. To this end they are turning their factory energies to the production of cabinets for the five models they have decided upon. These are Style "A," a table machine without top to retail at \$30 in oak and \$33 in mahogany; Style "B," a table machine with lid at \$40 in oak, and \$43 in mahogany; Style "C" Special, the latest one, at \$64 in oak and \$67 in mahogany; Style "C" in oak and \$87 in mahogany; Style "D," \$95 in oak and \$98 in mahogany.

Pathé Crowlets

Mr. H. L. Hewson, of H. L. Hewson & Son, Amherst, N.S., Pathe distributors in the Maritime Provinces, visited the headquarters of Pathe Freres Phonograph Co. in Toronto recently. Mr. Hewson reports that after a rather quiet summer fall business opened up well, and points to a good volume of Pathe business this season.

Home Outfitting Co., Hamilton, have opened up a branch store on James Street North, for the exclusive sale of Pathe lines. This is in addition to their main store, where the Pathe department is a strong feature.

Jury & Lovell, of Oshawa, have extended their Pathe business to their Bowmanville store. In the latter place they have opened up a complete department. The Pathe division of the Jury & Lovell business in both places is in charge of Mr. Levoie, well known in talking machine trade circles.

Mr. R. W. Burgess, of the Pathe firm, is on a business trip west for his firm. Mr. Burgess purposes going as far as Winnipeg.

Mr. Geo. H. Honsberger, assistant manager of Pathe Freres, has completed a tour of country fairs throughout Ontario with good success in assisting dealers and opening up new agencies.

A Correction

Proofreaders are not infallible. Even the young lady that so assiduously checks up the intelligent work of the Journal's "comps" lets something get past her occasion-




Brant-Ola
Style "O"
Louis XV., \$200.

ally. In the September issue two illustrations were transposed in the advertisement of Brantford Piano Case Co., Ltd. The printer seemingly thought the makers of the Brant-Ola were not pricing their Style "A" high enough,

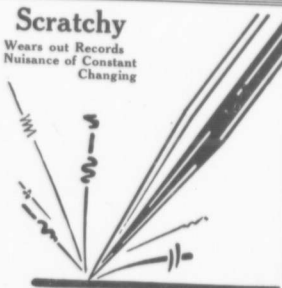


Brant-Ola
Style "A" \$130.

and instead of the maker's price of \$130, put it at \$200. This was not so bad, however, as making the Style "O" Louis XV. Brant-Ola \$130, instead of \$200. The two designs are here shown correctly priced.



Smooth
Permanent
Never Wears
Records



Scratchy
Wears out Records
Nuisance of Constant
Changing

The Pathé Sapphire Ball *versus* **The Old Scratchy Needle**



PERIOD PATHEPHONE
In the style of William and Mary
Price \$175

The type here illustrated is one of the new Pathé Period Designed cabinets, another selling feature exclusive to Pathé Agents.

WHO to-day wants a talking machine equipped with a digging, scratchy needle that wears out records and necessitates the nuisance of ever changing needles? The Pathé genuine smooth polished Sapphire Ball never wears out, never requires changing. It reproduces the music in richer, more natural tones—for it completely fills the grooves of the record and gathers the music from a greater surface of contact, so that it does not lose the slightest shading or tonal effect.

A nation-wide publicity campaign is telling the public about this wonderful Pathé feature.

It is a big selling advantage as well as a genuine improvement in the talking machine art.

If you have room for a Pathé agency in your store write now—immediately—for full particulars of our wholesale selling plan.

Here's the Pathé guarantee:

"Every Pathé record is guaranteed to play at least one thousand times without impairment to the unexcelled beauty of tone."

Pathé Frères Phonograph Co. of Canada, Ltd.

Factories and Head Office:

4-6-8 Clifford Street, TORONTO, Canada

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



Williams Piano Co., Ltd., Open Toronto Office

A Toronto office has been opened up by Williams Piano Co., Ltd., of Oshawa, in the Excelsior Life Building, at the corner of Adelaide and Toronto Streets, across the street from the Post Office. This office, where samples of the full line of Williams New Scale, Ennis and Krydner pianos and players will be carried is to be for the convenience of Williams Piano Co.'s agents, who may visit Toronto, but find it inconvenient to take the additional time necessary to go to the factory at Oshawa. It is also for the convenience of the sales organization, being more central.

Mr. F. A. Trestrail, who has for several years been the company's advertising manager, removes to Toronto, where he will take up permanent residence to look after the company's interests.

Music Men Participate

The Lambton Golf and Country Club of Toronto recently had a "Patriotic Day," on which occasion over \$3,000 was raised for patriotic purposes. In the golf tournament the names of three members of the music trade appear among the prize winners. These were H. Y. Claxton, of the R. S. Williams & Sons Co., Ltd., medal handicap; R. S. Williams, president, R. S. Williams & Sons Co., Ltd., eclectic handicap; and Geo. C. Heintzman, president, Heintzman & Co., Ltd., obstacle contest.

They March to Music

The following tribute to the necessity of music was used by N. H. Phinney & Co., Ltd., of Halifax, for whom it was written by Mr. J. W. Wallace:

"Battalion after battalion has passed through Halifax since the war broke out. We have watched the feet of thousands go swinging down our streets—and always to the sound of music.

"Across the Atlantic, on through England and up the torn roads of France, even to the crest of Vimy Ridge, those feet go swinging, with music playing them on.

"The battle line of this war is not confined to the Western or Eastern or any other front. It passes through every home, every farm, every factory that is working in the great cause. And in all these places music is a national necessity.

"It lightens the lot of the soldier in the trenches. It brightens the hours for those who are working and waiting at home. And it lays its healing hand on those who have suffered loss.

"You should have more music—good music—in your home."

Toronto Fire Victims

As a result of the burning of the Toronto Hydro-Electric shop several thousand dollars damage was done to the building and stock of Mason & Risch, Ltd., next door. Water flooded the basement of the Mason & Risch building, making their Victrola department untenable and destroying thousands of records. Besides the damage to goods, it was necessary to completely close the department for several days to the great disappointment of many customers. Added to the damage by smoke and water, and the loss of business, was the disagreeable odor that for days permeated every room in the building resulting from the burning and charring of the destroyed building.

Pianos stored in the basement of the Nordheimer building a few doors south of the destroyed premises were dam-

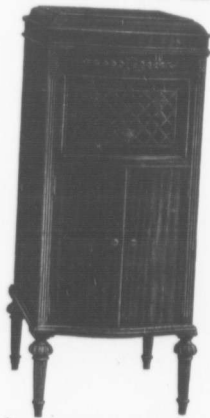
aged by water. The flood poured on the flames by the fire fighters spread out to adjoining premises running into the Nordheimer property to a depth of three feet. Some three dozen instruments were damaged.

Distributing Lyric Records

The phonograph division of the George McLagan Furniture Co., Ltd., Stratford, has arranged to distribute Lyric records in Canada. Lyric records are in ten and twelve inch sizes, are all double-sided, and can be played on any universal machine. They are played with steel needles.

The catalogue already embraces some two hundred standard selections, and the manufacturers propose to issue twenty new selections each month. The list includes also about two hundred grand opera and foreign records.

When seen in Toronto recently, Mr. Russell L. Teeple, manager of the phonograph division of the McLagan organization, was enthusiastic over their instrument, which is



One of the "McLagan" types.

being named the "McLagan Phonograph." This is being equipped with automatic stop, tone control, filing device for records, one hand lid support, and in the higher priced types, electric motors. There are twelve types in the McLagan range, all of which are floor cabinets, except two. The higher priced types are in period designs, one of the models being illustrated herewith.

The McLagan proposition is designed to interest the higher priced buyer, but also includes in its range the moderate purse, five of them selling under one hundred dollars.

Owing to ill health Mr. G. H. Rife of Brandon, Man., wholesale representative for a number of lines, including Dominion organs and pianos, and Columbia Gramofonas and records, announces that he is leaving for Long Beach, Cal.

Mr. J. A. Moore, of Musical Instruments, Ltd., Toronto, manufacturers of the Cecilian Concertphone, has returned from a visit to such industrial centres as Boston, Worcester, and other Eastern States points. Among the supply houses visited by Mr. Moore Canada was enthusiastically heralded as the country with the greatest future. Because of the conviction that Canada is destined to be the greatest country in the world a number of firms called upon by Mr. Moore purpose establishing branch factories here.

NEW and STANDARD SONGS

IN KEYS TO SUIT ALL VOICES

DOWN HERE *May H. Brahe*

(A dainty little song meeting with great success in England).

ROSEEN DHU *Hubert Bath*

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

IN GOD'S OWN KEEPING*Henry E. Geehl*
(A very popular song).**A JAPANESE LOVE SONG***May H. Brahe***SONNY** (Life is a fine thing, Sonny)..... *Arthur Meale***LIGHT AFTER DARKNESS***Caleb Simper***THERE'S A WHISPER IN THE AIR***May H. Brahe***SING, SING, BIRDS ON THE WING***Godfrey Nutting***VALE (Farewell)** *Kennedy Russell*

(Destined to be world-famed).

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

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

SOMEWHERE IN FRANCE *Herbert Ivey*

(Phenomenal song).

ALL IN A LILY WHITE GOWN*Easthope Martin***SAILORS OF THE KING** *Theo. Bonheur*

(The new "Navy" song).

IMPORTANT NEW BOOKS used in the
Toronto Conservatory of Music Local
Centre examinations:

"Intermediate Grade Pieces"

"Intermediate Grade
Technical Work"The
Anglo-Canadian Music Co.
Limited144 Victoria Street
TORONTO, - ONT.Sole Agents for:
Edwin Ashdown, Ltd.; Enoch & Sons;
J. H. Larway; Leonard & Co.,
and other houses.**ASCHERBERG, HOPWOOD
& CREW, LIMITED**

CERTAINTIES FOR THE TRADE.

SONGS

DREAM BOAT *By Ivor Novello*(From Sea Saw, Composer of "Till the Boys Come Home
Comedy Th. London, i.e., Keep the Home Fires Burning)**BELLS OF ST. MARYS**, *By Emmett Adams*

Composer of God Send You Back to Me.

MY HEART'S IN MY HOMELAND*By Kennedy Russell*

Mus. Director of the Pavilion, London

JOGGIN' ALONG THE HIGHWAY

Words by Arthur Anderson

By Harold Samuel

16 MORTIMER STREET, LONDON, W., ENG.

Canadian Agent

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

Recent Enoch Successes**BUTTERCUPS ARE BLOWING***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

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1917

Think Music—Not Printed Matter

A SHEET music dealer who conducts his department, or allows his salesman or saleslady to proceed about each day's duty as if the department were selling paper and ink, or in other words, printed matter; then the prices already being asked for sheet music and books are entirely too high. There are some salesmen who take occasion now and then to let people know of the way in which the advanced cost of paper and ink has increased the cost in the production of music. This gives the public the impression that they are fortunate in getting their music at the old price when everything else is going up.

But some such attempt, while good in itself, does not put the situation in its true light. A sheet of music cannot be estimated from the cold standpoint of paper and ink and labor. A salesman must assume the attitude that he is selling music and all that it involves. There are many times when it would be time well spent for a salesman to talk familiarly with the customer on what he gets when he pays, say 35 cents, for a song. There is the genius, the education, the experience of the composer, which must be paid for. Then again, the public has such a varied taste to be catered to. There are certain songs that have a general appeal, not only in one locality, but almost all over the English speaking world. The great majority of songs, however, are used in a much more limited sense, and therefore while they may appeal to certain music lovers just as strongly, or perhaps more so, than a world-wide hit, yet the quantity produced is materially less, and therefore the production is at a greater corresponding cost.

The fact that a great quantity of songs are produced in two, three, or four keys is a point sometimes overlooked, but that is a most useful practice and a service that must be paid for. There are a great many other such points as those here outlined that will suggest themselves to the enterprising salesman, but these are sufficient to show the great advantage that would come to the sheet music trade as a whole undertaking to sell music as music and not as printed matter.

Marking Music at the Net Price

TO the buying public, who are more and more being educated along the one-price system, the idea of seeing a song marked at 60 and 75 cents, which he buys at a certain discount, is hard to understand. In buying talking machines and records the one-price system prevails, and it involves marking the goods at the net price from which there is no discount. In piano circles the one-price system is one of the most discussed subjects of the day. There are makes of kodaks, fountain pens, and safety razors selling on the policy of the fixed price. The public are more and more showing their appreciation of the stores where the selling price is attached to every article, and from which they may expect no reduction.

One is tempted to wonder if the time will not shortly come when music will be marked at the price at which it is to be sold. When a thirty-five cent song will be marked thirty-five cents, and when a seventy-five cent album will be marked seventy-five cents. Of course, one cannot lose sight of the fact that a fixed system of many years standing cannot easily be changed with general approval in the twinkling of an eye. In the sheet music trade the subject has begun to come up more than ever before, and there are those who already openly advocate the marking of music at net prices.

A Suggestion for Canadian Cities

MUCH has been said and written about noon-hour organ recitals in the city churches, but a new suggestion comes from Liverpool, where a series of mid-day recitals of popular pianoforte works has been given on Wednesdays from 1.15 to 2 o'clock. The first series, which was given by a prominent pianist, proved so successful that arrangements were made for other series to follow by some local pianists.

This idea certainly is not without its merits. Many a person would feel disposed to drop in for such a programme at noon, who would have little inclination to be dragged out from a comfortable easy chair at home to go downtown in the evening. Besides the idea of music with one's meals is making rapid strides; and music just after one's meal seems about the same thing.

To Spread Italian Music

THE music of the nations allied with us in the fight for freedom has received many an impetus since war began. It now looks as if we Canadians are to have more



TORONTO SHEET MUSIC MAGNATES VISIT OSHAWA

A jovial group taken in front of Stalter's music store, Oshawa. A. J. Stalter, the local dealer (standing in front of car in shirt sleeves); W. J. Roberts, Chappell's (at the wheel); John Hanna, Anglo-Canadian Music Co. (in rear seat); and Holmes Maddock, Whaley-Royce & Co. (standing at extreme right of picture).

Italian music served up on our musical menus. This supposition arises from the institution of a National Society of Music in Italy, which plans to have a representative on this side of the Atlantic. The president of the new organization is Count San Martino di Valperga, who is also head of the Royal Academy of St. Cecilia. The scope of the Society is to execute the works of the young Italian composers; to protect and spread this music in Italy and in foreign countries, this latter by means of mutual exchange of artistic works with the musical societies of other countries; to issue an annual edition of the more meritorious works; and to favor in every way possible by concerts, lectures and other means the evolution of the public musical taste in Italy.

House of Chappell

Established 1811

Special Numbers Dealers can concentrate on to Particular Advantage—

"YOUR EYES HAVE TOLD ME SO"	E. Carr Hardy
"TAKE ME BACK TO DEAR OLD BLIGHTY"	Star Music Co.
"IF YOU WERE THE ONLY GIRL IN THE WORLD"	Nat D. Ayer
"GOD BRING YOU SAFELY TO OUR ARMS AGAIN"	Vincent Shaw
"LAND OF THE LONG AGO"	Lilian Ray
"LOVE'S GARDEN OF ROSES"	Haydn Wood
"ANY PLACE IS HEAVEN IF YOU ARE NEAR ME"	Hermann Lohr
"SPHINX VALSE"	Francis Popy
"WALTZ WE LOVE"	Armand Vecsey

Write in for special quotations on above publications

CHAPPELL & CO., Limited 347 YONGE STREET | LONDON NEW YORK
TORONTO MELBOURNE

No. 114 Anywhere, Alta. Sept. 15 1917

The Royal Bank of Canada

Pay Office Expenses - - - - - or Order
Ninety-five - - - - - ^{XX}/₁₀₀ Dollars

\$ 95 ⁰⁰/₁₀₀

A Piano Dealer



Handling Beare & Son's OLD VIOLINS will help you do this. Seeing them in your store will enhance your reputation and give you more prestige among your customers than any other line on the market to-day, as well as be money makers for you.

We are specialists and can supply them from \$40.00 upwards. Write us for particulars.

BEARE & SON

117 King Street W., Toronto; London, England

Japanese Violins Gaining Hold on American Market

LOW wages, specialization in the manufacture of cheap goods, and their methods of making and selling, combined, had given German and Austrian makers practically control of the American cheap violin market before the outbreak of war. For some time Japan is said to have had her eyes on that field, and the war with the consequent cessation of European shipments gave her the opportunity to try her hand.

The scale of wages in Japan is, of course, low. That is in her favor. One report says that the old stocks of German and Austrian violins are exhausted in all parts of the United States, and while that looks like putting the proposition up to their own makers, the shortage of labor prevents them going after the business seriously; consequently in some centres they are depending almost entirely on the Japanese manufacturers. The Japanese have long been known for their cunning with the knife, as exemplified in carved wooden articles. To us they are known as a people who are poor originators but excellent imitators.

An American music dealer gives it as his opinion that the Japanese violins, while not quite so correctly made as the German goods, are firmer.

Music Dealers Helped by Introduction of Violin Instruction in Public Schools

THE Journal is informed that in Louisville there is a big demand for cheap violins, due to the public schools having introduced a course of violin instruction, scholars paying 15 cents a lesson additional for such instruction, there being over 400 children enrolled in the 1916-17 classes, while there will probably be 600 or more in the 1917-18 classes. To meet this demand the local dealers have been laying in large stocks of violins. Locally some of the dealers are featuring a complete violin outfit for school children and beginners at \$8 an outfit. This selection consists of a \$5 violin, a good bow and a violin case. Incidentally local dealers and some musicians plainly state that the Japanese workmanship on cheap violins is far superior to that on the same priced instruments imported from Germany and Austria.

Old Violins as an Investment

A MANITOBA bank manager who was in receipt of a good salary, and who was making money on the side in real estate as well, planned to put aside as savings the sum of five hundred dollars a year. This he did for several years, but instead of depositing the money in the bank or buying mortgages, he put the money in diamonds. But did you ever know that some people consider the famous old violins a good investment, too?

The manner in which these old fiddles have increased in value, and the ready market there has been for the master-

pieces, is evidence of the fact that if the owner of one of them is a musician he not only has the extreme pleasure and satisfaction of playing on one of the finest instruments in existence, but it is an investment drawing interest just as it would be in the bank or put on loan.

Many of these famous old fiddles are in the possession of the great violinists of the day. Others are in the hands of wealthy men who collect them for a hobby. In addition to these private collections, several of the crowned heads in Europe own many thousands of dollars worth of violins. There are said to be certain fiddles that were valued in the hundreds twenty years ago, are valued in thousands today. It almost astounds one to look over a list of old fiddle valuations and see figures running from \$3,000 to \$18,000.

As in the case of diamonds, a purchaser must know fiddle values before attempting to invest his money that way, or else buy through a dealer of undoubted reputation. It would be interesting to see an actual case cited showing the advance in price in a given time so that the rate of interest on the investment might be computed.

NEW MUSIC Copyrights entered at Ottawa

- 33352 I Want Some Love. Words by Edward Madden. Music by Frederick V. Bowers.
- 33353 When I Settle Down With You. Words by Edward Madden and Arthur J. Lamb. Music by Frederick V. Bowers.
- 33354 Come Along, Love With Me. Words by Edward Madden. Music by Frederick V. Bowers.
- 33355 What I Sang That Il-Trovatore Melody. Words and music by William H. Perrins, Toronto.
- 33356 There Are Tears in Your Dear, Dear Eyes. Words and music by William H. Perrins, Toronto.
- 33365 Welcome Home. A song for the great war veterans. Words by Mrs. W. E. Cunningham. Music by Edward W. Miller, Toronto.
- 33368 Mother's Only Boy. Words and melody by Margaret A. Creyke. Scientific. Ont. Accompaniment by Henry D. Dumad.
- 33372 So Long, Sammy. Words by Ben Davis and Jack Yellen. Music by Albert Gumbel.
- 33373 So Long, Mother. Words by Raymond Egan and Gus Kahn. Music by Robert Van Alstyne.
- 33374 Last Night You Told Me That You Loved Me. Words by Fleta Jan Brown. Music by Herbert Spencer.
- 33375 When the Evening Breezes Blow. Words and music by Elizabeth Baron-Chapin.
- 33380 Romance. Words by Will D. Cobb. Music by Gus Edwards.
- 33395 Paddle Addie. Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 33409 I'm From Chicago. Words by Blanche Merrill. Music by Leo Edwards.
- 33417 My Task. Words by Maude Louise Ray and S. G. Smith. Music by E. L. Ashford, S. G. Smith and Frank Elorazi, Toronto.
- 33419 What Will Become of Your Little Doll Girl. Words and music by Billy Guston.
- 33420 I'm Yours With Love and Kisses. Words by Fleta Jan Brown.
- 33421 Peacock Strut. Fox trot. By Priscos and Martyn.
- 33422 When Sinks the Sun. Words and music by Elizabeth Baron-Chapin.
- 33423 Maybe Sometime. Words by Gus Kahn. Music by Henry I. Marshall.
- 33424 Cute and Pretty. Fox trot. By Melville Morris.
- 33432 You Let Me See You Sometimes. Words and music by Hans Goodfellow, Saint Lambert, Que.
- 33436 Cantique National, Saint Joseph. Paroles d'un Religieux de Ste-Croix. Musique de M. Jabb Lagacé.
- 33444 The Call of Empire. Words by T. H. Littleton. Music by Albert Han. Anglo-Canadian Music Publishers' Association, Limited, London, England, and Toronto.
- 33448 Imperial Edition. New Students' Edition, Enlarged and Revised. A New Method for the Pianoforte. By James Bellak. With English and French Text. French Translation by F. Reynaud. (Foreign Fingering.) Whaley, Royce & Co., Limited, Toronto.

Enoch & Sons Music

May H. Brahe's "Song Pictures" will be treasured by the vocalist whose fancy runs in the direction of the simple ballad style as distinct from the more pretentious species of vocal essay. Considering the modest scope of the miniatures they are remarkably free from all suspicion of monotony. Here are the titles: "I Passed By Your Window," "Heart of the Night," "To a Miniature," "Dawn Song," and "The Little People." Three editions have been published, for low voice, medium voice and high voice, respectively. Two of May H. Brahe's separate songs—"A Mother's Heart" and "You Took Me to Your Heart"—both possess

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distinctly sympathetic qualities; and both songs reveal the composer's aptitude for obtaining striking effects by the employment of comparatively simple means—and that without seeming effort.

Jack Thompson knows how to touch the public palate, and how to whet the appetite of the singers as well. In response to the Oliver-like cry for more of this particular brand of musical fare the composer has come forward with two characteristic essays entitled respectively "Roses All the Way" and "Love's Homage." We are pleased to announce in this connection that the ditty, "Little Bit of Man" (from Jack Thompson's First Song Album), may now be had separately from the Album.

Other tempting morsels of the popularly approved style are Claude B. Yearsley's "Buttercups Are Blowing" and Francis Adair's "The Long White Road."

Vocalists priding themselves on their ability to cope with more ambitious songs than those of regulation, everyday order should not fail to see and to secure Landon Ronald's "A Cradle Song" (from "Four Songs of Innocence" and, also Easthope Martin's "Your Eyes the Stars" (from the song-cycle, "The Philosopher and the Lady). These artistically conceived numbers, though widely contrasted in style, will satisfy in a real and lasting sense. A beautiful woven pianoforte part is that found in the Cradle Song; while a conspicuous feature of "Your Eyes the Stars" is the flowing section in compound triple measure, which compels attention despite its refrain like cut and bearing.—*Musical Opinion.*

Amongst several choice issues by this enterprising firm are "To Those Who Love Us" (H. Matheson), "Rest," by Maud Wingate—a song of love for one who has given his life for his country, over whose last resting-place

"Wild roses bloom
Crimson o'er his grave—
Emblem of the land
He gave his all to save."

"Rose Petals," another finely-written song from the pen of the popular writer, Cecil Moon, the dainty style and texture of which is an alluring example of his musical skill and refinement of feeling in songs of this type, and which possesses the elements that will ensure a hearty welcome for it from his many admirers. "Back to You," another quaint and pleasing little love song of Maud Wingate's about one who is longing for the happy days of old and for the time when

"Oh! I'll cross the foam to the dear old land of home,
For the love that lies in your dear eyes will call me back to you."

"Rainbow of Love," Arthur Meale—a brightly-written song quaintly emblematic of the joy of life, with a sparkling musical investiture that gives gay colour to Helen Taylor's happily conceived verse. "Last Year's Nest," by Chas. Mott, of love and regard for the old home, with a lilting melody and effective climax that will enable all capable tenors and baritones, in its rendition, to obtain an impressive effect.—*The Pianomaker.*

Christmas Music

It is not too early to think of Christmas anthems, carols, and cantatas. The Anglo-Canadian Music Co. each year do a good business in that class of music, in which they have a large and varied stock to offer dealers for this year.

One of the most mistaken proverbs I have ever heard is "Practice what you preach." I would not give a fig for a man that could not preach better than he can practice.—Dr. Frank Crane.

Chappell News of the Month

Mr. W. J. Roberts, of Chappell & Co., Ltd., Toronto, is back from a four days' visit to New York. While away Mr. Roberts visited the U.S. Army Camp at Van Cortlandt Park, where he was most favourably impressed with the camp and the spirit of the soldiers in training.

Messrs Chappell have advised the trade of their having secured the sole selling rights for Canada of J. B. Cramer & Co.'s ballad success, "When the Great Red Dawn is Shining," words by Edward Lockton and music by Evelyn Sharpe. It is published in three keys—G, Ab, and Bb. These words suggest the spirit of the sentiment and the music:

When the great red dawn is shining,
When the waiting hours are past,
When the tears of night are ended
And I see the day at last!
I shall come down the road of sunshine
To a heart that is fond and true;
When the great red dawn is shining,
Back to home, back to love, and you!

What has been characterized as another "Chin-Chin" is "Jack o' Lantern," a new musical comedy, in which Fred Stone figures, and which was produced on Sept. 25 in Philadelphia, where it made a tremendous hit. The three song hits from it, with music by Ivan Caryll, and published by Chappell's, are: "Come and Have a Swing With Me," "Wait Till the Cows Come Home," and "A Sweetheart of My Own."

Three new sacred songs of merit by Ward-Stephens, a prominent American composer, are: "God, and God Alone, is Love," "In My Father's House are Many Mansions," and "Had He But Known."

Other fall selections from this house are: "Love's Golden Hour," by Dorothy Forster; "Love Goes Gathering Roses," by Haydn Wood; "God Bring You Safely to Our Arms Again," by Vincent Shaw; "The Hills of Clare," by Teresa del Riego; "The String of Pearls," by H. Lyall Phillips; "When Snowdrops Ring," by Samuel Liddle.

Carr-Hardy's "Your Eyes Have Told Me So" is already making rapid headway in Canada.

J. H. Larway Music

Herbert Oliver's new volume of songs, "Eight Ballades," for low and high voices, are delightful examples of his power as a writer of real English song. It is difficult to specify any one of them for special note, for all are extremely melodious, and reveal a spontaneity and freshness in melodic idea and construction that is a constant characteristic of all this highly popular composer's work. The contents are entitled "Just Love and You," "Blue-eyed Violets," "Pot-pourri," "A Faded Rose," "Daisy Children," and "In June," and we do not hesitate to assert that it is one of the most pleasing collections we have seen of this clever writer's, which should rapidly gain a great public reception. A touching song for mezzo-soprano also appears of H. Oliver's—"Your Song," set to verse of much charm of Teschemacher's. A rattling baritone song, "Yorkshire," by Austin Wentworth, in praise of Yorkshire's good men, who, "When there's trouble in the air, and fighting to be done, you'll find the Yorkshiremen are there, each sticking to his gun." Its vivacious and energetic melody are marked features that we predict will earn for it warm acceptance by all classes who favour good songs of this type.—*The Pianomaker.*

If you want to stay in the same old rut all your life, all you have to do is to tag yourself: "I'm not paid for doing that."

Whaley-Royce News

A publication just off the press is a new addition to the Whaley-Royce "Imperial" 50-cent line of music books. It is to be known as the "Imperial Edition" Bellak, a new students' edition by James Bellak, enlarged, revised and re-edited. A feature of this book is that it has both English and French text, the French translation by F. Raynaud. This method contains all the rudiments of music necessary, is illustrated by a large number of lessons, amusements, recreations, five finger exercises, major and minor scales, besides a liberal collection of music embracing every style of composition. The most favorite and popular numbers, such as—"Love Song" by Nevin, "Moon Winks" by Stevens, "Melody of Love" by Englemann, "Polka de la Reine" by Raff, "Fifth Nocturne" by Leybach, and many others have been added, all of which have been carefully fingered. A dictionary of musical terms, in both English and French is also included. The first edition of 20,000 copies is ready for the trade, one-quarter of this quantity representing the advance sales.

"The big topic in talking machine circles to-day," said Mr. Holmes Maddock, of Whaley-Royce & Co., "is needles, and we are having a great run on the Magnedo needles. Each needle will play 12 records faultlessly. They retail at 15 cents a box, and the price to the trade is \$5.90 for a carton of 60 boxes."

Good orders are being received through Frank Smith of the Winnipeg Branch, T. E. Callaghan, who is now covering Eastern Canada, D. R. Henderson, who makes his headquarters in Halifax, and their newest traveller, Geo. Hornberger, working the province of Ontario. A large shipment of books, folios and sheet music has just come to hand from England, which the house consider themselves fortunate in getting so promptly under existing conditions.

The periodical bulletins issued by Whaley-Royce & Co.,

which are designed to list "selected specials," and which in themselves are used as order forms, are being closely followed by the trade, as evidenced by the direct returns coming in.

Public Trend in Violin-buying Upward

"The violin is coming into its own at last," says the Canadian manager of Bearé & Son, the old violin and musical merchandise house, "and the feeling that the cheapest violin will do to learn on is rapidly passing away. We find the demand for better class new instruments and the old violins increasing every month. Parents do not hesitate to pay three or four hundred dollars for a piano when Mary is old enough to take piano lessons, but when Johnnie expresses a desire to learn the violin they usually hesitate when asked to expend even a fraction of this amount for an instrument for him to study on, in case he may not continue his course. Yet we venture to say there are more pianos in homes to-day which are never played upon than violins. However, we are glad to say this attitude is going out of date. Parents are realizing that Johnnie must have a proper violin, and he must have a first-class teacher right at the beginning, because if he has a good instrument and a good teacher he will not, ten chances to one, get so easily discouraged, and he will soon learn to love his violin and the playing of his violin more and more as the years go by.

Then, too, dealers are beginning to realize that by having really first-class new instruments and old violins in their stores they are attracting the very highest class of musical people in their town to come in and at least have an interested look, which may not lead to the sale of the violin itself but which may be the means of the dealer becoming better acquainted with the musical man and perhaps the beginning of an excellent account with other lines he is handling. Old violins especially give the store a certain atmosphere and prestige that the other musical goods cannot produce. This is a valuable asset to the average musical house, and it gives the opportunity of having something out of the ordinary to show customers and to talk about.

"We have also found that the interest displayed in good violins and old violins is usually the forerunner of an enquiry for the better class bows and strings. Every musician realizes that he cannot expect results from his violin unless he has a first-class bow and reliable strings, consequently by creating an interest in old violins and high grade new ones you are preparing soil for future business that will yield an abundant harvest.

"We have an excellent assortment of old violins in stock at our Toronto branch, as well as a fine range of the high grade new violins, and we feel sure your decision to include some in your Fall and Christmas showing will more than repay you for your trouble."

Chappell Novelties for October

"Love Goes Gathering Roses" (Hadyn Wood), "The String of Pearls" (H. Lyall Phillips), "Fly Away, Pretty Moth" (Liza Lehmann), "Had He But Known" (Ward-Stephens), "In My Father's House Are Many Mansions" (Ward-Stephens), "The Hills of Clare" (Teresa Del Riego).

Octavo Numbers

"Pack Up Your Troubles in Your Old Kit Bag" (Trio for Female Voices), "The Hymn of Free Russia" (S.A.T.B.), "Here's a Paradox for Lovers." Madrigal from "Tom Jones" (S. A. T. B.)

There is reported quite an insistent call for Vincent Shaw's "God Bring You Safely to Our Arms Again," which dealers are finding a pretty and appealing song.

J. H. LARWAY

New Publications

YOUR ENGLAND AND MINE.....	Simpson
COME BACK SOME DAY.....	Tate
IRIS.....	Davies
THE ROSE ETERNAL.....	Derwood
O CANADA, MARCH ON.....	Wakefield
IT WILL ALL COME RIGHT IN THE END.....	Oliver
SOMEWHERE A VOICE IS CALLING.....	Tate

PIANO SOLOS

SLEEP AND THE ROSES.....	Tate
SOME DAY YOUR VOICE WILL ANSWER.....	Virgo
SAN REMO.....	Telma
SOUVENIR DE RUSSIE.....	Telma

NEW SONG CYCLES

THREE PERSIAN SONGS.....	Herbert Oliver
SONGS OF THE ORIENT.....	Herbert Oliver
EIGHT BALLADETTES.....	Herbert Oliver

J. H. LARWAY

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TORONTO

Sonora Prices Advance

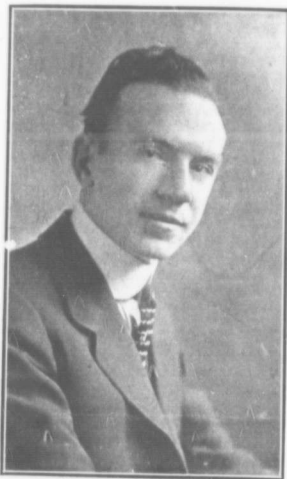
New folders are being issued by I. Montagnes & Co., Canadian distributors of the Sonora line of phonographs, showing revised prices. In accordance with price changes in the United States a new list was made effective in this country commencing October 1st, which shows advances in the selling prices of five models, the remainder of the range showing no changes. The types with new prices are:

Troubadour	\$110	Grand	\$350
Imperial	150	Invincible	500
Laureate	280		

Settle Action Over Song Rights

A despatch from New York says: "Chappell & Co., Ltd., New York, announced this week that they had entered into an agreement with D. W. Cooper, doing business as the D. W. Cooper Publishing Co., by which the latter agreed to discontinue the publication in its present form of the song, 'Keep the Love Light Burning in the Window 'Till the Boys Come Marching Home,' and to withdraw copies of the song from jobbers and dealers. It was the claim of Chappell & Co. that Cooper's song infringed the rights of 'Keep the Home Fires Burning 'Till the Boys Come Home,' the big success for which that company has the sole agency in Canada and the United States. Chappell & Co. had prepared to start action to protect their interests, but reached a settlement in the meantime. Under the terms of the agreement the D. W. Cooper Publishing Co. will change the title of their song to 'Keep the Lovelight Shining in the Window,' and also make various stipulated changes in the words of the chorus. Chappell & Co. an-

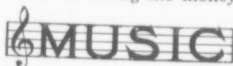
nounce that they are prepared to protect their interests in the matter of song rights whenever they believe the same to be trespassed upon."



Harry H. Bradd, Manager Sonora Retail Studios of I. Montagnes & Co., Toronto.

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Read's Easy Piano Method
Orpheus Male Quartettes
Jousse Catechism
Elementary Classics
First Pieces in Easy Keys

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

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TORONTO

Builders of Big Business

The following article reprinted from the Toronto Globe refers to Mr. R. S. Gourlay, President, Gourlay, Winter & Leeming, Ltd., and a past president of the Canadian Piano & Organ Manufacturers' Association. Outside of his own business Mr. Gourlay has given a great deal of time, thought and energy to active participation in the enterprises of the Toronto Board of Trade and the Canadian Manufacturers' Association, both of which important organizations he is past president. In view of the political stress of Canada during this year it is of interest that Mr. Gourlay's original appointment was by the Government of Sir Wilfred Laurier, while the appointment now referred to is by Sir Robert Borden's administration.

The Globe's article is as follows:

"By an order in Council at Ottawa the Federal Government has extended Mr. Robert S. Gourlay's term of office on the Toronto Harbor Board another three years.

"Whatever differences can be taken with Mr. Gourlay's stand on tariff and kindred questions, all are agreed that Mr. Gourlay's contribution to the welfare of the Canadian industrial world and public service has few equals. Mr. Gourlay is the prime mover in many projects that tend to improve conditions. He is one of the successful men who has 'learned the art of mixing up personal business with public service.' Although he has, so far as can be ascertained, never sought or occupied a public position through direct election by the electorate he has served the people in a way that few 'elected' public servants have. The Government has seen fit to extend his period of office on the Toronto Harbor Board because of his services. Credit for the success of this organization can be divided between such men as Lionel H. Clarke, the late F. S. Spence, Home Smith and R. S. Gourlay, but to Mr. Gourlay is rendered a large portion.

"But it is Mr. Gourlay's place in the industrial world that requires mention here, because he has closed the gap between the apprentice's bench in the cabinet shop and the leadership of a big piano manufacturing company.

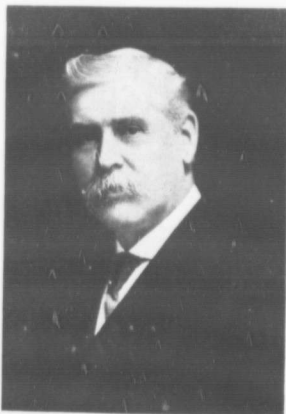
"Mr. Gourlay is a Scotsman, born in New York, but brought up in Canada. After completing his apprenticeship, he took other special training, which eventually fitted him for an executive position in a piano manufacturing concern. For some two years he worked as a bookkeeper with James Shields & Company. Subsequently he held positions with Mason, Risch & Newcombe. Then when the firm of Mason & Risch Company was organized he joined that, but in 1890 he became general manager of Gourlay, Winter & Leeming. This firm first dealt in pianos, and later commenced manufacturing them.

"When Mr. W. J. Gage and his assistants on the Toronto Board of Trade conceived the idea of a full and complete development of Toronto's harbor, it was considered that the heavy responsibilities entailed in evolving a comprehensive scheme, which was to cost millions, could very well be shared by Mr. Gourlay. He did share these responsibilities, and this body gave much of its valuable time gratuitously in this plan to make Toronto an axis of the Canadian industrial world. Great engineering difficulties had to be overcome, of course, with the guidance of a competent engineering staff, then the co-operation of many different bodies had to be sought. The Toronto and Federal Governments had to be handled, as they were to really pay for the work. Then an educational campaign must be conducted when the plans were completed, and those who have watched the development of all this work, and the carrying of it on throughout the war period, are able to estimate the part played by Mr. Gourlay.

"Mr. Gourlay has also served as President of the Canadian Manufacturers' Association, and Toronto Board of Trade, two very important positions in Canadian business

and industrial life. They are two positions to which a large number of prominent business men aspire, because of the honor they invest upon the occupants. But they require much energy and tact, they demand leadership, and a complete understanding of the many perplexing problems that need consideration and settlement from time to time. While they are positions of honor and trust, they are not sinecures. Men who occupy such positions are always liable to criticism; even successful executives get criticized. During his term of office in the two offices Mr. Gourlay earned the unanimous support of members of both organizations.

"Mr. Gourlay is a keen student of industrial problems, and is an authority on many phases of economics. He is a convincing speaker, with a very extensive knowledge of what he talks about. He is often in demand in Canada and the United States, where he lectures on industrial subjects and problems. It is said that Canadian business and professional men refuse to render public service. Mr. Gour-



Mr. R. S. Gourlay.

lay is one of the outstanding exceptions. The story of Mr. Gourlay's services to the people is not completed. He will go on serving in an unobtrusive way, until his physical powers wane. His business will never rob him of his will to public service, otherwise he would have relinquished his public offices years ago."

Developing Toronto

Apocryphal of the foregoing article some references to the gigantic proposition undertaken by the Toronto Harbour Board and its accomplishments to date are of interest. Mr. E. L. Cousins, chief engineer and manager for the Commission, courteously put at the Journal's disposal data, maps, plans and photographs from which the following excerpts have been made.

From time to time sporadic efforts had been made to put into effect some plan that would beautify Toronto's water front and convert into tangible assets the marsh that characterized the approach to Toronto from the Lake.

Finally the agitation in and by the Toronto Board of Trade resulted in a concrete proposition being presented to the electorate of Toronto during the presidency of Mr. W. J. Gage, when Mr. Gourlay supported him in the vice-presidency. The presidency then fell to Mr. Gourlay, who with his associates put the decision of the people into action. After the city of Toronto gave its approval legislation

had to be secured from Ottawa and status formulating the Harbour Board enacted. The Commissioners, who were to give their services gratis to the public, were appointed two by the Government and three by the city. Mr. Gourlay was the Board of Trade's nominee for Government appointment.

The Toronto water front development involves an outlay of \$25,000,000, spread over a period of years as the work proceeds, and of which the Dominion Government assumes about \$7,000,000. The objects of the undertaking are the industrial, commercial and aesthetic development of Toronto. Also to make an ocean port of this city following the deepening of the St. Lawrence River.

For generations that section of Toronto's water front at the east end of the city, known as Ashbridge's Bay, was a marshy waste, an eyesore and a pest-breeder. The reclamation of this waste is being proceeded with, and of a total of one thousand acres that will eventually be reclaimed, 257 acres have already been completed and 171 acres leased to industries. This land is leased on a basis that makes the city's investment a decidedly profitable venture.

The valuation of what was a marshy waste three years ago is on a basis of from ten to thirty thousand dollars an acre, and an annual rental of five per cent. upon this valuation for a period of twenty-one years renewable at a re-valuation. In addition there will be about 190 acres of sites for lease along the north side of Toronto Bay adjoining the water front and docks now under construction. The improvement of this front has also been started.

This Ashbridge's Bay, or industrial section, which is known as the Harbour Terminal Industrial District, will be the terminal for ships and railways, and merchandise may be transhipped direct to or from every and all lines of railways without inter-switching charges.

Besides the improvement of the harbour-terminal district, the Toronto Harbour general plan includes boulevards, parks, bathing pavilions, beaches, restaurants, amusement parks, and all of the other attractions necessary to the beautification and enjoyment of a modern water front, but owing to the present conditions it has been thought advisable to concentrate first on the completion of the harbor-terminal district so as to provide sites for the industries which wish to locate in Toronto, many of which are connected with munitions manufacture.

In order to set a high-class standard for refreshment and catering privileges on the water front the Commission operates an attractive, modern pavilion with restaurant services at Sunnyside, where many members of the music trades have enjoyed a splendid menu at a reasonable price in a beautifully appointed dining-room looking directly onto Lake Ontario.

The other portions of the work have not been entirely neglected, however, and a certain amount of preliminary work has been accomplished throughout from the very eastern boundary of the Harbour Commissioners' jurisdiction, which is at Kew Beach, just east of the Woodbine race-course, and just east of the harbour-terminal district, to the westerly limit, which is at the Humber River.

The harbour front will end at the Humber River in a neat curved bastion, or retaining wall, which has been designed to improve the appearance of the mouth of the Humber River as well as to retain the fill at that point. The design of this wall and the necessary stability analysis has been completed, and work had started on the pile foundation when it was held up by litigation over property ownership.

From the Humber River to Bathurst Street, or the western channel, the Harbor Commission's work consists of the construction of a breakwater and the reclamation of the land along the water front necessary for the boulevard,

parkways, board walk and amusement areas which it is proposed to locate along this section.

Fifty acres have been reclaimed west of Ward's Island, and about twelve acres east of Ward's Island, all of the reclamation work at the Island being on the inner or harbour side. Just east of Blockhouse Bay 65 acres have been reclaimed, and at Toothpick Island a reclaimed area has been top-dressed and parked by the Toronto Parks Commissioner. A total of about 200 acres have been reclaimed at Toronto Island.

Trade News Briefs

Cross, Goulding & Skinner, Ltd., Winnipeg, have added the Brunswick phonograph to their list of agencies.

Mr. Kresge, formerly advertising manager for the R. S. Williams & Sons Co., Ltd., Toronto, has joined the organization of "The Phonograph," of New York.

Mr. D. R. Gourlay, vice-president, Gourlay, Winter & Leeming, Ltd., was amongst the piano men noticed calling on the trade in Western Ontario points during this week.

Mr. F. A. Trestrail, advertising manager, Williams' Piano Co., Ltd., and who now takes charge of the company's sales office in Toronto, has returned from a visit to Detroit and Chicago.

Mr. B. A. Trestrail, salesmanager of the R. S. Williams & Sons Co., Ltd., Toronto, has been relieving Mr. Stanley Addison, manager of that firm's Hamilton branch, to let the latter take a well earned vacation.

In the Oshawa town baseball league the Williams Piano Co. employees' team carried off the season's championship, defeating the McLaughlin and Chevrolet Motor Company's team. The Williams' team was under the management of Mr. F. A. Trestrail, who also plays occasionally.

Mr. G. Clay Cox, of J. W. Martin & Bro., the Steinway dealers of Rochester, visited a number of Canadian piano manufacturers during the month. The visit of Mr. Cox was in connection with his invention of a phonograph to be installed in a piano. Mr. Cox also has an electric motor for talking machines that he is considering putting on the Canadian market.

Mr. Walter E. Goepel, of C. F. Goepel & Co., New York, suppliers of high grade commodities to the piano and player trade, is a successful fisherman. At Taunton Lake, near Danbury, Conn., he captured a small-mouth black bass weighing 5½ pounds. He also took one at 3½ pounds. This made Mr. Goepel the season's champion, and he was even more proud of this feat than of the year's business.

Mr. C. J. Pott, salesmanager for Canada of the Otto Heineman Phonograph Supply Co., has returned to Toronto from a visit to the factory at Elyria, and the firm's headquarters in New York. The occasion was a meeting of all the branch managers with the president of the company. Mr. Pott has added to his staff two men from the factory to facilitate service and shipments in Canada. Additional wareroom space has also been added here. Another addition with a view to better service is a motor car, which Mr. Pott already drives with all the skill and speed of a veteran.

Too Many Styles

THAT the fewer styles a piano manufacturer makes now-a-days the better it is for his business," is the opinion of Mr. A. P. Willis, president, Willis & Co., Ltd., Montreal, who stated to the Journal that his firm was putting this theory into effect.

In this connection Mr. Willis said: "We estimate that we will produce at least 25 per cent. more pianos than by manufacturing ten or more styles. It is very easy to get forty or fifty styles in a factory comprising numerous scales, trusses, case designs, etc. There is no end to the variety one could manufacture if he desired." Willis & Co.

claim at their factory in St. Therese they could easily utilize twenty-five more workmen. "When the selective draft is called it will mean the loss of a still greater number of men, but in this regard we never complain," said Mr. Willis, "as we consider it the duty of every loyal Briton to encourage the boys at the front by sending more boys to help." Referring to their player trade he observed that for some time back the demand had been largely for the more expensive styles. "There is plenty of money in the country," said he, "with the Government guaranteeing twenty-five millions per month, which is largely expended in munitions, and it is estimated that at least seven millions will go into the Northwest for wheat."

Concerning selling terms Mr. Willis said: "We would like to urge piano men that the time is ripe for the shortening of piano credits, both wholesale and retail, because of the high price of materials, the men famine, and transportation difficulties. It is going to make it exceptionally hard to count on the extension or increase of piano manufacture, which is nothing more or less short of a crime, when it comes to throwing out goods recklessly, and by so doing degrade the business. With all the taxes on business and manufactured articles, it is some madness to throw away profits the way some piano men have been doing in the past two years. This price-cutting is bound to drive piano dealers and manufacturers to the wall if they continue to indulge and persist in doing business in this manner."

The Journal in Error

In the last issue of the Journal an error appeared in connection with the accompanying illustration of an exhibit by the R. S. Williams & Sons Co., Ltd., in the Army and Navy equipment building at the Canadian National Exhibition. The explanation should have been that the bands equipped by this firm were with instruments manufactured



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

by Boosey & Co., of London, England, and not by the firm erroneously named. These were supplied by the R. S. Williams & Sons Co., Toronto, or through their branches at Montreal, Winnipeg, or Calgary. In calling attention to the error the R. S. Williams & Sons Co. point out that the drums are of Boosey & Co. make or the product of their own factory.

SITUATION WANTED

Experienced piano salesman would accept good position as city or general salesman. Capable of taking charge of branch store or piano department. Held trustworthy position for ten years with one of the leading Canadian companies. Age 40. Best references as to character, ability, etc. Correspondence strictly confidential. Address Box 333, Canadian Music Trades Journal, 55-58 West Dundas St., Toronto, Ont.

On the Checking of Varnish

VARNISH will check. A varnish that will not sooner or later yield to the inexorable laws of nature has not been discovered. So long as there are climatic changes that cause wood or metal to expand and contract there never will be a varnish absolutely check proof. This is not a theory; it is the pronouncement of science and of men who have spent a lifetime in the practical application of varnish.

To guarantee a piano against the varnish of the case checking is only to put future trouble in the incubator. To sell an instrument on that representation is taking advantage of the buyer's credulity. The dealer knows better; so do many people who have bought or are going to buy a piano or player.

Why should checking troubles be greater this season than in other years? The Journal asked in a number of different factories. If there are going to be more varnish checking complaints arising from pianos of this season's manufacture, it may be because of several different reasons. It may be because of the varnish itself, and this is not unlikely, although several pianomakers have assured the Journal that they are still using varnish, the basic materials for which were secured before war conditions affected quality or quantity of the supply.

The most serious element, however, appears to be in the glue, notwithstanding that the prices have advanced from one hundred to three hundred and seventy-five per cent. pre-war quality appears to be impossible to procure. The fact that varnish checks are frequently on a veneered surface, while on the solids on the same instrument such as trusses, pilasters and toes, there is no sign of check, indicates that the glue is at the bottom of premature varnish checking. That such is the case is the declaration of practical men.

Whatever the cause, or combination of causes, it is obvious to manufacturers and dealers alike that varnish checking is not going to be less. The issue may as well be faced without apology. The dealer must not make unlimited promises to his customer any more than the manufacturer dare not make unlimited assurances to the dealer.

Much of the varnish checking complaint might be obviated by educating the public, but so slow and seemingly fruitless is the process that it is discouraging. The public is crassly stupid in taking care of anything, including a piano, and so rarely is a complaint accompanied by candid admissions of abuse or neglect as to be noticeable. There is a conspicuous lack of honor in making complaints.

Incidentally the trade has a strong ally in the press in getting the public informed. Below is reproduced an article from Toronto Star Weekly. Its perusal is commended to dealers. Indeed, it will pay dealers to have pamphlets of this article printed for distribution among piano purchasers.

IF YOUR PIANO CHECKS DO NOT WORRY ABOUT IT

As a Matter of fact There Is No Such Thing as a Piano
Two Years Old That is Not Checked—But the
Varnish is Really Unimportant.

We have arrived at the time of year when the temperature in the average home has suddenly jumped an unbelievable number of degrees by the starting up of the furnace. The doors that refused all summer to close gradually shrink back to normal. The hardwood floors that got

up in ridges flatten back. The general dampness gives place to a torrid heat. Furniture solid enough before shows symptoms of falling apart.

Because wood and metal are what they are and subject to climatic changes, the one expanding with moisture, the other contracting when cold, the piano needs tuning. Don't imagine that because your piano has never been tuned you have saved money. You have not, you have probably impaired the musical ear of the child for whom you are buying music lessons, and have let your piano drop in pitch until several tunings will be required to correct it.

But this article is to speak of the varnish on the piano case checking, and this sudden change from the damp and clammy atmosphere that makes artificial warmth necessary, is one of the causes of varnish checking.

While the varnish on every piano checks, only about fifty out of a thousand persons make complaint of it. To each one of these in turn it seems to be a new experience, and one that troubles him until he learns and becomes used to the facts of the matter.

We venture to say that there is no such thing as a piano two years old, in any part of the country, that is not checked. Some show it more than others. The light-colored woods show it more than the dark ones, and it is more apparent in certain lights and at certain angles than others. A large majority of pianos stand in such places in the house that it is not readily seen. People often say that the piano is so and so many years old, and is not checked, but we never have found one of these pianos that did not show checks when examined in the right light. Black and dark mahogany pianos show the checking less than others because of the color. Bird's eye maple, figured birch, Hungarian ash, and figured walnuts show the checking more plainly than other woods.

The thicker the body of varnish, the clearer the varnish, the more lustrous and highly polished it is, the more distinctly the checks show. This is true for the same reason that a crack in heavy plate glass is more prominent than a crack in thin glass; there is more of the crack to show.

When one buys fine cutlery—for instance ivory-handled table knives—the warrant does not mean that the ivory handles will not turn yellow and crack under the ordinary conditions that accompany the use of table knives. The warrant would hold the manufacturer to real ivory; but that would mean ivory with all ivory's peculiarities.

If a piano were finished as a carriage is finished, or as furniture is finished, or with no varnish at all on it, it could rightly be claimed that the warrant called for something different: for a universal custom has established a different standard for the piano. Where varnish is used the piano is subject to both the advantages and the defects inherent in material and method. The clear lustre and high polish of piano varnish necessarily involves brittleness, and handsomely figured woods lend distinctiveness to the checking. Just as certain complexions, flawless if subjected to an unreasonable degree of care, become somewhat marred by freckles under the reasonable conditions of practical, every day life.

Nothing has ever been made as a varnish that will not check. It is just as sure to check in the course of a short time as the skin of a human face is sure in the course of time to put off the appearance of youth and take on that of age. It is not one instantaneously completed change—it begins immediately and never stops. We don't look on it as an imperfection in man that he shows his age in a natural way, nor that he bleeds when he is cut, nor that he is subject to freezing and sunstroke and every other vicissitude of life, because we are all familiar with the facts. Anyone who is familiar with varnish knows just as well that checking is a part of the nature of that article.

No one can buy or make varnish that shall have the

qualities of glass. No one can change the nature of the different forms of matter or procure skill that can conjure it out from under the laws of nature. No one can find wood and varnish which, being applied one to the other so that they adhere, will, both of them expand and contract equally and in the same direction under all changes of temperature and atmosphere. Varnish is more sensitive to the liability to expand and contract than wood; it is stuck fast to the wood on one of its surfaces. It must expand or contract with every change of temperature. It is a solid body in the three dimensions of length, breadth and thickness; a small fraction of an inch thick, a few inches wide, and several feet long. Something has to give! and the varnish is that thing; and the fine checks are in evidence. But checking of varnish is neither serious nor wrong. One may regret it, but no one is to blame. It is the nature of the article. Varnish is as sure to check as ice to melt in the ice-chest, for "it is made that way."

The fact is, a piano is primarily a musical instrument, but so far as case and varnish are concerned it is only cabinet work—household furniture—and it has no right, as such, to be exalted in any one's mind to any such position in the cloudland of unreason as to lead to the expectation that it isn't going to show the natural effects of time, of wear, and what is sometimes called "the inherent cussedness of matter."

Advocates Better Terms

"THE size of the down payment and the monthly instalments are of more concern to me just now," replied a retailer, when asked by the Journal as to his attitude on the "One price system." "I am ready at any time to commit myself to a definite arrangement of not less than twenty per cent. as the initial payment on a piano or player sale, and not less than three per cent. per month. This pays for the piano in less than thirty months, and is the only safe basis to do piano business at any time, and much more so under present conditions."

This dealer then ridiculed the ridiculously low figures accepted on piano sales, and which extend the credits to a ridiculously lengthy period. "I am safe in saying," said he, "that the average dealer gets no better payments now than he did when the cost of his goods was less and his margin of profits greater.

"Why urge pianos upon people on a basis of eight dollars a month when you can just as easily and regularly get payments of ten dollars? People who are buying pianos can pay down fifty dollars just as easily as they could pay twenty dollars down three or four years ago, and if they can't they shouldn't have the instrument.

"The curse of the trade is the low terms, and I believe nothing will get the business on a one price, self respecting basis as quickly as when we piano men have the backbone to sell on the safe and sane principles of not less than twenty per cent. down, and not less than three per cent. per month."

N. H. Phinney & Co., Ltd., Halifax, N.S., have opened up a branch store at 98 Gottingen Street.

On a recent visit to Canadian points, Mr. Thomas O'Grady, of the sales department of Lyraphone Company of America, New York, arranged with the George McLagan Furniture Co., Ltd., Stratford, to distribute Lyric records in Canada.

No man can be blamed for the natural endowment with which he is born—we can't all be the highest salaried man—but he can be blamed for not making the most of what he has; he can be blamed for not trying.

The Intimate Recital—A Means Whereby the Piano Dealer Can Link Himself Directly With the Musical Life of His Territory

ONE of the most effective means of bringing new people to the piano warehouses is through the arrangement of recitals. The smaller piano dealer in a great many cases feels that this means is beyond him, as he considers that he has not the space necessary for such a function at his disposal or else does not feel that he could obtain the artists for the use of the space, once he arranged for it. Yet neither of these difficulties is an obstacle which cannot be overcome by a little thought and an ability to go out of the beaten rut of piano salesmanship.

The recital is recognized throughout the industry as one of the most effective means for giving the piano publicity. Manufacturers of artistic grades are constantly placing their pianos before the public in this fashion, and it must be profitable else they would not continue it year after year. Such a manufacturer operates from coast to coast, and the difficulties and expenditures involved in his campaign are great; yet the publicity he receives more than compensates him for the work and money entailed in it. The smaller dealer operating in a limited territory, and being in close contact with the people of his section, can use exactly the same means, on a smaller scale of course, but just as effectively.

The solution of his problem lies in the intimate recital. There are few piano warehouses which cannot be arranged for such functions, and there are few cities or towns in which the piano dealer who has made such an arrangement will fail to discover a demand for the space. The experience of one piano dealer along this line is instructive.

This dealer, by a judicious arrangement of his stock, obtained a clear space on his wareroom floor about fifty feet by twenty-five feet. This space he flanked with artificial palms, when in use, so that it created the illusion of a music room among those who entered it. At the upper end, he had it so arranged that a small portable platform, slightly raised above the floor, could be placed. This platform was taken apart and stored when not in use, the work being done by the porter. The cost of such a platform is very small and it lasts almost indefinitely.

Once the space was arranged for, the dealer proceeded to get into touch with people who would use it. In his city, there were at least twenty piano teachers, all of whom had fairly large clienteles, but scarcely large enough to warrant the hiring of a hall for a recital of their pupils. Some of them could not afford the expense attached to this, although they realized that it was good advertising for themselves; others who were willing to go to the expense, did not like the idea of having a small audience in a large hall; for not only did this have a bad effect upon their pupils, but it also gave those who attended a mistaken idea of the importance of that particular teacher in the community. Consequently, these teachers did without recitals in a majority of cases.

The dealer lost no time in getting in touch with these people and in placing his space at their disposal, free of all charges to them. Under this system a piano teacher could give several recitals of her pupils during the course of a year at absolutely no expense to her outside of the necessary printing. Each of these recitals brought new people to the warehouses, and among each audience there was a certain percentage of live prospects.

Besides this, there was the publicity which was given the wareroom. Local recitals of this sort are always given considerable space in the press, as they partake to a considerable degree of a social nature. As it is impossible to write a story of a recital without giving the place where it was held, naturally the dealer's name made its appearance in each account.

Then, too, there must be counted in this the good will which he won among both the teachers and the pupils. Case after case has occurred in which this good will has been turned into sales.

Another use to which this space has been put, has been recitals of the player piano, in the hands of a good operator. Selected groups of people have been invited personally to hear these, and the attendance has been extraordinary. A number of people have told this dealer that they received their first idea of the artistic possibilities of the player piano through listening to a recital of player music in his warehouses.

In becoming closely connected with the teachers of his city through the utilization of his wareroom as a recital hall, this dealer has also come in contact with the school authorities. Up till two years ago the schools of his city considered music's part in education as an extra. In fact home instruction was known to be discouraged, as it was held by some of those in authority that the time devoted to this was taken from the time which should be devoted



Mr. John E. White, who has been promoted to the position of sales manager of the Williams Piano Co., Ltd., with headquarters in Oshawa. Mr. White represented the Williams firm in Montreal for four years, has had a wide wholesale and retail piano experience, and is an American citizen.

to preparing the ordinary lessons. Backed by the music teachers of the city, and by a small minority of the local board of education, this dealer led a fight for the establishing of music credits in school, for the musical instruction which the pupils received at home, and eventually the fight was won. The sales of musical instruments in his city since that time has increased considerably, and, through his connection won through the recital hall, he has received the major portion of the increase.

These are but two indications of the growing appreciation by the dealer of this sort of publicity. He has come to see that he is really selling something more than just a piano or a player piano, as the case may be. He is selling music, and to do that he must show his samples. He is selling pleasure and enjoyment, intangible things, it is true, but they can be shown to the prospective customer.

This is the policy which has been followed by some of the most successful manufacturers of pianos. By adaptation to the conditions existing in his territory, the dealer, through a modified form of exactly the same policy can occupy in his section the same high position which these manufacturers have won in the musical circles of the entire country.—*Musical Courier Extra.*

Piano Opportunities in Brazil.

DURING 1913 Brazil imported through the port of Pernambuco 149 pianos valued, F.O.B. in Brazil, at 124,593 milreis, the milreis (gold) being worth 1s. 10d. These figures dropped in 1914 to 62 pianos valued at 48,591 milreis.

Speaking of the Brazilian market the British Consul there says: "There is a demand for nearly every article of European manufacture; stocks on hand are being rapidly used up, and it will be necessary for them to be replenished some time in the near future; imports from Germany and Austria-Hungary have practically ceased, and though German manufacturers are doing their utmost to keep in touch with their clients and secure their orders, they can have no very immediate prospect of executing them; it is contended by some importers that as soon as hostilities have ceased they will resume their commercial activities in this part of the world with renewed vigor, selling at such prices and on such terms as practically to exclude competition; further, that manufacturers in Germany are accumulating vast quantities of manufactured goods with the express object of flooding the markets; on the other hand, others argue that such a contingency is impossible; the truth probably lies between these two opinions, and there can be little doubt that German merchants will make a strenuous effort to regain the position they previously held as exporters to this country. For this reason it would be only prudent for our manufacturers at home to devise some means of securing as much as possible of the trade previously in German hands. It is first of all essential, when seeking for new outlets for trade, to study carefully the tastes and requirements of the prospective client.

State	Population	Principal Towns	Population
Pernambuco	1,700,000	Recife	230,000
		Goyanna	20,000
		Oitinda	25,000
		Jaboatão	15,000
		Victoria	15,000
		Caruaru	16,000
		Palmares	18,000
		Pesqueira	15,000
		Timbauba	16,000
		Garanhuns	15,000
		Fortaleza	65,000
		Sobral	35,000
Ceara	900,000	Baturité	30,000
		Maranguape	25,000
		Aracaty	20,000
		Camocim	15,000
		Crato	12,000
		Ipá	10,000
Alagoas	750,000	Maceió	55,000
		Penedo	18,000
		Vieira	10,000
		Pirajuba	10,000
Paratyba	520,000	Paratyba	30,000
		Halcyanna	15,000
		Campina Grande	15,000
		Aracua	10,000
Rio Grande do Norte	300,000	Natal	20,000
		Mossoró	15,000
		Macau	10,000

The cities of Recife, Fortaleza, Maccio, Paratyba and Natal are also the principal ports and business centres. Few towns in the interior are commercially important.

The list of imported articles includes pianos and the German terms given in Brazil are said to be from 90 to 120 days sight including interest added at the rate of 6 per cent. per annum.

The British Consul in Brazil further says: "In spite of the serious financial crisis in Brazil in the latter

part of the year 1913, which continued with increasing intensity in the year 1914 and reached its climax just after the outbreak of the European war, trade and commerce in the state of Pernambuco have gone on with their wonted regularity, in a quite remarkable way, this being perhaps the only state in the Federation which did not avail itself to any appreciable extent of the Brazilian moratorium."

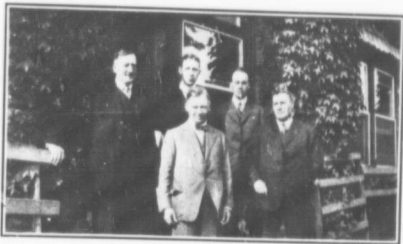
Hawaiian Music

CONSIDERING how largely records of Hawaiian music are in vogue the following extract from the Musical Courier is of interest in that it is written by a music critic who at one time lived in the Hawaiian Islands:

"Who writes all the Hawaiian songs? I read the other day that there are only 24,000 of the Hawaiians left, so who are the composers of these songs that seem to be having such a vogue just at present?"

"As a matter of fact, few Hawaiians have ever written any songs, that is the music for them. As a nation they had no music before the advent of the missionaries, excepting the 'music' they used for the hula-hula dance, which consisted of a rhythmic beating of the large calabashes, that might be termed drums. After the arrival of the missionaries the Hawaiians sung the hymn tunes used in the church, adapting native words to these tunes. 'Home Sweet Home,' was a favorite.

"The most representative Hawaiian songs are the two by Queen Liliuokalani, 'Aloha Oe,' and 'Hawaii Pono.' Her Majesty is a good musician, playing the piano well and always interested in studying music, so her songs are really Hawaiian. The songs of the present day are mostly by foreigners living in Honolulu, the capital of the Hawaiian Islands, having little musical value, and are usually very sentimental as to the words, or else if the Hawaiian words are taken into consideration, rather coarse. The natives were fond of music and the tinkling of a guitar could often be heard. It was a native Hawaiian who evolved the ukulele, which was first called the 'taro patch,' either banjo or guitar, as the case might be."



WESTERNERS VISIT WILLIAMS PLANT AT OSHAWA.

Left to right, top row—Fred Cross, Western wholesale representative Williams Piano Co., Ltd.; W. B. Puckett, vice-president and general manager; Bert Forrester, Assiniboia Music Co., Medicine Hat, Alta.; Fred Hill, president Williams Piano Co.; Jas. H. Skyes, Williams and Emnis dealer at Swift Current.

WANTED—Repair Man for Musical Goods Department; must be good on violin repairs, also photograph repairs. Permanent position to right man. C. W. Lindsay, Limited, 189 Sparks Street, Ottawa, Ontario.