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No. 3

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Canadian
Music Trades
Journal

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FALL TRADE NUMBER

AUGUST

**NINETEEN
SEVENTEEN**

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

Published by FULLERTON PUBLISHING COMPANY

56-58 Agnes St.,

Toronto, Canada



Timeliness! Popularity! Big Sales!

Three things that make Columbia Records the biggest thing in the music line to-day.

Three things that you'll find behind the success of any dealer who had the foresight to put his name and reputation as a music-man back of Columbia product any time within the past few years.

Three things that are a practical guarantee, stronger every month, of a similar success for any music-dealer who wants to take full advantage of these times when music is one human commodity surest to be wanted by a nation at war.

There is reason for music-men to look to the future with entire, well justified trust—and added reason if Columbia business forms any considerable portion of their sales.

Columbia Graphophone Company

Factory and Headquarters:

Toronto, - Canada

Martin-Orme Piano

TWO NEW MODELS

The Martin-Orme Piano Company Ltd. take this opportunity of announcing the introduction of *Two New Models*, to be shown at the coming Toronto and Ottawa Exhibitions.

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

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

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

These pianos will be on view August 27th to September 8th at the Canadian National Exhibition, Toronto, and September 15th at the Central Canada Exhibition, Ottawa—they have not been shown before.

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

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

See next page regarding **STYLE E MARTIN-ORME PLAYER**



MARTIN-ORME PLAYER PIANO

STYLE "E"

At the time of bringing out Martin-Orme Style "E," we claimed this model to be "the finest medium sized player piano on the market." Since then the very heavy demand for Style "E" has justified our assertion.

The beautiful tonal qualities, extra finely adjusted all aluminum valve action, the natural effects undistinguishable from the finest hand playing, the delicate balance of touch for regular pianoforte use, the light pumping and the durability of the instrument as a whole, have been most enthusiastically commented upon by dealers and customers without number.

The dimensions and design of Style "E" make appeal to the eye at once—the other qualities become apparent later.

Style "E" in several finishes will be on view at the Canadian National Exhibition, Toronto, Aug. 27th to Sept. 8th, and at the Central Canada Exhibition, Ottawa, Sept. 10th to Sept. 15th.

The demand for high grade player pianos with latest metal valve actions will undoubtedly this Fall far exceed the supply. The dealer who secures himself for stock and sure deliveries will reap the benefit.

THE MARTIN-ORME PIANO COMPANY LIMITED

Factory, Head Office and Warerooms at

OTTAWA

Makers of pianos and player pianos—of the highest grade only.

81

1867

FIFTY

YEARS

1917

*The KARN Piano***You are Cordially Invited**

to visit the Exhibit of Karn and Morris pianos
and players in the Manufacturers' Building at

Canadian National Exhibition**Toronto, August 25 to September 10**

Visiting dealers, salesmen and tuners will find there
the Karn Piano, which this year has a special sig-
nificance.

Fifty years ago, synchronizing with Confederation,
the first Karn Instrument was made. Since that
time to now the Karn pianos have been giving
numerous homes delightful satisfaction, and in the
years to come, Karn pianos will have a place in
Canadian homes of refined musical taste and culture.

The Karn is a fifty-year achievement. It is known
throughout the length of Canada, as a beautiful and
perfect musical instrument. It is a masterpiece of
magnificence—a Canadian Triumph. In tone—per-
fect. In touch—responsive. In construction—ele-
gant. An ideal piano. A source of worthy pride
and of profit to the Karn Dealer.

Karn-Morris Piano & Organ Co., Ltd.*Largest Manufacturers of Musical Instruments in the British Empire***Established 1867****Head Office: Woodstock, Ontario****Factories: Woodstock and Listowel**



“If I were going into Business”

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



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

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

See the Karn at the Toronto Exhibition.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL



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.



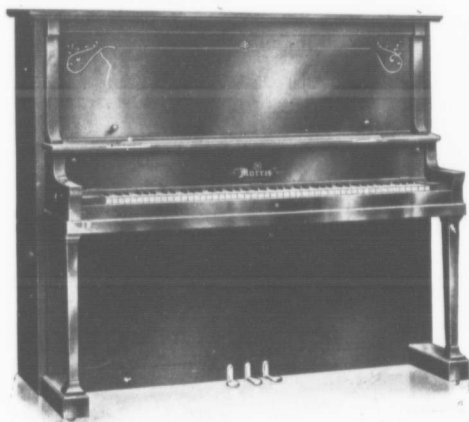
This, coupled with the ease with which prospective buyers can be shown the wealth of music at their disposal through the Karn player, makes the Karn the salesman's favorite.

Investigate the Karn player at the Toronto Exhibition.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO

Factories—WOODSTOCK and LISTOWEL



Dismiss the Thought

for the time being that the MORRIS is a moderate priced piano—and consider only its qualities. Compare it, point by point with other pianos you know. Examine the case-work, the action, keys, hammers, strings and parts used—you will find it is good to the core.



The Morris Line

is therefore an admirable choice to show along with the Karn, your leader. The two lines together take the bugbear out of competition.

See the MORRIS pianos and players at the Toronto Exhibition.



The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL



Canadian National Exhibition

Toronto

August 25 to September 10

A hearty invitation is extended to every member of the music trades in Canada to visit and inspect our factory during Exhibition Weeks. This invitation includes salesmen, repair men and tuners, as well as retailers and manufacturers. We are anxious to place before these every advantage tending to a more practical knowledge, and more extended acquaintance with the processes of supply manufacture.

This is an opportunity for every interested man in Canada to visit the largest piano supply house in the British Empire and increase his own value in whatever his capacity by adding to his store of knowledge.

The King Street cars pass our doors to and from the Exhibition. Look for the big clock at the corner of King and Bathurst Streets.

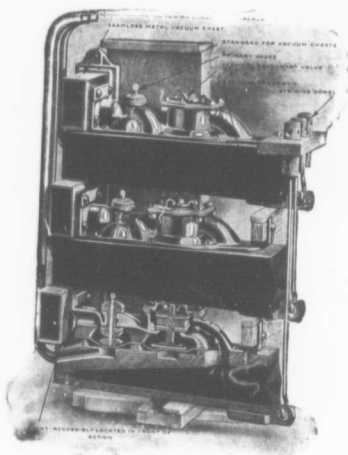
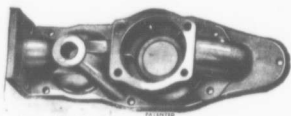


The Otto Higel Co., Limited

Toronto King and
Bathurst Streets **Canada**



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

Toronto King and
Bathurst Streets **Canada**



For Your Player Demonstrations
use
Higel Solo-Artist Records

HAND PLAYED — MADE IN CANADA

All the wealth of player piano music is to be found in these "Solo-Artist Records." For the profit in them, and for the greater profit in player sales feature "Solo-Artist Records." To win and extend player sales it is necessary to give service—Service means SOLO-ARTIST RECORDS.

SOLO-ARTIST RECORDS are so arranged that the tempo or time is cut in the record. Mechanical playing or wrong time is impossible. The operator cannot go wrong, and yet is not prevented from playing according to his own interpretation if he wishes.

SOLO-ARTIST RECORDS are provided with side perforations which operate the Solodant or melody accenting device. There are also perforations to automatically operate the sustaining pedal.

We also manufacture

SOLODANT MUSIC ROLLS—not hand played—the greatest value in music rolls anywhere.

PEERLESS MUSIC ROLLS for the Electric Player. The Rolls are Hand Played and will graduate the expression automatically, and will also bring out the solo.

STAR MUSIC ROLLS for popular trade. They retail at 25 cents. Nothing cheap about them but the price. They are spooled, boxed and labeled, and there is a long list of titles.

The Otto Higel Co., Limited

Toronto **King and**
Bathurst Streets **Canada**



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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



CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building



The Home of Heineman Motors, Elyria, O., the Largest and Busiest
Phonograph Motor Factory in the World.

Manufacturers who use the

HEINEMAN and MEISSELBACH MOTORS

know that they are using the finest motors in the world, and realize
that their dealers can place every confidence in their product.
Are your machines equipped with these motors?

Canadian Branch:
LUMSDEN BUILDING,
Toronto

Otto Heineman
President



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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



CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumsden Building

PRESTIGE!

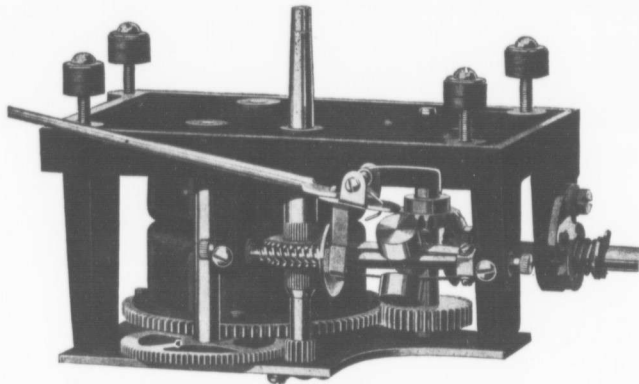
The Otto Heineman Phonograph Supply Co. specializes on the manufacture of motors only.

We do not compete with our patrons, but sell motors only; no complete machines or other competing product.

The Heineman motor represents 15 years' experience, and is no experiment.

7,000,000 motors of the Heineman type are in use the world over. Does this not convince you that the Heineman Motor has stood the test of time and service?

Otto Heineman
President



Heineman Motor No. 7—Standard Motor for High Grade Floor Machines



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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



CHICAGO ATLANTA SEATTLE CINCINNATI TORONTO
Lumden Building

MOTOR PERFECTION!

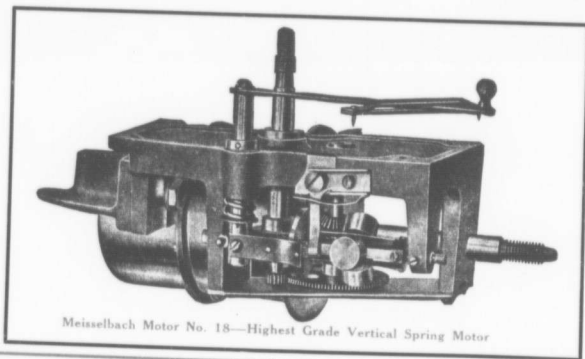
Thirty-five (35) years of practical experience as skilled engineers and mechanics give A. F. Meisselbach & Bro. country-wide prestige.

The Meisselbach motor is recognized everywhere as the **perfect** motor for the highest grade machines. It is backed by the Otto Heineman Phonograph Supply Co. with its chain of branch office and service stations from coast to coast.

The Meisselbach motor has been adopted for use by the leading talking machine manufacturers.

Let us serve **you** this fall.

Otto Heineman
President



Meisselbach Motor No. 18—Highest Grade Vertical Spring Motor



MEISSELBACH



tone arms

MOTORS

sound boxes



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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



CHICAGO

ATLANTA

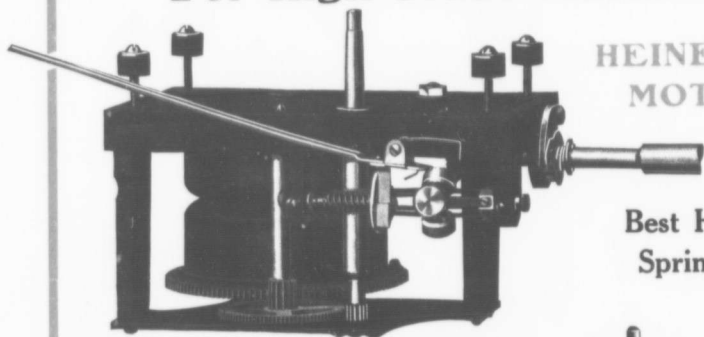
SEATTLE

CINCINNATI

TORONTO

Lumsden Building

Motors We Recommend For High-Grade Machines



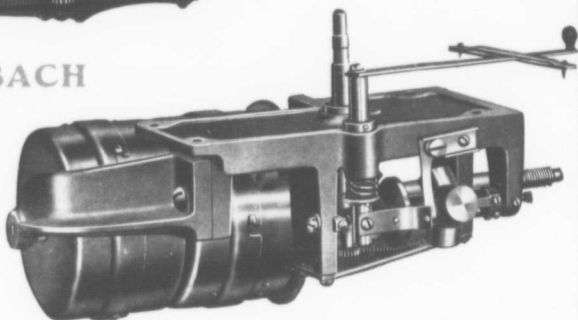
**HEINEMAN
MOTOR**

No. 4

**Best Horizontal
Spring Motor**

**MEISSELBACH
MOTOR
No. 19**

**Best Vertical
Spring Motor**



Canadian Branch: LUMSDEN BUILDING, Toronto



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES

JOHN T. CHIDSEY, PRES. & TREAS.

WILLIAM C. HESS, V. PRES. & SALES MGR.

THE AMERICAN PIANO SUPPLY COMPANY INC.HARDWARE, FELTS, CLOTHS, HAMMERS, ETC. FOR PIANOS,
PLAYERS, ORGANS AND TALKING MACHINES,
SPECIAL STAMPINGS, TURNINGS, ETC.110-112 EAST 13TH STREET,
NEW YORK CITY

August 1st, 1917.

To our Friends in Canada:

In our annual greeting of this season, we wish to extend congratulations on the volume of business being done and the healthy condition of the piano trade in the Dominion today under very adverse circumstances. The statistics showing the volume of the Canadian piano business have won the admiration of the American trade.

We also have a War on our hands with its attendant commercial uncertainties and the supply market is even more upset than ever. It is a dangerous time to run short of any indispensable item and while the supply houses have made every effort to accumulate stock it has been impossible to get much ahead. Still there is today in sight or on hand a moderate quantity of every essential supply requirement though how long these stocks will last is an open question. The only safe course is to cover all possible needs for this year, at least, NOW. What goods we have on hand we know the price for and can positively make delivery of but what have to be fabricated, even though previously ordered, we do not know when we will get or what they will cost. Let every piano and organ manufacturer avoid this contingency as far as possible. The United States Government is now in the field for immense volumes of War supplies; steel, copper, lumber, wool and cotton and these needs will have to be supplied first. This can be somewhat forestalled by getting supplies in ahead of this demand.

To go a little further afield than usual and possibly presume a little, let us say that any man, manufacturer or dealer who shuts his eyes to the very great advances in the costs of all component stock and labor and does not get a good price for his product today is not being fair to himself or his line of effort. A passing thought, if your goods or pianos are on hand before the railroad declares an embargo it cannot bother you.

Thanking you all for your past kindness and wishing you even greater success in your future endeavors for finer instruments, wider spread influence and greater profits, we are

Very sincerely,

THE AMERICAN PIANO SUPPLY CO., Inc.

W. C. Hess, V.P.

Amherst Pianos

Will be shown at the
Canadian National Exhibition, Toronto

August 25 to September 10

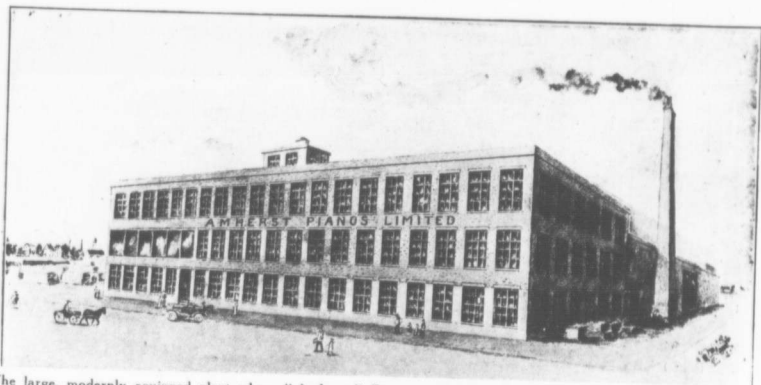
in the Manufacturers' Building



It will pay every dealer and every salesman to investigate the Amherst Pianos and Players. In the short period of years they have reached the front-rank position for beauty, tone, endurance and all-around value.

This has only been possible by the investment of a sufficient sum to build and equip the most up-to-date piano factory money and experience can secure; by the blending of Al materials, expert workmanship and efficient supervision, and by an intimate knowledge of what the retailer wants in a piano, gained in retail experience.

Be sure to visit the Amherst Booth. You and your friends will be cordially welcome.



The large, modernly equipped plant where "Amherst" Pianos and "Cremonophone" Talking Machines are made.

Amherst Pianos, Limited
 AMHERST, N.S.

The Cremonaphone

IN SIX STYLES

to Retail at

\$35, \$45, \$65, \$110, \$150 and \$200

PLAYS ALL DISC RECORDS

The **Cremonaphone** is off to a good start, and plans are now made for a regular output of 200 machines per month. The **Cremonaphone**, it is very important to note, is made in a piano factory where the workmen are trained and accustomed to the finest cabinet work, and to the idea that the tone must be right.

In the **Cremonaphone** particular attention is paid to the proportions of the sound-box, tone-arm and amplifier, with the most pleasing results in the quality and volume of tone. The new violin idea is worked into the construction of the amplifier—hence the name of our machine—"Cremonaphone."

The sliding tone-modifier makes a convenient front for the horn, and also presents a handsome appearance.

We have entirely avoided the use of any of the cheaper grades of motors and fittings, using only, in all styles of the **Cremonaphone**, a well-built, reliable motor of standard make.

Every **Cremonaphone** has the **Universal Sound-box**, and will play all makes of disc records.

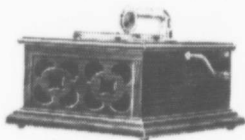
The **Cremonaphone** is a quality machine from casters to top in every detail. It is worthy of the best representation. Let us send you further particulars.

Manufactured by

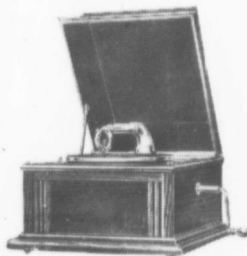
Amherst Pianos

LIMITED

Amherst, N.S.



\$35 Type



\$65 Type



\$150 Type

Newcombe

Pianos and Players

Established 1870

"Never Suffer by Comparison"

The Newcombe Line

Will be on display at the

Canadian National Exhibition

August 25 to September 10

at our stand in the

Manufacturers' Building

Make the Newcombe Rest
Room your headquarters. It
is at the disposal of you and
your friends.



With a past dating back to 1870, the Newcombe product of to-day embodies all the musical improvements and mechanical advancements that make for a strictly high-grade piano of the "Leader" class.

The Newcombe agency offers to you as a business man a sound proposition upon generous terms. If this line is not being handled in your territory we can talk business to your advantage.

And remember—only Newcombe Pianos are equipped with the "Howard Patent Straining Rods," which counteract the great strain of the 228 Strings. They give strength to the Pianos. By relieving the immense strain on the strings they make a better tone possible. They are of the best steel, handsomely nicked, and are an ornament to the instrument, and they do not add extra cost to the Piano.

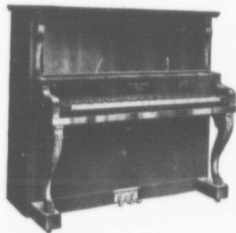
The Newcombe Piano Company, Limited

Head Office—359 Yonge St.

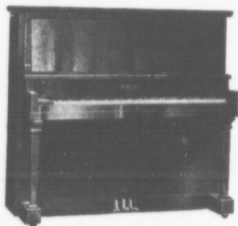
Factory—121-131 Bellwoods Ave.

TORONTO - CANADA

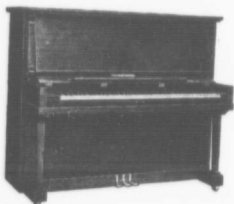
Mendelssohn



Style Louis XIV.



New Style "E"

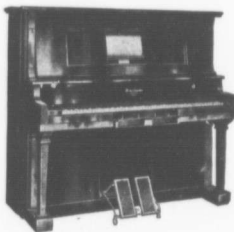


Cottage Style

PIANOS and PLAYERS

Will be on display this year as formerly, at Canadian National Exhibition, where a representative showing of the Mendelssohn Line may be found by visiting dealers and salesmen in the Manufacturers' Building. You are cordially invited to call on us, and your friends, too, will be welcome.

When you have sold a player piano of Mendelssohn rank, with its freedom from repair troubles and its unlimited musical possibilities, you have established a salesman of no mean ability, for his claims are deeds, not words.



Style "30" Player

Sales made under a sense of doubt are not good sales—and consequently are not permanent. With the Mendelssohn piano you include to your customer a 30-year reputation for piano quality of the highest order.

MENDELSSOHN PIANO CO.

110 ADELAIDE STREET WEST

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.

845-851 West Erie Street
CHICAGO, - ILLINOIS.

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

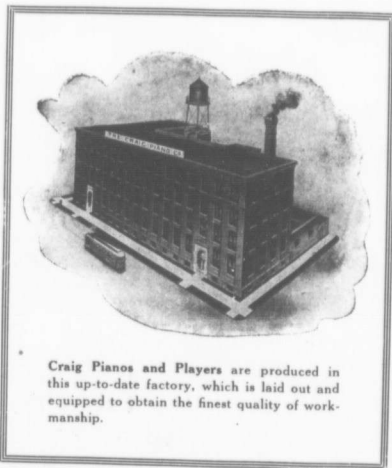
of the **Craig Piano** is the result of exercising such great care in the selection of reliable materials, and of the experienced workmanship in combining them together into the finished instrument.

Are you familiar
 with Craig Pianos?

The Craig Piano Co.

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

MONTREAL, QUE.



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



Royal Model

A Popular Line to the
Hustling Agent Means

EASY SALES AND
SATISFIED CUSTOMERS

The THOMAS

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

The Thomas Organ
& Piano Co.

WOODSTOCK ONT.

* WRITE FOR CATALOGUE

The Stanley Piano

is made to sell,
to enhance our
reputation and
yours; and to
appeal to your
greatest market,
the huge middle
class.

"Built up to a Standard,
Not down to a Price."

*Established July 1896
21 Years Successful Growth*

Stanley Pianos and Players
cater to the most refined
musical tastes, and in price to
the widest possible patronage.

**WORKMANSHIP and MATERIAL
GUARANTEED**

Are you a **Stanley** dealer?

Write to

FRANK STANLEY

241 YONGE ST.

::

TORONTO

The Stanley Player

embodies all the
latest tone de-
vices. Like the
Stanley Piano it
compares with
the best known
makes and at a
very saleable
price.

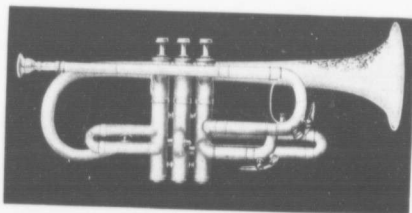
Canada's Greatest Music House

(Established 1888)

invites the members of the small goods and sheet music trade to make 237 Yonge Street their headquarters while in Toronto for the Exhibition. When you are out at the grounds watch for the Whaley-Royce case of Made-in-Canada instruments in the Manufacturers' Building—right adjoining "piano row."

The "New Triumph" Long Model "Imperial" Bb Cornet

is the very acme of art in design, as well as the embodiment of all that is best in cornet making. Guaranteed 20 years.



Total Length in High Pitch, 15¾ inches. Nos. 93-102.
Diameter of Bell, 4¾ inches. Weight, 36 ounces.
Built in High and Low Pitch with Quick Change to A.
With an extra set of complete Low Pitch Valve Slides with each High Pitch Cornet.

WHALEY-ROYCE Made-in-Canada Band Instruments are now outstanding evidence of a purely Canadian industry. Twenty-eight years ago we began this line of manufacturing, and have reached the position where the imported article has shown to be inferior to the Canadian-made instrument.



PLAN NOW

for fall and winter stock of violins, bows, strings, ukuleles, mandolins, guitars—in fact all lines of INSTRUMENTS and ACCESSORIES.

The Talking Machine NEEDLE market is such that you should BUY NOW, IF YOU CAN. We carry the WALL-KANE and MAGENDO Needles. Retail 15 CENTS. Dealers' price \$5.90 FOR 60 BOXES. Each needle plays 10 records. They are all we claim for them.

MUSIC

We carry in stock at all times all STANDARD MUSIC.

WE ALSO PUBLISH those lines that dealers cannot do business without:

Mammoth Folio (Instrumental)
Empire Song Folio
Church and Home (Sacred Solos)

Bellak Method (Piano)
Read's Easy Piano Method

Orpheus Male Quartettes

Jousse Catechism

Elementary Classics

First Pieces in Easy Keys

Melodious Recreations

Primary Classics

Famous Classics

Conservatory Elementary

Grade Books

Read's Organ Method

Dictation Books

120 Scotch Songs

Canadian Patriotic Songs

Godfrey's Patriotic Songs

And many others

Piano and Vocal Music of all

kinds—Solos and Duets—

popular, classical, etc. And

all the "hits" when they are

"hits."

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

SEND US ALL YOUR SPECIAL ORDERS AND WE WILL DO THE WORRYING

Watch for our Monthly Bulletin of Specials
THEY SAVE YOU MONEY

Whaley, Royce & Co., Limited

311 Fort Street
WINNIPEG

Contractors to the British
and Canadian Governments

237 Yonge Street
TORONTO



Manufactured by the
Newbigging Cabinet Co., Ltd.

HAMILTON - CANADA



Model G, \$225
 Electric

NO OTHER MOTOR

made on the same principle as ours; no gears to wear, ball bearing, no oiling, governor electrified, the turntable 5 times as heavy as the heaviest made, and acts as a fly wheel, giving positive, even motion at all times.

Runs from Three Dry
 Cell Batteries



Model F, \$200
 Electric

THINK OF a hood so nicely balanced that you only lift a pound weight, cannot fall down, and remains in any position put.

THINK OF being rid of the hurdy-gurdy winding for all time to come.

THINK OF an Electric Motor that can be sold anywhere in the country independent of electric lighting current.

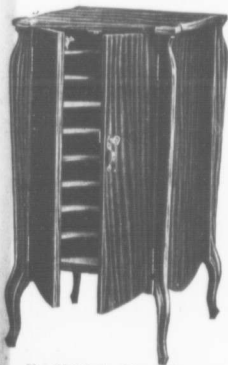
THINK OF a machine supplied with permanent needles for every make of record, and a Universal Arm, that without attachments or set screws always brings the needle to a central position.

THINK OF a side tone-control giving you all graduations of tone.

THINK OF the value you are getting in our large, handsome cabinets, compared with the ordinary spring type of machines, and you will be thinking **ELECTRIC MUSICPHONE**.



Remember These Are
CANADIAN MADE GOODS
 NO IMPORTATIONS

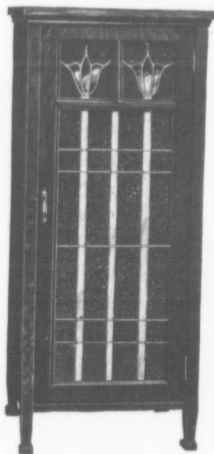


No. 83-84, for Victor IX.
 Note shape of top corresponds
 to shape of base of
 machine.

Phonograph Record
 and
Player Roll
Cabinets

For all standard makes of ma-
 chines.

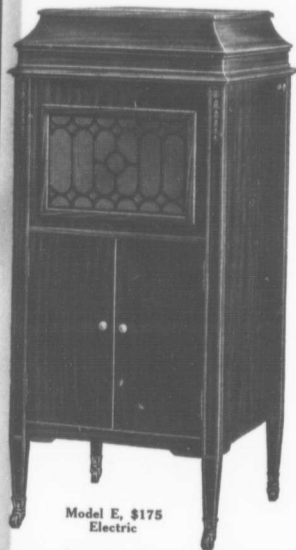
It is not too early to think of Fall
 and Christmas business.



No. 43-44
 The most popular Player Roll
 Cabinet ever designed.



All our goods trade-marked



Model E, \$175
 Electric

WHAT SOME OF OUR CUSTOMERS SAY ABOUT
 THE MUSICPHONE

"Great—just what we have been looking for."

"They are all you promised us and more; selling one
 every week."

"Am going to devote my whole time to the Musicphone;
 sell fine throughout the country."

"Like your samples fine, only sorry we are tied up at
 present, but look to the future."

"Give me another fumed quick, two other sales hinging
 on quick delivery." And he got it **Quick**.

SO WILL YOU

Newbigging Cabinet Co., Limited, Hamilton, Canada

EXTRAORDINARY ANNOUNCEMENT

Transposing Player Piano

A remarkable invention built only in the player-pianos manufactured by the NATIONAL PIANO COMPANY LIMITED, Toronto.



Mozart Style Louis Player-Piano, with transposing device.

This wonderful device transposes in thirteen tones (one full octave), six half tones above, and six half tones below the key in which the music roll is written.

It is of inestimable value to singers, as by it any song roll in any key may be transposed from soprano to bass.

Its simplicity of construction and ease of operation will instantly appeal to every purchaser of a player piano.

It means **perfection** for the player piano as a musical instrument.

Remember this is positively the only player piano made in Canada that now has, or ever will have, this transposing device, as the basic patents are owned and controlled solely by the National Piano Company Limited.

Player pianos constructed with this transposing feature, together with many other modern improvements, including the all aluminum action, will be shown at the Canadian National Exhibition, Toronto, August 25th to September 10th, at our exhibit in the Manufacturers' Building.

Every piano dealer should see this player piano.

Every piano dealer should personally operate this player piano.

Every enterprising piano dealer, after seeing it and after hearing it, will want to control the sale of this player piano in his territory.

Don't hesitate! Secure the agency while you may.

National Piano Company Limited
266 AND 268 YONGE STREET
TORONTO

LONSDALE



STYLE M

A "Lonsdale" in the Home
is
Music in the Home

Every call on a prospect made by the salesman costs the dealer money. The more calls that are necessary to close the deal, the greater your cost of selling.

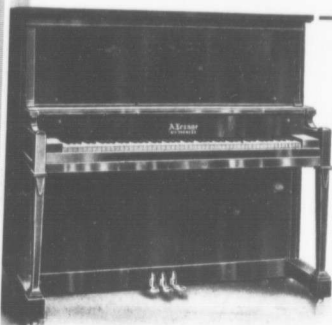
When the dealer has sold one LONSDALE piano to a home, the favorable impression it invariably makes upon the friends, relatives and neighbors of that home creates a new field for sales—and the outstanding thing about that field is you don't have to waste your salesman's time calling to introduce the piano.

It is already introduced—and favorably introduced by the perfectly satisfied owner.

LONSDALE PIANO CO.

Office and Factory:

Brooklyn Ave. and Queen St., Toronto



Style "L" Lesage Piano

LESAGE prices meet everyone's purse. But in addition to that, the inimitable **Lesage Tone**, and **Lesage Workmanship** quickly build up an enviable reputation for any piano man.

A. LESAGE

Established in 1891

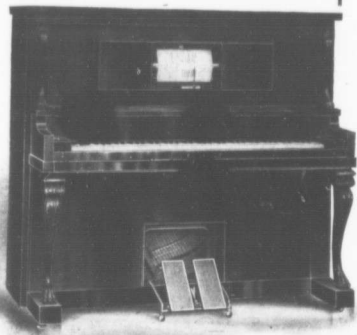
ST. THERESE - QUE.

Manufacturers of pianos and players of the very finest grade.

LESAGE

pianos and players have no superior in dollar-for-dollar value. When the dealer invests his money in them he knows he is buying goods that are certain of a quick turn-over; giving him a good profit for his work.

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



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



BOHNE Piano Hammers and Strings

RELIABLE AS THE DOMINION
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Established 27 Years

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THE GODERICH ORGAN Still in the Running

ORDERS have exceeded our expectations.

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

Dealers keep alive, handle the winner.

If you have not a copy of our latest catalogue, Send for it.
 Prices on stools are withdrawn. Quotations given on application.

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

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Piano Backs, Boards, Bridges, Bars, Trapelevers
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THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

In Nationalities there is

A Dominant Strain



Style 65

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

WRIGHT PIANO QUALITY

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

All this has a very definite bearing on your bank-book—and on the "Cr." side at that.

The Dealer's margin on Wright pianos is ample—the retail price moderate. So with the Wright Agency you win directly and indirectly—everyway.

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

WRIGHT PIANO CO., Ltd.

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New York

High Grade Commodities

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PIANO AND PLAYER TRADE

**Player Accessories.**

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

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

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**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.

Progress and Development

THE L. J. MUTTY CO., was the FIRST rubber house in the country to cater to the player-piano trade.

The enthusiastic reception the advent of this company met with is the reason that to-day we make a specialty not only in our famous No. 3 W. Bellows Cloth (made in four weights) which stands any air pressure, but also specialize in high-grade rubber coated silks and nainsooks for primaries, pouches and pneumatics, in addition to double and single texture cloths for motor pneumatics.

Under the personal management of Mr. L. J. Mutty this concern started as the leader and stayed the leader, in its particular field. Its record for the past 14 years is the manufacturer's insurance that he will SURELY avoid trouble by using the Mutty line of rubber cloths and excelsior tubing for player-pianos.

The L. J. Mutty Co., Boston

York Established
1875

Over 70,000
Doherty
Owners



The *Doherty Piano*

which has been a standard feature of the

**Canadian National Exhibition
TORONTO**

for so many years, will be on display at the Doherty' booth this year in

**The Manufacturers' Building
August 25 to September 10**

The Doherty pianos, players, organs, stools and benches, produced under the new management, are built to the Quality Standard. They are the class of goods you want to sell in your community, where you are doing business year after year; where the people you expect to sell to-morrow are the friends and relations of those you sell to-day.

—And in the matter of price quotations you simply can't beat Doherty values, dollar for dollar, anywhere.

Be sure to see us at the Exhibition.

Doherty Pianos Limited

CLINTON

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ONTARIO

BEST

There is nothing better than Best. Our hammers and strings are made from the Best materials procurable, made by the most experienced workmen, and sold at the lowest reasonable profits. This statement makes any other words superfluous.

Sole Agents in Canada for FELTS

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



E. V. NAISH FELTS
WILTON, ENGLAND

Sole Agents in Canada for WIRE

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.

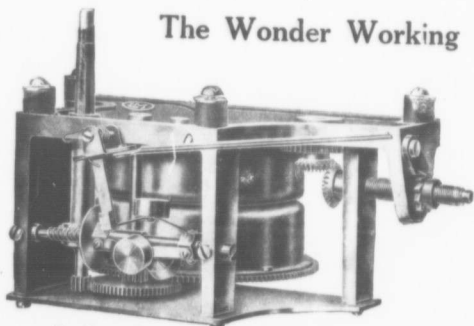
455 King Street West.

TORONTO

Leadership!

The House of Markels owes its supremacy in the phonograph motor field today to these two "leaders":

The Wonder Working Butterfly Motor



For larger photograph of the Butterfly Motor, with illustrations of parts, accessories, etc., send for "Butterfly Bulletin."

Jewel - Bearing

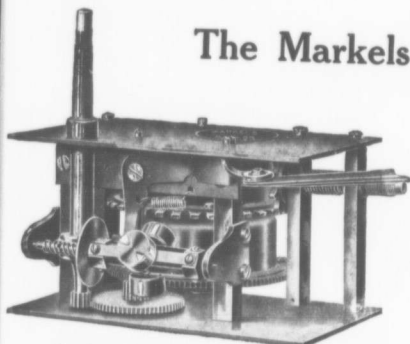
"Runs as quietly as a Butterfly."

The final attainment of the silent phonograph motor!

Beveled gear, noiseless winding, new ratchet device that prevents clicking, Bakelite intermediate gear—absolutely silent. Plays eight 10-inch, or five 12-inch records without re-winding.

Powerful, durable, compact, accessible. Built especially for the highest grade machines. Guaranteed in every minutest detail.

The Markels Motor No. M-2



For larger photograph of the M-2 Motor, with illustrations of parts, etc., send for "Bulletin M-2."

The most economical and efficient motor on the market today!

The favorite with leading manufacturers.

Double spring. Plays three 10-inch records without re-winding.

Worm drive. Gray fibre gear.

Furnished complete with graduated or plain regulator, winding key, turntable stop, fibre-back escutcheon, stamped 10-in. or 12-in. turntable, covered with all-wool felt.

Guaranteed in every minutest detail.

Consult your own interests — Write or wire for information and prices on your requirements before we are oversold.

LEONARD MARKELS, 165 William Street, New York



The Gourlay Piano

Quality is the first and last thought throughout the whole course of its fine construction. The materials used are of the highest grade procurable regardless of the cost. *Only when the Gourlay piano becomes the finished product of the most thorough artistic workmanship that scientific knowledge can devise—then only is the price figured.*

This Gourlay standard of quality first and price second is universally approved in musical centres. The fact that the Gourlay is constructed to weather the severest test of time and to hold its beauty of tone with reliable strength and character renders it a gilt edge investment for any refined home.

And the fascinating richness of the Gourlay's tone is an achievement of genius—learned through many years of experience and the following of high ideals in piano craft.

Genius is there—Genius is manifest in every Gourlay.



The Gourlay-Angelus

is an instrument, not a machine. It takes the place of the skill and knowledge of the musician. But it leaves you wide scope for expression—for you to fit your own moods, your own feelings. The musical world does not offer any greater benefit than the Gourlay-Angelus. The beauty of the music it enables you to produce—its splendid range of tone—its appealing style—and its permanent superiority—all recommend it to the man whose taste in all things is above the ordinary.

See and hear the Gourlay piano, and the Gourlay-Angelus player, at the Canadian National Exhibition

Gourlay, Winter & Leeming, Ltd.

HEAD OFFICE AND FACTORIES:
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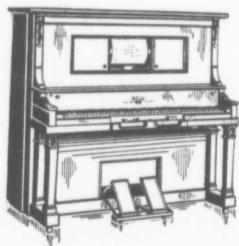
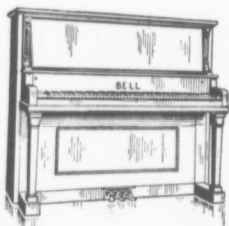
Bell

PIANOS



A representative range of Bell Pianos, Players, and Organs will be on view at our location (South Aisle) at the Canadian National Exhibition.

All trade friends are cordially invited to inspect the new designs we are showing.



The Bell Piano & Organ Co.,
Limited

Factories:

GUELPH, ONT.

LONDON, ENG.

Established 50 years.

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.

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.

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

WINNIPEG

CALGARY

MONTREAL

TORONTO

Ukuleles

- | | | | |
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| 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.

UKULELE CASE

- | | |
|--------------------------------|-------------------------|
| No. 10—Ukulele Canvas | |
| Cases, canton flannel lined, | |
| leather bound, leather handle. | Retail price, each |
| | \$2.00 |
| | Trade price, each |
| | 1.05 |

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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.

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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.

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Adelaide 5434

VOL. XVIII.

TORONTO, AUGUST, 1917

No. 3

CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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A Matter of Demonstration

THE head salesman in one of our stores said in conversation with the Journal recently: "We have gotten past the stage when the selling of a player is a matter of technical talk; it is now a matter of demonstration." This party went on to show that the salesman who started out to show a man that he should part with several hundred dollars of his hard-earned money for an article, even though it were quality personified, even though it contained the finest mechanism produced in the world, and even though it would last a dozen lifetimes, has not the ghost of a show to make good at the player game.

When a man goes to the ball game he does not go because the ferry or street car which takes him there is equipped with a particular make of engine or motor, or because nothing but the finest of material goes into its manufacture, or because other people go to the ball game in the same ferry or the same car. When a woman goes to the moving picture theatre she does not go because the film is made in Canada, or because the firm that made it has been leaders in the industry for several generations. The woman goes to the movie because of the pictures she will see and the enjoyment they give her. The man will go to the ball game because he is a ball fan, or because a friend took him there two or three times, and now he is getting the fever himself. So it is with the player. A man is going to invest the necessary amount for a player because of the musical enjoyment it is capable of providing him with.

The number of men in the trade who are coming to take this view is on the increase. The majority of the trade realize, at least in theory, that if the player is not going to be popularized for the entertainment, pleasure, and musical education that it can furnish, it is never going to be popularized.

Unfortunately there is a dearth of good player salesmen because there is a dearth of good demonstrators. Demon-

strating does not consist in showing off the demonstrator or his ability, or his musical likes and dislikes. It is not showing off the materials, wood, leather, or strings, or hammers or action, or how carefully they are put together. It goes without saying that the prospective buyer has to be convinced of the quality of a particular make before the salesman gets the signature to the dotted line, but before he is interested in any one make he must be interested in "a player." And he is only interested in a player for what a player will do for him in his own home. Then the question of demonstration resolves itself into "Letting the player tell its own story," as one salesman put it. The prospective buyer wants a particular kind of entertainment, and therefore to convert him into a player buyer he must be shown that the player piano in his own hands can give him precisely the pleasure he is seeking.

At this time when people are more interested in music for music's sake than ever they were before, it is to be regretted that there are not more capable player salesmen with the right idea and the knack of presenting it. It will be necessary to leave no stone unturned to induce men of the highest qualifications to enter into the profession of player piano demonstration.

Women Tuners

ALTHOUGH the question of training women for the work of piano tuning has never been as seriously discussed in Canada as it has in the old country, yet the suggestion has been made here that it may become advisable to encourage women to enter the tuning profession. In England it has been tried, and, while in some cases the employer has reported favorably, the judgment of the majority in the trade seems to be that on the whole the difficulties are too great to expect much assistance from the female sex, who in other employments have rendered valuable assistance since war began.

One drawback pointed out by different men in England is expressed by one who says: "We have tried several women, but found they had not the wrist strength to tune a piano so it would remain in tune." Another piano man is of the opinion that women could be employed to advantage for rough tuning in the workshop, but has grave doubts of their success in the outside tuning of the class necessary in high-class businesses.

Piano tuning is not something one can acquire proficiency in by reading a manual, taking a few lessons, or "pick up" because one is "handy with tools." It takes a long experience to fit a person for such an important work, especially as the position of tuner and repair man so often go together. If advocates of women tuners put forward their contention merely as a war measure the great probability is that peace will be secured before it would be possible for women to gain the necessary knowledge and skill. As a permanent measure it is doubtful if the public has the necessary confidence in a woman's "acute ear" and

mechanical qualifications to take kindly to having their pianos looked after by lady tuners.

Of course no one suggests that no woman could ever become a good tuner; but there are many difficulties in the way of fitting women in numbers for the work as a life-work.

The Piano Mover

AN American contemporary has seen fit to print an article on what he chooses to call "The Dirty Movers." This is an overdrawn picture of piano movers, of whom it says: "They cultivate a rough, uncouth appearance, and they can do more damage in the delivery of one piano than a good housewife can correct in a year." It may be that the movers in the United States "enter handsomely furnished parlors, where the hob nails of their shoes destroy a beautiful inlaid floor, or tear holes in a rug." This may be an everyday occurrence in New York, but it is not in Canada.

In the average Canadian city it seems to work out that the piano men give their work mostly to one carter, who is

One man does not perhaps believe that he cares for music. But get ten more like him and get them to sing together and he will find that he does like it. Take a thousand school children. Nine hundred of them will hate the drudgery of music practice. But the whole thousand will sing together any and every time, and like it, and soon want it regularly. Merely telling people to sing and play is not enough. They must be started at it. The best way of starting them is the simplest; by encouraging choral singing. Anybody can make one of a chorus, even if his or her voice sounds like sandpaper on a wooden plank. A thousand voices, even if each one is pretty bad and wholly uncultivated, can nevertheless, in six months, emit a volume and color of tone impressive and noble.

Do you want to cultivate in your community a love for music? Of course you do! Music-lovers buy pianos. They buy them because they want to use them; not to look at them or strum on them or dance to them; but to play them, sing to them, use them as they should be used. The sort of piano business that is founded on a demand of that kind is the sort of piano business you want.

Therefore, cultivate music in your community. Bring yourself to realize the great, simple truth that piano selling varies in direct proportion with the community's desire for music.—Music Trade Review.

looked upon as a sort of specialist in that line of work. In one city at a general banquet of the staffs of the music stores of that city two of the gentlemen present were father and son, proprietors of a cartage business, which had practically a monopoly of the piano moving for that centre. The presence of these men on that occasion indicates the feeling which exists between retailer and mover.

The picture printed by our contemporary, to which the Journal takes exception, is unfortunately just the idea that some people have. Cases crop up, which are by no means rare, where in the delivery of a piano some unscrupulous housewife, or her husband, has laid a complaint against a mover for alleged abusive language or conduct, or of destruction of household property, and when the case came before the courts it seemed as if the mover and the firm employing him were always at a disadvantage arising out of a prejudiced idea in the minds of the public and the "powers that be."

In a western Canadian city some two or three years ago a most unjust complaint was made against a mover employed by one of the local houses, and although there was not one solitary ground for complaint, the firm's lawyer advised them to settle the matter out of court. He claimed that, while it went against the grain, there was almost sure to be some amount to pay in addition to costs, so that as a matter of dollars and cents it paid to settle.

The independent carter in vogue in retail piano circles puts the matter of the mover's personal appearance and habits rather out of the province of the dealer using his service, but the time may come when some enterprising dealer will so co-operate with his mover that the firm's pianos will be delivered to the houses by liveried movers whose special suit and smart cap will bespeak for the house the prestige and dignity which they claim for themselves in other ways.

New Idea in Player Roll Department

A NEW idea in store arrangement is being carried out by an American house. The music roll racks are placed so that customers can walk around among them and pick out rolls for themselves. The rolls occupy the centre of the floor, with the demonstration rooms placed along the side of the room. The manager of the department has discovered that sales of music rolls will increase appreciably if customers are allowed to look over the stock, much in the same way as a person will go into a library and glance around the shelves until some particular volume strikes his fancy.

Regrets the Widening Breach Between Piano Dealer and Music Teacher

ONE by one word comes of dealers all over the continent who are announcing to the public that in future they will not pay commissions to music teachers. Other dealers have modified their policies in this respect. The Journal has published many expressions of opinion on the subject, and members of the trade who are giving the question some thought will be interested in the viewpoint of the manager of the piano department at Wurlitzer's Cincinnati store, who is thus quoted in the Music Trade Review:

"Lately the much discussed 'Commission to Music Teacher' phase of our business has again been given considerable space in several of our trade papers. Some piano men may relish these articles, and consider this lambasting of the teacher well deserved. This evidence, showing how the music teacher leads an unsuspecting friend into a piano store, and makes \$50 in easy money, is no doubt shown to prospective piano buyers with a relish.

"On the other hand quite a few piano men, I believe see little real justice or remedy in this criticism. For one reason, the widening in the breach between piano men and music teacher, which this reflection on the honesty of the teacher is bound to bring about, is regretted. And again some piano men suspect that the responsibility for the situation might rest with the piano dealer himself. Few music teachers put themselves out to sell pianos unless solicited to do so.

"Our chief complaint is, that the average music teacher seems indifferent as to whether the home has a piano or not. Further, it is mighty hard to decide who may throw the stones, for while one house may not come out and solicit and pay exorbitant commissions for the assistance of a teacher, on the other hand it may subsidize some artist, loan pianos or in other ways seek the influence of pianist and teacher.

"Many piano men believe that our industry needs the music teacher, and hope for the day when the music teacher

1867 *Confederation Year at
the Exhibition* 1917

1849 *18 Years Older than
Confederation* 1917

68th Anniversary

The Williams Piano Co., Limited

are the oldest Musical Instrument makers in
Canada and offer to the Canadian Dealers

THE MOST COMPLETE LINE consisting of :



The Maester-Art Reproducing Piano

This remarkable instrument is driven by electricity. All one has to do is insert a roll, turn on the power and step away. It will reproduce the playing of the greatest pianists, just as though they themselves were playing in person. You cannot imagine the expression and technique this instrument is capable of, until you yourself hear it.

You are invited to hear this remarkable instrument at our Exhibition booth.



The "Artists' Choice" Williams New Scale Grand

(Bears gold autograph of V. De Pachman.)

As the oldest makers of pianos in Canada, we have naturally had the best experience in making high-grade pianos. We have skilled artisans who specialize on Grand Pianos, and the fact that the artists prefer a Williams is assurance of the lasting tone quality which this Grand possesses.

Stop at our Exhibition booth
and test the tone for yourself.

The Williams Piano Co. Ltd., Oshawa

(OVER)

Be sure to see this "Most Complete Line" at the Exhibition



The "Maester-Touch" Williams New Scale Player

Through the use of our exclusive patented Maester-Touch devices, a greater variety of tone shading and nuances are secured. It will surprise you when you discover the value of this invention, which is to be found only on the Williams Player.

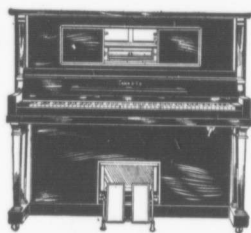
A Wood Action cannot "Rust or Corrode."

See this model at our Exhibition booth.

The "Artists' Choice" Williams New Scale Piano

It is the construction of the Williams which makes it the choice of the great artists. The full iron plate, harmonic bridge and brass agrafes assure a more mellow tone that goes to make it an instrument of quality, "A Piano of a Lifetime."

We invite you to call and inspect this small Bungalow model at our Exhibition booth.



The "Sweet-Toned" Ennis Player Piano

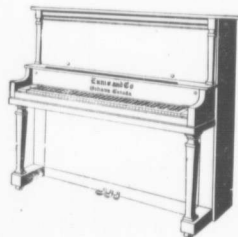
Here is a small well-made Player possessing all the benefits of the larger player, that you can sell at a price. It is in demand all the time. The tone of the Ennis Piano is well-known.

Call and try this Player for yourself at our Exhibition booth.

The Ever-Popular "Sweet-Toned" Ennis Piano

The Ennis piano has been well named "Sweet-Toned." It is one of the most used pianos in Canada to-day. Price is attractive. Is a splendid seller. Remember that all the models will be on display at our booth in the Manufacturers' Building at the Exhibition. Call and pay us a visit.

Facilitate your buying by purchasing "THE MOST COMPLETE LINE." Retail prices, from \$300 to \$1,200. Write to-night to



The WILLIAMS PIANO CO., Ltd., (1849) Oshawa, Canada

shall realize that the friendship of the piano men is of value. Before our country can become really musical, every man and woman, whether salesman, teacher, or intelligent listener, must co-operate. For until people actually love good music, piano sales will have to be forced and music students will be scarce.

"True, the intense selling methods applied to our industry have made it grow, and grow big; but the number of pianos and player pianos sold is far beyond the real appreciation of music. The number of persons interested in the study of music is far less than we have a right to expect, when the number of pianos and player pianos in homes is taken into consideration.

"Let us suppose that every piano salesman for the last five years, after having closed each sale, had given his customer a short talk on the necessity of beginning the study of music immediately with a competent teacher. Think of what would have happened. To-day at least eight times as many music teachers as we now have would be needed. Think of the new music lovers who would be seeking grands, players, etc., prospects who would not have to be coaxed into the store, but who would come in of their own free will seeking new instruments. The trouble has been that the old methods have brought results, but we piano men have done little constructive work.

"The first commissions paid, I venture to say, were offered by the piano man and not solicited by the music teacher. This has worked to the disadvantage of the music teacher for the reason that if she lived in a town where there were fifteen piano stores, one store boosted for her, and the other fourteen told people that she was not honest. Proof that the music teacher has lost is that in proportion to her efforts, she is not rewarded in cash to near the extent that the piano man is. Any piano man acquainted with the work, time spent in preparation, the ability re-

quired, and the work necessary to earn a living as a music teacher, will admit that it deserves many, many times the amount of money received. The same effort employed in any other field would bring a much bigger reward.

"Piano men, however, can congratulate themselves that conditions are not as bad as some would leave us to believe. Already in the piano industry a movement for the 'Advancement of Music' is interesting and being given the attention of the leading men in our trade, and is receiving their active and financial support.

"Wise piano salesmen are not talking copper wound bass strings, ivory keys and imported felt hammers any longer; the advantage of music in the home and the musical side of the piano and the player piano are being preached to the prospect. A salesman who can convince his prospect that the player piano which he is demonstrating plays musically, and that music is a necessity in the home, has little need to fear competition or use for other argument.

"Many piano men are ready to shake hands with the music teacher, and admit the necessity of the friendship. The music teacher cannot afford to ignore this invitation, for the appreciation and understanding of music, on the part of the public at large, is necessary to the big success of both. The piano salesman, be he an individual or corporation with large advertising appropriation, must argue music and the necessity and benefit of its intelligent pursuit and study at every opportunity. I believe that the salesman who is not using this method of selling, especially player pianos, will be surprised to find how easy it is to sell instruments through this argument.

"A piano salesman should not lose any opportunity to speak well of a music teacher. He must also refrain from intimating that his competitor is a crook. The public is being cured of the belief that the piano man is a slicker, and must be convinced that both the piano man and the music teacher are to be trusted.

"Before this co-operation realizes its full strength, a great many music teachers will have to 'about face.' The profession must eliminate incompetent members and fakers, either by State laws requiring a certain degree of proficiency or otherwise. More successful teachers should not hesitate to associate themselves in a movement of this kind. Jealousies and criticisms must be forgotten for the general good.

"The music teacher must recognize the player-piano as an educator and ear trainer, must remember that few musicians have been developed except by the constant hearing of music, and that the player piano owner, who has good music thrust on him, will ultimately learn to like it, and will instinctively wish to create music himself. Player pianos make new music lovers and prospective piano students.

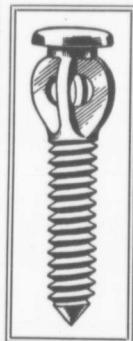
"Would a serious man visiting a home where there were growing children advise the parent to throw out the library because he saw on one of the shelves a row of yellow-back novels? His duty would be to suggest other and good literature. The music teacher and player piano present the same situation. The player cannot be condemned because trashy music is played on it. The teacher's opportunity is to call the owner's attention to the vast library of wonderful music at his command. Every music teacher should understand how to operate a player piano, and be able to suggest good music rolls, which are educational."

A promise is of value only as it is kept.

It is no use to hurry if you are going in the wrong direction.

"Any fool can run before a fair breeze, but a good seaman is the one that gets the best out of his head winds."

MOORE'S Capstan Screws



Sales to Date

OVER
ONE
HUNDRED
MILLION

GEO. W. MOORE

Makers of Quality Hardware

44 Farnsworth Street
BOSTON, MASS.

The Piano Man, the Artist, and the Recital

“THE head of a large factory laughed at me recently, when I predicted that the time is not far distant when an artist would not only buy and pay for the piano used in his concert work, but also would pay the expense of carting it around the country himself,” said the party quoted in the preceding paragraph. “This may be looking a little too far into the future, but it must make every piano man shudder when he visits a big pianist in a recital and sees only a handful of people in attendance. Last year, for instance, I venture to say that one-third of the recitals given by our most prominent pianists proved financial failures. Why? Would this have happened if each pianist had had the active support of every piano store in the town visited, instead of the help of possibly one or two?”

“I believe if the present method of advertising an artist could be modified, so that all interested in music could be asked consistently to co-operate, musical events would be more successful. For instance, when a piano dealer places a card in his window beside his leading piano announcing a recital, this card usually displays the artist's endorsement in large letters of some other instrument. Every piano dealer may be interested in having the public attend piano recitals and in encouraging love and respect for the instrument, but the majority of dealers hesitate to wax enthusiastic over a recital which exploits a competitor's piano.

“The music teacher, and other musicians as well, must guard against the short-sighted policy of favoring one piano house, and thus prejudicing all other piano stores.

“The time has come for every piano man, music teacher, music lover and all interested in music to join hands for the ‘big push,’ to advance the interest and appreciation of music, to see that homes enjoy the great cultural benefit of this greatest of arts. Each and every man and woman must do his and her part, no matter how small. War times are serious times, and history tells us that during such times people turn to serious and good music with a ready and attentive ear.”

Suggested Co-operation of Britain's 130 Piano Manufacturers

Extracts From Paper Read by Cooper Southam Before the British Music Trades Convention

COURAGE is imperative to build the British Piano Trade to the position of a national industry. The majority of manufacturers and the manufacturing supply houses are mostly middle-aged men who have achieved a certain success, which may have been due to themselves, or have been handed down to them from their forefathers. They are therefore loth to change their habits of life or business and take the trouble to reorganize their factories to enable them, after the war, to meet whatever competition may come, either from allied, neutral or enemy sources. Reorganization must set in if we are ever to cope with the competition which will inevitably come. It is useless to rely on the idea that everything may be made easy for us by a system of tariff. Let us rather put ourselves in a condition to produce such an article in price and quality as will command the respect and trade of both the old and new worlds. Let us consider courage necessary to adopt new ideas and methods of construction. Many of our manufacturers have not had the courage necessary to grasp the opportunities afforded by conditions brought about by the war, which if grasped rightly would have given them the opportunity to dispose of their stocks of old and obsolete methods of construction and enabled them to evolve new methods of piano making on up-to-date and scientific lines. One has only to glance round the show-rooms of dealers. In too many cases there has not been an atom of

improvement in the goods manufactured for them to sell to the public, and in only too many cases the manufacturer has not kept up to his pre-war-time standard of quality. Let us now take the courage that is imperative to build the British piano trade to the position of a *National Industry*. I here take the standpoint that we have the brains and the men in this country to make our trade a national one. We can manufacture every article which we have hitherto imported from enemy and other nations, to our national detriment and material loss. Whilst we have been fighting one another in the home markets, cutting our prices in competition with one another, lowering our quality, fed and fostered by cheap component parts, making only a bare margin of profit, if any; deteriorating ourselves, our workmen and our factories, we have neglected to grasp the opportunities of getting trade with a world-wide market, which has been seized by enemy hands. The number of manufacturers in Great Britain, in round figures, is 130, whilst that of two enemy countries alone is over 700. Let us have courage enough to resolve to drive the enemy competitor from our own doors and prepare ourselves to sell abroad such a piano as will beat the enemy in a commercial way, as our sons are beating him in a military way.

Co-operation means the act of bringing together, as in the piano trade at the present time it is one of the objects that we have before us. Manufacturers, whether of pianos or component parts, need to be brought together to obtain the best results. Individually, concentration means bringing together in one's own factory the masters and the men, the bringing together of hitherto numerous methods and diverse methods of construction, and fixing one's attention on only one model with the sole idea that it is obviously possible to produce more of a better standard and quality at a cheaper cost. This also applies to the manufacturing supply houses. Let them concentrate to produce a perfect action, or set of keys, or a perfect set of hammers utilising such automatic machinery as is requisite in reproducing in great quantities. By concentration they will not only produce a better article but a cheaper one at far more profit to themselves than when they stop their machinery and readjust to produce various types. Let us concentrate to this one end—the perfection of the British piano and its component parts.

Co-operation.—Manufacturers can by co-operation solve one problem, that is of dry timber, which will in the future be one of the most important questions of our industry. Even the manufacturers that are most fortunate placed as regards the stock of dry timber they hold, must sooner or later come to the end of their resources. How much more necessary is it then for the smaller makers to consider the matter of dry timber. From information gathered it will be years before we are able again to purchase seasoned wood. We shall have to resort to artificial methods of drying timber. It has been in vogue in other parts of the world, and, in some few cases, in the United Kingdom for some time past. For every piano maker to instal his own drying plant would not be an economical proposition. The solution would be for a number of manufacturers to co-operate to establish central drying kilns.

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



No Columbia Dealer would willingly give up the line to-day

You, who have followed
its phenomenal progress,
can well understand why.

Exhibition
Visitors
Warmly
Welcomed

The Music Supply Company

LARGEST COLUMBIA DISTRIBUTORS IN CANADA

36 Wellington Street East - - - Toronto

and by buying their timber in bulk they would be able to dry their timber more economically than by purchasing and drying individually. As a necessary adjunct to co-operated kilns would be a central mill to produce backs and parts on a standard method of production, having them cleaned up by machinery, cut to dead sizes, and polished ready for use, and increasing their own factory outputs at least 50 per cent. Another point on co-operation is as between piano makers and piano supply houses. When piano makers have co-operated with standardized methods of construction, it will be quite easy for the piano manufacturing supply houses to co-operate with them to supply a far better article at a cheaper cost. Another point for co-operation in the trade is the method of selling pianos. Manufacturers should co-operate as regards the distribution of pianos to the dealers. Let me close this portion of my paper with the remark that co-operation will prove to be the keynote of bringing the art of piano making to a national industry.

The Basis of Piano Credits

A PROPOS of the frequent suggestions the Journal has published on the question of the dealer's making use of his bank are the following excerpts from an article by Louis R. Coke, of Chicago, on "Retail Piano Paper the Basis of Credits":

"Any retail sale that will not return the wholesale cost in not to exceed eighteen months cannot properly be considered a profit producer, and should be shunned except possibly by those in a position to carry the account on their own resources. . . . In reference to past due paper how important we have found it to keep a record month by month of the percentage delinquent. We may then determine whether existing conditions justify the amount of paper in default. In my opinion the average of past due should never in any event exceed 10 per cent, for even this practically amounts to adding four months to the average extension of credit, figuring that we draw contracts to pay out in thirty-six months. I think 5 per cent. past due possibly the minimum of any lot of paper, and the average will run from 6 to 7 per cent. If, on account of sickness or non-employment, a good account must necessarily be extended, a renewal may consistently be drawn when the party is in a position to resume regular payments, providing not more than one renewal be drawn on any account.

"To illustrate the importance of shorter extension of credit let us take for example a piano salesman about to embark on his own account with \$6,000 capital. If he invests \$4,000 in stock as follows,

10 upright pianos, average \$125*	\$1,250
10 players, average \$275*	2,750
Total	\$4,000

*U.S. prices.

leaving \$1,000 for fixtures, etc., and \$1,000 for running expense. We will suppose he disposes of this stock for \$8,000, taking in payment paper maturing in thirty-six months. His anticipated revenue will be approximately \$225 per month. Of course, he has paid cash and taken his discount, and is now in the market for more goods. He is much elated, for he shows a profit on his books of about \$3,000 if he has disposed of the goods in a reasonable length of time. He forgets that this is really an unearned profit when he proudly exhibits the statement to the manufacturer whose line he represents. The house, anxious for his business and respecting his sales ability, duplicates his initial order, accepting four month' note settlement for \$4,000.

"You will recall his anticipated receipts are \$225 per month, and even if he is fortunate in disposing of, say, 50

per cent. of the new stock immediately, his total monthly revenue at the outside will not run over \$350. In four months his notes become due, and his total collections have aggregated not to exceed \$1,400. The original \$1,000 in cash has been spent, and he has used some of the revenue from his paper. Consequently he can retire \$1,000 of the \$4,000 indebtedness and requests three-fourths renewals, which the manufacturer grants necessarily. It can readily be seen if he is not checked by the manufacturer he will soon be overextended. His statement shows approximately as follows:

ASSETS.	
Cash	\$200
Notes, leases and mortgages	10,600
Stock	2,000
Fixtures	1,000
	\$13,800
LIABILITIES.	
Bills payable	\$3,000
Capital stock	6,000
Surplus	4,800
	\$13,800

"I have figured the collections as anticipated, figuring that the amount of cash obtained as down payment on each sale over and above the regular installment would offset any payments missed; also total expense to date, i.e., \$1,200, has been charged against the surplus.

"Another four months pass. Still he is unable to meet all of the \$3,000 note maturing, so he appeals to his local banker for a loan, who might advance \$2,500 secured by leases two for one. His banker may grant one renewal, but wants the account cleaned up once a year. The manufacturer sells him more goods, grants frequent renewals, and finally curtails his credit, which is his only salvation.

"Now if Mr. Dealer is wise he will do one of two things: Make a consignment arrangement with the manufacturer or hypothecate his paper with a reliable banking house which is in a position to give him the money he needs in his business on the same terms that he is disposing of his goods. His limited capital makes it essential that an investment and not a commercial credit be extended. By doing good business and financing it on either plan he will show a healthier statement at the end of the year, and moreover, his profits will be cash instead of paper profits. Of course, the cost of financing is necessarily more, but this may be adjusted by affixing fair prices to all his goods, taking into consideration the additional cost. If he adopts the plan of discounting his paper he should pay cash for his goods, for if he uses the money obtained thereby for further expansion it will not be long before he finds himself even worse off than before he adopted the practice. Let him bear in mind that he cannot consistently extend credit on others' capital on a more liberal basis than he can obtain the capital."

London Piano Men Meet

At the annual meeting of the London Piano Merchants' Association, Mr. E. Crawford, manager, Heintzman & Co. was elected president; Mr. W. D. Stevenson, of Canadian Phonograph Supply Co., vice-president, and Mr. C. L. Gray, manager, Mason & Risch, Ltd., branch, was re-elected secretary-treasurer.

Arising out of the minutes of the former general meeting was the subject of "Music in the Home," which caused an interesting discussion. The report of the Chairman of the "Music in the Home" Committee was received.

Kicking ceases to help when it becomes chronic.

Prosperity gives us friends and adversity proves them.

Few things are worth a personal quarrel. Quarrelling settles nothing.



The Home of STERLING Piano Actions and Keys

A cordial invitation is extended to manufacturers, dealers, tuners and repair men to visit our factory during the Exhibition. We are about ten minutes' walk from the Exhibition grounds. From downtown take Queen Street car to first stop west of the Subway, then walk north one block.

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

Sterling Actions and Keys Ltd.

NOBLE STREET

TORONTO, CANADA

LUCKY 13 PHONOGRAPH COMPANY

3 EAST 12th STREET, - NEW YORK CITY, N.Y.

Talking Machine Parts to the Trade

RECORDS

British make POPULAR, 10-in. double disc, lateral cut, all instrumental selections.
 35c each in lots of 100
 32c " " " " 1,000
 30c " " " " 5,000

These prices F.O.B. Toronto.

MOTORS

F.O.B. New York.		Special quotations on quantities F.O.B. Toronto.		
No. 01	8-in. turntable	\$1 25	10-in. turntable	\$1 40
"	10-in. " "	2 65	12-in. " "	2 95
"	6 10-in. " dbl. app.	3 50	12-in. " "	3 85
"	3 12-in. " "			6 75
"	7 12-in. " "			7 50
"	4 12-in. " "			9 50

STONE ARM AND REPRODUCERS

F.O.B. New York. Special quotations on quantities F.O.B. Toronto.

BABY to play 7-in. records, only \$0 60	
No. 1	90
" 2 plays all records	1 25
" 6 " "	2 25
" 7 " "	2 25
" 8 " "	2 25

No. 6, 7 and 8 are high grade, and can be used on all high-priced talking machines; has joint in centre similar to Crescent and Sonora tone arms.

MAIN SPRINGS

F.O.B. New York.		Special quotations on quantities F.O.B. Toronto.		
No. 0	3/4 20 gauge	8 ft. 6 in.	25c each; 100 lots 20c;	1,000 19c each
" 1	3/4 25	10 "	33c each; 100 lots 30c;	1,000 29c each
" 2	13-16 25	10 "	35c each; 100 lots 32c;	1,000 30c each
" 3	7/8 25	11 "	43c each; 100 lots 39c;	1,000 37c each
" 4	1 25	10 "	43c each; 100 lots 39c;	1,000 37c each
" 5	1 3-16 27	18 "	90c each; 100 lots 85c;	1,000 80c each

GOVERNOR SPRINGS

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

SAPPHIRE POINTS AND BALLS

Points, 14c each in 100 lots, 13c. each in 1,000 lots.
 Balls, 14c each in 100 lots, 13c each in 1,000 lots.

NEEDLES

55c per M. in million lots or more F.O.B. Toronto.
 60c per M. in smaller quantities F.O.B. New York.

NEEDLE CUPS F.O.B. New York.

\$20.00 per M., \$17.50 per M. in 5,000 lots.

NEEDLE CUP COVERS

\$10.00 per M., \$9.00 per M. in 5,000 lots.

Larger quantities at still lower prices F.O.B. Toronto.

Get in touch with us for any part you require in the talking machine industry. It makes no difference who manufactures it, we can give it to you at right prices.

Write for our 84-page catalogue, the only one of its kind in America, illustrating 34 different style phonographs and 600 parts and repairs.

Lucky 13 Phonograph Co., 3 East 12th Street, New York, N.Y.

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1917

The Physician's Attitude to Talking Machine Music

BYOND all doubt it has been established that music has a beneficial influence upon health. On this account, and in view of the ease with which talking machine music can be secured, physicians as a class should be one of the most friendly towards the talking machine trade.

Cases are often cited where the family physician has prescribed music in addition to certain medicine, and yet these cases are too infrequent. Whether or not this is due to lack of enterprise on the part of the trade, there could be considerable good done by having doctors that were better informed on the question of music.

The Journal recalls the case of a business man who found it hard to get to sleep at the hour he desired, and even then he seemed to have lost the power to sleep soundly. He consulted his physician, and among other things it was suggested that he should indulge in a half-hour's music each evening before retiring. He purchased a talking machine and made good use of it. For his purpose he found that the playing of violin, 'cello or some of the violin, 'cello and piano records, with soft needles, did him the best service. Every evening between nine and nine-thirty he would put on records of this class and enjoy the quiet music until ten o'clock, when he would retire. For the assurance of this proof of great benefit we have his own statement. If physicians all over the country acknowledge, as they do, that music can be a great help for certain physical ailments, why do they not prescribe it more frequently than is the case? According to Edward Bok, the well-known Philadelphia editor, physicians are not as well informed on the nature of the benefits of music as they might be.

This is his experience in his own words: "The man who often stands between the business man, and not only his enjoyment of good music, but the refreshment that he would derive from it, is the physician. It has become a positive fetish with the average physician to counsel the so-called 'tired business man' not only to keep away from the serious dramatic performances and attend the 'lighter shows,' but from the opera and the concerts where 'they give highbrow music,' and to encourage his attendance upon musical comedies and shows where 'he can have a laugh' and forget his cares! The trouble is that this average physician does not himself understand the mental refreshment that comes from listening to a programme of good music, and with this ignorance fall upon him he steps outside of his profession and counsels his patient about something of which he is absolutely ignorant. I have again and again listened to this counsel from physicians and followed their advice until I awoke to the fact that they didn't know what they were talking about.

"I recall now six different physicians under whose care I was at one time or another, and four of them have acknowledged to me that so far as music was concerned they were stone-deaf. I have heard other physicians disclaim the slightest interest in music, and I wonder if stone-deafness in music is characteristic of the medical profession. One thing is certainly true of this advice of physicians that I should keep away from 'highbrow' music, as they called it: I used to dread the coming each week of the Philadel-

phia Orchestra concerts on Saturday evenings for fear that I would be taken and asked to 'exercise a brain already tired from the week's work.' Then, one evening, I went. The result was, of course, that I was absolutely refreshed: my mind was taken out of its rut and quieted. Now I go every Saturday evening, and always with the same result. The time of duration of a symphony concert is, to my mind, just right for a man to whom the beauties and benefits of music are opening up. Three hours of opera is unquestionably a strain: the unmusical mind cannot take in so much, and the man often goes home tired and at a late hour, which is not conducive to his early rising the next morning fit for a day's business. But the hour and a half of a symphony concert is about the best 'first step' that I can imagine for a business man to take if he wants to try the entertainment and refreshment that an evening of music holds for him.

"It is high time, to my mind, that the physician shall cease his uninformed counsel to patients about a subject that he knows not of: that he shall find out for himself what an evening of good music can do for a tired man; or, failing this, that the tired man shall discover for himself,

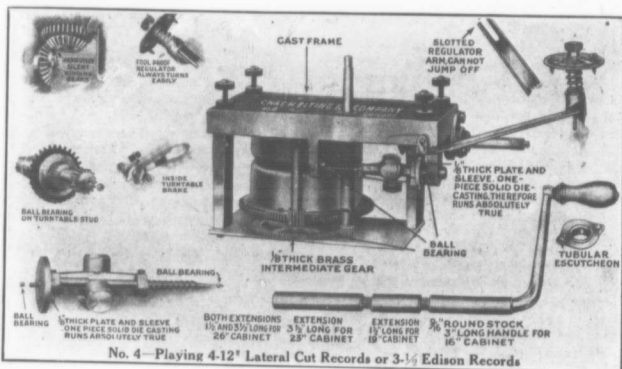
We are constantly hearing that music and entertainers are brought to the trenches to cheer up and sustain the men. This is not done out of sympathy, but as a military expedient and necessity. There is constant fear of an army "cracking" under a long strain, and, therefore, its morale is the greatest care and worry of the commanding general. If music can vastly increase an army's fighting power and can preserve its morale for months and possibly years, no further proof is necessary to show that it is an active force. It is gradually being realized that music is as great a force and is as much needed at home as at the front.—Dallas News.

as I did, that while the physician may be competent to give medical advice, he is not always equally competent to tell a man from what kind of an evening's entertainment he can derive the greatest pleasure and mental refreshment."

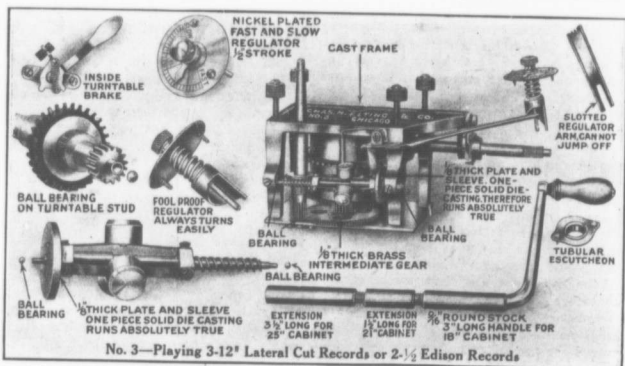
If, then, physicians could, and should be a strong influence in advancing music for health building, which is only another phase of "music in the home," and if physicians through lack of accurate information are not exercising this influence, it would seem to be good business for talking machine dealers and salesmen to make it a point to convert every doctor in their territory to the belief in music for health. The average doctor is a hard-worked man, and it is perhaps due to the fact that his hours are whenever the call comes by day or night that he does not get time to develop his own musical nature. The Journal believes that it is unnecessary to outline any scheme for getting doctors to look at talking machine music from a new angle. Any resourceful salesman, if seized with the advantages that might accrue to his business from the doctors' friendly attitude, may surely be left to his own resources to make every physician in his community a lover and a prescriber of music for better health.

Nickel Plated--Cast Frame Double Spring Phonograph Motors

No. 4—Playing 4-12" Lateral Cut Records or 3-1/2 Edison Records



No. 3—Playing 3-12" Lateral Cut Records or 2-1/2 Edison Records



- All of our motors are equipped with the following hardware parts:
- | | |
|---|---|
| 1—12 in. Stamped (Green Felt) Turntable | 4—1 1/4 in. Motor Board Screws |
| 1—Screw-On Winding Handle—9-16 in. Stock. | 8—3/8 in. Rubber Washers |
| 1—Nickel Plated Regulator | 4—3/8 in. Steel Washers |
| 1—Inside Turntable Stop | 2—Blued Wood Screws for Stop |
| 1—Handle Escutcheon | 4—N.P. Wood Screws for Escutcheon and Regulator |

Cable Address "Elmotor" Chicago. Codes—Western Union or Lieber's, 5th Edition

CHAS. H. ELTING & COMPANY

1516 South Wabash Avenue

CHICAGO

To Co-operate in Three Points

THE talking machine dealers of New York, New Jersey and Connecticut are establishing a clearing house and exchange for excess stocks of records. They will also keep a list for their mutual benefit of all machines that have been stolen or removed by instalment customers. A secretary has been appointed, and the members of the association are requested to keep the secretary advised regarding surplus stocks which they seek to dispose of to other dealers. This information will be forwarded to all other dealers in the association, and the member desiring to trade his surplus will be placed in direct touch with the dealer who desires such records. It is suggested that lists be plainly written or typewritten, contain the name and telephone number of the dealer and the name of the employee who has the matter in charge.

In the case of lost and stolen machines the numbers will be sent to all members of the association, and they are requested to notify the secretary if any of the machines are traced.

There was also some discussion regarding the question of retaining an official lawyer for the association to handle actions of replevin and similar matters. It was suggested that the members adopt the practice of dealers in other lines who sell on instalments, who bunch their cases and place them in the hands of one attorney, bringing all the actions to trial in the same day. This system serves to make the attorney's fee and the court charge against each case very small. The question will come up for discussion at the next meeting.

One Phase of Service to Talking Machine Owners

NOT long ago a talking machine owner who had had his machine for several months, found it necessary to have some slight repair made. He accordingly telephoned in to the dealer from whom he had made the purchase, and was given the reply that the matter would be looked into right away. The days went by rapidly, as they have a habit of doing these times, in fact it must have been a question of the time literally flying, for between three and four weeks went past before anything was done, and finally the owner telephoned about it the second time. Fortunately this gentleman was a very patient man. In the end the dealer who made the original sale attended to the necessary repair, and the incident resulted in holding this talking machine owner as a regular record buyer.

There is always "the other side" to a story, and without knowing it it would be folly to blame anyone. The incident, however, suggests the necessity of prompt and business-like dealing with those who are already machine owners. It is not enough to sell a machine and then send the owner a monthly list of new records. An all-round

service includes taking an interest in so far as it is at all possible, in doing all one can to keep owners interested in their machines, as only a sustained interest will keep anyone a regular record buyer. There are few things as disastrous to a sustained interest as to have a machine in anyone's home out of order. It is rather a remarkable coincidence that the very day that something goes wrong, that is just the time friends are almost certain to drop in and just when a person wants the talking machine music the most badly is just the time he cannot have it, so he gets sore, and talking machines in general, and the brand he has in particular, are described in such language that the remarks would not make a very helpful addition to a booklet of testimonials for local distribution.

In furthering the interest of talking machines, there are numerous little things on which the extension of the business depends to a certain extent, and one of these is seeing that no home has a talking machine that will not play for the need of repairs. Many salesmen have also found by experience that it pays to give some attention to the man or woman who just drops in for a box of needles.

Reaching the Farmers

THE once neglected field for the sale of talking machines and records among farmers has become a most fertile one. Those dealers who have been really cultivating the trade among that class of buyers furnish the most encouraging of "crop reports."

"In order to book talking machine sales among the farmers," said a rural dealer recently, "it might be found well to equip a small reception room, furnished and decorated with a few fittings of special interest to the farmers. Maps of interest could be placed on the walls, and the latest agricultural periodicals placed upon tables. In addition, of course, there would be talking machines and records.

"When this room has been fitted, invitations could be issued to farmers, farmers' wives and farmers' daughters throughout the nearby country. The invitation would suggest that when they drive into market, if they have an hour or so to while away, they can pass it in a most enjoyable way in the attractive room which had been specially fitted up for the convenience and pleasure of the farmers. After a given farmer or his family have availed themselves of the invitation a matter of several times, the opportunity for a sale is ripe. The first thing to do in a selling plan of this sort is to make friends of the farmers, and once this has been accomplished to work for sales."

Time to Put the House in Order

"THE exact bearing which condition has upon our own talking machine trade and how the distributor and dealer should benefit by it, in view of the difficulties in labor and materials which are thereby presented to the manufacturer, are of paramount importance," said Mr. Louis F. Geissler, general manager of the Victor Company, in address at the Talking Machine Jobbers' Convention, "and an anomalous situation is produced for us and our representatives. 'Conservatism' rather than 'Expansion' is earnestly advised. Just such times as these will enable both distributor and dealer to put his house in order and strengthen himself for the inevitable slump that follows

BAGSHAW NEEDLES SATISFY EVERY NEED FOR NEEDLES

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

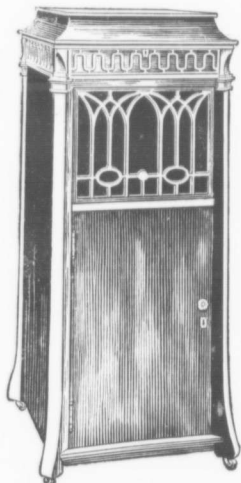
Established 1870

Incorporated 1917

Talking Machine Hardware

Lid Supports, Continuous Hinges, Needle
Cups, Tone Rods, Knobs, Needle Rests,
Door Catches, Sliding Castors, etc.

WEBER-KNAPP CO., Jamestown, N.Y.



Edison Message No. 4

THE New Edison Phonograph occupies a unique position among articles of merchandise, and its successful sale involves the use of methods for which there is practically no precedent in retail merchandising.

Edison dealers are Musical Instrument Dealers. They are not talking machine dealers. Their methods of doing business and their attitude towards the phonograph industry are very different from those of the talking machine dealers. There are ties of sentiment, as well as a bond of material interest between Edison dealers.

The Edison Phonograph business is a business apart from the talking machine business. The talking machine business may some day reach what is called the "saturation point," but the New Edison will go on forever, because it is capable not alone of sustaining musical interest, but also of creating musical interest. It is without doubt destined to become the greatest single factor in expanding the world's knowledge and appreciation of good music. The Edison dealer of to-day is not merely a merchant. He is something more; he is a pioneer in a great educational work, and the fact that the Edison dealer is going to make substantial profits does not detract from the value and importance to society of the work he is doing. A prominent banker recently wrote us that his principal reason for lending money on Edison Phonograph instalment paper was because he believed that he was performing a useful service to society by placing good music in American homes. When a banker feels that way about it the Edison dealer can hardly fail to realize that there is an important ethical side to his Edison business.

THOS. A. EDISON, Inc.

103 Lakeside Ave.,

ORANGE, N.J.

boom times. Wise companies are paying off their bonds, taking up redeemable stock, putting aside surpluses to guarantee future dividends, etc., etc., and selecting, with the utmost care, those old and reliable customers for preference in the distribution of their easily oversold output.

"The distributor can educate his dealer to the advantages and real profits of cash discounting with him. The dealer can, and should, demand large cash payments and liberal instalments on goods so sold; interest on deferred payments can and should invariably be exacted—anything else is bad business, and, furthermore, is not expected by the purchaser except where such is foolishly advertised by the dealer. A certain independence on the dealer's part will profit him before the year is out."

Selling Points From the Cabinet Side of the Talking Machine

A RECENT issue of "Veneers" contained an article by G. D. Crain, Jr., which contained several points that might be used to advantage at times by talking machine salesmen. The assistance that they might be in closing certain sales is strengthened by the fact that this article was not written to be read by the general public, but by men who are engaged in the wood-working industries. For this reason some extracts from the article in question are here passed on to men who are in the first line trenches on the retail talking machine front.

"It is an interesting fact that the cases for talking machines are all made of veneered products. On some of the cheaper machines metal cabinets are used, but this is admittedly a make-shift, used to reduce the cost of construction, and not with any idea of getting the best possible effects from the standpoint of reproduction of sound. The

fact that veneered rather than solid work is used throughout the high-grade cabinets suggests some interesting lines of thought.

"Of course, the same general considerations which have led to the bulk of the furniture output being of glued-up stock apply to the manufacture of cabinets for talking machines; that is, permanence, strength and attractiveness of appearance, which are to be secured by this means, make it a logical thing to specify laminated woods. The cabinet is a piece of furniture just as much as it is a musical instrument, and its possibilities from the standpoint of beauty are such as to warrant the manufacturer in taking advantage of the attractive features of veneered work.

"In the larger cases, the broad surfaces which are exposed give a splendid opportunity for the use of handsomely-figured woods, and mahogany and oak veneers of exceedingly attractive appearance are regularly used. Walnut and figured gum are coming to the fore in some of the cabinets, and before the war Circassian walnut was largely employed; but up to the present the greatest emphasis appears to have been put on mahogany, with oak coming next. In view of the desire of the manufacturer to have a case that is attractive to the eye, it is not anything to be wondered at that veneered work has been used.

"The thing that is worth pondering, however, is the undoubted fact that better effects, musically, can be secured by the use of veneered work than if solid material were employed. There seems to be no doubt that this is the case, and in fact it is an assumption that is generally found to exist in the talking-machine trade; the reasons for this are not generally understood, however, and it does not appear that much effort has been made to analyze the situation from this standpoint, though undoubtedly the engineers of the big companies have made complete studies of the sub-



Model B
Retail Price \$55.00

A NEW METHOD

In order to convince dealers that the Melotone Talking Machine has merits superior to all other machines, we will send **one machine only** to any dealer for just one week on approval, and prepay the freight.

GREAT SELLING POINTS

- A Machine That Does Not Scratch
- A Machine With Best Motor
- A Machine of Most Beautiful Tone
- A Machine With Highest Class Cabinet
- A Machine that will please all and give the dealer the greatest profit

Send for Sample, or for Cuts and Circulars.

Melotone Talking Machine Co., Ltd.

Manufacturers of

RECREOLA AND MELOTONE TALKING MACHINES

235 Fort Street - - WINNIPEG.

ject. That these concerns continue to buy panels for their cabinets indicates that their results have not been unfavorable to veneered work.

"Ever since the beginning of musical inclinations on the part of human beings, wood sounding-boards have played a part. The rudest instruments—of which the now famous ukelele of the Hawaiians is an excellent example—have sounding spaces enclosed by light pieces of wood. The reason for this is to enable vibrations, which cause sound, to be carried most readily. The heavier the wood, the more difficult it is to cause it to vibrate, of course; while in the case of metal the vibration is likely not to be of a musical quality.

"It is therefore reasonable to suppose that the musical quality of a phonograph would be increased just to the extent to which the responsiveness of the cabinet to the musical vibrations is developed. If the cabinet were made, for example, of inch boards, it would be difficult to use it as a medium for the production of sound. The problem, as far as the sounding chamber of the phonograph is concerned, is to make it immediately responsive to the vibrations set up by the mechanism, so that they may be transmitted to the exterior with the proper tone.

"It is the wood which is responsible for the tone, and the difference in quality between one phonograph and another, just as in the case of violins, is a difference in tone quality. While the mechanical features of the machines are credited by the manufacturers with responsibility for this difference, it is really the result of the manner in which the sounding chamber has been constructed. The constant experiments which have been made by the manufacturers along this line show clearly how the importance of this feature of the talking machine is appreciated.

"The difference has come about because instead of send-

ing the sound through a tin horn, it is now brought through a wood sounding chamber. This chamber is enclosed with light, veneered sides and top, and the material is so responsive to the vibrations introduced into it that mellow, rich tone is developed, just as a beautiful tone brought out of a fine violin. The fact that built-up material is employed enables lighter material to be used than would be possible otherwise, and as suggested above the lightness of the material is what makes it responsive.

"Sound waves are created by molecular vibrations, and it is easy to understand why heavy bodies are not easy to set vibrating and why light materials are employed in stringed instruments where sound reproduction is involved. It is true that other considerations are passed on here such as the weight of the instrument, but the reason the wood is employed in stringed instruments is the same reason back of the use of laminated woods in talking machines—greater ease in securing musical vibrations.

"Since musical tone demands mathematical accuracy in the parts, it is also highly important that every feature of the instrument be true as to line and dimension. This would not seem to be so important in the case of a talking machine as an instrument which is played upon by a musician, since the former is used for the reproduction instead of the production of the sound. But those who make talking-machine cabinets realize that in order to do the best work at all times, the materials which go into it must be of a kind which will not warp, shrink nor pull apart.

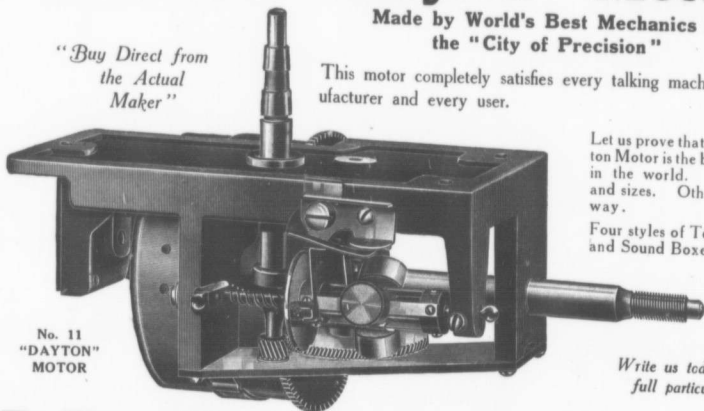
"The rift in the lute" was simply a broken place in the body of this ancient musical instrument, forerunner of the violin, which interrupted the vibrations produced by the plucking of its strings, and destroyed the musical quality of its tone. A "rift" or defective part of any kind in a talking machine would immediately result in the destruc-

The New "Dayton" Motor

Made by World's Best Mechanics in
the "City of Precision"

"Buy Direct from
the Actual
Maker"

This motor completely satisfies every talking machine manufacturer and every user.



Let us prove that the Dayton Motor is the best motor in the world. 3 styles and sizes. Others under way.

Four styles of Tone Arms and Sound Boxes.

No. 11
"DAYTON"
MOTOR

Write us today for
full particulars

The Thomas Mfg. Co., 303 Bolt St., Dayton, Ohio, U.S.A.
CANADIAN AGENCY—WM. LONG, 31 Brock Ave. Toronto, Canada



The Most Famous Trade Mark in the World

Brighter Prospects

MORE Victrolas! The Factory seems to be catching up on orders slightly, and it is a pleasure to announce it.

The hundreds of shrewd merchants who have patiently awaited the opportunity of adding "His Master's Voice" products to their stock will, we hope, shortly be rewarded.

Just as soon as conditions make it possible we shall pass on the good news, and know it will be welcomed.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

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

MANITOBA:

ALBERTA:

SASKATCHEWAN:

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

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

QUEBEC PROVINCE:

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

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

tion of the tonal character of the music, and would substitute sounds far from pleasant.

"Realizing that every part going into the sound chamber, as well as other sections of the machine, must therefore be not only light enough to respond perfectly to the vibrations produced by the mechanism, but so manufactured as to resist temperature and climate and use, and to remain right for an indefinite period, designers of these machines have seen to it that veneered work be installed. And that is why the manufacturer of glued-up panels is being given the job of making the materials for the machine which is taking its place as the world's most popular product."

Advertised Goods Are Lower-priced Goods

THE Journal is informed by an out-of-town dealer that a salesman representing a talking machine manufacturer in soliciting business from him put emphasis on the fact that his firm were not doing any advertising, and consequently they could give the same quality at lower prices than other firms who were advertisers. Here is what Alan C. Riley, president of the Association of National Advertisers, says on that point:

"The average man hears talk every day about the millions and millions spent for advertising, and he finally gets the notion that somehow or other the buyer has got to pay for it. At first glance, and to the man who has not really studied the subject, this argument may appear logical. The only trouble with the logic is that it does not square with the facts.

"I wonder if the average man ever stops to realize that those millions spent in advertising sell hundreds of millions' worth of goods—goods that could never be sold so cheaply in any other way. *And it is this immense saving in selling cost that helps to make the goods lower-priced.* Millions spent for advertising sounds big, but 'hundreds of millions' worth of goods sold by advertising makes the actual amount spent for advertising look small.

"For example, the advertising of one of the leading paint manufacturers of the country averages 3-1-3 p.c. of their total sales. In other words, for every dollar's worth of paint they sell, they spend only 3-1-3 cents in advertising. This is about equivalent to the price of a postage stamp and a cent's worth of paper for every dollar's worth of goods sold. Another big paint and varnish manufacturer spends only from 3½ to 4½ p.c.

"Next take clothing. We have obtained figures concerning two of the biggest clothing manufacturers in the country. One spends only 1½ p.c.; the other only 2 p.c. An equally prominent shoe manufacturer spends only 1½ p.c.

"Now take one of the most popular luxuries in the world—candy. One of the best known candy makers in the country, and one of the biggest advertisers, spends only 5 p.c.

"Then take the big automobile and tire manufacturers with their full page and double page spreads. You will be surprised when I give you the figures for two of the most famous automobile builders in the country. One is 2 p.c.; the other is 3 p.c. for advertising. Also two of the leading tire manufacturers. One spends 2 p.c., the other 2 p.c. And all four rank among the biggest advertisers in the country.

"These figures are authentic, and when you consider the enormous volume of the automobile and tire business you will see that the small percentages are ample to provide for the wonderful publicity.

"And then we come to the big department stores—where at one time or another every buyer buys. You can see them fairly eating up the newspapers with their big spreads. But if you expect to find big percentage figures here, again you will be agreeably disappointed. The figures secured by the Association of National Advertisers show

that the average department store's advertising does not cost more than 3 p.c. of its total business.

"The fact is that the great majority of all nationally-advertised articles—articles which are familiarly known in every home in the country, which are famous for their quality as well as their immense distribution—belong in the 5 p.c. or under class.

"And let this final point be remembered. Even if this advertising represented a direct advance on what the buyer would otherwise have to pay, this would make little difference in the price of the goods. But it does not. And why not?

"Because advertising is the most efficient method of marketing ever developed by business enterprise—therefore its effect is to decrease and not to increase the sum total of selling cost."

It costs less to sell goods with advertising than to sell them without advertising.

Good advertising always reduces the cost of selling. So you get better values because of advertising.

James P. Bradt Goes West

Mr. James P. Bradt, Toronto, general manager for Canada of Columbia Graphophone Co., is absent on a trip to the Pacific Coast. While this is a purely business trip, it includes a great deal of pleasure for Mr. Bradt, as it brings him in contact with warm personal friends.

Just before leaving Mr. Bradt visited New York and inspected the new period designs just brought out by the Columbia Co., and over which he is very enthusiastic. The introduction of these designs Mr. Bradt considers one of the most advanced steps that any company has yet made, and gives the Columbia Company a high grade range from which the tastes and requirements of the more expensive and correctly furnished homes can be met.

With reference to Columbia conditions in Canada, Mr. Bradt spoke with evident satisfaction of Columbia lines being featured in the stores of C. W. Lindsay, Ltd., Montreal, which firm has a number of branches in leading Ontario and Quebec centres.

Heineman Motor News

Otto Heineman, president of the Otto Heineman Phonograph Supply Co., New York, has announced the appointment of W. C. Pilgrim as assistant general manager of the company with headquarters in New York. Mr. Pilgrim will work in conjunction with A. Heineman, who is also assistant general manager, and his appointment was made in order to relieve the president of some of his extensive duties. Mr. Pilgrim has been connected with the company for the past two years, having had experience in both the executive and factory divisions. He spent some time at the Heineman factory at Elyria, and more recently was assistant sales manager of the company's Middle West branch in Chicago. Prior to joining the Heineman forces Mr. Pilgrim was associated with several leading English banks. He has had considerable executive experience, and will doubtless prove invaluable in his new and important field of endeavor.

A. F. Meisselbach, head of A. F. Meisselbach & Bro., Newark, N. J., has been elected second vice-president of the Otto Heineman Phonograph Supply Co., and a member of the Board of Directors. The Meisselbach plant is now a division of the Otto Heineman Phonograph Supply Co. Mr. Meisselbach is one of the best known members of the talking machine industry, and is recognized as a pioneer motor manufacturer. His associates on the Heineman directorate are pleased to include him as a director as he brings with him years of experience which will be invaluable.



Nordheimer Designs



STYLE 38, LIBRARY DESIGN

Fumed Oak or Mission. Height 4 feet 6 inches. Depth, 27½ inches. Width 5 feet 2 inches.

New Duplex Scale.

Dealers seeking to build business on the sure foundation of high-grade instruments will find it to their advantage to study the Nordheimer product.

MEET US AT THE TORONTO EXHIBITION

NORDHEIMER PIANO & MUSIC CO., LIMITED
TORONTO

The AEOLIAN VOCALION

THERE is nothing phonographic in the exquisite music of the Vocalion. Its tone is the real tone of voice and instrument. The full richness of the deepest bass, the bell clear sweetness of the highest treble it revoices in the complete splendor of the original tone recorded.

Play the Vocalion, if you wish, by means of the expression device—the Graduola. Each note responds to your touch, you may shade each phrase as you choose.

DEMONSTRATIONS are gladly given to all interested in the Vocalion. We invite you to come and see this final wonder of tone reproduction.



THE only Exhibit of the Aeolian-Vocalion to be made in Toronto this year will be in the beautiful show rooms of

The Nordheimer Piano & Music Co.
Limited

Canadian Distributors of the Aeolian-Vocalion
Corner Yonge and Albert Sts., Toronto

As the Aeolian-Vocalion is not to be on view at the Canadian National Exhibition, it is important for all who have not heard the rich, smooth tones of this wonderful new Phonograph, to visit its Toronto home and become acquainted with its beauty of tone and beauty of design.

Interested Dealers are cordially invited at all times; and your Fall visit to Toronto cannot be called complete until you have seen and heard for yourself how the Vocalion reproduces the subtle beauty of voice and instrument.

New Eastern Vocalion Distributor

Nordheimers Appoint R. G. Cordingley Aeolian-Vocalion Distributor for Eastern Ontario and Portion of Quebec, Including Montreal

One of the most interesting announcements made by the House of Nordheimer in connection with the Aeolian-Vocalion representation is that which pertains to the arrangement made with R. G. Cordingley of Brockville, who, as distributor, will look after the development of Eastern Ontario and a portion of Quebec, including Montreal. Mr. Cordingley is particularly qualified for the undertaking, as his entire career has been devoted to the music trade. In fact, he is a piano salesman of the first rank, while his father, Mr. D. F. Cordingley, of The Aeolian Company, was for many years one of the best known men in the Canadian piano trade, and, indeed, he still retains many warm friends on this side of the border.

Mr. R. G. Cordingley enjoys the confidence of a large clientele of dealers in Eastern Ontario and Quebec, and had early experience as a phonograph jobber, as the firm of Cordingley Brothers were formerly distributors as well as retailers of phonographs before selling out their business at Brockville to C. W. Lindsay, Limited. Being in close touch with the trade, R. G. has felt the growing de-



Mr. R. G. Cordingley

mand for the phonograph, and realizes the possibilities of the Aeolian-Vocalion.

Arrangements have been made for carrying a wholesale stock in Brockville, where Mr. Cordingley will make his headquarters. He invites applications for territory from music dealers or others qualified to represent the Vocalion, and, owing to the situation at Brockville, is especially well placed to serve dealers in his territory.

Goes With Stratford Firm

Mr. Russell Teeple, for the last three years on the selling staff of Wm. Long, the well known piano dealer of Toronto, and latterly connected with Canadian Symphonola Co., Ltd., of which Mr. Long is the head, has severed his connection with Mr. Long's interests. Mr. Teeple goes to Stratford to join the organization of the George McLagan Furniture Co., Ltd., which firm, the Journal understands, has decided upon making the manufacture of talking

machines an important branch of its business. The McLagan firm is one of the best known in the Canadian furniture industry, the development of which owes a great deal to the enterprise and foresight of the head of the firm. The city of Stratford also owes much to the interested citizenship of Mr. McLagan and his general interest in the development of the place.

Mr. Teeple commenced his music trade experience with the House of Nordheimer fourteen years ago in the tuning department, in which he became proficient. He afterwards became interested in the selling of pianos, and naturally



Mr. Russell Teeple

came into touch with the talking machine industry, concerning which he soon became enthusiastic. He commenced his connection with the McLagan firm on August first.

NOTICE

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

**Columbia Graphophone Company
Berliner Gram-o-phon Company Limited**

ANNOUNCEMENT

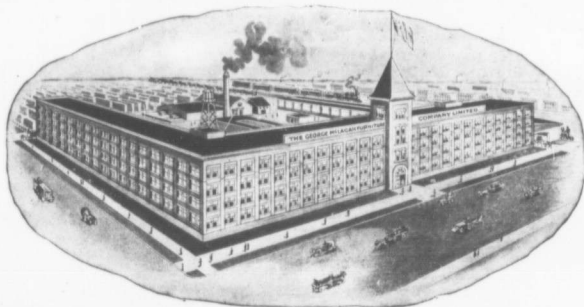
To the Phonograph Trade :

We beg to advise that we are entering the Phonograph manufacturing field with a strictly high-grade instrument and a superior catalogue of 10 and 12-inch Records.

A complete line of our Phonographs, which will play every make of disc records, is coming through the factory.

The prestige, the reputation for quality goods and sound policy that the McLagan firm has built up in the furniture trade, is your assurance that the same high standards will be maintained in the Phonograph Division.

THE McLAGAN PRODUCT IS WORTH
YOUR ENQUIRING ABOUT AT ONCE



The George McLagan Furniture Co., Limited

Phonograph Division

Stratford

Canada

MONTREAL TALKING MACHINE TRADE

A PARTY of His Master's Voice dealers came down from Toronto to take in the annual excursion and picnic of Berliner Gramophone Co., Ltd., held at Lavaltrie, and of which a report appears elsewhere. The party, piloted by Mr. Thos. Nash, manager of His Master's Voice, Ltd., and Mr. R. H. Murray, of that firm, included Messrs. Paul Hahn, H. E. Wimperly, H. V. Kautzman, of Mason & Risch, Ltd.; Chester Muckle, of Heintzman Co., Ltd.; L. L. Merrill, National Piano Co., Ltd.; D. Danielson, T. Smith, Geo. Griffiths, of Parkdale Victrola Parlors, and John A. Fullerton, of Canadian Music Trades Journal. That they had a thorough good time and were deeply indebted to the Berliner Gramophone Co., Ltd., for the thoughtful courtesies extended was the unanimous verdict of the party.

Mr. Geo. S. Pequegnant, manager of Wilders, Limited, phonograph department, reports the receipt of a shipment of Starr phonographs, several models of which they are exhibiting in their show windows. The Celeste, a machine of their own manufacture, is now being made in seven models, ranging in price from \$75 to \$500. This make will be shown at the Quebec, Sherbrooke and Three Rivers fairs. The firm handle Starr, Pathe, Imperial, and Parquet records.

Mr. Emile Berliner, of Washington, D.C., president Berliner Gramophone Co., Ltd., Montreal, visited this city for a few days recently. Mr. Berliner was much impressed and pleased with the development of Montreal, and with the growth of "His Master's Voice" business in Canada, which he started some years ago when the talking machine was thought by so many to be a mere passing fad. While here Mr. Berliner was a visiting governor to the Western Hospital.

C. W. Lindsay, Ltd., are featuring Columbia goods extensively, using liberal newspaper space to give prominence to the line. They have opened up a full line of Pathe goods, and before the preliminary shipment was all out of the cases one of the larger types was sold. Each machine in the Lindsay phonograph department is labelled with stock tag and selling price.

Layton Bros. report that in spite of the usual summer dullness, due to the large number of their customers being out of town, they have been wonderfully surprised with the way business has kept up in the call for Edison and Columbia machines and records of both makes.

James P. Bradt, general manager in Canada of the Columbia Graphophone Co., on a visit here recently expressed himself as being particularly well satisfied with business, and the development and increasing popularity of Columbia lines locally.

Sousa's Band in Montreal for two weeks gave considerable impetus to band records of this famous composer.

The Dominion Phonograph and Cabinet Co. have registered.

N. G. Valiquette, Limited, recently distributed ten thousand Pathe record catalogues.

An era of prosperity seems to be universal with the Berliner Gramophone Co., Limited, stores. There is not one amongst them which does not show a big increase in receipts over past periods. Very often when a concern runs a number of retail places there are usually to be found some lame ducks amongst them. The Berliner institution seems to be entirely free from such an impediment. Perhaps their motto, "quality," is the reason for it.

Mr. H. S. Brown, retail salesmanager of the Berliner Gramophone Co., Limited, recently visited New York, Philadelphia, Boston and other American centres.

The Canadian Graphophone Co. report that the total volume of Columbia July business as against that of last year shows a fine increase. A noticeable feature they state

is that while this time last year the majority of their sales were confined to the cheaper models this year it is just the reverse, the larger and more expensive types enjoying the call. They report a growing demand for foreign records, of which they make a special appeal to foreigners on account of the special department they maintain and the large number of records carried in stock.

Charles Culross continues to keep his popular lines before the public eyes, and states that summer business in Sonora and Columbia machines is "mighty good," particularly the demand for Columbia records.

J. A. Hurteau & Co., Ltd., the past month disposed of a large number of second-hand machines taken in exchange for new Pathephones. Included in the sales were a number of cylinder types, which in a number of instances have again been traded in on Pathephones. Miss Lapierre, manageress of the talking machine department, states that July business to date constitutes a record one, and is greater in volume of business than any month this year so far.

O. Hamel, manager of the phonograph department of N. G. Valiquette, Ltd., is away on sick leave. Business with this firm in Pathephones is surpassing all expectations both in the number of machines actually sold and prospects on hand. They find the demand for Pathe records steadily increasing.

All local Columbia dealers report a good call for A5959 "Old Black Joe," with "Carry Me Back to Old Virginia" on the reverse side sung by Louis Graveure.

Sono-Phone Co., with demonstration parlors at H. P. Labelle & Co., report a good measure of trade in Columbia and Sonora makes, and the Selectophone, a machine of their own manufacture. Columbia and Pathe records have both proven good sellers.

J. Donat Langelier, 358 St. Catherine Street East, with L. R. Beaudry as manager, who is well and favorably known to the local phonograph trade through his long connection with the Canadian Graphophone Co., is building up a large clientele for his firm in Columbia product, and a recent call at this firm's phonograph parlors found customers awaiting their turn for record and machine demonstrations.

The Canadian Talking Machine Co., 217 St. Lawrence Boulevard, are handling the "Baby," a miniature machine with a powerful motor and automatic stop, which plays four records with one winding, which with three records retails at \$5.98. This firm are devoting all their efforts to the retail end of the business, having dropped the wholesale department.

Charles Lamoureux, 1016 St. Lenix Street, who features the Phonola and Classic machine, is enthusiastic, and intends, if business sets the pace it is now doing, to enlarge his present premises. Repair work is given special attention, and they claim they can repair any machine on the market to the customers entire satisfaction.

Gingras Freres, piano manufacturers, 2679 St. Hubert Street, have started manufacturing phonographs, and have three models to select from, but expect shortly to increase this to include a larger range.

A prominent Montreal dealer states that some American talking machine accessory manufacturers are very lax when it comes to filling Canadian orders, but very prompt in submitting samples when requested.

The Berling Phonograph Co., Limited, 153 St. Catherine Street East, handle a large number of talkers but specialize on the Columbia line. The walls of their store are adorned with a dozen handsomely framed pictures of Columbia artists, which attracts one's eye on entering the store. Although only established in December last their rapid growth already necessitates utilizing four rooms now in use as stock rooms for additional demonstration salons, which will be ready shortly.

The Cremonophone

The new talking machine brought out by Amherst Pianos, Ltd., Amherst, N.S., has been christened the "Cremonophone." The manufacturers say concerning it: "We are now planning on a regular production of about 200 machines a month. There are six styles retailing at \$35-\$45, \$65, \$110, \$150 and \$200. In construction we have paid particular attention to the proportions of the sound-board, tone-arm and amplifier, the latter having the new violin idea worked into its construction."

The Amherst firm also emphasize that they have avoided the use of any of the cheaper grades of motors and fittings. The Cremonophone plays all makes of records.

Columbia Jobber "A Cheerful Optimist"

We met Mr. John A. Sabine, of the Music Supply Co., the other day, on his return from a round of visits to Ontario Columbia dealers, and found him in a most optimistic frame of mind.

He stated that he had had a most enjoyable trip; that some of his most cautious dealer friends had placed Fall orders so much larger than ever before that no better evidence could be desired as to the strength of the Columbia line and the prospects for a bumper Fall business.

In Mr. Sabine's opinion the future for Columbia dealers is very bright, and he and his partner, Mr. Leake, have

NEW RECORDS

New Pathé Records

63009	Fortunio (Messager), in French; Lucien Muratore, tenor, 12
	Chanson de Barbarine (Sorot), in French; Lucien Muratore, 12
60054	Aida (Verdi) Italian; Rosa Raisa soprano, 12
	Italian; Rosa Raisa soprano, 12
	Cavalleria Rusticana (Mascagni) "Voi le sapete" (Santuz), 12
60050	Sanson of Dalia (St. Sarnis) "Printemps qui commence" 12
	(Song of Spring), in French; Kathleen Howard, contralto, 12
	Orfeo ed Euridice (Gluck) "Che fare senza Euridice" (I 12
	contralto) Have Lost My Eurydice), in Italian; Kathleen Howard, 12
60053	Faust (Giounni) "Le veau d'or" (The Calf of Gold), 12
	in French; Adamo Didur, basso, 12
	Le Nozze di Figaro (Mozart) "Aria di Figaro," Act III, 12
	in Italian; Adamo Didur, basso, 12
59006	Lakme (Delibes) "Fantasie aux ailes d'or" (The Fairies), 12
	in French; Edmond Clement, tenor, 12
	Mal (Hann) (Mebodie), in French; Edmond Clement, tenor, 12
20001	Faust (Gounod) "Mort de Valentine" (Death of Valentine), 10
	in French; D. Vigneau, baritone, 10
	Richard Coeur-de-Lion (Grétry) (O Richard! mon roi" (O 10
	Richard My King), in French; D. Vigneau, baritone, 10
20178	Far Away in Honolulu (Lighton), Louise and Ferrer Waikiki 10
	Orchestra
	Everybody Hula (Cunha), Louise and Ferrer Waikiki 10
	Troupe
52922	My Lassie (Thayer), Grace Hoffman, soprano, 12
	Down in the Forest (Round), Grace Hoffman, soprano, 12
59008	Little Billee (Paul), David Bishop, baritone, 12
	Mistress Magrath (Dunbar), David Bishop, baritone, 12
52921	Killarney (Falconer Baffe), Thomas Egan, tenor, Pathé Salon 12
	Orch. Acromp
	Then You'll Remember Me (Baffe), Thomas Egan, tenor, 12
	Pathé Salon Orch. Acromp.



Employees of Pollock Manufacturing Co., Ltd., Kitchener, manufacturers of the Phonola.

demonstrated their faith by putting in the largest stock of Columbia Grafonolas ever assembled in Toronto.

But Mr. Sabine states that although the Music Supply Co.'s warehouse now contains thousands of Grafonolas, most of them are already reserved for various dealers who have specified deliveries during the Fall months, so that the dealers who leave ordering until the last minute will no doubt get "left," as has been the case for a number of years past. According to Mr. Sabine the present abnormal conditions only affect Columbia Grafonola sales favorably because this class of musical instrument is the best, most convenient and least expensive home entertainer available, and Columbia Grafonolas and Columbia Records are splendid value and give years of service.

"The moderate priced Grafonolas are within the reach of all, and the new art models, costing up to several thousand dollars each, satisfy the most exacting tastes, and incidentally mean splendid profits for dealers who enjoy the privileges of the Columbia agency. So why should we not be cheerful optimists at 36 Wellington Street East?" asks Mr. Sabine.

20179	Come on Down to Ragtime Town (Hubbell), Louis Winsch, 10
	baritone
	Down at Waikiki (Bose Klekman), Louis Winsch, baritone, 10
20074	M-i-s-s-i-s-s-i-p-p-i (Tierney), Ada Jones, soprano, 10
	Cross My Heart (And Hope to Die) (Von Tilzer), Ada Jones, 10
	soprano
20129	Silver Bay (Wenrich), Campbell and Burr, 10
	The Rose of My Dreams (Stoddard), Harry McCaskey, 10
	tenor
20122	Oh, What Wonderful Things One Little Girl Can Do (Schu- 10
	rington), baritone
	Sinbad Was in Bad (Carroll), Joe Remington, baritone, 10
20180	There's Someone More Lonesome Than You (Von Tilzer), 10
	Campbell and Burr
	In the Sweet Little Ago (Solman) Henry Taylor, tenor, 10
40081	There's Egypt in Your Dreamy Eyes (Spencer), Medley 10
	and Harry
	Throw Me a Rose, from "Miss Springtime" (Kalmus), 12
	Medley One or Two-step; American Republic Band, 12
20120	Gypsy Life (Trinkaus), One or Two-step; American Republic 12
	Band
20076	Blue Monday (Putter), Fox-trot, American Republic Band, 10
	America, Here's My Boy (Langst), Mackey One or Two-step; 10
	American Republic Band
40007	Phedre (Rose), Fox-trot, American Republic Band, 10
	Phedre (Massenet), Part I, Garde Republicaine Band of 12
	France
	Phedre (Massenet), Part II, Garde Republicaine Band of 12
	France
40023	The Pretty Skating Girl (Bagare), Pathe Freres Orchestra 12
	Pathe Fononisse (Scott), Pathe Freres Orchestra, 12
40082	The Night Watch (Dickinson), with Whistling Imperial Sym- 12
	phony Orchestra
	The Butterflies' Ball (Higgins), Imperial Sympathy Orches- 12
	tra



Model "G." Price \$18

In plain oak.



Model "C." Price \$32.50

Golden Oak or Birch Mahogany



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

Mahogany, Golden and Fumed Oak

NO BETTER STOCK

for Fall and Winter trade from the standpoint of immediate profit, quick turnovers, or building up an enviable connection, than

PHONOLAS

and

ODEON

and

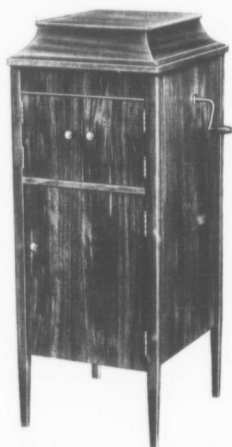
JUMBO

RECORDS



Model "A" Table Cabinet
Price \$65

Mahogany or Early English,
Golden and Fumed Oak.



Model "Duchess." Price \$75

Mahogany or Fumed Oak.

The Pollock Manufacturing Co., Limited

Manufacturers of the "Phonola"

Kitchener



Canada



The Phonola Line

so complete, so superior, and so profitable, with our **Odeon and Jumbo Records**, qualifies the dealer for a place in the thick of competition. It equips him for success in getting all classes of trade.

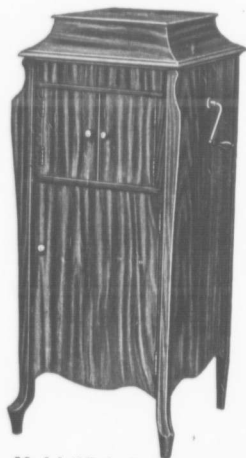
Pollock Mfg. Co., Limited

Manufacturers of the "Phonola"

Kitchener

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Canada



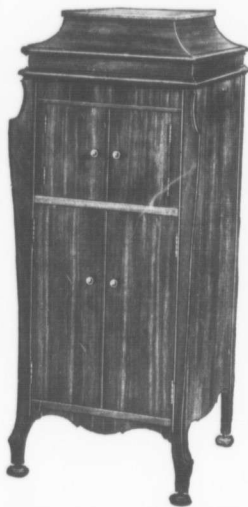
Model "Duke." Price \$90

Mahogany or Early English,
Golden and Fumed Oak.



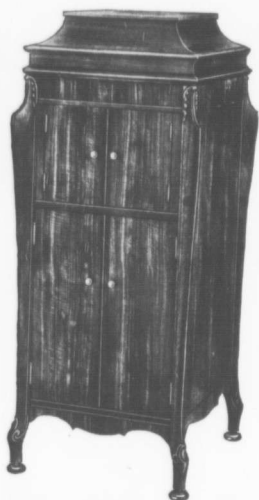
Grand Duke \$115

Mahogany or Early English,
Golden or 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.

29137	The Butterfly (Kuhler), Flute Solo, George Ackroyd.....	10
	Obertura, Op. 12 (Dunlop), Flute Solo, George Ackroyd.....	10
29177	Bagpipe Solos (Selections)—Part I, W. N. Andrews.....	10
	Bagpipe Solos (Selections)—Part II, W. N. Andrews.....	10
40080	Mignon (Thomas) "Gavotte," Violin Solo, piano accomp.....	12
	Emile Mendels.....	12
	Tales of Hoffman (Offenbach) "Barcarolle," Violin Solo, piano accomp, Emile Mendels.....	12

Victor Records for September

10-INCH—90c.

18296	From Me To Mandy Lee, Morton Harvey, Perfect Quartette.
18288	Down at the Beach (Lee), Perfect Quartette.
	Come Over Here, It's a Wonderful Place, Ada Jones.
18303	Eightime Drama, Ada Jones and Billy Murray.
	When He's All Dotted Up, Byron G. Harlan.
	Everybody's Jazzin' It, Collins and Harlan.
18325	Alin' You Coming Back to Dixieland? Orpheus Quartette.
	Mother, Dixie and You, Sterling Trio.
18326	Along the Way to Waikiki, Peerless Quartette.
	My Hawaii (You're Calling Me), Orpheus Quartette.
18327	Somewhere in Ireland, Charles Harrison.
18332	O'Brien is Looking For You, M. J. O'Connell.
	On the Party Line, Billy Murray.
18333	I May Be Gone For a Long, Long Time, Shannon Four.
	Over the Top, American Quartette.
18335	Good-Bye Broadway, Hello France, American Quartette.
	Where Do We Go From Here? American Quartette.
18336	Chu-Chu-Chow, Alvin Green and Orpheus Quartette.
	Hello, My Dearie, Alvin Green and Orpheus Quartette.
18321	Slippery Hank, One-Step, Earl Fuller's Famous Jazz Band.
	Yah-de-dah, Earl Fuller's Famous Jazz Band.
18374	Hitchy Koo—Medley One-Step, Joseph C. Smith's Orchestra.
	Ziegfeld Follies—Medley One-Step, Joseph C. Smith's Orchestra.
18278	Fifth Symphony—Scherzo (Allegro), Third Movement, Part I, Beethoven, Victor Concert Orchestra.
	Fifth Symphony—Scherzo (Allegro), Third Movement, Part II, Beethoven, Victor Concert Orchestra.
18299	Army 2-4 March, Field Music of the 7th Regt., N. G., N. Y.
18309	Quickstep 6-8 March, Field Music of the 7th Regt., N. G., N. Y.
18309	Saxophone Sam—Fox Trot, Six Brown Brothers.
18243	The Ghost of the Saxophone—Fox Trot, Six Brown Brothers.
	Gavotte (Benedictus), Victor, McKee Trio.
18311	Humoresque (Dvorak), Felix Arndt.
18323	Narcissus (Op. 43, No. 4), Nevin, Felix Arndt.
18323	Prælude, Victor Concert Orchestra.
	Berceuse, Victor Concert Orchestra.
18324	Bugle Calls of the U. S. Army, Part I, Captain W. G. Johnston.
	Bugle Calls of the U. S. Army, Part II, Captain W. G. Johnston.
18331	Arkansas Traveler (American Folk Dance), Victor Band.
	Soldier's Joy (American Folk Dance), Victor Band.
18339	Good-Bye Dolly Gray—March, Conway's Band.
	Battle of Gettysburg (Descriptive March), Conway's Band.
18322	America, Bill Sunday Chorus.
	Sail On, Billy Sunday Chorus.
18330	(1) Pull a Cherry; (2) The Nightingale; (3) The Fire; (4) See-Saw Merry-Go-Round, Elizabeth Wheeler.
	(1) The Postilion (Taubert); (2) Lullaby (Lithuanian Folk Song); (3) The Spanish Gypsy (Spanish Folk Song); (4) The Linden Tree (Schubert), Elizabeth Wheeler.
18338	The Star Spangled Banner (Key-Armod), Elizabeth Spencer.
	The Marseillaise (de la Isle), Edward Hamilton.
18337	For the Freedom of the World, Harry Masondon and Orpheus Quartette.
	Our Own Beloved Land, Edward Hamilton and Victor Chorus.
45125	Under the Bamboo Tree, Marie Cahill.
	Fare Thee, Honey, Fare Thee Well, Marie Cahill.

12-INCH—\$1.50

35643	Midnight Frolic—Medley Fox Trot, Conway's Band.
35646	Indiana—Medley One-Step, Conway's Band.
	I Ain't Got Nobody—Medley Fox Trot, Conway's Band.
35641	Songs of the Past, No. 23, Victor Mixed Chorus.
35642	Songs of the Past, No. 24, Victor Mixed Chorus.
35643	The Dog and the Kitty Cats; (2) The Pig Brother, Sara Cum-Bryant.
	The Little Bull Calf, Sara Cum-Bryant.

BED SEAL RECORDS

10-INCH—\$1.25

64089	For Your Country and My Country, Irving Berlin, Frances Ada, soprano.
	Il Travatore—Il Balen del suo Sorriso (The Tempest of My Heart), Verdi, Giuseppe de Luca, baritone (in Italian).
64095	Emmett's Lullaby, J. K. Emmett, Mabel Garrison, soprano.
64750	Don Pasquale, "Serena Com' e gentili" (Soft Beasts the Light), Donizetti, Giovanni Martinelli, tenor (in Italian), with Metropolitan Opera Chorus, piano and harp.
64696	Keep the Home Fires Burning, Let's Call Her Fred-Ivor Novello, John McCormack, tenor.
	12-INCH—\$2.00
74527	Silver Threads Among the Gold, Rexford Banks, Julia Culp, contralto.
74525	Quartette in G Major—Andante, Karl von Dittersdorf, Elman String Quartette (Mischa Elman and Messrs. Bak, Riedland and Nagel of Boston Symphony Orchestra).
74532	Dionisi—Canza leggiera (Shadow Song), Meyerbeer, Amelita Galli-Curci, soprano (in Italian) (Flute obbligato by Clement Barone).
74534	Alaha Oa, Queen Lilianakani, Alma Gluck, soprano (with Orpheus Quartette).
74533	Minuet in G (Op. 14, No. 1), Paderewski, Ignace Jan Paderewski, pianist.
74535	Cracovienne Fantastique (Op. 14, No. 6), Paderewski.
74534	Fifth Nocturne, J. Loebach, Maud Powell, violinist.
87269	Les Pecheurs de Perles—De mon amie (Chanson), (Pearl Fishers—My Love), Bizet, Enrico Caruso, tenor (in French), with harp and cello.

12-INCH—\$3.50

88588	Wine, Woman and Song—Waltz, Johann Strauss, Frieda Hempel, soprano (in Italian).
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NEW VICTOR BRITISH RECORDS
10-INCH—90c.

18265	The Battle of Stirling (Op. 14, No. 3), Marquis Chlodwig, Scotch Ballad, Tenor with orchestra, Farquhar Murray.
	Wi'a Hundred Pipes (Lady Nairne-Alfred Moffat), Scotch Ballad, Tenor with orchestra, Farquhar Murray.
60550	Washington Gays—March (Grafault), Opal Military Band (London).
	Big Guns—March (Avoca), Opal Military Band (London).
	12-INCH—\$1.50
68495	Norma—Overture (Bellini), Band of H. M. Coldstream Guards (London).

12-INCH—90c.

NEW VICTOR FRENCH RECORDS
10-INCH—90c.

69488	Fleurteuse de Trianon (Andre Tiodally-Henry Fevrier), Baritone with orchestra, Torcum Hezarian.
	Le Roi Heros (Granier), Monologue—unaccompanied, Torcum Hezarian.
69492	Viens avec nous, petit—(de "La Vivandiere"), Benjamin Godard), (Mezzo-Soprano with orchestra), Eva Gauthier.
	Le Retour des Promis (E. Barateau-J. Dessner), Mezzo-soprano with orchestra, Eva Gauthier.
	12-INCH—\$2.00
35085	Romeo et Juliette—O nuit divine, Je t'implore" (Night All Too Blessed), Acte II, Iers Partie, Gounod, Soprano and tenor duet with orchestra, Berthe Cesar-Leon Campagnolo.
	Romeo et Juliette—"Me fais pas encore" (Linger Yet a Moment), Acte II, Zone Partie, Gounod, Soprano and tenor duet with orchestra, Berthe Cesar-Leon Campagnolo.
35089	Manon-Duo de Saint-Sulpice—"Toi-vous" ("Thou! Here!"), Acte III, Iers Partie, Massenet, Soprano and tenor duet with orchestra, Berthe Cesar-Leon Campagnolo.
	Manon-Duo de Saint-Sulpice—"N'est-ce plus ma main?" ("Is It Not My Hand?"), Acte III, Zone Partie, Soprano and tenor duet with orchestra, Berthe Cesar-Leon Campagnolo.

Columbia Records for September

10-INCH—85c.

42299	Where Do We Go From Here? Arthur Fields and Peerless Quartette.
	The More I See of Hawaii, the Better I Like New York, M. J. O'Connell.
42306	Over There, Peerless Quartette.
	I May Be Gone For a Long, Long Time, Peerless Quartette.
42307	Napoleon from "Have a Heart" (Part I), Billy B. Van.
	Napoleon from "Have a Heart" (Part II), Billy B. Van.

The talking machine dealer who misses the business that is coming in under the Columbia trade mark is missing a liberal and growing share of a mighty good thing.

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

Columbia Graphophone Company
Factory and Headquarters
Toronto • • • Canada



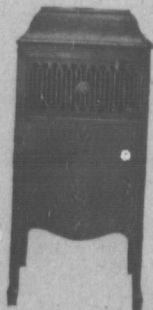


The Cecilian Concertphone

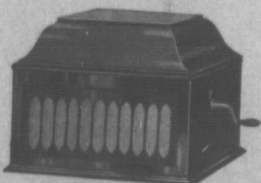
FIVE DESIGNS—ONE QUALITY

Your most important business mission when in Toronto for the Exhibition should be to hear and investigate the five designs in the Cecilian Concertphone line. This can be done either at the grounds or at our warerooms, 247 Yonge Street.

Musical Instruments Ltd.
DISTRIBUTORS
247 Yonge St., - Toronto

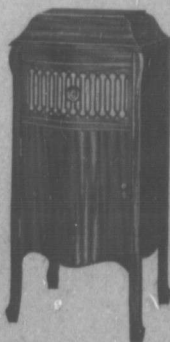


The "Alexandra," \$100

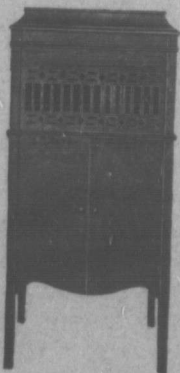


The "Apollo," \$65

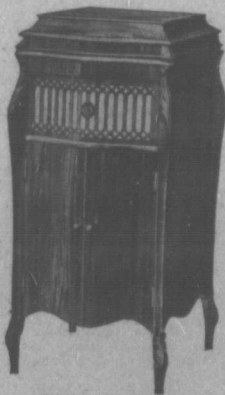
The Concertphone plays all makes of Disc Records and plays them perfectly. You should have our new catalogue.



The "Superb," \$135



The "Royal," \$200



The "Empire," \$250

Cecilian

World-Famous (Established 1883)

AT THE EXHIBITION

We invite every man in the trade to make it a point to call at the "Cecilian Exhibit" when visiting the CANADIAN NATIONAL EXHIBITION

Aug. 25 to Sept. 10

You will find there a complete display of Cecilian Pianos and Players in the Manufacturers' Building.

"Quality," according to one definition, is "that which makes a thing such as it is." Measured by that standard Cecilian quality must be of the highest order. That is because, the various channels by which it is wrought into our pianos, all converge in the finished product to give the Cecilian piano that distinctive appeal which genuine goodness always imparts.

The war-time period of wise purchasing is evident everywhere. People are seeking quality goods at moderate prices. Cecilian pianos so meet that demand from every angle that the Cecilian Agency is an asset to be reckoned with.

See us at the Exhibition sure

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



- 42288 Oh! I Want to Be Good, But My Eyes Won't Let Me. Anna Wheaton.
 He's Just Like You. M. J. O'Connell.
 I Called You George Wilson.
 42300 Sheenadah. Campbell and Henry Burr.
 I Love You, Honolulu. Lewis and Wilson.
 42286 Everybody's Jazzin'. Collins and Harlan.
 When It's Circus Day Back Home. M. J. O'Connell.
 42287 Just As Your Mother Was. Campbell and Burr.
 How Can I Forget (When There's So Much to Remember). Roberts Lewis.
 42303 There's a Million Reasons Why I Shouldn't Kiss You. Wheaton and Ish.
 You're a Great Big Lonesome Baby. M. J. O'Connell.
 42290 The Preacher and the Bear. Arthur Collins.
 42289 Bake Dat Chicken Pie. Collins and Harlan.
 Breakfast in My Bed on Sunday Mornin'. Even Davies.
 42282 Night Time in Little Italy—Fox-trot. (Piano and drum duet.) Kopp and Banta.
 Hezekiah—One-step. Blue and White Marimba Band.
 42305 Pizzicato Polka. (Xylophone Solo). Howard Kopp.
 Patriotic March (Xylophone and Bell Duet). Kopp and Chapman.
 Little Grey Home in the West. Charles Harrison.
 42284 Darlin'. Charles Harrison.
 42284 My Wonderful Dream. Honor A. Rodheaver.
 He Knows the Way.
 42304 Onward Christian Soldiers. Howard Kopp.
 (a) Echo of Ages—Waltz. (Part II.) Introducing "My Old Key" (Cello, violin and piano). Taylor Trio.
 (b) Nellie Was a Lady. (b) Come Where My Love Lies Dream—(a) Old Dog Tray. (Cello, violin and piano). Taylor Trio.
 42280 With Our Boys in a U.S. Training Camp. Prince's Band. Introducing Army Calls, Drum Corp. Band and Patrol of the Recruits.
 The Assembly of the Allies. Prince's Band.
 42285 The Old Grey Mare. Prince's Band.
 Chamarita. Prince's Band.
 42281 Propriety March. Guido Deiro.
 Hand-Grasped Thrower March. Guido Deiro.
 42283 Medley of Digs. Introducing "Geese in the Bog," "Culairne," "Trip to the Cottage," (Acordion Solo, John J. Kimmel, Irish Hearts (Banjo Solo), Fred Van Eps.

- 10012 1863 March Medley (Calvin). Chester W. Smith, conductor. Smith's Band.
 American Patrol (Mecham). Chester W. Smith, conductor. Smith's Band.
 7523 Wake Up, America (Great Jr. Glogau). tenor with orch. acc. Henry Burr.
 If The Tango Should Change to a March. Little Girl (Farran Hager), vocal duet with orch. Campbell and Burr. 1 25
 7585 America, Here's My Boy (Sterling Lunge), tenor with orch. acc. Henry Burr.
 Indiana (MacDonald Hanley), tenor with orch. acc. Henry Burr.
 7609 Any Little Girl Can Make a Bad Man Good (Harris-Hanley), tenor with orch. acc. Arthur Hall.
 Where Do We Go From Here, Boys? (Johnson and Wenrich), tenor with orch. acc. Arthur Hall.
 7608 There's No More Harmony At Home Sweet Home (Snyder, Lewis and Young), tenor with orch. acc. Arthur Hall.
 All The Stars That Shine Are Jealous Of Me (Dubin-Hall), tenor with orch. acc. William Scherer.
 7507 Don't Slam That Door (Lynch Von Titzer), soprano and tenor with orch. acc. Miss Jones and Harry Dunne.
 Till The Clouds Roll By. From "Oh Boy" (Wodchouse-Kern), soprano and tenor with orch. Kathryn Irving and Vernon Dalhart.
 7611 Can't You Hear Me Calling, Caroline (Gardner-Roma), tenor with orch. acc. William Scherer.
 The Last Rose of Summer (Moore), soprano, with orch. acc. Miss Harbour.
 7612 One By One We Pass Over (Arrick and McEwan), tenor with organ acc. William McEwan.
 7610 Karath (Gronow), bass with orch. acc. Frederic Martin, 1 00
 7610 Havana. Fox-trot (Frey), banjo, saxophone and piano. Van Eps Trio.
 The Pearl of the Harem. Oriental Rag Two-step (Gay), banjo, saxophone and piano. Van Eps Trio.
 10017 Till The Clouds Roll By. From "Oh Boy" One-step, intro. Military Band.
 It's Time For Every Boy To Be a Soldier. One-step. March.
 10018 When Papa Holds My Hand. Crossed Fingers. Humorous readings. Strickland Gillilan.
 Family Group. Fidgets. Humorous readings. Strickland Gillilan 1 25

Edison Blue Amberol Records for September
 CONCERT LIST—\$1.00 EACH

- 28270 Home, Sweet Home. John Howard Payne, soprano; orch. acc. Thelma Miller.
 28271 We'd Better Bide a Wee. Charibel, contralto; orch. acc. Christine Miller.
 REGULAR LIST—70 CENTS EACH
 3266 My Yokohama Girl—"The Passing Show of 1917." Harry Tierney, baritone, and chorus. Arthur Fields.
 3257 Oh, What Wonderful Things One Little Girl Can Do. Schuster-Glogau, baritone, orch. acc. Arthur Fields.
 3246 On the Party Line. Mahoney-Wenrich, contr. orch. acc. Billy Murray.
 3258 Road That Leads to Love. Irving Berlin, tenor; orch. acc. Manuel Roman.
 3252 What Kind of an American Are You? Albert von Titzer, contralto; orch. acc. Helen Clark and Chorus.
 3260 Where Do We Go From Here? Johnson-Wenrich, baritone; orch. acc. Arthur Fields.
 3262 Hail to the Spirit of Liberty March. Sousa. New York Military Band.
 3271 Invincible Eagle March. Sousa. New York Military Band.
 3254 Johnson "Jass" Blues—Fox Trot. E. Arnold Johnson; for dancing. Prince Jerome Kern; for dancing. Jaudas' Society Orchestra.
 3247 Oh! Boy—Fox Trot. Jerome Kern; for dancing. Jaudas' Society Orchestra.
 3256 Oh Johnny, Oh Johnny, Oh—One-Step. Abe Olman; for dancing. Jaudas' Society Orchestra.
 3259 Sunshine of Your Smile Waltz. Lillian Ray; for dancing. Jaudas' Society Orchestra.
 3250 April Smiles Waltz. M. Deprat. American Symphony Orchestra.
 3267 Hawaiian Dreams. Herbert B. Marple. Waikiki Hawaiian Orchestra.
 3268 Old Hungarian Melody. Racz Laci. Armand Vessey and His Hungarian Orchestra.
 3272 Pirouette—Intermezzo. Herman Finck. Peerless Orchestra.
 (Concluded on page 101.)

Advance List of Starr Records

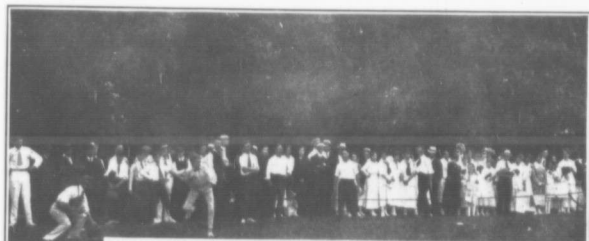
- Sole Canadian Distributors: The Canadian Phonograph Supply Co., 261 Dundas Street, London, Canada.
 No. 10017 It's Time for Every Boy to Be a Soldier. One-step march. Price, 1 00.
 Starr Military Band.
 Till The Clouds Roll By. From "Oh Boy." One-step, intro. "You Said Something," from "Have a Heart" (Kern). Starr Military Band.
 10014 March Patriotic. Rosey Massar. Military Band. 1 25
 National Emblem March (Bigley). Starr Military Band. 1 25
 7605 For Your Country and My Country (Berlin), tenor with orch. acc. Charles Clark.
 I Tried to Raise My Boy to Be a Hero (Houston), tenor with orch. acc. Charles Clark 1 00

Every Columbia Grafonola sold brings you one big profit right on the spot, and then starts off on a steady non-stop run of record dividends.

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

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





The upper picture shows Speedy Decker at bat for the single men. The lower picture: Mr. H. S. Berliner in centre foreground fearlessly "empires" a hot game.



The upper picture shows an exciting contest. With the lady's assistance the man turns the coat right side out, buttons it up and runs fifty yards. The lower picture shows the Toronto boys taking advantage of their visit to Quebec Province. Left to right, "Hokey" Kautzman, "Danny" Danielson, Harry Wimperly, Tommy Nash, "Mac" R. H. Murray, and Paul Hahn.

His Master's Voice Employees Take a Day Off So Does the Famous Dog

ONCE a year Nipper takes a day off. Nipper is the original of the famous His Master's Voice picture. The illustration shows how he startled that Voice when he suddenly deserted his job of listening to go with the boys and girls to Lavaltrie on Saturday, August 4. The occasion was the fifth annual picnic and excursion, of Berliner Gramophone Co., Ltd.

The day belonged entirely to the employees of the firm. The factory and the four retail stores were shut tight.



"Nipper" takes a day off

The employees, with their wives and families—large and small—and prospective wives, swarmed aboard the steamer "Trois Rivières" long before it was scheduled to leave the dock at 9 a.m. For once nobody was late. A monster replica of Nipper adorned the bow of the ship, and the Company's flags streamed from the mast heads, indicating that the boat was theirs for the day.

A beautiful sail of two and one half hours down the majestic St. Lawrence brought the party to the quaint and delightfully French-Canadian village of Lavaltrie on the north shore, and through which the excellent macadam motor road from Montreal to Quebec passes. A walk of half a mile brought the excursionists to the grounds, easily recognizable by the stately pines and beautiful maples. Let it be parenthetically remarked that Harry E. Wimperly, of Toronto, who was with the party, did not guess to a second time the boat would bump the wharf, though an excited participant in this contest and in a conspiracy with the ship's master to win the prize.

A feature of the outing was the presence of a number of Toronto retailers of His Master's Voice products, who came down as the guests of the company under the efficient chaperonage of "Tommy" Nash, manager of His Master's Voice, Ltd., and R. H. Murray, of that firm. In the Toronto delegation were: H. V. Kautzman, Mason & Risch, Ltd.; L. L. Merrill, National Piano Co., Ltd.; Chester Muckle, Heintzman & Co.; Paul Hahn, H. E. Wimperly, "Danny" Danielson, Geo. Griffiths, Parkdale Victrola Parlors; Tom Smith, and John A. Fullerton, Canadian Music Trades Journal, and Messrs. Nash and Murray as stated. With characteristic consideration the latter gentlemen had reserved berths in the Pullman for the entire party.

They foregathered at the Union Station at ten-thirty on Friday night with the exception of Paul Hahn, who arrived at ten fifty-nine and a half. The train pulled out at eleven. Mr. Hahn was accompanied by his 'cello, for the masterful playing of which he has an extensive reputation. The 'cello livened up the trip considerably, but had no idea of the concern it caused the party for its safety, as this is an exceedingly valuable instrument. It was permitted to occupy an upper berth after the suspicious porter was duly convinced that the bulky case actually contained a fiddle and not a human. A ripple of excitement was caused when the owner of the fiddle found that by mistake he put his pyjamas in lower nine, which was subsequently occupied by a woman passenger.

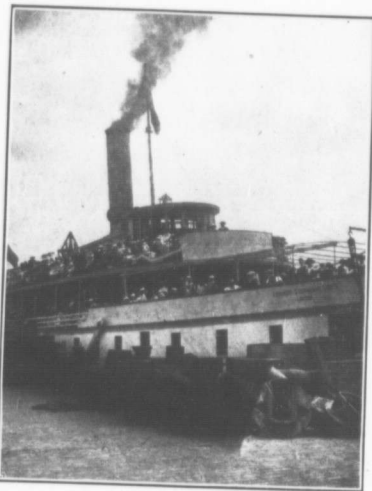
Altogether the party had a good time on the way, espe-

cially Danny Danielson, who finished up at 3 a.m. sixty cents ahead.

On arrival at Montreal the party breakfasted at the Windsor per orders of the hosts with the exception of the Journal man, who gambled between a shave and breakfast and lost. Also he lost the main party, the members of which in their excitement of trying to find him in time to catch the boat accumulated some very cutting and expressive remarks which they let loose on rushing to the wharf, where the object of their wrathful anxiety was serenely waiting their arrival.

Mr. Merrill, who operates an extensive fruit ranch in the Niagara Peninsula by way of recreation, getting to it each week-end in his high-powered seven-cylinder Cadillac, and successfully supervises the Victrola department of the National Piano Co. in business hours, after the picnic went on down to Lowell, Mass., New York, and other points. Mr. Merrill has travelled all over the world and in some parts of Canada. He particularly appreciated the occasion. He was impressed by the "abandon" of the French-Canadian employees, whose bubbling enthusiasm was in pleasing contrast to some of the more staid members who did not know how to enjoy themselves quite so spontaneously.

Tom Smith was the dark horse of the picnic ball game. That he was a semi-pro was kept from the opposing pitcher, who sized him up as an easy mark until he put the very



Just as the ship was leaving Montreal.

first ball clear across the diamond and a hundred yards into the woods.

Apart from Griffiths and the Journal man, Chaperone Murray had no difficulty in keeping the boys together, and once on the boat the former was safe. He was soon in animated conversation with the most attractive girl on the boat, having discerned her as unerringly as he picks the hits of the month's records.

Mr. H. S. Berliner, vice-president of the firm, probably enjoyed the occasion more than any present. The success of this annual outing in developing the loyalty of the employees, a better co-operative spirit of team work in production and marketing, he considers more than offsets any expense entailed.

In the ball game he was the unanimous selection for the job of umpiring. With a total disregard for the consequences that usually befall a ball "empire" he accepted the compliment, and while perhaps more sympathetic to the benedicts, as they naturally need more sympathy, he delivered his judgments entirely uninfluenced by the cat-calls and jibes that the youth of the shop could not withhold, as they were immune from being "fired" for anything they might do or say that day at least. The result of the game was so overwhelmingly in favor of the single men that it would not be right to publish the score.

Mr. Chilvers, general salesmanager, was here, there and everywhere, seeing that the "eats" were properly distributed, while Mr. White enjoyed the realization of the "joyful anticipation" with which he looked forward to the occasion. Mr. Sanders, chief of the recording department; Mr. Avery, factory superintendent; Mr. Brown, manager of the retail stores all helped to make the day a pleasurable one.

The visitors had the pleasure of making the acquaintance of Gus Stone, the "Canadian Cohen," who came into prom-

the Journal. These ladies had personally prepared a most recherche repast on tastefully decorated tables in the woods. If the guests failed to adequately express their appreciation in words they at least did so in their hearty enjoyment of the tempting viands.

The distribution of the prizes was followed by games and dancing until the boat arrived at her moorings in the Montreal harbour, bringing to an end the best picnic the employees have had, and about which they will only cease to reminisce when they begin to plan for next year's outing.

Ivan Caryll, the Anglo-Belgian composer, is in America to write the music for the new production in which Fred Stone will appear, under the direction of Charles Dillingham. Caryll composed the scores of "Chin-Chin," in which Fred Stone and the late Dave Montgomery starred, "The Pink Lady," "Oh! O! Delphine," and other productions. Mr. Stone, it is reported, is working upon an ice-skating specialty, which, as grotesque comedy, will compare with his circus features in "Chin-Chin."



On the fence: R. H. Murray, "Tommy" Nash, "Danny" Danielson, Mr. I. J. Merrill, Standing: White (of Berliner Co.), H. E. Wimperly, "Heiny" Kautzman, ("Mac"), the shellac manufacturer.

inence with the introduction of his first record, No. 216002, and who was immediately recognized from his photos. Mr. Stone, however, who is known to his intimates as "Moses," persistently refused to recite, even for the visitors from Toronto. While most gracious and obliging in other respects, Mr. Stone could not be induced to break his inflexible rule to do no professional work on this red letter day of the year to the great disappointment of Paul Hahn in particular, who was looking for pointers on recording.

The ball game was pulled off immediately after lunch, followed by a string of contests for the little kiddies and for the big kids. These included the old stand-bys, without which no picnic could be a picnic, and some new novelties. The distribution of prizes took place on the return trip by Mr. H. E. Wimperly at the request of Mr. Chilvers, who called the assemblage to order on the main deck, and in a few words told employees and visitors how delighted the firm was to have them present, and that the day had been so enjoyable to everybody.

The executive of the firm and the visitors were entertained at luncheon and supper by Mrs. Chilvers and Mrs. Landermann, widow of the late treasurer of the company, whose untimely decease in March last was chronicled in

Wab-Nee-Kee

The Journal doesn't know what Wab-Nee-Kee means. But as it is the name of the Muskoka home of N. H. Conley, of Mason & Risch, Ltd., it probably means something about the owner always extending a cordial welcome to other Indians. A recent week-end house party at the Conley teepee on Lake Joseph included Mr. Brown, manager of the Mason & Risch branch at Hamilton; Mr. Gray, manager of the London branch, and Mr. John A. Sabine, Music Supply Co. With commendable patriotism Mr. Conley set his guests to work to help one of the local farmers harvest his hay. The host clambered on to the mower; not that he really wanted the easiest job himself, but for fear one of the visitors might get mangled in the machinery. At least this was the explanation offered. Anyway the party was a success. The hay was safely stored away before the next shower, and the farmer was pleased. If the host did not inform his guests that it was his own hay they were inveigled into raising blisters over how were they to know?

In prosperity, prepare for a change; in adversity hope for one.

Pathé

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

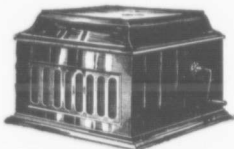
¶ Introducing the New
Pathe Period Design Cab-
inets.

¶ Marking the beginning of
a new era in Phonograph
construction.

¶ An epoch making event
of profound importance to
every Dealer interested in
increasing his sales.



Pathe Freres Phonograph Co. of Canada, Limited, Toronto.



MODEL NO. 40
Finished in Mahogany or
Fumed Oak
Retail Price, \$40.00

The New Pathe Period Designs

THE new Pathe Cabinets are "objets d'art." Worthy temples of the music that pours from them.

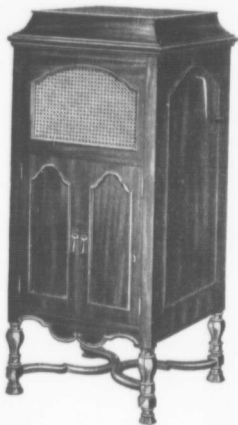
In the development of sound-producing instruments, nothing has been more "out of tune"—more discordant—more jarring—than the plain—often ugly—boxes in which many makers housed their instruments.

It is, therefore, fitting that the Pathéphone, which has attained such signal superiority in musical and mechanical directions, should also lead the way in the beauty of its appearance.

Exquisite examples of furniture periods most famous in history have been selected as the models for the Pathé Period Cabinets. The result is a collection of instruments unique and beautiful.

The Pathé period design cabinets place the Pathé agent in the unique position of offering exclusively a line of instruments which will appeal immediately to the buying public as being new, classic and artistic and of extraordinary value.

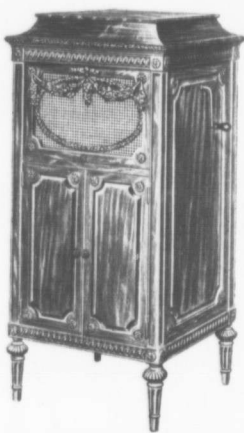
Bearing in mind that the Public is no longer going to be satisfied with commonplace designs, far-seeing dealers are now ordering Pathéphones.



MODEL NO. 175
(William and Mary)
Mahogany and Black Walnut
Retail Price, \$175.00



MODEL NO. 200
(Queen Anne)
Mahogany or Black Walnut
Retail Price, \$200.00



MODEL NO. 325
(Louis XVI.)
Mahogany (Ivory, Old Gold
to special order)
Retail Price, \$325.00

Pathe Freres Phonograph Co. of Canada, Limited, Toronto.

The Pathéphone is Supreme

—in Beauty
—in Musical Perfection

IN Europe, Pathé supremacy in the phonograph business has been acknowledged for twenty years.

Here in America the Pathé name is rapidly assuming the same significance.

Pathé accomplishment, Pathé quality, and Pathé service all give the Pathé line an individuality possessed by it alone.

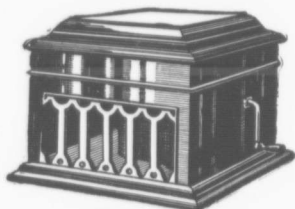
For many years the talking machine business in Canada has been marking time, but now Pathé brings a vastly improved method. The Pathé record is played with a round, polished, permanent sapphire ball. There are no needles to change, and there is no wear on the record.

Consider these big Pathé advantages:

- 1st. The Permanent Sapphire Ball—no digging, tearing needles to change.
- 2nd. Records that will wear thousands of times.
- 3rd. An all wood tone chamber. Most tone chambers are made of part wood and part metal. The Pathé tone chamber is constructed of all wood on the principle of a violin.
- 4th. Pathé Tone Control—an ingenious device enabling you to regulate the force and intensity of sound at will.
- 5th. Plays perfectly all makes of records—the Pathéphone is equipped to play Victor, Columbia and Edison records, as well as the Pathé, thus placing at the

disposal of the purchaser not only the extensive Pathé repertoire, but the combined range of records the world over.

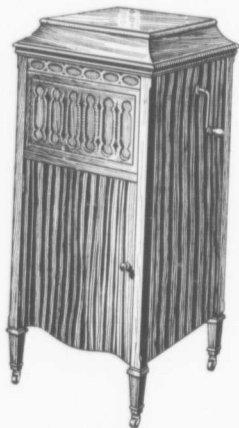
- 6th. The exclusive period design cabinets.
- 7th. The greatest trade mark in the world—seen by millions of people every day in the leading picture shows of Canada—couples up the Pathé agent with the famous Pathé pictures.
- 8th. A complete line of instruments ranging in price from \$40.00 to \$325.00—a machine to meet the purchasing capacity of every possible customer.
- 9th. A repertoire of double disc records, unique, comprehensive and artistically perfect.



MODEL NO. 65
Mahogany, Golden or Fumed
Oak
Retail Price, \$65.00



MODEL NO. 250
(Sheraton style)
Anti-rattle Brown Mahogany
Retail Price, \$250.00



MODEL NO. 125
(Adams)
Mahogany or Fumed Oak
Retail Price, \$125.00



MODEL NO. 90
Mahogany or Fumed Oak
Retail Price, \$90.00

Pathe Freres Phonograph Co. of Canada, Limited, Toronto.

—and then

as if making full measure, "pressed down and running over," to all the other advantages the Pathé agent possesses over his competitors, there are—

Pathé Records

The combination of the Pathéphone and Pathé records cannot be equalled, and Pathé agents welcome competition confident of the ultimate result. Firstly the music produced by the Pathé method of recording with its broad sound waves, together with the reproduction by the Sapphire Ball, is full, rich, natural, undecipherably sweet.

Secondly the Pathé Freres were the first phonograph manufacturers in the world to employ high-priced operatic talent. Many of the great Pathé artists are favorites in America. Equally well-known and included in the Pathé library are such internationally famous artists as:

Muratore	Ancona	Urlus
Giorgini	Boninsegna	Note
Ober	Constantino	Bassi
Albani	Journet	Didur
Sammarco	Burrian	Bispham
De Cisneros	Slezak	Ganz
Fitziu	Thibaud	Althouse
Cavalieri	Titta Ruffo	Howard

Progressive merchants are invited to send for catalogue and confidential booklet, "A Word With You."

Write Now—to-day.

Don't wait until your territory is awarded to your competitor.



A magnified view of the Pathé Sapphire Ball, compared with the usual steel needle.

This explains the everlasting wear and superior reproduction.



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.



Extract From Dealer's Experience in Borrowing From the Bank

Told at the Edison Dealers' Convention

In the first place, if you want to become a borrower it is necessary that you stop selling talking machines on the ridiculous terms of five dollars down and five dollars per month, and see that every lease that you do make that goes over a period of sixty days draws interest from the date of sale.

Before coming here I consulted the cashier of one of the banks of whom I borrow in reference to his attitude on straight phonograph leases. He seemed rather inclined to view them more favorable than piano leases. Our method of borrowing is to make a note for whatever amount we need, listing all the leases that we desire to place against this loan the names of the customers and the amount of the payments to be paid monthly, as well as the balance due us on the lease. Against this amount we pay a stated sum monthly, which, to our minds, saves a great deal of bookkeeping, and is much more satisfactory to the bank, as they do not wish to be bothered with making collections. You will find this to be the attitude of the average large bank.

Records on Approval

Practice of a Providence Dealer Outlined at the Edison Dealers' Convention

We find that the most successful way has been to make a duplicate memorandum of the records the customer selects—putting the duplicate form with the records, and showing, not only the numbers of the records, but the salesman's name, and date, and printed on the memorandum in large type a notice reading:

"INVOICE WILL BE SENT FOR RECORDS NOT RETURNED IN 48 HOURS."

This notice was one that we worked out after trying many other notices not quite so much to the point. We try not to give out any more records on approval than we can help, and those getting them are customers who have proven that they will take proper care of them.

So as to have the fullest use of our stock of records, we telephone to such customers as we know will act promptly, and get them to go over the list and have them returned to us by the time the list reaches the other customers through the mail. In this way we make a better use of our stock, and we please quite a few of our customers, who consider that they are specially privileged. I thoroughly believe in the approval system.

Another Convention Suggestion on Records on Approval by a Connecticut Dealer

The selling of any kind of records on the approval system is only another way of merchandising. After eleven years in the general music and talking machine business,

A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.—Goethe.

we are "cranks," bugs if you please, on the approval system. In order to be able to do this successfully it is necessary that a few general rules be followed.

If you came into my store to-day with a list of records that you desired to take out, we would make out an approval slip in triplicate. This would be taken to our

cashier, who, with the aid of our cash register, would certify it, and on the top would appear in duplicate the clerk's letter, the amount of the transaction, sale number and the date. Upon referring to the register we could approximate the hour. Now upon returning these records, the ones not kept, and we will presume that you have forgotten your slip, we will go to our approval file where these slips are kept in alphabetical order and check up, crossing off the numbers that have been returned, leaving the numbers open that have been retained. This is again taken to our cashier, who rings up the amount of the sale either in cash or as a charge, and under another heading, "Approvals In," he will ring up the total amount of the records returned, which, if deducted from the approvals out, will give you the value of the records on approval at all times.

When the Canadian Government issued its war loans, accepting the amount subscribed in installments, it was a recognition of installments as a legitimate selling method.

In addition to this, if a record shows a slight imperfection when going out we put a small X opposite the number of the record, and whether it is the A or B side, and if more than one imperfection an additional line is put through the X. Further modifications of this system can be used if desired.

One drawback to the approval system is that it leaves a great number of opportunities for arguments with your customer, and in connection with this I notice that a great many stores advertise that the customer is always right, to which personally I take exception. I find very often that a customer has greater respect for you if you call his attention to the fact that he has violated a fair business deal than if you had let him have it all his own way. If he would persist in the same attitude you are better off without him as a customer than you are with him.

We place a limit of three dollars on the value of any record taken out, and right here I presume some of you who do not think well of the approval system will ask: "How is it that you can send out a three dollar record and not a five dollar record?" I will answer this question for that person just as soon as he answers me the following: "How is it that he can send out records on approval with an instrument when it is first purchased and not no other time?" In other words, if it isn't right the first time, how can it be right the second time.

J. F. Sherlock Returns From East

Mr. J. F. Sherlock, of Sherlock-Manning Piano and Organ Co., London, has returned to headquarters from a trip through the Maritime Provinces. Mr. Sherlock was delighted with the reception of his many eastern friends, whom he had not visited for a couple of years. The orders sent in by Mr. Sherlock indicate that business conditions in the east are good.

W. N. Manning, of this firm, seen by the Journal in Toronto recently, was in his usual optimistic frame of mind concerning the fall outlook. The scarcity of men, he stated, continues to be the great problem of the manufacturer. Notwithstanding this his firm, in accordance with the movement to secure help for the farmers, promptly released any men in their factory who wished leave of absence to help with the harvest.

Great occasions do not make heroes or cowards; they simply unveil them, showing what they have become.



FOR FALL AND WINTER TRADE YOUR KEY
TO SALES IS

THE BRANT-OLA



Style "A," \$130

With deposits of over 900 million dollars in the Savings Banks, with the per capita assets of our people higher than ever before, and with the greater realization that music is a home necessity, the phonograph business must assume big dimensions from now until Christmas.

Demonstrate the Brant-Ola and you have the prospective buyer's interest right away. There is a tone, a volume, and a truthness about the reproduced music that "gets" the listener every time. The ordinary ear cannot fail to respond, and if the one you are seeking to interest is a musician, he or she will appreciate the faithful reproduction all the more.

The Brant-Ola is not sold on the basis of cheapness in price; it is not on the market as a side-line; it is not recommended to catch the bargain-hunters.

—It meets the demand for an instrument that will give one the advantages of real music, the great vocalists, the leading violinists, orchestras, bands, choruses, pianists, humorists,—it sells because it will do these artists full justice in any person's home. The Brant-Ola harmonizes with the furnishings of the wealthiest homes, it harmonizes with the musician's opinion of what good music should be. The Brant-Ola stands out as a profitable line to handle, an easy seller, and worthy of your representation in every way.

There is no time like the present to start.

Brantford Piano Case Company, Limited

MANUFACTURERS OF THE BRANT-OLA

Brantford

Ontario

BRANT - OLA

— AND —

CUSTOMER - CONFIDENCE

The other day a group of phonograph men were talking shop. One said: "There is no business to-day more dependent upon customer-confidence than ours."

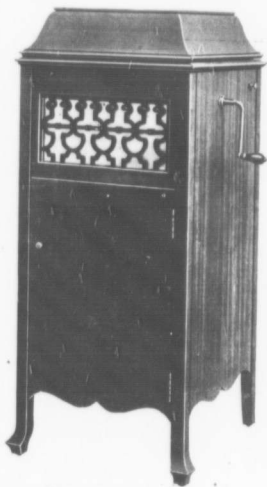
That is true. Few people know anything about reproducing devices, sound chambers, motors, cabinet finishes, etc., but they rely on a good name and on **their friends' experiences** for their guarantee of satisfaction.

The great number of people who have Brant-Olas in their homes, and are getting the cost price out of them many times over in real pleasure and profit, are creating a field of unlimited possibilities for Brant-Ola dealers. Here is **your opportunity**.

The Brant-Ola plays every make of disc record. It gets all the music out of every record. It is finished right. It is equipped with the finest parts to be had

on the continent. The cabinets are made in our own piano case factory by men who are experts in the fine work of piano cases.

Write to-day for all particulars of the Brant-Ola proposition.



Style "B," \$90



Style "C" \$65



Style "D," Louis XV., \$200

Brantford Piano Case Company, Limited

MANUFACTURERS OF THE BRANT-OLA

Brantford

Ontario

Columbia Co. Introduces New Art Models

The Columbia Graphophone Co. has announced the addition to its line of Grafonolas of a series of art cabinets. This line of art models was designed in order to accommodate the fast growing demand for period cabinet musical instruments to harmonize with the furniture and furnishings of distinctive periods. At the present time period furniture is in considerable vogue, and the new Columbia art models are in keeping with the quality of Columbia product.

About a year ago the Columbia Co. decided to design a line of art model Grafonolas, and with its customary progressiveness gave close attention to every detail before the actual designing was inaugurated. Prominent designers were engaged to submit sketches, and every model is the result of extended time and thought.

No expense or effort has been spared to make the Columbia art models representative of the most accepted ideas in period furniture, while the mechanical equipment includes all the qualities that have been such a factor in Columbia success. The line of new art models consists of eighteen distinctive designs, all of which are operated by electricity. Six of these are "Elizabethan," "French Gothic," "Early English," "Adam," "William and Mary," and "Charles II." The last three mentioned are here illustrated.

Adam

Until the time of the Adam Brothers (about 1750) the chief method of decorating furniture was, of course, carv-



Charles II.

ing, so it will be imagined with what agreeable surprise and astonishment the pictorial embellishments were received.

In examining the Columbia Grafonola above it is easy to see that the Adam idea was, to paint designs after the manner of inlay though achieving more grace, charm, and, indeed, some modest degree of chiaroscuro.



Adam

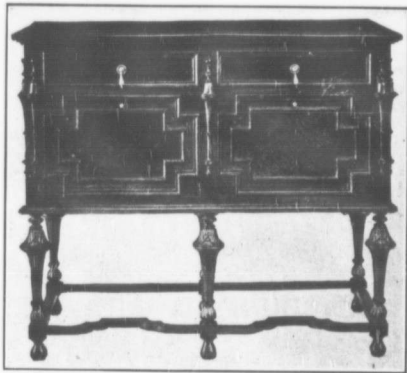
The finish used is a fine black enamel, and the little fretted metal pulls are of oxidized brass.

There is accommodation for 80 records.

Horn opening has grille with disappearing panel.

William and Mary

Chippendale was so much impressed by cabinets and furniture in this manner, which were brought over from Holland by William in 1689, that he took them for his models,



William and Mary

following the lines and curves in work of lighter character. Despite the weight of the cabinet part of this Columbia

(Continued on page 85.)

THE UNICO SYSTEM

Will increase your
Fall and Holiday Sales



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

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

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

UNICO EQUIPMENT is in use from Halifax to Australia.

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



The Unit Construction Co.

31st and Chestnut Streets

Philadelphia - U. S. A.

Starr
Phonographs**QUALITY**Starr
Records

The Crowning Attribute of
A STARR PHONOGRAPH
 is its Marvelous Tone

An all-wood horn and throat of finest quality Adirondack silver grain spruce, colors the overtones until you have a reproduction of unrivalled purity and naturalness of tone.

The Real Difference is in the Tone**Plays all Records Perfectly,**

Some sound-box diaphragms reproduce high notes well, but are poor on low notes. The Starr Reproducer handles all tones equally well.

**Tone Arm of Brass**

Short travel and few turns for sounds. Brass least affects sounds. Powerfully pure tones, untinged, undiminished, thus travel onward.

**Turns Owners into
 Enthusiasts**

**SELL A STARR AND
 GAIN A FRIEND**

**Puts the Spark of Life
 into Dead Trade**

**There is good Profit in the
 Starr Agency. This field
 hasn't been scratched yet.**

**Do You Know How Fine Starr Phonographs
 and Records Really Are?**



STYLE III.

Here is a phonograph that is distinctly different.

Starr phonographs and Starr records offer the dealer exclusive features found in no other one make.

**The Incomparable Tone of the Starr
 is the Result of
 Two Hundred Years of Tone Building**

See our exhibit at Toronto Exhibition, next to Arts Bldg., in Phonograph Row.



STYLE IV.

The Canadian Phonograph Supply Co.

JOHN A. CRODEN

W. D. STEVENSON

LONDON

261 Dundas Street

CANADA

Starr
RecordsStarr
Phonographs

Starr
Phonographs

V A L U E

Starr
Records

IT WAS NOT CHANCE WHICH PLACED THE

Starr Phonograph

IN ITS PRESENT POSITION

There is Beauty There is Quality There is a Wealth of Tone

By this combination of exterior beauty and tonal charms the Starr products have steadily grown in the estimation of the trade.



WM. AND MARY STYLE VI.

The Starr is a good instrument to handle, because it inspires confidence and is a business builder in the truest sense.

The Right Road to
More Profits

In addition to a quick selling phonograph of merit, we offer the dealers a fine line of Starr Records.

The Handwriting
on the Wall

Says—Find out
about the
Starr

It
means—

Easier Sales

Satisfied Customers

Future Business

More Profits

Isn't all that worth spending a little time to investigate? All we ask is an opportunity to put our proposition to the test.

It has won out before. It will win out again.

How Will Your Fall Sales Start?

Will your Fall sales start off with snap and speed and keep up the pace, or will they lag, despite your best efforts? Reap the benefit of increased sales through Starr quality and value now—at the season's start.

Full line of Starr Phonographs and Records at Toronto National Exhibition, near the Arts Building—Phonograph Row.

The Canadian Phonograph Supply Co.

LONDON

261 Dundas St.

CANADA

Starr
RecordsStarr
PhonographsSTYLE VIII
ADAM INLAIDSTYLE IX
SHERATON INLAID

**Starr
Phonographs**

SERVICE

**Starr
Records**



Truly might the word **Service** be shown in black faced type—underlined—emphasized and burned in, as it is second only in vital importance to quality when applied to a phonograph.

Starr Service will Gladden the Heart of the Dealer

Starr Phonographs and Records are products of the old established

STARR PIANO CO., RICHMOND, IND.

(Established 1867)

One of the most complete phonograph organizations in the business, being **one of the only two companies in America manufacturing phonographs in their entirety.**



50 years of musical instrument manufacturing knowledge to their credit.

Starr Phonographs are not assembled, being manufactured from the improved sliding shoe to top lid, including motor, tone-arm, sound-box, turntable, case, etc., etc., in the Starr Piano Company's immense factories, as shown below.



Factories behind the Starr proposition, covering 35 acres of land, with 384,687 square feet of floor space.

Annual output—phonographs 40,000, records 1,500,000. Our London, Canada, warerooms are now loaded to the roof, and we are arranging for a car load of Starr phonographs every ten days, so

Starr Dealers will get Prompt Service this Fall When Service Means Money

Visit our exhibit at Toronto Exhibition, north end of grounds, near railway tracks, opposite Arts Building, Phonograph row.

The Canadian Phonograph Supply Co.
LONDON 261 Dundas Street CANADA

**Starr
Records**

**Starr
Phonographs**

(Continued from page 80.)

Grafonola the feet are planted on the ground with an appearance of no solidier touch than that of a fawn's hoof. The bell motif is carried out both in a utilitarian and decorative way.

Walnut is the wood used, with oaken panels. Note how harmoniously the little oxidized brass pulls go with the general scheme.

Accommodation for 80 records.

Horn opening has grille with disappearing panel.

Charles II.

The original of this Columbia Grafonola was made in the reign of "The Merrie Monarch," Charles II.

It, of course, falls under the head of Jacobean, but it is rather lighter in general air than much Stuart cabinetry and cupboards. The neat hardness of the carving has an exquisite, attenuated beauty; a clear, delicate emphasis reveals itself from every angle of survey.

The patina of time is polychromed on to the surface with an adequate sense of restraint. Oak is the wood used. The grille is backed with a soft-tone silk.

A companion piece is supplied for record storage.

VANCOUVER TRADE REPORTS

THERE is a genuine feeling of satisfaction expressed by the music trade fraternity of this district. All agree that the improvement, if slow, is steady, and that so far this year's showing is much better than that of last year.

Mr. Bowes, of the Bowes Music House, Hastings Street, reports a considerable increase in his piano trade since centring his energies on that branch of the business.

Mr. Switzer, manager for Fletcher Bros., Granville Street, at the time of writing was away on his vacation, which he was spending on the Veeder River in the Chilliwack district, being an ardent sportsman with the rod and line. We learned that business had been very fair with this firm despite it being the holiday season. In keeping with the season the shop window had been turned into a miniature camping ground. A small tent with fully furnished interior, in which a talking machine held a prominent place, being the principal feature. The design was effective.

Mr. Kennedy, manager for Mason & Risch, Granville Street, reports that he was well satisfied with business done during the past month. Mr. Kennedy states he recently received a letter from Mr. Grimdsdale, formerly a member of the collection department of Mason & Risch. Mr. Grimdsdale left Kingston, Ont., with his regiment a short time ago for the front, arriving in London just in time to witness an air raid on that city. He says that though they have plenty to eat the rules are very strict as to waste.

Walter F. Evans, Ltd., whose new store is a few doors south of Messrs. Fletcher Bros., brings the passerby to a standstill through giving a full view of an exceptionally charming and tastefully decorated interior, cool and inviting, and where the few beautiful instruments displayed have ample room. Mr. Evans, who was very busy, said business had increased with him considerably since entering the new store, and he believed there was every prospect of it continuing to do so.

From Mr. Wm. Thomson's establishment on Robson Street we learned that July had continued the improvement registered for June, the amount of business having considerably increased.

The accompanying photograph is of R. V. Gould, who has recently enlisted with the Artillery and gone overseas. This picture is a small testimonial of his enterprise. Mr. Gould recently made a trip through the Cariboo district of B.C. with a motor car, and in course of his trip tuned pianos for all of our customers and many others. As a

side line to his work he took along a Columbia Grafonola with a view to picking up orders. The results of Mr. Gould's two and a half months were so satisfactory that even the strenuous exercise the picture indicates was justifiable. In this instance Mr. Gould carried this Grafonola for three miles through the woods in order to demonstrate it to a crippled lady with the happy result of securing her order. "This is the stuff needed in men for the front," said the manager of Fletcher Bros., "and although we regretted losing Mr. Gould, who was one of the most competent tuners we have ever known and certainly an expert on player work, to say nothing of his wonderful salesmanship, which he has exercised on all occasions, we recognize the higher demand of his duty to our country."

Before leaving the members of the staff presented Mr. Gould with a handsomely engraved illuminated dial wrist watch as a testimonial of their kindly feelings to their fellow employee. "Harry," as he is popularly known, will have no trouble making friends or making good.

This makes five members of Fletcher Bros.' staff who have left for active service in France, the other members being F. G. Switzer, who has since been decorated with the military medal, and nephew of Mr. T. A. Switzer, managing director of the firm; F. G. Lewtas, J. F. Paul, and Lieut. J. S. Dagger. Mr. Paul and Lieut. Dagger have both been

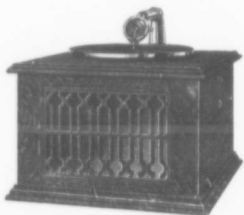


Mr. R. V. Gould

wounded. The balance, fortunately, are still able to carry on. Every good wish is extended to Mr. Gould by his colleagues in the trade for his safety and success.

The Kent Piano Co., Ltd., report a continued good demand for used pianos, and a steady improvement in both piano and phonograph departments. Regarding the Edison department they state: "The sales for July were practically up to last year, and our total year's business in this department shows a gain over last year, which year was one of the largest we have had for some five years. Our firm have already got considerable stock ahead against our fall orders, and not having enough room on our premises to put this Christmas stock, have had to store same in a bonded warehouse. With the exception of the oaks we have a fair representative stock ready for fall trade, and the way things are looking up do not consider we have enough on hand to supply all our requirements, as the freight troubles are making deliveries very uncertain.

"Our sales for July kept up mainly on account of the policy we adopted last year, which was that there is no bad season for our goods and that business is just as good as we make it. We know that the drop off in July and August sales is not due so much to the public as to the fact that the storekeepers in general consider these holiday months and do not put forth their best efforts, nor do they advertise as extensively as they do in the Fall. In connection with our advertising, following out this policy, we



**SYMPHONOLA
" JUNIOR "**
STYLE "A"

Width 18½ in. Height 12 in.
Depth 19¾ in.

Finished in
Fumed Oak \$30.00
Mahogany \$33.00

**When in Toronto for the
Exhibition**

make a point of visiting the
Symphonola Factory. Hear
the Symphonola. Examine it.
See where it is made.

FOR FALL TRADE

The Symphonola

The Phonograph That Plays
All Makes of Disc Records

Remember your experience last year, the year before, and other years. You lost business because YOUR ORDER WAS NOT IN. Let the SYMPHONOLA take care of you this year. It has the quality, and look at the price. Also, you can get prompt delivery. We are building our own cabinets; that means we have them when we want them, and we are getting cabinets ahead to be ready for the fall rush. It is to your interest to give us an idea of how many you will need.

Canadian Symphonola Co.

Limited

TORONTO

31-37 Brock Ave.

CANADA

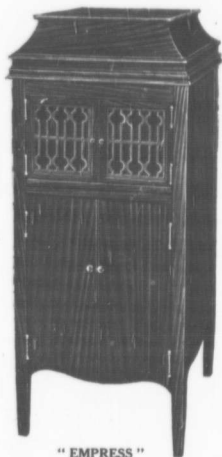


" PREMIER "

**SYMPHONOLA
" PREMIER "**
STYLE "D"

Width 19½ in. Height 43 in.
Depth 21½ in.

Finished in
Fumed Oak \$95.00
Mahogany \$98.00



" EMPRESS "

**SYMPHONOLA
" EMPRESS "**
STYLE "C"

Width 17½ in. Height 40 in.
Depth 19½ in.

Finished in
Fumed Oak \$75.00
Mahogany \$78.00

FOR XMAS TRADE

The Symphonola

The Phonograph That Plays
All Makes of Disc Records

You will need the SYMPHONOLA for Christmas business. You know that fall and winter phonograph demand will be greater than ever. The time to meet the rush is before it is here.

Look these six designs over and get in touch with us.

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

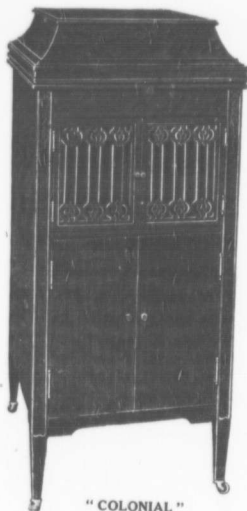
WHEN IN TORONTO SEE THE SYMPHONOLA
AT OUR OWN FACTORY AND HEAD OFFICES,
OR AT LONG'S PIANO WAREROOMS 406-408
YONGE STREET.



SYMPHONOLA
"POPULAR"
STYLE "B"

Width 17 in. Height 17 in.
Depth 19 in.

Finished in
Fumed Oak \$40.00
Mahogany \$43.00



"COLONIAL"

SYMPHONOLA
"LOUIS DE LUXE"
STYLE "F"

Width 21 1/2 in. Height 48 1/2 in.
Depth 23 in.

Silk Plush on Turntable
Gold Trimmings

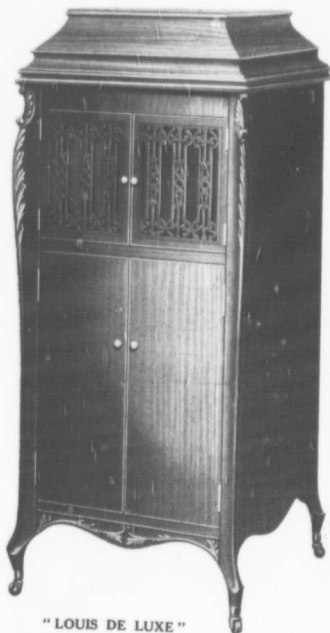
Finished in
Burl Walnut
or Mahogany
\$180.00

SYMPHONOLA
"COLONIAL"
STYLE "E"

Width 20 in. Height 46 in.
Depth 22 in.

Finished in Fumed Oak
Nickle Trimmed
\$140.00

Finished in Mahogany
Green Plush Turntable
Gold Trimmings
\$148.00



"LOUIS DE LUXE"

do not cut down our advertising for June, July and August, but rather keep it going steadily with a slight increase in space, and we have found that this has enabled us to keep our business very steady rather than showing a great slackening up for these months."

WINNIPEG TRADE TALK

WINNIPEG Piano Company report sales and collections less active. They had the pleasure of a visit from Mr. Chas. Ruse, of Gerhard Heintzman, Ltd., on his way west, and Mr. W. N. Manning, of the Sherlock-Manning firm at London, also Mr. Field, of the Saskatoon Piano Co., on his way east for a vacation. Mr. McColl was at Brandon Fair in charge of their exhibit, and reports good business and splendid prospects.

Mr. Frank Smith, manager of Whaley Royce & Co., Winnipeg branch, was in the middle of stock taking when the Journal's representative called. Mr. Callahan, the firm's representative, is now on his western trip, and judging by the orders received from him he is having a very successful trip.

Mr. John A. Croden, of Canadian Phonograph Supply Co., London, Canadian distributors of Starr phonographs and records, spent several days at the Royal Alexandria here demonstrating samples that he brought with him. Mr. Croden purposed going through to the coast.

Cross, Goulding & Skinner have recently added three very spacious record selling rooms to their department. This gives this concern one of the largest talking machine departments in Western Canada. They are still handling the Victrola line, and state that they pin their faith to the superior excellence of this talking machine over the great variety that are now invading the market. The record of piano sales so far this year exceeds by a very liberal margin all previous years' records, reports Mr. A. P. Bull, manager. Prospects for business during the balance of the year are very bright.

Mr. O. Wagner, manager of the R. S. Williams Co., Ltd., western branch, has just returned from a three weeks' business trip. While away Mr. Wagner attended the Edison dealers' convention, held at the Waldorf Hotel, New York. The R. S. Williams Co. have no complaints in regard to business for the month of July.

Mr. H. L. Conlin, representing "His Master's Voice, Limited," through Ontario for some years, and latterly with the Berliner Gramophone Co. of Montreal, has come to Winnipeg in the capacity of manager of the firm's Winnipeg distributing house, The Western Gramophone Co.

Mr. Harold W. Des Brisay, who has travelled the western provinces for some years, is now representing the West-

ern Gramophone Co. and calling on the western trade with very good results.

Mr. Srafield, latterly with the Winnipeg branch of His Master's Voice, has left to join the staff of their Toronto house.

Mr. E. J. Gollop, who opened the Winnipeg branch of Whaley Royce & Co. some years ago, and who, until his departure for the coast some six years ago, was manager of the above firm, is in the city for a short time renewing old acquaintances.

The Melotone Talking Machine Co., of 235 Fort Street, is now a distributor of Par-O-Ket records in Winnipeg. Mr. Laurie, who has just returned off the road, reports very good business.

Mr. E. A. V. Mitchell, who is in charge of the Doherty Piano Co.'s collection department, is very well satisfied with collections for month of July.

Mr. Roland C. Willis, well known to the Winnipeg trade, and who has been with the Doherty Piano Co. for some years, is leaving to take charge of the piano and phonograph departments of the Percival Piano Co. of Ottawa.

Mr. C. B. Moore, of R. J. Whittle & Co., wholesale representatives for Pathe goods in Western Canada, reports the continual opening of new agencies. He is quite gratified with the new period designs just brought out by the Pathe firm.

Messrs. Babson Bros., dealers in Edison phonographs, have redecorated their premises at 355 Portage Avenue. Decorations are in a two-tone gray effect, which look most inviting and cool these hot days, and which adds greatly to the lighting effect.

The Karn-Morris Piano Co. report both business and collections as fairly good.

The J. J. H. McLean Piano Co. exhibited at the Brandon Fair, July 16-21, with good results. Mr. Hemphill and Mr. Gust were in charge of the exhibit.

"Outlook for fall quite promising in the phonograph business," is the report of Mr. Joseph Tees.

The Western Gramophone Co. are having a big demand for Victor record "Til the World is Free." It is proving a big seller.

The Fowler Piano Co. report the sale of a concert Knabes grand to Mr. Arnold Bond of Winnipeg. July, although extremely hot, did not prevent the Fowler Piano Co. from getting their share of business.

Mr. W. S. McClelland, of Melville, Sask.; Mr. McNaughton, of Mountain Park; and Mr. L. Erk, of Gretna, Man., dealers in "His Master's Voice" products, were recent callers at the Western Gramophone Co.'s parlors on Lombard Street.

The completeness of the Columbia line; its rapidly growing popularity; the fair and solid policy of the Company—these are three good reasons why the Columbia line cannot safely be ignored.

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

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



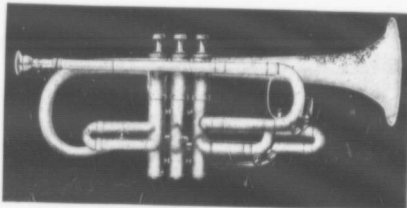
"Orders coming along satisfactory all through the west, and the needle situation easier," is the report of the Columbia Graphophone Co.'s Winnipeg branch.

The Mason & Rich piano staff are kept busy, a number of the staff being away on holidays. Collections are reported as normal, and business up to the average.

Whaley-Royce Doings

The staffs of Whaley Royce & Co., Ltd., at Toronto and Winnipeg, have just celebrated another successful year of that firm's existence in the usual way—stocktaking. The Journal man's observation convinced him that the results were gratifying to the president of the firm, Mr. Era Whaley, and his various lieutenants.

Concerning the year's operations the firm especially mentioned the extreme advance in cost of paper, making higher prices for sheet and book music inevitable. This is



Whaley-Royce "New Triumph" long model "Imperial" Bb Cornet

a suggestion that the retailer will readily appreciate whether he acts upon it or not. One shrewd buyer among the customers of Whaley, Royce & Co., Ltd., purchased no less than seventeen cases of their publications in anticipation of revised prices. Mr. T. E. Callaghan, of the firm's headquarters staff, who usually gives the Winnipeg branch some assistance in covering the territory, is meeting with good success. Orders coming in indicate that they are only limited to the firm's ability to secure the goods with which to fill them. Mr. Callaghan expects to return to Toronto in time to meet and greet his friends from his own territory who usually take in the Fair.

The reentering of the Winnipeg branch into retail trade shows that the people of that city have not forgotten the house. Many of their former customers have found them out, and are again making the Whaley-Royce store their rendezvous.

"We're From Canada" was played by Sousa's Band on the Saturday and Sunday of that organization's visit in Toronto. Naturally the authoress, Miss Humble, and her publishers, Whaley, Royce & Co., Ltd., were gratified with this selection of the famous band. It also gave an already good seller increased impetus.

Soon dealers will be receiving the new Fall Bulletin listing the lines that offer the least resistance. This Bulletin, attractively printed in the company's own plant, contains suggestions re popular hits and popular books that dealers can readily convert into cash.

Whaley, Royce & Co., Ltd., will have a display at the Fair as usual, and will have a warm welcome for visitors at their store, 247 Yonge Street.

Will Have a Tent

Starr phonographs and Starr records will be exhibited at the Toronto Fair by the Canadian Phonograph Supply Co., of London. This year it has not been possible to give the talking machine industry accommodation in any of the buildings, but space near the Arts Building has been allotted on which the various firms may exhibit in tents.

Saw How Toronto Has Grown

Mr. Charles Culross, a native Torontonian, who is making good in the music trade in Montreal, where he is well known, stopped off to visit friends in this city on his way from New York. While here Mr. Culross and friends had an opportunity, through the courtesy of Mr. E. van Gelder, of I. Montagnes & Co., Sonora distributors, which line Mr. Culross handles, of seeing how the Queen City has grown. Mr. van Gelder put his Studebaker and chauffeur at Mr. Culross's disposal.

Stocked Up With Sonoras

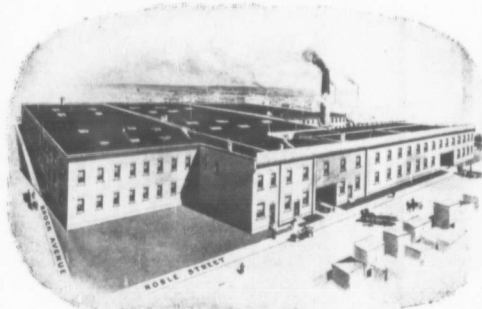
"Ample stock to take care of all orders" is the way I. Montagnes & Co. describe their state of preparedness to meet the fall demand for Sonora phonographs, for which lines they are exclusive Canadian distributors. Messrs. Montagnes & Co. have decided not to display their line at the Fair, but will have a complete display at their own salesrooms in the new Ryrie Building, Yonge and Shuter Streets.

Symphonola Co. Invite Visitors

The great increase in talking machine business has revealed a weakness that has been a real obstacle to Canadian manufacturers, viz., a shortage of cabinets. Enlistments and munition plants have made heavy drafts on organizations in piano and cabinet plants. The men taken are replaced with the greatest difficulty, and at much higher wages, or not at all. The problem of output has become acute.

Canadian Symphonola Co., Toronto, Ltd., early in their career faced this cabinet problem and decided to make their own. Consequently a factory and plant were purchased. The illustration shows a bird's-eye view of the factory, which is at 31 to 37 Brock Avenue, a few minutes' walk from the Exhibition grounds.

Music dealers are invited to visit the Symphonola factory at Fair time, or at any other time they may be in Toronto. If more convenient the Symphonola may be inspected at the piano salesrooms of Wm. Long, 405-408



View of Canadian Symphonola Co.'s Plant

Yonge Street, where the full line is on display.

Mr. Long is president of Canadian Symphonola Co., Ltd., and is giving the production of the goods his personal oversight. As a piano man of long experience, and in close touch with talking machine trade development, Mr. Long is thoroughly convinced that the proposition of his company will appeal to any dealer interested in a permanent trade building line.

Here Is A Phonograph That Plays ALL Records

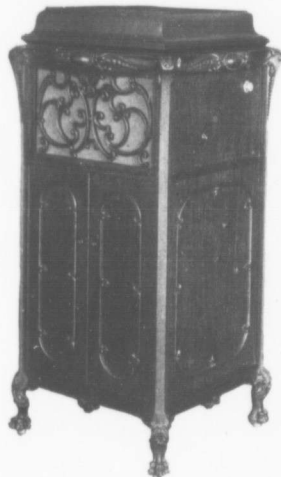
WE present to the musically appreciative public the final development of the phonograph—not as an interesting mechanical achievement, but as a *musical instrument*. The Brunswick Phonograph marks an epoch in the development of the science of sound reproduction, and brings to you the result of years of scientific research work on the part of the Brunswick-Balke-Collender Company of Canada, Limited, whose inventive genius and knowledge of the higher forms of Cabinet work has led the world for over seventy years.

The BRUNSWICK PHONOGRAPH

Brings All Artists

IN every corner of Canada the Brunswick Billiard Table has for years been admitted by all to be the best in appearance, durability and playing qualities. Brunswick Bowling Alleys are used almost exclusively in every Y.M.C.A. Club and Public Alley in Canada, and are the choice of all National Associations for their tournaments. The same standard of quality will be embodied in the Brunswick Phonograph, and dealers may expect a ready response from those who desire the best.

The Brunswick Phonograph combines every genuine advance in musical value with all the mechanical improvements of permanent worth, and combines in one splendid instrument the means of faithful reproduction of every medium of musical expression given by art to the human race.



The problems of faithful sound reproduction and flexible tone control have been solved with such finality that in its performance the instrument removes itself from the consciousness of the hearer, leaving only the sense of musical reality, which could otherwise be enjoyed only by the actual physical presence of the artist.

The Brunswick Phonograph Cabinets are the supreme achievement of our 74 years as the master cabinet workers of America. We have nine factories requiring the services of 5,000 employees, among whom are the finest artisans obtainable. We have the most modern kilns in existence, and through the use of superior methods and materials, we produce cabinets unsurpassed for genuine artistic merit and enduring quality.

The House of Brunswick owns immense timber tracts and sawmills, and is the largest user of fine imported woods in America. We use genuine San Domingo mahogany and rich quarter-sawed oak exclusively, and we never use any imitation woods whatever. There is a Brunswick Phonograph cabinet to fulfill every requirement of elegant home furnishing, whether of the simpler or more ornate style, and each one is artistically correct, and made under the supervision of men who know.

THE MUSICAL MERCHANDISE SALES CO., 80 York St., TORONTO

See the Brunswick Exhibit in the Process Building at Exhibition



IN spite of the superlative quality of the Brunswick Phonograph, our prices are very much lower than those of our competitors. Our control of the source of supply of our raw materials and our unequalled facilities for manufacturing, enable us to save thousands of dollars daily, and the result of these enormous savings is the lower price of the new Brunswick Phonograph. This can be seen in a few moments' comparison of this wonderful instrument with any other on the market to-day, as regards musical quality, elegance of cabinet work, and price.

Our cabinets contain numbered and indexed filing systems, which enable you to locate desired records at once. Besides the indexed files, there is space for the new album record filing books.

Models from \$45 to \$2,500 Retail

REMEMBER THIS !!

You will have your own Brunswick Records to sell with the machines. A variety of 300 records are now ready to choose from.

Dealers !!

Write for this valuable agency **TO-NIGHT** before it is too late. Remember that all instruments are "Made in Canada," and prompt delivery is assured.

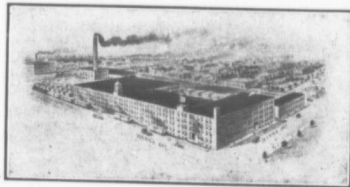
A large part of the enormous Brunswick Factory at Toronto has been set aside for the manufacture of Brunswick Phonographs, and no expense has been spared in the equipment to enable the very highest class of work to be done at a minimum cost.

—OR EVEN BETTER

WIRE IMMEDIATELY

FOR AGENCY !!

—TO—



The Musical Merchandise Sales Co.
80 York St. **Toronto, Ont.**

VISIT THE BRUNSWICK EXHIBIT AT THE EXHIBITION

Mostly Personal

Mr. Ralph Cabanas, manager, Columbia Graphophone Co., has returned to Toronto from a well-earned and thoroughly enjoyable vacation. The return to business was made a real delight by the arrival during his absence of the new period designs introduced by the Columbia Co., of which illustrations of three of the lines appear in this issue.

Mr. F. A. Trestrail, advertising manager, Williams Piano Co. Ltd., is back at headquarters in Oshawa after a visit to several United States points, where he successfully negotiated some important export business.

Discussing trade prospects, Frank Stanley, Toronto, prophesies that the scarcity of pianos will be more marked this fall than last year, and advises dealers to collect all the goods possible.

Mr. Frank Allen Clark, younger son of Mrs. C. Clark, Ridley Gardens, Toronto, and who is connected with the Stanley Piano Co., was married recently to Miss Florence Mae, eldest daughter of Mr. and Mrs. Robert Herbert, Brampton, Ont. The honeymoon was spent at Lake of Bays.

Mr. H. S. Berliner, vice-president, Berliner Gramophone Co., Ltd., Montreal, on a recent visit to Toronto expressed his satisfaction with His Master's Voice products and with the increased supply of Victrolas. Mr. Berliner advocates stronger efforts in pushing record trade, and in his firm's own retail stores in Montreal has found that with a little extra interest record sales were increased to an extent that any shortage of Victrolas did not affect the natural increase in total sales. He insists that a salesman who can develop record business in addition to selling machines is more profitable to the employer than the machine salesman who lets the record business go to a competitor.

Mr. E. C. Scythes, vice-president and general manager, Nordheimer Piano and Music Co., Ltd., made a combined business and pleasure trip through the Maritime Provinces.

Mr. Otto Higel, head of the Otto Higel Co., Ltd., Toronto, and who has lately given much personal attention to his firm's branch at New York, spent a few days with his Canadian business recently. Asked regarding United States trade, Mr. Higel expressed the conviction that it was a time to be optimistic, as the slowing down of trade resulting from the United States entry into the war was only temporary, and already a noticeable improvement is reported.

Two additional music pavilions have been built in "Piano Row" in the Manufacturers' Building at the Canadian National Exhibition grounds. These are for Cecilian Co., Ltd., and National Piano Co., Ltd., of Toronto.

Mr. Geo. C. Heintzman and C. A. Bender, president and general manager respectively of Heintzman & Co., Ltd., are on a visit among the western branches of their company.

Mr. A. P. Howells, of Gourlay, Winter & Leeming, Ltd., Toronto, has recently had word from his son Roy that he has been discharged from the hospital and is again fit for active service. Shrapnel wounds in both arms sent Roy to "Blighty."

Pathé Notes

Mr. E. M. Kearsing, who has been with the Pathe Company since they started a year ago, has resigned and returned to the United States.

Mr. J. J. Tottle has been appointed to succeed Mr. Kearsing. Mr. Tottle, who comes from one of the old sea-faring families of England, was born in Cardiff, Wales, and went to the States eleven years ago. He joined the staff of the American Graphophone Co. in Bridgeport, Conn., three years ago as assistant plant engineer. When

the opportunity of coming to Canada to join the Pathe was presented to Mr. Tottle, he readily accepted, as he saw the wonderful possibilities for the future development in this country. Mr. Tottle is enthusiastic over the Pathe record, and is tackling his work with a vim which argues well for his success.

The first of the new period design Pathéphones have now been shipped to the trade, and are creating somewhat of a sensation. They are certainly very artistic, and mark a big step in advance in talking machine construction.

The Pathe Company are issuing a new and beautiful machine catalogue listing these new instruments, and also giving interesting and helpful data on period furniture. A copy will be mailed gratis to anyone making a request.

"A Word With You" is the title of a message which the Pathe Company have issued to prospective dealers. This gives the man contemplating entering the business a complete survey of the field, and should enable him to form an accurate idea of the possibilities of the business. This booklet contains information interesting to the old as well as new dealer—Pathe and otherwise. As it contains much confidential information relative to the trade, copies will be issued only to legitimate dealers or prospective dealers, or who make the request on their business letterheads.

Vacations are the order of the day at the Pathe Company, the staff taking the usual two weeks vacation in turns.

The Hudson Bay Co. have secured the Pathe rights for the city of Vancouver, and will give that line exclusive representation. This is one more big house to be added to the ever lengthening list of first-class firms handling Pathe. The character and standing of the firms featuring Pathe right through the Dominion is taken as good evidence of the quality of the goods and their appeal to the public.

The Nova Scotia Furniture Co. of Halifax is another big firm to take on the Pathe line exclusively.

A Pathéphone, No. 250 (Sheraton Inlaid), and a good assortment of Pathe records, will be placed in the observation car of the special train carrying the Ontario delegation to the Convention of Life Underwriters in Winnipeg.

Community Advertising

EIGHT piano firms of St. Louis, Mo., are running an unsigned advertisement weekly in local dailies. One of the advertisements, occupying a space of fourteen inches by five columns, contained the following matter in striking display:

"Half a Man:

"You may be a whole man—but there's many a half man living a half life in a half home.

"For your life is as you live it, and a top-sided existence means a one-sided life.

"You're not a machine. You live on emotions. You can't be happy, you can't reach the fullness of your power with your emotions starving.

"So don't confuse necessities with luxuries. Don't believe there are no other things as necessary as bread itself.

"It is in the home that you and your family must round out your lives to completeness. It is in the home that your lives are in the daily making.

"Civilization has gone on at the command of only one language—the universal language—music.

"Folk songs, national anthems, hymns and our own rag-time—it is music that moves the race upward.

"The home without music is a half home, and the home without music is without excuse.

"Never before has it been so easy to bring music into the home through the piano and the player-piano as it is to-day. These instruments of honest worth are sold at very reasonable prices and on terms that will be found to meet your income."

THE INSTRUMENT OF QUALITY
Sonora
CLEAR AS A BELL 

**At our own showrooms only
During the Exhibition**

WHEN in Toronto for the Fair come to our showrooms and examine the Sonora line in comfort. Listen to it uninterrupted by the rush and hustle of the crowds. Get the exact idea of how it sounds in the furnished home. Put our address in your note book—*New Ryrie Building, corner Yonge and Shuter Streets.*

If you are a Sonora Dealer

You know all about Sonora quality—but how about that fall order? Better get it in. Other dealers are asking for the line and although we are ordering heavy and preparing for big business it is impossible to fully anticipate the rush. In the meantime we can fill large orders or small same day as received.

I. Montagnes & Co.

Sole Canadian Distributors of the Sonora Line

TORONTO NEW RYRIE BLDG.
YONGE & SHUTER **CANADA**



SONORA "SUPREME," \$1,500



SONORA "INVINCIBLE," \$475



SONORA "ELITE," \$240

THE INSTRUMENT OF QUALITY

Sonora

CLEAR AS A BELL



- Ten superb models.
- the name that attracts the cash buyers to your store.
- the tone that compels a desire to own.
- the advertising that creates a Sonora atmosphere for your salesmen.
- the agency that puts you beyond the fear of competition.

Exclusive Canadian Distributors

I. MONTAGNES & CO.

Shuter and Yonge Sts.

Ryrie Building TORONTO



SONORA "BABY GRAND," \$205

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL



EXCLUSIVE CANADIAN DISTRIBUTORS

I. MONTAGNES & CO.

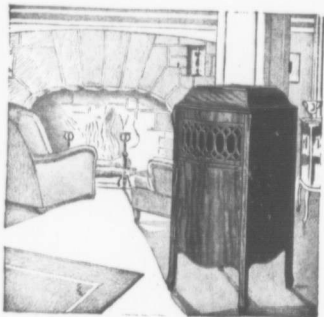
Shuter and Yonge Streets

Ryrie Building

TORONTO



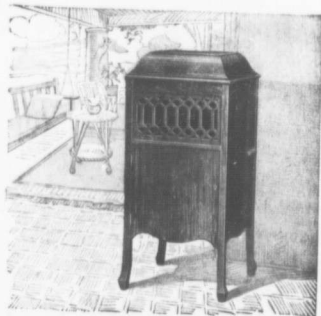
SONORA "BARCAROLLE," \$75



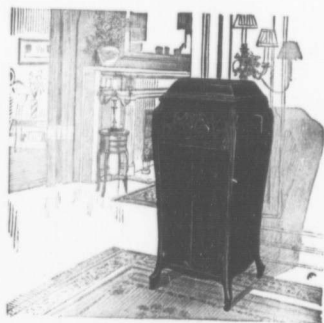
SONORA "IMPERIAL," \$137



SONORA "MELODIE," \$65
 With Stand, \$72.50



SONORA "TROUBADOUR," \$102



SONORA "GRAND," \$300

SWISS MOTORS

Have made the phonograph business possible. The best motors in the world come from the factories of Switzerland. That is why the best phonographs in the world contain Swiss Motors.

Phonograph Manufacturers

A Special Opportunity

Genuine Diamond
Needles at \$2.75 each
in dozen lots.

We have just received advice of a large shipment now on the ocean, to be immediately followed by other regular shipments. The last shipment was entirely sold out immediately on being cleared through the Custom's Office.

These motors are noiseless and smooth—a strong talking point in selling phonographs. They are strongly built and all heavily nickel plated. Although prices of materials, freight, insurance and war risk are higher than ever before, Swiss motors cost less than any other make of equal quality.

Get prices and terms from

I. Montagnes & Co.

Exclusive Importers of this Special Make

New Ryrie Building, Yonge and Shuter Streets

Toronto

::

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Canada

D. R. Gourlay Back From West

Anticipates Fair Crop Returns

Mr. D. R. Gourlay, vice-president of Gourlay, Winter & Leeming, Ltd., Toronto, returned to this city late in July from a strenuous trip through Western Canada extending over a period of nearly three months. Mr. Gourlay covered the west thoroughly from Port Arthur and Fort William to Vancouver. He visited many of the smaller centres off the main lines of travel, using the motor car to good advantage, reaching places that otherwise could not be included in the same time. He had opportunities for getting in touch with local conditions through merchants and farmers in every section of the different provinces.

As is always the case when the piano manufacturer visits his western dealers, Mr. Gourlay met with a splendid reception, and he was heartily welcomed wherever he went. From a business standpoint his trip was very pleasing, the orders actually booked for definite shipment being substantially in excess of his estimates.

Asked by the Journal as to the business outlook arising out of crop conditions, Mr. Gourlay referred to the rapid changes in the crop prospects varying from very poor to good in a week, as a plentiful rainfall came in time to check utter destruction of the grain. Also while one locality continued to suffer from drought, another section is favored with the necessary showers.

With so great an area as Western Canada there is a great variation in climate and physical conditions. Also, a great variation in farming methods. The yield is therefore bound to be "spotty," and because of late sowing there is increased danger from the early frosts. Mr. Gourlay's impression, from personal contact and subsequent crop reports, is that there will be a good harvest, but far below the bumper crops of some previous years.

Calgary Piano Man Dies Suddenly

Those in the trade who were acquainted with Mr. H. W. Hunt, president, Hunt Piano Co., Ltd., of Calgary, learned of his decease with a shock. Mr. Hunt, who was only fifty-six years of age, had been ill about ten days, his death being due to a form of paralysis while he was a patient at the Holy Cross Hospital.

Quite recently Mr. Hunt completed the purchase of Mr. F. W. Hardy's interest in the firm of Hardy & Hunt Piano Co., Ltd., and changed the name to Hunt Piano Co., Ltd. Associated with him were his son, Mr. Verne Hunt, and his daughter, Miss Winifred Hunt.

Mr. Hunt was born in Frankville, Ont. In 1883 he married Miss Mayme Bilton, of Westport, Ont., and went west to North Dakota, where he remained for five years, returning at the end of that period to Westport. In the spring of 1892 he moved to Innisfail, Alta., where he took up a homestead. It was not until the fall of 1904 that he went to Calgary, and after spending a year with the Great West Saddlery Company, he associated himself with F. W. Hardy, now of Edmonton, in the piano business. The firm is well known in Alberta. The funeral services at First Baptist Church were conducted by Rev. J. Austin Huntley.

Mr. J. Harry Shale, general manager of the American Piano Co., New York, is spending his vacation on Canadian soil at the Thousand Islands.

Gerhard Heintzman, Ltd., have appointed Mr. Robert Mullin, manager of their branch at Kitchener, Ont. Mr. Mullin sold the Gerhard Heintzman line with good success in the west for several years, and for the past year in Ontario. Mr. Frank Wesley, superintendent of agencies, is well pleased with this Kitchener organization.

R. C. Willis Goes to Ottawa

After seven years' connection with The Doherty Piano Co., Mr. Willis has resigned his position as manager and treasurer and taken the management of the piano and phonograph business of The Percival Piano Co. at Ottawa.

Mr. Willis has recently returned from the West, where for the past two years he has held a position of western



Mr. R. C. Willis

manager for The Doherty Piano Co., with headquarters at Winnipeg and branches at Calgary and Edmonton. In going to The Percival Piano Co. Mr. Willis takes with his new work a valuable experience gained in various branches of the piano and phonograph business. Mr. Willis carries with him the good will of the Doherty Piano Co. and his friends in the trade.

Brother of Martin-Orme Director Wins Promotion

Is Also Awarded Distinguished Service Cross

Word has just been received in Ottawa that Flight Sub-Lieut. Jack Devlin, brother of W. F. C. Devlin, sales manager and director of the Martin-Orme Piano Co., Ltd., has been promoted to a full flight lieutenant, and has, in addition, been awarded the Distinguished Service Cross.

Flight Lieut. Devlin enlisted in the Naval Air Service, and was for some time in charge of coast defence stations in England. His splendid work in this undertaking caused him to be transferred to the east, he being in the Balkans for nearly a year, with headquarters at the Island of Imbros, south of Saloniki.

It is believed that the honours and promotion won by this young airman are a direct result of the part which he took in the hazardous feat of blowing up the bridges across the Maritza River. The destruction of these bridges severed communication between Turkey and Bulgaria except for mule paths and pontoons.

Flight Lieut. Devlin is at present in Greece, somewhere near Saloniki. A younger brother also enlisted in this branch of the service a year ago.

Mr. Maurice A. Naphan, managing director of S. Hoffmann Co., Ltd., London, England, visited the National Piano Co., Ltd., Toronto, en route from New Zealand to England. Mr. Naphan was interested in the products of the Mozart Piano Co., Ltd., the output of which firm's factory is controlled by the National Piano Co., Ltd., through purchases made in New Zealand.

P. T. Legare, Ltd., Object to Journal Article Defend Puzzle Contest Sale of Pianos

When in Toronto recently, Mr. Fortier, general manager of P. T. Legare, Ltd., the well known distributing house of Quebec, took occasion to call on the Journal and protest against the sentiment of an article published in the June issue of this journal as tending to reflect on the business principles of his firm.

The article referred to was entitled "About Puzzle Contests in Piano Selling," and in which was included an article from "Economic Advertising." In justice to P. T. Legare, Ltd., the Journal gives prominence to the following, which appeared in this connection in "Economic Advertising" for July:

Piano Sale Not Fraudulent

Since the publication in the April issue of Economic Advertising of an article regarding a piano sale by P. T. Legare, Limited, Sherbrooke and Quebec, Mr. Fortier, of the Quebec store, favored us with a visit, at which he thoroughly explained and made clear the methods followed by his company in their recent sale.

With this explanation in hand, Economic Advertising would consider it a matter for deep regret if any injury to P. T. Legare, Limited, should result as a consequence of the report published in the April issue, and wishes to establish the fact that no element of fraud, fake or hold-up was present in the method used in that sale.

Concerning the piano selling puzzle contest put on by his firm, Mr. Fortier referred to the May issue of the Journal as proof of the efficacy of his system. In that issue was recounted an incident of several dealers giving their selling cost on a \$450 piano, and whose figures varied from \$50 to \$150. Mr. Fortier claimed that by improved system the selling cost can be reduced very materially, and that his firm was doing it. A canvas of the situation satisfies him more than ever that selling costs are too high.

As to the quality of the goods obtained by his firm, he emphatically insisted that they were good standard Canadian instruments, and incidentally observed that, greatly to their credit, the Canadian manufacturers are not turning out cheap and unreliable makes. "I have never asked for cheap goods," said Mr. Fortier, "and the name Legare is behind the goods we handle and guarantee. We advertise our contest. We advertise the prizes we give—and we give the prizes. On these sales we get good terms. On 95 p.c. of them we get better terms than dealers generally get. We know, because we have learned of many cases where other dealers have taken sales that we refused because of terms being too low."

The certificates, Mr. Fortier pointed out, were accepted at their face value on a piano sale, and "We do not pretend that people can buy potatoes with them," said he, quoting from the Journal article referred to. "If a customer pays \$350 to a regular dealer in cash and notes for a piano, that another customer buys from Legare for \$250, and a credit cheque for \$100, who," again quoting from the Journal article, "is the sucker?"

"We contend that our plan digs up business," said Mr. Fortier, and he related several incidents to prove that their contest was the means of selling pianos, where ordinarily the people were not even interested. "People are not so simple as your article insinuates. They reply either because they want to gain a prize, or are interested in a piano, and we have had people say in their letters to us, 'I hope you will send me a cheque.'"

"We give what we promise. Ours may be a different system from the old, but I am convinced that the old

system is too slow and inadequate. People buy from us because they see our advertisements. They have in view to win a prize, or, if they have no piano, to see what special advantages they can secure out of the advertisements.

"We can give the credit represented on the cheque because we handle the quantity, and naturally, buy at better prices. In fact, very few people can handle as many pianos as we can. In a department store, for example, selling the volume permits closer prices.

"P. T. Legare, Ltd., are doing a fair and square business, buying for cash, selling at a fair margin, and interfering with nobody. We consider that we are entitled to the same treatment."

Asked by the Journal if he would use the puzzle contest in selling pianos if this were his only line, Mr. Fortier replied, "I would adopt some other system than the present sliding scale of prices. I believe in a system of one price, the right price, based on intelligence in buying, and which is the only system fair to everybody."

P. T. Legare, Ltd., through their various branches throughout Quebec Province, have an extensive trade in agricultural implements and automobiles, as well as pianos and talking machines.

Piano Workers Killed in Auto Accident

A lamentable motor accident has cast a gloom over the town of Oshawa and deprived the Williams Piano Co., Ltd., whose factory is in that place, of four excellent workmen, doubly valuable in view of the acute scarcity of help.

James Normoyle, 38 years of age; James Connally, aged 30; William Johnston, aged 25; Herman Fletcher, aged 27, were instantly killed when the "Montreal Flyer," as the No. 1 International Limited of the Grand Trunk is known, crashed into their automobile on the afternoon of Sunday, August 12.

The men, who were all employees of the Williams Piano Co.'s varnishing and rubbing department, had been visiting the summer resort at Bowmanville-on-the-Lake, making the trip in Mr. Fletcher's car. Returning they arrived at the crossing to find it blocked by a freight. On request the freight was parted to allow the motor to pass. Just as the auto moved on to the track the "Flyer," coming along at its terrific rate of speed, crashed into the auto, killing the four men named, also killing Mrs. Frank Walker of Toronto, and seriously injuring her husband, who had been picked up on their way to the C.P.R. station.

August List of New Universal Player Rolls

SONG ROLL (88-NOTE—HAND PLAYED).	
2301 All the World Will Be Jealous of Me. Jass. waltz. Ernest R. Ball	96
2275 Ask Me No Questions. Jass. fox trot. Albert von Tilzer.	96
2247 Beauty's Eyes. P. Paolo Tosti.	92
2247 Because I Love You Dear. Charles B. Hawley	1 02
2249 Bonnie Sweet Bessie. J. L. Gilbert	1 02
2278 For Me and My Gal. Jass. one-step. George W. Meyer.	96
2307 For Your Country and My Country. Jass. one-step. Irving Berlin	1 02
2249 Good-bye Sweet Day. Kate Vannah	1 02
2309 Oh, What Wonderful Things One Little Girlie Can Do. Schuster and Glogau	96
2295 Rockaway. Jass. fox trot. C. Luckeyth Roberts	96
2311 Somewhere in Ireland. Jass. one-step. Ernest R. Ball	96
2299 That Creepy Weepy Feeling. "His Little Widow." Wm. Schaefer	96
2315 We Don't Know Where We're Going But We're On Our Way. Jass. one-step. W. R. Williams	1 20
2277 When the Sun Goes Down in Dixie. Jass. fox trot. Albert von Tilzer	96
2291 Where Those Cotton Blossoms Grow. "Love Mill." Albert France	1 20
2313 You're Mama's Baby. Jass. one-step. Pete Wondring.	96
METRO-ART (88-NOTE—HAND PLAYED).	
203192 Bubbles. Solo's art. Silvio Hein	78
203196 Cupid's Garden. Intermezzo. Max Eugene	78
203198 Mele Hula. Fox trot. William H. Tyers	60
203172 Sphinx. Jass. waltz. Francis Poppy	60

Mr. L. E. Hotchkiss, of the Playerphone Talking Machine Co., Chicago, was among recent talking machine trade visitors to Toronto.

THE WILLIS PIANO

—the magnet that draws the
cream of the trade



Willis Art Piano Style "E" Louis XV.
Height 4 ft. 9 in., width 5 ft. 4 in., depth
2 ft. 5 in.

There will be a complete exhibit of **WILLIS** and **KNABE PIANOS** at our regular location in the Manufacturers' Building, during the **Canadian National Exhibition**, August 25 to September 10.

Dealers, salesmen, tuners and all friends will be gladly welcomed.



Willis & Co., Limited

HEAD OFFICES:
580 St. Catherine St. W.
MONTREAL, QUE.

FACTORIES:
ST. THERESE
QUE.



MONTREAL TRADE CHAT

VACATIONS may interfere with regular routine in the office, store or factory, but for all that the annual vacation is an economic institution. The annual holiday is a good investment for employer or employee. It is a part of the plan of efficiency on the basis that a man or a woman can accomplish more in fifty weeks than in fifty-two. In the local music houses holidays are the order of the day, but by the end of the month the various staffs will be ready for a strenuous fall business, more fit than ever.

W. H. Leach, president of the Leach Piano Co., Ltd., has received word that his son, Fred S. Leach, vice-president of the Company, who enlisted as a private with the 24th Battalion, and who has since been wounded and recovered, has been promoted to a lieutenancy in the same Battalion.

J. Anderson, soloist of St. James the Apostle Church, is a recent purchaser of a Leach upright sold by the Leach Piano Co., Ltd.

Sousa's Band when in Montreal included in their programme Philip E. Layton's popular patriotic song, "Off to Fight the Germans." It was enthusiastically applauded when first given.

Mr. C. W. Lindsay, of the House of Lindsay, is holidaying somewhere in the Province of Ontario.

Through the courtesy of the directors of Dominion Park the male patients of the Home for the Blind were recently the guests of the Park at one of the Sousa's Band concerts. A feature of the programme was the playing of the Dominion March, composed by Mr. Philip E. Layton, president of the Home for the Blind.

Mr. F. G. Sharpe, of Willis & Co., Ltd., pursuant with his usual custom will shortly visit the factory of the American Piano Co. at East Rochester, N.Y. Mr. Sharpe is one of those live salesmen who believes in the policy that it pays to keep posted even to the minutest details of all that new in the manufacture of the lines he sells.

Albert P. Willis, Jr., of Willis & Co., Ltd., spent his vacation at St. Margarets, in the Laurentian Mountains.

L. A. Poulin, a member of the staff of C. W. Lindsay, Ltd., will spend his holidays motoring. Accompanied by Mrs. Poulin in his McLaughlin roadster, he will take an extended trip through the Berkshire Hills, visiting Waterbury, Conn., New York, and other points, returning by way of the White Mountains, stopping off at the famous Bretton Woods, where he will spend the remainder of his vacation.

Willis & Co., Ltd., report business in general very satisfactory, and collections excellent.

President A. P. Willis & Co., of Willis & Co., Ltd., has returned from a visit to the Maritime Provinces, and told your correspondent that in the east he found trade well up to the average, and that while the crops were a little late they were in good shape. "There is no question in my mind," he said, "that the crops in the Maritime Provinces were never better. Everything down there is flourishing, and whilst there is a good deal of misgiving on account of the war the people are most hopeful and are bleeding to death for war. The population look on war as a strictly and purely family affair, and take it to heart very much. Taking everything into consideration prospects for the sale of pianos are exceptionally bright, and everything is prosperous. Cut-pricing has been apparent in some centres, which does not do the trade any good, and for which there is no necessity. Referring to the hay crop in the province of Quebec, Mr. Willis remarked that it was the best he has seen for many years.

E. A. Meyette, sales manager of J. A. Hurteau & Co., Ltd., reports business in Williams New Scale and Ennis instruments good, particularly in players, and is looking forward to having one of the best fall season's business than for some time past.

P. S. Connolly, secretary-treasurer of the Karn-Morris Piano & Organ Co., Limited, Woodstock, Ont., paid Montreal a flying visit the past month, making his headquarters at the warehouses of the local Karn-Morris representative, W. J. Whiteside. This was Mr. Connolly's first visit to Montreal in three years, and he was very much surprised at the rapid growth of the city of churches since his former visit.

W. J. Whiteside states that he is laying pipes for the foundation of an enormous fall business in Karn-Morris lines, and that at present the usual summer dullness is apparent, trade being restricted to a certain extent.

"Mason & Risch instruments are moving off our floors as fast as we can expect them for this particular season of the year," said Layton Bros., "but one thing we do feel thankful for is the fact that the majority of sales closed represent spot cash business? Sherlock Manning goods have upheld their past reputation as a popular selling instrument."

"Mendelssohn and Cecilian pianos are holding their own and we were still able even despite the torrid heat wave to put over a number of nice sales the past month," said Gervais & Hutchins.

J. W. Shaw & Co. report Gerhard Heintzman sales as above expectations for the month of July, and have in view the promise of a good volume of business for fall selling.

"You can say we are pleased with summer sales of Evans Bros. pianos. This time of the year we are satisfied with what we get, and even then comparing trade with the same period last year we find it largely in excess of the volume produced then," said J. H. Mulhollin.

The Berlind Phonograph Co., Ltd., 153 St. Catherine Street East, are handling a few New Scale Williams and Ennis pianos.

Mr. John Philip Sousa, Miss Virginia Root, Mrs. Root, Miss Estelle Root and Mr. Percy Hemus, of Sousa's Band, paid a visit to the Industrial Home of the Montreal Association for the Blind before they left town, and were afterwards entertained at luncheon at Mr. P. E. Layton's residence.

New Edison Blue Amberol Records

(Continued from page 69.)

- 3265 Down in Lily Land. E. Wallace Rega, contralto and tenor; orch. arr. Marion Evelyn Cox and John Young.
- 3264 For You a Rose. Gus Edwards, tenor; orch. arr. George Wilton Bullard.
- 3249 Indiana. James F. Hanley; female voices; orch. arr. Homestead Trio.
- 3277 Molly Brannigan (old Irish Melody). Arr. by C. Villiers Stanford, tenor; orch. arr. Joseph W. White.
- 3268 Willing Wal, Bass and Chorus. Ford Hawaiians.
- 3270 I Dream That I Dwell in Marble Hall and The Heart Bowed Down (Bohemian Girl). Ballo; violin, violoncello, flute and harp. Venetian Instrumental Quartette.
- 3273 Kathleen Mavourneen. F. N. Couch, zimbabwe, with piano-forte by Olga M. Bibor, M. Nagy.
- 3263 Our Own Make Folks. Jules Lovey, cornet, orch. arr. Jules Lovey, Jr.
- 3255 A Darkey's Oration on Woman. Cono, vanderlille sketch, with banjo. Billy Golden and James Marlowe.
- 3271 He's Living the Life of Heilly. Archie Guttler; cantele song, orch. arr. Edward Mewker.
- 3261 Sweet Peggy Magee. Ada Jones and Len Spencer.
- 3248 All Hail the Power of Jesus' Name. Oliver Holden; mixed voices, orch. arr. Metropolitan Quartette.

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The Prevention of Pin-Holes

A Live Subject Discussed by Andrew McIlwrath, Vice-President of Geo. W. Stoneman & Co., the Chicago Veneer House, in *Fiano Trade Magazine*

TO begin with, you can make it as strong as you want to that the varnish is not responsible for the pin-holes. Pin-holes will not develop when the veneered stock is properly prepared and the varnish properly laid and dried. Piano manufacturers always have had more or less trouble with pin-holes, but during all my experience in the veneer and varnish business I never have heard so much complaint of this trouble as has been the case during this year. I regret that I am unable to explain specifically the nature of the chemical action that causes these pin-holes, but I do know that the trouble is due to the clogging of the pores of the veneered stock through the operation of the sander. And I do know that they can be prevented by cleansing these pores after the stain has been applied and before it is completely dry.

However, I am of the opinion that the trouble has its inception in the laying of the veneer. If the glue is spread too hot, and not allowed to congeal, it expands the wood and soaks virtually clear through the veneer. Then the heat generated by the sandpaper warms this glue that has soaked through to the outer surface of the veneer and, mixing it with the fine wood dust scraped off the stock, rolls it into the pores of the wood and fills them in a manner that prevents the proper packing of the filler. I believe it will be found in such a case that the sander has caused a thin film of glue to establish itself over many of these pores. Under this film is the accumulation of glue and fine sawdust. Then, when the filler is applied, it does not pack into the pores. Therefore, the filler dries with numerous small pockets of accumulated glue and sawdust, in which there is imprisoned a certain amount of air. After the varnish is applied, some action takes place in these small pockets, or pores, due either to imprisoned air or to the gases of the glue, which causes them to burst and pin-holes appear on the surface of the varnish.

Manufacturers who have been most successful in overcoming these troubles apply veneer on the stock after the glue is fairly well congealed. One manufacturer has set up a couple of large fans which direct a flow of air over the stock after the glue is spread. This serves to congeal the glue before the stock is put in the press. He works with glue presses of small capacity so that he can get the pressure on before the cauls have heated the glue sufficiently to expand the veneers. For instance, when gluing top frames, he will put not over a dozen in the press at a time and the work is put in and the press tightened with a rush, so that by the time the glue has commenced to soften, through the action of the hot cauls, the press is so tight that the veneer cannot expand, and therefore a minimum amount of glue penetrates the pores of the wood. Now, when stock that has been glued up in this manner is placed on the sanding machine, there is either no glue at all or a very small amount in a position to be affected by the heat generated through the friction of the sandpaper. There may be some glue there, but even though there is not, there is the fine dust which is rolled into the pores of the wood, and this should be cleaned out before the filler is applied. This cleansing should be done after the stain is applied, the water in which has a tendency to soften up whatever glue and sawdust has accumulated in the pores. I recommend a steel brush to cleanse these pores. It should be used before the stain is thoroughly dried, and when the stock is well cleaned by this method it leaves the pores open and hungry for the filler, which drives the air out of all the pores, completely filling them and presenting the proper surface for the varnish.

One manufacturer successfully uses compressed air to

clean these pores instead of the steel brush. He uses a hose with a small nozzle to get high pressure, and claims that the results are equal to those when the steel brush is used and that the work can be done more speedily. I have not had sufficient experience with this method to be able to endorse its efficacy from personal knowledge, but I have no doubt that it will do the work. I do know, however, from personal knowledge, that the steel brush will cleanse the pores and will prevent the pin-holes if the cases are afterward varnished and dried in the proper manner.

Many manufacturers do not stain their walnut cases, preferring the natural color of the wood, particularly in the case of the Maryland walnut, which is full of high-lights, color and artistic contrasts. In such cases, I would recommend careful use of the wire brush, immediately after the stock comes from the sander. There being no stain to loosen up the accumulations of glue and sawdust in the pores, the cleansing process should take place while whatever glue there may be on the top of the veneer is still a bit softer from the heat of the sandpaper.

I am very sure that manufacturers who will follow this system carefully will find that pin-hole troubles will disappear. Manufacturers who are using the steel brush on the veneered stock as suggested do not have pin-hole troubles. It is not the fault of the veneer or the filler or the varnish. Filler is put on to fill the pores of the wood, which expels the air and leaves a smooth surface for the varnish. It is obvious that filler cannot fill a pore that already is full of an accumulation of sawdust and glue. Spread the glue so that there will be a minimum of expansion in the veneer before the presses are tightened. Then cleanse the pores before the filler is applied and not only pin-hole troubles, but a large percentage of the checking will be eliminated.

Some with whom I have discussed this subject have advanced the suggestion that perhaps the acidity of the glue is responsible for the action that takes place in the pores. They say that war requirements have forced glue manufacturers to find substitutes for certain materials formerly used, and it is this substitution that is in some way responsible for the difficulties. As contributory evidence of the correctness of the theory that there is a distinct advantage in congealing the glue before the stock is placed in the cauls I might mention that I have found instances where pin-holes have appeared on part of the stock from a certain press while the balance from the same press was free from them. I am of the opinion that the stock that did not show imperfections was that which was placed between the cauls last and hence had the pressure applied before the glue had time to saturate and expand the veneer."

Unique Stationery

An American piano manufacturer is using a new letter-head, which, in addition to carrying the official correspondence of the house, also serves as a sort of miniature catalogue of their pianos. The letter paper, which is of a light-gray shade, contains four pages, 8½ x 11 ins., instead of a single sheet as ordinarily used. The first page is for correspondence, and the second and third pages have lithographic reproductions of several styles of pianos and player-grand pianos. On the fourth page is printed this manufacturer's creed.

Repairing the Player Piano

The above is the title of a book recently issued by "Musical Opinion," of 35 Shoe Lane, Holborn Circus, London, E.C., being information useful to pianoforte tuners and repairers. The price is one shilling net. The book is of 30 pages, and contains a number of illustrations. There are sections on "Primary Pneumatics," "Double Pneumatics," "Inside Pneumatics," Motor "Pedalling," Bellows, etc.

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Darkness of the way,

For the long, long trail will lead you

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—AUGUST, 1917

The Question of Sheet Music Prices

NO one relishes the present day discussions of increased prices, the high cost of living, and the high cost of doing business, but these conditions are such as to make the music dealer think and plan as he never had to before. In these troublesome times it behooves every dealer to squarely face facts and conditions and accordingly steer his retail boat to the best of his ability.

There appears at the present time little upon the horizon to indicate anything other than the necessity for the dealer to charge more for his sheet music. Songs of the class that have been selling to the public at 35 cents must sooner or later bring 40 cents, and any good song to-day is worth 40 cents.

In looking into this matter the Journal has seen invoices showing that the insurance on shipments of music from London, England—which, by the way, must now come in bales—is over three times the amount of the freight charges. The freight and insurance together make a cost laid down here of one cent per pound more than if the shipments came by mail. Incidentally, dealers and salesmen may be surprised to know that entering into the cost of importing music is the charge of 15 p.c. on the cost for packing.

In England practically all publishers have advanced their rates from 10 p.c. to as high as 50 p.c. As reported in the Journal's July issue, it was resolved at the recent convention of the United States sheet music dealers that all copyrighted sheet music, other than piano, should be marked net, and that the selling price be at a discount of one-third; this to be the established maximum retail discount, and to be upheld by both dealers and publishers.

Following this decision letters have reached the Canadian trade from American houses that their wholesale discount will be one-half and twenty, and in some cases one-half and ten, from the retail marking.

It is unnecessary to refer at length to the advance in the cost of ink, paper and printers' wages, etc. The Journal has good reason to know of this, as the regular paper on which the Journal is printed advanced 95 p.c. in twelve months, and commencing in June other printing costs advanced 25 p.c. The dealer, therefore, would be well advised, if he is not already doing so, to plan to get 40 cents for his standard songs. No one perhaps would be prepared to say that a good standard song is not worth 40 cents. Many buyers of music know that comparatively they are getting their music cheap at 35 cents. To illustrate, the Journal overheard a gentleman say the other day that considering the ability required to produce the words and music of a good song, and to be able to secure the fine results of a musician's work, published in two, three or four keys to suit any range of voice, he did not see how it could be sold over the retail counter at 35 cents with any profit to the dealer. He also mentioned that within his memory he did not know of anything he was buying at the present time that had advanced so little in cost in fifteen or twenty years as music.

Therefore it would seem wise to plan ahead to charge an increased rate rather than wait a short time until forced to do so by utter necessity, or as a dealer said the other day to a friend of his, "To make a living profit, the utter necessity is upon us now."

Neglecting the Albums

A SHEET music salesman informs the Journal that in many music stores the standard song albums, cycles, and books of other kinds are stored in some inaccessible place month in and month out. The result is customers dropping in frequently might get the idea that only sheet music was carried in stock. The salesman quoted every six weeks or so makes a fresh counter and window display of books and albums of different kinds, from which he gets good results.

The Mouth Organ and the War

IT is said by Dr. Edward Stubbs that the most popular instrument amongst the soldiers is the mouth organ. He writes as follows concerning it: "The apotheosis of the mouth organ is certainly one of the war's great surprises. That the Teutonic instrument from which untutored boys extracted strident noises should go down to posterity as the British soldier's most approved depression ameliorator is, in truth, more than surprising. In moderately capable hands the mouth organ is not unmusical, and the secret of its universality is, of course, that it can be conveniently stowed away in any apology for a pocket. It is difficult to realize how ardently the mouth organ has been appreciated by our brave boys in remote corners of the earth. The humble instrument provides musical manna in the wilder-

Music is the combination of agreeable sounds for the purpose of expressing such feelings, ideas or emotions as it is beyond the power of other arts to portray.—William Braid White.

ness. Many detachments and small bodies of men move from point to point to harmonic music. Two Seaforth Highlanders at a critical moment during a German attack steadied their comrades by getting on the parapet of the trench and playing in the midst of a heavy fire. For this they deservedly received the "Distinguished Conduct Medal." It seems extraordinary that the business of playing a mouth organ should ever be distinguished conduct. Still men have been decorated for playing the bagpipes. We remember the story of Dargai.

Introduction of Democracy Into Music Stirs Up Sales of Orchestral Instruments

THERE are those who believe that the new bond of union between Canada and the United States will cause any important movement in either country to have even a stronger reflex influence on the other than has been true in the past. If this be true, especially in view of the way musical influences are reaching out and deepening all over the Dominion, the community music idea of the United States will spread in Canada. The way Yolanda Mero looks at the movement for the democratization of music means an impetus for sales in the musical merchandise departments of our music stores.

In the course of a lengthy statement on this subject in the Musician Mme. Mero said in part: "On my first visit to America a prominent dean of music impressed me with the fact that the piano as a musical instrument was by no

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means conducive to the true democratization of music. Frankly, I confessed that I had never thought of that. He then added:

"The intensive cult of piano playing is a great help, but also a considerable hindrance to every man and woman who is aiming to popularize the gospel of music among the young musical generation."

Being pressed as to why he held this view he informed me that in educational institutions they could not use more than two to four pianists at the time, consequently it was found impossible to make the best use of our pianistic talent in the propaganda to develop and popularize the cult of good music.

Soon I was made to understand that in choral singing and orchestral work the educational institutions could enrol and utilize the musical talent of almost every child. This brought them one step farther in democratizing music, and to instilling the community musical spirit into the growing generation of music lovers.

I had to acknowledge that my musical horizon had once again been broadened by vast leagues. It stretched beyond the Chinese walls of a professionalism, and I beheld music in its very own—music by the people and for the people.

I also realized that the dominantly popular pianistic cult, while of untold aid, can never be expected to bring about the popularization and democratization of good music.

"The popularity of school and community symphony orchestras and bands will dethrone pianism as the ruler of Musicland" was the prophecy of this cultured musician a good many years ago. And it has. I challenge any skeptic to find an American city, town, or village where people are accustomed to honor the tick on the Clock of Progress, and see if that community will not boast of a school or community chorus, orchestra, or band. Over 6,000 men and women are engaged as supervisors, directors, and deans of music in establishing such musical organizations all over this land.

They have but scratched the ground, and already the results are astonishing.

What does this mean? It means that while the musical ambition of our children of yesterday was to master Clementi and perhaps Czerny, then aspire to play the Maiden's Prayer or Charge of the Light Brigade, the little Johnnys and Marys of our days consider it a dearly cherished privilege to play in the school orchestra or band.

Result: A sudden and unheard of increase in the sale of string, brass, and reed instruments. One new edition follows the other, presenting simplified orchestral and band arrangements of our standard classics. Publishers are rarely forced to action by sentiment. They merely sense the thread of events.

The slogan to-day is: "Get together and make music."

You cannot very comfortably place your upright around your neck and carry it to band or orchestra rehearsals. And even if you could they cannot use more than one at the time. On the other hand, violins, cornets, cellos, flutes, etc., are welcomed in legions. Nay—the more the merrier.

We are going through an epoch-making change in our musical development and only the blind and stupid will fail to see the handwriting on the wall.

Let us not weep over the loss of generations of unborn and already doomed pianistic talent, for this change of affairs plus the wonderful strides made by the player pianos and phonographs will but bring about a speedier and more graceful survival of the fittest in pianism as well as in all other fields of musical endeavor.

Musical democracy is the new spirit in Musicland, and those who fail to greet it and work toward the greatest good of the new regime will be brushed aside by the ruler of all the lowly and elect in Musicland by—King Progress.

What is Looked for in a Good Violin Bow

Will you kindly inform me what would be the proper weight of a violin bow for general orchestral work, also whether the weight should be at the point or frog? Salesmen in the small goods department will be interested in the reply to this question furnished by Louis Eaton, a soloist and teacher, who conducts the violinists' column in Jacob's Orchestra monthly:

Your query affords an excellent opportunity to offer a few words concerning the principal good points to be found in a satisfactory, high-grade bow.

As is well known, Francois Tourte remains the greatest of all bow makers, and all "Fiddledom" owes him an infinite debt of gratitude for perfecting the mechanical parts and the style of the bow as we know it to-day. After exhaustive experiments he became convinced that pernambuco wood alone combined the requisite qualities of lightness and stiffness necessary to a perfect stick. He taught us that a bow can be too firm, that power and control of tone are acquired best when the bow shall be at once elastic yet reasonably firm, that the weight must conform to the quality of the wood, coupled with a certain perfection in balance, thus enabling the user to gain equal success in playing at any given part of the stick.

Tourte and Stradivarius were quite alike in their genius for judging wood, and in possessing skill to graduate wood to the acme of nicety by an almost uncanny knowledge, or power of intuition. The success of both masters may be to a large extent summed up in the manner in which they treated wood, according to its density or porosity, and both knew how to select wood best adapted to their special purposes. It might be said without fear of contradiction that we owe more to Tourte than to Stradivarius, for the former practically created the bow when having little if any working model from which to develop it, and his success made possible many if not all phases of violin technique. Before his time there could have been no *staccato* and *spiccato*, no notable nuances of *piano* and *forte*, no power, no real purity of tone and little fleetness under control.

Tourte used wood that was of fine, yet strong texture; he learned how to heat the stick to the marrow (which insures the permanency of the curve) without ruining the exterior; he perfected the mode of bending the stick inward (the earliest examples of bows show the wood bent the reverse way, i.e., outward), and this improved idea enabled the violinist to better relax the weight of the fingers and thumb against the stick while at the same time the bow became more sensitive to pressure, and proper distribution of weight became possible.

He determined the curvature, with the desirable point of gravity (or balance), and decreased the diameter of the head as well as the height, which determined the distance the hair should line from the stick. This is accomplished in part by the attachment of the screw, by means of which the hair can be tightened or loosened at will—the earlier method rendering such an advantage impossible. He also hit upon the length of stick best adapted to the violinist's arm, and then invented the ferrule at the nut which spreads the hairs to the proper width and thickness, and which previously had been attached to the stick in a kind of round bundle. And so we have our modern bow as it was conceived by him, with the exception of the metal slide on frog which attaches to the stick. This improvement was first applied by Lupot. Tourte never stamped his name on his bows, although some of them have since been so marked by owners or dealers.

The average bow maker does not allow for the quality of wood fibre, the grain and weight. The taper, general size and curvature should conform to these variations in different pieces of wood in order to obtain the pliability,

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elasticity and resiliency so necessary to assist the player in control of tone production, which includes success in gaining responsive color from every impulse of his bow-arm. Every detail is most important, and the absence of any one feature, or more, accounts for the defective bows on the market which cancels any possibility of either forcing or coaxing the power or quality of tone from any instrument—not even the best.

Much of the wood used in bows is not properly seasoned, and the playing life of the stick is proportionately shortened. If a stick is not straight the parts will not pull and work together, thereby reducing its usefulness and efficiency. All faulty curves in a bow unsettle its stability when working on the strings, and so render it treacherous and practically useless for fine playing. If the grain is uneven or curly, the bow is more subject to warping out of line. Nor does the average bow work equally well for all styles of playing, and a clever violinist will select a stick which will best serve him in controlling the weak points in his bow-arm technic.

Sheet Music News Briefs

Mr. W. J. Roberts, of Chappell & Co., is holidaying in the Bobcaygeon district, where in addition to forgetting the cares of a sheet music publisher for a fortnight he will no doubt get in some longer than eight-hour days at one of his favorite hobbies—fishing.

Mr. Roberts' work in the interval is in the capable hands of Mr. H. Culverwell, who is up from the Chappell New York branch for two or three weeks. Mr. Culverwell is quite at home in Canada, having lived in Winnipeg, and having travelled from coast to coast, calling on the sheet music dealers in the interests of the House of Chappell.

Miss Jessie Plaxton, of Beare & Son, is spending her vacation on the St. Clair river, which is a popular resort for Detroit people. Miss Plaxton is gaining fresh energy for using in a big fall and winter season's trade in violins and small goods.

The trade will be interested to learn that Major C. D. Enoch, T.D., of the well-known firm of music publishers, Messrs. Enoch & Sons, has been awarded the Legion of Honor by the French Government.

An out-of-town gentleman called at the Journal office recently and in course of conversation expressed his satisfaction that such an automobile attachment as Holmes Madcock brought home with him from the States had been introduced into Canada. As reported in the July issue the attachment shows a green light when the 15-mile-an-hour rate is reached; a blue light for 20 miles; a yellow light for thirty miles; a red light for forty miles; and at fifty miles a concealed phonograph plays forth with "In the Sweet Bye and Bye." The Journal's visitor would like to offer a reward to anyone who would invent an improvement so that instead of the concealed machine playing any tune a concealed club would fly up and hit the driver a good clout over the head.

Plenty of Stock for Fall and Winter

The following letter is being sent out to their customers by Beare & Son this month:

"It is hard to believe that we have just passed through three years of the greatest warfare the world has ever known. It has been a strenuous and chaotic period in the lives especially of our business people. However, it is gratifying to know that Canadians have done their "bit" in keeping the wheels of commerce moving; that they are still dominated by a win-the-war and business-as-usual spirit, and are looking to the future with the utmost hope, confidence, and assurance.

"Our Mr. Walter Beare has been very busy during the

past three years locating markets for our special lines, and has been more than successful, with the result that we have in stock to-day for immediate delivery a fine line of violins, bows, cases, strings, resin and all violin accessories, as well as a splendidly assorted stock of 'cellos and fittings, guitars, mandolins, banjos, cornets, bugles, flutes, drums, accordions, harmonicas, and metronomes; in fact everything you may require for your general fall and winter trade.

"The Canadian National Exhibition opens Saturday, August 25th, and we trust you will be coming to Toronto for this great annual event. We extend to you a cordial invitation to call and see us, and even if not requiring any goods just at present we shall be glad to have the pleasure of meeting you."

NEW MUSIC Copyrights entered at Ottawa

- 33123 "Oh—Oh—Lady." (Switzerland Sam.) Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 33124 "Plant Plenty of Potatoes." Words and music by Bert Kalmar & Edgar Leslie.
- 33125 "Laddie Boy." Words by Will D. Cobb. Music by Gus Edvard.
- 33144 "Nestle the Shade of the Maple Tree." Words by Mrs. George H. Gordon. Music by Henry D. Dumas.
- 33145 "I'd Feel at Home If They'd Let Me Join the Army." Comic song. Words by Jack Mahoney. Music by Albert Gumble.
- 33146 "The Sweetest Little Girl in Tennessee." Song. Words by Stanley Murphy. Music by Harry Carroll.
- 33147 "Along the Way to Walwick." Song. Words by Gus Kahn. Music by Richard A. Whiting.
- 33148 "Be a Good Scout." Song. Words by Stanley Murphy. Music by Harry Carroll.
- 33149 "Welcome Home Our Soldiers." Song. Words and music by Ella Charlton. Toronto.
- 33150 "When We Wind Up the Watch on the Rhine." Words by Gordon Thompson. Music by Gordon V. Thompson and William Davis. The Thompson Publishing Company, Toronto.
- 33158 "Pinky." One-step. By Little Billy.
- 33159 "I've Got Something in My Eye." Words by Edgar Leslie and Grand Charlie. Music by Geo. W. Meyer.
- 33161 "Memories of Home." New song. By Rev. J. D. Morrow. Toronto.
- 33162 "Fleur du Canada." (Flower of Canada.) Melodie pour Violon et Piano. Par Alcide Gagnon. J. E. Belair, Montreal.
- 33164 "Ask Her in Tulp Time." Song. Words by Joseph Sanitely. Music by Henry I. Marshall.
- 33169 "Down South Everybody's Happy." Song. Words by Nat Vincent. Music by Herman Paley.
- 33170 "The Siren." Waltz song. Words by Helen Haskin. Music by Livel Davis.
- 33171 "You're a Great Big Lonesome Baby." Song. Words and music by Gus Kahn, Chas. L. Cooke and Richard A. Whiting.
- 33172 "Ask Her in Springtime." Song. Words by Geo. J. Moriarty. Music by Richard A. Whiting and Grace LeBoy.
- 33173 "My Favorite Palama Girl." Fox trot. By Louis H. Fisher.
- 33174 "When Kelly Sang Killarney." Song. Words by Bartley Costello. Music by Henry I. Marshall.
- 33177 "For the Flag, the Empire, and the King." Words by W. H. McIntosh. Music by J. G. Andrews. William Herbert McIntosh, Stoughton, Sask.
- 33178 "Cheer Up, Little Darling." Words and music by Morris Manley. Toronto.
- 33181 "Girls of America." Words and Music by Words by Edgar Medley. Words by S. G. Smith and Frank Ehrhart. Smith & Ehrhart, Toronto.
- 33183 "Sempre Avanti Soldati d'Italia! (Forward, Soldier of Italy!)" Inno Del Maestro Ernesto Sestero. Ernesto Sestero, Walland, Ontario.
- 33194 "You Are My All in All." Words by Walter Bruce. Music by Wm. Eckstein. The Delmar Company, Limited, Montreal.
- 33195 "Good-Bye Soldier Boy." Words by Walter Bruce. Music by Wm. Eckstein. The Delmar Company, Limited, Montreal.
- 33202 "C. E. F. March." By Lieut. H. T. Scott-Huntington. Toronto.
- 33202 "American Legion March." By Lieut. H. T. Scott-Huntington. Toronto.
- 33209 "Some Sunday Morning." Words by Gus Kahn and Raymond Logan. Music by Richard A. Whiting.
- 33210 "I'll Come Sailing Home to You." Words by Stanley Murphy. Music by Harry Carroll.
- 33211 "Carmelita." Words and music by Charles F. Harrison.
- 33212 "Ballin' Away on the Henry Clay." Words by Gus Kahn. Music by Robert Van Alstyne.
- 33213 "Remorse Blues." Fox trot. By Henry Lodge.
- 33214 "Breath of Spring." Valse. By Grace Le Boy.
- 33215 "American Beauty." Waltz. By Henri J. Van Praag.
- 33216 "Moonlight Ripples." Valse. By Merle Von Hagen.
- 33218 "L'Echo." Chanson Bretonne. Paroles et Musique d'Albert Larfion. J. E. Belair, Montreal.
- 33219 "Keep on the Right Hand Side of Father." Words by Alfred Bryan. Music by Harry Tierney.
- 33220 "If You'll Be a Soldier, I'll Be a Red Cross Nurse." Words by Alfred Bryan. Music by Harry Tierney.
- 33221 "Cicopatra." Words by Alfred Bryan. Music by Harry Tierney.
- 33222 "Keep Your Eye on Little Mary Brown." Words by Alfred Bryan. Music by Harry Tierney.
- 33223 "Chasing the Squirrel." Words by Alfred Bryan. Music by Harry Tierney.
- 33224 "Charmante Antoinette." (Un Anglais a son Epouse Canadienne.) Paroles et Melodie de Harry Goodfellow. Accompagnement de A. E. J. McCreary. J. E. Belair, Montreal.

Enoch & Sons

The Australian lady, May H. Brahe, is rapidly making headway in this country as a composer of popular class songs. Madame Melba was among the first to give encouragement to the young and promising composer. Madame Clara Butt with the now familiar ditty, "Down Here," has also helped to popularize the composer's writings. Among May H. Brahe's recent essays of an important nature must be reckoned the album of "Song Pictures," in the production of which she has been worthily aided and supported by Helen Taylor. Here we are offered five numbers, named respectively "I Passed By Your Window," "Heart of the Night," "To a Miniature," "Dawn Song," and "The Little People." In perusing these vocally fresh and fragrant ditties the reader cannot fail to be struck by their thoroughly unorthodox character. There is here no smell of musty old text books. This is the music of the heart—not notes caged and stultified and bound within a wretched fixed rule-of-three theory often as absurd as it is quite at variance with the true spirit and mission of music. Said a doctor friend of mine recently, "I don't know how your experience goes in regard to musical text books, but the worst about medical text books is that patients will not have text book complaints." Neither, truth to tell, will people have text book music.—*Musical Opinion.*

Edwin Ashdown, Limited

Included in a small selection of pianoforte music issued by this house is "Elf Dance," an attractive light piece by Felix Swinstead; "Aux Papillions," a melodious and more difficult composition, by Henry E. Geehl; "Mazurke Russe," a useful practice piece, by Mischa Godowsky; "Country Life," a set of four pieces by L. A. Cane; whilst

easy teaching music is represented by "Pleasure Time," Books I. and II., by James Lyon; "Miniatures," a set of five little pieces by the same composer; and "Five Easy Pieces," by Felix Swinstead, Op. 37.

J. H. Larway

From this go-ahead London house comes a good selection of songs, conspicuous by being the work of native composers, and they are all clearly printed and tastefully got up externally. Numbers which are likely to achieve popularity, being songs of the moment, are: "O, Canada, March On!" by Edward Lockton and Margaret Wakefield; "The Star-Spangled Banner" and the "Union Jack," and "I'm Waiting For a Soldier Boy," by the same author and composer; and "Your England and Mine," by Edward Lockton and Nellie Simpson. Other specially attractive songs are: "The Garden I Fashioned for You," words by P. J. O'Reilly, music by Herbert Oliver; "The Surest Love Of All," by Fred E. Weatherley and Arthur F. Tate; "Keep My Love Safe in Your Heart," by Edward Lockton and Jack Trelawny; and "Come Back Some Day," by Ed. Teschemacher and Arthur F. Tate, which in our opinion will probably rival the same composer's famous song, "Somewhere a Voice is Calling," in popularity. We have also "Our Pantomime," lyrics by Edward Teschemacher, music by Herbert Oliver, which consists of eight numbers, in which taking words are allied to characteristic and catchy melodies, and includes three songs, three quartettes, a duet for soprano and tenor, and a scena for baritone. "Our Pantomime" achieved considerable success when put on recently at the Palladium, and this is not to be wondered-at when the work of lyricist and composer is so well blended.—*The London Music Trade.*

You Can't Stick in the Old Ruts—

Enterprise will shove you off the highways of success.

If you have been so busily absorbed in the driving wheels and gears of your piano business, that you have forgotten all about or neglected the screws, nuts and bolts—determine now at the opening of the Fall trade that you will increase your sales, lessen your overhead expenses, and extend the influence of your store by featuring violins and small goods.



For Reliable Violins, Bows, Strings and Accessories
the name of

BEARE & SON

Stands pre-eminent the world over.
Write us for particulars and prices.

You are cordially invited to call at our Warerooms when
in the city for the Exhibition.

BEARE & SON, 117 King Street W., Toronto AND LONDON,
ENGLAND

J. F. Fisher Goes to Calgary

After eleven years' service with the House of Nordheimer, nine of which were at the Toronto headquarters, Mr. J. F. Fisher has resigned to accept the management of the piano, talking machine and sheet music department in the Hudson Bay Co.'s Calgary store. Mr. Fisher's departure is deeply regretted by his business associates and many personal friends in Toronto, whose best wishes for the fullest measure of success in his new position in the west follow him.

Mr. Fisher himself finds it anything but easy to sever his pleasant relationship with the Nordheimer house, but looks forward to large opportunities in the musical development of Calgary.

The Fringes of the Fleet

Sir Edward Elgar's recent production of music for Kipling's "Fringes of the Fleet" has been enthusiastically received in England, and promises to be heard from in Canada. It got a rousing reception at the London Coliseum, commenting on which one of the London papers says: The four songs—"The Lowestoft Boat," "Fate's Discourtesy," "The Submarine," and "Mine Sweepers"—are not by any means merely rollicking sea songs—they express the sentiments of a type of Britisher who does not usually come to the fore: that type is the trawler man, the mine sweeper, and their mates. Mr. Kipling says in "The Fringes of the Fleet," from which the four songs are taken: "The hour struck, and they reappeared, to the tune of fifty thousand odd men in more than two thousand odd ships. . . . It is the same fierce, hard-living, heavy-handed, very cunning service out of which the navy as we know it to-day was born. It is called indifferently the Trawler and Auxiliary Fleet

. . . Its doings are recorded by flags stuck into charts. . . . The steady procession of traffic in home waters, liner and tramp, six every sixty minutes, blesses it altogether."

The Admiralty have kindly helped to get the exact kit copied for Mr. Charles Mott, the soloist, and his three supporters. The chorus of "The Lowestoft Boat" is an ear-catching refrain, and all the music displays that vigour and expressiveness associated with the composer.

Trade Croakers

I leave my couch ere break of day, and watch the shadows fleeing, and I am jubilant and gay as any human being. I eat a peck of ham and eggs, and, humming blithesome ditty, I steer my large but shapely legs toward the busy city.

But ere I've walked a parasang, a sorehead overtakes me, and with a sad and dark harangue he grieves my soul and shakes me.

"The crops," he says, "are on the blink, the wheat and corn and carrots; and all of us, this fall, I think, will starve in freezing garrets. This fall we'll know the pangs of want, and forty kinds of worry." I say to him, "Avast! Avast!" and leave him in a hurry.

I can't resume the joyous tune that lately came so handy; I feel like one who finds a prune when looking for a candy. For grouchy words depress the soul, there's nothing does it quicker; there's naught like gloomy rigmarole to make a man feel sicker.

But when I've walked along a while, I feel my spirits rising, I wear again my balmy smile, the grin that's so surprising. And then another misfit comes, the seeds of sorrow sowing: "We soon shall hear the beat of drums, and see our life-blood flowing. We do not know, when we retire, to slumber in our shanty, when German guns may scatter fire and death in Ypsilanti. The outlook's sombre, dark and gray, and no one heeds my warning; your uncle may be shot to-day, your aunt to-morrow morning."

I hit him deftly with a brick, with hands and feet I beat him, and dump his body in the creek, and let the fishes eat him.

But he has spoiled my morning walk and made the whole day dismal, with all his grim sepulchral talk and gloom profound, abysmal.

I wonder why men don't be gay, until there's cause for sorrow. Why not enjoy the bright To-day, and pass up dark To-morrow?—*Walt Mason in Life.*

The better one knows himself the more respect he has for other men.

Established 1852 — Call Telephone M. 554

Musician's Demands

Satisfied in every way at our store. We have a most complete stock of String, Wood, and Brass Instruments, also a full stock of Sheet Music. Don't forget, too, our expert repairing.

CHAS. LAVALLEE

Agent for—Basson & Co., of London, Eng.
Pillson, Guinet & Blanchon of Lyon, France.
J. W. York & Sons, of Grand Rapids, Mich.

35 St. Lawrence Blvd. — Montreal

The demand itself is the most unmistakable indication that Columbia Grafonolas and Columbia Double Disc Records are the product that the public wants.

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

Columbia Graphophone Company
Factory and Headquarters
Toronto — Canada





AN INTERESTING GROUP

C. R. Coleman, Manager, T. Claxton, Ltd. Frank Simon, Cornet Soloist, Sousa's Band. Thos. Claxton, Cornet Soloist, Founder of Clax., Sousa's Band. Herbert L. Clarke, Current Soloist, Sousa's Band. A. J. Garing, Trombone Soloist, Sousa's Band.

A Reunion

The accompanying photograph, taken in front of the store of Thos. Claxton, Ltd., at the time Sousa's Band was playing here, shows Mr. Herbert L. Clarke, the renowned cornet soloist with Sousa's Band, standing with Mr. Claxton. Mr. Clarke bought his first cornet from Mr. Claxton, and paid \$12.00 for it, many years ago. Mr. Clarke tells that he earned this money by shovelling snow from sidewalks and cutting the neighbours' grass. He played his first solo in Mr. Claxton's orchestra. There are many other musicians who purchased their first instruments from Mr. Claxton in the early days of his business, which was established in 1868.

In the phonograph line Thos. Claxton, Ltd., are a considerable factor in Toronto trade, having splendid ground-floor parlors with six demonstrating rooms, and giving prominence to Edison and Columbia lines. The business is under the management of Mr. C. R. Coleman, who has had a long and valuable connection with the small goods trade in Canada.

Making Headway in Cobourg

Mr. Neil MacVicar, who opened up a music store in Cobourg, Ont., six months ago, reports that business has been good and looks promising for the fall. Before going into business for himself Mr. MacVicar had been associated with W. B. Riggs, of Belleville, and C. W. Lindsay, Ltd., Montreal. Besides Gerhard Heintzman and Evans Bros. pianos he carries Gerhard Heintzman and Evans violins, and small goods.

Different Attitude to Fall Orders

Mr. John A. Sabine, one of the proprietors of Music Supply Co., Toronto, wholesalers of Columbia products, just recently visited a number of Ontario dealers with pleasing results. Mr. Sabine contrasted his visit with the calls made a few years ago, when it was only by the greatest persuasion that even small orders could be secured, and to convince the dealer that he should order then for fall was impossible. On this occasion fall orders were readily placed when the dealer was shown the advantage of anticipating instead of waiting until the goods would be required, when disappointment in deliveries are inevitable.

A Reliable Piano Polish

The dealer selling a piano polish should appreciate the responsibility that devolves upon him to recommend nothing that he has not positive knowledge is non-injurious. Many a beautiful piano finish has been defaced and marred, if not completely ruined, through the use of injurious mixtures put on the market as polish.

Mr. Henry S. Cross, head of Cross Products, Ltd., Toronto, is the possessor of a formula more than two hundred years old of a French polish, with which he is meeting with good success. Mr. Cross, speaking of polishes, points out that there are mixtures which give a brilliant polish that may last for a day, or for several days, but he invites lengthy tests of his product, which is guaranteed to be non-injurious. The Cross polish is for use on the ivory keys as well as on the case of the piano.

The directions may be summed up in the words: "Shake thoroughly, apply sparingly, use cheesecloth, rub lightly."

Cross Products, Ltd., also, manufacture an auto body polish, which should interest piano men, so many of whom use automobiles in business, and which should be kept clean. Cross Products, Ltd., are located at 56 and 58 Agnes Street, Toronto.

Mostly Personal

Mr. Kincade, of Mason & Risch, Ltd., Saskatoon, was a recent trade visitor to Toronto.

Mr. H. D. Kresge, for sometime past manager of the R. S. Williams & Sons Co., Ltd., advertising department, has severed his connection with that firm.

Mr. George E. Dies, of Doherty Pianos, Ltd., Clinton, called on the Toronto trade on his way east.

Mr. C. J. Pott, salesmanager for Canada of the Otto Heineman Phonograph Supply Co., has returned to his office from a successful business trip to Montreal.

During a severe storm that swept over Kitchener recently lighting struck the factory of the Pollock Manufacturing Co., Ltd., manufacturers of the Phonola, and demolished a chimney. The electric lighting and telephones were burned out, a couple of men knocked over. One girl was sent to the hospital suffering from shock.

Mr. O. Wagner, manager of the R. S. Williams & Sons Co., Ltd., Winnipeg, branch, has returned west after spending a couple of weeks in the east and at New York, where he attended the Edison dealers' convention. Mr. Wagner, who is not given to enthusing without real reason, was delighted with the experiences at the convention, where he received many valuable trade-getting ideas that he can pass along. Concerning trade in the part of Canada looked after by his branch, Mr. Wagner said it was not a question of selling the goods but of making deliveries.

Mr. B. A. Trestrail, salesmanager of the R. S. Williams & Sons Co., Ltd., Toronto, and who also looks after that firm's publicity department, made a special trip to New York to connect himself with the United States Navy. After several rejections he was finally placed on the Medical Reserve Corps. He continues his duties here until called, which will probably not be until October. In spite of being rejected by the Naval Reserve, the Marine and the Aviation Corps for various reasons, Mr. Trestrail persisted until his application was finally favorably considered.

Merchants in Other Lines

Formidable Competition for Music Dealer

MUSIC dealers are more or less of the opinion that the talking machine trade should be entirely in their own hands. They do not relish the idea of musical instruments getting into hardware, jewelry, furniture, and dry goods stores, which have become formidable competitors. They believe they are competent to give better service than these dealers in other lines. So they are. The music store is the logical place to go for musical instruments, but the fact remains that dealers in other lines have gone after the talking machine business with an energy that makes necessary greater efficiency, better service, and more enterprise than ever in meeting and beating competition.

The following article, reproduced from the "Dry Goods Economist" of New York, is given not so much for its value, but to give an idea of how merchants in other lines are encouraged to go after what music dealers have hitherto considered their own legitimate property:

"The conditions under which talking machines must be sold differ radically from those governing the sale of most department store merchandise. The pioneer manufacturers have so firmly established the resale price of their machines and records that the manufacturers of the machines recently placed on the market have followed their example. As a result, talking machines are generally retailed at the manufacturer's resale price.

"Only in occasional instances is a lowering of price tolerated by any of the older manufacturers, and even then it is permitted only in the case of a machine that has been used for demonstration purposes. A machine so used, for a period prescribed by the company, may be reduced in price by the dealer, but it may not be advertised at that price, nor can it be placed on display.

Cut Price a Poor Attraction

"Attempts to cut prices have often involved the dealer in a lawsuit, and have seriously hampered his purchase of machines for future needs. However, in the present operation of a department there is no necessity for reduction in price since price is of lesser importance in the selling of machines on the partial-payment plan.

"In basing their distribution methods on maintained resale prices the older manufacturers have standardized quality, style and price. Hence, a merchant or department manager, in meeting the activities of competition, cannot feature superiority in these directions in the effective ways adopted in other departments, since his competitor quite likely buys from the same source and is able to offer the same line of machines or records at the same figures.

Get Away From Old Habits

"Merchants who have been accustomed to talking style, quality and price in their advertising columns—often to an unwise degree—sometimes feel that they are deprived of the only means of getting back at a competitor when these elements are eliminated. But this idea is erroneous. The buying public has been educated to paying the standard price for the standard machine or record, and, for this reason, there is no necessity for talking 'finest quality,' 'best style' or 'least price.'

"What, it may be asked, then, is a logical method of advertising so as to get the volume of a community's talking machine and record business, if your competitor is able to obtain exactly the same merchandise at the same price you are paying, and when both are governed by resale price restrictions?

"The answer is: By featuring various strong selling plans which will impress the community with the convenience of buying in your store.

"By showing how easy it is to select from your properly displayed and extensive showing of machines, with the aid of a thoroughly trained salesperson.

"By dwelling on convenience of the lease method of payment.

"By pointing out that your repair department was installed and is maintained for the customer's convenience.

"By emphasizing the service provided by your highly efficient salesforce—the best that can be had.

Talk Convenience; Back It Up

"Talking 'convenience' to the customer is merely getting away from the hackneyed idea of 'store service.' Emphasize convenience, therefore, in all the advertising of your talking machine department. Then, back up the advertising to the limit.

"Is it not logical to suppose that a customer, having bought a machine where 'convenience' to him, or her, was clearly the chief thought in the mind of the salesperson, will feel inclined to buy all future record needs in that store? The answer is obvious.

"The problem of the talking machine department head lies in selling to a greater extent than in buying. A manager who has in mind only the initial sale and the profit thereupon is operating on faulty principles. When a selling plan is under course of development the right method is to carefully analyse the ultimate result, ascertaining whether or not, in addition to a profitable sale, there will be a stronger impression of service in the mind of the customer.

Low-Priced Machines as Leaders

"Two stores, at least, have increased the sales of machines materially by using the lower-priced machines of the line carried as the entering wedge for the sale of the more expensive instruments they handle, or as a means of boosting the sales of records.

"This method, by the way, should prove especially interesting to those who were convinced that the advent of the cheaper machine into the market would lessen the sale of the higher-priced ones.

Machines for Resort Use

"Anyone who has visited a watering place, a mountain resort or a camp within the last ten or fifteen years, will recall the fun and pleasure a talking machine has furnished during dull evenings, when there seemed to be nothing to do. Realizing the advertising value of this fact, manufacturers ran a series of ads showing the smaller talking machine as the centre of attraction in camp, or as furnishing music for an impromptu dance in a cottage or on the porch of a summer hotel.

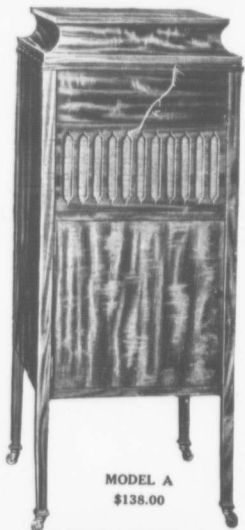
"Acting on this hint, the two stores we have in mind linked their own selling plans with the manufacturers' advertising featuring the smaller and cheaper machines. A little before the vacation season began a number of strong ads were run in the newspapers, featuring the small machine as a vacation requisite, laying particular stress on its convenient size and low price. While realizing that a large cabinet machine would be too cumbersome and too expensive to appeal to most persons vacation-bent, the talking machine department heads also knew that many people would hesitate about investing money in a smaller machine for vacation purposes because of their ambition to own a big machine for the home. Recognition of this fact was the basis of the plan adopted.

An Exchange Offer

"The same 'vacation' type of ad was continued, but the announcement was made that if a customer desired a small, cheap machine, to while away dull moments during vacation, he could buy it, and if, later on, he desired a large cabinet machine, the smaller, used machine would be

PERHAPS ONE PHONOGRAPH IS LIKE ANOTHER UNTIL YOU REACH

THE GERHARD HEINTZMAN



MODEL A
\$138.00



MODEL C
\$225.00

Here is a phonograph so obviously superior that it creates immediate desire for possession.

Behind it is a half century of manufacturing musical instruments of the highest grade.

Plays any disc record.

Has quiet, smooth, running motor.

Acoustically correct tone chamber of genuine piano sounding board spruce.

Reproducer that conforms.

Perfect Nuancer.

Automatic stop.

Automatic lid support.

Self operating electric light for record chamber.

Cabinets double veneer on three-quarter inch solid core, built by piano case craftsmen.

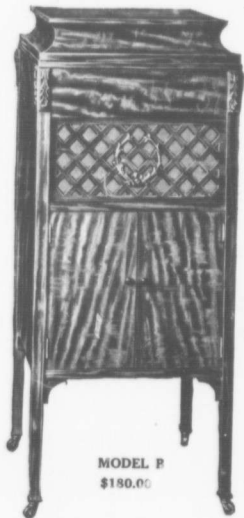
All cabinets on casters.

Made in mahogany, walnut, cirsassian.

Fumed and mission oak.

Special designs to order.

It is a wonder instrument in attracting sales of the highest class.



MODEL B
\$180.00



MODEL E
\$400.00

**GERHARD
HEINTZMAN
LIMITED**
Sherbourne Street
TORONTO

taken back in part payment for the larger one, being credited at its full purchase price.

"One store went still further. It announced that to anyone who then owned a machine and wanted a smaller machine for vacation purposes it would sell one outright, and at the close of the season the customer would be permitted to return the machine and have its full purchase price apply on a new purchase of records. The only stipulation was that the machine, when returned, must be in as good condition as when it left the store.

"One manager stated to us in this connection that a machine would depreciate more by occasional use for demonstration purposes than by its use for a month or so by a customer.

Easily Kept Records

"These transactions involved no intricate system of records. They were merely kept separate from the ordinary sales. This separation, in itself, facilitated the gaging of the plan's success, especially in keeping track of the number of those who took advantage of the offer. The record was also useful in connection with certain follow-up letters sent out to remind such customers that the offer was still open.

"One concern fixed Oct. 1 as the date for the offer's expiration, the idea being to hasten a decision on the part of purchasers of the small machines. However, where many people take their vacation later in the fall this date might prove too early.

"Many of the smaller machines were kept, the customer not taking advantage of the credit offer. This was to be expected. Many of the better machines were sold, however, the initial payment thereon being the credit for a machine used during the customer's vacation."

Nordheimer Vice-President Returns from Visit to Maritime Provinces

That there is an encouraging increase in the proportion of better grade pianos sold in the eastern provinces is the observation of Mr. E. C. Scythes, vice-president and general manager, Nordheimer Piano & Music Co., Ltd., of Toronto. Mr. Scythes just recently returned from a three weeks visit to the territory east of Quebec City, including Prince Edward Island.

He found a general air of business prosperity. The fishing industry is proving profitable, the catch being good and prices high. Hay and grain are excellent crops, but a trip through the Annapolis Valley of Nova Scotia, famous for its apples, gave the impression that this year's yield would be unusually light. Mr. Scythes motored through the Valley with Mr. H. W. Phinney of Halifax.

Piano trade he found healthy, with the dealers, however, keeping seriously in mind that it is war time, and therefore a time for cautious dealing. With some exceptions trade had not been developed as in the west, though there is an abundance of wealth and a characteristic solidity that make the eastern provinces a valuable market.

Dealers who read the Journal Mr. Scythes found well informed, and many of them familiar with the Music-in-the-Home propaganda and the discussions on the One-Price System. A couple of houses he found had adopted fixed prices with such success that they would not revert to the former plan.

Asked as to talking machine trade, Mr. Scythes remarked that every place one went to he heard of the visit of a representative of a new line. "Talking machine travellers seem to grow on every bush," he remarked, "and the competition is keen."

Nordheimer business, he stated, was developing along the right lines; the quality of the goods and the standing of the house being more widely appreciated.

Music in the Home

IT is unfortunate for the music trades that there are so many in it without vision or imagination, or any conception of their possibilities beyond the hum-drum mediocre efforts of getting enough business to equal or just pass the last year's record. How can a dealer enthuse those with whom he comes in contact? How can he convince his public that music is so essential that not to have it in the home is evidence of a stunted mental development or unpardonable neglect when he does not believe it himself?

It is an appalling fact that there are retailers of musical instruments who will not only admit that their lines are luxurious superfluous, but actually argue that they are. Others who do not deliberately say so in plain English are so grounded in their own convictions that they live it; they radiate it, and unconsciously permeate the atmosphere with it.

It sometimes appears that this propaganda to increase the interest of the public in more and better music should commence inside the trade and work out. The number of newspaper editors who are heartily sympathetic with the principal of more and better music as a national unifier, a public leveller, refiner and educator is agreeably surprising, and yet there are men in the trade whose private conviction is that a family can do without a piano until after the war, and then go on doing without it indefinitely.

With the entire trade helping to get into motion all the machinery, all the agencies, all the means of developing, fostering, stimulating the interest of the public in music, there would, in a very few years, be such an increase in the demand for musical instruments that all the present factories would be forced to double their capacities. In this feature the trade is perhaps more interested than in the incalculable benefits to the public through a close acquaintance with music.

Often as reference has been made in these columns to the Canadian Bureau for the Advancement of Music there are men in the trade—intelligent and progressive men—who will still ask what it is all about. They may have a vague idea that it is a fad proposition of some individual with visionary theories, or who is trying to make himself a job.

There is so much to be done, so many agencies that can be set to work to stimulate interest in music, and therefore the sale of musical instruments, that it is inconceivable that any argument or persuasion is necessary to get co-operation.

To reiterate. The Canadian Bureau for the Advancement of Music, above referred to, is what its name indicates. It was organized in March of this year, and even in the short time since then has accomplished much; but there is so much more that should have been accomplished.

The Bureau is financed by voluntary contributions—so far from the trade entirely. It has a secretary, or director, whose business it is to secure articles on musical subjects and supply them to newspapers that have been persuaded that their readers would be interested, and that it would consequently be profitable for the papers to use these articles, that are supplied gratis. These articles are not advertising. They are not "puffs" or "write-ups" of any firm or line, or even of the industry as a whole. They are designed to interest and inform the average reader to arouse and maintain his interest in music. If he is a parent to make him see that without music in the home it is no home.

One of the duties of the above referred to secretary or director is to get the co-operation of newspapers by agreeing to use these articles. The editors have to be shown the advantage to their papers—also it takes money to pay writers and travelling expenses, but the influence of the press has a value impossible to estimate when the advertising of the manufacturer or dealer is linked up with the

"Music-in-the-Home" column or page in his local paper. Retailers and manufacturers are now planning fall activities. These plans should embrace indirect as well as direct influences on trade development through musical appetite. The "Music-in-the-Home" propaganda might be termed "indirect direct," but it deserves a place in the plan of everyone interested in wider markets for pianos, organs, players, rolls, talking machines, records, fiddles, guitars, banjos, harps, band instruments, sheet music, and kindred lines.

But do not go to your local editor and tell him that you think he should give some space to informing the public on your line of business, or in other words, give it free advertising. Go to him and suggest that his paper can make itself stronger with its readers and more influential by publishing occasionally something to arouse family interest in music in the home. Of course he will tell you that he publishes a lot of free advertising, recital notices, etc., or other material that interests the professional—the "musical high brow." Suggest that he supplement this with human interest stuff, and which you can get him without cost to the newspaper. When he consents ask the Bureau to furnish the matter weekly. The address is 55-58 Agnes Street, Toronto. But before seeing your editor write the address just given, and ask for proofs showing the class of material supplied, then get your local competitors to go with you to the local papers to urge their co-operation in advancing interest in "Music-in-the-Home." Fortunately you are fortified by the fact that both the papers and the public must be benefited in order that your business be indirectly stimulated.

A Shortage of Pianos

FROM the first year of its existence this Journal has consistently, and as regularly as the seasons came round, urged early ordering for fall and winter trade. It is remarkable that even the more progressive dealers, in any line, are at times disinclined to give the wholesaler or manufacturer an approximate idea of what their requirements are likely to be.

While it is unsafe to prophesy, particularly under stress of existing conditions, there never was quite so certain evidence of a forthcoming shortage of pianos for fall trade as there is now. That there will be an acute scarcity is as certain as the fact that the manufacturers have not been able to get stock ahead as they should, and would, if the factory organizations were not so drained as to make normal outputs physically impossible even with overtime.

Assuming for the moment that factory outputs were normal, that the owners thereof were able to stock up with pianos to season, there is another very important reason why the dealer should size up his fall requirements and get the instruments on his own floors. The reason is railway transportation, or rather the lack of it. On many lines there is an embargo, and one can only hope that music trade shipments may not be interfered with.

There is a shortage of freight cars. There is a shortage of engines, and a shortage of train crews. Little or no new rolling stock has been built in three years, even to provide for the ordinary wastage. Freight traffic has increased—but it is unnecessary to enlarge upon transportation difficulties. Readers of this Journal must know them thoroughly, and no effort is necessary to deduce from railway conditions alone, apart altogether from shortage of pianos, costly disappointments in this season's experience because of neglect to anticipate fall requirements.

Mr. George H. Suckling, so well known in music trade circles from coast to coast, is spending the summer with Mrs. Suckling at their place on Prince Edward Island.

Piano and Supply Manufacturers Help Win the War

Lend One Hundred and Sixty Men

Anyone directly or indirectly connected with the music industries must be gratified with the patriotism and generosity of music men in having encouraged and assisted in greater food production. Now comes further evidence of their interest in getting the crops harvested.

In conformity with the movement led by the Government and co-operated in by business organizations to secure men to help the farmers, the music industries are showing a most generous spirit and a splendid example for other industries.

A special meeting of the Toronto piano and supply manufacturers was called on Thursday, August 9, at the office of James G. Merrick, secretary of the Canadian Piano and Organ Manufacturers' Association, to decide on some method of securing volunteers from their factories for farm work until after the harvest. The trade was hurriedly summoned together by telephone on the same afternoon that Ontario's Premier, Hon. Wm. Hearst, delivered his appeal for men.

At the meeting were: Albert Gourlay, Gourlay, Winter & Leeming, Ltd.; R. H. Easson, the Otto Higel Co., Ltd.; Henry H. Mason, Mason & Risch, Ltd.; J. A. Moore, Cecilian Co., Ltd.; Cecil N. Sinkins, National Piano Co., Ltd.; Henry Durke, Mendelssohn Piano Co.; E. Gray, Heintzman & Co., Ltd.

The meeting was promptly called to order by Mr. Merrick, who briefly outlined the purpose in coming together. Mr. Easson was appointed chairman, and after a short discussion it was readily seen that the sense of the meeting was in favor of the music industries taking immediate action to contribute to the army of volunteer-farmers being raised.

It was unanimously decided to requisition ten per cent. of the men notwithstanding that enlistments and munition plants had drained the factories to the extent of making the reduced output a serious matter.

A committee was appointed to interview those firms not represented and report at a subsequent meeting the next day at noon. This committee consisted of Messrs Easson, Durke and Gourlay. At the second meeting, Mr. Easson being detained, Mr. H. H. Mason was appointed chairman. Those present on the second day were:—Mr. Best, D. M. Best & Co.; Mr. Loose, Jr., J. M. Loose & Sons, Ltd.; Norman Kalloway, Stanley Piano Co.; Robert Johnson, Lonsdale Piano Co.; W. Bohne and H. J. Whairn, W. Bohne & Co.; Henry Durke, Mendelssohn Piano Co.; Henry H. Mason, Mason & Risch, Ltd.; A. E. Gourlay, Gourlay, Winter & Leeming, Ltd.; Robert Johnson, Lonsdale Piano Co.; R. H. Easson, the Otto Higel Co., Ltd.; E. Gray, Heintzman & Co., Ltd.; Cecil N. Sinkins, National Piano Co., Ltd.; T. J. Howard, Newcombe Piano Co., Ltd.; A. A. Pegg, Nordheimer Piano and Music Co., Ltd.; Frank Wesley, Gerhard Heintzman, Ltd.

The various members of the committee reported the complete and hearty co-operation of all the firms, and a total of one hundred and sixty men available from the following Monday. The manufacturers agreed to pay their men the difference between their regular wages and what the farmers would pay.

A new vocalist has arrived in Hamilton. She is the daughter of Mr. L. E. Eager, manager of the Nordheimer branch there. He thinks of naming her Vocalion, a compliment to both.

The Nordheimer Piano & Music Co., Ltd., announce that they will not exhibit the Aeolion-Vocalion at the Fair, but are inviting the trade and the public to a special exhibit at their own showrooms.

Cecilian President Visits West

Mr. J. E. Hoare, president, Cecilian Co., Ltd., Toronto, and head of Musical Instruments, Ltd., has returned from a hurried visit to the leading centres in Western Canada. Mr. Hoare was summoned to the west by the serious illness of his sister, who resides in Wetskiwin. He then went on to the coast.

Mr. Hoare is very enthusiastic over this part of Canada and its wonderful future. Even with the crops below normal, as many now expect the high prices will give the western farmer an immense buying power. During his trip the western people were going through their usual period of anxiety as to whether the crops would receive the required rains, and then as to whether they would ripen before the frosts came.

The proverbial hospitality of the western dealer was commented upon by Mr. Hoare, who met with a cordial reception wherever he went. Piano trade was good, but so much depending upon a successful harvest that there is hesitation in ordering, which will later cause disappointments in deliveries.

Metalnola—the Metal Action

Reprinted from New York Piano Journal

It goes without saying that durability, accuracy and ability to resist temperature and climatic changes are essentials in a player action. Where could one look for these qualities with a greater chance of success than to the metals? Such has been the line of argument that has led to the construction by the Otto Higel Co. of the Metalnola player action.

Of recent years our progress in the making of metal alloys and in the casting and machining of the lighter metallic products has been almost marvellous. On the crest of this development of metallurgical work comes the Higel action, applying to the manufacture of the small and accurate parts required for a quick responding, accurately adjusted and completely durable action all this recent knowledge, and substituting a strong light alloy for the wood that has heretofore been used in every part of the action where possible.

For example the parts entirely of metal are, the tubing leading to the tracker bar, the vacuum chest, which is seamless, and therefore cannot possibly leak; both the primary and the secondary valves, and all air passages between. There is also a standard for the vacuum chests made of metal, and the metal unit containing the primary and sec-



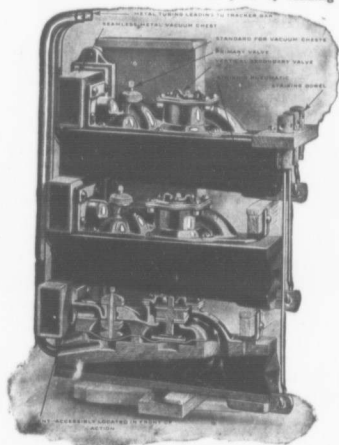
Unit casting for primary and secondary valves

ondary valves is screwed to the metal vacuum chests, thus giving the action what is practically a metal frame, which of course produces rigidity, and renders practically impossible the slight slip-pages and bad adjustments which are the usual causes of action being out of order.

As will be seen by the illustrations given with this article, the construction of the action is simplicity itself, and the valve unit which contains both primary and secondary is made in one plan casting. This brings about the greatest accessibility and makes replacement of parts or of the entire valve element exceedingly simple. A notable point, brought about by careful and expert design, is that the vent is conveniently located in front of the action.

As is well known, the progress of metal handling makes it possible to-day to turn out castings of almost miraculous accuracy. The fact that these are so completely without variation, and that inaccurate human labor is so little depended upon, makes the Higel action a precision action in the highest sense. Once having been assembled of parts that absolutely fit to the finest fraction of an inch, it can be depended upon to maintain that adjustment indefinitely, notwithstanding unusual rough usage.

The Metalnola has been a successful factor in the player market since 1909, and has been adopted by leading piano



Cross section of the Metalnola

makers in the United States, Canada, Europe, and Australia. With a force of experts constantly refining and developing the fundamental principles, the Higel action is steadily demonstrating the superiority of the metallic construction, and its ability to remain perfectly air-tight under even the most extreme changes of climate and temperature. The science of metal alloys has put within the reach of the manufacturer a metal of exceeding lightness which can be guaranteed not to corrode, or rust, or in any way show the effects of high temperature or dampness. The big Higel plant in the Bronx, at Bronx Boulevard and 238th Street, is always one of the busiest plants in that busy centre of the piano industry.

Mr. Fred Killer, secretary-treasurer, Gerhard Heintzman, Ltd., is just back at his office in Toronto from a week's outing on the Upper Lakes. Unfortunately, however, he contracted a severe attack of lumbago.

Mr. Wilber Baulch, son of Mr. S. F. Baulch, of Gerhard Heintzman, Ltd., who three years ago enlisted with the Fourth University Hospital Corps, going to Greece two years ago, is home on a six months' furlough. Mr. Baulch was confined to the hospital for a year, but survived three attacks of dysentery.

Mr. Eddie Worth, a valuable member of the Cecilian Co.'s retail selling organization, is back in the salesrooms from his vacation, a part of which he spent in Chicago. Mr. Worth visited the various piano salesrooms, of which there are many, but came away strong in the conviction that the Canadian standard of pianos averages higher than those in the United States.

Charles Culross Secures Vocalion Agency

Mr. Charles Culross, Montreal, has arranged for the Vocalion agency in the west end of his city. In his salesrooms at 610 St. Catherine Street West he will carry the complete line of Vocalion phonographs, as well as the new Vocalion records that Mr. T. C. Wright, of Nordheimer's, manager of the Vocalion wholesale department, expects in the very near future.

Mr. Culross and Mr. Cordingley just recently visited the Aeolian factories in New York, where they heard the new records, and over the quality of which they are decidedly enthusiastic. The records are in ten and twelve-inch sizes.

It seems fitting that Charlie Culross should be again so closely identified with the House of Nordheimer and the Aeolian Co. For many years he was connected with the Nordheimer firm both in Toronto and Montreal. More recently he has centred his energies in the phonograph business, and now adds to his lines by taking on the Vocalion. During his long residence in Montreal he has made a wide circle of personal friends, and his place of business has become the rendezvous of many local business people and musicians.

Edison Dealers' Convention in New York

Canadians who attended the Edison Dealers' Convention in New York last month have received from the Edison Co. a printed report of the proceedings, of the papers, discussions, questions and answers, those present, etc. The convention was held in the ballroom of the Waldorf-Astoria, and the Canadian flag was conspicuous in the decorations of the hall.

The register shows that the following attended from Canada:

F. H. Avery, Avery & Hara, St. Catharines.
 Mrs. F. H. Avery, St. Catharines.
 Louis J. Bourgette, Goodwins, Limited, Montreal.
 H. L. Braid, Layton Bros., Montreal, Que.
 R. C. Burns, Brantford, Ont.
 Mr. Charles Beckett, Strathroy, Ont.
 Mrs. Charles Beckett, Strathroy, Ont.
 C. R. Coleman, Thomas Claxton, Ltd., Toronto.
 T. A. Dillon, R. S. Williams & Sons Co., Ltd., Toronto.
 George J. Ellett, Kaministikwia, Ont.
 J. D. Ford, R. S. Williams & Sons Co., Ltd., Toronto.
 P. A. Fuss, R. S. Williams & Sons Co., Ltd., Toronto.
 J. M. Greene, Peterboro, Ont.
 A. Grigg, Grigg Book & Stationery Co., Pembroke, Ont.
 William Hanley, Phonograph Shop, Ltd., Ottawa.
 V. C. Hall, R. S. Williams & Sons Co., Ltd., Toronto.
 J. G. Hanson, W. H. Thorne & Co., Ltd., St. John, N.B.
 D. Kerr, Cowansville, Que.
 F. J. Laird, Parry Sound, Ont.
 A. W. Mercer, Galt, Ont.
 J. A. Moore, W. H. Phinney & Co., Ltd., Halifax, N.S.
 W. A. McIntyre, St. Mary's, Ont.
 Mrs. W. A. McIntyre, St. Mary's, Ont.
 A. B. Moore, R. S. Williams & Sons Co., Ltd., Montreal.
 E. S. Menard, Embrun, Ont.
 J. C. Moore, N. H. Phinney & Co., Ltd., Halifax.
 A. McLean, Halleybury, Ont.
 J. Willis Powell, Exeter, Ont.
 G. B. Petch, R. S. Williams & Sons Co., Ltd., Toronto.
 W. T. Standish, Edison Shop, Toronto.
 H. J. Smith, Brantford, Ont.
 H. G. Stanton, R. S. Williams & Sons Co., Ltd., Toronto.
 H. A. Sloan, Windsor, Ont.
 S. C. Thornton, Dundas, Ont.
 F. J. Tobin, Picton, N.S.

W. E. Wolfe, Welland, Ont.

O. Wagner, R. S. Williams & Sons Co., Ltd., Winnipeg.
 Miss H. Walen, Phonograph Shop, Ottawa, Ont.
 R. S. Williams, R. S. Williams & Sons Co., Ltd., Toronto.

The business sessions were preceded by a three days' school of practical instruction at the Edison plant in Orange, which gave dealers an opportunity to acquire considerable mechanical knowledge and ability.

Thos. J. Leonard, general sales manager of the company, extended a welcome to the dealers on behalf of Mr. Edison. Mr. W. D. Wilmott then took the chair, and the convention was opened.

Among the papers read was one by Mr. J. M. Greene, of Peterboro, on "How I Use 'Along Broadway?'" "Along Broadway" is a publication issued by the Edison Co. for distribution among Edison phonograph owners and prospective owners.

Wm. Maxwell, vice-president of the Edison Corporation, gave a forty-minute address on the history of the Edison Disc Record manufacture. He pointed out that when the present war broke out every basic material used in the Edison disc record was imported. The convention, he said, could be regarded as a celebration of the fact that all of the materials used are now obtained in the United States.

While Mr. Maxwell was speaking he received a telegram from Mr. Edison, who was at the laboratories at Orange, asking him to "welcome the boys for him," and to tell them that he didn't have to worry about the record any more, that they understood the record now and everything was OK.

An important and interesting part of the Convention doings was an exhibit by the advertising department of a number of advertising specialties, together with a display of the various forms of advertising printed matter being furnished to the trade.

Mr. Nordheimer Married

Mr. Albert Nordheimer, president, Nordheimer Piano & Music Co., Ltd., Toronto, was united in marriage to Miss Margaret Lavina, eldest daughter of the late David Sanderson of Sparrow Lake. The ceremony was solemnized in Parkdale Methodist Church by Rev. John W. Cliphsham, the bride's uncle. Mr. and Mrs. Nordheimer left immediately for Atlantic City.

Price Maintenance Principles Explained by Father of Stephens Bill at National Association of Talking Machine Jobbers

THE eleventh annual convention of the National Association of Talking Machine Jobbers of the U.S. was held at Atlantic City on July 9, 10 and 11. A report reached the Journal just too late for insertion in the July issue.

Officers elected for the ensuing year are:

President: J. Newcomb Blackman, the Blackman Talking Machine Co., New York.

Vice-President: I. Son Cohen, Cohen & Hughes, Baltimore, Md.

Treasurer: Arthur A. Trostler, Schmelzer Arms Co., Kansas City, Mo.

Secretary: J. C. Roush, Standard Talking Machine Co., Pittsburg, Pa.

The meeting was held at the Traymore Hotel, the attendance being larger than at any previous convention. The concert arranged by the Victor Talking Machine Co., at which Galli-Curci, who has been heard in Canada, was the star artist, attracted many of the jobbers.

On another page are extracts from the address of Mr. Louis F. Geissler, general manager of the Victor Talking

Machine Co., at the banquet, which brought the convention to a close.

Hon. Dan V. Stephens, Congressman from Nebraska, and father of the celebrated Stephens Bill, was the special guest of the evening. He explained the theory of retail price maintenance on trade marked goods that prompted him to introduce the measure.

On the question of price maintenance Mr. Stephens stated that it was the inherent right of every man to sell his services at a price he, himself, should fix, and it was as logical to assume that he had a right to fix a price at which the product of his services or labor should be sold. He emphasized the fact that if products are not sold at a profit, then the distributor must go out of business. He cited the recent agitation for Government control of food products as proof of the fact that price maintenance had a place not only in the realm of the manufacturer but in the realm of the farmer, and stated that the public was human in that it cried for price fixing when the price was high and when corn, for instance, was selling for \$1.50 a bushel, but was rather opposed to fixed prices when the same corn was bringing 10 cents a bushel at the farm.

Mr. Stephens read a double page advertisement of a wholesale grocery house in which the attention of the public was called to the fact that because the wholesaler refused to demand a higher price from his customers for the product of a prominent soap manufacturer, he had been refused further supplies of that particular soap on the plea that he was not a desirable customer. The speaker upheld the standard of the manufacturer, and stated that there was no law to make a man do business with anyone with whom he does not want to do business. He offered some graphic illustrations of the effect of price cutting, and as one of the illustrations stated that a certain manufacturer of a

*The growth of musical appreciation plus prosperity has made the piano our national musical instrument, a common part of house furnishing.—
Yolanda Mero.*

trade-marked brand of talcum powder had seen his customers drop from 7,000 to 50 when a price cutting house got hold of a good supply of his product.

The speaker also pointed out that the reason the average farmer or cattle man could not get a fair price for his product was because the farmers and cattle raisers were unorganized, and therefore at the mercy of the distributing interests.

As to the feasibility of the price maintenance law, Mr. Stephens referred to the fact that the railroads some years ago had been given to the practice of granting various rebates to favored shippers and to those with special influence, but that now the railroads were compelled by law to observe uniform freight rates. The basis of the Congressman's argument was largely that the absence of any form of price maintenance and the prevalence of price cutting tended to reduce rather than increase output, and by that process brought about an era of higher prices.

Trade News

The New Edison Diamond Disc machine was recently demonstrated between acts at the Orpheus Theatre in Halifax, N.S., Anna Case recreations being featured.

Mr. R. J. Mitchell, for several years on the selling staff of Nordheimer's piano department, has been transferred to the Aeolian-Vocilion department. He will represent the firm on the road.

The Victrola occupies the centre of the stage with the Taylor Music Co., Gottingen Street, Halifax, N.S., and the

success of this line fully attests its merits as a popular and high grade machine, said Mr. Taylor, of this firm.

Among local piano men that take an active interest in bowling is Mr. A. A. Pegg, salesmanager of the House of Nordheimer. In the York Bowling tournament Mr. Pegg in the doubles went through to the final game and got in the prize money.

Four additional rooms have been added by the National Piano Co., Ltd., Toronto, to their Victrola department. Since the establishment of the business six months ago, this department has outgrown the original rooms devoted to it, making the additional rooms necessary to handle record trade.

Mr. J. Harry Estey, of the Estey Organ Co., Brattleboro, Vt., spent a day in Toronto recently, where he was the guest of Mr. R. S. Gourlay, president, Gourlay, Winter & Leeming, Ltd. Mr. Estey is quite familiar with names and conditions in the Canadian trade, being a regular reader of this Journal.

Dealer's Music-in-the-Home Poem

The following poem is being used by a dealer in pianos and talking machines for music-in-the-home publicity purposes:

There is turmoil in this country—
Is there trouble in your home?
Can you find where all this started?
Yes, 'twas hatched in someone's "dome."

Look 'way back, 'twas discontentment;
Someone thought things had gone wrong;
Then followed return resentment
Lasting goodness knows how long.

Music often "soothes the savage,"
And it leads no one to harm.
Purest thoughts it will not ravage—
Our pianos work the charm.

Try and do your part to lighten
All the friction that you know;
Phonographs improve and brighten
And contentment's seeds help grow.

Don't you think it's time you're buying
A Victrola?—get it now.
Forestall trouble, always trying—
Peace is best, you will allow.

Moral—Before someone in the family has a chance to feel discontented, do the right thing yourself and keep out the regrets.

Transposing Device for Player Pianos

National Piano Co., Ltd., Toronto, announce that player pianos manufactured by them will in future be equipped with a transposing device that should interest agents and prospective agents of this firm's houses. The invention, controlled by National Piano Co., Ltd., can be inspected at the Exhibition. It transposes in thirteen tones, six half tones above, and six half tones below the key in which the music roll is written.

The inventor's purpose was to give the player piano range for accompaniment work, and should be of value to singers, as with it any song roll in any key may be transposed from soprano to bass.

WANTED

Opening with piano retail house as sales manager. Am young, energetic and experienced in both manufacturing and retailing of pianos. Desire to secure an interest in the business, and a consequent permanent position. Now have a responsible position with one of the prominent piano firms. All communications confidential. Address Box 17 Canadian Music Trades Journal, Toronto.

Calls the Player the Teacher's Ally

A PHILADELPHIA daily paper prints an interview with Hendrik Ezerman, a local pianist whose recitals have come into great favor since his arrival from Holland some twelve years ago. Among other things, Ezerman says this about his observations on musical progress: "I find men who gave music no part in their lives gradually becoming enthusiastic concert-goers. Scientists of my acquaintance have been 'converted,' so to speak, to the beauties and practical virtues of music.

"A great part of it is due to the player-piano in my opinion. I don't regard the player-piano as the enemy of the teacher. I never have. On the contrary, I consider it a most useful ally. It educates new music lovers. It puts music into homes which would not get it otherwise. Children are brought into a musical at-

Music, according to one definition, is the outflow of a noble soul, careless whether it rises in the presence of hundreds, or for itself in solitude; but always the expression of an elevated mind.

mosphere, and as soon as the instinct is awakened they want more than any machine can give them.

"Go into any music store and you can collect stories of the efficacy of the player-piano as a cultivator of musical taste in almost any quantity. Just the other day I was told about a man who purchased a player. He said he wanted ragtime and light music only. He didn't want to impose any burdens upon his mind when he went home at night.

"The proprietor, however, slipped one good number into his library. In two weeks the man was back for more of the same sort. And now he has forsaken the ragtime altogether. So it works out. There is no influence in American life more potent than some of these great musical inventions.

"Look at the piano, as a single instance. From the musical and mechanical standpoint alike, it is one of the most wonderful things yet evolved by the race. Musically, it is the greatest of all instruments. It is capable of a wider range of expression than even the violin.

"It is a sort of orchestra. It is virtually the only instrument capable of polyphony on any extended scale. It is capable of the most extraordinary tonal effects. And probably most important of all, it has been the inspiration and the working instrument of all the great composers. In this and countless other ways the piano has influenced the whole course of musical development."

Overhauling Screws

"O FTEN I find, especially in repairing player pianos, that some of the screws do not tighten, because the repairmen before me overhauled them; sometimes they were mixed after having been taken out, and in reinserting them, the wrong size of screw has been used with the result above stated, causing leaks," writes Alex. Scheiners, in *The Tuners' Magazine*. "For such an emergency I carry a box partitioned into about thirty compartments and each holding a number of screws, both flat and round headed, ranging in sizes of

$\frac{1}{2}$ inch to $1\frac{1}{2}$ inches, and of different thicknesses, to replace those that are overhauled, with slightly heavier or longer ones, as the case may be.

"If the same screw were always put back in its own hole, and, if, when replacing it, the repairer would not force it down, trusting the strength of his screw driver, but if he would give the screw a few turns, before he drives it home with his screw driver, thus making it sure, that the same thread in the screw hole is engaged, I am confident, that at least one source of player defects would be overcome, or at least reduced to a minimum. The same holds true, whether the screws be flange screws, or wherever screws are employed."

Patching Pneumatics

"FREQUENTLY I have occasion to visit a repair shop conducted by an acquaintance, where a great deal of work is constantly coming from tuners and dealers throughout the country," says William Braid White in *Music Trade Review*. "Among other things I have observed a great deal of player action repairing and have noticed the condition in which much of this work is sent in.

"One of the hardest things to get out of the minds of tuners generally, appears, if one can judge from what is to be seen at this repair shop, is the notion that leaks and tears in the coverings of player pneumatics may properly be patched up, instead of being completely recovered. I suppose the notion dates from the old reed-organ days, when it was customary to glue patches on the

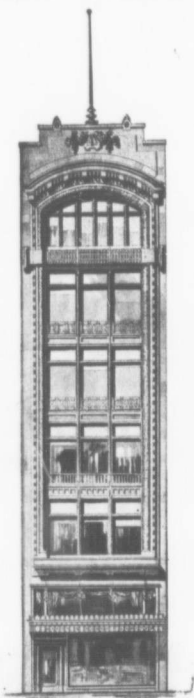
What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far from town, country, earth and all worldly things, that it is truly a blessed gift of God.—Mendelssohn.

leaky valves of bellows. But in connection with the player mechanism one can not warn tuners too strongly not to trust to gluing patches on pneumatics. It is impossible to get satisfaction when this is done; for a variety of reasons. In the first place the action of all these parts is performed under conditions of relatively great pressure. In the second place all such parts as motor units acts under a very heavy constant load, being in motion whenever the player is in operation. Patches on the corners of pneumatic units are, therefore, not only uncertain, but positively dangerous. Lastly, the free operation of pneumatic and motor units is hindered by the weight and clumsy shape of a patch.

"I, therefore, should say to all who have to do any sort of player repairing that they should avoid, whenever possible, the clumsy expediting of the patch. When a pneumatic is damaged, or the covering is torn somewhere, no matter how little, it is always better to recover it entire."

What size orchestra bells or xylophone should I buy for dance music? This question brought the answer: "For all ordinary playing the two and a half octave set of bells (G to C chromatic, 30 bells) are used. The ordinary number of bars for xylophone would be C to C

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