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C.M.A.Y.

Canadian Music Trades Journal

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LAZARO

First Recordings
now on sale on

**Columbia
Records**



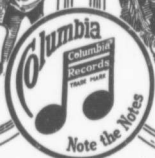
"The greatest
tenor since
Rubini,
a greater than
Gayarre"

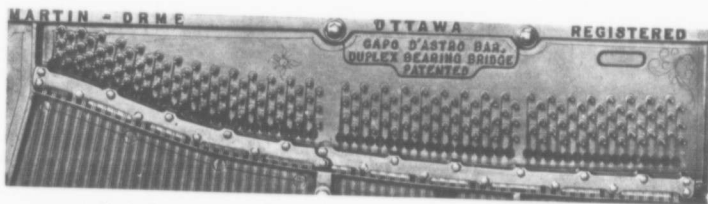
Here, indeed, is the biggest news of the year. Biggest to dealers. Biggest to every lover of great music. Already whole countries have been thrilled with the marvel-voice of Lazaro. The supreme beauty of this remarkable tenor's voice thrills the very soul in his exclusive Columbia Records—records so wonderf-

ul that we cannot undertake to describe them in type. The only adequate description is to hear them. These magic tenor records are among the biggest selling opportunities to-day in the entire industry, because any record by Lazaro will sell as soon as heard.

Columbia Graphophone Co.

365 Sorauren Ave. - - - Toronto





Newly Patented Martin-Orme Duplex Bearing Bridge and Capo D'Astro Bar

The Inventive Genius of Owain Martin

THERE is something in the construction of the Martin-Orme instrument which places it far above the merely "mechanically perfect."

There is something which gives the Martin-Orme Piano **DISTINCTION AND CHARACTER**—which cannot be obtained through the use of extra quality materials alone. That something is—**PERSONALITY**.

The genius of Owain Martin is embodied in every Martin-Orme Piano—and is the feature which creates that strong human element so characteristic of our instruments—and which conveys to the customer the feeling that he is listening to something different, which rises far above the ordinary, to the truly artistic plane.

Owain Martin is a pioneer in the art of high class piano construction in Canada. For over forty years of a busy life he has been absorbed in study and research, giving him mastery of the theory of acoustics and tone as applied to the practice of piano manufacture.

He has ever been the foremost in creating and adopting new ideas, which have invariably marked widespread advancement in piano building.

Correspondence invited from dealers in open territories.

The Martin-Orme Piano Co., Ltd.
Ottawa, Canada

"Manufacturers of Pianos and Player Pianos of the highest grade only."

The newly patented "Duplex Bearing Bridge" and Capo D'Astro Bar (illustrated above) was brought out after a year's work on this point alone. It has given an additional power and solidity to an already fine treble—which possesses a **SINGING QUALITY OF EXCEPTIONAL CLEARNESS**.

To tuners this patented feature is of greatest importance. The staggered bolts make possible the placing of a continuous bronze rod, which runs the entire length underneath the bar, thus taking up the bearing of the steel strings. The principle of the absence of friction of steel on bronze has here been used, and Martin-Orme instruments will be found exceptionally easy to tune, with less necessity of the "pounding" process.

The above, together with other important features, are exclusively embodied in all Martin-Orme instruments.

BELL PIANOS

are made by

**A British Company, employing
British Workmen**



Musicians find in the Bell Piano the Embodiment of all that is Best in the Piano-Makers' Art.



Dealers find in the Bell Piano the perfect quality which makes a ready seller, and brings further orders by force of recommendation.

The Bell Piano and Organ Co., Limited

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Trade-Mark

Trademarking creates stan-
dardization.

Successful standardization can
be built only on merit.

Merit, consistently and con-
tinuously advertised, gives
trademark value to manufac-
turer, merchant and consumer.

Karn-Morris
Trade-Mark



This Business was begun on a Quality Basis Almost 50 Years Ago

And it is on a quality basis to-day despite the pressure of the present raw material situation and the labor problem.

The men who are entrusted with the treasure of Karn-Morris prestige are standing firm on the policy of keeping Karn-Morris standards intact.

We know that this is good business because we are going at top notch to stay even with Karn-Morris demand.

And we know that we are underwriting the future business of our customers because the Karn-Morris quality that built up this organization and helped to establish the reputation for quality pianos and organs, remains absolutely sterling.

Merchants who believe in quality first will find a distinct appeal in Karn or Morris pianos—their worth and their ability to command a price that means profit.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL

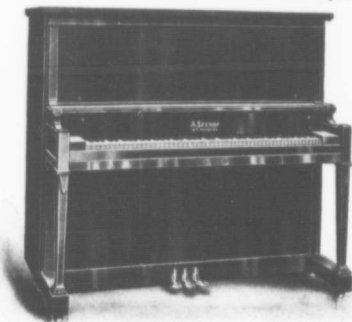
HE CAME IN FOR A SONG

—He went out with a desire to own
a **LESAGE Piano.**

That will be your experience if you use a LESAGE piano in your store. Play over the music for customers on a LESAGE and it will prove a great aid in selling this make of pianos. First there is the eye-appeal. Its rich appearance and artistic lines of the case make friends at once. Then the appeal to the ear of the LESAGE tone is irresistible. It commands admiration and wins approval.

In addition to all this the LESAGE Agency is a profitable one for the dealer.

Correspondence with good dealers solicited.



LESAGE Piano Style L.

A. LESAGE

Established in 1891

ST. THERESE - QUE.

Manufacturer of Pianos and Players of
the very finest grade



Symphony Model

Thomas Pipe Tone Single Manual Reed Organ

For some years there has been a demand for a Church Organ with a Pure Pipe Tone, resembling the quality of a Pipe Organ.

After much experimenting we have evolved the "Symphony" Organ, which we have no hesitation in recommending to Churches requiring an instrument for leading the service of Praise.

We shall be pleased to send specifications and price on request.

Thomas Organ & Piano Co., WOODSTOCK, ONT.

In a description of "STERLING"
Actions and Keys the dominant note is

Reliability

Running up and down, in and out, around and through every section of Sterling Piano Actions is that reliability of materials and workmanship which are always associated with the expression **Sterling quality**.

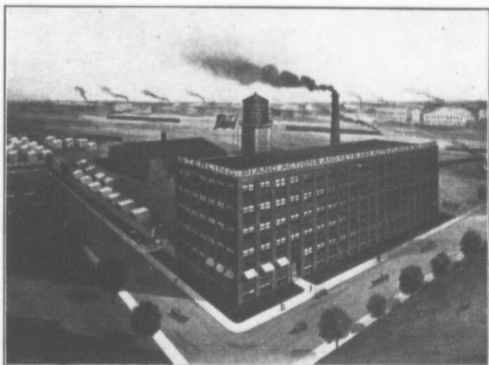
Piano men know what is required of the piano action of to-day, especially when it is subjected to the continuous extra playing the player piano receives. The most exacting of these requirements are met by Sterling Actions—and more. This fact makes Sterling Actions worthy of the oldest piano supply manufacturing house in Canada, and worthy of the highest standard pianos maintained by the Canadian trade.

Sterling Keys are a guarantee of the best quality of ivory money can buy; skillful matching and durable workmanship.

Sterling Actions & Keys

LIMITED

Noble Street :: Toronto, Canada



THE HOME OF STERLING MADE-IN-CANADA PIANO KEYS AND ACTIONS

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.

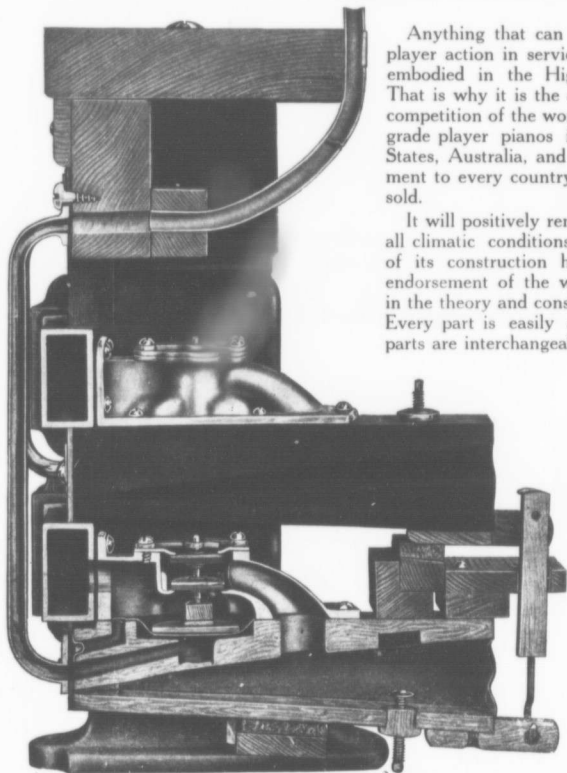
We show the largest and most select line of Walnut in Longwood, Butts, and dimension stock of any manufacturer in the world.

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

845-851 West Erie Street
CHICAGO, - - ILLINOIS.

The Higel Metal Action is the Supreme Attainment in Player Piano Manufacture

Accurate—Dependable—Efficient



Anything that can be demanded of a player action in service and durability is embodied in the Higel Metal Action. That is why it is the choice—against the competition of the world—for the highest grade player pianos in Canada, United States, Australia, and Europe for shipment to every country where players are sold.

It will positively remain air-tight under all climatic conditions. The simplicity of its construction has the unreserved endorsement of the world's best experts in the theory and construction of players. Every part is easily accessible, and all parts are interchangeable.



The Illustration shows a cross section view of the Higel Single Valve Metal Player Action.

The Otto Higel Single Valve Metal Action, Model K.

The Otto Higel Co., Limited

Toronto King and
Bathurst Streets Canada

You Make Money on the Turnover

You get a quicker turnover on LONSDALES than in most lines. Purely as a money-maker you should give Lonsdale pianos a chance to show what they can do for you.



STYLE W

Carry a fair assortment of designs—keep your stock up—put them in your windows—show off the tone—do your part, and Lonsdales will move.

With merchandise of standard year-in-and-year-out quality—merchandise that is uniformly good piano for piano, your turnover among worth-while customers is sure to be satisfactory.

Lonsdale Piano Co.

Brooklyn Ave. and Queen St.

Toronto . . . Canada

The Goderich Organ Co., Ltd.

Goderich - Canada



Music Cabinets

Piano Benches

Player Benches

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Selling more than ever from Coast to Coast.—The Favorite Everywhere.—Send for Catalogue and Price List.—Special designs of Cases made for large dealers, with name on, of firm requiring these.

Established 1875—Over 70,000 Doherty Owners.

DOHERTY

There's no alternative for that make.

" Gradually as the percentage of sales begins to lean toward the profit-making line, stock up a little more with it, until your store becomes known for that special value. . . . "

This sound advice was included in a successful merchant's discussion of the ways to popularize the profit-bringing lines.

In the piano trade profit-bringing lines and the name Doherty are one. The profit is assured because the quality is always to be relied upon; the tone is uniformly true; the price is right from the retailer's viewpoint and the variety of designs—well, if it is in demand it is in the Doherty range.

If you are handling Doherty pianos or organs stock up a little more with these profit-bringing lines, until your store is known all around for these special Doherty values. If you are not a Doherty agent it's your move.

Doherty Piano Co.

LIMITED

Head Office and Factory:

CLINTON, - - - ONTARIO

Suppose we left the Name-plate off

that wouldn't change the quality of the piano one iota. Haines Bros. quality would be there just the same, but its commercial value to the piano merchant would suffer.

The reason is people have confidence in the name. The maintaining of such a high standard of Quality for so many years is now bearing fruit which you may get the advantage of.

Just say—"It's a Haines Bros." You at once establish confidence in your buyer's mind and there is less haggling about price.

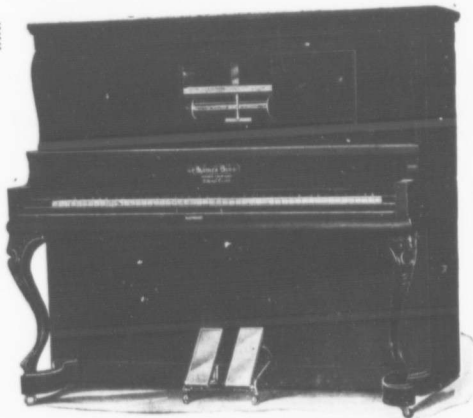
Foster-Armstrong Co., Limited

Head Office:
4 Queen St. E. - TORONTO

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New Louis XV, Haines Bros. Player

We also make the Marshall & Wendell Piano. No special claims are made for any individual part of this piano. It is all good—casework, tone quality, touch, finish, strength—all making for Unity. All that is visible or hearable is united to make its beautiful musical tone and artistic appearance.

STANLEY PLAYER PIANOS

ALL METAL ALUMINUM ACTIONS

Get our prices, it will help you to do a **Profitable Player Trade** at once. Stanley Pianos are first quality, with a tone quality rarely equalled, and should prove to the dealer an advantageous line to handle.

Address—

Stanley Piano Building
241 Yonge Street :: Toronto

Universal Music Rolls and Service

Right Music Service for the Successful Player Department

TO-DAY the trade is standing on the threshold of the largest Player business ever. What have you done, Mr. Dealer, in the matter of preparedness for this increase?

Now is the time to "take stock," as it were, and have the Roll Department in readiness for the coming onslaught of the Fall business. A fresh, new stock of up-to-date rolls to greet your customers will be a profitable compliment to pay them. If they are confronted by antiquated stock, months old, picked over and too familiar—don't blame them for going elsewhere.

With bright, up-to-date assortments of Universal Music Rolls and with Universal Service the dealer makes his player customers satisfied Player-Owners—the foundation of Player Department Success.

Perhaps you are already prepared and are building your player business on this solid basis.

If you are **not** you should be interested in knowing how The Universal Music Company is aiding dealers to increase player sales by making their Roll Departments better and more profitable.

WHAT UNIVERSAL SERVICE DOES FOR YOU

The Universal Company makes without exception the finest music roll on the market.

They are pioneers in roll manufacturing—their product is the result of a development beginning with the advent of the Player itself. A development which is being constantly carried forward by the foremost experts in the Roll industry, working with superior facilities and equipment.

Universal rolls are rightly called the "Standard for Comparison"—every part and material in their make-up is the best obtainable.

The use of Universal Music Rolls is a guarantee against player troubles traceable to music roll deficiencies.

Universal Arrangements are conceded to be the most attractive, brilliant and musically correct.

Universal recording pianists—artists of highest ability, who through training and temperament have achieved the greatest recording capability—play for us exclusively.

Universal Bulletins containing, not a hit-and-miss collection of riff-raff, but a careful selection of the best new numbers of every class of music are published monthly.

Wall Bulletin Hangers of a most artistic design, giving the complete Bulletin for each month, are supplied.

Universal List Prices are as low as the lowest. Universal Discounts are high as the highest consistent with quantity of purchase.

Universal Orders are shipped with unequalled promptness and precision.

The Universal Music Co.

The oldest and largest Music Roll Company in the world

29 WEST 42nd STREET, NEW YORK

CANADIAN BRANCH—10½ SHUTER STREET, TORONTO

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PIANO MANUFACTURERS

PINS, WIRE, FELTS, CLOTHS, PUNCHINGS, HINGES, PEDALS AND GENERAL PIANO HARDWARE.

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



We can also give you perfect satisfaction in piano benches, record, player roll and sheet music cabinets.

**Leave Your Piano Cases
 To Us**

Don't worry over your case department. You have troubles enough getting help. Use those men for other work and let Brantford make your cases.

You then know your cost to a cent and it saves tying up capital. We can submit designs or work from your own drawings.

Brantford Piano Case Co., Ltd.

M. S. PHELPS, President and General Manager

BRANTFORD

CANADA

The Big Successful Business

is built largely on the foundation of "playing straight" with customers. That consists of selling the highest value at the lowest market prices. It means further, keeping up the service and handling dependable and standard merchandise like

NEWCOMBE

Pianos and Players

which in material, workmanship and appearance are as near perfection as one of the oldest established plants in Canada can produce after 46 years of specialized experience.

Newcombe pianos are the only ones equipped with the "Howard Patent Straining Rods."

**NEWCOMBE
 PIANO CO., LIMITED**



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In the Manufacture of

Piano Hammers and Strings

OUR AIM IS PERFECTION

Our reputation has been made and is being maintained by supplying Hammers and Strings of the highest quality for the Canadian Trade.

D. M. BEST & CO.

455 King Street, West, TORONTO

Sole Agents in Canada for

FELTS

WIRE

SOLE AGENTS IN CANADA FOR



E. V. NAISH FELTS
WILTON, ENGLAND

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.

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



Wright—

That name on a piano is another way of saying "The Leader."



Style 65

Order design 65, here illustrated. It is one of those splendid combinations of style, merchandise and value which have made the name WRIGHT stand for "Leader" pianos.

Order this instrument and secure a seller—a profitable prestige promoter.

Our dealers know that from raw materials to shipment an unremitting care is exercised in the production of WRIGHT Pianos.

When you order WRIGHT Pianos you can
—depend upon them now.
—depend upon them later.
—depend upon them always.

The unlimited guarantee assures this.

Wright Piano Co., Limited

STRATHROY
ONTARIO

C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



Player Accessories.

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

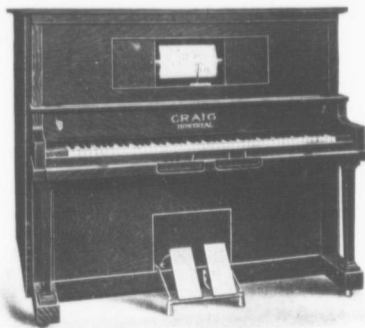
Send inquiries, accompanied by Samples, for Prices, stating Quantities required.

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

Felts, Cloths, Punchings

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

Imported French and also Domestic
Bushings Cloth—Hammers.



To Build a Piano

—and build it well is most commendable. But to build a piano well and so that it may come within reach of the masses is a double achievement.

The entire Craig Line conforms to this high aim. Each instrument has that dependable quality—that distinctive tone—and that subtle appeal of style which command attention.

Mechanically, musically and commercially, Craig Pianos are worthy of your best sales efforts. The instruments placed will create new prospects for you to work on and the immediate margin of profit is most attractive to the business man.

We would cordially urge the claims of the Craig Line upon your attention believing that now—this month, is the time for you to take up the matter with us. We can come to terms with responsible agents wanting a clean, straightforward piano proposition.

The Craig Piano Company

Established 1856

Manufacturers of all Styles of Pianos and Players

Montreal

Canada

Bohne Piano Hammers and Strings



If you think of the finest Canadian hammers and strings every time you see this trade-mark, you will be impressed with the strength of our registered trade-mark.

For over 33 years—a generation—the management of this firm has been engaged in the hammer industry, 25 years of which have been spent in making high-grade hammers for Canadian pianos.

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

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

W. Bohne & Co.

516 Richmond St. W.

TORONTO, CANADA

and also at 134th St. and Brook Ave., New York

What is the Meaning of "Your Own Idea of What a Piano Should Be"



It means that when your customer thinks of a piano, he pictures what it will do for him.

It means further, that in some one of the Evans Bros. designs he can get just what he wants—his "own idea" of a piano or a player.

That point, upon which too much emphasis cannot be placed, makes the Evans Bros. agency proposition an offer, the acceptance of which has opened up big business with the best class clientele for leading Retailers in all parts of the country.

Give Evans Bros. Pianos a Show—and they will **Show You**.

**Evans Bros. Piano and
M'FG. COMPANY, LIMITED**

Ingersoll - Ontario



Thomas Chalmers

famous baritone of the Boston Opera, singing in direct comparison with Edison's Re-Creation of his voice. Mr. Chalmers is but one of many great artists who have thus proved that Edison's new art successfully sustains the pitiless test of this astounding comparison. Hear Edison's Re-Creation of Chalmers' magnificent voice; then hear Chalmers himself when this great baritone is on tour. He will be in Toronto with the Boston Opera Co. before Christmas.

Sensational Canadian Tour

Six Canadian towns were dumbfounded by the sensational demonstration given during October by Hardy Williamson, the famous English tenor, who sang in direct comparison with his own voice as Re-Created by

The NEW EDISON

Through the courtesy of Mr. Edison, Belleville, Napanee, St. Mary's, Brckville, London and Ingersoll were privileged to hear this wonderful demonstration. The audiences were dumfounded. The music critic of the London Advertiser says of concert in that town: "Mechanical voice and human cannot be distinguished apart."

There are still towns in Canada where Mr. Edison is desirous of securing representation for his wonderful new Art of Music Re-Creation. If you have facilities for handling such a dealership, write to-day to

THE WILLIAMS & SONS CO.
R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.
 WINNIPEG CALGARY MONTREAL TORONTO

Canadian Music Trades Journal

Issued monthly in the interests of the Musical Industries of Canada, including Piano,
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VOL. XVII.

TORONTO, NOVEMBER, 1916

No. 6

CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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Music In the Home.

LAST month so eminent a personage as Britain's War Minister, Mr. David Lloyd George, was quoted in these columns as an earnest advocate of music even in wartime. He urged the holding of the Welsh annual musical festival this year. The Eisteddfod, as it is called, was held in spite of the objections of many, who thought that owing to the war it should be discontinued. The War Minister in a public speech in this connection said: "I make no apology for advocating the holding of this Eisteddfod in the middle of this great conflict, even although it were merely a carnival of song as it has been stigmatized." He further said: "Our soldiers sing the songs of Wales in the trenches. . . . They do not ask us to stop singing."

War correspondents are making particular and special reference to the British bands at the front and in this connection a sketch of Sir Douglas Haig's career in "Current Opinion" contains this observation: "One of his complaints against the War Office in London has reference to its failure to provide music, a neglect now almost a thing of the past. The British military band yet bids fair to rival the German trumpeters, thanks to Haig."

Torquay, an English seaside resort, has an orchestra supported by municipal funds amounting to about \$20,000 per year. A proposition to disband this orchestra during the war was voted down by a large majority of the town council.

A lady, the sole survivor of a family suddenly and tragically wiped out on the high seas, decided that

nothing could help to alleviate her great mental anguish like music. That was her reason for purchasing a piano.

Of four hundred homes visited by the Agricultural Survey of the Commission of Conservation in 1915 thirty-eight per cent. had pianos and thirty-two per cent. had organs. The members of the Survey attached sufficient importance to "music in the home" to inquire about the musical instruments. Incidentally five per cent. of these homes had automobiles.

Important daily newspapers in the United States are featuring a "Music in the Home" section, twice a week.

Month organs are constantly being asked for by soldiers in the trenches in letters to their folks at home.

"The trade seems to have a difference in character that I can scarcely define," remarked a dealer in speaking of this fall season being the best he has ever had. "More people seem to be buying pianos for the sake of music," he said, "and not for the sake of 'Keeping up with the Joneses,' or because the piano man had the stronger will power."

A farmer noted among his neighbors less for generosity than for his extreme practicability finally consented to put his name on a piano contract. "Guess you think I was a hard one to land," he said to the piano man. The piano man agreed that he was all that and more. "Well," volunteered the farmer, "I decided that no man could sell me a piano until Lucy—his eldest child—was eight years old. To-morrow is her birthday and she's going to have music lessons if I have to do without a binder."

We told before of a furniture retailer complaining that whereas his experience was that formerly newly married couples first considered furniture they now give the piano the first call.

"The sorrow that has come to so many thousands of homes in the Empire tends to tighten the bond welding together the remaining members of the family and developing stronger home ties so essential in the life of a nation. Such was the observation of one interested in welfare work.

All of the foregoing may be significant or it may mean nothing as it does to so many in the trade who will still tell you that "pianos are luxuries" and "the people can live without music." But the people cannot live without music and will not. Of that fact the growth of the music industries is the proof and that fact is the music industries' franchise.

In good times or worse it has always been the excuse of the weak salesman or the unsuccessful dealer that "people are not buying luxuries like pianos."

As stated the proposed slogan of the United States trade is "A Piano in Every Home." This is the suggestion of Mr. C. M. Tremaine, Director of Bureau for Advancement of Music. He suggests that the printing of this slogan in all advertisements of the retailers would be one way to get cumulative advertising and yet in no way interfere with the results the individual advertiser is after. The cumulative effect would be beneficial to the trade in general.

The triteness will be conceded of Mr. Tremaine's observation that "the members of the trade have been devoting all their energy against each other rather than concentrating a share of it in a general campaign against competition from outside sources—other and more forcibly presented appeals for the public's money."

What is the Canadian trade going to do about it?"

In the Meantime.

UNTIL a plan of action may be inaugurated by the music trades in Canada with the same object that impelled the United States retailers and manufacturers to seriously consider this trade advancement idea for many months and to finally back their decision with money there is much that the dealer can do as an individual.

The individual dealer can school himself and his staff to a real and definite appreciation of the fact that music is an essential; that it is necessary to the welfare of the home, the community and the nation; that musical instruments are necessities.

The psychology of suggestion is familiar to every piano man and every salesman appreciates the art of leading on a "prospect" to make the suggestion that the salesman wants him to make. The householder—if there is one—who is opposed to buying a piano will change his mind if told often enough either by word of mouth or printed message that he should.

Each dealer should consider carefully the matter of competition. He will probably decide that his most formidable competitor is not selling pianos. The piano is in competition for public demand with the automobile, the billiard table, real estate, furniture, and the opinions of bankers and political economists who never neglect an opportunity to accuse the public of extravagance in the matter of pianos.

Eliminate the weakness of apologizing either in speech, thought or attitude for being in the piano business. A retailer the other day mentioned this very thing. "I have arrived at the state of being proud of my business," said he. "I have satisfied myself that I am as good as any other merchant in this town and financially a great deal better than some of them. I do business on the level, as any legitimate business should be done and I no longer take the sneers and insinuations concerning piano selling methods that have been made right here in this store. I am convinced that I am being accepted at my own valuation and I take it that the people in this town and surrounding country need me and my line." And he was right.

"A Piano in Every Home."

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

ALTHOUGH the National Bureau for the Advancement of Music has been in actual operation less than three weeks, the opportunities to exert a beneficial influence on the cause of music have already become both numerous and varied. There is plenty to do and it is all important, yet it is the direct action which we must keep uppermost in mind. The syndication of the Evening Mail and the Globe page is one line of effort to receive immediate attention, and this we are pleased to say is well under way, and will be energetically followed up.

There is another thought, however, which should come in for immediate consideration and prompt action, and it has a far wider application.

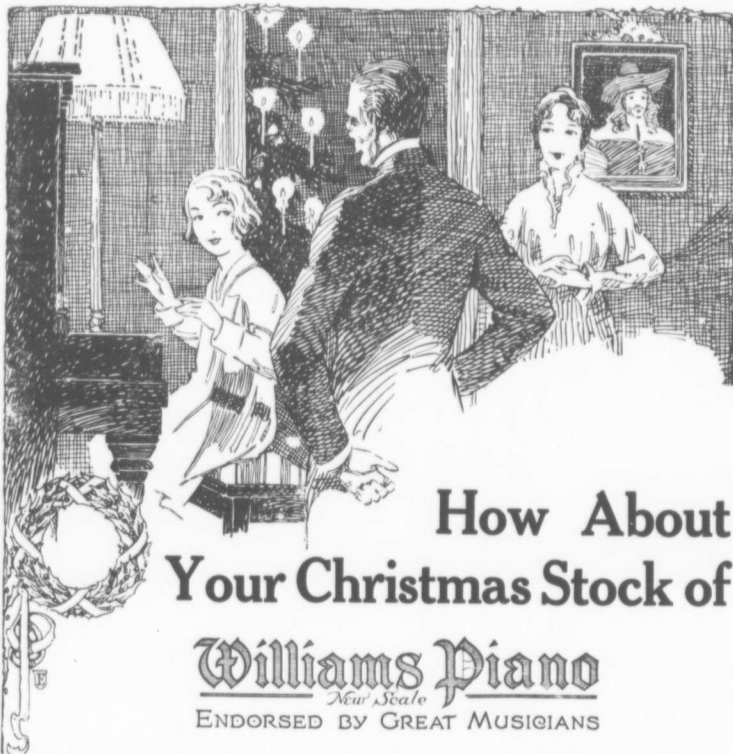
It relates to advertising, the direct motive power lack of all business. I do not have in mind any advertising campaign by the trade for the benefit of the trade. That is another question, with arguments in its favor and arguments against it. The tremendous cost of a really effective campaign removes it from consideration. But the individual members of the trade are advertising, and the total amount spent runs into very large figures. If this Bureau can in any way aid the effectiveness of this expenditure, it will have justified its existence by this act alone.

Let us consider and see whether this can be done, whether it is practical, for we do not want to unite on anything visionary or impractical. Let us look at it from all sides—broadly from the viewpoint of the benefit to the general trade, and narrowly from the viewpoint of the selfish interest of each individual advertiser.

No man will spend his own money to help the other fellow's business, and we do not propose to ask him to do any advertising solely to help the general trade of which he is a part. Competition is keen and every man's problem is to make his own profits as large as possible. Our appeal is to the business instinct, and our argument must fail or succeed on this ground.

Let me emphasize this by adding another thought to it. The successful man's action is controlled not by what his competitor may make, but by what he hopes to make himself, for if we are ever to progress we must shake off the fear that some one else may benefit by what we may do. By so doing we open the door to a little co-operation, a concentrated effort to make money together—and the more effectively we work together, the more we make.

The piano trade is already spending millions in advertising. Why do we not secure as much cumulative effect as possible? To illustrate, let us suppose every piano dealer or manufacturer displayed this phrase "A Piano in Every Home," prominently in his copy. Think of its persuasive influence on the public mind. It would picture in the mind of every man, woman or child the thought you want pictured there—a piano in his or her home. It would even imply that there ought to be a piano in the reader's home. The balance of the advertisement can be devoted to telling why the advertiser's particular piano should be selected. Furthermore, it would remain as a future influence in the minds of those not yet ready to buy.



How About Your Christmas Stock of

Williams Piano

New Scale

ENDORSED BY GREAT MUSICIANS

The demand this season is larger than ever for this famous instrument.

The illustration on this page is only one of the many timely, striking advertisements that will help to sell more Williams New Scale pianos for you this holiday season.

The wise piano man is taking no chances. He is **ORDERING HIS STOCK IN ADVANCE.**

Have you ordered your Xmas. stock?

If not there is no time to lose.

Every railroad's capacity is overtaxed and shipments are necessarily slow in reaching

destination. We are still working nights to supply the demand for pianos and receiving telegrams every day for rush orders.

Don't wait until the last minute.

Xmas. advertising for the Williams New Scale Piano will appear in the daily newspapers, magazines and farm papers covering your territory.

Order your Williams Pianos **AT ONCE** and have sufficient stock; you will need it the busy holiday season.

Be Prepared! Write to-night.

The Williams Piano Co., Ltd., Oshawa, Ont.

ESTABLISHED 1849

Makers of the Williams Maester-Touch Player Action.

This Cut will be supplied free of charge to all Dealers, upon request.

If we look at it from another angle, we still find advantage. Suppose only a few use this slogan in the beginning? In addition to helping the general trade, it will help each advertiser, as it will add to the effectiveness of every "copy." It will gather cumulative force with each repetition. Others will follow in order to benefit directly by it, as soon as they see the "light." It occupies small space, and it certainly puts the prospective customer in a desirable attitude of mind.

But we do not want to get the benefit slowly. We want quick action. A vast amount of money will be spent this fall, so let us act immediately.

After we have drummed this thought into the public's mind, we can concentrate on another thought equally good for the piano business in general, and equally beneficial to the individual advertiser. In this way we can direct the public's attention to pertinent facts we want it to know.

There is no reason why we cannot undertake an advertising campaign which will be profitable in the extreme, without a penny in additional cost.

For the next six months let the slogan be: "A Piano in Every Home," and watch the results.

Are Music Dealers Alive to the Influences at Work Endeavoring to Interest Outside Retailers in Pianos and Talking Machines?

THE Journal has been devoting a good deal of space for many months past to the subject of keeping the music business in the music stores. This has been done partly with the idea of keeping the entire trade posted on the outside influences that may be brought to bear upon the music dealer in the form of direct competition. Those dealers who view the immediate future in the light of the past five years are not abreast of the times, for with the advent of numerous makes of talking machines selling at a very low price, retailers in all lines of merchandise are having statements, re the benefits of a music department, hurled at their heads from right and left.

A number of these have been taken up in this Journal's columns, but the last issue of The Furniture Journal, which, although hailing from Chicago, circulates in Canada, contains a new batch of alluring pictures and glowing arguments that serve to illustrate very well the inducements that are being held out to the furniture and other dealers to get into the piano and talking machine business; all of which means more competition for the legitimate music dealer.

One could not say that merchants, who are not sticking exclusively to music and musical instruments, are not music dealers. For we know there are department stores, and others who carry representative stocks, employing competent salesmen, using modern, progressive methods and must be considered music dealers. But retailers of furniture who take on a music department, in the superficial way some do, could not be called real music dealers for they are merely branching out, perhaps temporarily, to get the profit on the "thousands of sales that are just waiting to be gobbled up."

The Furniture Journal referred to above called its October issue "A Musical Merchandise" number. It contained twenty-three pages of talking machine, cabinet

and piano advertising, illustrations, and "readers." Out of the seven leading articles six dealt with the handling of pianos and phonographs in the furniture stores. One of three editorials dealt further with the question of the furniture dealer handling pianos and talking machines; and even "The Tattler" did not overlook this important matter in his page.

While the articles have some good advice in them, here and there are little statements that certainly do not cast a cloud over a sky lit up with the success that the furniture dealer could have in selling talking machines and pianos.

To enumerate a few of the statements which may be questioned take the following:

"In selling a talking machine, it must be borne in mind that it is a luxury and that unlike a piece of household furniture, it is not absolutely essential for the family's welfare. Sentiment plays a large part in the purchase of a phonograph, and it is in his appeal to the sentiment of his prospect that the salesman must be able to reach his buyer."

Canadian Music Trades Journal has said so much about the fallacy of musical instruments being listed as luxuries that further comment runs the risk of becoming monotonous. Furniture dealers or any other dealers who go about their daily work selling musical instruments feeling they are urging people to buy luxuries are missing the mark entirely. Music is undeniably a necessity in every home and surely one of the finest, most satisfactory and cheapest means of getting the world's best music into the home is no luxury. "In selling a talking machine, it must be borne in mind that it is a luxury." Such piffle!

"No longer is the phonograph and the piano a matter of experiment with the furniture dealer. He is selling them in hundreds of towns and he is selling them at a big profit. A live Chicago furniture store owner calls the line "one of the most successful we have ever carried," in speaking of phonographs. And those who have given the subject of piano selling proper attention are doing equally well. Why not? *Isn't the modern talking machine, in its beautiful mahogany or walnut cabinet, one of the finest pieces of furniture a man or woman could want in the home?* Sometimes, indeed, it is the only worth while piece of furniture in a home, where the modern type of furniture, the period and standard styles, has not yet been installed. *it is more than a piece of furniture.* A simple adjustment of the needle to the disc and you have the glorious melodies of the old masters of music, the swinging gleeful songs of the southern darkies, and the weird music of the Scotch hills. Harry Lauder and Caruso speak and sing to you in your own cosy home; the stirring martial music of celebrated bands, modified for the home, stirs your pulses and the patriotic airs arouse your enthusiasm."

A talking machine a piece of furniture—even a beautiful piece—first and a means of hearing the world's finest music after! Never. Mahogany or walnut first and then adjusting the needle to the disc for the melodies of the old masters! Not much. The talking machine is a musical instrument first and last.

So much talk about what it is rather than what it will do is one thing that has held back its advancement. After all these years of striving to put the talking machine on the plane where it belongs it is almost unthinkable that anyone would herald it as a basis for retail activity on the ground that it is a piece of furniture with some other properties tacked on.

"Within the last few years the player piano has become so popular and so reasonably priced that a majority of prospects can be induced to buy, or rather prefer to buy, the self-playing instrument instead of the piano. In selling a player piano, however, the appeal to be made is of an entirely different character than that in the case of the instrument without the player attachment. Strange as it may seem, the player piano has made a field for piano selling in thousands of homes where no opportunity existed before simply because of the fact that no musician is required to get music from these instruments."

The last few words in this extract are perhaps correct in one way as it does not take a thoroughly trained musician to acceptably operate the player piano, but it does require some musical ability. If there were a number of homes on a street with players where the inmates all had the idea that "all you have to do is stick on a roll and pump" and you get music, it is pretty safe to say that there would not be much chance for any person to sell another player in that neighborhood. More likely the result would be that an indignation meeting of ratepayers would be held, at which, after those in attendance cooled off they would subscribe to a fund, to be used with the idea of giving each of those player owners a bonus to remove to the other end of the city.

"Piano selling methods have been developed into an art in the big cities. The piano manufacturer and dealer gets his tips on the prospects by a hundred different ways. *Music teachers, janitors, society women and a score of other classes give tips to the dealer on prospects, and a feature of the business that makes big inroads on the profits that might accrue to the dealer are the commissions on such tips when sales are made.*

"Music teachers will often furnish good tips for the sale of instruments, and the good will of this class is desirable. A small commission will usually suffice to get any information as to prospects for pianos.

"A large part of the piano advertising which has appeared in the daily papers in past years has been of a more or less fraudulent character, notably that dealing with guessing contests and similar schemes, the riddle scheme and others with which readers are all familiar."

The Furniture Journal does well to warn its readers thinking of introducing a piano department about the commissions that may be demanded by different persons for giving in the names of prospective buyers. There are music dealers, however, who will question whether a "small" commission would satisfy all the music teachers they have had to deal with. It is true, there has been too much fraudulent piano advertising in the daily papers, but this sin has been committed much more frequently in the United States than in

Canada; but even in the United States, in view of the splendid class of advertisements that many of the houses put out all over the country, it seems hardly fair to make the reference to advertising—simply the statement, that "a large part of the piano advertising which has appeared in the daily papers in past years, has been more or less of a fraudulent character," etc.

"To enable the furniture dealer in the smaller town, especially to judge of the field for this class of merchandise, let him make some inquiries as to where the majority of the people in his locality get their musical instruments. He will find that as a rule *the larger part of the pianos and talking machines are sold by traveling men either from the factories themselves or by mail order concerns* which flood the district industriously with their catalogues. This business should logically go to the local dealer. But in order to get it he must have the merchandise or some good samples of what he has to offer for sale."

A dealer undertaking to handle musical instruments on the assumption, that the larger part of pianos and talking machines are sold by travelling men from the factory and mail order houses, is apt to get a jolt before he is many months in the business.

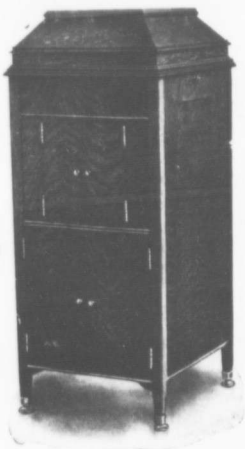
"One of the methods of advertising pianos is by loaning instruments for church concerts and local musical affairs, the fact, of course, being duly stated in the programme of the entertainment and bringing the dealer's name before the clientele in his home town. If the salesman who demonstrates the instruments is a good musician and can bring out the tones of an instrument to good effect, all the better. But it is not necessary to be a musician to sell pianos, as is proven by the fact that some of the best salesmen cannot play a note of music."

There are a good many dealers who would be quite glad to have a furniture dealer do all the loaning of pianos for church concerts and local musical events. Because they themselves make it a rule to charge a reasonable rate for all such rentals.

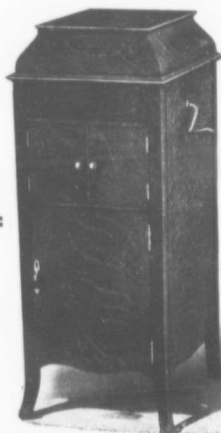
"Too many furniture dealers it does not occur that *the piano is largely and primarily a piece of furniture, and frequently a very handsome piece. No modern home is considered complete without a piano of some kind, and it is a fact that the big majority of women when making a selection with the intention of buying consider the instrument as a piece of furniture."*

While no one underestimates the furnishing properties of the piano it is inconceivable to think that the piano industry could be maintained on the basis of the piano being nothing more or less than an article for house furnishing.

"In order to sell pianos *it is not necessary to carry the same stock on hand that a full-fledged music establishment must carry. A few standard patterns, medium, low and high priced, of a make that can be guaranteed are all that is necessary, and any variations in style and manufacture being supplied through the catalogue of the manufacturer, which usually provides for making of pianos in all finishes and styles. No expert musical knowledge is required, as any salesman of ordinary intelligence*



PHONOLA
"PRINCESS"



PHONOLA
"DUKE"

Yes—It's a Great Story the Stock Sheets Tell

And there is real business satisfaction in knowing that for every Phonola the stock sheets show as sold, there are two or three or more enquiries for the same machine.

Phonola Goodwill is our most valuable asset, and we carefully preserve its integrity. We consider it a matter of vital importance that the performance of every Phonola you sell should enhance **your** reputation and ours as well.

The Phonola incorporates the most popular designed cabinets, what has proved to be the best in motors, tone-

arms, sound boxes and the other parts. The Phonola will please your fussiest customer.

Odeon Double Disc Records, 10-inch, 11-inch, 12-inch, 90c. to \$3.00. No needle scratch. In Odeon Records you get the finest talent in the world at lower prices than anywhere else—Emmy Destinn, Leo Slezak, Carlo Albani, Frieda Hempel, H. M. Grenadier Guards Band, Paris Grand Symphony Orchestra, and others. Odeon popular records furnish a variety of music to suit all manner of tastes. Write for our list of Odeon Records.

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

can readily master the sales points about a piano or a talking machine."

Opinions differ as to the amount of stock that it is necessary to carry, but it seems agreed that a representative stock is most desirable. The Journal is under the impression that a salesman even if he has ordinary intelligence, will require a good deal of musical knowledge before he will accomplish much in selling pianos or talking machines, and particularly in player rolls and talking machine records.

"I have handled phonographs about two years," said an out-of-town dealer, "and they have proven one of the best trade developers I have ever had any experience with. They do two things and do them well. They sell well as an article of merchandise, and also help me to sell other stuff. I make no effort to supply records. To do that would require more money than I have to put to such a purpose, because in my opinion the only way to handle records is to go the limit—put in a big stock and keep it right up to the minute, just as the big city music houses do. I would do it if I had the money, because what I want is the thing that will bring people to my store. The dealer who's letting the phonograph business pass is missing a good thing."

The talking machine dealer who spends his time in attempts to sell every one who comes into his store a talking machine, and makes no effort to supply records is not worthy of the name of talking machine dealer, and is missing the cream of the business, particularly just now, when the shortage of machines creates a somewhat difficult situation.

"Whenever possible it is of course well to secure the services of a man or woman who knows sufficient about the operation and mechanism of a piano to manage the department. A key, for instance, may stick, requiring the attention of some one who knows just how to remedy the trouble, which is a simple matter. Pianos must be kept in tune at all times, and the services of a good tuner should be at hand to see that all keys respond harmoniously and easily to the touch. These, however, are but minor parts if the dealer has a field and can sell instruments, as such help is not difficult to secure."

If a man considers that having a tuner and repair man around his premises is but a "minor thing," and that he can go out and hire a suitable man whenever he takes the notion, he had better look into this phase of piano retailing a little more closely, before he makes much of an investment in a piano department.

"All of this the phonograph does. There is no mechanism to get out of order, no repairs to be made, no exceptional selling talent required: the records played often sell the machine without further talking. And there's a nice profit in the line."

Ask the purchasers of some of the cheap machines that trade papers foreign to the music trades are urging their readers to handle and see if they say there is no mechanism to get out of order and no repairs to be made.

All told the tenor of the advice passed on by the Furniture Journal does not look as if followed out it would be productive of a substantial number of per-

manent dealers who would be a vital force in the marketing of pianos and talking machines, but such influences as this at work cannot help but stir up temporary competition that the music dealers can scarcely afford to overlook. As stated by Canadian Music Trades Journal in previous issues, the music dealer must keep posted on the general situation, and by all known and legitimate means consolidate his position and prepare for an advance.

How He Made the Sale of a Grand.

THIS story of how a salesman clinched a deal for a grand piano has been sent to Canadian Music Trades Journal from one of its readers: "A salesman of our acquaintance tried for over a year, unsuccessfully to sell a certain man a grand piano of a well known make. The man had a very fine upright piano and did not feel he was justified in the expense, and the one he had was justified in the expense, and the one he had was perfectly satisfactory. The salesman was persistent, without being offensive, but he was making no headway. After a time the man bought a rather pretentious house, and moved in. There was in this house a handsome music room done in green and gold and the upright piano looked very well in its new surroundings.

"Again the salesman got very active but the result was the same, a firm, determined 'No!' from the man.

"Then the salesman thought up a plan. His firm had sold grand pianos to practically every millionaire and multimillionaire in that city, and had photographs of the various music rooms in the residences of these wealthy people.

"One fine morning when he knew the man to whom he was trying to sell the piano would be at his office, he called on the man's wife, showed her the photographs of these elegant music rooms and requested permission to have her room photographed to place with the others. To say she was delighted was a mild way of expressing her pleasure.

"Of course she would have no objection to having her piano removed temporarily into another room and one of their grand pianos placed in the music room while the photograph was taken, as his firm wanted it for an advertisement. Certainly, not, she would be quite willing, and in a short time a photographer was on the scene, a van with a grand piano was at the door, with men who in a few minutes had moved the old piano into another room, and had set up the grand piano in its place. The picture was taken and was a complete success.

"Would the lady mind allowing the grand piano to remain for a few days as the men were very busy? (indeed they had disappeared with the van the moment the grand was set up.) The lady was tickled with the idea. Next day a copy of the photo was laid on her husband's desk downtown with a letter of thanks for the privilege of allowing the picture to be taken.

"About two weeks passed. It was at an hour when the man would be at home (previously found out by a sharp salesman). A van drew up in front of the house. The salesman at the head of a gang of movers had come to take the grand piano back again to the warehouse, hoped the time for calling did not inconvenience, etc., etc. The grand was moved out into the lobby and the

upright put back in its place. As the man said himself afterwards, it looked like thirty cents. A handsome music room was never designed for anything but a grand, and the men were ordered to put the grand back again in the music room."

There is always some way of getting at a man, and of overcoming his objections, and it pays to study how.

The Effect of the Automobile on Piano Business.

WHAT effect has the automobile on the piano or player business? This question has been put by the *Journal* to retailers and salesmen from here and there all over the country. The sense of the replies is represented in the expression of an Ontario salesman here quoted who does both wholesale and retail work in city and country. He said:

"In the spring and summer I found the automobile quite a serious competitor. At homes, particularly among the farmers, I have had many times during the summer with the greeting that 'We have just bought a car and couldn't think of a piano.' At first this seemed discouraging, but I find these people really could think of a piano and really *do* think of a piano. In fact they are more easily interested in a player. Not right after buying a car of course, but probably before the year ends. Already this fall I have made a number of good sales where I was turned down in the spring or summer because an automobile had been bought or was going to be. The car causes these people to think in higher figures, therefore they are more easily interested in the higher priced pianos or the player piano. Another thing, these car owners visit more and are visited more than before and are broadened in their mental vision. They are easier to talk to. They have seen good pianos and players in homes where they have visited and realize that they can have the same if they wish. During the fall and winter months I expect to make a good many more sales to automobile owners.

"I am not so much concerned about automobile competition among the people as I am about the way our agents have neglected piano business to push automobile sales. They admit to me that there is not the profit in selling cars that there is in pushing pianos but the attraction of the car business is that the people come after them and bring the money. While piano trade has no doubt been hurt more by this phase of automobile competition I imagine it will be less noticeable as time goes on. I mean by this that piano dealers will get disgusted with automobile retailing. The per centage of profit is lower than they have been accustomed to and in spite of people coming of their own accord to buy cars the selling cost is higher. The great problem of service takes the glamour off motor retailing as many have learned. In piano selling come-backs are the exception, but whoever heard of a car being sold without all sorts of come-backs. There are so many mechanical parts to get out of order or be put out of order by novice and careless drivers. The greater proportion of drivers must be instructed in driving—at the expense of the man who sells the car—so that when he figures his overhead, including innumerable non-chargeable adjustments, he finds, as many of them have done, that retailing automobiles is a precarious business as compared with piano retailing."

What Western Ontario Dealers are Talking About.

A Sale Without Dropping in Price.

Until the manufacturers and dealers co-operate to secure standard prices for pianos the same as exist in the talking machine trade there should be no let-up in the opinion of a successful retailer interviewed by Canadian Music Trades Journal. This party said: "I have always made it a practice to handle the higher grade instruments. If a man will only go the price of a piano that never can give him a lifetime's satisfaction he must deal with some other house—he can't get it from me.

"Only the other afternoon about 5.30 a farmer came in. He had been around to the other stores and one of my opposition said if he came to me he certainly would 'pay the price.' That made him think I had the goods the quality of which could command a higher figure.

"'What d'ye want fur you one,' queried the farmer singling out one of our real good instruments.

"I said 'Four hundred and twenty-five.' 'O come off,' said he. 'I kin beat that by seventy-five to one hundred and fifty over at so-in-so's. I'd hate to shake three hundred and fifty in yur face. Quit yur dickerin' and spit out yur lowest figure—spot cash.'

"'Now Mr. F—,' responded the dealer, 'that ticket on that piano says \$425 in good plain figures. That's the price and that's the lowest price to you or to the King of England. \$424 of any man's money won't take it away from this shop. Of course, there's our usual ten per cent. discount for cash.'

"'You can't put that over on me so easy as you think,' came back the farmer, as he started to the door.

"Then he paused. 'Knock off \$25 and you can send the thing along,' he said, intimating by his voice that that was his final offer.

"'No,' said the dealer. 'I didn't start out asking you \$475 so I could drop fifty. You asked me my lowest price and I gave it to you off the bat. I can't do a cent better. Look at that price card. There are no secret signs on it. The price is there in plain figures for every one to see. *That price is the price.*'

"Well to make our haggling a short story we talked until 6.30 and Mr. Farmer wouldn't go the \$425. So I put on my hat and coat, turned off the lights. We started out together. Just as I was taking out my key to lock the door, Mr. Farmer says, 'All right, boss, I'll take your piano.'

"We went back in and closed the deal. That's the kind of business I like to do."

An Experience In Rejuvenating Trade.

"They can't tell me talking machines interfere with pianos," announced a dealer of thirteen years' standing in one of Ontario's smaller cities. "We have only had three instances," continued he, "where on first thought you would say there was any conflict of interests. These were cases where we sold talking machine outfits and took pianos on each of the deals. Just the other day we sold a machine and records, making the

(Continued on page 29)

**It is *Quality of Production* rather
than *Quantity* that Determines
Reputation!**

Apart from the profits that may come from a successful business, there is a pride of reputation that counts for much in most men's lives, and this rests upon the quality of service rendered.

**That the Broad Guarantee of High Quality
which the house of
SHERLOCK-MANNING**

has always put behind its product has been appreciated by the Trade is indicated by the enthusiastic endorsement of the Trade.

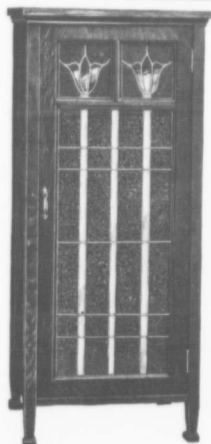
It may be worth YOUR while, if you are not a SHERLOCK-MANNING Dealer, to enquire whether your territory is open.

**THE SHERLOCK-MANNING
PIANO and ORGAN COMPANY**

LONDON,

ONTARIO

THE NEWBIGGING LINE



HEIGHT 48" WIDTH 30"
No. 43, FUMED OR EARLY ENGLISH
No. 44, BIRCH MAHOGANY

Dealers will be well advised to place orders for cabinets ahead of requirements or the balance of this year, as there is an undoubted shortage of skilled labor, and all manufacturers are feeling it. Remember these are war times.



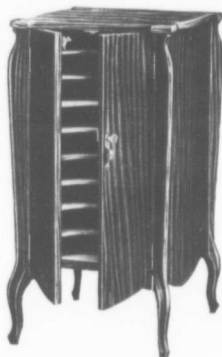
No. 45, PLAYER ROLL



Newbigging Cabinet Co.

LIMITED

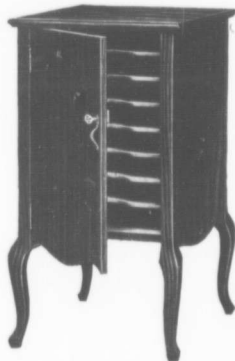
HAMILTON - ONTARIO



No. 83, GOLDEN OAK
No. 84, MAHOGANY
No. 85, FUMED OR MISSION
A fine Cabinet, with top shaped to fit base of Victor No. 1X.

**Player Roll and
Record Cabinets
for all makes of
Machines.**

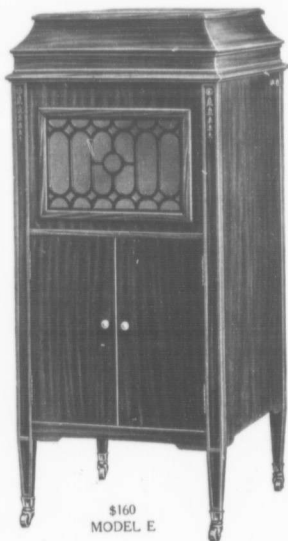
Write us about your
requirements.



No. 80, GOLDEN OAK
No. 81, MAHOGANY
No. 82, FUMED OR MISSION



MUSICPHONE
MADE IN CANADA



\$160
MODEL E

"Best in the World"

Ads. are losing their power; we have been stung a score of times ourselves, still we do not regret it, for once in a while we got something that paid for all the rest. There is **No Sting in the Musicphone** and you are not taking any chances in handling our line.

Said a Western Dealer, "I have just returned from Chicago and have seen nothing that compares with the **Musicphone**, it is a wonderful machine." And from an Ontario Dealer, "Express me another Model F at once, as soon as I get my stock cleaned up I am going to devote my whole time to your line, **it is a winner**"; and so it goes, it is all working just as we thought; we have the goods and soon there will be a beaten path to our door; some have come to scoff and have gone away to pray—that we would hurry up the goods,—we almost feel sorry for some dealers who have not yet investigated our proposition, it is their loss. Don't wait for us to come and talk an arm off you. That is not our way of doing business. It will pay you to come and see us. Take another think—then act.

Our Strong Points

Self balancing Hood that cannot fall down; light as a feather.

Electric motor that **is a motor**, not a combination of an ordinary motor and a spring motor, but designed specially for phonographs. No gears to wear or belts to break, and no oiling.

Universal Tone Arm of our own design, always brings the needle to the right spot.

Permanent Needles to play any records.

Fine Tone Control.

Manufactured by the

Newbigging Cabinet Co., Limited

HAMILTON
CANADA



\$200
MODEL G



MUSICPHONE
MADE IN CANADA

CECILIAN

WORLD FAMOUS

ESTABLISHED 1883



Every CECILIAN piano contains all necessary interior adjustments and supports to receive, at any time, the famous Cecilian non-corrosive, all-metal player action.

The Cecilian Motive

BENDING over his work in Cremona more than 250 years ago, Stradivarius said: "Other men will make other violins, but no man will make a better one."

This incident from the past centuries expresses the working motive of the men responsible for the production of Cecilian pianos. That motive tells in every instrument. It puts you in the position of not thinking of the Cecilian merely as a good piano or player.

If it were only that it would be no different from other good pianos. Think of it as something more than a good piano. Think of what it is capable of musically—not only what it will do, but the quality of what it will do.

Sell a Cecilian player to a man—he gets evenings of real pleasure because of the quality, of what it can do—he goes to bed with his musical nature properly nourished—he goes to work next morning the better for it—he goes home at night eager for more music.

The Cecilian is worthy of your best efforts.

THE CECILIAN COMPANY, Limited

Makers of the World's First
ALL-METAL PLAYER PIANOS

GENERAL OFFICES AND FACTORY:
RETAIL SALESROOMS:

1189 Bathurst St., - Toronto
420 Yonge St., - Toronto

sale total \$200, and took a piano on the deal. In this typical case the piano had not been used for years. It was all paid for but nobody in the house could play. Consequently the piano was given no attention except as a piece of furniture. It was badly out of tune. On rare occasions when company came and the piano was used the awful sounds that resulted gave the make (and we have the agency for the line) and our reputation a black eye.

"There was no possible chance of replacing that instrument with a player or a grand, so we took the piano, overhauled it, sold it for what we allowed on it, plus our expenses, and made the sale of the \$200 talking machine outfit. In addition," concluded the dealer, "we made a good record customer."

Dealer's Uncertainty re Registration of Lien Notes Taken In Payment for Pianos.

In conversation with the Journal a western Ontario dealer mentioned an instance in which he had experienced some difficulty in re-possessing a piano. The party who purchased the instrument from him disposed of it to a second party, and it was this second party who caused the trouble. Upon consulting his lawyer this dealer was told that while there was no question about re-possessing from the first party, that to secure his position should he ever have to re-possess from a second party it would be necessary to register the lien with the county, or district court clerk, as the case may be.

This dealer, knowing that many members of the trade do not go to the trouble of having their liens registered, was good enough to pass on the information he received from his lawyer for the benefit of other dealers.

The Journal has made enquiries and they brought the answer that the registration referred to above was not necessary in the Province of Ontario. Upon making further inquiries the Journal believes that this difference of opinion is due to the fact that in respect to manufactured articles, which include pianos, organs, other musical instruments and household furniture, registration of the lien note is not necessary so long as at the time possession is given to the purchaser the name and address of the vendor be painted, printed, engraved on or attached to the article. This, of course, means a dealer's name and address in addition to that of the manufacturer's. If the vendor's name is not thus attached to the instrument then a copy of the lien note must be registered.

It would appear, therefore, that dealers, who are not in the habit of registering their lien notes, protect themselves by having their names and addresses on each instrument they sell, the object of which is to make certain of the identity of the particular article which may have to be traced.

Incidentally, in this connection there has been an amendment in the law of the Province of Alberta, which has made considerable extra work for the firms doing business there. Particulars of this amendment are published elsewhere in this issue.

Selling to Soldiers' Wives.

Making sales to soldiers' wives is a much discussed question. One dealer intimated that he had two or

three sales hanging fire until the soldier-husband would return from the front. In one case he had just closed the sale because the husband had returned. The people were well able to afford the purchase. It was simply a question of waiting until the man was home to help make the choice.

Another incident shows how sometimes, be a dealer as careful as he can be, difficulties seem inevitable. A western Ontario merchant a few months ago had a soldier and his wife come in to buy a piano. The dealer gave the couple a fatherly talking to, pointing out that unless they could pay for the piano comfortably he did not think it would be wise to consider the investment.

The soldier replied that as his wife could play nicely and was very fond of music he was desirous of making things as pleasant as possible for her in his absence. Therefore he had decided to get a piano. He expressed so sincere a desire for the piano and although he was only asked to follow the cash down with a monthly payment of \$8 he figured his wife would be able to pay \$10 easily. So the deal was closed.

For two consecutive months the \$10 was paid promptly and then suddenly came a request to repossess the piano. The wife gave as her reason that she was undertaking another financial obligation of importance; that she could not do that and pay for the piano too. The other undertaking was believed to be a trip to England. This ended the piano's brief stay in a soldier's wife's home. It shows one of the problems that sometimes confront the retail dealer.

Policy of Westerner Helped Ontario Dealer.

Team-work is sometimes done unconsciously. Not long since a dealer in western Ontario had a woman enter his store, ask for a certain make of piano, and buy it without wasting any time. The reason given why she, a stranger come to town, should invest in a piano the way she did, was that she had bought the same make of piano in Edmonton a few years before. The instrument gave excellent satisfaction and the Edmonton dealer was so courteous that when this woman removed to Ontario, having sold her sister in the West her piano rather than move it down, she was prejudiced in favor of the dealer handling that make of piano.

Courtesy always pays. Good quality never loses desirable business for a man.

Pithy Dealer Remarks.

If any piano dealer, who maintains a store in a town and keeps a young lady to do the book-keeping, does not allow \$60 for the cost of selling a piano he is on the wrong track according to a member of the trade in Galt.

"Four or five years ago we counted on our talking machine, sheet music and small goods sales to pay the rent, and store expenses, leaving the piano end of the business 'velvet.' Now we find our sheet music and small goods meet these running expenses and both our talking machine and piano departments are to the good." So said the head of a well known retail house.

"I will take the talking machine now and when our little girl gets about ten or twelve, old enough to take lessons, I'll be in the market for a piano." This is a remark a Guelph dealer hears frequently and which he takes to mean that a talking machine sale by no means

kills the prospect of a piano sale later. The parents get very fond of music in their home in this way and in a few years they want their child to produce music for them.

"Until the time comes when players can be retailed for less money I am not interested in pushing them," declared a young man who has had a good business training. "The older generation of dealers bought an organ, went out and sold it at a certain profit. Later we get a piano, sell it, but the profit is not proportionately more. Now we buy a player—it represents a much larger investment. I feel sure the average dealer gets so little more on the monthly payments that his money is out a good deal longer than in the case of a straight piano. A player sale is a corker to tie up capital and I have been forced to the conclusion that as long as player priors remain what they are it is good business to concentrate on straight piano sales." Has any reader an answer for that argument?

"Our sales of the cheap models are gradually declining," confided a dealer, speaking of the talking machine end of his business. "People are more musical than they used to be. They are more exacting buyers. They want better machines. I call the cheap models educators."

"I tell you the high cost of living is no joke," asserted a dealer interviewed by the Journal. "It has got to that stage where it is interfering more with retail trade every week. Foodstuffs have jumped in price to such an extent that there has arisen a feeling of unrest among consumers. They do not know where this advancing cost will end and this unsettled feeling creates the very worst atmosphere for a piano or talking machine man."

"Business is all right," remarked a country town dealer, "but help isn't. In two weeks two men have left me to take other positions. One was with me three and the other six years. I'm just trying to decide whether it would pay me better to do my own selling and be satisfied with a smaller volume and safer business. Even good men are not as careful in granting credits as I would be myself; they are over anxious to make sales perhaps."

Here is a word of advice for small town dealers volunteered by a man who has made a competence in a place of about 2,000 population. "Get the agency of a good, reputable make and stay with that make. Get the people thoroughly acquainted with it and with the fact that you stand behind it. Set a price that gives a fair margin and get that price. If a second line is thought advisable then have a second line but don't be changing agencies so often that the people never know just what makes you are handling. The more work you do in popularizing a line you can depend upon the greater your franchise in that line."

Intensive Piano Selling.

Piano men have certainly been doing their duty according to a Toronto clergyman who recently lectured in Galt on "The Folks Next Door." The speaker called on his audience to imagine the scene if the walls of an apartment house were lifted at 7.30 in the morning. Every twenty feet there would be a piano, etc., etc.

That's working the territory thoroughly!

Novel Innovation in Musical Circles.

The following description of how an orchestra is being conducted by the use of motion picture films was handed a Journal representative by a dealer who remarked that this method of preserving the interpretations of the world's greatest band and orchestra conductors was along the same line as the preserving of the leading artist's renderings on talking machine records:

At Chicago an orchestra is being conducted by means of motion pictures instead of a personal director. While the innovation is little more than a novelty at present, the idea seems to hold splendid possibilities and therefore is attracting attention and comment. In practice the scheme works out most satisfactorily. The system consists simply of projecting on a screen, in full view of the orchestra, animated pictures of a conductor in the act of directing the rendition of "William Tell," Mendelssohn's "Spring Song," or whatever composition is to be played. Obviously, the enlarged picture of the director is more conspicuous to the musicians than a man himself could be, and it is therefore more easily followed. Since nearly all projection machines are motor-driven, it is not difficult to time the reeling perfectly so that no trouble is encountered. The only change from usual practice that must be made is that the musicians shift their positions, for on the screen the conductor faces the audience instead of turning his back to it.

Some of the merits of the arrangement may not be entirely apparent at first sight. For instance, the possibility is opened up of preserving the interpretations of our greatest directors, just as the voices of the world's foremost singers are immortalized by the phonograph. Still further, the arrangement makes it possible for small orchestras anywhere to have the advantages of being directed by the greatest conductors. And to carry the visualization an additional step, the plan makes possible the massing and directing of an orchestra or band of tremendous size.

Personal News of Some Western Ontario Centres.

On October 27 Messrs. T. J. Barton & Son, of Brantford, celebrated their 13th anniversary of entering the piano and music business in that city. Mr. Barton, Sr., who has lived in Brantford for thirty years, began in the music business on his son's 21st birthday and has built up a good business from his modest beginning. To-day they occupy an attractive store on the main business thoroughfare right in the heart of the shopping district. They handle the Nordheimer, Willis and Haines Bros. pianos, Columbia Gramofones and records and Edison cylinder lines, sheet music and small goods. Mr. Barton, Sr., expresses a very definite policy on the question of sticking to high-grade goods and letting others do the "stencil business" and he favors a standard price for pianos. Mr. Barton, Jr., is active in the talking machine department of which he has made a marked success.

Mr. B. C. Schreiner, the new Mason & Risch manager at Kitchener, has taken a house there and is quickly getting settled into the swing of things in his new post. Mr. Schreiner came to Canada from Pennsylvania six or seven years ago and has since had experience in the

piano trade at Hamilton and St. Catharines. He expresses a liking for the high standards maintained by the trade in Canada, particularly in contrast to the methods used by some of the United States houses who are in the piano business temporarily for the immediate profits and therefore do business quite unlike the Canadian houses who buy and sell as "fixtures" in the trade would do. When the Journal man dropped in on Mr. Schreiner he was giving instructions re the dressing of a "witch" for their Hallowe'en window. As stated last issue the new store has been formally opened.

"Collections are just what you make them; in fact all business usually is just what you make it," said Mr. George Rouse, the genial Galt dealer in Willis and Karn pianos. Mr. Rouse radiates a wholesome optimism the seeds of which were perhaps sown in his mind during a three or four-year's residence in Alberta. He displays a big-hearted attitude to life as a whole, and in his own business takes the dignified stand that music and musical instruments make a community better. He

shortage of machines he said he had ordered Christmas stock last June and already he was sold out of certain models. In pianos this house handle the Bell exclusively.

"If I were going to invite anyone in for dinner and wanted to be sure they would come, I would send word we were going to have turnips," jokingly remarked Mr. Arthur Mercer, the Nordheimer, Haines Bros. and Edison man in Galt. This remark was made in reference to the present high cost of food stuffs. "People are earning more but the advanced cost of living does not give them any more margin to make collections or sales anything more than average," added Mr. Mercer.

Mr. A. S. Taylor, of Galt, has concluded arrangements for the Gerhard Heintzman agency.

Manager J. W. Somerville of the new Gerhard Heintzman branch at Kitchener and his right hand man, Mr. Ben Snyder, are off to a good start at their new store which was formally opened the latter part of July. With a frontage of 27 feet the store is provided with excellent show window space.



These three photographs show Lance-Corporal W. M. Smith of the Canadian Divisional Signallers, son of H. Judson Smith, Brantford; a "snap" of H. Judson Smith & Co.'s store-front on Colborne St.; and his recital hall where the local Women's Musical Club held meetings twice a month.

is therefore proud to be engaged in selling pianos. Mr. Rouse says you put a piano in a home and let them have lots of music—the children will grow up in the midst of more refinement, go out to occupy better places in the world and in turn be a better influence in the community. It is sincerely hoped that in every quarter of the trade dealers and their salesmen will work along these lines, selling musical instruments for music's sake.

About as great a contrast as possible is presented by a look through the C. W. Kelly store in Guelph to-day and then to think of Mr. Kelly's leaving the farm years ago, buying a Bell organ, selling it, buying another, selling it, and so on until he got into pianos, took a store, progressed month by month and year by year until now he has an up-to-date premises with four sound-proof Victrola rooms, one piano room and ample space for the small goods and sheet music departments. His son, Mr. Fred Kelly, who has had a wide business experience through his holding important posts with one of the chartered banks, is putting his training to good use in his father's business. Speaking of the

WHOLESALE SALESMAN.

Man with sound knowledge of pianos and players, who can assist dealers close, wants position with a Canadian factory. Apply, Box 72, Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

TWO PIANO SALESMEN WANTED.

Wanted two piano salesmen—great possibilities for the right men—correspondence strictly confidential. Layton Bros., 550 St. Catherine St. W., Montreal.

ORGANS WANTED.

A Durban firm of wholesale dealers requests correspondence from Canadian manufacturers of organs. Apply Secretary Canadian Manufacturers' Association, Toronto, quoting reference number 1481.

PIANOS AND ORGANS WANTED.

A Durban firm with branches in several centres of South Africa, asks for catalogues and price-lists on Canadian-made pianos and organs. Apply Secretary Canadian Manufacturers' Association, Toronto, quoting reference number 1471.

PIANOS WANTED IN THE WEST.

Western house with close connection in retail music trades wants wholesale representation of reliable line of moderate priced pianos. This is a live proposition for manufacturer ambitious to get good business in the West.

Box 13, Canadian Music Trades Journal

THE INSTRUMENT OF QUALITY

Sonora

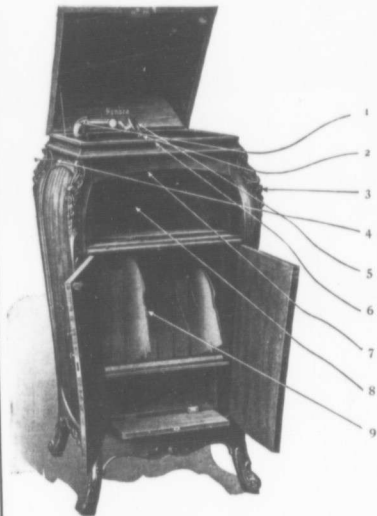
CLEAR AS A BELL



Some Reasons why this is "The Highest Class Talking Machine in the World."

1—Universal Playing

THE Sonora is designed to play all makes of disc records perfectly. It was so designed before it was built; no make-shifts or awkward, unsatisfactory devices are added to secure this decided advantage.



2—Tone Quality

FOR tone quality the Sonora is without a peer, winning the highest score at the Panama-Pacific Exposition in competition with the world's foremost phonographs and talking machines.

3—Tone Control

AT the sound source, the proper place, is the Sonora tone control. It is simple in design, but remarkably effective in expression. This is another notable Sonora patent that assists in making this instrument the very best one that human ingenuity has been able to devise.

4—Sound Box

THIS assists in reproducing the golden tones and is noteworthy for its excellence of construction. Made from the best of materials, it sends forth notes that are clear, distinct, accurate and beautiful.

5—Automatic Stop

ON all machines there is placed an automatic stop, which is decidedly convenient and useful. It is simple and mechanically correct, and gives added pleasure and enjoyment.

6—Cabinet Work and Design

THE Sonora is extraordinary for the exceptional beauty of its design and cabinet work. The graceful, flowing lines ("Bulge" effect) are the result of a patented process and are exclusive with Sonora.

7—Motor

THE motor is made in Switzerland by experts with generations of experience, and plays about twice as long as do motors of other machines sold at similar prices. For constructional excellence, durability and strength, it is the supreme motor of the phonograph world.

8—Sound Amplifier or Horn

THE sound amplifier helps create the wonderful tone that the Sonora is noted for. It is made on scientific principles and with special treatments that are exclusive with us.

9—Envelope Filing System

THIS is a marvel of simplicity and convenience. Records are instantly available and can always be located where and when they are desired.

The Complete Instrument

THE assembled machine is an aggregation of individually perfect parts correctly combined. As a result, the tone is of unrivaled clarity and magnificence, with a depth of expression that makes the Sonora unqualifiedly "The Highest Class Talking Machine in the World."

Correspondence Regarding Agencies is Invited

Manufactured by

SONORA PHONOGRAPH CORP., NEW YORK

Get agency terms, discounts, etc., from the CANADIAN DISTRIBUTORS

I. MONTAGNES & COMPANY

Ryrie Building, Yonge and Shuter Sts., TORONTO

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—NOVEMBER, 1916

Inertia In Business.

VERY rarely does the dealer who adds talking machines discontinue them. Just now any dealer with the agency of a reliable make knows well that if he drops it from one to half a dozen other merchants, according to his locality, will be prompt applicants for the said agency.

While a dealer rarely drops the line occasionally one does and there are isolated cases of a dealer doing much less business than the agency justifies. One of these dealers of whom the trade finally got free is in some respects typical of a few others who are far from doing their best with their agencies.

If ever there was a time when the dealer merely required to stock a few machines and records, and the buyers would do the rest, that time is gone. In spite of the demand for records and machines that has developed to a point where this line is almost a staple the retail competition is more severe than ever, but fortunately not on a price cutting basis.

The retailer referred to above had an unprofitable experience with talking machines—because he thought the department should pay without any effort on his part. He sold records and machines not because of his methods but in spite of them. He thought the manufacturers were so keen for business that they would do all the advertising, all the demonstrating, carry the stock and send a man into his territory to make sales for him. He thought the people should come to him of their own accord with their orders for records and then wait until he had them sent from the wholesale house. He considered the line a failure because he neglected to connect with the national advertising his line was receiving. He figured that the people knew all about the line from the newspaper and periodical advertising and that if they wanted it they would naturally come to him. Actually many of the people who in the ordinary course of good business would be his "prospects" became customers of a dealer in another town because he was active enough to come after them. He hitched on to the national advertising of the line and cashed in on the franchise built for the dealer who was too inert to see it. Inertia is and always was the curse of business. Start something.

Fall Activity Will Affect Spring Sales.

BECAUSE business is coming good this fall there will probably be the usual proportion of dealers reduce or cheapen their activity in getting this business. "Why go after it when it will come anyway?" asked one man who practically discontinued his advertising and is spending less in show windows and nothing on recitals.

Why not throttle the engine because the car is speeding along on a nice level stretch of road? The answer is obvious enough to any driver. There is always a little grade ahead that the car will easily make if its impetus has not been checked by shutting off the gaso-

line. In fact many drivers spurt on the level to take the incline at greater speed just as some business firms by increased activity do a normal trade under less favorable conditions.

There are a surprising number of retailers who do not appreciate that their present activity or otherwise in going after business will affect their trade of next March or April though they know that a stone thrown in a pool will cause waves to spread over an ever widening area. Usually their efforts are centred on getting business immediately without thought of the influence that will extend for months ahead.

Last spring the Edison experimental store at East Orange, which is supposed to be an inspiring demonstration of the profits in the lines handled, had to record a slump in business. The editor of "Edison Diamond Points," under the appropriate caption of "It Might Happen to You," candidly tells about this slump and what caused it. The business commenced to decline in April, and in April the cause was looked for. It was found that the record stock was complete, that there were no unusual conditions among the people of the city to affect the sales, that the selling staff was just as capable and efficient as ever. Month by month the business was traced back until the early part of November where the trouble was located. It proved to be "Too much prosperity. Too many prospects in the prospect file. Too many impending sales."

"The management reasoned in this way," says the writer of the article referred to, "we have got more prospects now than we know how to handle; let's cut down on the advertising expense. With the East Orange Experimental Store, as you probably know, advertising expense means largely recital expense, because there are no facilities for extensive advertising. The number of recitals was cut down and the method of giving them was cheapened. Where engraved invitations had previously been used, a cheap printed invitation was used; where attractive little announcements had formerly been used to tell about the special features at the recitals a cheap and badly printed card was adopted.

"The result was that where previously a hundred or more new names were being obtained every week from recitals given in the store, the number dropped down ten and twelve. No one paid any attention to this because business was booming. Each month showed a good increase. No one realized that the experimental store was running on its own momentum and that no one was putting coal under the boiler to keep up steam. The November and December business was splendid. January and February were good. But as early as January there were indications that something was wrong, although the trouble was not at that time correctly diagnosed. Everyone overlooked the obvious fact that the business of the East Orange Experimental Store presented a strictly mathematical problem: So many people brought to the store by recitals produced so many pros-

Many of our dealers say that, partly thanks to our help, their Talking Machine departments are the best paying end of their business—

WE HAVE THE GOODS

For dealers who have been turning away business because of shortage of standard makes at \$30.00 to \$65.00 we have some attractive substitutes—also machines at \$12.50, \$15, \$17.50, \$20, etc.

Write or wire if interested.



MUSIC SUPPLY CO.

Largest Distributors in Canada
for Columbia
GRAFONOLAS and RECORDS
TORONTO

pects, and so many prospects produced so many sales. Month after month the ratio of one to the other had remained practically constant. Yet we in our blindness deliberately started in on a policy that disregarded these figures and that must inevitably reduce the business. The result was not immediate but it was inevitable.

"It took the East Orange store until August 1st of this year to come back. There were four months of rotten business. Finally in August the effects of renewed activity commenced to be apparent and August was a good month. September was a hummer. October has started splendidly. But you can rest assured that no matter how big the experimental store's business is in future months, the management will keep right on plugging for new prospects just as if the rent was overdue and there was no money in the till. We shall never be caught napping again."

Defence of Records on Approval.

SO general has been the condemnation of records-on-approval because of the abuse of the privilege that it is interesting to hear from someone who argues that the custom is of advantage to the dealer. The following letter by Geo. M. Richter, Jr., manager of the talking machine department of Clark Music Co., Syracuse, N.Y., appeared in "The Phonograph."

"I have been very much interested in the question of records on approval for several years, but up to the present time have never expressed my views to anyone, but from observation and close study of all conditions as I have found them, I have come to the conclusion that it would take considerably more argument and persuasion from some of your correspondents than has yet been expressed to cause me to discontinue the sending out of records on approval in our department.

"I believe that there are sometimes local conditions governing the matter which have to be taken into consideration and that the question cannot be decided for or against the custom in a general way.

"We could point you to some of our customers who use this privilege, whose record accounts are good for from \$10 to \$25 on every lot of records that are taken out. Among them are business men and women who could not think of taking the time to visit us and sit for two or three hours at a time listening to records.

"The success of the system depends largely upon the way in which it is handled, the knowledge of record clerks as to whom to give records of a certain kind and whom not to; that is, we know what each customer buys and if a person who rarely ever buys anything over a 75-cent record brings in a list of eight or ten red seal records for approval, they do not get them. We suggest that they would best be heard in the store, which often results in their buying one or probably more of that class of records before they go out. We keep a separate list of all approval customers showing name, address, date records are taken out, number taken and number kept. By constantly referring to this file, we know exactly how to handle each customer and if we find any of them are imposing and merely having free entertainment without purchasing records, they are politely reminded that our approval system is to assist people in selecting records in their homes and not for concerts and to that class of buyers we insist upon one-third of

records being kept, either in number of records or in value. I can safely say that with perhaps 3,000 customers, we have never permanently offended any one.

"We recently kept note of the number of records sent out for a period of time and we found that out of 5,200 sent out, 2,100 were bought and about 25 damaged.

"As to damaged records, we rarely dispute the matter as to who damaged it. We accept and expect a certain percentage of damage in handling so many records and it often happens that a customer unknowingly injures a record. The loss sustained is insignificant to the increased business the system brings us.

"We also agree, if a customer thinks he has selected any records that are not perfect when he first receives them, to gladly duplicate them with absolutely new records. In short, it is a service first, last and all times with us, and as to any misunderstandings occurring, we assume that "the customer is right" and that settles it and makes for us everlasting friends.

"It would require more time and additional help to play all the records we sell by the approval plan and cost more than any losses we sustain, viewing it from any angle.

"Can you imagine the general passenger agent of one of our largest railroads coming into this city having the time to listen to records for two or three hours in a store? Yet that man's account is worth sometimes \$50 a month to us because he *does have time at home in the evening with the rest of his family to listen to and select his records.* And we have dozens just like him."

Instalment Business.

THE time to investigate a customer's credit standing is before the goods are delivered. It would be foolish to even mention this—for every dealer knows it—if it were not for the fact that this timely precaution is so readily overlooked. Just now when business is active and money plentiful there is a tendency to be lulled into insecurity by the pleasing sound of big figures. There may be times and conditions when a dealer may be pardoned for taking certain credit chances in order to do the desired volume of business, which while not actually dangerous could not be considered first class credit sales. But those times and conditions are not now. With the demand so greatly in excess of the supply it is neither wise nor necessary to extend credit where there is a doubt.

Sometimes a little timely investigation will show that the purchaser's contract could be safely accepted on a hundred dollar transaction where a two hundred dollar deal would be unwise.

Experience in every kind of instalment business has shown that the longer the credits are drawn out the greater the danger of the customer becoming discouraged or negligent. One year is suggested as the outside limit of time for a talking machine instalment sale, with a shorter time proportionately better.

Increase the Record Business.

WHILE dealers here and there through the country are bewailing the lack of machines to take care of their largely increased business others are making the best of the situation by turning their ingenuity and force into developing record business. Quite naturally, perhaps, the inclination of the dealer or his sales-

man is to take greater interest in selling a machine than an order of records. To sell a hundred dollars worth of records certainly requires more time and effort than to sell a machine but the selling cost is probably no greater, therefore the profit is equal.

In an article in this issue reference is made to a dealer whose record sales represent only fourteen per cent. of the total sales of his talking machine department. This ratio would indicate that the merchant neglected his record possibilities to feature machines and the majority of retailers will admit they are doing so all the time. The present machine shortage may be the cause of the dealer demonstrating to himself as well as to his jobber that his record sales can be greatly increased with no increase in selling costs.

Customers Buy Half Price of Machine in Records the First Year.

THE manager of the phonographic department of a music house in an American city offers the following, which while not new is of interest to talking machine men.

"The talking machine is a great aid to a dealer in securing piano prospects, as the phonograph is now considered one of the greatest musical educators for the home. It naturally creates a desire in the members of the family to learn more of music, and they themselves have a desire to be able to produce music themselves. The result is your phonograph customer invests in a piano. Very often they will trade their small talking machine in on a piano as first payment or part payment, and before the piano is paid for it is a very easy matter to talk them into the player piano. This, of course, is a result of the original talking machine customer.

"For the last two years the better class talking machines have been sold to people who already had either pianos or player pianos. The talking machine has become recognized by the greatest musicians and lovers of music to be the most sensible musical instrument for the home.

"From the dealers' standpoint it is better to sell a medium-priced phonograph than to sell a cheap piano. The customer will be better satisfied and will recommend the instrument to his friends.

"The talking machine user is enabled to demonstrate the value of his phonograph much more convincingly than the piano user could possibly demonstrate his piano. As you understand, the talking machine furnishes orchestra, band and vocal as well as piano music.

"When a dealer sells a talking machine in reality he has just started to sell his customer, as 90 per cent. of the talking machine users of to-day buy 50 per cent. of the price of their instrument the first year in records. For example, if they buy a \$100 instrument their first year's buyings in records will amount to at least \$50, and so on each year. Every good, live phonograph record customer is a player piano prospect."

Record Selling Suggestions.

A DEALER who stated that his record business was only fourteen per cent. of the total business of his talking machine department sent for help. The following letter by Stewart Talking Machine Co. of Indianapolis was written for the benefit of the dealer and is here reproduced from "The Voice of the Victor."

"Your recent letter has been considered with much interest, and we have spent a considerable length of time in looking up material for a complete answer. We find that your record orders for the last six months show an advance over previous accounts. You are to be congratulated on that. And you are not to be entirely held at fault because your record business is not greater. Yet it's certain that the record business should be much more than 14 per cent. of the total. They should equal the machine orders. You have done splendid work in placing Victrolas but you have overlooked vast possibilities for enlarging your record business. We should have told you so sooner.

"At the present time it is possible to get from the Victor factory records in almost numberless quantities—a pleasant situation for you when machines are so hard to obtain. And it is equally as pleasant for us.

"There are several suggestions that might be followed toward the increase of your record business.

"One dealer delighted us with the news that he never hears a customer ask for 'I Hear You Calling Me' without suggesting and, if such is in order, playing three or four other McCormack records. If this dealer does not have 'Cecile' on his shelf he suggests 'Milliecent' or any other good waltz record, fearing that in nine cases out of ten a customer will not come back for a certain record if it is not to be had when wanted. A keying system that classifies Waltzes, Arias; Violin Solos, etc., under a code sign, enables him to pick out similar records quickly. He does not call this substitution but restitution—saving an order! He is a dealer who sends out great quantities of records on twenty-four hours' approval. For it's an active stimulant to his customers' record appetites—the more they hear, the more they want. He is the dealer who writes a breezy letter with every monthly list of records sent out on his mailing list and who calls by phone all customers whom he thinks might be interested in special records. And he is the very same dealer who is profiting and profiting and realizing profit on his record department.

"Another dealer makes a practice of giving monthly recitals, selecting the headliners of each record list and inviting home talent to assist—by this latter feature attracting more local interest. He says pleasant service in the store brings better results than any amount of 'record-on-approval' bother.

"But one other man comes forward with a plan for boosting record business which should commend itself to your attention through its uniqueness.

"He employed a young man instructed in the mechanical workings of a Victrola, to make regular tours of inspection among all the local owners of Victor machines, testing the motors to correct jumping, to see if they make seventy-eight revolutions per minute, to see if the diaphragm is at proper tension to bring out roundly the high tones of certain instrumental records he might play (for instance, Kreisler's 'Serenade Espagnole') and to see if the sound box is properly adjusted to produce powerful vocal records such as Caruso's 'Celeste Aida' without 'blasting.' Upon finishing each inspection the young man might play a few other good numbers and leave behind a list of the latest records.

"When the man of the house gets home at night and discovers that his Victrola has been improved he will



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.

OTTAWA VALLEY:

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

QUEBEC PROVINCE:

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

QUEBEC PROVINCE:

West of Quebec City.
Berliner Gram-o-phone Company, Ltd.,
Montreal, Que.

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL



The Most Famous Trade Mark in the World

IT is a matter of regret to us that for the present we cannot take on any more dealers, the reason being our inability to adequately fill the large orders of our present trade.

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

The Famous Victrola

Victor Records

want to hear for himself. The wife and children will recall the beautiful songs and instrumental selections the young man played, will discover the list of new ones—and there you are. Following the natural consequences still further, this dealer sees neighbors and non-owners of Victrolas trooping in to hear new records on the improved instrument and going home with the 'buy-it-now' instinct hard working in their minds.

'Familiarize your customers with the opera, says another retailer. Lead them into the story of an otherwise bewildering maze of music, and speak in plain words so that they may feel Lucia di Lammermoor to have been no one but little Lucy from the old Scotch town of Lammermoor—as, indeed, she was. Let them know that the English meaning of 'Cavalleria Rusticana' is 'Rustic Chivalry' and that the plot is based on a situation that has popped up in human events since time out of mind—that of a woman, well married, making up to a former lover. Show your customers clearly that Grand Opera is simply a magnifying glass which intensifies the loves and passions of human beings—although the glass itself may lend a touch of the sublime.

'While you are playing for your friends the remarkable record 88061—Caruso singing 'On with the Play'—explain that the Italian tenor is performing in character of a circus clown 'I Pagliacci'—'The Players'—and is sobbing out his wretchedness over the faithlessness of his wife.

'All this would be bringing them closer to a high embodiment of art—a consequent desire for fuller knowledge—the commencing of a Grand Opera library—the foundation of a growing record demand. Tell the story! Tell the story! TELL THE STORY!

'The successful pursuit of this plan would call for your advice as to the formation of a customer's record library. You see, the assembling of valuable records should have the same painstaking attention that a book-lover gives to his collections. There are few model libraries that do not have a proportion of light fiction against heavy drama—one balancing the other to a nice degree—but in none does Robert W. Chambers approach in representation Balzac, Victor Hugo or Maupassant; nor is there a lack of Shakespeare or Milton on the shelves. In the same way 'Tipperary' should have a strong counterweight in 'Celeste Aida' and records of similar magnificence.

'Make men know it. 'Victor Book of the Opera' and 'Voice of the Victor' will help you. Grand Opera offers a broad and substantial foundation for a building of record business.

'And here read a few of our words: A record stock increased from well selected numbers is as good as old wheat in the mill—better because it turns oftener. Do not feel that, because records may be easily obtained at the present time it is possible to hold every customer off until his order can be filled here. Did you ever go into a store for a pair of shoes and, when the clerk was unable to fit you, did you agree to wait patiently until the shoe jobber or shoe manufacturer could get a pair made?—A ready stock saves many a sale.

Your record business should equal your machine business.

'You have turned a commendable voltage of energy

on Victrola business, but switching a little more current into record lines would liven up the wires for all of us, and set the sparks to jumping in a way that would warm your heart—and ours—and your customers'."

The Value of Trade-Marks.

By Lincoln Cromwell, in *The Outlook*.

TRADE-MARKS, like other signatures, are valuable according to their reputation. We readily cash a check for a man of known honesty and a bank account, and we buy without question an article bearing the trade-mark of a famous maker. In both cases we act upon experience—our own or others—and in both cases we pay respect to integrity and show the commercial value of a reputation. Caveat emptor (Let the buyer beware) was the legal maxim of those "good old times" which knew no trade-marks and were not half as good as our own. Modern practice has reversed this warning, and forces the dealer to make good or lose his customers. I knew no better proof of the higher standards of today's merchants than their practical warranty of satisfaction with every sale.

But there have always been honest craftsmen and fair dealers who were building up reputations for themselves and their successors. The silversmiths had their hall-marks at an early date, and about the time of James I the English clothiers began to use trade-marks to distinguish their goods. It was not until the last century that the use of trade-marks became general. Now they are on every conceivable kind of merchandise, from portable houses to toothpicks.

Sam Weller told Mr. Pickwick significantly that he ate pies according as he knew the lady as made them. That philosophy applies to trade-marks.

Trade-marks were used only by manufacturers until within a few years. Lately, both wholesale and retail dealers have applied them to goods which they have purchased to be resold under the dealer's brand instead of the maker's trade-mark. The dealer's object is to conceal the maker's identity, not because the manufacturer's name would discredit the goods, but either because the dealer thinks his own name will sell them better or because he would avoid meeting lower prices on the same trade-mark in another store.

The manufacturer's trade-mark identifies his product wherever you find it, all over the world. It is like meeting old friends to see your favorite gloves, hats, hosiery, and underwear looking out at you from the shop windows of Boston and Tacoma; the same sweater and shooting jacket in Denver and Duluth; and the same make of fur coat in New York and St. Paul. The manufacturer's trade-mark has another advantage over the dealer's. It covers a product whose different grades are made with the same care in selecting materials and in the workmanship, and this cannot be the case where the department store puts the same brand on every article on a counter from the lowest to the highest grade and usually bought from a score of different mills. But the dealer stands by his trade-mark as well as the manufacturer, and the dealer's brand convicts him of the sale and proves him the one to refund if there is trouble with the goods. A trade-mark is the most direct kind of advertising. It identifies the article with somebody who will supply you with more of the very same thing.

Nordheimer's Announce
The **Aeolian-Vocalion**



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

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

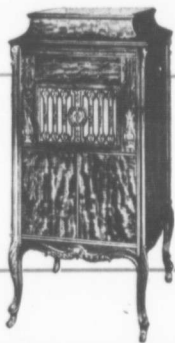
The Nordheimer policy of **exclusive representation** for the Aeolian-Vocalion assures to the dealer the benefit of all the business in his territory.

Valuable territories for representing the Aeolian-Vocalion are now available. Information as to these and full particulars will be furnished to those who inquire.

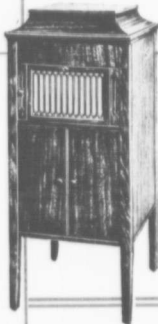
The distinguishing features of the Aeolian-Vocalion line, which is larger and

NORDHEIMER
Piano & Music Co. Limited
Cor. Yonge & Albert Sts., Toronto

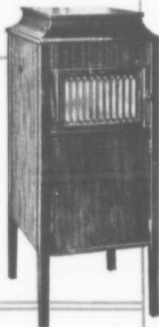
*A New
and better
Phonograph*



*Calls forth
hidden beauties
from the
Record*



*Conventional Designs \$50 to \$68
Without Graduola*



*Conventional Designs \$110 to \$400
With Graduola*

more complete than that of any other phonograph upon the market, are—the good taste displayed in stock models, and the group of special Art cases which far surpass anything hitherto known in connection with the phonograph.

The stock models reflect the broad experience and ample artistic capacity of The Aeolian Company's department of design and case-making. Utmost care and technical skill are apparent in every detail. Simplicity and the repression characteristic of genuine art are evident in every design.

No dealer need be reminded that there is a clientele in every community that appreciates real beauty and art, and that this clientele constitutes a highly desirable addition to his trade.

Territory is now being assigned for the representation of the Aeolian-Vocalion.

NORDHEIMER

PIANO & MUSIC COMPANY LIMITED

Corner Yonge & Albert^s. Sts. :: :: Toronto

A complete display of all models of the Aeolian-Vocalion may be seen at the Nordheimer Building, Toronto, or at the Nordheimer's Branches in Hamilton, London and Windsor.



*The Vocalion is made in many unusual
and effective Art Styles.*

Ideal Phonograph

Perfect Tone

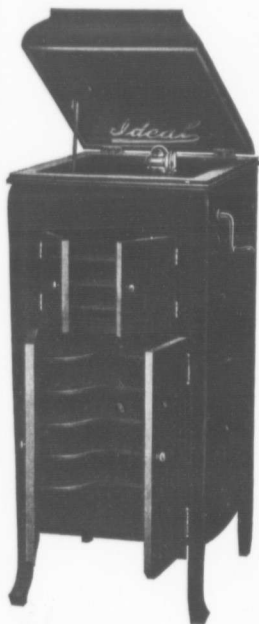
The "Ideal" is the Phonograph that every piano agent should sell. We will give exclusive territory to agents soliciting piano business.

If you cannot land your piano prospect why not sell an "Ideal" Phonograph?

Every "Ideal" sale brings in as much cash every month as if you landed your piano prospect, and your actual investment is approximately 75 per cent. less, that is, if you are carrying your own instalment paper, and if you are, you are the man we want to represent us in your district.

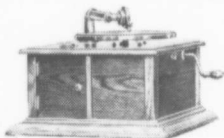
You do not need a store to secure the "Ideal" agency. If you are a business getter that is sufficient.

Write to-day for dealer's proposition.



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

Get our prices on
Needle Cups, Universal Tone Arms,
Sapphire and Diamond Points,
Motors and Accessories.



MODEL 10—Oak Finish
DIMENSIONS
Height...9 inches Width...16 inches
Depth...16 inches
Retail Price, \$17.50



MODEL 50—Oak or Mahogany Finish
DIMENSIONS
Height...13 inches Width...17 inches
Depth...19 inches
Retail Price, \$40.00

Regal Phonograph Co.

43 Queen Street East

-

Toronto, Ont.

Popular Merchandising Man Goes With Pathe Freres.

The Pathe Freres Phonograph Co.'s wholesale representation in Ontario has been placed in the very capable hands of George H. Honsberger, of Toronto, who joined that firm's organization in October, and has already visited several centres in connection with the Pathe line.

Mr. Honsberger, who was born in Haldimand County, is of Pennsylvania Dutch descent, his father, now deceased, having been a successful farmer and fruit grower well known throughout the province. The subject of this sketch continued on the farm until young manhood, when he removed to Buffalo and joined the selling organization of the Adams' stores. Preferring residence in his native province, however, he removed to Toronto in 1904 to take the circulation management of a group of trade papers. He soon afterwards joined the advertising branch of the business, in which line he has continued.

He just recently resigned the business management of "Canadian Furniture World" to connect with the Pathe firm, having unlimited confidence that the superior merits of the line and the character of the men behind the company will eventually make Pathe a dominating factor in the talking machine field in Canada. Being musical by nature and training, having done considerable choir and quartette work, the line now taken up naturally appeals to him. He has been particularly successful in his conduct of a children's choir in one of the Toronto Methodist churches.

In addition to an extensive acquaintance, particularly among the furniture trade, Mr. Honsberger has the advantage of an experience in retailing extending over many years, so that he can view his proposition from the retailer's as well as the manufacturer's per-



Mr. George H. Honsberger.

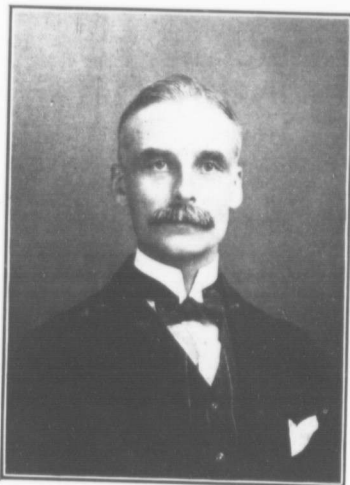
spective, and can give the dealer valuable aid in building up his phonograph department. Dealers at all times can count upon Mr. Honsberger's fullest co-operation and keen interest in all their problems.

Added to his genial and obliging personality, he commences a career in the music trades with all the advantages of enthusiasm and confidence in his line, linked

with a long and successful merchandising experience. The talking machine trade will like Mr. Honsberger and appreciate his sterling qualities.

Presentation to T. C. Wright.

As an earnest of their good wishes and evidence of the great esteem in which Mr. T. C. Wright, lately manager of the Hamilton branch of the Nordheimer Co.



Mr. T. C. Wright.

was held by the staff the latter presented him with a handsome case of pipes and cane, suitably engraved. Though Mr. Wright actually was away from the branch for some time it was while on a visit there in connection with the Aeolian-Vocalion agency that he was literally surrounded by the staff and in whose behalf Mr. Eager made the presentation and expressed the regret of everyone present at Mr. Wright's removal and at the same time their pleasure at his promotion to the larger responsibilities of the wholesale management of the Nordheimer Co.'s Vocalion department, with headquarters at Toronto.

Mr. Wright, whose connection with the House of Nordheimer goes back to 1888, has been for four years in charge of the Hamilton branch.

His Master's Voice Bulletin tells of how the Victrola was utilized in Red Cross work at Clinton, Ont., and suggests that the "Clinton Idea" could be successfully worked all over Canada. A number of Clinton ladies interested in Red Cross work agreed to open their homes on a certain evening for a Victrola concert—each home being open on the same evening. Tickets were sold in advance. On the evening arranged for five concerts were being conducted simultaneously in different homes.

Telling 21,630,432 Readers about The Manophone

Between now and Christmas advertisements will appear in a comprehensive list of magazines to tell a great Canadian buying public about the Manophone, the new phonograph.

These advertisements will explain the perfected and unique features of the Manophone. And they will demonstrate, beyond any doubt, why the Manophone is not "just another phonograph"—but a **better** one.

These advertisements will reach **your customers**, and **your prospects**. They will direct them to **your store**.

Wanted: 500 Canadian Dealers!

You can, and should, share in all of this publicity. Our Dealer proposition is liberal and presents unusual profit possibilities.

Six Reasons WHY the Manophone is BETTER

The "Music Hall" (the unique Sound Box of the Manophone), is one of the primary reasons for its clear, subtle tone. Its design is our secret, our feature.

The Tone Control enables one to play his or her way; to regulate the tone at its source.

The *Universal Tone Arm* plays all makes of disc records. This means complete enjoyment for the buyer—and sells more records for you.

The *Silent Motor* is tested once a day, for thirty days, before it is sent out of the factory. This insures a motor that cannot slip; one that runs easier, and longer.

Manophone Cabinets possess a rare grace and charm that make them as delightful to the eye as the mellow Manophone tone is to the ear. They are every inch artistic.

The *Manophone Guarantee* assures lasting pleasure, and complete satisfaction.

Manophones are made in many different styles and distinctive finishes, from \$15.00 up to prices that provide for the most luxurious cabinets. There's a Manophone for every home.

The Manophone possesses still other features that you should know about. The coupon's convenient; clip it out and mail it now.

We want to hear from you at once so that we may tell you why the Manophone is better, and how it will increase your sales and profits. This is an opportunity to get in on the ground floor. Write or wire now for dealer proposition. Address Dept. T 11. Fill out and mail the Coupon. It brings all the facts.

JAMES MANOIL COMPANY, Inc.

Factory and Executive
Offices:

Newburgh, N.Y.

New York City Display Rooms:
60 Broadway

Agents for Province of Ontario,
Canada:

MUSIC SUPPLY CO.
36 Wellington St. E.,
Toronto



Model 750
Price \$75

MAIL THIS COUPON FOR DEALER DETAILS

Please send me, without obligation, your dealer proposition.

Name

Address

The Aeolian-Vocalion In Canada.

Announcement is made in this issue of the Journal regarding the representation of the Aeolian-Vocalion, by the Nordheimer Piano & Music Co., Ltd.

Concerning this decision Mr. E. C. Seythes, vice-President and general manager of the Nordheimer firm said:

"This marvelous instrument has—since its introduction in the United States a little more than a year ago—aroused the interest and admiration of the entire musical world. The Nordheimer Piano & Music Company having decided that their position in the musical life of Canada required of them the prestige of representing the best in phonographs as well as in pianos, made a thorough investigation of the various instruments on the market. Mr. Albert Nordheimer, president of our company, and myself, devoted considerable time to this investigation, which resulted in a final judgment in favor of the Vocalion.

"A special department has been organized for the wholesale distribution of the Vocalion in Canada. This department has been placed in charge of Mr. T. C. Wright, until recently manager of the Nordheimer branch in Hamilton, and a life-long member of the Nordheimer organization.

"The great feature of the Aeolian Vocalion is its tone—the hitherto unapproached fidelity of which it reproduces the distinctive quality of every voice and instrument. But, in addition, it possesses another feature of revolutionary character—one that adds immeasurably to the value of the instrument by putting its

extraordinary tone under the direct, personal control of the player. This unique accomplishment in connection with the phonograph is the result of a brilliant invention.

"An inventor from Australia arrived in London, England, late in the summer of 1912 with a phonograph containing a revolutionary invention.

"This man had purchased a phonograph of leading make. He was intensely musical, however, and from the first his instrument had failed to satisfy him. But most of all it left nothing for him to do. Even had its playing been absolutely perfect, it was always the same and the intense desire that he felt to exercise his interpretative instinct by introducing the slight modifications needed to give the records new meaning and interest remained unsatisfied.

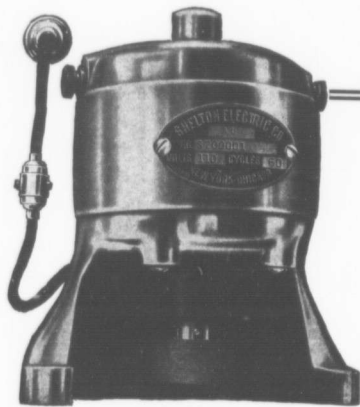
"This man possessed rare inventive genius. He sought a means for introducing the subtle and changing shades of expression with which the musician himself varies each performance.

"To make a long story short, his efforts met with signal success, and after securing letters patent on his invention he sailed for London and placed his marvelous invention at the disposal of the Aeolian Company.

"He not only received their courteous and intelligent consideration, but the immense value of his invention was recognized by people ever awake to improvement.

"The London office of the Aeolian Company despatched him to their head office in New York and there on a never-to-be-forgotten afternoon the new de-

(Continued on page 49)



Two-thirds of Actual Size of Motor

SHELTON ELECTRIC MOTOR

Electrifies the leading types of phonographs without even turning a screw. It is simply placed against the turntable.

USUAL TRADE DISCOUNTS

SHELTON ELECTRIC MOTOR

- 1.—IS ABSOLUTELY NOISELESS.
- 2.—Does not disturb the spring motor; either one may be used as desired.
- 3.—Simply operates the turntable and has no connection whatsoever with the spring motor.
- 4.—Made for any lighting circuit.
- 5.—Is guaranteed in every detail and manufactured by the world's largest electrical manufacturers.

WRITE FOR INFORMATION

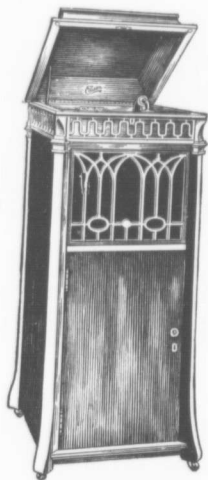
SHELTON ELECTRIC CO., 30 East 42nd St., New York

Are You a Merchant ?

Anyone can keep a store, but it requires ability above the average to be a merchant, and the compensation is in accordance.

Edison dealers must be above the average in order to be accepted. They are then coached along the most successful merchandising lines (developed from the concentrated experience of thousands of successful Edison merchants).

Result—A constantly expanding business and constantly increasing profits.



THOMAS A. EDISON
INCORPORATED

103 Lakeside Avenue,

Orange, :: New Jersey



The Otto Heineman Phonograph
Supply Co., Inc.

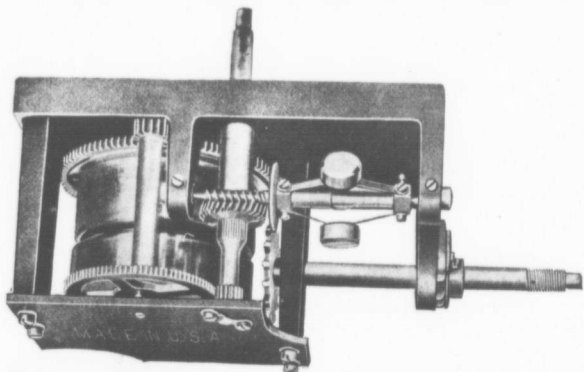
25 WEST 45th STREET, NEW YORK
Factory, Elyria, Ohio



1917 The Phonograph Year

Make your arrangements **NOW**
for your **MOTOR, TONE-ARM**
and **SOUND-BOX** requirements

WE ARE AT YOUR SERVICE



Heineman Motor No. 3—Standard Motor for Floor Machines



Otto Heineman
President





This Red Rooster Trade Mark should be on your store front.
Why?

Because it is the insignia of Pathe Pathephones and Pathe Records, therefore of Progress, Prestige, Profit. It is the herald of enterprise.

It announces to the people that they can get from you—not half a phonograph—but the whole proposition.

The Pathephone plays every make of disc record. It duplicates the singing or playing of the artist—does not merely “reproduce” as an ordinary machine. There are reasons.

There is the Pathe Sound Chamber—entirely of wood—not part metal, nor all metal, but all wood. Wood is the only natural vibrating path for the amplification of sound. Wood is the most resonant and elastic material known to science. *There is no substitute.* Ever hear of metal in a violin or in the piano sound board?

Then there is the Pathe Sapphire Ball point. Never needs to be replaced. It can't wear out. It can't injure the record. You know what “*No-Needle-to-Change*” means to a customer.

Pathe Records have been tested for wear—are being tested every day. A single record has been played as many as *five thousand times* without the minutest trace of wear.

Every Pathe Record is a double disc. Don't overlook that point. *Two selections for a single price* always.

Now about the Artists. The Pathe list gives you such as Muratore, Ober, Giorgini Fitziu, Urlus, Merentie, Lina Cavalieri, Didur, Titta Ruffo, Harry Lauder, Billy Williams, and hosts of others.

In addition to the foremost artists of America, Pathe gives you the voices of the idols of Europe; the voices of artists too dearly prized to be allowed to cross the ocean. *But their voices are here.*

The song and dance hits of two continents are in the hands of Pathe Dealers even before the people know they are hits.

Pathephones retail at \$21.00 to \$300.00. If you are a look-ahead dealer you will see about connecting with *The Red Rooster Trade Mark.*

PATHE FRÈRES PHONOGRAPH CO.

of Canada, Limited

Toronto

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Canada

(Continued from page 45)

vice was tested, before a highly interested gathering in the Directors' Room at Aeolian Hall. The inventor faced a sympathetic, though highly critical audience as he began to play his phonograph.

"As the different department heads left the room after he had finished, each one realized that a new epoch had dawned for the phonograph—that in the wonderful invention was the feature that the phonograph had hitherto so greatly needed.

"This was more than two years ago. The rest is another story in itself. No man and no body of men in the world were so well equipped for the task of improving the phonograph as the men constituting the expert staff of the Aeolian Company. Not only artists and musicians of exceptional capabilities, but scientific mechanical engineers comprise this staff.

"The result of the Aeolian Company's entrance into the field of phonograph manufacture might readily have been foreseen. In the Aeolian-Vocalion, its new phonograph, this company has produced an instrument that is not only fully up to the high standard of its other celebrated products, but one that is unquestionably the most perfect as well as most interesting phonograph the world has ever seen.

"The price range of the Vocalion is very wide—the smallest machine selling at \$50, with various styles ranging all the way up to \$2,000. Already the Nordheimer Company has received applications for agencies from some of the most successful and representative dealers in Canada."

W. H. BAGSHAW

Lowell, Mass., U.S.A.

Oldest and Largest Manufacturer of
Talking Machine Needles

WORLD'S RECORD SHIPMENT OF

63,000,000

NEEDLES IN TEN DAYS

Soon the country will be ringing with the name of the new world tenor—Lazaro. Does it mean anything to you that you will have Lazaro's Columbia Records to satisfy a nation-wide eagerness to hear him?

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

Berliner Gramophone Co. Again Advance Wages and Shorten Hours of Men.

Berliner Gramophone Co., Ltd., of Montreal, have just recently reduced the working day in their press plant to eight and one-half hours per day. The wages of the men have been advanced as well so that they are receiving greater pay for the shorter hours than they were previously making in nine hours. This is the second voluntary increase in wages granted the men this year by the Berliner Gramophone Co. In addition to this the men received a two weeks' holiday with full pay. This alone representing an increase in wages of about five per cent.

Notwithstanding the shorter hours the factory output of records is greater by reason of increased efficiency methods and new plant being constantly introduced where possible for improvement in quantity and quality.

Improvements at Stanley Warerooms.

Contractors have temporary possession of the Stanley Piano salesrooms at 241 Yonge Street, Toronto. The remodelling of the store interior is to accommodate the phonograph department in which branch Mr. Stanley proposes to engage on a larger scale than before. When Mr. Stanley purchased the present building there was a mezzanine floor along the north wall, almost the full depth of the store. As this was too narrow for the proper display of phonographs Mr. Stanley has had it enlarged to a width of eight feet. He plans to build on this gallery or mezzanine, which is suspended from the ceiling and has no pillars below, six demonstration rooms, which will free one of the rooms now used for the phonograph department for player rolls.

The remodelling plans also provide for a new plate glass front with the entrance removed from the centre to within thirty inches of the south side. This will give a wide show window for pianos and a smaller one for talking machines. Inside the store the windows will be enclosed and the space over them used for display purposes. This will have a plate glass front. The demonstration rooms will be reached by means of a stairway at the rear, reached through a decorative archway. With the alterations complete Mr. Stanley plans to have a particularly attractive, well furnished and efficient salesroom.



Columbia Graphophone Co.
365 Borauren Ave., Toronto

NEW RECORDS

Victor Records for December.

POPULAR SONGS AND MUSICAL COMEDY HITS.

- 18150 On the Arm of the Old Arm Chair (Bobby Heath-Arthur Lange), Albert Campbell-Harry Burr.
 18151 The Melody of My Dream (Composed by "Unknown"), Morton Hargrove.
 18152 I'm Going Over the Hills to Virginia (Clyde Hager-Walter Goodwin), Morton Hargrove.
 18153 Hello, My Sweetheart (I Love You) (Bobby Heath-Billy James), Irving Kaufman.
 18154 He May Be Old, But He's Got Young Ideas (Johnson Gerber-Jones), Billy Murray.
 18152 Pretty Baby (Kahn-Jackson-Van Alstyne), Orpheus Quartette.
 18155 Give Me All of You (Waltz hit from "Flora Bella") (Carroll Scherzawald), Alice Green-Edward Hamilton.
 18156 Ma La! Starlight (Beatrice M. Tandy-Geoffrey O'Hara), Lillian Davis-Geoffrey O'Hara.
 18157 I'll Make You Want Me (Long-Pelham), Lillian Davis-Geoffrey O'Hara.
 18157 Take Me to My Alaham (Come Back, They're Calling You) (Will Dillon-Harry Tobias), Peerless Quartette.
 18171 My O'Brien is Tryin' to Learn to Talk Hawaiian (Al. Dublin-Ronnie Cornack) (Ukulele and Guitar by Louise and Ferrer), Horace Wright.
 18170 Out of the Quadre (Into My Heart) (Wolfe Gilbert-Friedland), Sterling Trio.
 18171 When You're Five Times Sweet Sixteen (Jack Mahoney-Ges. L. Colby), Peerless Quartette.
 18171 My Lonely Lola Lo (In Hawaii) (Murphy-Lange-Solman), Sterling Trio.
 18171 My Own and Moi One-Isone (Friedland-Morgan) (Ukulele and Guitar by Louise and Ferrer), Wright and Dietrich.
 18172 Babes in the Wood (From "Very Good Eddie") (Jerome Kern-Schubler-Groves), Sammie Howard-Harry Barr.
 18171 Bachelor Girl and Boy (From "The Girl From Brazil") (Matthew Woodward-Sigmund Romberg), Alice Green-Raymond Dixon.

THE DECEMBER DANCE RECORDS.

- 18163 Hesitation Blues—One-Step (Billy Smythe), Victor Military Band.
 Kansas City Blues—Fox Trot (E. L. Bowman), Victor Military Band.
 18174 Nigger Blues—Fox Trot (Leroy White) ("Lasses"), Victor Military Band.
 Joe Turner Blues—Medley Fox Trot (Introducing "St. Louis Blues") (W. C. Handy), Victor Military Band.
 35589 Pretty Baby—Medley Fox Trot, "Pretty Baby," "Mammy's Little Girl," "Blue Rose," "Every Word of Sympathy," "There's a Little Bit of Bad in Just a Little Girl"—Medley Fox Trot. "There's a Little Bit of Bad in Every Good Little Girl." "I'm Moving Up the Means to Get to New Orleans," "Way Out Yonder in the Golden West," Victor Military Band.
 35591 Flora Bella—Medley One-Step (Milton E. Schwarzwald), "Flora Bella and You're the Girl," Victor Military Band.
 Girl from Brazil—Medley One-Step (Sigmund Romberg), "Bachelor Girl and Boy," "The Right Brazilian Girl," "My Senorita," Victor Military Band.
 35592 Songs of the Night—Waltz (Stewart James), Joseph C. Smith and his Orchestra.
 Fox Favorites—Medley Waltz (Hits of Sam Fox Publishing Co.), "I'm a Longin' for You," "Only a Year Ago," "One Fleeting Hour," "I'm a Longin' for You," Victor Dance Orchestra.

MISCELLANEOUS INSTRUMENTAL RECORDS.

- 18084 Victorious America—March (Eilenberg-Tobias), Conway's Band.
 Moley Commandery—March (E. B. Hall), Victor Military Band.
 18091 Killarney (Balfe) (Violin/Vello-Piano), McKee Trio.
 18092 Kathleen Mavourneen (Coush) (Violin/Vello-Piano), McKee Trio.
 18095 Fletta One-Step (J. B. Hurtado), Hurtado Bros. Royal Marimba Band.
 Catalina One-Step (M. B. Hurtado), Hurtado Bros. Royal Marimba Band.
 18144 To a Wild Rose (MacDowell) (Violin Solo), Michel Gasnikoff, Souvenir Portique (Zdenko Fibich) (Paraphrase for violin by Kurt Schindler), Michel Gasnikoff.
 18157 Waltz Lullaby—March (Old Hawaiian Melody) (Hawaiian Violin). Helen Louise-Frank Ferrara.
 Kai Maia e ka Maoli (Kakapohi) Medley March (Hawaiian Violin), Introducing "Pua Hei" (Papua Blossoms), "Kua Pua Rose Land of the Rose of Heaven" (Sol Hirani), "Kuu Ipe i ka Hee Pua One" (Princess Likelike), Helen Louise-Frank Ferrara.
 35588 Little Tycoon Selection (Willard Spencer), "On the Sea," "The Fatal Step," "Yes, We've All Seen Sham," "Heel and Toe, We Always Go," "Hobgoblin Dance and Chorus," "Love Comes Like a Summer Sigh," "Tycoon March," Victor.
 Princess Concert Selection (Willard Spencer), "Bonnie, My Queen," "Drumher of Love," "Slumber So Gently," "My Dark Canon," "Once Upon a Time," "America, I Love Thee," Victor Concert Orchestra.

VOCAL RECORDS.

- 17806 In the Gloaming (Meta Orrod-Annie F. Harrison), Elsie Baker. Oh, Promise Me (From "Robin Hood"), Elsie Baker.
 17890 Swing Low, Sweet Chariot (Primitive Negro Chant), Tuskegee Institute Singers.
 Steal Away (Negro Spiritual), Tuskegee Institute Singers.

- 18158 My Lady Chlo' (Negro Love Song) (H. Clough-Leighton), Imperial Quartette.
 Piskanny's Lullaby (Macy), Introducing Foster's "Mussa's in de Cold, Cold Ground," Imperial Quartette.
 18161 The Village Blacksmith (H. W. Longfellow), Harry E. Humphrey.
 A Psalm of Life (H. W. Longfellow), Harry E. Humphrey.
 18168 The Yellow and the Blue (University of Michigan Song) (Chas. Gayley) (Air from Balfe), Peerless Quartette.
 College Days (From "Kauzaland") (Kahn-Moore), Peerless Quartette.
 35570 Tom Thumb (Old Fairy Tale), Pauline Potter.
 The Wolf and the Kids (Fairy Tale), Pauline Potter.
 35585 Songs of the Past—No. 10, "The Girl in a Coal Mine" (Geoghegan), Baritone and Chorus, "Paddle Your Own Canoe" (Clifton-Hobson), Male Chorus, "Champagne Charlie" (LeRoy-Love), Tenor and Chorus, "Captain Jinks," Soprano and Chorus, "Come Home, Father" (Fisher), Baritone and Chorus, "Home With Me Now" (Work), Bass and Chorus, "Shoo Fly, Don't Bother Me," Baritone and Chorus, "The Flying Trapeze" (LeRoy-Love), Victor Mixed Chorus.
 Songs of the Past—No. 20, Chorus, "Up in a Balloon" (Farnie), Baritone and Chorus, "Wait for the Wagon" (Buckley), Tenor and Chorus, "Whoo! Emma" (Lead), Soprano and Mixed Quartette, "Put Me in My Little Bed" (White), Tenor and Mixed Quartette, "Listen to the Mocking Bird" (Winner), Bass and Chorus, "The Little Brown Jug" (Eastburn), Baritone and Chorus, "Old Dan Tucker," Victor Mixed Chorus.
 35592 Gems from "Miss Springtime" (Emmerich Kalman), "A Little Bid for Sympathy," "In the Garden of Romance," "A Little Country" (Lead), Soprano and Mixed Quartette, "Throw Me a Rose," Victor Light Opera Co.
 Gems from "Flora Bella" (Milton E. Schwarzwald), Opening Chorus, "You're the Girl," Soprano and Mixed Quartette, "Father," "Creep, Creep, the World's Asleep," "Victor Light Opera Co., "Waltz 'Give Me All of You,'" Victor Light Opera Co.
 35594 Angels from the Realm of Glory (Christmas Hymn) (Tano, Great Square") (J. Montgomery-R. Smart), Trinity Choir.
 Oh, Little Town of Bethlehem (Christmas Hymn) (Tano, "St. Louis" (Phillips-White), Paul Reimers.
 Phyllis and die Mutter (Hren, Schaefer zu erwarten) (German), Paul Reimers.
 55079 The Heart Bow'd Down (From "Bohemian Girl") (Balfe), Reinhold Wernersath.
 Faust—Evan Bravat Heart (Goanod), Reinold Wernersath.

RED SEAL RECORDS.

- 88558 Maebeth—Al, la paterna mano (My Paternal Hand) (Virdi), Enrico Caruso, Tenor, and Chorus, Milan.
 87254 All Through the Night (Old Welsh Air) (Harold Boulton), Geraldine Farrar, Soprano.
 64161 Happy Days (Holy Songs), Anton Strelak, Mahal Garrison, Soprano, Orchestra under the direction of George Shumock.
 74475 The Mother's Prayer (George Cooper-J. R. Thomas), Alma Gluck, Soprano.
 64582 Pie (Hilly Lord Jesus) (Requiem, Op. 48) (Faure), Marcel Journé, Bass, in Latin.
 74487 Andante Cantabile (from String Quartette, Op. 11) (Tchaikovsky), Fritz Kreisler, Violin.
 74495 Africana—O Paradiso! (Oh, Paradise) (Meyerbeer), Hippolito Lazaro, Tenor, in Italian.
 74496 Africana—Spitta gente! Spira So Fair (Donizetti), Hippolito Lazaro, Tenor, in Italian.
 64622 The Sunshining of Your Smile (with violin obbligato) (Leonard Cooke-Lilian Kay), John McCormack, Tenor.
 74484 Don Giovanni—Il mio tesoro (To My Beloved) (in Italian) (Mozart), John McCormack, Tenor.
 74476 Dreaming of Home and Mother (J. P. Ordway), Evan Williams, Tenor.
 74444 11 Monnet in G (Beethoven) (2) Gavotte in D (Gossec), Ekrem Zimbalist, Violinist, Pianoforte by Sam Chotzimoff.

Columbia Records for December.

- 48750 Tosca (Puccini), "Recondita armonia," (Strange Harmonies), Hippolito Lazaro, Tenor, in Italian, with orchestra, 10-12. \$2.00.
 46736 Rigoletto (Verdi), "La donna mobile," (Woman is Fickle), Hippolito Lazaro, Tenor, in Italian, with orchestra, 10-12. \$2.00.
 42104 Hark! (The Herald Angels Sing) (Benedictsson), Columbia Mixed Quartette, Orchestra accomp.
 Oh! Come All Ye Faithful (Adeste Fideles), (Canon Oakley), Columbia Mixed Quartette, Orchestra accomp.
 45888 Oh! Holy Night (Adams), (Arranged by Mark Andrews), Charles Harrison, Tenor, and Columbia Mixed Quartette, Orchestra accomp.
 Star of Bethlehem (Adams), Reed Miller, Tenor, Orchestra accomp.
 10-12. \$2.00.
 42112 Christmas Bells (Eilenberg), Violin, flute and harp trio, George Steal, Marimba, Orchestra accomp.
 Christmas Melodies, Introducing "Christmas Expectations" and "Stel, Marsha! Lufsky and Charles Schmetz, and "G. Santissima," Violin, flute and harp trio by George Steal, Marsha, Lufsky and Charles Schmetz.
 42111 The Toy Parade (Prince), Prince's Orchestra, The Dolly Dances (Pollini), Prince's Orchestra, 10-12. \$2.00.
 45884 Blaze Away, Two-step (Holzmann), Prince's Band.
 45885 I'm Longin' for You (Hathaway), Waltz, Prince's Orchestra, Skating Waltzes (Harris), Prince's Orchestra.
 45886 Take Me to My Alaham (Medley One-step, Introducing "I'll Wed the Girl I Left Behind" and "Era of Heaven," (Dillon and Tobias—Dillon and de Cost), Prince's Band.

- Harry Von Tilzer, Medley One-Step. Introducing "On the South Sea Isles," "Honest Injuns," "There's Someone More Lonesome Than You," and "Through These Wonderful Glasses of Mine." (H. Von Tilzer). Prince's Band.
- A5887 Oh, How She Could Yack! Hark! Wack! Wom! (Von Tilzer). Fox-trot. Prince's Band.
- Yon Were Made to Order For Me. Medley Fox-trot. Introducing "With His Hands in His Pockets," "Sweet Babette," "She Always Did the Minut." (H. Von Tilzer). Prince's Band.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A2113 Beneath a Balcony. Fox-trot (Winne). Vess Ossman's Banjo Orchestra.
- Uncle Tom. One-step (Frey). Vess Ossman's Banjo Orchestra.
- A2105 Since Mary Ann McInnis Came Back From Honolulu (Von Tilzer). Anna Chandler, mezzo-soprano. Orchestra accomp. Sometimes You Get a Good One and Sometimes You Don't. (Von Tilzer). Anna Chandler, mezzo-soprano. Orchestra accomp.
- A2107 The "I Had a Bit O' The Dixie In Me (Von Tilzer). James Hood, tenor. Orchestra accomp. I'll Wed the Girl I Left Behind (Dillon). Empire Trio. Orchestra accomp.
- A2108 Just a Word of Sympathy (Van Alstyne). Vernon Dalhart, tenor. Orchestra accomp. I Know I Got More Than My Share (Clarke). Robert Lewis, tenor. Orchestra accomp.
- A2109 She Sang Aloha to Me (Creay). Broadway Quartette. Orchestra accomp. Fair Hawaii (Kutz). Broadway Quartette. Orchestra accomp.

- Chaconne (Durand). Charles A. Prince. Celesta solo. Orchestra accomp.
- 12-INCH DOUBLE-DISC RECORDS—\$1.50.**
- A5876 The Hugenots. Marcella's Air. "Puff-Puff!" (Meyerbeer). Leon Rothier, basso. In French, with orchestra. Le Calvaire—Air du Tambour Major (Drum Major's Air). (Thomas). Leon Rothier, basso. In French, with orchestra.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A2103 Don't You Mind It, Honey (Roma). Taylor Trio. Violin, cello and piano. Can't Yo' Heah Me Callin' Carolin' (Gardner and Roma). Taylor Trio. Violin, cello and piano.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.**
- A5880 (1) Alla Trinita (Fifteenth Century Melody). (2) Lo, How a Rose Ever Blooming (Fruterius A.D. 1600). Musical Art Society Choir. Frank Damrosch, conductor. Unaccompanied. (3) Adoramus Te (Palustrino). (4) Legend (Tchaikowsky). Musical Art Society Choir. Frank Damrosch, conductor.
- A5882 Spring (Henschel). Lucy Gates, soprano. Orchestra accomp. Sing Sweet Bird (Ganz). Lucy Gates, soprano. Orchestra accomp.
- A5879 Stein Song (Bullard). Graham Marr, baritone, and Stellar Quartette. Orchestra accomp. Brown October Ale (The Kosen). Graham Marr, baritone, and Stellar Quartette. Orchestra accomp.
- 12-INCH DOUBLE-DISC RECORDS—\$1.25.**
- A5874 "1812 Overture," Part I. (Tchaikowsky). Regimental Band of H. M. Grenadier Guards.



View of the storefront of the Toronto Grafonola Co., 61 Queen St. West, Toronto.

- A2114 Love Me at Twilight. From "Stop This Way" (Grant). Inez Harbour, soprano, and Charles Harrison, tenor. Orchestra accomp. Mamma a Little Coal Black Rose (Whiting). Broadway Quartette. Orchestra accomp.
- 12-INCH DOUBLE-DISC RECORDS—\$1.50.**
- A5878 Scherzade (Symphonic Suite). No. 1. Le Vaisseau de Sindbad. (Sindbad's ship). (Rimsky-Korsakow). Ballet Series, under the direction of Ernest Ansermet, conductor of Serge de Diaghileff's Russian Ballet Orchestra.
- Scherzade (Symphonic Suite), No. 4. Fete at Bagdad. (Rimsky-Korsakow). Ballet Series, under the direction of Ernest Ansermet, conductor of Serge de Diaghileff's Russian Ballet Orchestra.
- A5883 The Golden Cockerle. A Christmas Story (Georgene Faulkner). Georgene Faulkner, talking. The Gingerbread Boy (Georgene Faulkner). Georgene Faulkner, talking.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A2101 The Mouse and the Thomas Cat (Francis). Adeline Francis, talking. The Shoemaker and the Brownies (Francis). Adeline Francis, talking.
- R4002 Our Own Dear Flag (Darewski). Sung by Bertran Wallis and Chorus.
- The Allies' Patrol (Arr. by Smith). Played by Prince's Band.
- E3015 Berenice de Jocelyn (Gardar). Sung in French by P. A. Asselin, tenor. Orchestra accomp.
- Berardo's Venetienne (Mendelssohn). Sung in French by P. A. Asselin, tenor. Orchestra accomp.
- A2102 Amaryllis (Diavotte). Louis XIII. (Arranged by H. Ghys). Charles A. Prince. Celesta solo. Orchestra accomp.

- "1812 Overture," Part II. (Tchaikowsky). Regimental Band of H. M. Grenadier Guards.
- 12-INCH DOUBLE-DISC RECORDS—\$1.50.**
- A5875 Adagio from Concerto in D Major (Haydn). Cello solo, Pablo Casas. Orchestra accomp. Gigue from C Major Suite (Bach). Cello solo, Pablo Casas.
- 10-INCH DOUBLE-DISC RECORDS—85c.**
- A2106 Don't Write Me Letters (Grant). Al Jolson, comedian. Orchestra accomp. I've Made a Study of You (Von Tilzer). Samuel Ash, tenor. Orchestra accomp.
- A2093 Inghin An Phalaittingh (The Palatine's Daughter). Shale Agrab, George Potter, baritone. Orchestra accomp. Caltham An Ghlas ("Wearing of the Green"). George Potter, baritone. Orchestra accomp.
- A2092 The Marriage Market Scene (Weber and Fields). Joe Weber and Lew Fields. Vaudeville sketch. Orchestra accomp. The Baseball Game (Weber and Fields). Joe Weber and Lew Fields. Vaudeville sketch. Orchestra accomp.
- A2100 Idillio (Lark). Prince's Orchestra. Star of the Sea (Kennedy). Prince's Orchestra.
- 12-INCH DOUBLE-DISC RECORD—\$1.50.**
- A5877 Faust. Even Bravest Heart (Gomud). Henri Scott, basso. Orchestra accomp. Gipsy John (Clay). Henri Scott, basso. Orchestra accomp.
- 10-INCH DOUBLE-DISC RECORD—\$1.00.**
- A2096 Canonetta (D'Ambrosio). Frank Gittelson, violinist. Charles A. Prince at the piano. Hungarian Dance No. 1. (Brahms-Joachim). Frank Gittelson, violinist. Charles A. Prince at the piano.

12-INCH DOUBLE-DISC RECORDS—\$1.25

A5881 *Scaver My Heart To Thee* (Massini). Tenor's Band. The Last Hope (Gottschalk). (Arranged by Tohanti). Prince's Symphony Orchestra.

A2110 I Hear You Calling Me (Marshall). Charles Harrison, tenor. Orchestra accomp.

10-INCH DOUBLE-DISC RECORDS—85c.

A5873 *Overture to Semiramide*. Part I. (Rossini). Prince's Orchestra.

Overture to Semiramide. Part II. (Rossini). Prince's Orchestra.

A5836 *Rosamunde—Overture*. Part I. (Schubert). Prince's Orchestra.

Rosamunde—Overture. Part II. (Schubert). Prince's Orchestra.

10-INCH DOUBLE-DISC RECORDS—85c.

A2094 *Medley of Reels*, introducing "Flogging Reel" and "Cup of Tea." Arranged by Joe Lindler. Accordion solo by John J. Kinnel. Piano accomp.

A2098 *Answer* (Robyn). Alfred de Manby, baritone. Orchestra accomp.

Calling Me Home To You (Dorval). Alfred de Manby, baritone. Orchestra accomp.

A2095 *My Faith Looks Up to Thee*. (Arranged from Lachner by Bassford). Grace Kerns, soprano, and Ida Gardner, contralto. Orchestra accomp.

Safe in the Arms of Jesus (Doane). Harry McClusky, tenor. Orchestra accomp.

A2097 *Nyah! When Cupid Calls*. (Jacobi). Fox-Trot. Blue and White March.

Stop, Look and Listen. Hula Hula Medley. Introducing "The Girl on the Magazine." (Berlin). Blue and White March Band.

10416 *Serenade* (Gomnod). Violin, Harp and Flute. "Cevella Trio Whistler and I Shall Hear (Piccolomini). Violin, Harp and Flute. Ackroyd Trio

10655 *Melody in F* (Rubenstein). Violoncello Solo, piano accomp.

Serenade (Bloeke). Violoncello Solo, piano accomp.

20601 I Ain't Got Nobody (Young and Warfield). Orch. accomp.

My Romy of Dreams (Frost and Kothly). Orch. accomp.

20627 *Alma Obe* (Farwell to Thee) (Lilinoakalani). Louise and Fevra Hawaiian Orchestra accomp.

20630 If I Knock The "L." Out of Kelly, from "Step This Way" (Young and Grant). Orch. accomp.

At Home with My Pathe Pathophone (E. R. Miller). Orch. accomp.

20631 Sometimes You Get a Good One and Sometimes You Don't (Sterling and Van Tiler). Orch. accomp.

I'm Neutral (Gantvoort and De Costa). Orch. accomp.

20632 *Island Tune* Has Heaven (McCarthy, Johnson and Fischer). Orch. accomp.

My Honey Lue (Biese and Kirkman). Orch. accomp.

20633 *Honest Injun* (Sterling, Moran and Van Tiler). Descriptive Duett, orch. accomp.

With His Hands in His Pockets and His Ankle in His Pants (Mahoney and Van Tiler). Orch. accomp.

20634 *Mother Mine* (Forewit and Wilson). Orch. accomp.

As the Years Roll On (Al H. Wilson). Tenor

20640 *Out of the Cragle Into My Heart* (Gilbert and Friedland). Orch. accomp.

20630 *The Mountain Guide* (Bert Terrell). Orch. accomp.

My Dutch Flo (Bert Terrell). Orch. accomp.

35073 *There's a Rainbow in America*, from "So Long, Letty" (Harris and Carroll). Orch. accomp.

I Never Knew, from "Canary Cottage" (Earl Carroll). Orch. accomp.

NEW FRENCH VOCAL RECORDS.

30351 *Laissez-moi pleurer* (Veredier). Valse Chantee, par Karl Ditan

Pour Un Baiser (Paterios). Valse Chantee, par Karl Ditan

30352 *C'est M'sieur Poincaré* (Guindani et Dombis). Cri populaire, par Charles

C'est Une Maladie (Gey et Dombis). Chansonnette comique, par Charles

30353 *Un Baiser de Femme Jolie* (Gavet). Romance, par Berard

Le Depart Du Bleu (Dandier), par Berard

30357 *Oh Ma Poupée D'Amour* (Rosi). Chanson sur les motifs de "Beautiful Doll", par Dalbret

Pauvre France (Léonid et Malifait), par Dalbret

NEW BAND AND ORCHESTRA RECORDS.

20635 *Kiki Valse*. "The Glad Eye" (Benson). Imperial Symphony Orchestra (Ed. German).

20636 *The Miracle* (Humperdinck). Waltz. Imperial Symphony Orchestra (Ed. German).

20638 *The Royal Legion* (Souza). Imperial Military Band The Crown of India (Edward Egan).

20639 *Demoiselle Chic* (Percy E. Fletcher) (Litzewski). Imperial Symphony Orchestra

New Pathe Records.

NEW OPERATIC AND IMPORTANT VOCAL RECORDS.

60017 *La Tosca*. "E lucevan le stelle" (Puccini), in Italian. Tenor Solo, piano accomp.

La Tosca. "Recondita armonia" (Puccini), in Italian. Tenor Solo, piano accomp.

62021 *The Pearl Fishers*. "Bella mia vita rosa assopita" (Bizet), in Italian. Tenor Solo, orch. accomp.

I Pagliarelli. "No Pagliaccio non son" (No Panchinello, no more) (Lenticavallo), in Italian. Tenor Solo, orch. accomp.

80013 *Aurea*. "Inno alle Bandiere" (Puccini), in Italian. Tenor Solo, orch. accomp.

Manon Lescaut. "Donna non vidi mai" (Puccini), in Italian. Tenor Solo, orch. accomp.

80018 *Don Pasquale*. "Cerchero lontana terra" (Donizetti), in Italian. Tenor Solo, orch. accomp.

Don Pasquale. "Serenata" (Donizetti), in Italian. Tenor Solo, orch. accomp.

80022 *Faust*. "Rathmatta i lieti di" (Gomnod), in Italian. Bass Solo, orch. accomp.

Faust (Serenata). "Tu che fai l'Adommontata" (Gomnod), in Italian. Bass Solo, orch. accomp.

NEW BETTER CLASS VOCAL SELECTIONS.

35043 *Keep the Home Fires Burning* (Novello). Soprano Solo, orch. accomp.

Ask Nothing More (Marziada). Baritone Solo, orch accomp.

70012 *Pirates of Penzance*. "Gems." Part 1 (Sullivan). Imperial Light Opera Co.

Pirates of Penzance. "Gems." Part 2 (Sullivan). Imperial Light Opera Co.

2006 NEW INSTRUMENTAL NOVELTIES.

20037 *When Irish Eyes Are Smiling* (Ball). Cornet Solo, orch. accomp.

The Sailor's Hornpipe. Piccolo Solo, orch. accomp.

35014 *The Sun Dance* (Friedman) (Characteristic Indian Dance). Van Eps-Panta Dance Orchestra

Chinese Picnic and Oriental Dance (Victor Herbert). Van Eps-Panta Dance Orchestra

If his "Celeste Aida" is a marvel of power, LAZARO'S singing of "Rodolfo's Narrative" (Columbia Record 48741) is just as great a triumph of art. The supreme beauty of Lazaro's voice thrills the very soul in this glorious record.

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

Columbia Graphophone Company
365 Spadina Ave., Toronto

Kismet (Markev) (Intermezzo).	Imperial Symphony Orchestra	10 1/2
35019 The Spring Maid (Reinhardt). Sections, Part I.	Columbia Orchestra	12
The Spring Maid (Reinhardt). Sections, Part II.	Columbia Orchestra	12
35069 March of the Men of Harlech (Anon).	Pathe Military Band	12
The Maple Leaf Forever and Canadian Boat Song.	Band of H. M. Scots Guards	12
70028 Stradella, "Overture," Part 1 (Flotow).	Band of H. M. Scots Guards	12
Stradella, "Overture," Part 2 (Flotow).	Pathe Military Band	14
70031 Meistersinger, "Overture," Part 1 (Wagner).	Pathe Military Band	14
Meistersinger, "Overture," Part 2 (Wagner).	Pathe Symphony Orchestra	14
70032 Maritana, "Overture," Part 1 (Wallace).	Pathe Symphony Orchestra	14
Maritana, "Overture," Part 2 (Wallace).	Pathe Military Band	14
70057 La Pampille (Dauderoff). Novelle Danse.	Pathe Military Band	14
Susanita (Gauwin and Villagas). Tango Argentine.	Pathe Military Band	14
Susanita (Gauwin and Villagas). Tango Argentine.	Band of H. M. Scots Guards	14
MISCELLANEOUS NOVELTIES.		
30529 Well Known Stories About Sir Walter Raleigh.	Told by Aunt Polly	12
The Tale of the Miller of the Dee.	Told by Aunt Polly	12

Phonograph Branch Takes Advertising Man.

Mr. Homer D. Kresge, advertising manager of the R. S. Williams & Sons Company, Limited, for the past six months, has been appointed sales manager of the Wholesale Phonograph Division of this company, from which position he will keep in close touch with the Edison dealers throughout the country, and endeavor to promote their sales and efficiency by an active program.

Mr. T. C. Wright, lately with the Nordheimer Piano Co.'s branch at Hamilton, has taken up residence in Toronto, being located at the Selby on Sherbourne Street.

The Columbia Graphophone Co. paid \$7,000 for one advertisement one time on the back cover of the Saturday Evening Post to feature Lazaro.



Photograph of the window dressed by Mr. John Gordon for the J. M. Greene Music Co. of Peterboro, in connection with the Edison Week Display Contest.

30327 The Story of the Mouse and the Thomas Cat.	Told by Aunt Polly	12
The Story of the Cobbler and the Brownies.	Told by Aunt Polly	12
35078 Rabbit Hash (Gohen). Darkey Comedy.	Billy Golden and Jim Marlowe	12
A Good Friend in Rufus (Golden). Darkey Comedy.	Billy Golden and Jim Marlowe	12
NEW PATHE "DE LUXE" DANCE RECORDS.		
20026 Shim-Me-Sha Wabble (Roger Graham). One or Two-step.	American Republic Band	10 1/2
Popsy Wopsy (B. Scott). One or Two-step.	American Republic Band	10 1/2
20029 Ole Virginny (Zamecnick). One or Two-step.	American Republic Band	10 1/2
The Call of the Woods (Tyers). Descriptive Waltz.	American Republic Band	10 1/2
35012 Romany (Keiser). Waltz. Pathe Dance Orchestra	12	
The Original Chateau Three-step (Donaldson).	Pathe Dance Orchestra	12
70095 Everybody Loves My Girl (Ayer, Goodwin and Brown).	Pathe Dance Orchestra	14
My Cleopatra Girl (Romberg). One or Two-step.	Pathe Dance Orchestra	14

Williams' New Floor Manager.

Mr. J. A. Hassall, who, for the past six months has been superintendent of the repair department of the R. S. Williams & Sons Company, Limited, Piano Division, Toronto, was appointed to floor manager of the same department, to fill the vacancy left by the resignation of Mr. T. A. Birdsall, who is now with Layton Bros., Montreal. Mr. Hassall also retains direction of the repair department and in his new capacity will find plenty of scope for his undoubted selling ability. Mr. Hassall is a son of the late Mr. Hassall, well known in the field of piano manufacture.

Recent additions to the piano selling staff include Mr. R. H. Doughty, formerly an insurance man, and Mr. H. J. McIntee, formerly a commercial traveller. Both of these men, while having no previous experience in piano work, have proven successful in this field.

The Robert Simpson Co., Ltd., Toronto, have opened up a phonograph department on the sixth floor of their store, featuring Pathe and Edison lines.

**You Wouldn't Offer
Your Clients "Plate"
for "Sterling" and
say: "Just as good."**

nor would you sell—as genuinely high grade—a cheap piano that, at first glance might resemble the Willis.

The Willis piano has won a nationwide reputation for **tone**, which is the result of years of probing and steady development. Willis Tone cannot be copied.

There's a charm and daintiness about Willis cases that proclaim a master designing hand.

Ask us about the Knabe, too.

Willis & Co., Limited
MONTREAL



The Willis
Trade-Mark
of Quality

MONTREAL LETTER.

THE most active season of the year is now in full swing and the season's reputation as the busiest of the year is being well maintained on a larger basis than for some time. With the exception of a shortage of certain lines there are no clouds on the horizon, as everything is running along serenely with all dealers. Business is extra good, showing a steady upward tendency, and all appear pleased with the status of trade they are doing.

It is most interesting to note the different attitudes taken by local dealers with regard to an increase in their selling prices. One said that it couldn't be done—that it was absolutely out of the question. Another took the opposite view. With him necessity was the mother of invention—and he has invented a way to raise his prices in accordance with the higher cost of materials. He deplors the fact that so many of his contemporaries lack the courage of their convictions to such an extent that they are literally afraid to "cross the Rubicon," when they know that in a price increase lies the only solution of their problems. "But," said this optimistic person, "they will all come to it after a while, and those who say 'can't' will soon learn to spell the word without the 't.'"

Some of our piano retailers have a certain day each week on which their salesmen congregate at the office and where a conference is held upon the events of their past week's business. With the firm in question heretofore it has been mainly devoted to technicalities, going over accounts, explaining increase or decrease in sales and so forth. Of late it has assumed a different and perhaps more interesting character. From a mere business meeting it has turned into a regular educational session. Where formerly the piano salesman was left mostly to his own devices when pursuing his calling and only results were counted his employer now takes exceptional pains to teach and advise him to act and meet changed conditions.

C. W. Lindsay, Limited, recently donated a Victrola to the 55th Irish Canadian Rangers booth at the Military Benefit held lately at the Arena.

There is an aspect of activity at the warerooms of Layton Bros. which bodes well for the balance of the season that from all indications promises to be a record one. This wide awake firm is taking careful stock of conditions in the trade and is going after sales in an aggressive manner. The general tone of business for October has been splendid.

Willis & Co., Limited, are finding out that the call for their line is fast filling their order file. The demand has been particularly good from all parts of Canada for Willis products.

The phrase of the Irish section-hand, "On again, off again," can be applied to Cecilian and Mendelssohn instruments—in again—out again—stock depleted—more on the road—factory slow in shipping—are the condensed remarks from Gervais & Hutchins, the local representatives.

"We feel like a child on Christmas morning with a well filled stocking. Everything seems to have been in our favor the past month. First our unprecedented, glorious weather for this time of the year is keeping up, that's always productive of business and the goodly

call for Gourlay, Bell and New Scale Williams piano lines," said W. H. Leach, president of the Leach Piano Co., Limited.

The strong hold that the Karn and Morris pianos have in this part of the country shows no weakening. For this reason W. J. Whiteside, the local distributor, is delighted with October business and the outlook for the remaining months of the year.

Evans Bros. pianos are meeting with a most favorable reception and in a number of instances cash sales predominated, said J. H. Mulhollin.

J. W. Shaw & Co. have a veritable mascot in the Gerhard Heintzman and Shaw instruments. Through their inherent quality and the ingenious handling of the lines Manager A. E. Moreland, who shapes the destinies of the piano department, these goods have become one of the most popular and largest sellers in local territory. Official figures which it would be a breach of trust to disclose show a phenomenal increase in sales from year to year.

Business is very good at the warerooms of Wm. Lee, Limited, and shows a steady demand for Martin-Orme lines, also Edison Amberolas.

Canadian Graphophone Co., Ltd., the Columbia distributors for Quebec Province, report the demand good with a scarcity of several models of the Grafonola.

The new "Tungs-tone Stylus" is announced by Berliner Gramophone Co., Ltd., and shipments have already been made to distributors in limited quantities. This new stylus, for use on the Victrola, is put up in packages of three retailing at ten cents. This is a semi-permanent stylus to replace the steel needle and will play many records without injury to the latter. In connection with the introduction of the Tungs-tone the Berliner Co. emphasize to dealers that owners of other makes of needle machines will want it, in which case the names of these customers should be secured and added to the mailing list for the monthly supplement. In other words, through the Tungs-tone wide-awake dealers will increase their record business.

Eight sound-proof demonstration rooms have been installed by Layton Bros. for their phonograph department which is now under the management of Mr. Henry Hamlet, who during his years with this firm has developed a great enthusiasm for this particular branch of the music trade. This enthusiasm is the result, not only of the development of this branch, but of the intimate knowledge that Mr. Hamlet has acquired, being thoroughly acquainted with all phases of retailing and having taken advantage of every opportunity to study the production end of the business. The demonstration rooms referred to above are luxuriously furnished and no expense has been spared to secure efficiency. The record room is in the shape of a large passage into which each room opens by means of separate doors. The partitions and doors are of double plate glass with strips of felt between the joints. The business office is now located on the mezzanine floor over the phonograph department and on the first floor is the recital hall.

J. W. Shaw & Co. report a good month's trade in Columbia machines and records. During the appearance in Montreal of Al Jolson they used large sized copy in the newspapers featuring this artist and his Columbia recordings.

Charles Culross has opened new and attractive Columbia Grafonola and Sonora parlors on St. Catherine St. West, and reports good business.

A visit to the warehouses of C. W. Lindsay, Ltd., revealed a most satisfactory condition of affairs. Nordheimer and other grades handled coming in for a fine share of recognition during the past month.

H. A. Wilder & Co., Ltd., and N. G. Valiquette, Ltd., are new dealers featuring Pathe machines.

Owing to the re-organization of the music roll department of Layton Bros. this firm had a whirlwind two days' sale of their entire stock of 65-note rolls which they offered at ten cents per roll. No phone orders, free deliveries or demonstrations were allowed.

Business with the Cowan Piano & Music Company, dealers in sheet music, musical merchandise, etc., is establishing new records. The Ukalele is in demand more than ever say this firm.

Local trade conditions continue to be much the same at the warehouses of J. A. Hurteau & Co., Ltd., as reported last month and business is going along at a busy pace in the call for New Scale Williams pianos and Sonora and Pathe machines.

WINNIPEG LETTER.

MANITOBA weather conditions have been unfavorable to threshing operations and consequently trade has been interfered with. There is no justification for pessimism, however, but on the contrary the general feeling is of greater security and better business ahead.

Winnipeg Piano Co. report quieter collections and sales since the snow commenced to fly, which has probably impressed the city folks with the existence of such a thing as coal bins, besides having delayed the farmers' threshing operations. This company report very favorably on the interest created by the records of Lazaro, the new Columbia artist.

Mr. H. Culverwell, representing Chappell & Co., Ltd., Toronto, spent a few days here renewing old acquaintances and looking after his firm's interests. Mr. Culverwell is well known locally, as before accepting his position with Chappell & Co. he was manager of the sheet music department of Messrs. J. J. H. McLean & Co., Ltd.

Mr. Small, representing B. F. Wood & Co. of Boston, Mass., was a recent visitor to the music trade.

Mr. Parsons of the Winnipeg Piano Co.'s selling staff has fully recovered from the effects of an operation which confined him to the hospital for three weeks.

Mr. J. W. Woodham, general manager of the Foster-Armstrong Co., paid the Winnipeg Piano Co. a visit on his way to the Coast and again on his return trip. The order for Haines Bros. lines taken away by him made his stay in Winnipeg a very pleasing one indeed.

The accompanying illustration is of the trophy donated to the ladies of the Elmhurst Golf Club by the Williams Piano Co., Ltd. This trophy was won by Mrs. H. P. Bull, wife of the manager of Cross, Goulding & Skinner, Ltd., from a field of over fifty competi-



tors. Mrs. Bull playing with a handicap of four holes and was compelled to give handicaps in every match played in this competition with the exception of the final game. In addition to winning the trophy Mrs. Bull received a very handsome silver flower vase as a holding trophy from the Williams Piano Co.

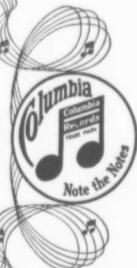
The public were much interested in the hand colored etchings and oils, subjects taken from France and Flanders depicting some of the ruined areas, exhibited in the windows of Babson Bros., the Edison phonograph dealers. These pictures were the work of Berne Kline and were made by this artist shortly after the Germans had left this territory. Retail business with Babson Bros. is fairly good, a good fall and winter trade being anticipated.

(Continued on page 61)

Maybe it does not surprise you to hear that Columbia secured LAZARO. Columbia progress, Columbia foresight, Columbia enterprise are most significant features in the present day talking machine industry.

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

Columbia Graphophone Company
365 Spadina Ave. Toronto

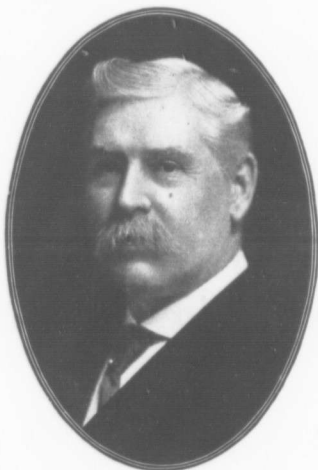


The Directors of
Gourlay, Winter & Leeming, Limited

"The House of Service"

Factory: 309 Logan Avenue, Toronto

Warerooms in Toronto, London, Calgary.



R. S. GOURLAY
President



D. R. GOURLAY
Vice-President



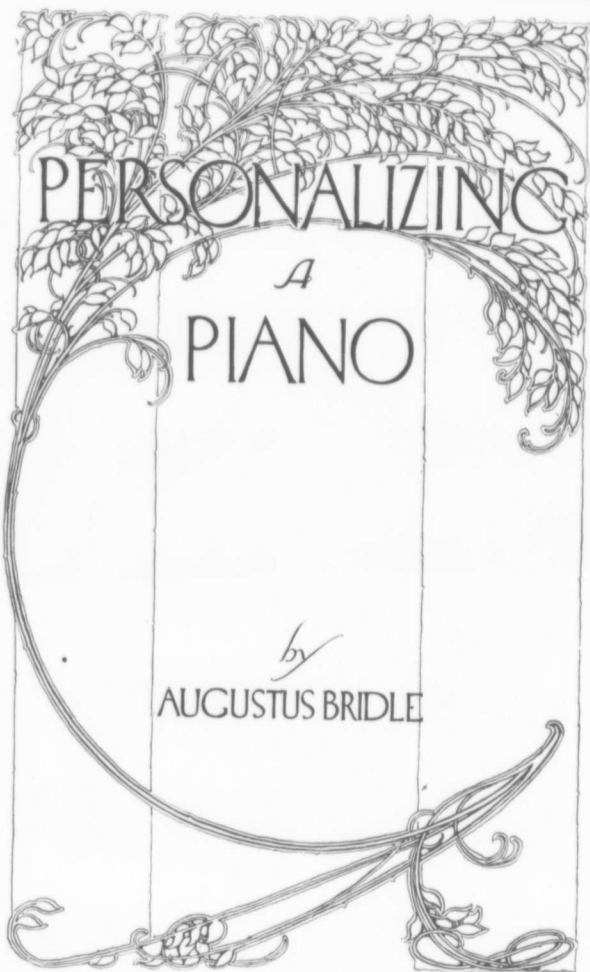
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Director and Factory Manager



E. A. BRECKENRIDGE
Secretary



W. R. WINTER
Director and Superintendent of Agencies



The frontispiece from a fifty-page book that is being sent by registered post to the most valued prospects and customers of our agents—the most outstanding piece of advertising literature yet issued by a piano house.



Style 55
Gourlay Piano

Louis XV. Design
Mahogany or Walnut

Height, 4 feet 6 $\frac{1}{2}$ inches
Length, 5 feet 4 $\frac{1}{2}$ inches
Depth, 2 feet 3 inches

A page from the new Gourlay catalog which is just off the press, and is now being sent to agents for distribution to their customers.

GOURLAY, WINTER
& LEEMING
LIMITÉE

"La Maison de Service"

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CALGARY, 220 TWELFTH AVE. WEST	

The first page of the Gourlay French Catalog. The House of Gourlay neglects no channels of legitimate enterprise and aid to agents.

(WINNIPEG LETTER—Continued from page 56).

Recent visitors to the warehouses of the Western Gramophone Co. on Lombard St. included Mr. R. Hockin, manager of Heintzman & Co., Regina, Mr. H. O. Sutton, Portage La Prairie, Man., and Mr. D. T. Enns of Roseport, Man. The Tungstone Stylus, the semi-permanent, changeable needle, is now coming through and the Western Gramophone Co., distributors of His Master's Voice products, are able to supply it in limited quantities.

Messrs. Fowler & Co. have a shortage of pianos, only three instruments being on the floor at present writing. Mr. Fowler is expecting two carloads at an early date. Business and collections are reported good.

Mr. Harold Cottle, well known here as an organist, and who was piano salesman with the J. J. H. McLean Piano Co., Ltd., for some time, has joined the sales force of the Winnipeg Piano Co. as Steinway representative.

Mr. Biggs, western manager Mason & Risch, Ltd., has returned from a visit to the firm's branches at Regina and Edmonton. Mr. Whiteacre, general manager for the West, accompanied Mr. Biggs on his trip west.

Mr. O. Wagner, manager of the R. S. Williams & Sons Co. branch here, has completed a business trip to western points, including Calgary and Edmonton.

The Columbia Graphophone Co. still have the great shortage of machines to contend with, about one-fifth of their orders being filled. Records are coming along nicely, but the great cry is for machines. The Columbia November record list contains four records of Lazaro, known among Columbia dealers as "the Tenor of the Generation," which are taking splendidly, namely: Aida, Celeste Aida; La Boheme, Che Gelida Manina; L. Africana, O Paradiso; and I. Puritani, A Te O. Cara.

Mr. R. C. Willis, western manager of the Doherty Piano Co., reports business and collections "in good shape." Mr. Willis is on a trip through Manitoba and the Western Provinces.

The J. J. H. McLean Piano Co., Ltd., have added a new salesman to their already large staff in the person of Mr. E. G. Gust.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United States

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Factory and Office:
Dolgeville, N. Y.

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

We manufacture fine calendar coated silks and raincocks 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.

Nova Scotia Piano Man Bereaved.

The sympathy of the trade will be extended to Mr. J. T. Menzies, proprietor of Menzies Music Store, Sydney, N.S., and who has been a trade visitor to the Canadian National Exhibition, in the recent death of his father, Mr. John Menzies, who was a musician of considerable ability.

Concerning the late Mr. Menzies the "Sydney Record" said: "The death of John Menzies occurred at his home at 385 George Street after a prolonged illness. He leaves, besides his widow, five sons, Richard, John T., Robert, James and Frederick, and one daughter, Mrs. Fred G. Muggah, all residing in the city. The deceased was in his eighty-fourth year. The late Mr. Menzies was born in Carlisle, Scotland, and came to Nova Scotia over sixty years ago. He has been a resident of Sydney since 1877. He was a fine example of sturdy Scotch stock, a man of fine intellect and well known throughout the province for his mechanical genius and for his superior knowledge of mining and metallurgy. He was a man of unimpeachable integrity.

The remains were laid to rest in Hardwood Hill cemetery, followed by a cortege which was accounted one of the largest seen in Sydney in many years, and which indicated the respect in which the deceased was held by the residents of this city and vicinity. Out of respect to the memory of the deceased, who was a musician of considerable ability, the Coronation Band, assisted by some members of the City Band, led the procession, with the Rockhill Funeral March. The pall bearers were: H. A. W. McCoubrey, Charles Sullivan, Capt. James Townsend, Ex-Mayor Colin McKinnon, A. W. Meikle, Isaac Greenwell.

Back from the West.

Mr. J. W. Woodham, manager Foster-Armstrong Co., Ltd., has just recently returned from a business trip to the West in the interests of Haines Bros. and Marshall & Wendell lines. Mr. Woodham went as far as Calgary and Edmonton and was greatly pleased with the success of his visit to the western centres.

He remarked a very healthy improvement in trade conditions since his last visit, with those western dealers called on doing a comparatively active business. Mr. Woodham confirmed the observations of other visitors to the West that although the crop yield in some sections is low the average is equal to a good normal year with the very high prices.

"Superior" Piano Plates

MADE BY

THE
SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.

MAGNETISM

IN

MENDELSSOHN

Pianos and Player Pianos



Style Louis XIV



Style "30" Player

The Mendelssohn is a magnet that draws customers.

If you want a leader, something to bring new business, something your competitor cannot successfully meet, arrange for selling rights of the Mendelssohn

The Mendelssohn Family is Large It is Attractive

The various styles from the dainty Cottage to the handsome and impressive style H stand out clear and distinct.

All Mendelssohns are Attractive All are Good Sellers

Here is a valuable agency being rapidly tied up.

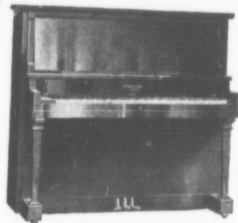
If you are interested in a real money maker get in touch with us today.

What About Xmas Stock ?



Cottage Style

Dealership connection with this profitable line means to you commercial success and profits.



New Style "E"

The Mendelssohn Piano Co.
 Toronto 110 Adelaide Street West Canada

Registering Liens In Alberta—Change in Conditional Sales Act.

Piano dealers, also other merchants doing instalment business in the Province of Alberta, are vitally interested in the Conditional Sales Act of that Province which became effective on October 18, 1916. This change means that in future lien notes which have been running two years will require to be re-registered in order to retain their validity.

Not only will they require to be re-registered but it will be necessary to attach an affidavit concerning the claim and also a complete statement of the account showing the date and the amount of every payment, the total computation of interest and principal separately. The amount of detail work involved can only be appreciated by those who have a number of lien notes registered in that Province.

The Act re Hire Receipts.

The amendment to the Act referred to was passed on April 19, 1916, so that the time for registering renewals of lien notes and hire receipts originally filed two years or more prior to April 19, 1916, expired on October 18, 1916.

AN ACT RESPECTING HIRE RECEIPTS AND CONDITIONAL SALES OF GOODS.

(1916 Amendments, Vide Chapter 3, An Act to amend the Statute Law.)

8. An Ordinance respecting Hire Receipts and Conditional Sales of Goods, being chapter 44 of The Consolidated Ordinances of the Territories, 1898, is amended as follows:

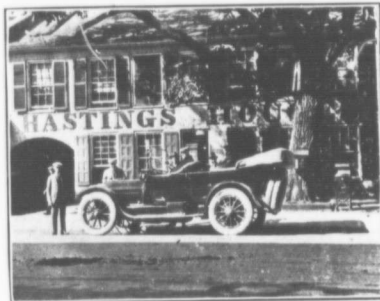
1. Section 2: By adding thereto the following subsections:

"(4) Any such agreement, proviso, or condition as is mentioned in section 1 of this Act shall cease to have effect and the property or right of possession therein mentioned shall be deemed to have passed to the purchaser or bailee after the expiration of two years from the filing of such writing unless within thirty days next preceding the expiration of the said two years a statement of the amount still due for principal and interest on said sale or bailment and of all payments made on account thereof is registered in the office of the registration clerk of the registration district where the property is then situate, with an affidavit of the vendor or bailor or of one of several vendors or bailors or of the assignee or of one of several assignees or of their assigns or of the agent of the vendor or bailor or vendors or bailors duly authorized for that purpose, as the case may be, stating that such statements are true and that the said sale or bailment writing was not kept on foot for any fraudulent purpose or to defeat, delay or prejudice the creditors of the purchaser or bailee, which statement and affidavit shall be regarded as one instrument:

"Provided that as to any such agreement, proviso or condition contained in any writing which has been registered previous to the passing of this subsection and which but for this proviso would by virtue of this subsection cease to have effect hereof or within six months after the passing hereof the same shall not cease to have effect by reason only of this subsection if the statement herein mentioned is registered within six months after the passing of this subsection.

"(5) Another statement in accordance with the provisions of the last preceding subsection duly verified as required thereby shall be filed in the office of the registration clerk of the district where the property is then situate within thirty days next preceding the expiration of the term of one year from the day of the filing of the statement required by the last preceding subsection and in default thereof any such agreement, proviso or condition as is mentioned in section 1 shall cease to have effect and the property or right of possession therein mentioned shall be deemed to have passed to the purchaser or bailee, and so on from year to year, that is to say, another statement as aforesaid duly verified shall be filed within thirty days next preceding the expiration of one

year from the day of filing of the former statement and in default thereof such agreement, proviso or condition shall cease to have effect and the property or right to possession pass as aforesaid."



MEMBERS OF PHONOGRAPHIC TRADE FRATERNIZE ON FISHING OUTING AT JONES' FALLS.

The centre picture shows the party en route. In the upper "snap," left to right—Mr. R. S. Williams, president, Mr. H. G. Stanton, vice-president and general manager, R. S. Williams & Sons Co., Ltd.; Mr. Douglas Murray, Murray Printing Co.; Mr. Ralph Cubanas, Canadian manager Columbia Graphophones Co., all of Toronto.

At the "baquet"—"Dong" Murray and Mr. Cubanas on the left. The centre gentleman opposite is Mr. London, a Toronto banker, with "R. S." on his left and Mr. Stanton to his right.

ASCHERBERG
HOPWOOD & CREW, LTD.
AUTUMN
PUBLICATIONS

"THEODORE & CO."

The successful Gaiety Theatre production

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

"Mr. MANHATTAN"

The Prince of Wales' Theatre success

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

A GREAT LONDON REVUE SUCCESS

"Back to Blighty"

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

*Produced for a continuous run at the
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THE FOLLOWING SONGS ARE IN THE PRESS:

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

SONGS

M-O-T-H-E-R. Composed by **THEODORE MORSE**. Words by
HOWARD JOHNSON.
WHEN WE GATHER ROUND THE OLD HOME FIRES AGAIN.
 Composed by **STERNDAL BENNETT**. Words by **BERT**
LEE.
MOST WONDERFUL OF ALL. Composed by **LAO SILEAU**.
 Words by **ADRIAN BROSS**.
THE LAND OF GRA-MA-CHREE. Words and Music by **LEWIS**
BARNES.
JUST A JACK OR TOMMY. Composed by **IVOR NOVELLO**.
 Words by **KATE HUGGINS**.
MY HEART'S IN MY HOMELAND. Composed by **KENNEDY**
RUSSELL. Words by **ED. ST. QUENTIN**.
SOMETIMES. Composed by **PERCY ELLIOTT**. Words by
LEONARD COOKE.

PIANCFORTE

DORIS INTERMEZZO. Composed by **SARPOLEON LAMBELET**
HAPPY DAYS. Composed by **ALFRED CARPENTIER**
 by **JAMES FINNIGAN**. Composed by **J. H. GREENHALGH**. Invented
 by **JAMES FINNIGAN**. A fine Selection by **ED. ST. QUENTIN**
NAVYLAND. Composed by **MERLIN MORGAN**
LITTLE WOODEN SOLDIERS. Composed by **MERLIN MORGAN**
 PUBLISHED PRICE 1/8 NET CASH.

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

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

16 MORTIMER STREET, LONDON, W., ENG.
 Canadian Agent
LEO FEIST, 134 W. 44th St., New York

An Instantaneous Success!

"I'll Sing to You"

Answer to the famous Song,
"COME, SING TO ME."

Sung by Leading Vocalists

This beautiful song has all the charm of Mr.
 Jack Thompson's other famous songs, and forms
 a most appealing answer to "Come, Sing to Me."
 It is certain to become as great a favorite.

Published in 3 Keys
PRICE 60c. NET

Published by

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

SIX NEW SONGS

God Bring You Home
Again

(Jack Trelawny)

Some Day Your Voice

Will Answer

(Wilfrid Virgo)

Fairy Revel

(Herbert Oliver)

Come Back Some Day

(Arthur F. Tate)

Iris

(Gwynne Davies)

The Lovelight in
Your Eyes

(Charlwood Dunkley)

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LONDON, W., England

Publisher also of Piano Solos, Sonatinas, etc., by
 Ernest Austin, Paul Ambroise, Maurice Telma, etc.
 etc.

Selling Agents for Canada
THE ANGLO-CANADIAN MUSIC COMPANY,
 144 Victoria Street, TORONTO

Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—NOVEMBER, 1916

Letter to the Editor from a Music Dealer in Western Canada.

Canadian Music Trades Journal, Toronto.
Dear Sirs,

The writer has often taken a great interest in the articles which have been written in this Journal on the question of price cutting. I have always agreed with the writers of these articles "that price cutting is not business," and it quite obvious that if the dealers desire to keep their doors open they must get a fair profit on their sales. But now comes the point which made me write the present letter, and that is, if the large Departmental Stores regularly advertise music at below cost price, what is the dealer eventually going to have to do—for he cannot sell at these cut-throat competitive prices and keep his store open, and if he won't sell at these prices he is going to lose practically all his customers; for it is a fallacy to say or imagine that customers of a fair-minded disposition are still going to keep on paying the dealer these much higher prices which he has to ask for his merchandise—they certainly will not, for everybody likes to secure a bargain.

To give definite information to anyone concerned in this matter, I can positively prove that a large departmental store has advertised standard classical songs at from three to seven cents less than what the dealer can bring them in the city for. Also on certain Piano Methods they have advertised them at much lower prices than what the dealer can buy them for. Even take the new folios for Toronto examination work, some of these are sold at prices far below what any dealer dare sell them at if he wants to make any profit at all. On the top of this if a dealer wants to take advantage of these cut-rate prices he is refused. Again I ask what is the dealer going to have to do if he wants to keep his doors open?

One way out of the difficulty would be for the publishers to refuse to sell to them, unless they sell somewhere at the ordinary selling prices. But personally I think the publishers would never listen to this.

If there is any chance of any of the Journal readers having something further to say on this matter with a view of mending it I would very much like to see it expressed in the Journal.

Introduction of Violin Teaching in the Schools of Direct Interest to the Trade.

IT is hoped that every dealer in sheet music and small goods has been following very closely the articles that have been appearing in the Journal in recent issues, dealing with various phases of the subject of music being an absolute necessity in the life of the Canadian people or any other people. As has been repeatedly stated, the whole nation from the rulers down have had a grave misconception of this matter.

The same condition, at least to some extent, prevails

in England, with the result that one commentator exclaimed, "If any industry has suffered from the present hostilities, it has been the music industry. Not being considered of any importance as a factor in winning the war, it has been pushed and squeezed until it is a wonder that any life remains in it. It will, however, survive the struggle."

Certainly it will survive, because just as the people continue to need food and clothing and shelter, they will continue to need music and musical instruments. But the signs of the times indicate more plainly than ever before that members of the trade should avail themselves of every possible opportunity to sow the seed of—"Music a Necessity"—"Music in Every Home" or whatever it may be termed. If this seed is sown in every locality throughout Canada and watered at regular intervals, the soil is sufficiently good to insure a great harvest.

There is not a sheet music dealer nor a small goods dealer who does not stand to benefit directly from the success of such a movement. As the Canadian trade is aware a somewhat extensive movement is already well under way in the United States to popularize "Music in the Home" in a general, national and effective manner. Within the past few weeks dealers in the Canadian trade have considered a similar course, and the Journal sincerely hopes that this campaign will be actively presented by everyone in the music business.

In previous issues this subject has been dealt with from various angles, and this month the Journal desires to outline briefly one result in the United States, which promises to develop very materially; and the way in which its success will benefit the small goods dealers is too obvious to enlarge upon. A perusal of the press comments on the matter reveals the fact that no longer does the term public school music mean only the practice of vocal note reading and choral singing, but instrumental music is coming into view. Both piano and violin are getting a great deal of attention, and the latter instrument, on account of its merits of portability and cheapness, is particularly favored. There are few children whose parents are unable to provide an instrument at the comparatively low price at which violins are sold. Another interesting observation is that boys who do not feel any attraction to singing, will undertake the study of the violin, accepting it as an instrument for the masculine set and not so definitely feminine as the piano. Violin study is, however, by no means confined to boys, as in one class of two hundred school pupils, two-thirds were girls. It is a matter of record that the growth of class singing and instruction has been a matter of somewhat slow development. Violin teaching in public schools which will be the same must be a matter of class teaching, rather than individual lessons, and it calls for a system adapted to class work. The question of violin teaching in the schools is not

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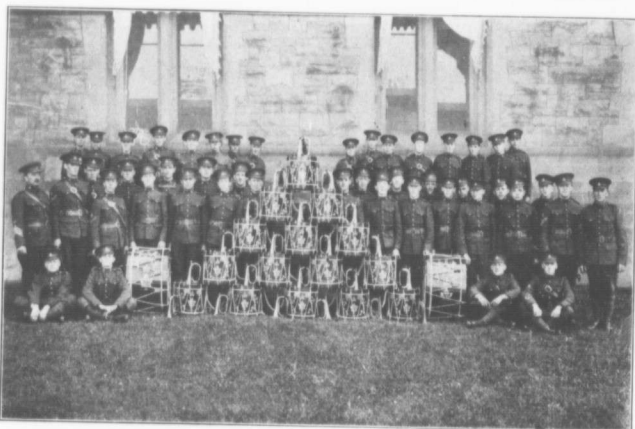
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exactly new, as it has been going on for some time, notably in certain schools in Boston. Study of the violin is now being taken up in a good many centres, but the most recent advance step took place this summer, when a class of instruction was provided for teachers connected with the New York University. This proposition was so radical that it attracted a good deal of attention in the United States press, and the papers were unanimous in their commendation. In speaking of his work in the Boston schools the supervisor of violin teaching said: "When I first planned to do this work I thought that perhaps fifty per cent. of the children might be found to have musical ability if they had opportunity. I underestimated the number. Eighty per cent. of the children show ability—real ability."

"I have one school in which there are Russians, Italians, Poles—children of almost every nationality. They go half mad with the joy of the music. Their bodies sway to it and their eyes are rapt. They make any sacrifice to be able to buy their violins."

"There are teachers who tell me that the whole tone of their schools has changed since their children have been able to express themselves in music. The children are cleaner, happier, and more tractable."

"To every child is given a practice card with the hours of practice ruled off on it. An hour of practice a day is the rule, and the card must be filled out and signed every week by the child's father or mother. If a child falls below a certain standard of practice he is dropped from the class. But few are dropped. And there are many who soon outstrip the class and make such rapid progress that they must have private teachers to supplement the class work."

Some may set this aside as something theoretical that may be attempted by faddists in the United States but that is altogether unlikely to be introduced into Canadian schools, but that is a wrong view point. The popularization of music among the children is not the dream of a visionary. It is something that occupies far too small a place in this country. It is just as beneficial and just as possible in Canada as in the republic to the south of us. The thoughtful members of the trade are beginning to realize that the field in this Dominion for selling music and musical instruments is a good deal like several quarter sections of prairie land that a farmer undertakes to cultivate. The yield is quite encouraging, but closer examination shows that this yield comes from merely scratching over the surface. What then would the harvest be if every acre were thoroughly cultivated?

The Journal believes that there are big things ahead of the trade, but nothing like the development that should be possible apart from a great deal of hard, intelligently directed work aimed at popularizing the belief that music in the home cannot be done without. The extension of the child's musical education is the surest way of getting more music in the home.

The Hawaiian Ukulele Output.

THE following report on the Ukulele situation in Hawaii has been received by the United States Bureau of Foreign and Domestic Commerce:

"At the end of August, 1915, manufacturers of ukuleles in the Hawaiian Islands were turning out about 500 to 600 instruments per month. At the end of

August, 1916, the output was extended to 1,600 per month, with demands from mainland music dealers which could not be met. There are eight principal manufacturers of ukuleles in Honolulu, with a scattering of instruments coming from small makers in the other islands. Each manufacturer has turned his small workshop into a factory, adding new workers and increasing the plant as rapidly as possible. In the first week of September a company was organized in Honolulu with plans to manufacture from 1,000 to 2,000 ukuleles per month with improved machinery, the workers to be Hawaiians and Portuguese. This company plans not only the manufacture of ukuleles, but also to purchase completed material from other makers.

"The originator of the ukulele, a Portuguese, who is now head of a manufacturing company, is still an active worker in his own factory, and turns out about 700 instruments per month. Another Honolulu firm produces about 400 per month."

"The Hawaiians and Portuguese of Hawaii claim that the instruments made by them, principally of koa wood, are seasoned and properly prepared. The prevailing local prices for ukuleles range from \$3.75 to \$16 and \$20. The highest-priced products are heavily beaded. The tone is one of the most important items in the construction of the ukulele, and the Hawaiians and Portuguese claim that this is obtained only with the use of properly seasoned koa wood and proper attention paid to shaving the wood and fitting it. The plans of the new companies forming, and of old factories being enlarged, will give an output close to 3,000 per month."

Would Have the Harp More Widely Taken Up.

DIFFERENT times the Journal has sought to direct attention to the harp. Views of different ones have been published showing that harp sales are on the increase and that they promise to show a steady development. This extract from the Musician is a letter written by the well-known Ella Wheeler Wilcox to her teacher telling why she took up the harp, and it is here given for the suggestions it contains on the large field there might be made for the harp:

A desire for musical expression has been growing upon me for years until it became a demand. Music in the home is an important factor ever, and especially in life's afternoon when the home attracts more than the outside world. The harp has always seemed to me the most artistic, the most sympathetic, and the most melodious musical vehicle in the world, and even the simplest achievements thereon more gratifying than greater attainments in any other musical direction. The harp is the exquisite, refined mother of a bold, brilliant daughter, the piano. Unless one is a genius, a Paderewski, a Joseph Hofmann, an Alfred Newman, an Ethel Leginska, it is impossible to derive or give a large amount of pleasure in comparison with the immense amount of physical and mental application which any degree of skill upon the piano necessitates.

The harp is essentially the woman's instrument. Had I a daughter, had I several daughters, I should want them all to study the harp. Almost all other instruments tempt young students to play frivolous music. The harp leads toward loftier heights. While it requires a lifetime to become mistress of the harp and

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to express all its marvelous mechanism holds in the way of profound harmonies and exquisite melodies, yet the sweet old airs and familiar sacred music which, on the piano, would be of little interest to player or listener, afford a delight to both when well done on the harp. As an accompaniment to the voice it is perfection, adding to and never attempting to drown a singer's art, as does the often aggressive piano.

Ragtime airs can be played upon the harp, but they are as inappropriate as the cake-walk dance for a royal princess.

There is a peculiarly spiritual quality about the harp. Its very shape and its glowing color stir the observer with poetic and reverential emotions. One feels there must be truth in the tradition which associates the harp with heavenly voices.

There is, too, a very human quality about it. We take it intimately to ourselves as we take no other instrument. The haughty piano we touch only with our finger tips; the wailing violin reposes against the shoulder and cheek; but the adorable harp is held in a close embrace, while we caress its strings with loving familiarity.

The harp exerts a powerful moral influence on its real lovers. It teaches concentration, continuity of purpose, patience, and perseverance. While it holds perhaps opportunities of great achievements only to the young, it holds inexpressibly sweet joys for the mature, in the way of quiet entertainment and tender communion, in peaceful home hours, when the loud call from the great outside world has lost its appeal. Even the sight of it, in any home, lifts the mind from the sordid, petty and commonplace, to thoughts of beauty.

Mechanical inventions have, to some extent, cheapened the piano and lessened the importance of its study. We can listen to wonderful compositions by great composers, without seeing the instrument or the player; but one-half of the beauty of harp music lies in the picture which it presents.

Scales and exercises, which on most instruments are a torture to hear, are inoffensive on the harp, because of the wonderful beauty which lies in every stringed tone. Even the striking of a false chord is not painful to the ear, as in other instruments.

I wonder that all mothers of means, eager for their daughters to acquire accomplishments, do not start them very young in the study of the harp. I wonder that mothers, whose children have outgrown the home, and who are left with a sense of loneliness, and lack of occupation, do not take up this study: I wonder why widows of leisure, who are childless, or whose children are married, do not study it.

The harp holds companionship for the lonely, romance for the temperamental, beauty for the artistic-minded, and religion for the devout.

The Journal is just in receipt of the following despatch: The novelty of a harp orchestra of sixteen members is something of which Philadelphia is justly proud. The harps range in price from \$775 to \$2,500, or an aggregate of \$18,000. The ensemble effect of such an aggregation of harps, in connection with the pipe organ and, on several occasions, with several other instruments, is said to be indescribable. At a recent concert when all the harps played Handel's immortal

"Largo," the effect was nothing less than sublime, and there was not a dry eye in the entire audience.

Chappell News.

Messrs. Chappell & Co. have announced that they have secured from Messrs. T. B. Harms and Francis, Day & Hunter the sole selling rights for Canada and the United States of the two following numbers: "Blighly," written and composed by R. P. Weston and Bert Lee; "All the Boys in Khaki Get the Nice Girls," written and composed by Tom Mellor and Harry Gifford.

It will be of interest to know that Chappell & Co. are publishing Ivor Novello's celebrated song "Till the Boys Come Home," with French words by R. Brisson (French Paroles only). The title will be as "Gardons Notre Amour Pour Le Retour Des Vainqueurs," and this edition should certainly go well, the words being most suitably set to the melody.

In orchestra music the House of Chappell are making a special offer of three Fox-Trots: "Spilling the Beans," by Wm. M. Daly; "Get Off My Foot, by W. B. Kernell, and "The Happy Day, by Sidney Jones; also the popular chansonnette march and one-step "My Soldier Lad," by Louis Payette. These numbers are all published as piano solos as well.

Selections for the Organ.

Dealers doing business with organists will be glad to know that in addition to "The March of Nations," an organ arrangement of "Keep the Home Fires Burning," by Gatty Sellors, Chappell & Co. are featuring the following selections for the organ:

Imperial March, composed by Arthur Sullivan, arr. by King Hall; Faust Selection, composed by Charles Gounod, arr. by Clarence Lucas; Soldiers Chorus (from "Faust"), composed by Charles Gounod, arr. by King Hall; Marche Religieuse, composed by Charles Gounod, arr. by Edward R. Terry; Marche Militaire, composed by Charles Gounod, arr. by Frederic Archer; Marche Romaine, composed by Charles Gounod, arr. by Edward F. Rimbault; Canzonetta, composed by Francis Thome, arr. by King Hall; Andante Pastorale, composed by Alfred Cellier, arr. by King Hall; Silver Trumpets (Processional March) (as played at St. Peter's, Rome), arr. by Edward F. Rimbault; Cujus Animam (from "Stabat Mater"), composed by Rossini, arr. by Edward F. Rimbault; Fantasia Overture, composed by Reginald Goss-Custard; Litany of Loretto and Litany No. 2, arr. by H. M. Higgs; O Dry Those Tears (Song), composed by Teresa Del Riego, arr. by Clarence Lucas; Song Without Words, composed by Edward German, arr. by H. M. Higgs; Melodie Du Soir (un peu d'amour), composed by Lao Sileau, arr. by Clarence Lucas; The Song of Songs (Chanson du Coeur Brise), composed by Moya, arr. by Gatty Sellors.

At a recent meeting of the London, England, music publishers it was agreed that the prices of all copyright sheet music publications should be increased by 1d. per copy to the trade, and that retailers should charge 2d. extra per copy to their customers. This will give 1d. per copy to both publishers and retailers to cover increased war charges.

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A new song by Ivor Novello. Already an established success. Orders are pouring in from all parts of the country for this splendid song.

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A remarkable song. Sung by Louis Graveure, the Belgian baritone, and other leading singers.

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Sailors of the King.

"Sailors of the King," Theo. Bonheur's new "Navy" song, has made a mark, and is being sung by some of Canada's leading singers. It is expected to become as popular as its famous predecessor, "Soldiers of the King." As advised in a former issue this song has been acknowledged by Admiral Sir John Jellicoe from aboard H.M.S. "Iron Duke." "Sailors of the King is being marketed in Canada by Anglo-Canadian Music Co.

New issues in the popular 15-cent line issued by this same firm are, "Daisy Lane," a delightful little soldier's farewell ballad, "Canada For Me," by Evelyn Gunne, and "When the World Has Peace Again," by Albert E. MacNutt.

Joseph Williams, Ltd., Music.

The monthly parcel of music from the House of Joseph Williams, Ltd., London, England, contains three works from the Berners edition—Chopin Impromptus (4 pieces), and Ernest Newton's Elementary Studies in Transposition, Books I, and II; a small cycle of "Six Characteristic Pieces" without octaves, for young pupils; a charming slumber song by Charles H. Lloyd to quaint words of Blake's "Sweet Dreams Form a Shade."

Till Daddy Comes Home.

The Anglo-Canadian Music Co. has secured the Canadian rights for a successful new English song, entitled, "Till Daddy Comes Home," by Cynthia Bishop. The touching words are as follows:

Dear little Mother, why do you cry?
Don't spoil the pretty blue in your eye,
Is it because a year to-day
A great big ship took Daddy away
To fight across the sea?
I'll take care of you, Mother,
Till Daddy comes home.
Pretend I'm a man, surely you can,
Till Daddy comes home.
He promised me from Flanders
A helmet and a gun,
He always keeps his promise,
I know my Daddy will come.

Dear little Mother, look up, I say!
Such a fine battleship out in the bay,
Someone is landing there on the quay,
And, swinging from his shoulder, I see
A helmet and a gun,
I'll take care of you, Mother,
Till Daddy comes home,
Down at the pier, cheering you hear,
As Daddy comes home,
No longer can I be a man,
But just your dear little son,
So dry your pretty eyes, dear,
For, see—my Daddy has come.

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Three new songs of Cecil Baumer's of sunny optimism make their appearance—"Buy my lovely Roses," set to a charming lyric of Teschemacher's, with a rhythmically sparkling melody best suited for rendition by light sopranos. Its infectious gaiety should gain for it speedy popularity. "Remember the Roses" and "In my garden sings a bird," are both tenderly expressive and well-written love songs quite above the conventional average of their standard, and they deserve wide appreciation. "Dreaming of you," Aubrey E. Armstrong—a taking song in valse rhythm. Seven of Arthur Tate's most popular songs, including "Somewhere a Voice is Calling," are now issued in book form, very effectively and easily arranged for piano solo, also Herbert Oliver's song cycle, "Song of Old London," in the same manner.

Anglo-Canadian Music Co. are agents for Larway publications in the Dominion.

Chappell New Issues.

"Take Me to Flowerland," Dorothy Forster; "I Bring You Joy," Haydn Wood; "Love Laugh'd as He Ran Away," Montague Phillips; "My Little Red Rose," Hermann Lohr; "When First You Came," Samuel Liddle; "Evensong," Waltz, being a waltz arrangement of that charming and popular number, Easthope Martin; "Till the Boys Come Home," March, arranged by J. Ord Hume, on the successful song of that title, Ivor Novello; "Sybil," Fox Trot, founded on the popular Rat-tat-tat song, "When Cupid Calls," Victor Jacobi.

NEW MUSIC Copyrights entered at Ottawa

New Music.

32048. "I Want to Kiss Daddy Goodnight." Words and Music by Gordon V. Thompson. Thompson Publishing Company, Toronto, Ont.
 32053. "The Roll Call of Mc Gill." Words by Witty Warren. Music by A. E. J. McCreary. Montreal, Que.
 32054. "Daughters of the Empire." Valse Chantee. Words and Music by A. E. J. McCreary. Montreal, Que.
 32055. "Sometime." Words by William Jerome. Music by Harry Tierney. Whaley, Royce & Co. Limited, Toronto, Ont.
 32057. "Ce que Chantait Grand-Mère." Petite Pièce dans le Style Ancien. Par Louis Michels. J. E. Belair. Montreal, Que.
 32072. "Aviation Waltz." Composed by Marion Agnes Russell. Bolton, Ont.
 32073. "The Dawn of Peace." Words by Helen M. Radford. Music by E. Williamson.
 32074. "Kitchener's Prayer." Words by Helen M. Radford. Music by E. Williamson.
 32075. "Aurora for Me." Words and Music by Evelyn Gunne. Kenora, Ont.
 32076. "Daisy Lane." Words and Music by A. G. E. Lowman. Arranged by W. M. Miles. Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
 32077. "The Home Bells Are Ringing." Words by Helen Taylor. Music by Ivor Novello. Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
 32078. "The Sailors of the King." Words by Leonard Cooke. Music by Theo. Bonheur. Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
 32079. "When Canada Booms." Words by Lillie A. Brooks. Music by W. K. E. Vincent. Anglo-Canadian Music Publishers Association, Limited, London, Eng. and Toronto.
 32083. "Kitchener." Words by Cecil E. Selwyn. Music by Arthur A. Benn. Winnipeg, Man.
 32086. "Dance of the Tennis Wrecker." By Alma Sanders.
 32087. "What's A Fellow Goin' to do." Words and Music by Harold Weeks.
 32088. "See and Easy." By Cliff McKay.
 32089. "Drifting." Idyl. By Uriei Davis.
 32090. "Laurée." Valse par Louis Payette. Louis Payette, Montreal.
 32091. "Toujours Tot." Paroles de R. Brisson. Musique de Lucien d'Avril. Louis Payette, Montreal.
 32101. "Strike for the Grand Old Flag." Words and Music by Eddie Foley. Arranged by Jules Brazill.
 32102. "Knocking Our Emblem." (The Maple Leaf.) Words by Margaret E. Harrison. Music by Marcell E. Bruce.
 32103. "In Old Ireland Where the River Shannon Flows." Words by Joseph Affront. Music by J. E. Andino. Joseph Affront, High, Ont.
 32109. "Harbor of Dreams." Reverie. By J. R. Shannon.

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 32113 "When the World Has Peace Again." Words and Music
 by Albert E. MacNutt. Anglo-Canadian Music Publishers Association.
 London, Eng. and Toronto, Ont.
 32115 "Trends-Moi Tu Amour." Paroles et Melodie de Hervey
 Germain. Musique de Louis Payette, Montreal.
 32116 "Mon Petit" Paroles de R. Brisson. Musique
 de Lormes et Payette.

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 Introducing: (1) Melody in '72; (2) Mighty Lak' a Rose; (3) Somewhere a Voice is Calling; (4) A Dream; (5) Spring Song.

503064 Showers of Roses (La Cascade des Roses) Ascher 70
 503034 Song of Love (Valse Amour d'Amour) Barry 70

SOLOANT MUSIC ROLLS.

013333 Alabama Slide. Fox Trot Johnson 55
 013313 Eyes of Heaven, The (My Mother's Star). Song 55
 013273 Holy Moon (Four Hands). Fox Trot De Costa 55
 013253 Ireland Must Be Heaven for My Mother Come From There. Song. McCarty, Johnson and Fischer 55
 013263 On the Old Dominion Line. One Step Hatfield 55
 013260 Sabbath Day Reflections. One Step Hatfield 55
 013243 Spring Time. One Step Hatfield 55
 013244 Valse de Luxe. Song Sebestien 55
 013303 Will You Be My Little Girl? Waltz Bartlett 70
 013243 Wreath of Carnations. Let. Pom. Mus. Hawaiian Style. Ukulele Interpolations Coelha 55

STAR MUSIC ROLLS.

X259 Tripping Along. Fox Trot Oblinger 70
 X260 Turn Back the Universe, and Give Me Yesterday. Song. Ball 70
 X261 Hats Off to the Flag and the King. March Song White 70
 X262 On the South Sea Isle. One Step White 70
 X263 If I Knew the "L," Out of Killy (Shure He'd Knock the "L" Out of Me). One Step White 70
 X264 Oh, How She Could Walk, Hacks! Walk! Walk! Waltz of My Tiler Grant 70
 X265 "Twas Only an Irish Boy." Waltz White 70
 X266 You're a Dog-tine Dangerous Girl. Fox Trot Cormanck 70
 X267 Hawaiian Melodist. Introducing: (1) Melema Hula; (2) Aloha Hula. One-step. Ukulele Interpolations Monroe 70
 X268 Mos Abane. Hawaiian Walk Medley. Ukulele Interpolations

New Universal Player Rolls for November.

METRO-AUT (88 Note) (Hand-Played)

202822 Cupid's Frolic. Intermezzo Walter E. Miles 78
 201752 I Love Sand. One-step. Played by Felix Arndt. Urie David 48
 203062 It's the Woman Who Pays. One-step. Gus Edwards 48
 202968 Turn Back the Universe and Give Me Yesterday. Played by Felix Arndt. Ernest R. Ball 48
 202992 Youth Interval. Rag. Two-step. Eastwood and Ruby 60
 202874 I'm a Longin' Fo' You. Waltz (For Dancing). Played by Paul Paris. Hathaway and Zamecnik 60
 203006 There's a Little Bit of Bad in Every Good Little Girl. Played by Robert Romayne. Clarke and Fischer 48
 203012 Eyes of Heaven (My Mother's Star). Played by Robert Romayne. Harry DeCosta 60
 201462 You Made Life Worth While. One-step. Ray Ingraham 48

METROSTYLE-THEMOMIST (88-Note).

302944 After Dinner. One-step. Medley Jos. J. Feher 8 60
 302964 A Sure Winner. One-step. Medley Jos. J. Feher 8 60
 Introducing: (1) On the Old Dominion Line; (2) The Flag You Love; (4) Way Down in Borneo; (5) The Castle in the Sky; (5) Little Country Mouse; (4) My Bid for Sympathy.

302958 A-Whirlwind. Fox Trot Medley 120
 Introducing: (1) Homesick Blues; (2) On a Summer Night; (3) Cradle-Rock; (4) In Old Brazil; (5) Parisienne. Walk. (6) Homesick Blues.
 Arranged by Edwin E. Wilson.

302964 Festa. La. Valse de Concert Theodore Ritter 90
 302948 Gloria's Romance. Valse Mand. Murray 60
 302922 Go Get Me. One-step A. Manhold 60
 302932 Good-by Georgia. One-step Russell Robinson 60
 302968 I'll Wed the Girl I Left Behind. One-step. Wm. A. Dillon 48
 302942 It's a Pretty Thing. Fox Trot Chris. Smith 60
 302918 Military Tactics. March on Bugle Calls George Rupp 60
 302924 Miss Springtime. Selection Kalman and Kern 120
 Introducing: (1) A Little Bid for Sympathy; (2) The Love Monopoly; (3) A Little Country Mouse; (4) The Castle in the Sky; (5) Throw Me a Rose; (6) A My Bid for Sympathy.
 Arranged by Edwin E. Wilson.

302952 My Walkin' Ukulele Girl. Fox Trot Chris. Smith 60
 302938 Out of the Cradle (Into the Heart). One-step. Anatol Friedland 48

Blue Amberol Records for December.

CONCERT

28247 Scots who has w' Wallace bled? Contralto, orch. acc. Christine Miller.
 28248 L'Éclair de Hiro—Monon Lescant. (Aubr.), Soprano, orch. acc.
 28249 Stille Nacht! heilige Nacht. (Gruber). Soprano, in German, orch. acc. Marie Rappold.

REGULAR

3012 I Was Never Nearer Heaven in My Life. (Snyder). Tenor and Bass, orch. acc. Harry Vasey and Harry Tally.
 3013 Ireland Must Be Heaven for My Mother (Come from There. (McCarthy-Johnson-Fischer). Tenor, orch. acc. Walter Van Brunt.
 3014 You're a Dangerous Girl—One-Step, for Dancing. Janda's Society Orchestra.
 3015 On the South Sea Isle. (H. Von Tilzer). Contralto, orch. acc. Helen Clark.
 3016 Mari, Mari! (Di Capua). Baritone, in Italian, orch. acc. Thomas Chalmers.
 3017 I Sever Knows—Camey Coraggio. (Carroll). Soprano and Tenor, orch. acc. Gladys Rice and Walter Van Brunt.
 3018 Battle of the Marine—Descriptive. (Luston). New York Military Band.
 3019 Pretty Baby. (Jackson-Van Alstyne). Soprano, orch. acc. Gladys Rice.
 3020 For Killarney and You. (Teasdale). Tenor, orch. acc. Charles Harrison.
 3021 Du Du and Doctor Eisenhart. Yodler, in German, orch. acc. George P. Watson.
 3022 Ben Bolt. (Knoss). Contralto, orch. acc. Carolina Lazzari.
 3023 The Boomerang—One-Step. (Maurice). for Dancing. National Promenade Band.
 3024 My Sweet Sweeping Waltz. (Peters). Hawaiian Guitars. Helen Louise and Frank Ferrer.
 3025 In Holysockle Time. (Marshall). Tenor and Baritone, orch. acc. Harry Lane Collins and Ilyon 41, Harlan.
 3026 Mighty Lak' a Rose Waltz, for Dancing. Janda's Society Orchestra.
 3027 Turn Back the Universe and Give Me Yesterday. (Ball). Tenor, orch. acc. George Wilton Italian.
 3028 Annie Laurie. Adnan Geibel arrangement for male voices, male voices unaccompanied. Criticism Quartet.
 3029 Joy to the World. Tune "Antioch." Mixed Voices, orch. acc. The Carol Singers.
 3030 The First Snow. (Traditional). Mixed Voices, orch. acc. The Carol Singers.
 3031 O King to God. (Gomrod). Soprano and Contralto, orch. acc. Helen Lane Shepherd, Helen Clark and Oratorio Chorus.
 3032 Ring Out, Wild Bells. (Gomrod). Mixed Voices, orch. acc. The Carol Singers.
 3033 In the Toymaker's Workshop—Babalos in Toyland. (Herbert). American Symphony Orchestra.
 3034 Santa Claus Song. Yodler, orch. acc. George P. Watson.
 3035 Christmas Morning with the Kiddles—Descriptive. (Hager). Peerless Orchestra.
 Transcribed by Robert Gayler. Celists Robert Gayler.
 3036 Antomohleupf. (Maxstadt). Homoristisches Duett mit Orchesterbegleitung, in German. Elsie Kramer and Oscar Stollberg.
 20194 Grossstadtluft. (Maxstadt). Homoristisches Duett mit Orchesterbegleitung, in German. Elsie Kramer and Oscar Stollberg.

The "Ideal" Phonograph.

To canvassing piano dealers and salesmen who have no laboratories, or who do not wish to carry a stock of phonographs, the Regal Phonograph Co. of Toronto make a special announcement. The product of this firm is known as the "Ideal," and three models are illustrated in their announcement in this issue.

Recorded in Canada.

A special notice from Berliner Gramophone Co., Ltd., announces new Canadian records recorded in Montreal. There are two double-sided records by the Band of First Regiment, Grenadier Guards of Canada, conducted by J. J. Gagnier. The four selections are "Laurentian March," "Land of the Maple," "When Your Boy Comes Back to You," "Here's to Tommy." There are two vocal selections by Joseph Saucier, the popular Montreal baritone, who sings in English, "Calm as the Night," and "Untill."

The offices of Pathe Freres Phonograph Co. have been removed from Victoria Street to the factory purchased by this firm at 4 and 6 Clifford Street.

English Working People Buying More Musical Instruments.

"These working people are buying musical instruments in larger numbers than ever before. It goes without saying that we are getting our full share of this business," said Mr. Sterling, manager of the English branch of the Columbia Graphophone Co., concluding an interview given on the occasion of his recent visit to New York.

Mr. Sterling said: "The working classes have more money than they ever dreamed of having before. The average workman is making an equivalent of \$5 a day. The order closing the public houses, or saloons, as we call them here, except for five hours out of each twenty-four, has helped the workman to save his money. The greatest help, however, in this direction has been the passing of a law, prohibiting the practice of treating. It is not possible now for any person to buy another any alcoholic beverage. If two friends wish to take a drink together, each has to pay for his own drink. In the past, it used to be the practice of men to take their wives to the public houses occasionally, but now a man is not even allowed to buy his own wife a drink. The public houses are all closed at nine o'clock at night, and the men who formerly spent nearly every night at one of these places now have to go home.

"A direct effect of all of this has been that the women have given more attention to the improvement of the home surroundings. An effort has been made to make them real homes, attractive in appearance and containing many more comforts, as well as many luxuries, which were formerly unknown, except in the homes of the middle and wealthy classes.

Sales Helps for Dealers.

On a visit to New York early in the month Mr. Montagnes of I. Montagnes & Co., Toronto, the Canadian distributors of Sonora Phonographs, arranged for still larger shipments for immediate delivery. The members of this firm are immensely pleased with the results of fall trade to date. While in New York Mr. Montagnes arranged for distribution to their dealers of a very expensive and handsomely gotten-up publication, entitled "Sales Helps for Dealers." This is not sold nor given to the dealer, but lent to him, remaining the property of the Sonora Co. The book contains illustrations and descriptions of the phonographs, reproductions of window cards, street car advertising, magazine advertising, newspaper announcements, sales letters, follow-up letters, etc., and will prove of very valuable assistance to Sonora dealers open to suggestion.

"September business was eighty per cent. over September of last year," announced Mr. John A. Sabine of The Music Supply Co., referring to their sales of Columbia lines, "and October increase was still greater." This firm have issued a bright and breezy circular of large proportions and printed in two colors, emphasizing the wisdom of getting December records in stock immediately. The Music Supply Co. are also urging a generous distribution of their Christmas booklet, which with other Columbia literature they will supply free of charge.

VANCOUVER LETTER.

DEALERS in this district are unanimous in reporting a very decided improvement during the past month. The optimism that has been expressed in recent reports, is being justified by the great improvement noticeable in all branches of the trade at the present time. The opinion is generally held that a continuance of this improvement is to be expected.

Mr. Walter F. Evans of Hastings St. W., says that he finds general conditions in every department very much improved. His firm have had several carloads of pianos recently. Walter F. Evans, Ltd., are distributors for the Victor Victrola and records in British Columbia. They report that at the present time they find the demand in excess of the supply, and that it is impossible for them to get sufficient machines to supply the demand from their dealers, and at the same time meet their own retail trade.

Mr. George Heintzman, president of the Heintzman Piano Company, Limited, of Toronto, was on a visit recently in Vancouver, and during his stay arrangements were made whereby new quarters were purchased for the firm of Walter F. Evans, Limited. These will be much larger and more commodious than their present quarters. This firm, however, will not be removing for some months.

Mr. Kennedy, manager for Mason & Risch, of 738 Granville St., reports a steady and marked improvement during October.

Mr. Switzer, manager for Fletcher Bros., Granville St., was too busy at the time the Canadian Music Trades representative called to give a full report, but expressed satisfaction at the noticeable improvement in conditions during the past month.

The Ajello Piano Co. of Granville St., also report a slight improvement on sales during October, and express confidence in its continuance.

From Mr. Wm. Thomson, of 614 Robson St., we learn that the improvement recently has exceeded all their expectations. The difficulty now being to get sufficient instruments from the manufacturers to meet the orders on hand.

First Sale Under New Management.

The R. S. Williams & Sons Company, Limited, Toronto store, held their first piano sale under the active direction of B. A. Trestrail, Manager, and J. A. Hassall, Floor Manager, and their "green" selling staff. Its success is largely due to the efficiency with which it was planned and carried through, and the high calibre of the salesmanship. This organization is rapidly rounding into a smooth running machine, with all of the boys plugging for one another.

During the fiscal year of 1915 Australia imported 419,617 worth of musical instruments from Canada and 498,489 from the United States.

TUNER WANTS POSITION.

Man with 16 years experience in tuning, regulating and repairing pianos wants position in Canada. Advertiser is an Englishman above military age—prepared to come to Canada at once—also can tune reed organs and has had a little experience with players. Address, F. D. care of Canadian Music Trades Journal, 56-58 Agnes St., Toronto, Canada.

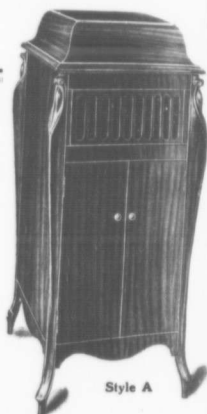
THE BRANT-OLA

Style "C"
\$65

Style "B"
\$85

Style "A"
\$120

"The Phonograph with the Organ Tone"
First made—then priced



Style A
43 in. high, 19½ in. wide
37½ in. deep. Back of
cabinet finished the same
as front and sides.

Already the **Brant-Ola** has been taken hold of by the trade in a way beyond all expectations. Before plans for Styles "B" and "C" were completed at the factory, Style "A" had set things humming.

We have not hurried its manufacture to get it on the market. The cabinets are the product of an up-to-date plant specializing in piano cases, which requires the very finest grade of work turned out by woodworking factories.

Brant-Ola cabinets are made of the same woods and finishes, and by the same long experienced craftsmen as are the piano cases for Canada's foremost piano factories.

Musically, there has been no stone left unturned to get a tone that is sure to win the approval of lovers of fine, pure toned music.

The continent's markets have been ransacked to get tone-arms, sound-boxes, motors and parts that simply cannot be beaten for quality. The motor runs with the precision of the finest watch.

The **Brant-Ola** plays any record. It gets all the music out of the records. It gives the hearer the music exactly as the artist recorded it. If you investigate the **Brant-Ola** you will want it.

Drop us a line and one of our travellers will call. We can give prompt shipments.



HOME OF THE BRANT-OLA

BRANTFORD PIANO CASE CO.
BRANTFORD, CANADA

Rents—Side Street vs. Crowded Main Thoroughfare.

LIKE dropping a bomb into the piano camp is the direct way in which the Musical Courier Extra has come out on the question of rentals. That paper asks "How many pianos should a dealer sell to pay a rent of \$5,000 a year?" In discussing the question it says: "This is a problem that few dealers seem to work out to their financial advantage. The rent expense is the basis upon which the cost of selling rests. The average dealer, seemingly, believes that he cannot do business unless his warehouses are located upon the most expensive retail street in the town, and never seems to realize that nine-tenths of the work of selling pianos is done outside of the warehouses."

"A rental of \$5,000 a year means a great deal in the conduct of a retail piano business. A dealer can sell a great number of pianos in a warehouse that cost \$1,800 per year. A dealer can sell just as many pianos on a side street as he can upon the most expensive street in the town. As said, nine-tenths of the work in piano selling is done outside the warehouses. This being the case, why is it necessary to pay enormous rentals, when the location of the warehouses, if judgment be used, has little to do with the real work of selling?"

"The average piano man seems to feel that he must be upon a prominent street, where his name will be seen by the most people. Yet if one but study the problem, it will be realized that the name is not nearly so prominent along the regular retail artery, where the rents are high and where the competition as to signs is so great that few people have engraved upon the mind any particular sign on a side street will so stand out that it will appeal to a larger per cent. of people than does the sign upon the thickly crowded avenue where there is a great number of signs, each one effacing from the mind of the passer-by the other. If it is a question of signs, then the side street has the advantage."

"Now comes the problem of the drop-in. If the piano dealer can get a good location on a side street, where the transportation facilities are such that the place is of easy access from the home sections of the town, then that side street location is of greater value to the piano dealer than is the warehouse on the crowded thoroughfare at the high rent. Drop-in trade is a myth."

"Now there is another phase of this high rental

proposition that few dealers seem to realize. The higher the rent, the greater the attendant expenses thereupon. If the warehouses are large, there is a greater stock carried, and there is, not as good a display as in a small warehouse with a small, carefully selected stock that is being changed constantly. In the great warehouses with the usual accumulation of pianos, there is not that constant change that exists where the stock is small, and in the larger warehouses it is impossible to maintain the same cleanliness as is apparent in the smaller warehouses that are easily controlled. Then comes the question of lights, porters and the up-keep of a large warehouse on a prominent street, which expense is 100 per cent. higher than that of the small, well-kept and cleanly warehouses upon the side street."

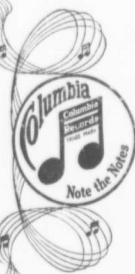
"If one but studies this proposition, he soon realizes that the high rents that the piano dealers of this country are paying, with this mistaken idea as to location, etc., eat up the big end of the profits in retail piano selling. If a dealer will give up a \$5,000 a year warehouse upon a prominent street, and take an \$1,800 a year warehouse upon a side street, and spend that difference of \$3,200 a year in automobiles for the use of the salesman to bring people into the warehouses, it will be found that the \$1,800-a-year warehouse will do double the business that is done by the \$5,000 a year warehouse. Study this out. It is a proposition in piano finances that is of great importance, because the \$1,800 warehouses will reduce the expenses to that figure where, instead of recording a loss each year upon the work that is done, and being strained to the utmost as regards the financial end of the game, the warehouses with the lower rent will not only give the piano man peace and good sleep at night, but it will give him a royal good profit."

By way of illustration the Musical Courier Extra cites the case of a Detroit dealer who has made a fortune selling pianos from a second-storey warehouse, the rent of which would not amount to as much as the showcase space expense of many of the big dealers on the crowded thoroughfare where the main Detroit piano warehouses are found. The figures that this dealer presents to one who talks piano finances with him constitute one of the most interesting financial problems that one can meet with in this piano business. His talk is based upon this economical method of piano selling, with the cheap rent as the foundation.

A supreme voice in a supreme aria—LAZARO singing "O Paradiso" on Columbia Record 48747. If you never had heard another, this one Columbia Record would sell you on the supreme quality of Columbia recording.

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

Columbia Graphophone Co.
365 Sorauren Ave., Toronto



Another case cited is that of a well known manufacturer with a large number of retail warerooms in the controlled territory, had for a good many years found it practically impossible to show a profit through these branch stores. His rents averaged \$3,500 per year for them.

Some time ago he made up his mind that these branch stores should show a profit, or he would close them out. Understand, his wholesale business showed a profit, but his retail business showed a loss, and it was hard for him to find an average balance of profit as between the wholesaling through his factory, and the retailing through his branches.

So, as soon as the leases ran out, he gave up these expensive warerooms, with rents running from \$3,00 to \$4,000 per year, instructed his managers to secure warerooms not costing over \$600 per year, and did not care whether they were downstairs or upstairs, because the salesmen had to do the main part of the work outside of the warerooms. The result is thus described: "These branch stores now are showing a profit, and in two or three instances he can show where there are more pianos and players being sold from the \$600 warerooms than formerly were sold from the \$4,000 warerooms. These \$600 warerooms do not make as big a show, of course, nor do they make the business look as big, but the profits are larger, and that is what this man is in the piano business for."

Trade News.

Mr. Geo. C. Heintzman has returned to Toronto from a business trip through Western Canada to the Coast.

Mr. C. W. Lindsay, founder and head of the well known Montreal firm bearing his name, recently visited the Toronto houses whose lines he handles.

Mr. F. T. Quirk, manager Sterling Actions & Keys, Ltd., Toronto, visited a number of supply centres in the United States recently including New York and Boston.

In the seven months ended July 31, 1916, New Zealand imported from all countries pianos valued at \$48,840, which was some \$5,000 more than for the same period the previous year.

Nordheimer Piano & Music Co., Ltd., have announced to the public the addition of Columbia Grafonolas and Records to their phonographic department. Their recent advertising includes an electric Grafonola.

Mr. F. W. Shenstone, of Shenstone & Co., a well known supply house of London, England, spent a few days in Toronto recently while on a visit to this continent. Mr. Shenstone made a tour of Canada a few years ago.

At St. Pancras, London, England, a piano-tuner pleaded that his hearing would be ruined if he were exposed to shell fire. The plea was of no avail, however. The military representative said a man with hearing so acute was just the man they wanted on the listening patrol.

Mr. W. D. Stevenson of the Mendelssohn Piano Co., Toronto, was among the month's trade visitors to Montreal. Mr. H. Durke, proprietor of this firm, reports one of the most active seasons they have ever had, the heavy demand accentuating the difficulty of securing and retaining competent help in competition with munition

plants that have caused the cost of labor to increase so seriously.

One of the Journal's South African subscribers writing from Johannesburg, says: "In Africa the field is not so wide as in Canada. All pianos are imported. But to the young man with determination there is here, I firmly believe, a good field for British pianos. Now is Canada's opportunity. American pianos are here, but few Canadian."

In a private letter a member of the music trades in London, England, complains of the scarcity of men, the high prices of materials and the general shortage of supplies all contributing to make conditions very unsatisfactory. He estimated the output at about one-third of normal, with a great deal more time and energy required to get the goods through.

Referring to the increased cost he mentioned the fact that munition workers are earning such high wages that they will readily purchase pianos at the prices. This correspondent always made reference to the prices of foods which he considered "scandalous."

A Toast to the Violin.

By Ralph Wylie, in The Musician.

MIRACLE of color, form and sound—in such delicacy framed that the thump of a child might splinter the frail body to ruin, yet artfully planned to bear, through long ages, such strain as would bring a strong man low.

Stained with colors that rival the play of leaf-filtered sunlight on forest pools. Warm, reddish hues, fine gold, rich brown, half-shrouding its grains in mystery, through hues interchanging—softly flaring to each vagrant, shifting ray of light. Rivaling the opal in variety and, like the mind of a maid, gently trickling the cold gaze of the analyst's eye. Circled in the symmetry Phidias knew—given more lines of beauty than live in the rose—a mere box—infinity simple, yet complex beyond the power of Helmholtz to compute.

Jewel worthy the setting of fair woman's hand—task not to be conquered in ten men's lives.

Out-compassing the voice and out-speeding it, as the blue swallow distances the slow-winging crow. Attuning itself, with equal ease, to dancing, dreaming, laughter, and love. Voicing the spirit of battle and chase or caressing our ears with the tendernesses that only sweethearts of twenty know.

Moulded slowly by deft, firm hands; pondered deeply and long by skilful brain; nursed into being by soul loyal to truth and by heart long stilled ere vindication could come. Now, mellowed by age like that spirit of youth that sometimes gleams from a wrinkled face, a lesson in fibres singing the songs of lives given ever to hopeful trial.

Voicing and waking all human moods save vanity, envy, lust, or hate. Ofttimes abused, yet patient withal and therefore, triumphant; oft injured sore, yet healing again to sing us over a sweeter song. Child of heart's planning and infinite care; of flashing inspiration and patient toil—man's nearest approach to the craft of God—

The Monarch of Music—Here's to the King!

An English tourist passing through a picturesque glen in Scotland, was told by his guide that at the spot where they now stood a splendid echo could be obtained. "Just shout 'Twa bottles o' whusky,' and see," said the guide. The tourist shouted, and, after waiting several minutes, turned to the Scot. "I do not hear any echo," he said. "Maybe no," chuckled the Scot, "but here's the lassie comin' wi' the whusky."

THE
Gerhard Heintzman

(Canada's Greatest Piano)

is the "first choice" of buyers who do not let the initial cost decide their choice.

Gerhard Heintzman pianos are above the "price" atmosphere. They may cost a little more, it is true, but the perfect mechanism and finish, and the guarantee of lasting tone quality and satisfaction is beyond any difference in price.

The "first choice" of Canada's best musicians and thousands of discriminating buyers command your careful consideration.

The new Gerhard Heintzman metal-action player piano is the supreme attainment in player manufacture. It will interest you and help you "close" your hardest player prospects.

These facts make the Gerhard Heintzman agency the "first choice" of many successful dealers.

GERHARD HEINTZMAN, Limited

75 SHERBOURNE STREET

TORONTO, CANADA



Supreme in design, materials and workmanship—
supreme in those musical attributes which stamp the
genuinely artistic instrument, the Mason & Risch Piano
has written an enduring chapter in the history of the
Canadian Music Industry.

MASON & RISCH

Pianos and Player-Pianos

ARE INSTRUMENTS THAT YOUR CUSTOMERS
ARE PROUD TO OWN. TO SELL THEM IS TO
HAVE THE PURCHASER SET THE MARK OF
APPROVAL ON YOUR ESTABLISHMENT.

Mason & Risch Limited

230 Yonge Street
Toronto



The New Gerhard Heintzman Player Piano

Which has made its appearance, REVOLUTIONIZES the present day player mechanism as it is the only practically All-Metal Player made.

Made in Canada.

Made by ourselves in our own factories.

The NEW GERHARD HEINTZMAN METAL PLAYER PIANO contains the most ingenious method of incasing the delicate valves in a SEAMLESS, NON-CORROSIVE, INTERCHANGEABLE METAL SHELL or CARTRIDGE.

The WIND CHESTS, TRACKER TUBES and TEMPO BOX are SEAMLESS BRASS; the VALVE BOXES are SEAMLESS METAL CASTINGS.

The NEW GERHARD HEINTZMAN METAL PLAYER PIANO is simplicity itself (anyone can play it). It is DUST-PROOF, LEAK-PROOF, NON-CORROSIVE, will withstand any climate or change of temperature, and is practically no larger than an ordinary upright piano.

The many exclusive features are patented or patents pending.

The NEW GERHARD HEINTZMAN METAL PLAYER PIANO is the great realization of an ideal after years of study; let us demonstrate its selling ability to you; you, like others, will be immediately convinced that the LAST WORD in Player Piano mechanism is contained in the GERHARD HEINTZMAN, Canada's Greatest Piano.

GERHARD HEINTZMAN, Limited
75 SHERBOURNE ST. TORONTO, CANADA



The Roman Court
Mason & Risch Building
Toronto