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Canadian Music Trades Journal

September, 1918

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At the Canadian National Exhibition

Fullerton Publishing Co., Toronto, Canada



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Every ounce of energy, brain, and skill of the entire Columbia organization is working night and day for just one thing.

To bring music-hungry men and women into your store.

We make Columbia Grafonolas, just as good, just as beautiful, just as honestly as we know how.

We make Columbia Records that we are absolutely certain the people want.

We tell the people about Columbia products, we awaken desire in their minds for Columbia goods, we give them the original impulse that lands them in your place of business ready to buy.

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Columbia Graphophone Company

Factory and Headquarters:

Toronto

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Canada

CABLE ADDRESS "TRUNKCHAT"



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OTTAWA, CANADA.

GRAND TRUNK SYSTEM

GRAND TRUNK PACIFIC HOTELS

THE FORT GARRY WINNIPEG, MAN. THE MACDONALD, EDMONTON, ALTA.
 * THE QU'APPELLE, REGINA, SASK. * THE PRINCE RUPERT, PRINCE RUPERT, BC.
 * UNDER CONSTRUCTION.

Nov. 23rd. 1917.

Owain Martin, Esq.
 President, The Martin-Orme Piano Co. Ltd.
 Ottawa, Ont..

Dear Mr. Martin,-

On behalf of the Boston Grand Opera Company, the undersigned wishes to express his appreciation and thanks for the very excellent pianos of your make, with which you have supplied us during our stay in Ottawa.

The instrument you sent to the Russell Theatre has given us the utmost satisfaction, while those sent to us at the Chateau have been the objects of our most sincere admiration.

I understand you are one of the pioneers in the art of fine piano building in Canada, and that this has been your life's work. I wish to congratulate you on your achievement - your instruments possess those qualities which appeal to all real lovers of music.

Cordially yours,

Manager,
 BOSTON GRAND OPERA CO.

Large and enthusiastic audiences greeted this famous musical organization on recent tour through Canada and the United States.

The makers of the Martin-Orme were much gratified over the frank admiration of the entire company, as well as their well known manager M. Rabinoff, for Martin-Orme instruments.

The Martin-Orme Piano Company, Limited

Correspondence solicited from Dealers in open territory

OTTAWA



A Big Piano for a Big Job

People realize to-day the piano has a great mission to fulfil. It must afford pleasure, recreation, education—it must take its place among the best house-furnishings—it must measure up to an accurate tone-standard—it must do all these things day in and day out, year in and year out.

KARN DEALERS are well aware how capable Karn Pianos and Players are of fulfilling these very exacting requirements, which Karn instruments have been doing since 1867.

The KARN-MORRIS Piano & Organ Co., Limited



Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL



The Otto Higel Action

This is a day of music in the home for music's sake. There is less buying of pianos to furnish the best room or to keep up with friends and neighbors. This means that pianos and players are in constant use with a correspondingly greater strain on the action. The Otto Higel Action anticipates that strain and meets it easily.

The Otto Higel Piano Action

is so evenly adjusted, so finely balanced, so accurately assembled that it is instantly responsive to the lightest touch, yet possessing the reserve power for the dramatic crash called for in certain descriptive works.

The Otto Higel Action is the product of an unceasing ambition to keep it always better, always stronger, than seems necessary.

Accuracy in construction has eliminated friction and wear. There can be no weakening, but a never failing service in keeping with the international reputation of Canadian-made pianos.

The Otto Higel Player Action

The player piano with the Otto Higel Action is marketed in the certain knowledge that it embodies the greatest degree of action efficiency; that its execution, its indifference to time, wear and climate will be a daily satisfaction to the owner of the player as long as the instrument is used.

Cost never retards improvement where improvement is possible. Quality is our primary consideration, always. Satisfactory materials and workmanship are never good enough if more satisfactory can be obtained.

The Higel Player Action has a reputation for dependability, reliability and accuracy.

The OTTO HIGEL CO., Limited
TORONTO - - - CANADA

UP ON THE HILL-TOP

IN times of war or peace, prosperity or adversity, people must have music. It is fast becoming a staple household commodity.

But as few—comparatively, very few—have the necessary skill to play the piano unaided, the player piano is bound to come into widespread use.

If dealers and salesmen will come up on the hill-top and get this larger vision of the player they will put many times more selling effort into the player end of their business.

The Gourlay-Angelus Player

is the famous Gourlay Piano equipped with the Angelus Player mechanism of which Emma Trentini, the operatic star, said: "*My strongest impression of the ANGELUS is its perfect reflections of the personality of the performer. I find the utmost freedom in giving to it just the degree of emphasis that I desire. It seems incredible that so much in the way of music as an art can be accomplished with so little effort.*"

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HAVING A GOOD PIANO
FOR A LEADER!

The Bell Piano

SELLS READILY
BECAUSE IT REPRESENTS
HIGHEST QUALITY
AND STANDS THE TEST OF TIME

Every sale paves the way for another

A new art Catalogue of
Bell Pianos is now in the
press. A copy will be
mailed upon request to
any dealers.

THE BELL PIANO
AND ORGAN CO., LIMITED
GUELPH
ONTARIO

AND LONDON, - ENGLAND



Style M

LONSDALE PIANO COMPANY

Office and Warerooms:
Queen St. E. and Brooklyn Ave.,
TORONTO, CANADA

These Times Are Lonsdale Times

CANADIANS, to-day, are at heart a practical people. There is something that responds to thrift and feels ashamed of extravagance. The best interests of the child's future and the recreational needs of the home demand a piano.

In the purchase of the Lonsdale, every dollar goes into piano value, nothing for a name, nothing for extravagant administration. We never asked any dealer to order Lonsdale pianos and players on any other grounds than that they were first-class instruments at rock bottom prices.

The truth of our claims is known to enough dealers to keep our factory humming to capacity.

The Lonsdale Line
SIX TYPES—FOUR PIANOS AND TWO
PLAYERS

Newcombe Pianos

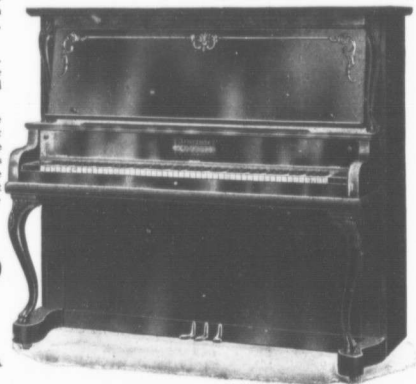
*"Never suffer
by comparison"*

Established
1870

LET a firm put the most expensive Grand Piano in their window and if there be no name on the fall-board, how many people would buy it, even at a tremendously reduced price?

People judge a piano by name-reputation largely. Since 1870 the Newcombe has embodied all those musical and mechanical improvements that make and keep a piano a real "Leader."

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



The Newcombe Piano

Company, Limited

Head Office, 359 Yonge Street
Factory, 121-131 Bellwoods Avenue

TORONTO

CANADA



The Home of
STERLING
Piano Actions and Keys

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

Sterling Actions and Keys Ltd.

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Style 65

Wright Piano Co. Limited

Strathroy :: Ontario

The **WRIGHT** **For A LEADER** **Is SECOND To NONE**

DEALERS are featuring it as a leader because they know the piano on its merits from experience. We have always aimed at producing the finest possible instrument. To that end expense is always secondary to quality—and no dealer's reputation or customer's interest lost sight of.

Another point about which we cannot say too much is the Wright piano tone. After all the quality of the sound produced is of prime importance. Many a lost sale might have been saved had the salesman had the aid of the magnificent tone of the Wright.

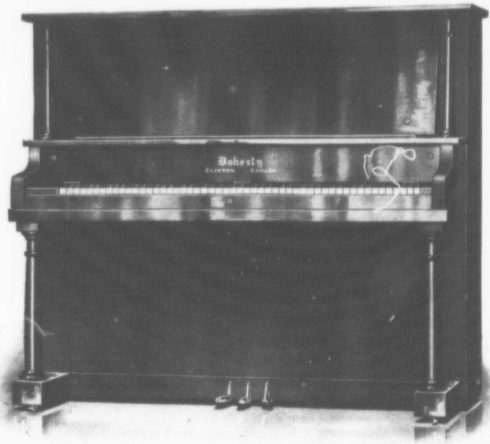
Take the Wright piano tone, looks, strength and all, and you have an article that immediately creates an admirer out of every person no matter how discriminating who examines it. The name Wright, carrying with it our special guarantee is a definite, tangible asset to any dealer.

You Can Stand Behind Doherty Quality

Goods of that class count for more in merchandising to-day than ever in the past. They ensure all-round satisfaction, thereby creating steady customers.

Doherty Pianos are the instruments it pays to display and demonstrate. They are the pianos worthy of your most energetic selling efforts.

In the matter of tone, enduring qualities, reputation and price quotations you simply cannot beat DOHERTY values, dollar for dollar, anywhere.



DOHERTY PIANOS LIMITED
CLINTON :: ONTARIO

National Piano Company, Limited

266-268 Yonge St., TORONTO



Height 4' 4"

A medium sized piano in an exquisite design, perfectly exemplifying the modern tendency toward finer quality, and *less bulk*.

Each piano bearing the name
MOZART PIANO COMPANY LIMITED
TORONTO

is made with individual care, and with the sole aim of achieving perfection.

It is this individual care and attention, this constant thought given to quality rather than to quantity, that has brought supremacy to **MOZART PIANOS**.

MOZART PIANOS are all one standard—the very finest—in tone quality, construction, and workmanship. We make several designs, in various rare and beautiful woods, but each in-

strument possesses the musical quality and distinction so much desired by the artist and musician.

Do you wish to secure the control of the sale of this ideal piano in your community? The success achieved with **MOZART PIANOS** in our Toronto retail warerooms is but an indication of the success and prosperity that are certainly within grasp of any aggressive, enterprising and modern piano dealer anywhere in Canada. Are you to be the fortunate man?

Write, wire or telephone for full particulars.

National Piano Company, Limited

266-268 Yonge St., Toronto.



The wonder of the Evans Bros. piano is that it can be sold so reasonably.

Evans Bros. Piano and M'f'g. Co., Ltd.

INCERSOLL - ONTARIO

The Best Salesmanship

Amounts to little when applied to the retailing of an inferior article in any line generally, and in pianos particularly.

Evans Bros. Pianos

Are worthy of your BEST efforts. From sounding board to veneers, from gable to gable, from casters to top, they are a quality product—musically, architecturally and mechanically. The Evans Bros. instrument in the home maintains the confidence you established at the time of the sale; so that when you call months or perhaps years afterwards you will be given names of prospects for a similar deal.

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516 Richmond St. W.

Established
1891

NEW YORK
134th St. and Brook Ave.

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Manufacturers of

**Pianoforte Hammers
and
Covered Bass Strings**

For the better grade manufacturer
Proved by 27 years' experience

GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

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

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

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

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PHONOGRAPH CABINET HARDWARE

Our 36-page catalog takes in all of the principal items, including Needle Cups, Long Hinges, Stop Butts, Stay Arms, Catches, Locks, Casters, Knobs, etc. If you are making phonographs or talking machines this catalog will interest you. Please mention Catalog No. 175.

HAMMACHER, SCHLEMMER & CO.

New York, Since 1848.

Piano and Player Hardware, Felts and Tools

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Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United
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"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.



Style "L" Lesage Piano

A. LESAGE

Manufacturer of Pianos and Player
Pianos of the very highest grade.

ST. THERESE, QUE.

The Two Factors

that have made Lesage Pianos popular are the two things of supreme importance—superior quality and prompt service.

When dealers can secure pianos and players of that stamp, which the name "Lesage" guarantees, at Lesage prices, he has an agency that is a reputation-making and a money-making one at the same time.

A business built up of Lesage sales is a sound business, and therefore a permanent one.



Style Louis XIV.

*A Piano is expensive
or cheap
according to its ability
to give service.*



Style "30" Player

MENDELSSOHN Pianos and Players

have been outstanding for giving the best of service throughout the thirty years of their existence. It has for long been our lot to cater to leading dealers who appreciate that only the best quality of materials are good enough to go into Mendelssohn Pianos.

The manner in which the Mendelssohn has met their requirements, and the standing it has to-day, are proofs that, measured by its ability to give service to dealer and consumer, the Mendelssohn represents unbeatable value.



New Style "E"

Mendelssohn tone may best be described by the statement that leading music teachers have continued to recommend to their pupils the Mendelssohn on that one ground alone—tone.



Cottage Style

Mendelssohn Piano Co.
110 Adelaide St. W. Toronto, Canada

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

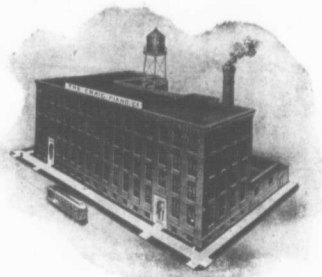
Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

Imported French and also Domestic Bushing Cloth—Hammers.

A Solid Wall of Good-Will

has been built up by Craig Pianos during the time since they were established in 1856. For that length of time they have represented the best in piano building. The dominant note behind the line has been always that of Quality—the maximum quality at the minimum cost.

You can therefore sell your best customers with a feeling of pride, knowing that they will be thoroughly satisfied with their Craig piano.



Nothing goes into the construction of our pianos and player pianos that we cannot thoroughly recommend.

Men in the Trade who know Pianos like a book, and musicians who understand tone in a critical way, recommend the Craig pianos.

The Craig Piano Co.

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

MONTREAL

- QUEBEC

The Standard in Excellence and Tone Value

STANLEY

TORONTO

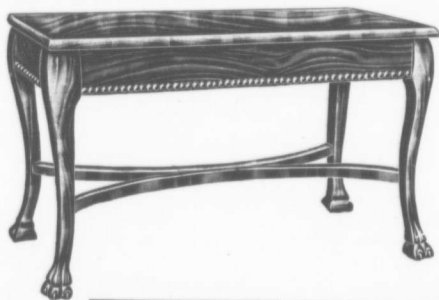
Established 1896

BETTER VALUE THAN EVER
GET LATEST PRICES ORDER EARLY

241 YONGE STREET - TORONTO

Here is another representative of our Big Four Line of Benches

Since we introduced this new line of Benches the demand has
far exceeded our expectations



This is our No. 210. Isn't it pleasing in appearance? Strength and beauty do not always harmonize, but you will find that the pleasing lines of this bench are not attained by the sacrifice of strength. They are both there—and the Price is Right.

Ask us to send you illustrations of the other three benches comprising our Big Four Line.

The Goderich Organ Co.
Limited
Goderich, Canada

We Suggest Four Specials

This month we offer a few attractive values from each department, which will stimulate business.

Present stocks of these lines are good, but dealers should buy now in anticipation of future demand as we cannot promise later deliveries.

Flat Back Mandolins

- No. 1175—Birch, mahogany finish, sound-hole bound with celluloid, imitation mahogany neck, imitation ebony fingerboard with white position dots, nickel-plated tailpiece, good machine heads.
Retail \$8.50 Wholesale 4.50
- No. 1325—Neapolitan model, birch mahogany finish, sound-hole bound with celluloid, imitation mahogany neck, imitation ebony extension nickel-plated tailpiece and patent heads.
Retail \$11.00 Wholesale 6.50



Hawaiian Ukuleles

- No. 13—Birch Mahogany, well made, dull finish, Mahogany pegs.
Retail \$7.00 Wholesale 3.95
- No. 16—Genuine Mahogany, well made, oil finish, Mahogany pegs.
Retail \$9.50 Wholesale 5.65
- No. 110—Genuine Koa Wood, nicely made, dull finish, three rings of inlay around sound-hole, white celluloid pegs.
Retail \$11.50 Wholesale 6.60

Mandolin

- No. 9—Rosewood and flamed maple, 11 ribs with colored inlay between, brass patent heads, oval white spruce top with wood inlaid and celluloid bound edge, mahogany neck, rosewood fingerboard, pearl position dots, inlaid around soundhole, inlaid tortoise shell guard plate, patent nickel-plated tailpiece and protector, fine tone and finish.
Retail \$15.00 Wholesale 5.75

Guitars

- No. 608—Solid Oak back and sides, spruce top, fancy decalcomania around sound-hole. Fancy strip up back, imitation mahogany neck, imitation ebony fingerboard, metal tailpiece, good patent heads, white position dots. Retail \$10.00 Wholesale 6.30
- No. 615—Imitation mahogany back and sides, spruce top, top and back edges bound with celluloid, fancy inlay around sound-hole, fancy inlaid strip up back, imitation mahogany neck, imitation ebony fingerboard with pearl position dots, nickel-plated tailpiece, white position dots, good machine heads. Retail \$13.00 Wholesale 7.50
- No. 660—Solid mahogany back and sides, selected spruce top, back and front edges bound with celluloid and fancy purfling, three rows fancy purfling around sound-hole, solid mahogany neck, ebony fingerboard bound with celluloid and with fancy pearl positions, head bound with celluloid and veneered with rosewood, best quality machine heads, ebony bridge with white bone saddle and bridge-pins. Retail \$22.00 Wholesale 14.00

*Above are trade prices plus equalization of
Transportation for Winnipeg and Calgary delivery*

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, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise and Sheet Music.

\$2.00 per year in Canada; 8s. in Great Britain and Colonies; \$2.50 in other countries.

British Representative:

DUNCAN MILLER

17 Little Tichfield St., Gt. Portland St.

London W., England.

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TORONTO, SEPTEMBER, 1918

No. 4

No Rentals

HENCEFORTH no pianos will be rented by most of the stores in Cleveland, according to word from that city. The rental problem has been under consideration for some time and now the scarcity of pianos, together with the unprofitable business that comes of rentals, has decided the dealers to sell pianos—not rent them.

Avoid It

CARELESS talking by two or three piano men to their bank managers, it seems, has caused some little disturbance to the industry in two different cities in the United States. It is regrettable that any unthinking member of the trade should so converse with any bank official, or any other person for that matter, that the impressions created in the public mind should "knock" the piano business.

Conditions are difficult enough without needlessly adding to them. Loose remarks of bumper business, big profits, scary predictions, and unwarranted fears are stoned tied to the industry's neck.

Economy in Designs

TALK continues about the curtailment of piano styles. The shortage of labor, and the high and advancing cost of production are causing some manufacturers to eliminate many of their designs. The Journal is informed of one New York manufacturer who formerly made about a dozen different models until a year ago, when he reduced his line to two models. Now he has decided to confine his efforts to one particular style, which he has ascertained is his most popular one with the dealers and the public.

Referring to the reduction in designs, the Musical Courier Extra comes out boldly by saying: "Multiplicity of styles was an expensive evil in the trade long before the present war. Manufacturers often complained of the large number of styles they carried and practically all agreed that the number was far too large for the return received. But few, if any, of the manufacturers had the courage to reduce their lines. Instead the general rule was to find that the line grew larger as the firm grew older. Once in a while a manufacturer would arrive at the point where he decided to drop a certain style—he thought he decided that until some dealer in a jerk water town who had been buying ten or twelve a year of that particular style for the past fifteen or twenty years, would put up a kick, telling the manufacturer that he could not sell anything else in his locality but that particular style, and if the manufacturer was to quit making that style the dealer would surely be put out of business. So the manufacturer would continue to make that particular style for that particular dealer, and the same thing would be repeated in five or six or more cases, with the result that the manufacturer always had a lot of money tied up in half-finished stock which was not earning a cent. Manufacturers realized this and kicked against it; yet they did nothing to

change it because they felt it would hurt their business if they dropped certain styles. One manufacturer was willing for the other to reduce his line, but as they were all hungry for business—speaking of before the war—not one of them was willing to trifle with any element of their business which could in any way be responsible for bringing in orders. There is no denying these assertions; manufacturers will admit them in conversations but not in print."

Selling Seventy Per Cent. Oak Cases

A RETAIL piano house in an Ontario town is selling from seventy to eighty per cent. of oak cases. This unusually high percentage is the result of both members of the firm consistently and earnestly featuring oak. "We have never yet had customers express regret at being guided by our recommendation to buy the oak case, but we have had customers, who purchased mahogany cases say, 'We are sorry we did not take your advice and take the piano in oak,'" said one of the members of this firm in discussing the desirability of oak. It is not a question of following the line of least resistance, but of showing your customer that you are desirous of doing a service, and if you can get the buyer's confidence it is easy to convince him that oak is the better investment. Now-a-days people buy pianos to use them and the highly finished cases are bound to become shabby. The oak case does not become shopworn in the store, nor rapidly depreciate in value in the home. It is the case of economy for the consumer, dealer and manufacturer.

Selling the Piano as a Necessity

WAR has imposed upon business the necessity of changing its policy to meet the exigencies of altered conditions of doing business. The piano trade is no exception. But the war has done a great deal for music. It has made those in the business realize as they never before realized just how essential music is to humanity. Not merely as a pleasure, or an adornment or a comforting influence, but as a broadening, developing educational function.

This is no time to sell a piano because it was \$450 and is now \$178, or because Mrs. Smith has one, or because it is a player with more levers or buttons than any other player.

It is a time to sell pianos and players on a basis of providing music that the household wants now and must have now to prevent doing the prospective purchaser or his household an injustice, and if the prospective purchaser has children of school age he is doing them an injustice if he keeps from them the means of musical instruction. In this case the cost of the instrument is decidedly secondary.

So many people want to defer buying a piano until after the war.

Is music a necessity?

Look at it this way. Will the household be benefited

by having music from now until the end of the war? Supposing the war may last another five years.

A man may have it in his mind to buy a larger home for his family. If they are now in a comfortable home they will be none the worse for waiting until after the war. He could also have a lot of fun—and great expense, too—with an automobile, but he nor his family will not be any the worse if they do without until after the war.

But if the children are of school age they would be very much worse off if they were kept from school, were not allowed instruction in reading, writing, mathematics, drawing, etc., until after the war.

Music is in the same class with other educational subjects so far as the children are concerned, and with the adults it continues to be educative and more.

Sell musical instruments as immediate necessities.

Why Advertise Music Rolls?

RETAILERS of talking machines of standard quality are beginning to realize that the scarcity of them was not an unmixing blessing. It forced them to exploit the record branch of the business. This is producing good results in two ways. It is building up a regular demand for records, which demand in itself sells more talking machines and re-sells those already sold.

The man who has been influenced to buy an automobile through the advertising of that particular car is a pretty strong booster for it at first. The advertising has made an impression, but in time he becomes lukewarm and eventually cold. A repair bill or two convinces him that he has the wrong bus and he certainly must not let any of his friends buy the same make.

But along comes another advertising campaign of that car. The man reads it, is influenced and finally re-sold.

Boosting records has re-sold many a talking machine. By the same logic why cannot player piano owners be resold by the advertising of rolls? Without rolls the player may as well be an ordinary upright piano. An enthusiastic player owner infects his friends. For the sake of the infection then might it not be good business to feature rolls?

Through the medium of the music on the records talking machines are sold. Why not player pianos sold through featuring music via the rolls?

One player roll manufacturing firm estimates that a normal roll business is \$1.22 per month, per player owner.

How near are you to a normal roll business?

Galalith Heard of Again

CANADIAN piano men some few years ago were discussing casually the possible use of galalith as a substitute for ivory in the manufacture of piano keys. For this reason the following report of Consul-General W. Stanley Hollis, of London, England, is of interest:

"The manufacture of 'engalith,' which is the term used in England to designate the composition known as 'galalith' in Germany, has been undertaken here recently by three concerns. Large quantities of this substance are being made for war purposes, as well as for export to America, France, Spain, and Italy. It is produced in rods, tubes, and sheets, and in some sixty different colors, and is worked up into a great variety of articles, such as buttons, combs, beads, hair and hat pins, hair and clothes brushes, toilet articles, carriage and motor fittings, pencils, pen-holders, telephone accessories, scientific and electrical instruments and fittings, switchboards, labels, pipestems and cigarette holders, umbrella handles, piano keys, chessmen, dominoes, draughts, dice, counters, pocket and fruit knife handles, paper knives, photo frames, finger plates, and jewelry, but being slightly hygroscopic is not adapted for articles that have to come into frequent contact with water or acid,

such as table-knife handles, bathroom tiles or basins, fountain pens, fishing tackle, electric storage cells, and tooth and nail brushes.

"Engalith is an excellent substitute for celluloid, although it can not be used to replace the latter in the manufacture of very thin articles (films and transparent labels, for example), or for covering with thin layers articles molded from other materials. The minimum sizes made are 2 millimetres (0.07874 inch) in thickness in the case of sheets and 6 millimetres (0.23622 inch) in diameter in the case of rods and tubes. The making up of small articles from this substance here has been somewhat hampered by the difficulty which the manufacturers experience in getting suitable machinery."

The Swiss Market

SWITZERLAND is an exporter rather than an importer of musical instruments, says Consul William P. Kent, of Berne, in a report to the United States Bureau of Foreign and Domestic Commerce. The piano market in this country is now virtually in the hands of Swiss manufacturers, who furnish about 70 per cent of the domestic requirements. The imports of pianos during the past three years were valued as follows: In 1915, \$154,020; in 1916, \$246,873; and in 1917, \$231,884. None of the instruments came from the United States. The prices of Swiss pianos are now under those of the imported article. The actions and keys for the manufacture of the Swiss piano are almost without exception imported from Germany.

Local dealers state that American pianos enjoy a good reputation, but the high freight charges and the great risks make the American article too expensive to compete successfully with the Swiss, German, and French product. The prices of German pianos are from \$140 to \$400, and the Swiss from \$170 to \$320.

Harmoniums (reed organs of the European type) are imported to an amount of \$29,000 worth, chiefly from Germany. Some are manufactured in Switzerland.

Imports of other musical instruments, such as violins, harps, flutes, trumpets, and wind instruments, were valued at \$190,830 in 1916 and \$142,080 in 1917. Exports of these instruments reached a value of \$104,200 in 1916 and \$57,923 in 1917.

There is a considerable import of unfinished pieces of musical instruments into Switzerland. In 1917 the imports amounted to \$187,607, and consisted mostly of keys and actions for pianos.

With reference to phonographs and similar instruments the field does not seem to be favorable, as there is an extensive production in Switzerland. In 1917, \$2,181,942 worth of phonographs, music works, cinematographs (the latter being entered under the same heading but comprising only a small share) were exported from Switzerland. Of this value \$308,126 was credited to the United States. The imports in 1917 amounted to only \$459,537, chiefly from Germany and consisting principally of phonographs.

There is, however, a great demand for phonograph records, especially orchestra selections of modern dance music.

The duty on the various instruments is as follows: Pianos, \$7.72 per 220 pounds gross; harmonicas, \$4.82; orchestrons, \$3.86; violins, harps, flutes, harmonicas, wind instruments, etc., \$4.82; finished pieces of musical instruments, \$1.54; and phonographs, plates, and disks, \$3.86.

With the idea of getting back again customers who have ceased to buy, a retailer mails a statement to such customers on the first of the month. In place of the items bought he writes, "You don't owe us a cent. We wish you did."

Player Piano Profits

THE Fall and Winter Season for the sale of Player Pianos is now close at hand. All retail dealers of pianos should put forth special efforts this Fall and Winter for Player Piano Sales. For one reason, that the public have a greater earning power this Fall than ever before, and there is not liable to be the opposition in automobile business as in the past because of the limited supply of cars and the great increase in the price of them, to say nothing of the restrictions on the use of gasoline.

There is no doubt that the American Trade sell a much larger percentage of Player Pianos than the Canadian Trade. There is no reason why the American public should have any greater preference for the Player Piano than the Canadian public as the Canadian people are just as musical as the American people and can appreciate a player piano in their homes just as much as the Americans. So it is quite apparent that the Canadian dealer is not pushing his Player Piano Business for all the benefits that can be



As an illustration—
If John Jones has plenty of surplus cash to pay for a Player Piano and the piano agent is satisfied to sell him a \$500.00 piano instead of a \$900.00 Player Piano then the Canadian agent is only selling the prospect up to about one-half of the money that the prospect is able to afford for an instrument. The result is that some other agent selling some other article comes along and gets the balance of the money. A Player Sale is a two for one shot in the sense that you can make one good Player prospect pay as much profit to you under one selling effort as you would get by selling two pianos under two selling efforts, two prospects, two collection costs and two selling costs.

WILLIAMS MASTER TOUCH PLAYER PIANO

This looks like a pretty fair reason why every piano dealer should sell every prospect a player piano providing that prospect has the means of paying for one.

We don't know of any player piano to-day that creates such splendid prestige and assistance in creating other sales than the selling of Williams New Scale Players. There is no more perfect player piano made in the world to-day than the Williams. This is due to a great extent to the fact that the Williams Player Action is made in its entirety in the Williams Factory and is a perfect fitting unit of the completed player instrument.

Orders for player pianos you will be requiring this Fall should be placed immediately so that you can be given protection in delivery.

The Floating Rail in all player pianos manufactured by the Williams Piano Company is an invention that is greatly in advance of other Canadian Players as it gives control of pedalling and an expression to the music that no player without the Floating Rail can possibly equal.

The Floating Rail automatically moves the hammers all forward towards the strings when pumping the player very lightly, and the Floating Rail brings the hammers back from the strings giving a long distance stroke when the player is pumped heavily.

From a scientific standpoint this is the greatest achievement that has ever been added to any player piano for the greater perfection of it.

Another new invention of the Williams Piano Company is the Automatic Transposing Tracker. This device is just being installed in our players and it now fills a long felt need so that song rolls can be adjusted in different keys to satisfy song arrangements of every singer. This arrangement is wonderfully simple and positively perfect in its operation.

Write for any further information but be sure to get your player orders placed and don't wait until the last minute and expect immediate delivery.

THE WILLIAMS PIANO CO., LIMITED

Canada's Oldest and Largest Piano-Makers

OSHAWA - ONT.

Easier to sell and—

to sell more of them!

Sherlock-Manning

The Piano Worthy of any Home

4' 4"
 Styles
 70 and 140
 Oak
 Mahogany
 Walnut

4' 6"
 Styles
 75 and 105
 Oak
 Mahogany
 Walnut

Mahogany

4' 8"
 Styles
 85 and 80
 Mahogany
 Walnut

Players
 Styles
 120 and 95
 Oak
 Mahogany
 Walnut

Mahogany

The SHERLOCK-MANNING PIANO & ORGAN Co.,
 London, Ontario

Peterboro Public Schools Teach Music

President of Music Dealers' Association Talks on "Music and the Child."

UPON the invitation of the instructress of music in the public schools of Peterboro, the president of the Peterboro Music Dealers' Association will visit the schools to ascertain what the pupils and teachers are accomplishing musically. Mr. J. M. Greene, president of the association, addressed the members recently on the subject of "Music and the Child," the plan of the association being that at each monthly meeting some member give a paper on a pertinent subject.

It will be seen that the Peterboro dealers, who were among the first to actively co-operate in the "Music in the Home" campaign of the Canadian Bureau for the Advancement of Music, realize that the public school is the basis of the country's development musically.

The paper read by Mr. Greene is here reproduced.

Music and the Child

When we mention the above subject, our minds at once revert to the great topic of which we are all acquainted, "Music in the Home." We have all seen the mottoes, "What is home without a Mother," and "What is home without a Baby," and etc., but to a large extent these sayings are no more truthful, complete or justified than the one, "What is home without Music."

Music is fast becoming one of the main or advanced essentials in our national life, and the lack of it, or the entire absence of this cultured acquirement soon becomes evident, when in the majority of instances, the hour for the would-be student has struck, and the time is too late to acquire qualifications of any particular advantage.

One of the early theologians said, that music was the fourth essential. First, food; second, shelter; third, clothing and fourth, music.

A few years ago a piano salesman said, he considered himself engaged in one of the greatest missionary campaigns or efforts existing,—that of bringing education, comfort, pleasure and home entertainment to the people in endeavoring to sell them pianos,—and was he not right?

In reply to a query of the editor of the *Etude*, Mr. Thos. A. Edison said:

"You ask me if music is a human essential? To the Esquimaux, or South Sea Islander, no. To the American, Frenchman, Englishman, Italian—yes. Mere existence demands nothing but food, drink, clothing and shelter. But when you attempt to raise existence to a higher plane, you have to nourish the brain as well as the body. I don't think there is any sane person who would say that books are unessential to the maintenance of our civilization in America. Yet, after its school days, probably less than one-fourth of our population reads with serious purposes. Music is more essential than literature, for the very simple reason that music is capable of releasing in practically every human mind, enlightening and ennobling thoughts that literature evokes in only the most erudite minds.

"Music, next to religion, is the mind's greatest solace, and also its greatest inspiration. The history of the world shows that lofty aspirations find vent in music, and that music, in turn, helps to inspire such aspirations in others. Military men agree that music is essential to soldiers both in camp and in action. *The Marseillaise is worth a million men to France.* Music is not less essential to those the soldiers leave behind them. Instead of decrying music, the demagogues and others, whose hysteria or self consciousness has distorted their vision and befuddled their brains, should urge the nation to make more music, to hold more concerts, to have more community singing—in short, to do everything that reasonably can be done to make America a sing-

ing nation during this war. When the casualty lists begin to fill the pages of our newspapers, we shall need music to sustain our national spirit. The man who disparages music as a luxury and non-essential is doing the nation an injury."

No one doubts the assertion, that the mother of the child in the large majority of cases, cherishes strong desires for the general advancement and future welfare of her own flesh and bone, and therefore it is much easier to bring influence to bear on the mothers for the hopefulness and anticipated standing of her boy or girl either educationally or socially, and so it is the mothers that can be approached with a greater feeling of sympathy, for the expected and hopeful signs of a general rising or development with her children.

Splendid and gradual advancement is also being experienced in our school system, and you will note that following the preliminary vocal exercises and studies in our public schools, that throughout the several Normal institutions in the province, the study of music is followed up by a duly qualified music instructor, which means, that when these new Normalites enter the teaching profession, they will have advanced sufficiently in this study to take up the teaching of it in the lower grades, and in keeping with her or his general teaching standard.

You will be interested in knowing that the majority of our local public school teachers are in a position to carry on the study and work as outlined by our music instructress,

MUSIC OF NATIONAL IMPORTANCE

Much interest attaches to the long debate held recently in the Japanese House of Peers, which stopped discussing war and war measures long enough to consider the question whether or not the ancient and classic Japanese music should be supported as against the wider introduction of occidental music, the Minister of Education supporting the latter.

due of course to the fact, that they have studied with greater or less success the art themselves.

Your president has visited all the city schools, and to his satisfaction found several sets of staves of musical settings in the tonic-sol-fa system on the blackboards of every school but one, but this school also taught music. Upon the invitation of the music instructress, with whom the question of music has been discussed recently, he will be visiting the different schools in the city, during the month of September, next, and to see first hand just what the teachers and pupils are accomplishing in this direction, and it will be my pleasure to report to you.

The great question in which the writer is most interested, is having music as one of the subjects placed on the school curriculum for the regular examinations, and while it might be quite impossible to teach the piano or violin at public schools, certain marks could be allotted to piano, violin or vocal students for their practise or study at home, and vouched for by their parents and teachers, which would, I believe, be more than anything else that could be done, place music right in the front rank of the essentials of to-day, and the requirements of the forth-coming generations.

The Schools Should Locate Musical Talent

Investigation among classes of children during the first six years of their school life and from that on shows conclusively that those who form correct habits in singing during the first two or three years, maintain a good tone production in subsequent years. Also the statistics show

American Steel and Wire Company's

PERFECTED
— AND —
CROWN



PIANO WIRE

Complies with all mechanical and acoustic requirements; and the services of our acoustic engineer are freely offered to assist in bringing these together.

United States Steel Products Co.

Montreal New York New Glasgow, N.S.
Winnipeg, Man. Vancouver, B.C.

that children who have the opportunity of joining in musical activities in the first few years of their school life never lose their interest in and enjoyment of music later. The result, therefore, of surrounding the youngest children in our public schools with a musical atmosphere are simply beyond estimating.

Music in the schools also brings to light those with unusual talent. A certain man who is now well-known, when he was a boy, coaxed his father to buy him a cornet on which he practiced regularly. But he took a greater fancy to the trombone; so he purchased one, unbeknown to his parents, and kept the trombone hidden at the town barber shop. Later on this boy of talent made his mark in the world, but his school course did nothing or practically nothing to either discover or develop that talent. One cannot help feeling that there are scores of children with marked musical capabilities who go through life undiscovered, perhaps even to themselves, because through lack of musical study in the schools, they never find their "fort."

Here is a boy whose parents would not allow him to stay up late at nights to study music. So he hid his music-study books and a candle under the mattress of his bed and after the household were asleep he stole out, lit his candle and simply devoured musical text books. Is it any credit to an educational system that such talent should be hindered by lack of opportunity in the school studies, while others were being given a start, and a good start, too, in manual training and domestic science?

There is plenty of talent in every school if it is only encouraged to put its head above ground. It is erroneous to think that musical talent is confined to people in foreign lands. It is equally wrong to think that musicians are born into the world ready-made as it were; that is they are born with a matured genius, or become musical prodigies all at once. On the contrary we find the great musicians were just ordinary children, as the children of to-day, but in their earliest years they were encouraged in music, the channel along which their talents ran. Yes, our schools have quite the opportunity in music that they have in manual training, domestic science, mathematics and the other branches of education, but the opportunity needs to be seized upon.

One advertisement I saw recently reads: "And incidentally their education will be more quickly and easily acquired, for, according to authorities on child education, music instead of interfering with school work, is actually of a great help as a spur to all the other mental faculties of the child. To cultivate the love of good music in your children nothing will do so much as a good player-piano. Children are natural imitators, and what they hear on the player-piano they like to learn to play. So with a player-piano in the home you will not only satisfy their craving for music but also furnish the incentive to learn. Before deciding what particular make of instrument to buy bring the children along to see and hear."

While this ad. was one from our opposition, it bore considerable weight, and carried with it a splendid argument, so much so, that I clipped it, perhaps some day to use it myself.

Plato has said that "Music is the finest education that a state can give to its children." The school authorities for the State of New Hampshire have recorded their approval of a plan for accrediting competent private instruction in music as a part of the regular high school work and counting as such towards graduation.

The Hon. P. H. Claxton, Commissioner of Education in the U.S.A., is putting forth every effort that music will not stand in the background in their educational system, and says, that whether in the home, at church, or during social

functions every one turns to music, it then becomes necessary to give the people a knowledge of it, and the place to begin is the public school, and in laying the project to an audience of musicians he stated as follows: "I have this suggestion to make to you. First that we shall all unite to interest the people, from bottom to top, in this great subject of music in the schools, and music in the community, and that we shall not undertake to do it merely by school officers and school teachers, but that many musicians like yourselves, those who sing, those who join in great orchestras, those who conduct them, those whose profession is music, those whose soul is filled with it, those who know the importance of it, those who have information to give in regard to it, shall join with us, and we shall make a great national movement, as you must make anything in a democracy like ours before it shall have its full effect."

This is a subject of great importance, and I have now overrun my limit, but allow me to urge upon each one the great necessity of fostering the idea upon all we meet of not only "Music in the Home," but the topic of my paper, "Music and the Child," and this not from a selfish or remunerative standpoint or desire, which of course would be quite mutual, but from a strong desire and impulse, from men conducting businesses of one of the leading, if not the leading arts of Christendom, to broaden our views, and to enlighten and stimulate a greater need for musical art for the benefit of our children and the future generations, and in so doing we may be accomplishing some part of the work sent to do, and fulfilling our mission as one of the spokes in the great wheel of time.

An exclusive Brunswick shop has been opened at Moncton, N.B., to handle Brunswick phonographs and records. This shop controls the exclusive sale of the Brunswick for Moncton.

South African Imports

Reporting to the Department of Trade and Commerce, W. J. Egan, of Cape Town, Canadian Trade Commissioner in South Africa, submits the following:

Musical Instrument Imports

Countries of Origin	1917	1916	1915	1914
Total	£82,310	£86,914	£66,113	£114,106
Canada	5,193	2,020	414	2,329
United States	18,356	19,573	10,792	8,994
United Kingdom	53,332	56,546	46,984	32,857
Japan	3,304	1,458	157	6

"Canada's share of this trade is on pianos and organs and is really on imports for the first seven months of the year only. The increased export is due entirely to representation on the spot. There is some complaint in the trade as to standard of finish on keyboards, and in some cases as to the lack of tone on some pianos. This is on the cheaper grades only. Canadian organs are highly spoken of by the trade both for value and packing. The United States manufacturers have made a large increase in their trade under this heading. Germany's trade in the year 1914 was £68,000; most of this was on pianos, for which they had built up a splendid reputation for value in this and other overseas countries. Nine other countries shipped to South Africa under this heading last year."

The Winnipeg Piano Co., of Winnipeg, is being incorporated with a Dominion charter. This is in conformity with the wishes of the late "Jock" Smith and per arrangement with his surviving partner, Mr. A. E. Grossby. Apart from an adjustment with Mr. Smith's estate, there is no financial change, or change in the policy of the business, which is to be continued as formerly.



"CHOIR MODEL"

"THE CHOIR MODEL" has been designed to meet the demands of churches desiring an organ, artistic in appearance, and possessing those musical qualities which are most essential in a good Church Organ.

This design is in Quartered Oak. The finish, being the new Golden Oak, "Art Finish," not only enriches the appearance of the instrument, but is made to withstand the different climatic changes.

The actions are specially constructed and possess the variety of Tone, Volume, and Ease of Manipulation for which all THOMAS ORGANS are famous.

**Thomas Organ &
Piano Co.**

Woodstock - Ont.

MUSIC TRADE DOINGS IN VANCOUVER

THE Vancouver Music Dealers' Association held its first annual outing to Bowen Island on the last Wednesday of August and a right good time was had by every one who made the trip. The merry party of music makers and their wives and sweethearts left Vancouver by the steamship "Bowena" at 9.15 a.m., reaching the picnic grounds by an hour later, when an excellent programme of sports was carried out. Tom Switzer was on the job with the yells, and he had little difficulty in getting the gang busy singing a variety of timely patriotic songs. Daryl Kent had a hot time officiating as starter for the races, while brothers W. F. Evans and Montelius made competent judges. Our good friend, J. N. Bowes, made a genial president, with R. D. Pollard, of Fletcher Bros., acting as an admirable chairman. The menu for the lunch and dinner was a gem



Fishing on the summit of the Rockies. W. A. Hawley, who has charge of the Boherty Piano Co.'s collections at Calgary, is the upper figure.

and revealed the fine hand of a French chef friend of Tom Switzer. Tom, by the way, could not resist the temptation to go fly fishing at a nearby creek, in company with his apt pupil and bosom pal, "R. J.," the well known music and dramatic critic of the Vancouver Daily Sun. Tom says "R. J." has the patience of Job—a great asset when the fish are not biting. However, the picnic was a thumping success and the dealers and their friends say it is only the beginning of an annual affair. The boys are getting along in fine shape and the best of good fellowship is already in evidence.

Talking about business, however, the Vancouver music trades chaps are right up on their toes. They are out to make a name for themselves as one of the liveliest organizations on the map. Since forming the association in November of last year, one meeting a month has been held, at which different topics relating to trade matters were fully and frankly discussed. To date the association has agreed on the retail price of phonograph needles, also rolls,

and the rent per month for pianos. The boys have also been able to get together on the question of taxation, and have come to an arrangement with all tax assessors, so that, from now on, all dealers will be sending their tax returns in, based the same way.

At one meeting some time ago G. S. Houghan, of the Retail Merchants' Association of Canada, gave an interesting talk on what his association had done, and as a result of this the Vancouver dealers will debate certain vital questions in the very near future.

The utmost spirit of enthusiasm and friendliness is now in existence among the members of the Vancouver dealers, who realize the value of co-operating more closely with one another in business and social matters.

Townley and Ward, two popular men and former employees at the Montelius store, have recently opened an up-to-date store on Hastings Street, where they are showing a fine stock of Columbias and well known Canadian pianos. They report business as distinctly promising, and it must be so, because both these modest young men never make rash statements.

Daryl Kent took a flying trip to New York last month and informs us that he had a rattling good time getting acquainted with the phonograph folks at the Edison plant. Daryl predicts big business this coming season.

The Ajello Piano Co. have taken new premises on Hastings Street. Mr. Ajello is well pleased with trade prospects at present. He is a firm believer in safety first, and says that collections were never better.

Mr. Kennedy, of the Mason & Risch Co., is actually getting optimistic. He says that business looks good and there is a growing demand for the better class of pianos, with several enquiries for players.

Tom Switzer, of Fletcher Bros., says business is beginning to pick up. Sonora and Columbia sales are gaining right along, while pianos are moving up a peg or two.

Walter Evans wears a big healthy smile these days. He admits he's happy and perhaps it is because he is doing quite a business in Victors, sheet music and pianos. Walter was also down east this summer for inspiration and he sure got it.

The Montelius Co. have nothing to complain about. This progressive firm keeps plugging away.

Daddy Bowes, of the Bowes Music House, says he finds business improving. He has made a number of good piano sales during the past month.

Victoria Piano House Moves

The Willis Piano Company, Limited, Victoria, B.C., has moved from its former location at 709 Fort Street to 1003 Government Street. The building, which was only recently vacated by the Chicago, Milwaukee and St. Paul Railway Company, together with Captain George McGregor, manager of the Union Steamship Company of British Columbia, has been completely renovated and is admirably suited for the purpose for which it is now used.

The Willis Piano Company has been doing business in Victoria for the past five years, during which time it has built up a large connection and a reputation for reliable goods and fair treatment. The company, which includes W. Arthur Willis, general manager, and Charles Dodds, secretary-treasurer, is now devoting all its attention to the piano business, the firm having always specialized in these instruments, handling the Willis, Knabe and Chickering.

The Willis Piano Co. maintain a tuning and repairing branch under the management of W. H. Horne, whose experience in this line dates back to the days of his boyhood and whose ability as a pianist is very widely known.

Mr. Willis states that he finds business quite favorable under the present circumstances.

CECILIAN

World-Famous (Est. 1883)



SUCCESSFUL SELLING BEGINS WITH THE BUYING

and the Cecilian Piano ranks with the highest as a good purchase for the dealer. It is attractive, substantial and possesses exclusive constructional features that make it a favorite with the salesmen who are out in the thick of competition.

The Cecilian is the only piano with the **Maple Interlocked Back**, not depending alone on glue, for strengthening properties.

The Cecilian is the only upright piano with the **Individual Grand Agraffe System**, found in Grand Pianos of other makes.

The Cecilian is the only player with the **All-metal Unit Valve System** which makes the player absolutely leak-proof.

The Cecilian is the only piano that is **convertible** so that at any future time the piano may be equipped with player action.

Look into the Cecilian proposition before a Competitor does.

The Cecilian Company, Limited, Toronto

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

Head Office and Salesrooms:

247 Yonge St.

Factory:

89-93 Niagara St.



CECILIAN CONCERTPHONE

The
"Empire"
Model



Retail
Price
\$315

FIT FOR ANY HOME

THE putting of music in the homes of the masses not only increases sales in medium priced instruments but it stimulates the purchase of the higher-grade types for the more well-to-do people. These latter can readily be interested in the "Empire" Concertphone.

The "Empire" model cabinet catches the piano man's eye for he knows it is the product of the same factory as Cecilian piano cases.

The "Empire" model has the Ball-bearing tone-arm, the superiority of which any prospective buyer appreciates.

The "Empire" model is equipped with a perfect Automatic Stop which is now generally recognized as a necessary convenience.

The "Empire" model plays disc records of every make—of every class of music—and gets all the music out of every groove of every record.

The "Empire" model retails at \$315—and that money cannot duplicate the value in the purchase of the "Empire" anywhere.

There are four other models in the Cecilian Concertphone line running from \$70 to \$245.

Musical Instruments Limited

247 Yonge Street

Distributors for Canada

Toronto, Canada



WINNIPEG TRADE TALK

IN a conversation with a member of the Music Trades of Winnipeg, to-day, he pointed out that a "burg" the size of the "Peg," the acknowledged Metropolis of Western Canada, would be a good place to have one big time every year for all the various music trades.

Personally, I think this would be an excellent idea—this "field week," if I might so term it, "of the various music trades of Western Canada." It would require some considerable thought and planning, but it is not by any means an impossible task.

There are new devices and inventions continually cropping up in the various lines, and your out-of-town dealer is not always convinced by the printed description of such innovations; he is "from Missouri," so to speak. But get him in where the goods are, and "turn on the current," and it is but a matter of a few minutes to have him swearing by the article in question. This would be one advantage to be gained by such a movement, but of course there would be others, not the least of which would be the doing away of that peculiar feeling of distrust and substituting for it a spirit of "camaraderie" which would be felt from Port Arthur to Vancouver.

One of the questions to be settled would be when to hold this field week. Perhaps in the Bonspiel season. Perhaps not, as some of our "knights of the smooth tongue" are themselves enthusiastic devotees of curling.

Perhaps it would be better to hold such a big show in the fall, when our grain-growers have their money in their pockets and before many of them fit to California or Florida to blow it all in. However, that would be a question for an executive to decide.

Another advantage, if such an institution were to become an annual affair, would be the cutting down in a degree at least of travelling expenses to various firms which send men out on the road (and incidentally I might mention that since the "booze" has been eliminated some of our western small town hotels are, to put it mildly, rather punk joints).

Now, gentlemen of the various music trades of Winnipeg, who is going to set the ball a-rolling? All talk at once, for we need everybody to boost it. Drop this infernal suspicion of your business rival, drop this "what-is-there-in-it-for-me" disposition, and everybody come forward and bump heads in an effort to make it go.

Winnipeg Piano Co. report collections and sales as fair for the time of the year. They received a great shock in the announcement of the death of their late accountant, Lieut. W. R. Armstrong, at the front; he was one of the first in Winnipeg to volunteer for the front, and though subsequently given a commission in a Pioneer Regiment he was not satisfied until he had returned to his old regiment, the 78th, and more active operations at the front. He was very widely known and respected, and besides his widow and child leaves a large circle of friends to mourn his demise.

The Winnipeg Piano Co. is being incorporated, A. E. Grassby being President, and W. A. Smith, who is busy following in the footsteps of his father, the late Jock Smith, being Vice-President.

Madame Leginska is expected through very shortly, when she will no doubt receive as great a reception as on her last tour. Madame Leginska uses the Steinway Piano at her local concerts.

Mr. Robert Shaw, of the Grafonola Department of Cassidy's Ltd., is at present travelling in the West with a special representative of the Columbia factory—Mr. A. Landon, and reports business good, with prospects even better for trade this season. The demand for Columbia

products during the past month has been exceedingly good, and this promises well for the coming season's business. The new scale of list prices for Columbia Grafonolas went into effect Sept. 1st.

Babson Bros. say business is looking up, and the prospects are good for a normal fall trade. Collections are up to the average.

The Canadian Phonograph and Sapphire Disc Co. report business good for the past several months, with immediate outlook excellent.

The Fowler Piano Co. have taken on Victor Record agency, also the Brunswick Phonographs. Mr. Fowler is leaving for New York on an extended purchasing expedition. Collections are classed as seasonable.

The Western Gramophone Co. report business very good, and say the prospects are excellent for the fall trade.

The Phonograph Shop Ltd. (Mr. Arthur G. Joy, manager) have made extensive alterations, and are handling Brunswick Phonographs and records, as well as Columbia machines and records. Mr. Joy says business for August has been excellent, and collections good. No expense has been spared in fitting up their premises since they have taken over the business, as the accompanying cut of one of the rooms will bear testimony.



The late Lieut. W. R. Armstrong, who was the Winnipeg Piano Co.'s accountant.

Mrs. Wray, of Wray's Music Store, was "busy as a bee" when interviewed. The "house of experience," as she smilingly called it, has had a large number of orders from the soon-to-be-busy music teachers. When asked what lines were in greatest demand she replied, "Everything in music," (the firm's motto). A letter recently arrived from Fred saying he is well, had a short leave, ran up to London, and took in the sights and music halls.

Mr. H. E. Stenberg, manager of the western branch of the Musical Merchandise Sales Co., of Toronto, says August business was very good, and the outlook for the fall trade is excellent.

Cross, Goulding & Skinner are getting ready for the fall trade, the outlook and prospects for which are good. August business was seasonable and collections good. Mr. Fred Cross is at present in the east on a business trip.

Mr. R. L. Murray, of His Master's Voice, Ltd., Toronto, has been with the local distributing house of "His Master's Voice" lines. Mr. Cowlan, Manager of Western Gramophone Co., Ltd., has been in the east on a combined business and vacation trip.

STYLE
K



4 Feet
6 Inches

For Personal Selling

Successful dealers and salesmen know that the volume of business which can be done through any other channel than that of personal selling is relatively trifling.

Therefore, they spend their time representing a piano of which the name value is a strong asset.

For personal selling the name Willis is ideal. Willis owners recommend their friends to buy Willis Pianos as they advise Government Bonds for investors.

*We are also sole Canadian
Distributors of the celebrated
Knabe and Chickering Pianos*

WILLIS & CO., LIMITED

Head Offices: 580 St. Catherine St. W., Montreal

Factories: St. Therese, Que.

MONTREAL PIANO TRADE TALK

THE results expressed by local dealers regarding August business are exceptionally satisfactory for that month, which is generally conceded to be the dullest of the year. Evidences of revival are discerned by some dealers who have lain dormant for some time past, and inquiries indicate a general disposition to provide for a large volume of fall and winter business. Toronto has recently been posing as the Mecca for members of the local trade who have gone thither to look over the new exhibition styles displayed, and at the same time to replenish their stocks therefrom if at all possible.

Layton Bros. recently had an attractive window display featuring Layton Bros. pianos in a variety of styles together with the original testimonials, etc.

W. J. Whiteside expects a shipment of Karn-Morris exhibition styles shortly. Mr. Whiteside voiced his opinion that pianos are being bought these days as necessities rather than luxuries.

C. W. Lindsay, head of the house bearing his name, spent his vacation at the Fulton Chain of Lakes in the Adirondack Mountains.

Mr. Philip E. Layton, accompanied by Mrs. Layton and their son "Gilbert," attended the Toronto Fair and the convention of Edison dealers arranged by the R. S. Williams & Sons Co., Ltd.

Business is very active with J. W. Shaw & Co., trade being good in all lines stocked. Their sheet music and musical merchandise departments are now livening up, due to the opening of schools and convents.

Mr. Arthur Brown, Superintendent of Layton Bros. visited the Canadian National Exhibition at Toronto as the guest of Mr. Philip Layton.

Wm. Lee Limited found trade for the month of August on a par with last year, and state that the tendency towards Martin-Orme players in Montreal is becoming very apparent, buyers expressing the opinion that for an all round instrument the player is the one that gives perfect satisfaction and provides adequate amusement. A special fumed oak case Martin-Orme instrument was recently delivered to a pleased customer who commented most favorably as regards tonal qualities, case design, finish, etc.

"We have had a big August, and the way things look September will top every corresponding month," is the cheery news of business conditions given by salesman W. W. O'Hara, of Layton Bros. "In view of increased prices customers are taking advantage of present values in order to save the difference in probable advances."

Mr. G. L. Duncan, treasurer of Willis & Co., Ltd., recently made a record catch in a very short time of 69 perch at Idlewyld, the summer residence of President A. P. Willis, of Willis & Co., Ltd.

J. E. Turcot, publisher and importer of sheet music, has opened up at 115 St. Catherine St. East and is already doing a splendid business. He has published a number of English and French songs and intends going into the music publishing business on a much larger scale in the very near future.

C. H. Beaulieu Ltd. is one of the oldest piano veterans in the trade. He has recently removed to 886a St. Denis St., where he has fitted up attractive piano and phonograph parlors where he is doing a nice steady trade. He also carries a stock of popular and instrumental and vocal scores. He features the Beaulieu Piano, Symphonola, Lyric and other makes of phonographs.

J. H. Mulhollin, the local Evans Bros. agent, announces that business is steadily climbing and the demands for this make and Mulhollin pianos is still on the increase. Mr. Mulhollin finds his "Overland four" a material help in closing sales. Aside from business Mr. Mulhollin is an ardent

motorist and together with his chauffeur makes week end trips of long duration.

Miss L. M. Barry, of the sales force of Layton Bros., recently spent her vacation in Toronto and Portland, Me. Whilst in the former place she visited a number of piano houses in the Queen City.

The Leach Piano Co., Limited, enjoyed a run of trade last month which they opined would continue. Gourlay and Leach pianos and players were largely in evidence. An accumulating of slightly used instruments was disposed of at their alteration sale.

Eminently satisfactory are business conditions with Willis & Co., Limited, in their retail warehouses, as expressed by Chas. D. Paterson, no one line being specified, trade being general in all departments. The increase in business is nearly the same in all of our lines, continued Mr. Paterson. The highest as well as the lowest priced Willis instruments are sharing in the remarkable volume of business.

According to J. Donat Langelier, Limited, this firm have a large stock of finished instruments on hand at the factory ready for shipment to various parts of the Dominion and have accumulated a large quantity of raw materials in anticipation of traffic delays, shortage of goods and other possible delays growing out of the war and therefore are in a position to ship all orders promptly for Langelier pianos and players.

Tom Cowan, of the Cowan Piano & Music Co., has developed into a golf enthusiast and can make the rounds of the golf course in short time.

Mr. M. C. Enger, of Brome Head, Sask., recently paid a visit to the warehouses of Willis & Co., Ltd. Mr. Enger is one of many enthusiastic Willis dealers.

Mr. H. A. Smith, Superintendent of Otto Higel, Limited, Toronto, was a recent trade visitor to the factory of Willis & Co., Ltd., at St. Therese, Que.

W. H. Leach, President of the Leach Piano Co., Ltd., has brought his family back to the city and has closed his summer home, Beaver Cottage, at Lac Des Isles in the Laurentian Mountains.

W. Davis, Edmonton, Alta., Manager of Heintzman & Co.'s branch at that point, and a former resident of Ottawa, paid his respects to Mr. A. W. Brown, Manager of the local branch of C. W. Lindsay, Ltd., whilst visiting Ottawa recently.

J. Donat Langelier pianos and players are not only finding favor with French customers but are gaining in popularity with the better class of English buyers. At their warehouses the past month saw just double the amount of business closed as compared with July.

George H. Willis, of Willis & Co., Ltd., from last reports is slowly recovering from his recent serious operation and while still in the hospital is progressing most favorably taking everything into consideration.

Notwithstanding the cry of scarcity of men, material, etc., Willis & Co., Ltd., are running their factory, at St. Therese, Que., overtime in an endeavor to catch up on orders for Willis Pianos and Players which have come to them from points near and far.

C. W. Lindsay, Ltd., report business fairly good for August, and are putting forth their best energies to counteract any apparent dullness due to summer conditions. They report excellent immediate prospects for the various lines handled which makes September look favorable for a round-up of some nice business before the close of that month.

The month of September brings again the opening of the various local warehouses on Saturday afternoons.

Two things our soldiers overseas cannot do without—music and letters from home.

"The Stay-at-homes"

FOR some of us it is written in the order of the day that our classification is among the "stay-at-homes"; to follow our daily work and to do our bit here—here at home, rather than "over there."

For we in this organization who have that classification, there is one compensating thought. The thought that our product is used in phonographs which are in the camps, in the Y. M. C. A. huts, by the Red Cross, and in the homes that the boys have left behind. And in this thought there is the satisfaction that we are offering an honestly built, precision-made product. One which will give maximum service with minimum attention, whether in the quiet of the home or subject to the rough usage of the camp.

Cordially yours,



Vice-President

STEPHENSON, INC., One West 34th Street, New York

Manufacturers of the Stephenson Precision-Made Motor

TRADE DOINGS IN SHERBROOKE

H. C. WILSON & SONS, Limited, of Sherbrooke, exhibited as usual at the Exhibition in that city this year and their booth was popular with musically inclined people. They showed numerous examples of Heintzman, Wilson, Weber and Canada Pianos, also Weber and Wilson players in addition to a line of organs. "His Master's Voice" lines were also prominently featured. This was the firm's 34th exhibit of musical instruments at the Sherbrooke Fair. The new Wilson Piano, style D, made its first appearance and is of the medium size now so much in demand. This firm's new price list will be announced September 15th and will take effect on that date. Referring to this in a recent advertisement they said: "Any advance we are obliged to make in the future will be only such as may be actually necessary to meet the increased manufacturing cost under present conditions." Miss Eva Gauthier personally selected for her concert at North Hatley a piano from the warerooms of this firm. They also sold to the new Lennoxville College a number of instruments.

Mr. Moore, manager of the Montreal Branch of R. S. Williams & Sons Co. Ltd., was recently seen in Sherbrooke.

Willis & Co. Ltd. did not exhibit at the Sherbrooke Fair this year, preferring to familiarize the Eastern Township people with their warerooms situated at 110-112 Wellington St., where they showed some handsome specimens of the pianoforte art in various designs and woods. In a recent advertisement this firm said: "Amongst the many artistic instruments to be found standing in friendly rivalry in our warerooms will be found such world renowned Pianos as the Knabe, the world's best; the Chickering, the oldest in America; the Willis, Canada's best; the Newcombe gold medal Piano, and reliable Dominion Pianos and Organs." This branch, whilst only comparatively new, under the guidance of Manager Allan Carr has made most wonderful strides and a big business is being done throughout the Eastern Townships.

The Ideal Phonograph Co. is a new comer in the talking machine field and is manufacturing a number of cabinets which they claim embody all the latest improvements.

A. C. Skinner is featuring the Edison line of Diamond

Disc machines and Amberolas and is going after business in a manner that cannot but prove successful.

The Edwards Furniture Co. are Gerhard Heintzman representatives both in pianos and phonographs and give these lines able exploitation.

A. H. Genge is a tuner well known for competent workmanship and therefore does tunings on a large scale. His clientele is a large one and is constantly being added to.

Arthur Blouin is handling the Gourlay as his leader along with other lines. He has built up a nice player piano business with this make and intends to enlarge his premises in the near future in order to take care of a large and ever-growing list of satisfied customers. He features the Columbia, Pathe, Brunswick, and Gourlay makes of phonographs and is a talking machine booster of the first water. His stock of Columbia records is an extensive and varied one.

When talking tunings one invariably hears the name Ashley Jackson mentioned as a reliable tuner. Making his headquarters in North Hatley he does not confine his efforts to that town as he handles a large number of accounts in Sherbrooke and surrounding territory and by giving his customers the best there is in him has built up a tidy business.

20 Boxes for Heineman at Police Field Day

In order to aid a most worthy cause, and at the same time demonstrate how closely the ties are bound between employers and employees, the Otto Heineman Phonograph Supply Co., through the offices of its president, Otto Heineman, invited its employees to the Outing and Field Day of the New York Police Department, in aid of the Police Auxiliary, and held at Sheephead Bay, New York, recently. Twenty boxes, to accommodate 600 guests, were chartered by Mr. Heineman, as well as buses to take the employes to the famous Sheephead Bay field. The games were held to help equip the home defense men who are taking the place of Metropolitan policemen called away to the country's service.

Self-confidence is the breeder of courage, the foundation of resolve, the stimulator of energy and genius.



Interior of one of the Showrooms of The Phonograph Shop, Ltd., 323 Portage Ave., Winnipeg, of which Mr. Arthur G. Joy is manager.



Nordheimer Designs



Style A

Obtainable in mahogany, walnut or oak.
Height, 4 ft. 2 inches. Depth, 26 inches.
Width, 5 feet. New Duplex Scale.

THE size of the Nordheimer Apartment Upright makes it suitable for the moderate sized Living Room or Apartment. It is the outstanding piano of its kind. Such quality and volume of tone have never before been embodied in so compact an instrument.

This piano should be of interest to every Piano Dealer in Canada. You will open new avenues of profit by displaying it in your show-rooms.

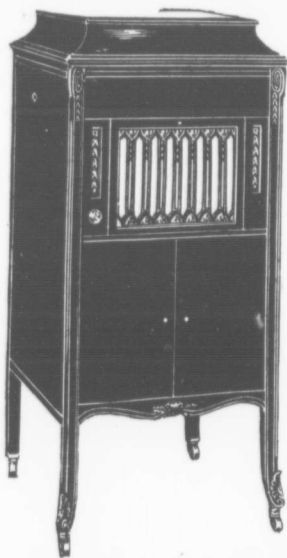
Write to-day for representation in your territory. Our complete book of Nordheimer designs will be sent immediately upon request.

NORDHEIMER PIANO & MUSIC COMPANY, LIMITED
TORONTO

THE AEOLIAN- VOCALION

A Superior Phonograph

THE distinguishing features of the Aeolian-Vocalion line 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.



UTMOST care and technical skill are apparent in every detail. Simplicity and the repression characteristic of genuine art are evident in every design.

There are many features in the Aeolian-Vocalion that contribute to its pronounced musical superiority. Some of these, like the marvelous Graduola device for controlling tone, are entirely novel to the phonograph. Others, like its new and scientific Sound Box and Symphonic Horn, are in the nature of higher developments of existing features.

Just press the Graduola, that exclusive tone-controlling feature of the Aeolian-Vocalion. You will hear music melt to your touch, then grow to strength again without the slightest muffing or dulling of its qualities.

No merchant need be reminded that there is a large clientele in every community that appreciates real beauty and art, as well as a perfect tone, and that this clientele constitutes a highly desirable addition to his trade.

Conventional Designs (without Graduola), \$68.00 to \$88.00. With Graduola, \$68.00 to \$500.00. Art Styles \$360.00 and up.

NORDHEIMER PIANO & MUSIC COMPANY, LIMITED

Canadian Distributors for the Aeolian-Vocalion

TORONTO

Peterboro Music Dealers' Picnic

*Six Firms and Employees Spend Half Holiday Together.
Likely to be Annual Event.*

Though by no means the first in the country to form an association, the music dealers of Peterboro offer the rest of the country a commendable example in co-operation and activity for the general good of the trade. Until a little more than a year ago the Peterboro men, as is the case in many centres, were not well acquainted with each other, and while individual dealers felt that some of the unprofitable and unpleasant features of the business could easily be disposed of if the dealers went after them unitedly, yet none felt justified in taking the initiative. As an outcome of the "Music in the Home" campaign the dealers were invited to come together, and they responded most readily.

Since then they have been able to do considerable in the interests of the business and in influencing the public to realize that the music business has a status in the community and that the men in the business are desirable and progressive citizens.

Some idea of the co-operative spirit in the Peterboro trade is given in the recent outing held by the employees of six of the firms. On the regular Thursday half holiday the dealers and their respective staffs held a picnic at South Beach, a delightful summer resort on the Kawartha chain of lakes and about twenty miles from Peterboro. The party went by motor, and it was the wish of everyone that the affair be made an annual one, so thoroughly was the unique event enjoyed.

The occasion was reported by one of the local dailies as follows:

"On Thursday afternoon the six music dealers in Peterboro—the J. M. Greene Music Co., the Heintzman Co., F. Whitehouse, J. W. Stewart, the Peterboro Music Co., and J. M. Fife—joined forces and entertained their employees, numbering thirty, to a delightful trip to the lakes. The party motored to South Beach, where a sumptuous dinner was served at the hotel, after which the dealers and representatives from the employees delivered eloquent speeches. After dinner some sports, such as pillow fights, baseball and racing, were indulged in, then to vary up the programme, the yacht 'Alberta' took the party around the lakes. Returning, a splendid musical programme was given, contributed to by Mr. Asa Huycke and Miss G. Lebar, who sang, and some choruses by the guests. A charming little dance was given.

"Returning home by motor, the picnicers declared they had never spent a happier day, and the employees expressed their hearty appreciation of so generous an entertainment. The officers who were responsible for the trip were J. M. Greene, president; J. Fife, secretary; F. Whitehouse and H. Britton, the committee."

Sales Staff Banqueted

On the return of Mr. C. L. Gray, manager of the Mason & Risch branch at London, after an absence of six weeks, the staff was tendered a banquet at the Tecumseth House. In addition to the twelve local salesmen, Mr. H. Sherriff, of the head office auditing staff, was also present and briefly addressed the boys, giving them a few words of encouragement.

Mr. Gray in putting it up to the sales staff to make the fall trade a success, pointed out to the men that they had set such an excellent pace in the past as to make the Mason & Risch London branch among the liveliest business getters in Western Ontario. He urged their continued co-operation.

Alberta Piano Co., Ltd.

In a recent issue of the Journal it was reported that the Alberta Piano Co., Ltd., had been incorporated. A new corporation was formed and which has purchased the business of the Masters Piano Co., of Edmonton, and the Calgary business of the Alberta Piano Co. The company's headquarters are in Calgary, the executive being W. H. Ross, general manager; J. C. Masters; A. C. Orr, secretary-treasurer.

The Calgary business continues in the same premises on 8th Ave. West, but the business at Edmonton, which will continue to be known as the Masters Piano Co., has been removed to Jasper Ave. and 104th Street, formerly occupied by Esch & Co. This location is closer to the business centre and better adapted to the requirements of a music house. Mr. L. J. Siegman is manager of the Edmonton store.

In both stores Masters pianos and players, "His Master's Voice" lines, sheet music and musical merchandise are being featured.



Astride the British Columbia-Alberta boundary, W. A. Hawley, who has charge of the Doherty Piano Co.'s collections at Calgary, is in the centre, holding down the boundary.

Music at the Front

The following extract from a soldier's letter gives some idea of how the boys at the front appreciate music. The extract is from a letter written by Sgt. Rex Sykes to his father, Mr. Harry Sykes, of the Thomas Organ & Piano Co.

"Music has always appealed to me, but a band to waken you up at reveille every morning makes you think more seriously. Putting all jokes aside. There is a phonograph in every ward in this hospital. And I am sure if the boys could have a change of records more often they would be better cheered. Most of the wards have a piano and some kind ladies come over in the afternoons and entertain the boys. As regards a band, what Battalion while in training is complete without a band? And a mouth organ or even a portable phonograph is a great tonic to a worn-out soldier in France."

Res. An. Dept. - Copyright



PROFIT SHARING

Thousands of dealers are sharing their profits with the other fellow, because they are continually apologizing for being "just out of it."

Are you in this way helping your opposition, or are you enjoying "HIS MASTER'S VOICE" service in having your record order shipped complete the same day it is received?

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

ONTARIO:

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

QUEBEC PROVINCE:

Berliner Gramophone Company,
Limited,
Montreal, Que.

BRITISH COLUMBIA:

Wells: F. Evans, Limited,
Vancouver, B.C.

MANITOBA:

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

ALBERTA:

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

NEW BRUNSWICK:

NOVA SCOTIA:

PRINCE EDWARD ISLAND:

J. S. & J. Hamilton,
St. John's, N.B.

BERLINER GRAMOPHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL



Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1918

Super-Restriction

A SMALL town near London, England, has, it is said, passed a law which forbids more than one talking machine being played at a time; further, all phonographs must stop by 10 p.m. Is this dispatch from the same source as the accounts of Von Hindenburg's first half dozen deaths?

A Blind Stenographer's Aid

STENOGRAPHERS hardly realize yet how closely their work will be affected by the dictating machine. One of the recent accounts of the work being done for the blind tells how a young woman mastered typewriting and, being saved the onerous if not impossible task of becoming proficient in shorthand through the use of the dictating machine, was able to hold her own with other stenographers who had their sight.

Capitalizing Curiosity

IDEAS for developing business are always valuable. The following is given for what it is worth in the words of the New York dealer who vouches for its success: "I had a number of cards printed, about 12 x 8 inches, with a great big question mark in the middle. At the top of the card was the statement, 'Do you know,' then came the question mark, and below the question mark was the following text, 'Our biggest seller in 1917.' The idea we attain through this card is, that, as the customer is sitting in the booth listening to a record, he glances up and sees the card, and naturally wonders what the record is. It is up to the salesperson to be ever alert, waiting for the customer to spring the question 'What is your biggest seller in 1917?' The salesman then has an opportunity to suggest a very popular record, and in nine chances out of ten the customer has not got this record. The very fact that it is a big seller, is a selling point in our favor before the customer even hears the record. We are having great success with this card."

Cutting Out the Deadwood

WHILE waste never was justified it becomes more vital that even the insignificant leakages be stopped, as the demands upon time increase and materials and merchandise become less plentiful. The talking machine dealer's mailing list was always a good field for elimination of waste, either because the supply of literature was not used, or because it was being mailed to a heavy proportion of names that did not represent prospective customers.

The need for saving which has become fashionable gives the talking machine retailer an excuse, if excuse is needed, to clean his list of the hopeless and useless names. It is possible to keep the list live and up-to-date, and in no other way does it yield its full possibilities. It is not patriotism to continue sending out monthly bulletins merely for the sake of adding to the government's revenue from sales of postage stamps.

The mailing list will not keep itself free from deadwood. It requires pruning at frequent intervals and the experience of those who have gone about rejuvenating a neglected mailing list is that they not only clean it up but succeed in getting back the interest of some old customers and attaching new ones.

Make a separate list of the doubtful names. Send them

a reply postal card telling them that your list is being revised and that you are asking each person whose name is on it if he is interested in receiving the monthly bulletins. Also ask on the card for some names and addresses of friends who might be interested. It will perhaps be necessary to send a second and third card to some of them, by which time it will be easy enough to decide about cutting off the unresponsive names.

The small quantity of printed matter that the individual dealer wastes each month by sending out too much of it, or more often not using the supply, is not serious, but when this is multiplied by twelve months in the year and the result by the number of dealers in the country, the total is a serious item. Cut out the deadwood.

Refinishing Damaged Cabinets

COMPLAINTS of goods damaged in transit are seemingly more numerous as the dearth of experienced freight handlers becomes more pronounced, and in spite of extra precautions of the shipping departments of most factories. Talking machine men will appreciate the following pointers offered by the factory expert in the "Voice of the Victor:—"

"After carefully unpacking the Victrola, wipe it off with a piece of fine cheesecloth to remove all dirt and marks of packing. Then with a clean piece of cheesecloth rub the cabinet with a small portion of cleaner. Never use ready-made liquid polishes which are so extensively advertised as wonder workers. They will make the surface sticky, spotted and clouded, and destroy the finish.

"By mixing three parts benzine to one part paraffin rubbing oil you will have the best possible cleaner and polisher for a Victrola cabinet. Rub briskly, always lengthwise of the grain, cleaning off all surplus polish. Brush out all the corners with a brush, preferably a soft, round 3" bristle varnish brush.

"If paper has become stuck to the cabinet it can easily be removed with a cloth and water. The cabinet should then be carefully dried and the surface rubbed with a 3" pumice stone, a soft felt and paraffin oil. Care should always be taken to rub lengthwise of the grain.

"Never sponge a cabinet and then expose it to the sun in the show window. The glass intensifies the heat which will blister the varnish, fade the color and ruin the whole finish. When this happens the whole finish must be removed by an expert mechanic, refinished and French polished.

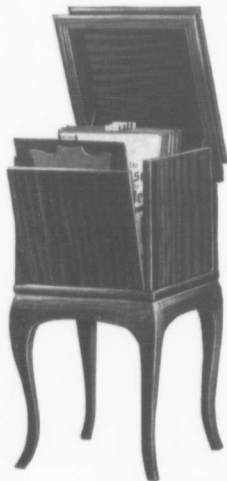
"Bruises or scratches should be rubbed out with a piece of soft felt, a 3-F pumice stone and paraffin rubbing oil. Go only so far as the body varnish will permit and rub only lengthwise.

"If the bruise or scratch is too deep to rub out, it will have to be burned in with shellac cement, the spot leveled up with fine sandpaper and touched up to the required color. It will then be necessary to French polish it with a solution of shellac, alcohol and raw linseed oil, using a piece of cotton covered with a piece of fine linen cloth. This requires skill and experience and should never be attempted on a large flat surface by a novice.

"Rubbed spots and white corners on a red mahogany cabinet can be touched up with spirit stain made from Bismarck brown, dissolved in alcohol to which a little shellac is added. For English brown finished cabinets add a little



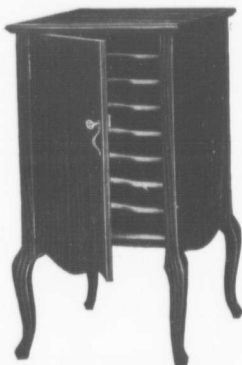
THE TRADE'S FAVORITE CABINET SHOP



A Real Music Cabinet

The lifting of the cover automatically throws forward the front of Cabinet, allowing the tilting forward of the music while selecting a number, the heavy leatherboard index sheets serve to classify the music, and the lowering of the lid closes up the front, and tilts back into its original position.

COULD ANYTHING BE HANDIER?



A Favorite for Victor and
Columbia

Newbigging Cabinet Co.

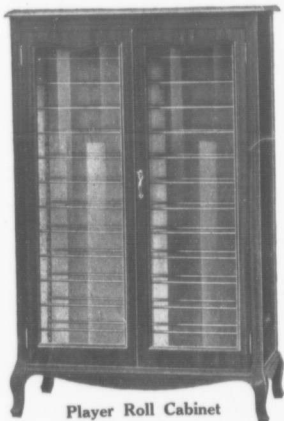
Limited

Hamilton, Ont.

Manufacturers of all
kinds of

**CABINETS FOR
PHONOGRAPHS
and
PLAYER ROLLS**

THE
DEPENDABLE
LINE



Player Roll Cabinet
With Large Capacity

The Musicphone

always commands attention
on your floor.

It only requires to be
shown to interest a cus-
tomer.

Motor drives from 3
No. 6 dry cell batteries.

Self-balancing hood.

Permanent needles for all
makes of records.

Universal arm and tone
control.

Henderson & Richardson
Board of Trade Building
MONTREAL

Distributors for Quebec and
Eastern Provinces
Stock Carried in Montreal



One of Our Electric
Musicphones

nigrosine to the above-mentioned solution. Special finishes and oak require the color adapted to the finish.

"If after treating the cabinet in any or all of these ways scratches and marks still show it will be necessary to employ a skilled polisher to French polish the whole cabinet to the desired finish, which must then be dulled off with a soft brush dipped in 3-F pumice stone and cleaned up as before mentioned.

"If the finish has turned gray or become spotted by being exposed to dampness or some other unusual condition, the whole finish will have to be removed by an experienced wood finisher and refinished as above mentioned."

Turn On the Tunes

SALES MEN or saleswomen in the talking machine department who may feel that they need a little inspiration will surely find it in the following talk by F. R. Feland, in the New York American:

A lady tried to talk to General Grant about music. He said he knew only two tunes. "Only two! What are they, General?" "One of them," said General Grant, "is 'Yankee Doodle,' the other one isn't." When General Grant was a little boy his father owned a rifle. He did not, however, own a phonograph.

Coming down to more recent times a man named Rudyard Kipling wrote some ballads that will be famous as long as the English language is spoken, and that will be a long time. One of these ballads is called "On the Road to Mandalay." Another is "Danny Deever."

Now a ballad is a poem-story that is meant to be sung. When you read these ballads you wish you could hear the right voice singing them.

A man in New York with a voice like a Summer wind in the pine trees sings these songs as if he were born for no other purpose but to sing them. They go on a phonograph record, one on each side and any family in the country with a phonograph can hear them whenever they want to hear them.

NOTICE

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

Berliner Gram-o-phone Company Limited
Columbia Graphophone Company

Who is the singer or what is the song, if either singer or song are worth while, that you can't hear on your phonograph at any hour you want if you have the record?

You pay two dollars and a war tax to get into a theatre to hear a song *once*. For half that price you can get a record that will render the same music on a minute's notice, for you and your children and their children—years after the singer's voice is stilled.

About the only criticism you ever hear of the phonograph is that it is "mechanical music." You never hear that from the owner of a phonograph.

"Mechanical music," indeed! What do the few who still say that know about music? Who they whistle or hum the first five bars of the tuneful "La donna e mobile," know to every true music lover in the world?

Music is supposed to be a compound of the stuff that dreams are made of—hazy, misty, dim, intangible feelings set to sounds. Music is born of moonshine and fragrant memories and hopes too great for earth and loves unrealized, yet its expression is as mathematical as mechanism. A composer of music is a mathematician who dreams—a poet, cold as steel with a genius for tempo.

Music is a perfection of mechanics, and phonograph music is infinitely nearer perfect than that produced in other years on parlor pianos. Do you remember the beautiful springtime afternoon when little exercise-starved bodies perched on a hard stool "practiced" for hours—practiced until the back ached and the tongue wearied of the eternal "one-and-two-and-three-and-four-and"?

How wonderful is the phonograph compared to that.

With a phonograph you can listen, or you can dance, or you can get over beside it and sing with it in real close harmony—that last is tip-top fun. Even shy folks who never lifted their voices in song before become vocal when alone with a phonograph.

Any time you see a thing like a phonograph selling right



Three tones, medium, loud and extra loud. 50 needles in each box playing 500 records. Retail price 15 cents per box. 60 boxes packed in a handsome "counter salesman." Write for samples and discounts.

I also handle the Black Diamond Needle, a semi-permanent stylus, playing 50 times and over without change. Three tones, soft, medium, and loud. Retail price 15 cents per package of 3. 100 packages of assorted tones, mounted on a handsome display card. Send 10 cents in postage for samples of this needle, and ask for dealers' best discounts.

H. A. BEMISTER

10 Victoria Street - Montreal, Canada.

You Can Best Prepare

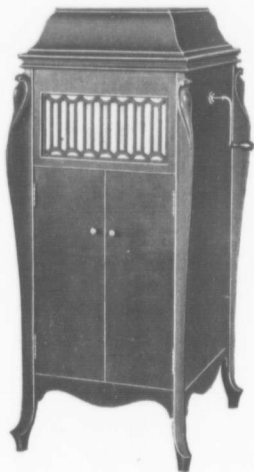
to meet an unprecedented season of music in the homes this fall and winter by stocking Made-in-Canada Brant-Olas. The ability to give the extreme maximum of musical satisfaction is built into them from top to bottom.



Style "C"

The **Brant-Ola CABINET** is even more substantial and finished better than need be, but our policy is to give more than is expected.

The **Brant-Ola MOTOR** is noiseless, smooth running, durable and efficient in every way.



Style "A"

The **Brant-Ola TONE-ARM** and **SOUND-BOX** are scientifically and acoustically correct—the most modern on the market.

The **Brant-Ola** dealer has no fear of competition. Investigation only serves to impress the **Brant-Ola's** superiority.

If interested write for circulars and price list.



Style "O"

BRANTFORD PIANO CASE CO., LTD.

Brantford

Manufacturers of the
BRANT-OLA

Ontario



MM
DAYTON
MOTOR

Runs
Silently

Runs
Evenly

The success of your business depends on the life, performance and quality of your motor more than any other factor. Unless you get the best possible motor you are bringing trouble on yourself, your dealers, and causing dissatisfaction to the user. Dayton Motors give universal satisfaction. Run without vibration, stand up and give long service, please users and build permanent business. Make your machine a standard of excellence by using the Dayton Motor, which is considered by manufacturers and users as being



They embody the highest quality of mechanical perfection. Made in different styles and sizes, noiseless, easy-winding and durable.

Build satisfaction into your products by using the quality line—Dayton Motors, Dayton Tone Arms, Dayton Reproducers. They will bring you more business and satisfy the most exacting customers.

Write for full particulars.

The Thomas Mfg. Co.

303 Bolt Street DAYTON, OHIO, U.S.A.

Toronto Office: 911 Kent Bldg.

and left on a few dollars down and a few dollars a month proposition you can be sure it's something completely worth having. Don't get the idea that your family is different and doesn't want this music. Why, their souls are hungry for it.

And that boy at the Front. You might as well buy a phonograph for him now. Not many boys, when they come back from the War, are going to put up with a home without a phonograph.

Like chocolate candy, "the makin'" and the home newspaper, the phonograph is one of the soldier's necessities, and it goes into the front line trenches with him, as surely as his gun and his gas mask.

Troops in Need of Machines and Records

"WE are in the greatest need at this moment of 310 phonographs and 15,000 records," said Mr. Mussey, of the War Camp Community Service. "Some people seem to have the idea that one machine and a few records is sufficient equipment for a club or a Y.M.C.A. hut, when the fact is that each building should have three or four machines and an assortment of records that will meet every taste, including the man who wants to hear operatic arias and symphonic poems, as well as the one whose dearest delight is the latest bit of syncopation or the last sentimental song. I cannot emphasize too strongly this need for phonographs and records, both for the community work and the camps, here and abroad. Scarcely a letter comes back from overseas but contains some mention of music, and usually it is of the phonograph they speak.

"And this need is by no means confined to overseas camps. In a recent letter from Waco, Texas, one soldier told of only having six entertainments in their camp in eight months. They had to depend almost entirely on the phonograph for such amusement as they had.

"One man, in describing life on an American transport, wrote recently: 'On my ship we had one talking machine for the entire ship's company, and the boys simply fought for it. In my sleeping quarters we heard it just once in six weeks. I am so lonely for good music that I would give a month's pay—which, by the way, would not make anyone very wealthy—to hear some good phonograph records.'

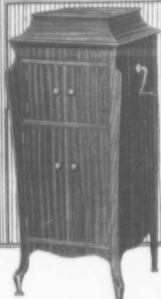
"Do you wonder," said Mr. Mussey, "in the face of such letters, that we are urging people to give talking machines and their records for our clubhouses? The musicians are giving freely of their time and strength in entertaining the men, and non-musicians can do an equally valuable service if they will give records and machines."

Want New Copyright Relations with England

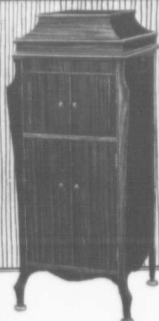
The Authors' League of America have begun a campaign designed to bring about a new copyright agreement between this country and England, whereby American composers and authors may secure adequate protection for their work abroad during the period of the war. It is stated that owing to the delays in ocean transportation it is not possible to insure publication in England within the period of fourteen days required by the present agreement, and it is urged that time be extended to sixty days.

Miss Carter, well known in musical circles in Woodstock, Ont., has been placed in charge of the "His Master's Voice" department of Heintzman & Co.'s branch in that city.

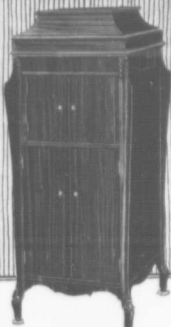
Following their usual custom of celebrating the closing of the Toronto Exhibition, Mr. R. S. Williams, president, and Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co. Ltd., Toronto, went fishing. They motored down to their old haunts in the Rideau where real, fighting fish are to be caught in the water.



Phonola "Grand Duke"
Mahogany or Oak \$138.00



Phonola "Princess" \$165.00
Mahogany or Oak



Phonola "Prince" \$215.00
Mahogany or Oak



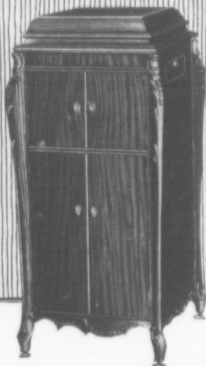
THE PHONOLA and Phonola Records

(Double Disc—90 Cents)

Give you a complete proposition in Canada's pioneer cabinet phonograph. Phonola cabinets, which always stand high in trade circles, are made in our new Elmira plant.

The "Phonola Angelus" Sound-box, Goose Neck Tapered Seamless Tone-arms, Motors, and all parts are made by experienced mechanics in our Kitchener plant.

Get the monthly lists of
Phonola Records.



Phonola "Organola" \$310.00
Mahogany or Walnut



KITCHENER FACTORY

THE PHONOLA CO. of CANADA LIMITED
Kitchener Canada

Meeting the Public's Objection to "Veneered" Cabinets

Salesman Can Readily Explain Superiority of Built-up Stock—Always Use Term "Built-up," "Laminated" or "Reinforced"

"THAT cabinet is the best veneered work you can buy," said a new talking machine salesman in an honest endeavor to work in a talking point for the machine he was attempting to sell. "Ah, veneer," said the woman customer, "you couldn't sell me that. It is covered with a thin layer of fine wood to hide cheap material and defects underneath. For me, it must be 'solid' or nothing," and with that she walked out. The salesmanager happened to walk past, and overheard the conversation. "Never let me hear anyone describing the quality of 'veneered' cabinets again," said he to the boys on the floor afterwards. "Call it 'laminated' or 'built-up' or 're-inforced' but never use the term 'veneered,'" he thundered.

To give salesmen some arguments that may come in handy to re-assure people on this question, the Journal herewith gives a summary of an article that appeared in that authoritative publication, "Veneers," by G. D. Crain, Jr. It must be noted, however, as the salesmanager pointed out, when talking to the public use the term "built-up" or "re-inforced" or some such expression that will establish confidence in the customer's mind. "The fact that veneered rather than solid work is used throughout the high-grade cabinets suggests some interesting lines of thought. Of course, the same general considerations which have led to the bulk of the furniture output being of glued-up stock apply to the manufacture of cabinets for talking machines; that is, permanence, strength and attractiveness of appearance, which are to be secured by this means, make it a logical thing to specify laminated woods. The cabinet is a piece of furniture just as much as it is a musical instrument, and its possibilities from the standpoint of beauty are such as to warrant the manufacturer in taking advantage of the attractive features of veneered work.

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

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

"Ever since the beginning of musical inclinations on the part of human beings, wood sounding-boards have played a part. The rudest instruments—of which the now famous ukulele of the Hawaiians is an excellent example—have sounding spaces enclosed by light pieces of wood. The reason for this is to enable vibrations, which cause sound, to be carried most readily. The heavier the wood, the more difficult it is to cause it to vibrate, of course; while in the

case of metal the vibration is likely not to be of a musical quality.

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

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

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

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

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

"The rift in the lute" was simply a broken piece in the body of this ancient musical instrument, forerunner of the violin, which interrupted the vibrations produced by the plucking of its strings, and destroyed the musical quality of its tone. A 'rift' or defective part of any kind in a talking machine would immediately result in the destruction of the tonal character of the music, and would substitute sounds far from pleasant.

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

A musical household represents a united family.

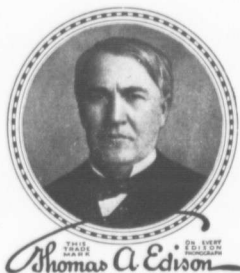
Edison Message No. 26

WHEN Thomas A. Edison said "The Marseillaise is worth a million men to France" he paid the highest possible tribute to the value and importance of music in wartime.

This picturesque phrase that now is ringing over the country carries a message to every Edison dealer. Music is necessary to the morale of our armies, but it is equally vital to the mental welfare of those at home.

The Edison dealer who helps his community obtain the music it desires and needs is doing the country a service as well as himself.

THOMAS A. EDISON, Inc.
Orange New Jersey



Edison Jobber's Supervisor Takes Mechanical Course

Mr. H. B. Stone, mechanical supervisor for W. H. Thorne & Co., Ltd., of St. John, N.B., Edison jobbers in the Maritime Provinces, spent ten days at the Edison Laboratories in West Orange, N.J., taking a "Post Graduate" course in motor construction and cabinet finishing.

This is Mr. Stone's second visit to Orange on the same errand, for it is his company's belief that their dealers should have a knowledge of the latest wrinkles of making adjustments and repairs.

This is just another instance of the energetic enthusiasm that pervades the Edison organization and makes it the aim of the jobbers to place before their dealers every possible aid that can assist in the prosecution of business. This close co-operation colors the work of all members of the Edison organization and lifts it out of the stale routine of the ordinary commercialism of a big industry, making human the dealings of its individuals one with the other.

Pathé Crowlets

"Pathé Crowlets" is the title of a new house organ in Canada. As the name suggests, this is the publication of Pathé Frères Phonograph Company of Canada, Ltd. The September issue is number one of volume one. The leading article, "A Warning Message to Pathé dealers," over the signature of Mr. O. C. Dorion, general manager of the company, pertinently urges the certainty of a shortage of goods, providing a logical reason for immediate attention to ordering. "Andréisms," being philosophical pills sugar-coated by Geo. L. André, is a feature of "Crowlets." Among the many bright pills in this department appears the following:

"Many salesmen canvass under the impression that the truth of a sale needs considerable argument to back it up and skilful polishing to make it attractive; but the man with sound selling sense knows that the truth behind a good sales proposition will operate of itself if given half a chance, and that it is the final clincher in most sales anyway. The truth often needs a little time to sink in, however. People like to find out things for themselves; and they value the strong points they discover in the proposition far more than anything the salesman can tell them."

Urges Fibre Needles

"Be patriotic and use fibre needles," urges Mr. Joseph Tees, of Calgary, who claims that now fibre needles are coming from Japan and can be had at less cost than formerly, while steel needles have gone up in price, the balance of economy lies with the fibre needle.

Mr. Tees, who is manager of the Imperial Phonograph Company at Calgary, had an exhibit of Columbia lines at the Calgary exhibition. He displayed a sign advocating fibre needles.

"The fibre needle can be sharpened many times," he points out, "and can be used four or five times with one sharpening. And then look at the advantages of the fibre needle; no scratch on the record, nor wear."

Musical Academy Incorporated

Canadian Academy of Music, Toronto, has been incorporated without share capital. "To conduct and carry on an academy or school of music, and without in any way limiting the foregoing powers: (a) To furnish instruction in all branches of the art and science of music and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold, by lease, purchase or otherwise all lands, buildings, instru-

ments and appliances necessary for the thorough equipment and maintenance of an academy of music; (b) To purchase, publish and sell books and sheet music of all kinds; and (c) To furnish board and lodging for teachers, students, etc."

Thorne's Big Sign

W. H. Thorne & Company, at St. John, N.B., distributors of Edison lines, have shown their enthusiasm by erecting a large electric sign on their building front, advertising the new Edison. This is now in place, as shown by the accompanying picture. The sign is described as follows:

"The medallion at the bottom is a transparency of the Official Laboratory Model, which does not show up as well



The new Edison sign at W. H. Thorne Co.'s, St. John, N.B., in the day time as at night. The size of the letters is 16 in. x 12 in. The total length of the sign is 24 ft. The background is dark brown, with a gold and green border with red inserts. Its appearance at night is very attractive."

The Highest Class Talking Machine in the World

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL 

Keeps your Bank Balances at High Levels!

Read this extract from a letter received from a large Sonora jobber, think it over and then write us regarding a Sonora agency:

"You are certainly doing wonders to bring the phonograph business to the front in the proper way and we have adopted your cash payment plan. You would be surprised to know the small quantity of instruments our dealers have out on time payment. We called to-day on a number of our best dealers who have sold over \$5,000 worth of Sonoras and *none of these dealers had over three instruments out on time payment out of their entire sales.* They advised us that they have no difficulty in selling Sonoras for cash, and they are not bothered by department stores which sell phonographs at \$1 down and \$1 a week. Keep up your good work, Mr. Brightson, as you are on the right road."



Sonora
"Troubadour"
\$124

Sonora is the instrument of magnificent beauty, famous as being the phonograph which won highest score for tone at the Panama-Pacific Exposition.

Sonora is the finest instrument it is possible to produce and its many exclusive and superior features make it matchless. It is purchased by those who demand the *best*. It is purchased by those who can pay *cash*. It keeps your bank balances strong and does away with the worries of large outstanding accounts. *The Sonora is the instrument bought for value and sold on a sound financial basis.*

I. MONTAGNES & CO.

Sole Canadian Distributors of the Sonora Line

RYRIE BUILDING

TORONTO

Vocalion Retailers Hear New Records

Informal Dinner at Toronto

A number of Aeolian-Vocalion dealers who were in Toronto during the first week of the Exhibition, were tendered a complimentary dinner at the National Club by the Nordheimer Piano & Music Co., Ltd., the Canadian distributors of the Vocalion.

These gentlemen were in the city consulting with their distributors concerning fall requirements and their Vocalion business generally, and the Nordheimer firm took advantage of the opportunity for a little sociability in the way of an informal luncheon.

Mr. E. C. Scythes, general manager of the Nordheimer firm, and Mr. T. C. Wright, manager of the wholesale Vocalion department, escorted their guests from the Nordheimer building to the Club. The party was seated at a large round table of exactly the right size to accommodate the specified number of plates.

It had been expected that Mr. W. H. Alfring, general manager of the Vocalion division of the Aeolian Co., would be present, but his attendance was prevented through illness. Mr. A. C. Barg, manager of the Aeolian Co.'s wholesale Vocalion department was present, and when cigars were lighted produced a selection of new Vocalion records—new numbers not yet listed in the catalogue. These were played over on a Vocalion. The dealers were encouraged to express their opinions of the selling possibilities of the various titles in their respective centres. The visitors were very liberal with their praises of the musical merit of the numbers played, and the catalogue number was invariably asked for and recorded in the inquirer's note book for future references.

Mr. Barg was very well pleased with the cordial reception that the numbers presented attracted from the dealers, and in response to their urging for early deliveries of everything they had recorded, he promised that the Aeolian Co. would not neglect to give them the earliest possible deliveries of records as musically perfect as science could make them.

In introducing the records Mr. Barg explained the process of recording and called attention to the fact that the groove in the Aeolian record is V-shaped, so made to reduce the friction and eliminate scratch. The Aeolian records, he stated, would average about 140 grooves to the inch, giving a long playing record.

Mr. Barg also suggested that in demonstrating records a great deal of business is undeveloped because the interest of the customer is not secured by the salesman or saleswoman. He urged that some explanatory remark or some well phrased brief direction calling attention to some feature of the number excites the customer's curiosity and his interest.

It was inevitable that the question of records on approval should be introduced, for wherever there is a gathering of men interested in record retailing this feature is one in which all are interested. Mr. Armstrong, manager of the Nordheimer retail Vocalion department, advanced the argument that records should be retailed in sealed envelopes, which would at once do away with records on approval and complaints of customers that they had received used records, or records that were not perfectly fresh and clean. Mr. Tufts, of the Nordheimer London branch, was strongly of the same idea. Others present still found advantages in the discriminate use of the approval system in selling records.

At the conclusion of the discussion a vote of thanks was tendered the Nordheimer Co. for the opportunity given them of coming together, and also to the Aeolian Co.

This was on motion of Mr. Schreiber, seconded by Mr. Rodger, and was unanimously carried.

Those present at this informal gathering were:

A. C. Barg, New York.
R. G. Cordingley, Brockville.
R. J. Rodger, Kingston.
Geo. C. Gower, Regina.
Geo. S. Pequegnat, Montreal.
P. J. McCaffrey, Windsor.
A. R. Schryver, Belleville.
E. R. Dennis, Toronto.
Gordon Tufts, London.
Adam Blatz, Hamilton.
Wallace Salisbury, Tweed.
Fred H. Kay, Brockville.
John A. Fullerton, Music Trades Journal.
E. C. Scythes, The Nordheimer Co., Toronto.
P. G. Armstrong, The Nordheimer Co., Toronto.
H. H. Fitch, The Nordheimer Co., Toronto.
T. C. Wright, The Nordheimer Co., Toronto.

Into Larger Premises

His Master's Voice Distributors Move

When His Master's Voice Limited, Toronto, the Ontario distributors of "His Master's Voice" products, removed to Adelaide Street West seven years ago,—before the firm was incorporated—the premises leased represented quite an ambitious undertaking. The business has never ceased to expand, however, and the space occupied by the firm has been regularly enlarged, until the whole building in which the firm was housed became too cramped. The firm have recently removed to the building a few doors east of their old address, which puts them on the north-east corner of Adelaide and Simcoe Streets. Just at present they are occupying all the space in the building they can secure, but as soon as other tenants move out, in a very short time, they will take over the entire three stories and basement of the building.

It is interesting to note that the employees of the statistical department alone of His Master's Voice Limited, number more than three times as many as the company's whole staff of seven years ago.

The office staff is temporarily located on the second floor, but with the rest of the building available, attractive offices and showrooms will be fitted up on the first floor.

The feature of importance to "His Master's Voice" dealers, in connection with the removal, is that double the stock of records will be carried, making the service still better and still more nearly approximating the management's ideal of one hundred per cent. deliveries.

Mr. Thos. Nash, manager of His Master's Voice Ltd., and his lieutenants, are naturally very enthusiastic over the growth of record business, and that the factory output is such as to make it possible to have the stock necessary to fill orders the same day as received.

Removes to Toronto

Mr. John E. White, a member of the Musical Merchandise Sales Co., Canadian distributors of Brunswick phonographs and records, for Canada, is moving to Toronto, so as to be located at the main office of the firm in the Excelsior Life Building. Mr. White has secured a competent phonograph man to look after the eastern branch of the company at Montreal. Owing to the constant increase in business and additional dealers taking on the Brunswick phonograph, Mr. White has found it advisable to come to Toronto, and will devote his entire time to the sales end of the Musical Merchandise Sales Co.

Phonograph Records for the Trade

CORKSCREW CUT

(PATENT PENDING)

Plays on **any** Standard Phonograph, without change of **any** kind. Samples on request. Special Recordings for Special Uses.

Your Own Label

Prompt Deliveries

ELECTRIC PHONOGRAPH CORPORATION

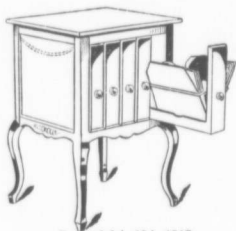
29 West 34th Street

New York City

THE LATEST RECORD CABINET

Every Record at Your Finger Tips

Each cabinet is equipped with alphabetical index book for listing the records, and with numbered guide cards for placing between the records, so that the desired record can be secured from among a hundred or more without disturbing or handling any others.



Patented July 10th, 1917

Made in a variety of styles, in birch, quartered oak, and mahogany. Five-drawer cabinets such as illustrated have capacity for 100 records either 10 or 12 inch. Ten-drawer cabinets have capacity for 200 records.

Every owner of a gramophone should have one of these cabinets.

Write us for cuts and prices.

Our new No. 100 combination Record and Sheet Music Cabinet is very popular, and would suggest that you give it a trial.

THE ORILLIA FURNITURE CO., LIMITED

ORILLIA

ONTARIO

TALKING MACHINE TRADE IN MONTREAL

THE splendid weather of the past month has done wonders for the phonograph trade and the various reports furnished by the local trade are of an encouraging nature. Regarding future conditions the atmosphere seems surcharged with the spirit of optimism and the opinion is freely expressed that the trade will see an era of increased business this fall and winter almost entirely attributable to the increased public realization that music is a necessity in the home.

The Auditone Company, Limited, is a newly incorporated company with headquarters in Montreal, capitalized at \$20,000, to carry on business as dealers in and manufacturers of talking machines.

Langevin, L'Archeveque and Pinard, furniture dealers de luxe, of Notre Dame St. West, are handling the Columbia line of Grafonolas and a complete list of Columbia records for the centre of the city. Situated right in the heart of the business district they should build up a nice business. Mr. Paul A. Pinard, who has charge of this department of the business, has conceived some splendid new selling ideas for the development of the phonograph department, and with his large connection with influential, prominent and professional business men, it should be the means of this end of the business becoming one of the most profitable.

Mr. Philip E. Layton, head of the firm of Layton Bros., delivered an address at the Edison Convention of Canadian dealers, held in Toronto under the auspices of R. S. Williams & Sons Co., Ltd., wholesale Edison distributors in Canada. The title of his paper was "The Privilege of Selling the New Edison."

"The popularity of the Columbia and Pathé lines is entrenched itself more strongly than ever in popular favor," said N. G. Valiquette, Limited, "and we are preparing for the biggest fall and winter business we have yet ex-

perienced if we are to judge from the volume of sales during August."

"During the past month many prominent citizens purchased Grafonolas," said the Canadian Graphophone & Piano Co., "and we are quite satisfied that trade for fall will show even greater results. Columbia records have sold freely, particularly in the 12-inch \$1.50 and upwards."

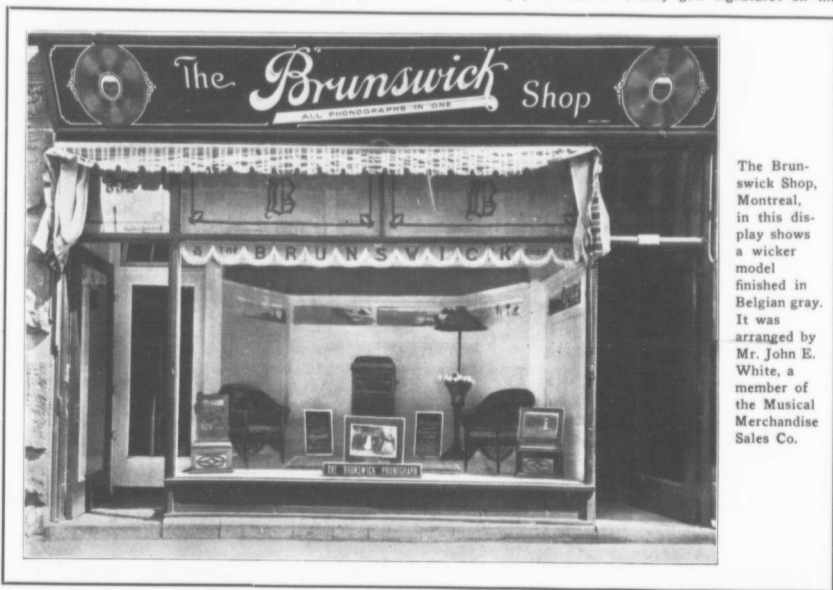
"It is well known that the musical properties as embodied in the 'Victrola' have given this make distinctive fame both locally and abroad, and that the numerous friends and users of this machine are its best reference, and an emphatic enthusiastic endorsement is always their verdict," said J. Donat Langelier. "For this and other reasons we find 'His Master's Voice' products a gratifying pleasure in handling this line."

A recent visit to the factory of the Corona Phonograph Co. found them busily engaged in filling numerous orders on hand, in fact they have enough to keep them going for a considerable time.

"How do you find business?" we asked W. J. Whiteside. "Well, we are doing a very nice trade. It is no effort to sell 'His Master's Voice' products. They sell themselves. We are getting Victrolas and crying for them right along with others, and are preparing to do a heavy fall and winter business regardless of unforeseen conditions. Our cash business is keeping right up to the handle. It was never running bigger than it is at the present time and collections are very good."

Layton Bros. have been appointed exclusive local distributors of the Edison Diamond Disc.

The Cowan Piano & Music Co. are most enthusiastic in their endorsement of the meritorious features of the Brunswick now being exploited in the advertising campaign being put on by the manufacturers, and state that the Ultona alone is a talking point that invariably gets signatures on the



The Brunswick Shop, Montreal, in this display shows a wicker model finished in Belgian gray. It was arranged by Mr. John E. White, a member of the Musical Merchandise Sales Co.

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

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



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



Style VIII "ADAM"

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

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

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

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

Manufactured by the Old Reliable

Starr Piano Company

Established 1872—Richmond, Indiana

Sole Canadian Distributors:

The Starr Company of Canada

LONDON

265 Dundas Street

CANADA

dotted line, without bringing into requisition other features in connection with this make.

High class business has been particularly figurative within the last few weeks at the Pathé show rooms of R. Valiquet, 2204 St. Lawrence Boulevard. Pathé records have also been very much in request. Mr. Valiquet is particularly fortunate in having for the present time the temporary help of his wife, a lady of exceptional musical tastes and who knows how to demonstrate and sell a Pathéphone, that would put to shame many an old experienced salesman.

Geo. V. Keen, Limited, 515 St. Catherine St., Maisonneuve, who handles "His Master's Voice" products in this locality, finds trade ahead of the corresponding month twelve months ago.

Charles Culross reports a large number of inquiries for Aeolian-Vocalion and Sonora machines. When taking either of these makes for his text he certainly can do them full justice. He states that the larger models have been in general request the past month.

S. H. Brown, retail salesmanager of the Berliner Gramophone Co., Ltd., spent his vacation in Boston. Accom-

panied by Mrs. Brown, he motored from Montreal to Boston and return.

The Canadian Graphophone Co. Columbia distributors in the Province of Quebec report great success with the new French records of the Octave Pelletier Quartet which is an assemblage of local singers picked from the leading French Canadian choirs. Mr. L. Guillaume Dupuis is the Director.

Every Columbia and Edison record as well as every parcel that leaves the store of V. Sgroi, 1085 St. James St., has on it a small well printed three colored gummed label bearing the name of the firm, address and telephone number, also the following: "Complete Columbia Service on Edison records the same applies." Mr. Sgroi says this small item of expense has paid for itself over and over again as it suggests to those hearing records where they were purchased as a person's curiosity is invariably aroused and they want to see what the label is. He reports Columbia and Edison business in both machines and records as A 1, likewise Edison Amberola records. He has built up quite a large business in small goods and musical merchandise and sells a number of pianos from time to time.

J. W. Shaw & Co. state that Grafonolas have been in splendid demand the past thirty days whilst the call for Columbia records is most gratifying. This house is finding their list of record patrons growing larger and larger all of whom have most encouraging words of praise for the Columbia list of artists and their ever changing and up to date monthly supplement.

The Berlind Phonograph Co. report their August as having been productive of good results and are in ecstasies over the future outlook for the Brunswick machine and records.

C. W. Lindsay Limited recently supplied 28 Columbia machines for use on the Canadian Patrol Boats.

"The business we are participating in lately is principally strictly new business and it is my candid opinion that our advertising campaign is bringing us telling results. Our splendid and varied stock of such well known makes as we represent has led to a rapidly developing mail order business and has proven an unqualified success of service which in its promptness and efficiency overcomes the usual tardy execution of orders which to a great extent has hitherto militated the chances of successful phonograph buying by mail," said Mr. Norman F. Rowell, manager of the phonograph department of C. W. Lindsay Ltd.

The Phonograph Shop, of Montreal, find their accumulation of stock rapidly disappearing and despite the summery weather of late August business has held its own level. Aeolian-Vocalion, Pathe machines have been in popular evi-

Etched Brass Name Plates for TALKING MACHINES and CABINETS

We make them any size or shape.



We can faithfully reproduce your trade-mark or transfer similar to the above named plate made by us for the CECILIAN.

Write us for interesting prices.

Advertising Novelties (Original Ideas), Tag Day Supplies, Badges, Buttons, Leather Cases, etc. Get in touch with us.

SHARKEY NOVELTY CO.

MAIL BLDG.
106 BAY STREET TORONTO

COLUMBIA demand makes dollars for Columbia dealers.

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



dence and Manager Geo. S. Pequegnat reports the Lyric line as having met with encouraging success.

H. P. Labelle Ltd. report a continuance of good sales in Pathophones and a materialization of nice trade with Playolas, Symphonolas and records.

Goodwin's Limited state that the Sonora line is in splendid demand and that repeat orders from old customers are being constantly received for Victor records.

The Record Service Library have registered in Montreal and will do a lending library business in records on a system similar to a book library.

The Berliner Gramophone Co., Limited, have displayed in their 417 St. Catherine St. Store a Service Flag showing that 20 members of their retail selling staff have enlisted in their country's cause, fifteen in Canadian Corps and the balance in United States Armies.

While looking over the August sales report of their firm The Brunswick Shop could not repress a smile of gratification. The volume was up to expectations and shows an increase over July business in machines and records sold.

Almy's Limited report exceptionally good business in Grafonolas and Columbia records. Miss Vezina states that popular sellers the past month included 2532, "Come Join in Our Laughter," by Al. H. Weston and Irene Young, and on the reverse side, "He laughs and So Do I," also 2528, "The Yanks are Yankin'" and the reverse side, "Hunting the Huns," sung by Arthur Fields.

J. Fowler, of the Symphonola Co., Toronto, was in Montreal recently in the interests of his firm.

J. Woods, recently of Heintzman & Co., Toronto phonograph department, has assumed charge of the phonograph department of C. W. Lindsay Ltd., Ottawa branch.

Mr. Van Gelder, of I. Montagnes & Co., Ltd., Toronto, Sonora Canadian distributors, was a late caller on the Ottawa branch of C. W. Lindsay Ltd.

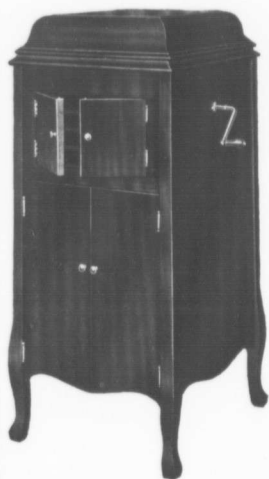
The Royal Piano & Phonograph Co. have opened up exclusive phonograph parlors at 1901 St. Catherine St. East where they have fitted up splendid and attractive quarters for the representation of Columbia and Brunswick lines. Mr. Ethier, who is an expert piano man of over twenty-five years standing and well known to the trade of Eastern Canada, is the proprietor. Already the wisdom of opening in that particular locality which is the only music store east of St. Hubert St., has been manifested in the large number of machines and records sold. Mr. Ethier has some unique selling methods which he intends putting into practice and with the service he intends giving his customers practically assures an ever increasing business. The complete list of Columbia records are carried. Mr. Ethier is the inventor of Ethier's Lettered Music System, whereby a child that knows his A. B. C.'s can play the piano.

Paul Dufault, while a French Canadian, and rendering his selections in French, has many English-speaking admirers. That is why he was induced to make a special trip to the Montreal recording laboratory of the Berliner Gramophone Co. recently to render his first recordings, which have met with such a ready response since being listed.

Moving Their Wholesale Branch

The ten storey building of the R. S. Williams & Sons Co. Ltd., Toronto, has no longer sufficient storeys to house both the wholesale and retail branches of the firm's business. Both departments have been agitating for more room until finally it was decided that the wholesale would move out and leave the Yonge Street house entirely for retailing and for the company's general offices.

The wholesale end of the business has removed to 468 King Street West, just a few doors west of Spadina Ave. This takes the departments of Mr. H. Y. Claxton, John Dinsmore, G. B. Petch.



Are You Satisfied with Your Present Line of Phonographs?

Would you not consider a better proposition?

Would you not compare our new "DISC-O-PHONE" Phonograph with any other well known high grade and more expensive instrument and be convinced that a better and more profitable proposition is offered to you?

The "DISC-O-PHONE" is gaining confidence every day, and makes a salesman's time worth while. Try it if you have competitors.

Volume, definition and tone, as well as neat designs and artistic finish are worthy characteristics of this reliable phonograph.

We can also make a limited quantity of your phonograph cabinets on your own designs and specifications.

Write at once for your season's requirements.

J. DONAT LANGELIER, LIMITED

Exclusive Manufacturers

Pointe-Aux-Trembles, Que. (near Montreal)



M 45—Solid Mahogany

M 35—Solid Mahogany and
Black Walnut

McLagan

—More than 25 Period Designs
—Plays all Disc Records

THE new and wonderfully artistic period designs just added to the McLagan Phonograph Line are a complete departure from the common-place. Enthusiasm is the only word to describe the effect that more than twenty-five new interpretations of the periods are having upon the trade. They have expected to see just another phonograph. They received an entirely new idea of the perfection of the instrument.

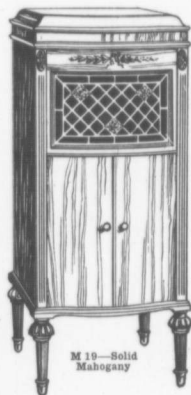
The McLagan Phonograph designs have been interpreted by artist workers who have devoted a life-time to the study of these correct principles of design. The Periods represented include

Louis XVI.
Queen Anne

Chippendale
William and Mary

Sheraton,
Etc., Etc.

If your prospect is selecting a phonograph for the most luxuriously furnished of music rooms, you will find in that unequalled variety of correct Period Designs the cabinet which meets his ideal.

M 19—Solid
Mahogany

M 40—Solid Mahogany

THE McLAGAN

Plays all Disc Records

The McLagan full, round, sweet tone reproduction is in keeping with its beautiful Period Design cabinets. Nothing in tone production has ever been achieved to surpass it.

The
George McLagan Furniture
Co. Limited

Phonograph Division,
STRATFORD, . . . CANADA

Otto Heineman Phonograph Supply Co. Inc.



25 West 45th Street, New York

FACTORIES:

ELYRIA, OHIO
NEWARK, N.J.
PUTNAM, CONN.
SPRINGFIELD, MASS.

BRANCH OFFICES:

CHICAGO, ILL.
PORTLAND, ORE.
CINCINNATI, O.
TORONTO, CANADA



Announcing OKEH RECORDS For Canada

The Heineman OkeH records, which have had such a phenomenal sale in the U.S. since their introduction in June, are now available for Canadian dealers. The name is derived from the original Indian spelling of the term which means O.K.

These records are 10-inch, double-faced, hill and dale cut, played with either sapphire point or extra loud steel needle. They contain popular and standard selections, by many of the leading recording artists before the public to-day, that will sell quickly.

OkeH RECORDS

are made under the supervision of the best technical and recording engineers in the industry, ensuring a record worthy of the most prominent stores in the Dominion.

Canadian Branch
172 John St.
Toronto

Otto Heineman
President

**SIGN THIS
AND MAIL IT
TO US TO-DAY**

Otto Heineman Phonograph Supply Co., Inc.
172 John St., Toronto

Gentlemen:

Place us on your monthly mailing list

Name

Street

Town

Province

Otto Heineman Phonograph Supply Co. Inc.



25 West 45th Street, New York

FACTORIES:

ELYRIA, OHIO
NEWARK, N.J.
PUTNAM, CONN.
SPRINGFIELD, MASS.

BRANCH OFFICES:

CHICAGO, ILL.
PORTLAND, ORE.
CINCINNATI, O.
TORONTO, CANADA



We're With You

In the Talking Machine Trade's Aim to put a quality Phonograph in every home in Canada.

We stand behind you with

HEINEMAN

"Products of Quality"

Heineman Motors, Tone Arms, Sound Boxes—

Meisselbach Motors, Tone Arms, Sound Boxes—

Dean Steel Needles—and all Phonograph
Accessories.

Canadian Branch
172 John St.
Toronto

Otto Heineman
President



MEISSELBACH

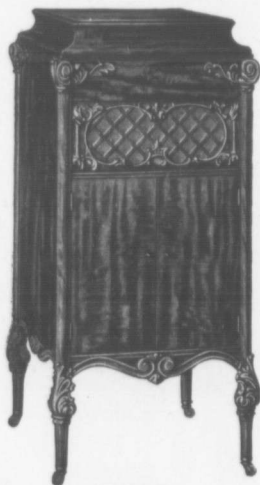


TONE ARMS

MOTORS

SOUND BOXES

Tonal Quality



Model E
\$425

48 inches high, double-veneered case, automatic lid support, quadruple spring motor. All exposed metal parts gold plate finish. Full equipment of jewel needles. Electric lighted record chamber.

The Gerhard Heintzman Phonograph Tone is not the result of accident or chance. It is the achievement of a life long study of the theory and practice of acoustics and perfect tone production.

The reproducer, tone arm, throat and horn are made to synchronize; the one is the complement of the other. Only the highest grade of piano sounding board spruce is used in the tone horn.

The motor is a multiple spring—quiet, powerful, smooth and reliable.

The Gerhard Heintzman nuancer adds the last touch of artistic refinement that appeals to the senses of the musically educated.

There is a half-century's experience in the production of the highest grade of musical instruments behind the **Gerhard Heintzman Phonograph** which offers a complete line.

Gerhard Heintzman, Limited

TORONTO

CANADA

First Annual Convention of Sonora Dealers in Canada

TAKING advantage of the fact that many outside dealers would be visiting Toronto during the Exhibition, I. Montagnes & Co., distributors of the Sonora phonograph in Canada, arranged for the first convention of retailers of the Sonora line in this country. While, in view of the numbers that in response to the firm's tentative proposal to hold the convention intimated their intention of being present, the firm's expectations in the matter of attendance were not realized, the undertaking was a success and a splendid forerunner of what can be expected in future conventions of the Sonora trade.

The firm's policy to have everything they do in keeping with a high class commodity led them to give their dealers a faultless programme of business sessions and social events. The programme, mailed in advance of the convention, was a handsome two color production, artistically designed and faultlessly executed.

The convention was held at the King Edward Hotel on September 3, 4 and 5, and it is pleasing to note that the management of the King Edward, in catering for public patronage, gives the impression that it desires to merit patronage on a basis of service rendered. The house, since the recent change of ownership and management, has become an inviting public house.

Following the registration of the delegates, each of whom was presented with a badge, on the morning of Tuesday the third, they were entertained to luncheon at the King Edward by I. Montagnes & Co. During the course of the luncheon Mr. Montagnes explained that owing to an indisposition Mr. George E. Brighton, New York, president of the Sonora Corporation, was unable to be present. Mr. Joseph Wolf, treasurer of the Sonora firm, was also unable to be present, but for a different reason. Being eligible for military service he was unable to secure permission to go out of the country, even for a couple of days. Mr. Frank J. Coupe, the firm's advertising manager, and Mr. Farb, superintendent of the Sonora factory, were present, however, and most creditably and ably represented the Sonora Phonograph Sales Co., Inc.

At the conclusion of the luncheon Mr. Montagnes extended a cordial welcome to the dealers who responded to his firm's invitation to meet together and talk over Sonora matters. He expressed the hope that the discussions would be beneficial to all, and he urged everyone to take part.

Mr. Coupe then read a message from Mr. Brighton conveying his greetings to the Sonora dealers in Canada.

Mr. Coupe, who was next called on for a talk on "Special Sales Help for Dealers," claimed never to have made a speech in his life. He however prefaced his paper with a gracefully phrased introduction that discredited his claims of inability to think on his feet.

Service for Dealers

Service is a word which in the last ten years has been used extensively. Like many other words it is rather ambiguous. In many cases it is a second cousin to the word camouflage which we have all learned to know and understand by this time. But when I think how often Service is used to really camouflage some one, perhaps I should call it a brother and not a second cousin. An establishment that renders Service in its true sense, does nothing more than to render satisfaction to its customers. When some one returns a broken spring to us, we can give him a new one and that is all there is to it. If a dealer has a broken business, then it is a horse of a different color.

The Advertising Department of the Sonora Phonograph Sales Company operates a special bureau, which is practi-

cally a co-operative enterprise maintained by a certain proportion of Sonora dealers. These dealers contribute \$5 per month, and for this they receive magnificent window display material and other advertising matter. Besides this, they are privileged to submit any question regarding the building up of their business which is puzzling them, or on which they want assistance. This department is equipped to answer these questions or secure the information from the most reliable source.

Thus a dealer in the far west writes and says, "I am in the retail drug business and only talk the Sonora when I hear of a prospect or he drops in the store, and then I try to get a date with him and take the machine to his home, and if possible close him. I have the ——— to huck strong. I can talk, but apparently not fast enough to convince or have the desired effect. I realize the fact I can't sell all, but I further realize that I am short when it comes to the closing argument, that what I lack is the convincing manner. I study the pamphlets from time to time and all literature, but would like definite information as to how to close a sale."

The same day that this letter was received this dealer was sent the letter I am now going to read, which will show just how these matters are taken care of. This is an actual copy of the letter that was written to the dealer requesting this information and one selected from the file, not because it is better than others, but because it was the first one I got hold of. You will see that this is real service. (Mr. Coupe read letter exhaustively covering the retailer's specific difficulty.)

Here is a man who has just embarked in the phonograph business, knowing little or nothing about it, and he has handed to him, information that has been gained by years of experience by those who are experts in the line. No doubt, the knowledge passed to this dealer gained by actual experience, was acquired by the writer of the letter only after many mistakes had been made.

Then there is the other side of the Service, the side which supplies the subscriber with the finest kind of advertising material. Each month a certain amount is sent to each one. For a period of six months beginning July 1st to January 1st, these dealers will have received, besides beautiful and expensive lithographed posters which fit in mahogany frames that they all have on hand, a metal sign about fifteen inches long and ten inches wide; a prospect file in an oak case, based on the best system of filing prospect cards; a copyrighted scrap book for their special sales letters and other advertisements; attractive crepe paper window decorations; an electric flash sign, which is so made that a new picture or face may be inserted from time to time and which are supplied to subscribers regularly; (this gives passers-by the idea that the dealer has a new sign about every month or two); supplies of beautiful book marks and blotters; special feature cards and price cards.

On account of the money received from the subscribers, expensive and handsome price cards, in the shape of little cardboard phonographs about ten inches high, which appear to be setting on a marble base and are in the actual various wood colorings, are made possible. Then, too, there are heavy phonograph cardboard cut-outs representing mahogany machines. These are almost actual size and, being varnished, look almost like the genuine article. Three of them set in a small window give the effect of a big display. They may also be used in places in a store where it would be impossible to set a phonograph. There is a wide choice of three and five panel screens for background effects. The

smallest is an extremely beautiful five-panel screen with a marble background effect, in which three mahogany Sonoras stand out in bold relief. These are of such a high standard that they are effective in windows of the highest class stores, where the window space does not permit any phonograph display.

The larger screen, when opened up to its full length, is nine feet long and slightly over five feet high. When set up in the correct position showing the five panels, it is probably six feet long. You will therefore see that we have created the possibility for those of our dealers who want to take advantage of this unusual opportunity, to do so.

They are not forced into it. It is for them to decide whether or not they will derive any advantage from the Service. But it is a startling fact that some dealers that I personally know to be in the greatest need of just this kind of service are the ones who refuse to give it any favorable consideration whatever, and many whom I know to be in a position to get along without the Service are constant subscribers, simply because they believe that even a suggestion or a hint along certain lines is simply the seed of an idea they can cultivate and develop into something that will bring big returns. Perhaps that is the very reason they have become so successful, they have never let a real opportunity slip by.

Music in the Home

Mr. E. H. van Gelder, the "Co." of I. Montagnes & Co., expressed the pleasure it gave him to greet the dealers in his own town. He had called on most of them, but this was the first occasion that he met them and did not have to move on to the next place. He referred to the presence of Mr. Chas. Culross, the first Sonora dealer. Concerning little problems that might arise in business, "don't forget that there is a war on," said Mr. van Gelder, "and if some little thing is not right, keep in mind that no one may be to blame." He expressed the conviction that next year the convention would be larger and that each year would see an improvement. "I hope you will enjoy yourselves," he concluded.

John A. Fullerton was next on the programme to speak on "Music in the Home," on behalf of the Canadian Bureau for the Advancement of Music. He briefly outlined the propaganda of increasing public appreciation of music and how the campaign originated. He urged the co-operation of everyone in the trade and emphasized the benefits that had accrued to the music industries since the Bureau came into existence.

In the discussion that followed Mr. Culross endorsed all that had been said for the "Music in the Home" campaign. In his own business in Montreal he had used some of the literature provided by the Bureau on calendars that he distributed. These calendars, he stated, were mailed to the various names on his prospect list. That the calendars were appreciated he usually learned when a sale was made. Then the name automatically disappeared from the prospect list and received no further calendars, until frequently the customer said, "How is it we do not get your little calendar now?"

At four o'clock the meeting adjourned that the delegates might be the guests of I. Montagnes & Co. at the Exhibition, which was reached by motor cars supplied by the firm.

Romance of Advertising

On Wednesday afternoon at 1.30 the delegates re-assembled, the first item on the programme being entitled "Romance of Advertising." This was a contribution by Mr. Solomon and Miss Hansler, of Advertising Service Ltd.

The paper read by Miss Hansler provoked a lively and interesting discussion led by Mr. Grace, manager of the C. W. Lindsay business at Kingston, and who was not the

"kicker" he at first appeared to be, but was successful in getting the meeting into an interesting debate that drew out a fund of bright ideas.

The Journal hopes to present a synopsis of Miss Hansler's paper in the next issue.

Retail Merchandising of Yesterday and To-day

H. V. Kautzmann, the wholesale representative of I. Montagnes & Co., addressed the meeting extemporaneously, and he did it well. He has a thorough understanding of retailing, and knows how to express himself intelligibly.

He commenced with the show window and worked into the phonograph department, which he contended should be on the main floor. He emphasized that regardless of the cost, the show window should be kept absolutely clean. "A clean window makes a good impression, and of course the window should be so constructed that the display will appear to the best advantage."

The retailer, he urged, can get many ideas from the travelling salesman, no matter what he sells. He is going about the country, sees various selling ideas, and by reason of being interested, absorbs many useful pointers that he is always willing to pass along.

Current events, Mr. Kautzmann suggested, offered opportunities for getting business. He instanced the barn dance craze for example, which arrived during his retailing experience, as affording an opportunity to get the public interested in dance records.

The mailing list he considered worth its weight in gold, though to get returns it must be used continuously. He also advocated regularly culling out the names that were no longer prospects.

Salesmanship he touched upon as having two outstanding qualifications in addition to courtesy and appearance. These were knowledge and confidence; knowledge of the goods and of human nature. "Salesmen," he said, "are not good enough listeners." A customer, he pointed out, frequently gives the opening to the salesman who is watchful enough to seize the opportunity.

Courtesy, he pointed out, included personal, telephone and correspondence.

Following Mr. Kautzmann's talk there was a discussion concerning the mailing list and its revisions, that showed to some extent the value placed upon the mailing list. There was difference of opinion as to whether the name of a person to whom a machine has been sold should be removed from the list. "He may be the means of selling some other person," it was urged.

One of the delegates cited a case in which he noticed that a regular record customer was no longer coming to the store. Being well enough acquainted he wanted to know why he no longer bought records. "But I do buy records," remonstrated the customer.

"Where?" asked the dealer.

"In your store."

"That's strange, I haven't seen you here for four months," continued the dealer.

"No," he replied, "I suppose you don't know my girls."

His girls were buying the records, so that this name was still useful on the mailing list, though the dealer had not discovered the fact.

Securing Prospects

Mr. H. R. Braid, manager of the I. Montagnes & Co.'s retail department, was on the programme for a talk on "Methods of Securing and Following up Prospects."

"I have found investigating trouble a paying proposition," said Mr. Braid. "It extends to your customer courtesy and service, stimulates business and keeps your customers satisfied, and satisfied customers are constantly buying records. Mechanical inspection is generally overlooked

by many dealers, but those who have used it have found it to be a wonderful sales getter. There is no more effective manner in which this can be done than making a call once a month. When an instrument is sold we impress upon the customer that we are going to give him service, that is to say, we shall call on him once a month without charge, by means of a mechanical inspector.

"When a man buys an instrument he believes your promises of service to be part of your selling talk and does not consider it seriously, because a great deal of business is done that way. Now if you live up to your promises and extend him little courtesies, nine times out of ten he will return the favors when he has the opportunity.

"There is another type of man who believes what you say and expects you to act accordingly, and if you fail he will become very antagonistic and will be sure to be a hindrance to you sometime or other. On the other hand if he is well treated he will take pride boasting of his judgment to his friends who have no instruments.

"Many times when the inspector calls there is nothing wrong with the instrument, and in many cases, if there is, the turn of a screw driver restores the instrument to its original perfection, but should there be a slight defect you have not only prevented a complaint but you have succeeded in making the customer feel more friendly and by making acquaintances you secure the names of their friends who have heard their instrument and who become prospective buyers.

"Monthly inspection is an asset in another way. It helps to keep your accounts from falling in arrears. The plan that we have works out very well. The names of the streets that our customers live on are given a certain date in the month; for instance, all who live on Prospect Street, July 1st, Grove Street, July 2nd, and so on. Every morning the mechanical inspector is given a list of the streets he is to visit.

"The statement that bigger and better business can be had by courteous service cannot be disputed. I am sure all of you realize this and many of you work along these lines, but in some instances there seems to be a tendency when a sale is made to call the incident closed and sit down and wait for what business the purchaser may desire to give unsolicited."

The Sonora Banquet

Although the convention ran into the third day the banquet at the King Edward Hotel on the evening of Wednesday, the fourth, was the grand finale of the previous two days' proceedings. This was in the Alexandra Hall of the King Edward Hotel. The guests were grouped at small tables each of which was beautiful with floral decoration.

Messrs. Montagnes & Co. had planned that the banquet should be entirely informal and the guests were so notified. Accordingly no set programme had been arranged, other than the most acceptable musical contributions of Mrs. Raymond, Mr. Frank Oldfield, who made "Sussex by the Sea" a favorite in Toronto, and Mr. Malcolm Wood, one of the very few skilled exponents of the Hawaiian guitar to be found on this continent. Mr. Wood plays with appealing grace and refinement and he surprises and delights his audience with the sweetness of the melody that he coaxes from the instrument so well adapted also to the more weird strains of native Hawaiian music. Wherever Mr. Wood, who is also well known in Toronto as a piano soloist and accompanist, plays his Hawaiian guitar his audience clamors for more. In business life Mr. Wood is on the selling staff of the R. S. Williams & Sons Co.'s musical merchandise department.

On assembling, the guests stood in their places and sang the national anthem. During the progress of the

dinner Mrs. Raymond and Mr. Oldfield entertained liberally with their art.

The menu was in the form of a "cutout" of the Supreme model of the Sonora being a replica in color and design of that model. This was set up at each plate and on opening the doors the guests were confronted with the menu. One of the items in prominent black type was "Wine" but second glance discovered that it was preceded by a very small "no."

While the courses were being served Mr. Montagnes, whose plans were unknown to any, suddenly shifted from under the responsibility of the evening by placing the banquet in charge of the only outsider present, J. A. Fullerton, who was present in good faith as a guest with no inkling of being a victim of one of Mr. Montagnes' jokes. However, with the aid of Mr. Grace, of C. W. Lindsay, Ltd., Kingston, he undertook to meet the demands so suddenly made.

His first duty was to introduce Lieut. Col. Williams, representing the Sailor's League, who in a ten minutes' talk impressed a thoroughly interested and sympathetic audience with reasons why the campaign, then in progress to raise funds for Sailors' dependents, should be supported. Colonel Williams was enthusiastically applauded and after he had



Malcolm Wood, pianist and exponent of the Hawaiian guitar.

left the room a suggestion that the plate be passed around was promptly taken up. On the next day Mrs. H. R. Braid and Mrs. van Gelder, on behalf of the banqueters, were able to present the League with \$35.50.

Mr. Montagnes, who, on stepping from under the duties of the toastmaster, had sat back for an evening's thorough enjoyment was unexpectedly called on for an explanation. He was equal to the occasion, however, and very gracefully expressed to his firm's guests the pleasure it gave him and Mr. van Gelder to have them, and he hoped that they had found this come-together an advantage as well as a social pleasure.

In turn, different persons present were called upon, and a remarkable quantity of after-dinner speaking talent was revealed in the short impromptu and in many cases witty addresses. Mrs. Campbell, bookkeeper of the firm, was among the victims and she assured the Sonora dealers present that the Sonora accounting department was not the fearful ogre that the toastmaster intimated.

Others who spoke were Messrs. Grace, Culross, Woods, Muckle, Kautzmann, van Dusen, who is also a newspaper man, Matthews, Braid, Wood, of Ottawa, who disclaimed the suggestion that he came as Sir Robert Borden's substitute,

as a bogus telegram read by the toastmaster, intimated, Mr. Coupe, Mr. Fraser.

Telegrams were read from Mr. C. W. Lindsay, Montreal, head of C. W. Lindsay, Ltd., and Mr. George E. Brightson, president of the Sonora Corporation, New York, as follows:—

"Extend my very kindest greetings to our Canadian "Boosters," also my sincere regrets that unexpected developments here preclude my seeing them this time as anticipated. Tell them how much I appreciate their efforts on behalf of Sonora and ask them to keep up the good work so that I may congratulate them personally at next convention.

GEORGE E. BRIGHTSON."

"Just returned from my vacation and find your kind invitation for convention here. I am requesting our Mr. Grace to represent us. Sincerely regret am unable to be present. My kindest regards and best wishes for a successful convention to Mr. Brightson, Mr. Montagnes and Mr. van Gelder.

C. W. LINDSAY, LTD.
C. W. LINDSAY, President."

On motion of Mr. Culross, seconded by Mr. Grace, the convention tendered a hearty vote of thanks to the firm of I. Montagnes & Co. for the very excellent entertainment provided and for the means afforded of coming together to their social and business advantage. This motion was unanimously carried by the singing of "For They are Jolly Good Fellows."

In response Mr. Montagnes thanked those present for coming to the convention and helping by their presence and in the discussions, to make it the success it was. He referred feelingly to the four years of awful times, the terrible loss of life, but pointed to the continued reports of allied victories that he hoped and predicted would bring a speedy and quick victory for the allied armies. He proposed three cheers for an allied victory and this was enthusiastically given bringing the dinner to a close.

On the next day those dealers who called at the warehouses of I. Montagnes & Co. were treated to a practical discussion of the Sonora and were given intimate knowledge of the motor, its construction and shown how to make the slight adjustments that customers sometimes require. Mr. Farb, of the Sonora factory and Mr. Pickering, I. Montagnes & Co.'s practical man, were the demonstrators.

This concluded the first convention of Sonora dealers in Canada, the success of which was gratifying to those responsible for it and a surprise to the representatives of the Sonora corporation.

Those in attendance at the Sonora Convention were:

C. R. Wood, Goodwin's, Montreal.
W. E. MacKeown, A. A. Langford, Ltd., London.
H. A. VanDusen and wife, Tara.
A. F. Mantle, Heintzman & Co., London.
W. H. Matthews, Toronto.
F. Bavington, Toronto.
W. Suggett, Toronto.
C. K. Muckle, Heintzman & Co., Toronto.
D. R. Luddington, Heintzman & Co., Chatham.
C. R. Wood, Goodwin's, Montreal.
W. M. Haidy, Heintzman & Co., Niagara Falls.
H. R. Braid, Sonora Retail Studio.
H. V. Kautzmann, I. Montagnes & Co.
Mrs. I. Montagnes, I. Montagnes & Co.
Harold Cadle, Heintzman & Co., St. Catharines.
M. S. Grace, C. W. Lindsay, Limited, Kingston.
Charles Culross, Montreal.
Miss Petersen, Miss Gallaugh, The Robert Simpson Co., Toronto.
Miss Orford, Miss Wright, Miss Collard, Heintzman & Co., Toronto.
Miss Culross, Toronto.
R. V. Fraser, Cochrane.
M. J. Roche, Cochrane.
Mrs. H. V. Kautzmann, Toronto.
Mrs. H. R. Braid, Toronto.
Mr. and Mrs. E. A. Campbell, Toronto.

Artists

Romanalli's Orchestra.
Frank Oldfield, Baritone.
Malcolm Wood, Hawaiian Guitar.
Mrs. Anne Raymond, Soprano.
Signor Morando, Accompanist.

The Newbigging Cabinet Co., Limited, Hamilton, are now represented in Quebec and the eastern provinces by Messrs. Henderson & Richardson of the Board of Trade building, Montreal.

Mr. L. R. Bourgette, who came to Canada some years ago from the head office of one of the phonograph companies, and until joining the selling force of The Musical Merchandise Sales Company, was manager of the phonograph department of Goodwin's Limited, Montreal, and is now representing the Brunswick phonograph and records for eastern Canada, making his headquarters at Montreal. Mr. Bourgette is now on a trip through the Maritime provinces in the interests of the Musical Merchandise Sales Company, and reports very good business.

Every man or woman who hears a
Columbia Grafonola is a prospect worth
hundreds of dollars to some Columbia
dealer.

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



The "Backbone" of My Business—

is how a certain music dealer referred to his COLUMBIA DEPARTMENT the other day. It was inaugurated and continued with the aid of the MUSIC SUPPLY COMPANY'S policy of personal study and co-operation with each individual dealer's needs.



We said, "Put your sales problems up to us." He did. He used our specially prepared dealer advertisements—our window display material—record selling helps—he took full advantage of the tremendous COLUMBIA publicity, and he prospered beyond expectation.

This case duplicated in scores of cases is the key to the loyalty of our COLUMBIA dealers.

MUSIC SUPPLY COMPANY

Largest Columbia Distributors in Canada

36 Wellington St. E.

-

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Toronto

NEW RECORDS

New Pathé Records

20411	Oh! Frenchy (Con Conrad), Houdini Bros. accordion accomp. Baritone. Arthur Fields	10
	We're All Going Calling on the Kaiser (J. A. Brennan), Houdini Bros. accordion accomp. Baritone. Arthur Fields	10
20413	When I Send You a Picture of Berlin (Dreyer), Baritone. Arthur Fields	10
	I'm Gonna Pin My Medal on the Girl I Left Behind (Irving Berlin), Baritone. Louis Winch	10
20414	You're in Style When You're Wearing a Smile (K. Van Alstyne), Baritone. Louis Winch	10
20412	Blue Rose (Logan), Contralto. Helen Clark	10
20412	These Pickaninies (Brockman), Collins and Harlan	10
	Thou Shall Not Steal Thy Neighbor's Milk (C. Hess), Baritone. Arthur Collins	10
20424	Tinkleinkle Inkle, from Honey Bunches of Oats, Contralto and Tenor. Ruth Lenox and Henry Burr	12
	I Think You're Absolutely Wonderful, from "Oh, Look" (Harry Carroll), Baritone. Louis Winch	12
40151	Favorite Army and Navy Songs (Medley No. 3), Lyric Vocal Quintet	12
	An Old Time Cabaret (Medley No.), Lyric Vocal Quintet	12
NEW STANDARD BALLADS SUNG IN ENGLISH		
20396	She is Far from the Land (F. Lambert), Baritone. William Simmons	12
	Forever is a Long, Long Time (A. Von Tilzer), Baritone. Wm. Simmons	12
20212	Old Black Joe (Stephen C. Foster, Invincible Four), Tenor. Henry Burr	12
	The Sweetest Story Ever Told (R. M. Stults), Tenor. Henry Burr	12
40133	Aloha Oe (Liliuokalani), Marie Morrissey, Contralto, and Invincible Four	12
	"Dreams" (stratella), Contralto. Marie Morrissey	12
20409	Cohen Fences the Real Estate Office (Bluff and Hayman), Comedian. Bernard Sternau	10
	Cohen Calls His Tailor on the Phone (L. Leverich), Comedian. Bernard Sternau	10
20398	La Carline (Maurica Russel), (Louis Ganne), Broadway Saxophone Sextette	10
	The Mosquito's Parade (H. Whitney), Broadway Saxophone Sextette	10
20415	Liberty Bell, intro., Three Wonderful Letters from Home, Medley One-step (Mohr), Accordion duet. Peppino and Perry	10
	I'll Take You Back to Little Italy, intro., When Alexander Takes His Ragtime Band to France, Fox-trot (Berlin), Accordion duet. Peppino and Perry	10
PATHÉ "DE LUXE" DANCE RECORDS		
20416	Harry Fox Trot (Low Pollock), American Republic Band	10
	Johnny on the Spot, One-step (Roberts), American Republic Band	10
20417	Nona Waltz (Vanderstout), American Republic Band	10
	Texas Fox Trot (D. Guion), American Republic Band	10
NEW OPERATIC VOCAL RECORDINGS		
63025	Il Secreto Di Susanna (The Secret of Suzanne), in Italian (Walter Ferrar), Soprano. Claudia Muzio	12
	La Forza Del Destino "Pace-Mio-Dio" in Italian (Verdi), Soprano. Claudia Muzio	12
ADDITIONAL ISSUE OF SINGLE PAGE RECORDS SUNG BY LUCIEN MURATORE		
54012	"Paggiacci," "C'est la Guibba" (On with the Play) in Italian (Leoncavallo), Tenor. Lucien Muratore	12
54003	"Werther," "Pourquoi me Revellier" in French (Massenet), Tenor. Lucien Muratore	12
NEW INSTRUMENTAL RECORDS		
20402	Irish Jigs—(Medley)—(1) McIntyre's Jig, (2) Carney's Fancy, (3) Dromybrook Fair, Union pipes, piano accom. Tom Ennis	10
	Irish Reels—(Medley)—(1) McLeod's Reel, (2) Larry Kelly, Union pipes, piano accom. Tom Ennis	10
20213	Parla Valse (Arditi), Whistling solo, Granda Ciridini	12
	Listen to the Mocking Bird (Winner), Whistling solo. Barney Gardiner	12

40132	Reverie (Schumann), Violoncello solo, piano accomp. Joseph Hollman	12
	Fleur d'Annoncine (Popper), Violoncello solo, piano accomp. Joseph Hollman	12
NEW BAND RECORDS		
20379	Allies Patrol (March), (Arr. by H. Grant), Canadian Dominion Band	10
	Canadian Patrol (March), (Arthur L. Lewellyn), Canadian Dominion Band	10
20400	Stradella Overture (Flotow), Imperial Infantry Band	10
	Taucered Overture (Rossini), Imperial Infantry Band	10
20406	"Camp Fire" March (G. A. Giff), American Legion Band	10
	Our Boys March (Hugo Frey), American Regimental Band	10
20209	Moments of the Dance, from "Head Over Heels" One-step (Jerome Kern), American Republic Band	12
	I Want to Learn to Dance, Intro.: The Girl I Can't Forget, from "The Kiss" (H. H. Work), American Republic Band	12
20211	His Wonderful Irish Brogue (Weston-Lev and Lewis), James A. Byrnes, piano accomp. Baritone. Jack Norworth	12
	You Want Us to Lose the War? (Weston-Lev), James A. Byrnes, piano accomp. Baritone. Jack Norworth	12
20210	Fancy You Fancying Me, from "Odds and Ends of 1917" (Weston), James Byrnes, piano accomp. Baritone. Jack Norworth	12
	The Further it is from Tipperary, from "Odds and Ends of 1917" (Williams-Judge), James Byrnes, piano accomp. Baritone. Jack Norworth	12

New Gennett Records

Sole Canadian Distributors: The Starr Co. of Canada, 265 Dundas St., London, Ont., Canada.

DANCE RECORDS		
8513	Blue Rose Waltz (Logan), Cunkin's Society Orchestra	1 00
11066	Howay!—One-step ("Josh"), Gennett Band	1 00
	One-step Medley, No. 2—"We're All Going Calling on the Kaiser," "Keep Your Head Down Fritz Boy," "We Stopped Them at the Marne," "Alice, I'm in Wonder-land" Gennett Band	1 25
8506	Missouri Waltz (Logan), Solo Guitar, Guitar and Ukulele, Hawaiian Troupe	1 00
	I'm A-Longin' For You (The Encore Waltz), (Hathaway-Zenker), Cunkin's Society Orchestra	1 00
8512	Sinbad—Fox-trot, Introducing: "Has Ma Tax" and "I'll Tell the World" (Julian and DeSylvia), Saxophone, with Jean Goldkette at the Piano, Duane Sawyer	1 00
	Going Up—One-step, Introducing: "Here's to the Two of You" (Hirsch), Saxophone, with Jean Goldkette at the Piano, Duane Sawyer	1 00
10035	Fox Trot Medley, No. 1—"Darktown Strutters' Ball," "Barnyard Blues," "Mother, Dixie and You," "Cocoanut Grove Jazz," Gennett Military Band	1 00
	One-step Medley, No. 1—"Good-by, Broadway, Hello Zenker," "It's a Long Way to Berlin, but We'll Get There," "I Don't Want to Get Well," "Hail! Hail! the Gang's All Here," "When Do We Go from Here, Boys?" "Over There," Gennett Military Band	1 25
7645	Steve—Fox Trot (Creager), Honey-Land Jazz Band	1 00
7594	Espana Waltz (Waldteufel), Gennett Military Band	1 00
7630	Jolly Fellows Waltz (Vollestedt), Gennett Military Band	1 00
	Go To It—Fox Trot (Osman), Vess Osman's Banjo Orchestra	1 00
7633	Rag-A-Minor—One-step (Lenzberg), Vess Osman's Banjo Orchestra	1 00
	The Spinning Top—Waltz (Knecht), Gennett Dance Orchestra	1 00
	Valse Fascination—Waltz (Gray), Gennett Dance Orchestra	1 00
10020	Spanish Beauties—One-step (Lopez), Yerkes Jazzin' Orchestra	1 00
	A Bunch of Roses—One-step (Chapli), Yerkes Jazzin' Orchestra	1 25
LATEST POPULAR SONG HITS		
8517	If He Can Fight Like He Can Love, Good-night Germany! (Clarke-Rogers-Meyer), Tenor with Orch. Billy De We'll Do Our Share (While You're Over There), (Brown & Harriman-Egan), Tenor with Orch. James Carlton	1 00

Every talking machine owner is a likely customer for the up-to-the-minute Columbia list of new records.

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



The most wonderful Talking Machine of the present age at the price. An Instrument of Supreme Value, Tone and Quality.

CLEAR TONE

(Speaks for Itself)

The CLEAR TONE has become very popular because of its quality, splendid value and the advertising and sales campaign that now stands in back of it. **Dealers!** Watch us grow—write for our agency and grow with us.

SUNDRY DEPARTMENT

MOTORS

No. 01—8-in. turntable, single spring	\$1.25
No. 01—10-in. turntable, single spring	1.40
No. 1—10-in. turntable, double spring, plays 2 10-in. records	2.95
No. 6—10-in. turntable, double spring, plays 3 10-in. records	3.50
No. 6—12-in. turntable, double spring, plays 3 10-in. records	3.85
No. 8—12-in. turntable, cast iron frame, double spring, plays 3 10-in. records	4.85
No. 9—12-in. turntable, cast iron frame, bevel gear wind, double spring, plays 3 10-in. records	5.85
No. 10—12-in. turntable, cast iron frame, bevel gear wind, double spring, plays 4 10-in. records	6.85
No. 11—12-in. turntable, cast iron frame, bevel gear wind, double spring, plays 7 10-in. records	8.50

STONE ARMS AND REPRODUCERS

No. 1—Tone arm and reproducer	\$1.10
No. 2—Tone arm and reproducer, for playing all records, high grade	1.35
No. 4—Tone arm and reproducer, for playing all records, high grade	2.95
No. 6—Tone arm and reproducer, for playing all records, high grade	2.65
No. 7—Tone arm and reproducer, for playing all records, high grade	2.65
No. 8—Tone arm and reproducer, for playing all records, high grade	2.65
No. 9—Tone arm and reproducer, for playing all records, high grade	2.65

MAIN SPRINGS

No. 00— $\frac{3}{8}$ in., 23 gauge, 9-6 ft.	29c. each.	100 lots 25c. each
No. 01—1 in., 23 gauge, 7 ft.	25c. each.	100 lots 20c. each
No. 0— $\frac{3}{4}$ in., 20 gauge, 8-6 ft.	25c. each.	100 lots 21c. each
No. 1— $\frac{3}{4}$ in., 25 gauge, 9-6 ft.	39c. each.	100 lots 35c. each
No. 2— $\frac{13}{16}$ in., 25 gauge, 9-6 ft.	43c. each.	100 lots 39c. each
No. 3— $\frac{3}{8}$ in., 25 gauge, 11 ft.	49c. each.	100 lots 45c. each
No. 4—1 in., 23 gauge, 10 ft.	49c. each.	100 lots 45c. each
No. 5—1 in., 27 gauge, 11 ft.	65c. each.	100 lots 59c. each
No. 6— $1\frac{1}{4}$ in., 27 gauge, 11 ft.	90c. each.	100 lots 85c. each

RECORDS

POPULAR and GRAMMAVOX Brand, 10 inch double face, lateral cut, all instrumental—
32c. in lots of 100. 30c. in lots of 1,000. 29c. in lots of 5,000

GOVERNOR SPRINGS

\$1.00 per hundred; \$6.00 per thousand. Special price in large quantities for Motor Manufacturers.

GENUINE DIAMONDS, SAPPHIRE POINTS AND BALLS

Genuine Diamond Points for playing Edison Records	\$1.45 each.	100 lot, \$1.35 each
Sapphire Points for playing Edison Records18 each.	100 lot, .14 each
Sapphire Balls for playing Pathé Records20 each.	100 lot, .16 each

STEEL NEEDLES 60 cts. per M. in quantity.

NEEDLE CUPS AND COVERS

\$17.50 per M. \$16.00 per M. in 5,000 lots. Covers \$7.50 per M.

COVER STAYS

No. 1, for Table Cabinets, 6 in. long	9c. each.	100 lot, 7 $\frac{1}{2}$ c. each
No. 2, for Floor Cabinets, 9 in. long	17c. each.	100 lot, 13c. each
No. 3, heavy for Floor Cabinets, 10 in. long	20c. each.	100 lot, 16c. each

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

Special quotations given to quantity buyers in Canada and other export points.

Write for our 84 page catalogue, the only one of its kind in America, illustrating 33 different styles of talking machines and over 500 different phonographic parts, also gives description of our efficient Repair Department.

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

- 8516 **America, He's for You** (Sterling). Tenor with Orch.
Arthur Hall
- Bring Me a Letter from My Old Home Town (DeLamater-Anderson). Tenor with Orch. Marcel Haynes. 1 00
- 8515 **When I Get Back to My American Bighty** (Fields-Morse). Tenor with Orch. Chas. Porter
- Dumpy Doodle Dees Dum Dee** (Novelty Song). (Crane-Donaldson). Tenor with Orch. Don W. Quinn 1 00
- 8514 **Nearer My God to Thee** (Adams-Mason). Vocal Duet with Orch. Hart and Shaw
- Draw Me Nearer** (Crosby-Doane). Vocal Duet with Orch. Hart and Shaw 1 00

Columbia Records for October

10-Inch—90c.

VOCAL SELECTIONS

- A2590 **Climb Up! Ye Chillon, Climb**. Harry C. Browne and Peerless Quartette
- Carve Dat Fossam**. Harry C. Browne and Peerless Quartette.
- A2591 **Sweet Genevieve**. Columbia Stellar Quartette
- You're the Flower of My Heart, Sweet Adeline**. Columbia Stellar Quartette.
- A2589 **Abide With Me**. Henry Burr, Tenor Solo.
- What a Friend We Have in Jesus**. Henry Burr, Tenor Solo.
- A2588 **In the Good Old Irish Way**. Van and Schenck, Baritone and Tenor Duet.
- My Marie**. Van and Schenck. Baritone and Tenor Duet.
- A2587 **Bobbie the Bomber**. Byron G. Harlan, Character Song.
- What Yankee Doodle Says He'll Do, He'll Do**. Peerless Quartette.
- A2597 **Cheer Up Father, Cheer Up Mother**. Peerless Quartette.
- Bring Me a Letter from My Old Home Town**. Charles Harrison, Tenor Solo.
- A2601 **It's a Long Way to Dear Old Broadway**. Irving Kaufman, Tenor Solo.
- The Last Long Mile from Toot! Toot!** Arthur Fields and Peerless Quartette.
- A2607 **When the Sun Goes Down in Flanders**. Hugh Donovan, Tenor Solo.
- Girls of France**. Hugh Donovan, Tenor Solo.
- A2599 **When Uncle Joe Steps into France**. Collins and Harlan, Character Song.
- Good-bye Alexander (Good-bye Honey-boy)**. Farber Sisters, Character Duet.
- A2598 **A Rainbow from the U.S.A.** Henry Burr and Peerless Quartette.
- France, We Have Not Forgotten You**. Henry Burr, Tenor Solo.
- A2600 **Keep Your Head Down "Fritzie Boy"** Arthur Fields and Peerless Quartette.
- Oh! You Lal Lal** Harry Fox, Character Song.
- A2602 **Do Your Little Bitty-Bit (Right Now)**. Peerless Quartette.
- The Beast of Berlin (We're Going to Get Him)**. Arthur Hall, Baritone Solo.
- A2604 **I Wish I Had Someone to Say Good-bye to**. Henry Burr, Tenor Solo.
- Good-bye Mother Machree**. Henry Burr, Tenor Solo.

FRENCH RECORDS

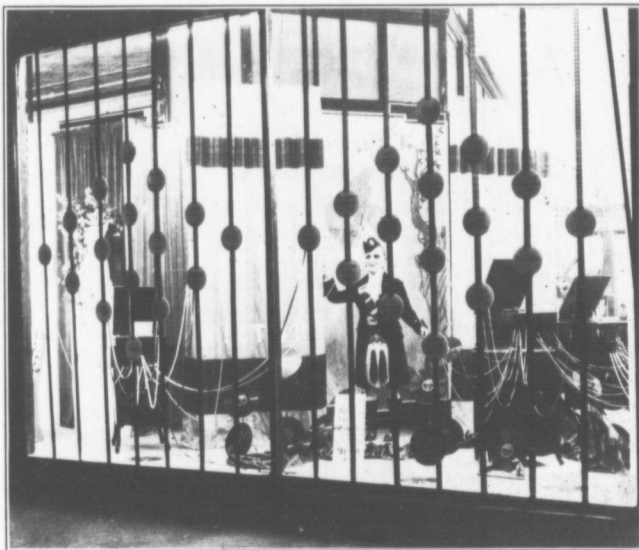
10-Inch—90c.

- E4014 **Allouette**. A quatre voix. Chanson Populaire.
- Un Canadien Errant**. Quatre voix. Chanson Canadienne.
- E4013 **Les Soires De Quebec**—Chant Canadien a quatre voix lere et 2 ieme partie. Quatuor Oct. Pelletier.
- Minuit Chretiens**. Chant Religieux a quatre voix. A. Lapierre, Soloist.
- E4016 **Jersusalem**—Chant Religieux a quatre voix. A. Lapierre, Soloist.
- E4017 **Adieu, J' ai Magnan**. Basse. Soloist.
- J'ai Tant De Choses a Vous Dire**. A. Lapierre, Tenor.

INSTRUMENTAL

10-Inch—90c.

- A2603 **Lullaby**. Edna White Trumpet Quartet.
- The Old Refrain**. Edna White Trumpet Quartet.
- A2605 **Songs of Your Childhood Days—Part I**—Introducing: (1) "Daisy Bell." (2) "Iceman." (3) "When You Were Sweet Sixteen." (4) "Signor Hurd! Hurd! Street Piano." (5) "Signor Hurd! Hurd! Street Piano." (6) "Just as the Sun Went Down." (7) "Mid the Green Fields of Virginia." (8) "On the Banks of the Wabash Far Away." (9) "Signor Hurd! Hurd! Street Piano." (10) "The Campbells are Coming." (11) "When Johnny Comes Marching Home." (12) "I'm Captain Jinks of the Horse Marines." (13) "Oh Carry Me Back." (14) "Comin' Through the Rye." (15) "Fife, Drum and Bugle Corps." Arranged and compiled by Charles A. Prince.
- A2592 **On to Victory March—Part I**—Introducing: (1) "The Campbells are Coming." (2) "When Johnny Comes Marching Home." (3) "I'm Captain Jinks of the Horse Marines." (4) "Oh Carry Me Back." (5) "Comin' Through the Rye." (6) "Fife, Drum and Bugle Corps." Arranged and compiled by Charles A. Prince.
- A2593 **On to Victory March—Part II**—Introducing: (1) "The Girl I Left Behind Me." (2) "Bixie." (3) "Blue Bells of Scotland." (4) "Rally 'Round the Flag." (5) "Fife, Drum and Bugle Corps." Arranged and compiled by Charles A. Prince.
- A2596 **Manzanillo**. Prince's Orchestra.
- Shadows on the Water**. Prince's Orchestra.
- A2596 **Good-bye Alexander**—Medley One-step. Introducing: "Oh Franchy." Wilbur C. Sweetman's Original Jazz Band.
- The Darktown Strutters' Ball**—Medley Fox Trot. Introducing: "I'm Sorry I Made You Cry." Wilbur C. Sweetman's Original Jazz Band.
- A2595 **Mickey**—Medley Fox Trot. Introducing: "Down in Hindustan." Earl Fuller's Rector Novelty Orchestra.
- Here Comes America**—Medley One-step. Introducing: "Send Me Away with a Smile." Earl Fuller's Rector Novelty Orchestra.
- A2594 **The Jolly Lumber Jack**. Arthur Turley, Harmonica Solo.
- Toreador March**. Arthur Turley, Harmonica Solo.
- A2608 **Ever of Thee I'm Fondly Dreaming**. Barbara Maurel, Mezzo Soprano Solo.
- Long Long Ago**. Barbara Maurel, Mezzo Soprano Solo.
- 12-Inch—\$1.50
- 49143 **Bonnie Sweet Bessie** (The Maid o' Dundee). Hulda Lashanska, Soprano Solo.
- 49152 **Hamlet, Brindisi** (Drinking Song). George Baklanoff, Baritone Solo.
- A6059 **Darling Nelly Gray**. Lucy Gates, Soprano Solo.
- My Old Kentucky Home**. Lucy Gates and Columbia Stellar Quartette.



A Harry Lauder window in Winnipeg by the T. Eaton Co., Ltd. The streamers are of ribbon in plaid pattern, to match the kilt of the figure. On the round disks appeared wording referring to the various parts of the Victoria to which narrow ribbons were attached.

The World Moves On!

Printers thought the typesetting machine was not practical—

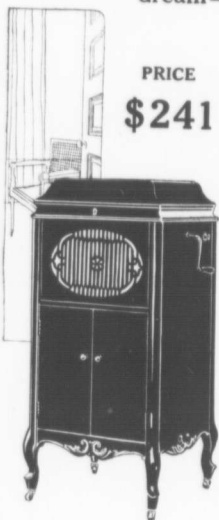
The Horse Breeder said the automobile would never be in general use—

The Wire Manufacturer said "wireless" was a dream—

Even Congressmen said "heavier-than-air" flying machines were impossible—

PRICE
\$241

The last to be disturbed by the wheels of progress is the single-record phonograph manufacturer, who says the playing of all records on one machine "cannot be done."



"Cannot Be Done"

is now in the scrap heap, for—

The **Brunswick**
does it!

It attracts the eye.

It pleases the ear.

It plays all records at their best.

It is all Phonographs in One.

Increase your sales this year and thus increase your profits. Send to-night for Sales Plan. Remember you have the Brunswick Record.

THE MUSICAL MERCHANDISE SALES CO TORONTO MONTREAL WINNIPEG Excelsior Life Building **Toronto**

The
Brunswick
ALL PHONOGRAPHS IN ONE

- 46060 (a) Country Gardens, (b) Shepherd's Hey. Percy Grainger, Piano Solo.
 Prelude in A Flat, No. 17, Op. 28. Percy Grainger, Piano Solo.
 46063 In Venice. Prince's Orchestra, Gatty Sellers at the organ.
Heart Throb. Prince's Orchestra.
 46061 **Mայtime**—Medley Waltz. Introducing: (1) "Sweetheart," (2) "The Road to Paradise," (3) "Selling Gowns." Jazarrimba Orchestra.
The Rainbow Girl—Medley Waltz. Introducing: (1) "Loves Ever New," (2) "My Rainbow Girl," (3) "In a Month or Two." Jazarrimba Orchestra.
 46062 **While the Incense is Burning**—Medley Fox Trot. Introducing: (1) "I'll Take California for Mine," (2) "In Dear Old Sunny Spain." Jockers Bros. Violin and Piano Duo.
Tres Bien—One-step. Jockers Bros. Violin and Piano Duo.
 46064 **I'm Always Chasing Rainbows**—Medley Fox Trot. Introducing: (1) "Tiptail Poppy Tunes," (2) "A Kiss for Cinderella." Prince's Band.
Oh Frenchy—Medley One-step: (1) "Good-by Alexander," (2) "After You've Gone." Prince's Band.

Victor Records for October

POPULAR SONGS

- 18492 Good-by Alexander. Good-by Honey Boy. Marion Harris.
 When Uncle Joe Steps Into France. Collins and Harlan. 80 90
 18493 When You Sang "Hush-a-bye Baby" to Me. Sterling Trio.
 Maamy's Chocolate Soldier. Marion Harris 90
 18494 For Your Boy and My Boy. Peerless Quartet.
 When You Come Back. Raymond Dixon and Orpheus Quartet.
 The Yanks are at It Again. American Quartet.
 18495 When I Get Back to My American Bighty. Arthur Fields
 I'm Always Chasing Rainbows. Charles Harrison. 90
 18496 I Miss that Mississippi Miss that Misses Me. Sterling Trio 90

DANCE RECORDS

- 18476 When Aunt Dinah's Daughter Hannah Began on that Piano
 —One-step. Six Brown Brothers.
 Chasing the Chickens—Fox Trot. Six Brown Brothers. 90
 35670 **Didola**—Fox Trot. Joseph C. Smith's Orchestra.
 Bontal—Waltz. Joseph C. Smith's Orchestra 1 50

VOGAL AND INSTRUMENTAL RECORDS

- 45154 **A Khaki Lad.** Reinold Wernzath.
 I Want to Go Back to "Blighty." Reinold Wernzath. 1 25
 18498 National Emblem March. United States Marine Band.
 "Lights Out" March. Arthur Pryor's Band 1 90

RED SEAL RECORDS

- 61781 Laddie in Khaki (Ivor Novello). Frances Alda, Soprano 1 25
 61787 Love's Garden of Roses (Ruth Rutherford-Haydn Wood).
 John McCormack, Tenor 1 25
 87295 When the Boys Come Home (John Hay-Oley Spinks).
 Ernestine Schumann-Heink, Contralto 2 50
 89067 Force of Destiny—Il segreto fu dunque violato? (Is My
 Secret Then Betrayed). (Verdi). Enrico Caruso, Tenor
 —Ginepro De Luca, Baritone—In Italian 5 00
 88593 The Lost Chord (A. A. Proctor-Arthur Sullivan). Alma
 Gluck, Soprano—Erren Zimbalist, Violinist 3 50
 74570 La Ronde des Lentins (Dance of the Goblins). (A. Razzini).
 Jascha Heifetz, Violinist (Pianoforte by Andre Benoit) 2 00

CANADIAN RECORDINGS

- 263004 **Pompé d'Amour** (Leneek Dumont). Barton. Hector
 Pellerin.
Souvenir Tendre (Christian Fragon). Barton. Hector
 Pellerin.
 263005 **Ladébauche** (La rufe p'tit cochon jaune). Du May
 d'Amour.
Ladébauche (L'sop de Blagueurs). Du May d'Amour.

Edison Amberol Records for October

CONCERT RECORD—\$1.10

- 28290 Par toi, divine créature—Le Couer et la Main (Lecore). Soprano
 and Baritone, in French, orch. acc. Olette Le Fontenay and
 Orpheus Langstein.
REGULAR LIST—90 Cents Each
 3560 Alice, I'm in Wonderland (Theodore Morse). Tenor, orch. acc.
 Vernon Dalhart.
 3564 Any Old Place the Gang Goes (I'll be There). (Wm. J. McKenna).
 orch. acc. Edward Meeber.
 3577 Bonnie Kate—Medley of Reels, Accordion, Piano, acc. by Joe Linder.
 John J. Kimmel.
 3507 Blue Rose Waltz (Frederic Knight Logan), for Dancing. Jaudas'
 Society Orchestra.
 3563 Clover Club "A" "Fox-Trot Classic," (1) (Felix Arndt). Imperial
 Symphony Band.
 3555 Daddy Mine (Wilson Dubin). Contralto, orch. acc. Helen Clark.
 3576 Down in the Jungle Land (Thos. Morse). Jungle Song, orch. acc.
 Arthur Collins and Byron G. Harlan.
 3574 Go Down, Moses (Let My People Go), (Arr. by H. T. Burleigh).
 Tenor, orch. acc. Ross Miller and Chorus.
 3559 Good and Bad, Coon Sketch. Billy Golden and Billy Heins.
 3570 Hearts of the World (Lee Johnson), Baritone, orch. acc. Edward
 Allen.
 3571 Indianola (Henry Onivas), orch. acc. Billy Murray.
 3572 Jazarrim Around—One-Step (Earl Fuller). Earl Fuller's Famous
 Jazz Band.
 3562 Little Good for Nothing's Good for Something After All (Harry
 Von Tilzer). Mixed Voices, orch. acc. Harmony Four.
 3573 Little Old Log Cabin in the Lane (Will S. Hayes). Mixed Voices,
 orch. acc. Metropolitan Quartet.
 3566 **Mայtime Waltz** (Sigmund Romberg). Jazarrimba Orchestra.
 3565 Nalla—Intermezzo (L. Delibes). Edison Concert Band.
 3558 Piccolo Pie (Walter L. Sater). Creator and His Band.
 3556 Post and Peasant Overture, Part 1 (F. Von Suppé). American
 Symphony Orchestra.
 3557 Post and Peasant Overture, Part 2 (F. Von Suppé). American
 Symphony Orchestra.
 3578 Second Mazurka (Benjamin Godard). Piano. Andre Benoit.
 3575 Somewhere in Hawaii. (J. A. MacMekin). Waikiki Hawaiian
 Orchestra (with Louise and Jerry).
 3561 Sweetest Story Ever Told (E. M. Stults). Tenor, orch. acc. Ralph
 Erwin.
 3568 We're All Going Calling on the Kaiser (Caddigan-Brennan). Baritone,
 orch. acc. Arthur Fields and Chorus.
 3569 "When I Send You a Picture of Berlin (You'll Know it's Over,
 "Over There," I'm Coming Home), (Fay-Ryan-Dreyer). Tenor
 and Male Voices, orch. acc. Billy Murray and Chorus.

Tribute to Heineman Prestige and Quality

As fine a tribute as ever was paid to a concern in any industry by a competitor, was paid just lately to the Otto Heineman Phonograph Supply Co. by the president of another company manufacturing a phonograph accessory.

"In my dealings with the Heineman concern," said the executive mentioned above, "I have never had occasion to rebuke it for any unkept promises. The material it sold me was just as represented, in an excellent and pliable condition. From Otto Heineman himself, down to the least important employe of the firm, every man is a gentleman and many have often gone out of their way to emphasize the Heineman policy of satisfaction, absolute and unconditional. Together with this ethical way of doing business, the Heineman prestige is further reinforced by the innate excellence of its many products."

FRANK STANLEY'S BRUNSWICK SHOP

A view of a portion of the second floor in Frank Stanley's Yonge St. store, Toronto, which is given over to the Brunswick phonograph department. This is elaborately furnished, making an attractive spot for prospective buyers to see and hear the different types. The department, which has six demonstrating rooms and a recital hall, is in charge of Mr. Harry Pratt, who has seen the talking-machine industry grow from almost nothing to immense proportions, and to whose energy is due much of the Stanley Brunswick Shop's success.



Third Annual Convention of Canadian Edison Dealers

WHEN the delegates to the third annual convention of Canadian Edison phonograph dealers assembled in the King Edward Hotel, Toronto, they were confronted by a big placard which said, "You came here to discuss problems. Let's hear from you." If inspiration were needed this seemed to be it, for the various dealers took a real family interest in discussions, and at no time during the sessions were the proceedings allowed to drag.

This was the third of a series of three annual conventions arranged and presented to the Edison dealers by The R. S. Williams & Sons Co., Ltd., distributors of the Edison line. When the first was put on it was offered in the nature of an experiment, but so successful did it prove that it was at once decided to make it an "annual," and each year since the attendance and the interest have increased.

A comprehensive programme greeted the visitors and kept them busy for the two days, Thursday and Friday, September 5 and 6. This was during the second week of the Exhibition, when a maximum of attendance could be expected, and it was a striking testimony to the attractive-

representative, sang very acceptably "Soon You'll Be Coming Home, Lads," a patriotic composition by Mr. Philip E. Layton of Montreal, dedicated to Lloyd George, and of which the composer played the accompaniment for Mr. Mackay. Copies of the song were presented to each person at the convention on the next day, with the compliments of Mr. Layton, who has since the outbreak of war been so active in the interests of the soldiers.

The banquet immediately preceded the recital and was necessarily kept within a time schedule. Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., and who is so active and enthusiastic in promoting public interest in music, in a few words introduced a representative of Canadian Bureau for the Advancement of Music to tell something about the objects and accomplishments of that organization. He called on Mr. J. A. Fullerton, whom he said, as editor of Canadian Music Trades Journal and director of the Canadian Bureau for the Advancement of Music, was giving his entire time to the advancement of the interests of the music



At the Edison Dealers' Banquet, King Edward Hotel.

ness of the convention, or the interest of the dealers in their line, or both, that in spite of the demands upon the time of visitors to Toronto during the second week of the greatest exhibition of its kind in the world, the attendance was so large and so constant.

On the first day the visitors were the guests of the R. S. Williams & Sons Co., Ltd., to luncheon at the King Edward, and in the evening to a magnificent banquet at the same hotel. A unique and enjoyable feature of the banquet was the absence of speechmaking. There was an excellent musical programme by Watson's Orchestra, Ruth Thorn, John C. Mackay, Ben Hokea, and Chas. Musgrave, accompanist. Mr. J. C. Mackay, the Ontario Edison sales re-

industries in Canada. He explained that while the programme purposely omitted any addresses, he thought the dealers should hear a little about the "Music in the Home" campaign.

In paying tribute to the whole-hearted and unbiased manner in which Mr. Stanton, a member of the executive committee of the Bureau referred to, stood behind its activities, Mr. Fullerton said that the trade had no conception of the debt it owed to Mr. Stanton.

He quickly outlined the causes leading up to the organization of the Bureau about a year and a half ago, and which are no doubt familiar to the Journal's readers.

He held up a booklet, "Sunshine for the Soul," and

which title, he stated, aptly epitomized the work of the Bureau, getting the public to appreciate that music in the home is "Sunshine for the Soul." Fifty thousand copies of this booklet had been purchased from the Bureau at the cost of printing by dealers in all parts of the country for public distribution.

Mr. Fullerton spoke of the ready co-operation of music dealers and newspaper publishers in all parts of the country in the campaign to get music appreciated as a home necessity and something that should be taught in every school. He referred also to the numbers of local associations that had sprung out of the "Music in the Home" campaign, these being of great advantage to local dealers in eliminating trade evils, and in giving the public a proper estimate of the dignity and legitimacy of the business of providing the public with musical instruments.

The convention delegates were provided with reserved seat tickets to the musicale in the new Masonic Hall, to which the public had been invited also, admission being by tickets presented on request to the offices of the R. S. Williams & Sons Co., Ltd. The hall was packed. The programme was contributed by Miss Ida Gardner, contralto; Mr. Harold Lyman, flautist, and the new Edison phonograph. Miss Gardner gave a series of tone-tests that never fail to impress and mystify the public. She appeared on the platform singing a duet with her own voice. The stage was suddenly darkened and when the lights were flashed on again Miss Gardner's voice was still singing, but she had disappeared. These tests were greatly appreciated by the dealers, a number of whom have since arranged for similar public appearances of Miss Gardner and Mr. Lyman.

The grand finale to the convention was "The Dotted Line," a one-act comedy by Mr. William Maxwell, vice-president of Thomas A. Edison, Inc., and presented during the morning of the second day's proceedings. This was followed by an open discussion.

Mr. Dillon Extends Welcome

The first number on the convention programme was a "Welcome" by T. A. Dillon, the Edison sales representative in Ontario. Mr. Dillon appeared on the platform as promptly as the registration and badging of the delegates allowed. He said:

"It gives me the greatest pleasure to be able, on behalf of the officers of our company, to extend a most hearty welcome to the Edison dealers, factory officials, fellow jobbers, and others associated with the Edison industry who are in attendance at this Third Annual Canadian Convention of Edison dealers.

"Our former conventions were more or less in the nature of an experiment, but you dealers have co-operated to such an extent in making them beneficial and helpful that we almost hope that the yearly convention has become a fixture. It certainly will be a fixture as long as the dealers continue in their happy helpful spirit of co-operation.

"Before turning the convention over to your chairman, I simply want to assure you that our company fully understand the trying conditions under which all of you have been working, and the consequent effort and sacrifice some of you had to make in order to be here, and this makes our appreciation of your presence all the greater, and we wish all the more that you may benefit from the convention.

"I now have the pleasure of introducing Mr. McIntyre, of St. Mary's, who will take charge and act as your chairman during the balance of the convention."

Chairman's Address

In the chairmanship was represented an idea that gave the convention the touch of belonging to the dealers themselves. Mr. W. A. McIntyre, an Edison dealer at St.

Mary's, Ont., had been invited to take charge of the convention meetings, which he did in a style very acceptable to the delegates.

"I can assure you that I feel it an honor indeed to be appointed chairman of this convention. It was not of my own wish that I am here, but I think Mr. Dillon thought I required a holiday. I have left my business in such a state as I have never left it before. But I wish to say that as dealers we owe a great deal to The R. S. Williams & Sons Co., Ltd., for the interest they have taken in us as dealers. They have always tried to make the road smooth for us. I am sure we dealers have appreciated every effort they have put forth in the way they have dealt with us as dealers. I am sure we are indebted for the kind reception we receive from them when we visit their offices. I notice that in our correspondence there is a friendly spirit that we do not always get from some business houses. I am sure when we leave this convention, we will go away much benefited, go away better merchandisers, better salesmen, more enthusiastic, go away with the idea that we have the one instrument which is peerless, which stands out above almost any other home instrument, and feel that we can give the people a fair deal. I am glad to see that we have a representative from the Thomas A. Edison Co., Mr. Leonard, who will be glad to answer any questions that we may want to ask him."

Mr. Leonard Speaks

Greetings from the Edison Company were presented by Mr. T. J. Leonard, general sales manager of the Edison Co., who very frankly said he liked coming to Toronto, and intended pulling the wires at both ends, so that the privilege would be permanent. He told the dealers that in his opinion the value, importance and lessons to be derived from such a convention was in the exchange of ideas in discussion among the dealers.

In an interesting address Mr. Leonard referred to a number of phases of manufacture and distribution, in all of which the dealers had a vital interest, including the unfavorable attitude of Canadian banks toward phonograph paper as collateral security for loans to dealers. He referred in this connection to the Commercial Investment Trust Company, also open to Canadian dealers, and for further particulars of which he referred the dealers to Mr. Wagner, of the Williams organization.

Mr. Leonard referred also to the handicap the trade is under in the scarcity of man power, so many of the best salesmen having enlisted. "I wonder," said Mr. Leonard, "if dealers have seriously considered the possibility of substituting woman power for man power in the selling line. . . . It seems to me that women are making good in selling, advertising and almost every branch of business at the present time, and I believe that the solution of the selling problem is the employment of women where men are not available."

Mr. Leonard was scheduled in another place on the programme to answer questions submitted by the dealers. These referred to the various problems of the retail trade, and proved an interesting and instructive feature.

Following Mr. Dillon in a "Demonstration of Velvet Surface Recreations," Mr. Glenn B. Petch, manager of the wholesale Edison department of the R. S. Williams firm, read a paper on "Improvement in Supply and Distribution." Mr. J. D. Ford, manager of the same firm's retail phonograph department, gave a talk on "The New Prices and their Effects."

"Music and the War," by Mr. H. G. Stanton, was held over until the afternoon. This was a well prepared treatise that should be carefully read and re-read by everyone in the business of merchandising musical instruments. This address by Mr. Stanton is being published in the

Canadian Home Journal of Toronto, the first instalment appearing in the September issue. This will probably appear in pamphlet form and also in the columns of Canadian Music Trades Journal.

Miss Laura Scribner, a member of the Edison organization at Orange, was present and told the dealers something about "Along Broadway," of which she is associate editor.

Mr. Gordon H. Gray, of the R. S. Williams Co.'s Hamilton branch, gave an address on "Mechanical Inspection" that was well received and pronounced as alone justifying attendance at the convention.

"Advertising" was well handled by Mr. James H. Imrie, advertising manager of the R. S. Williams Company.

An Attractive Store an Asset

D. S. Cullen, music dealer of Kitchener, who has made a notable success with the Edison line, has recently removed to new premises, and it seemed fitting that he should talk on "An Attractive Store as an Asset to Your Business."

Some of the points brought out by Mr. Cullen as necessary to an attractive store, as they appeared to the man on the street, were first of all a well lighted window, with an interesting display of goods—the more original the display the better. A well painted and easily read sign, with the owners' names, Mr. Cullen considered essential to an attractive front. "So many merchants in smaller towns allow their store exteriors to become old looking for want of a little paint."

"A light cream paper and good lights make a store bright and cheerful. Good pictures of artists, or other subjects, well framed and properly hung, give a finished effect to the walls. A table with flowers and a few easy chairs give the homelike, cosy atmosphere. Have the chairs as comfortable as possible, so that madame shopper will linger longer and make more purchases. . . . People like to associate with you if you are successful. It is the same with a store that looks prosperous. When a man is in it, he catches the spirit of his surroundings."

Mr. Cullen emphasized the importance of the proper setting for the Edison, and that the more artistic the surroundings the greater the appeal. He also referred to the advantage of not seating the customers too close to the phonograph.

A full line of the goods demonstrates to the customer the merchant's faith in his goods and permits prompt service.

In his own store in Kitchener, Mr. Cullen has four mahogany sound proof rooms. These add to the appearance and are of the utmost convenience.

"In a modern Edison shop a recital hall is necessary," said Mr. Cullen, "and lastly there should be a corner where springs and parts are kept."

Address by Mr. Layton

"It is always a privilege to have the opportunity of doing something which helps humanity," said Mr. P. E. Layton, of Montreal, in introducing his address "The Privilege of Being an Edison Dealer."

"Anyone who succeeds in selling a musical instrument into a home is certainly doing his little bit to improve the world.

"Rev. Dr. Munson Hill, of Montreal," said Mr. Layton, "nearly thirty years ago, when his ministrations were among the working people, said that he rejoiced whenever he saw a piano taken into the home of one of his congregation. It meant such a big uplift for the family."

Professor Bannister, the great harmonic master under whom Mr. Layton studied, called music "the Divine art," it being the only thing we read of in the Bible, which we have on earth that we should have in heaven.

Because "it is in the impressionable years of childhood and early youth that the seed is sown and foundations laid, which if fostered and cultivated in a right direction, bear good fruit in later years," that a phonograph in every home is a necessity.

"Because of the great number of people in Canada engaged in agricultural pursuits, it is impossible for but comparatively few to attend concerts. To these the phonograph is an inestimable boon.

"Fear and worry are the cause of innumerable physical and mental troubles. The phonograph is one of the very best antidotes to dispel these evils.

"What sunshine is to the soil, music is to the soul. It develops the higher intellectual and moral side of nature. To quote the words of Plato, 'Music is a moral law. It is the essence of order and leads to all that is good, just and beautiful.'

"Hitherto, in the past we have been running to Germany for musical education, artists and musical instruments and millions of dollars have been paid over to that country in this way. This money has been used for the manufacture of diabolical machinery to endeavor to destroy democracy and civilization. It is, therefore, high time that we now awake to the necessity of educating our own children in the love of music. There is just as much genius for music in our own Empire, if only fostered, as there is in the Hun's domains, but hitherto English-speaking musicians have had little chance. I have known some most talented English composers who have had to publish their compositions under a German name, simply because the public seemed to have no faith in an English composer.

"If our legislators could only realize the blessing and comfort that music is to the community, then musical instruments would be the very last article that would be taxed. We read in English history that they used to tax windows. It seems inconceivable that the daylight of heaven should have been denied humanity, but to my mind it is just as wrong and foolish to tax musical instruments. Music is the sunshine of Heaven to the soul. It is sincerely hoped that no additional taxation will be placed on phonographs and talking machines, as with increased cost of manufacture and marketing, duties and special taxes levied on same, they are fast becoming prohibitory to those of limited means.

"Governments might, with as much sense and justice, tax all educational books, sheet music, beautiful pictures and even Bibles. It is the duty of every dealer in musical instruments to see to it that the member of Parliament representing his district is well posted as regards the education and uplifting influences of music to the community. The best way to do this is to get a personal interview, write a personal letter and mail literature to him bearing on the point. It would be a great help if you could convert your clergyman, or any other influential person, to your way of thinking and get them to write two or three personal letters to the 'powers that be.'

"We should use every possible means to impress upon the public mind that music is not a luxury, but rather a necessity. 'The Bureau for the Advancement of Music in the Home' is doing excellent work in educating the public along these lines."

There were a number of other interesting papers by Edison dealers on pertinent topics, and of which reports will be presented to Journal readers in a subsequent issue.

The convention was unanimously voted an unqualified success, and the thanks of the delegates were freely extended to the officials and department managers of the R. S. Williams & Sons Co., Ltd., for their magnificent hospitality and for giving the retailers an opportunity to meet each other, the distributors and representatives from the Edison Co.



At the Edison Convention. From left to right commencing with back row: R. Tyrrell, Chatham; A. E. Bowerman, Picton; J. H. Tyrrell, Chatham; H. F. Doan, Cornwall; W. A. McIntyre, St. Marys; Mr. Grenyer, Grenyer Co., Ltd., Guelph; and J. Willis Powell and Mrs. Powell, Exeter.



At the Edison Convention. Standing (left to right) E. P. Burns, Phonograph Shop Ltd., Ottawa; T. A. Dillon of the R. S. Williams & Sons Co. Front row: John C. Mackay, Ontario Edison sales representative; O. Wagner, assistant secretary R. S. Williams & Sons Co., Ltd.; Wm. McPhillips, London.

Activities of the Ottawa Trade

Impressive Display of Pianos and Talking Machines at Exhibition.—Suggestion to Reduce Number of Instruments Shown.—Local Dealers' Association Getting Results from Working Together.

ARRIVING in Ottawa at 1 p.m. instead of 8 a.m. on a night train which had practically no provision made for breakfast, the member of the Canadian Music Trades Journal's staff, who went up from Toronto to do the Central Canada Exhibition, was a fit target for some cheery shots. And these he got. Those interviewed at the Fair displayed an encouraging attitude. It was not one of reckless optimism. It was one of cool determination—a refusal to be flurried by unfounded rumors and scary predictions—a settling down to honest plugging and let the bridges be crossed when they come.

Ottawa has experienced a remarkable influx of help from the surrounding towns and country. Most of these are for clerical work in government offices created or enlarged by war conditions. They appear good spenders, but the temporary nature of their work makes it necessary for the music dealers to scrutinize time sales with care. On the other hand, however, the high price of labor has put money pretty freely into circulation and cash or mostly cash deals are on the increase.

The trade all seemed to see the advantages in popularizing piano cases finished without varnish to banish varnish checking troubles, and to that end satin-finished and even wax-finished cases are being talked up to prospective buyers. Several salesmen stated that they did not notice any requests for oak cases more than ordinary, although they thought the trend was in the direction of more durable cases. Feeling regarding the immediate future of the player piano seemed to indicate the expectation of steady progress for the player.

As an organized body the Ottawa music dealers are in a good position to handle questions that affect the trade as a whole. Their association is known as the Music Trades branch of the local Retail Merchants' Association. They meet monthly and have already succeeded in regulating the charges for tuning in the different districts. Also by a mutual understanding, when a party supplies any firm with a prospect's name on which he expects a commission if the sale goes through, that party signs a slip that he has not given that name to any other dealer and that his commission on the sale is to be a certain definite amount, so much for an upright, so much for a player and so much for a grand. The secretary of the Music Trades section is Mr. F. G. Clegg, who is sec.-treas. of the John Raper Piano Co., Ltd.

As to the Exhibition itself, the trade has the advantage of spacious booths, the average one probably having a 50-foot frontage. The attendance was good this year, one day setting a new record of 68,000. A suggestion was made by one of the piano exhibitors—Why show so many designs? "I think," said he, "if we ourselves had three or four or five instruments, instead of twelve or fourteen, we would do just as much business and there would be a big saving in cartage bills and other expenses of exhibiting." As exhibitions go, the retail business done at Ottawa probably ranks with the best.

Willis & Co., Ltd.

Rather a curious selling incident took place at the Willis stand. Two gentlemen were looking at a Willis player at the same time. After due consideration one of the parties decided to take the player and signed up on a cash transaction. The other party made up his mind to do likewise and

he signed an order for the same design of player, also for cash. This instrument was duplicated from the local warehouses. A new model in a small upright Willis piano, known as "T" design, was shown and it was quite a centre of interest to those who inspected the exhibit. Knabe pianos, which have been consistently featured for so many years by the House of Willis, made a strong showing.

This year for the first time the Ottawa people saw the Chickering on the Willis stand, for which this firm are sole wholesale selling agents in Canada, as well as for the Knabe line.

Mr. A. P. Willis, president of Willis & Co., Ltd., who was just recovering from a severe attack of hay fever, came up from Montreal and saw the fair, in company with the local manager, Mr. Norman Brownlee. Mr. Brownlee's staff at the exhibition were Messrs. E. P. O'Callaghan, M. Conway, J. F. Gray, R. R. Theberge and J. A. Walker.

John Raper Piano Co., Ltd.

This firm, the expansion of which made the management recently turn it into a limited liability company, had an excellent display of Mason & Risch pianos and players, upon which line they have so successfully concentrated for many years. There were shown, too, designs of the John Raper piano, which has won a name for itself in the Ottawa district. Mr. F. G. Clegg, sec.-treas. of the company, made frequent calls at the stand, which was in charge of H. A. Leach, and associated with him, J. H. Kelly and Arthur Pellerin.

In a separate booth splendid representation was given the Victor-Victrola lines, which the Raper store pushes aggressively. The "His Master's Voice" exhibit was under the supervision of C. A. L. Leach.

A real good true story comes from the Raper stand. A woman and her husband after "looking around" sufficiently to suit their buying instincts, settled upon a player piano at something like \$700 cash.

"Could I give you a cheque when the piano is delivered?" she asked.

"Yes, or you could sign a cheque here. We have the blanks good for any bank," replied the salesman.

"Oh, I have the money here," returned the customer, "and if I signed a cheque now I would just have to go to the bank and deposit the cash to meet the cheque."

The situation flashed across the salesman's mind in an instant. "We'll just excuse ourselves and close these doors a few minutes until you get the bills," he announced. This was done and in three or four minutes the doors of the demonstrating room opened and the woman shoved a wad of bills over to him, which totalled the \$700. It takes the women to carry money.

C. W. Lindsay, Limited

The local branch of C. W. Lindsay, Ltd., had a large L-shaped space devoted to the standard designs of the lines they feature in Ottawa, viz: Nordheimer, Steinway, Heintzman and Lindsay instruments. In a separate space across the aisle was the phonograph display and demonstration room where Sonora, Columbia and Pathe lines were shown. The new manager of the Lindsay talking machine department is Mr. J. Wood, who recently came to Ottawa from Toronto where he resided for thirteen years. Mr. Alex. T.

Bailey, the genial "field-marshal" in charge of both the Lindsay booths, was surrounded by a capable staff in J. H. Scobell, J. A. Halpenny, J. O. Laplante, J. E. Collard, P. J. Tilly, G. L. Pouliouette, C. H. Cariker and J. Wood, the phonograph department manager.

Through the head of the house, Mr. C. W. Lindsay of Montreal, and the local branch manager Mr. A. W. Brown, both of whom are ardent advocates of the one-price system in retailing pianos, the sales staff are posted on the advantages of having the price marked in plain figures and sticking to that price. Mr. Lindsay says the one-price system, which was launched in their business some time ago, is working out well in practice.

Orme, Limited

Different times when a group gathered close to the railing of the Martin-Orme enclosure, Mr. Jos. Boucher, who was demonstrating at this stand, struck off on a well known popular song, and before the Journal man "could say Jack Robinson" Mr. Boucher had the group singing cheerily, which to say the least added life to that section of the building.

Two new piano designs were on view at the Martin-Orme booth, each of which was equipped with their new folding fall-board. The one was style 35, in a new wax finish to eliminate varnish-checking troubles. The other is the new style 34, in satin-finished burl walnut. A feature of the Martin-Orme display was the full range of Gerhard Heintzman pianos and players, for which the firm's retail store has the Ottawa agency. A miniature Ivers & Pond grand was also shown. Mr. G. A. Ball was in charge of the exhibit, and with him was D. Dickie. Mr. Owain Martin, Mr. Frank L. Orme and Mr. W. F. C. Devlin all paid visits to the manufacturers' building during the fair.

The Victrola department of Orme, Ltd., of which Mr. D. Gordon is manager, had a good showing of Victorolas and "His Master's Voice" records, which was well looked after by Mr. C. Kavanagh.

Matthew Webster & Co.

Messrs. B. S. Bolton and Matthew Webster, who have each spent a month on the farm instead of the usual holiday, returned fresh for another year's active selling. They had a representative array of Gourlay instruments. Worthy of special mention were the Queen Anne and Jacobean designs of Gourlay pianos and a Gourlay-Angelus player in the Puritan design. Matthew Webster & Co. are making effective use of a little folder giving a list of homes in Ottawa and district where Gourlay instruments are used, and extracts from letters of praise by Gourlay patrons. These include some very influential citizens. A Sohmer grand was also noticed in the display. Mr. Webster pointed out to the Journal what an improvement had been effected through the removal from the manufacturers' building of all candy and pure food booths. These had been found to attract flies, which play havoc with the piano and talking machine cases, and since their removal the change for the better was most noticeable.

Victrolas and "His Master's Voice" records, which the firm has successfully handled in Ottawa, were given a prominent place on the stand.

Maloney & Co.

The widely known firm of music dealers in Perth, J. E. Maloney & Co., were represented in the manufacturers' annex, by Mr. Maloney himself, with a goodly array of Cecilian pianos, players and Concertphones; Karn and Morris lines; Williams' New Scale, and Everson instruments; and Maloney pianos. While at the exhibition Mr. Maloney had an encouraging business report from Mr. P. S. Connolly, of Windsor, where both are interested in the Maloney-Connolly Piano Co. Assisting at this stand was Mr. John Samuels, eastern wholesale traveller for the

Karn-Morris Piano & Organ Co., Ltd. The passers-by evidenced a keen interest in a harp Mr. Samuels was showing. It was a double action Erard make, valued at \$1,000. Mr. Samuels said the harp was for sale.

Other Exhibits

In the A. J. Frieman display of home furnishings were shown some Columbia Grafonolas and Pathé period design Pathéphones.

Mr. J. M. Caswell, wholesale representative for the Starr Co. of Canada, London, was present with the full line of Starr phonographs in a separate stand, assisting the enterprising local Starr dealers, Matthew Webster & Co. This firm is giving prominence to the Starr line with results well pleasing to both members of the firm, Mr. Webster and Mr. Bolton.

Mr. Burns, the new manager of the Phonograph Shop, who recently came to Ottawa from Kingston, had a New Edison exhibit that gave continuous demonstrations. During fair week he put on a recital in the Y.M.C.A. hall, by Ida Gardner, the concert contralto, and Harold Lyman, the flute accompanist, with the Edison phonograph.

Mr. W. N. Knapp, of the Maestrolian Co., Ltd., Toronto, was able at the last minute to secure a small space in the Manufacturers' Building, where he demonstrated four designs of Knapp phonographs. Mr. Knapp expressed himself as well pleased with the results, especially the wholesale orders taken. The Knapp phonograph is marketed by the Maestrolian Co., Ltd., Toronto.

Mr. H. H. Belyea, Ontario wholesale representative of Amherst pianos, who makes his headquarters in Ottawa, had a representative range of Amherst pianos and players and Cremonaphones.

Personals

Mr. F. T. Quirk, manager of Sterling Actions & Keys, Ltd., who makes a trip to the Ottawa Exhibition an annual event, was an interested visitor again this year.

One of the members of the trade missed from this year's fair was Ralph Martin, son of Mr. Owain Martin. Ralph is now stationed at Brockville, where he is Sapper O. R. Martin of the Engineers' Training Depot.

Rumor says that Mr. J. E. Maloney, the well known Perth dealer, who was initiated into the intricacies of golf while in Los Angeles last summer, has become so expert at the game that he is making some of the old hands step lively to keep up to him.

Mr. B. S. Bolton, of Matthew Webster & Co., and Mr. H. A. Leach, of the John Raper Piano Co., Ltd., made a trip to Toronto to take in the Big Fair there.

Mr. F. G. Clegg, sec.-treas. of the John Raper Piano Co., Ltd., and Mr. Frank L. Orme, of the Martin-Orme Piano Co., Ltd., are enthusiastic members of the local Kiwanis Club. Kiwanis is an Indian term meaning "honest trading." This club is a business men's organization which limits the membership from each line of business.

Mr. W. A. Moreland, a well known figure in piano retailing has, it is understood, forsaken his old love for the time being at any rate, and now has a lucrative post with one of the Government departments.

Mr. W. F. C. Devlin, salesmanager and director of the Martin-Orme Piano Co., Ltd., has returned from a visit to the firm's retail dealers in the Maritime provinces.

Mr. Geo. W. Pingle, piano tuner and player piano expert, has his hands full these days. In the recent street car strike his automobile bore a printed card, conspicuously hung, which read, "Stop me, you are welcome."

Mr. J. E. Ladouceur, who has charge of A. J. Frieman's talking machine department, is one of those who make good use of his mailing list each month as the new Columbia records come out.

Musical Instrument Display at London Exhibition

Local Houses make Excellent Showing.—Indications point to Good Trade with the Farmers.

UNFORTUNATELY for the exhibitors at the London Fair weather conditions on what are ordinarily the two best days were most unfavorable. While the exhibition runs for the week, Wednesday and Thursday are the banner days, when the largest attendance, and consequently the best business is looked for.

The extent to which the motor car has become a utilitarian proposition in the life of the farmer is very well understood by a visit to this London exhibition, where the management no longer looks to the railways to swell the gate receipts, but to the automobile. It was a disappointment, therefore, to spoil the two best days. A fair such as that at London offers possibilities for direct trading with the farmer, there being a closer acquaintanceship and a better knowledge of who the likely purchasers are.

As the motor car has become an article of everyday use, less is heard of it as the formidable competitor that makes piano selling to the farmer so difficult. On the contrary there are salesmen who go after the farmer with greater confidence in the knowledge that he has a motor car. He considers such a farmer alive to the necessity of music in his home and with sufficient pride in his children to give them a musical chance.

In Their Home City

London being the birth-place and home of the Sherlock-Manning line of pianos, players and phonographs, the factory in which they are made lying within stone's throw of the Grand Trunk main line, it is fitting that this should be the first exhibit to greet the visitor entering the main building. The Sherlock-Manning display is just to the right of the entrance.

The exhibit was a duplicate of the lines shown at Toronto, and even for their own local fair nothing special was prepared, the exhibit being an exact representation of every-day stock. This being primarily a farmer's fair, Mr. J. F. Sherlock was in his element dealing with these shrewd sons of the soil, whom he could talk to in their own terms, having the intimate knowledge of experience of Holsteins, Jerseys, speedy horses and all sorts of farm machinery, including the automobile. "A chip of the old block," Mr. Wm. Sherlock also has a wide acquaintanceship in the territory of which London is the centre. Miss Malcolm, who comes annually from Winnipeg to join the Sherlock-Manning exhibit at Toronto and London, was again with this firm.

Gourlay Pianos and Starr Phonographs

The first exhibit to the left of the entrance is that of the Starr Company of Canada, who have the local representation of Gourlay and Angelus lines of pianos and players. A representative and attractive range of these were shown. Mr. D. R. Gourlay, vice-president of Gourlay, Winter & Leeming, Ltd., spent a couple of days assisting their London agents, who are doing an extensive and increasing trade with Gourlay lines.

The Starr line of phonographs, which have been so energetically exploited in Canada since Messrs. John A. Croden and W. D. Stevenson secured the distributing rights for Canada a little more than a year ago, appeared in full force at the fair, and the Starr Company of Canada's success at the Toronto Exhibition was duplicated here.

This company have recently removed their retail store and offices a few doors east of their old stand, giving them a larger, brighter and more attractive store. When a Journal representative called Messrs. Croden and Stevenson were making necessary alterations for the stocking of a shipment of "His Master's Voice" records. Their record department is on the ground floor, adjoining a series of demonstration booths, with the front or main portion of the floor set apart for general display purposes. A specially constructed front with deep entrance gives roomy show windows on either side of the main entrance. Their new location brings the music houses of London still closer together, they being all within a radius of a few minutes' walk.

McPhillips Music House

The Wm. McPhillips display at the London Exhibition has so long been a feature that it is quite a necessary part of it. The head of this firm, while an occasional caller, was kept busy at the store with those whose doing of the exhibition would be quite incomplete without a call on "Bill" McPhillips. In his son, Ralph, Mr. McPhillips has an able lieutenant. The "junior" was in charge of the stand on which was a full line of Gerhard Heintzman pianos. The back door of the exhibit opened into the firm's Edison display, which was located in the annex, an adjoining building. This gives the McPhillips exhibit a double frontage.

On the stand with Mr. McPhillips were Mr. Collier, of Gerhard Heintzman, Ltd., and Messrs. Herbert Laragh, Albert May, Mr. Benson, of the McPhillips staff and Harold Skinner, pianist.

The McPhillips Music House is also advancing with the times to an improved store nearer the heart of the local piano district. The new place is on the opposite side of the street, and is being remodelled for early occupancy.

The Nordheimer Exhibit

Conspicuous among the exhibits was that of the London branch of the Nordheimer Piano & Music Co., Ltd., in charge of the local manager, Mr. Frank Windsor. The exhibit included several pianos and players. Much interest centred in the player piano which was shown with the top and front removed, exposing the player mechanism. A similar display five years ago excited curiosity, while now the passer-by shows genuine interest and an appreciation of the player piano's musical possibilities.

On this stand were Messrs. D. Frank Smith, J. Avery, Matthews, Gibson and Alex. McKay.

The Aeolian-Vocalion was included in a separate display located on the upper floor of the building. This was in charge of the manager of the department, Mr. Gordon Tufts.

Mason & Risch

The Mason & Risch exhibit included the baby grand that made so favorable an impression at Toronto. Satin and art finishes, such as shown by Mason & Risch, Ltd., will do a great deal to educate the public to an appreciation of the artistic and material advantages of these modern finishes. Instruments in fumed oak cases of pleasing design and size gave a most favorable impression of the oak case in the higher grade lines and will help to popularize the oak case to the advantage alike of public, retailer and manufacturer.

The Victrola was shown in the Mason & Risch exhibit, an additional demonstrating booth having been built this year. A native Hawaiian demonstrated the ukulele and Hawaiian guitar for the firm's musical merchandise department, which is an important branch of the London business. His playing, with and without player piano accompaniment, always gathered appreciative audiences.

Among the members of the local staff on the stand at different times were noticed Messrs. F. C. Fitzgerald, F. R. Peck, R. Westfall, F. N. Featherstone, D. H. Rutherford and C. M. Judd.

House of Crawford

The Crawford Piano Co., who have the local agencies of Cecilian and Evans Bros. lines of pianos and players, exhibited only the Brunswick phonograph, owing to their inability to secure the necessary space for a piano display. Mr. Ed. Crawford, formerly manager of the London branch of Heintzman & Co., has joined his father and brother, and is now devoting his energies to the House of Crawford. Mr. H. M. Shaw, of The Musical Merchandise Sales Co., distributors of the Brunswick, spent a few days assisting their local dealers. The brown haired young lady that attracted so many admirers to the Brunswick at Toronto was also in evidence, and seemed to infect the visitors to this stand with her enthusiastic admiration for the Brunswick.

The Wright Piano

The various models of The Wright Piano Co., Ltd., the headquarters of which firm are at Strathroy, were shown by the London retail branch in charge of Mr. A. M. Douthright. The player was regularly and effectively demonstrated here, and Mr. Douthright reports an encouraging interest in the player piano and an appreciation of it as a musical educator. He also noticed a growing tendency to regard the piano as an essential to the education of children.

This firm also had a tent in which they exhibited Columbia Grafonola and Brant-Olas, but owing to the continued rain it was necessary to close this up. Mr. Albert Tomlinson, of the Brantford Piano Case Co., Ltd., in spite of multifarious duties at Brantford, gave considerable of his time in helping at their dealer's exhibit.

Harmony Hall

A range of Columbia Grafonolas and Sonora phonographs was shown by Harmony Hall, "London's only Exclusive Phonograph Store." Mr. H. E. McKewen was in charge. The headquarters of Harmony Hall are at 421 Richmond Street.

Other Exhibitors

The Pathé line was shown by the Ontario Furniture Co., on the gallery of the main building, where also was the exhibit of Playola Co., Ltd., of Oshawa, and Heintzman & Co., Ltd., in their regular stand on the main floor of the main building.

The London Free Press bought a Sherlock-Manning piano and three Sherlock-Manning phonographs for prizes in a competition being conducted in Western Ontario.

Among out-of-town trade visitors noticed at the Fair were Bowman, of Ingersoll; Albert Tomlinson, of Brantford Piano Case Co., Ltd.; Brantford; D. Allan, Bell Piano & Organ Co., Ltd., Guelph; D. R. Gourlay, vice-president Gourlay, Winter & Leeming, Ltd., Toronto; N. H. Conley, Mason & Risch, Ltd., Toronto; John A. Sabine, Music Supply Co., Toronto; Geo. H. Honsberger, Pathé Frères, Toronto; H. M. Shaw, Musical Merchandise Sales Co., Toronto.

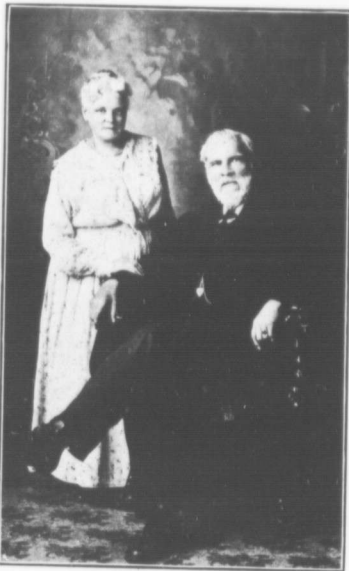
Kicking ceases to help when it becomes chronic.
Prosperity gives us friends and adversity proves them.
Few things are worth a personal quarrel. Quarrelling settles nothing.

Invites Guests to Diamond Wedding

Typical of the optimism of Mr. Colwell, music dealer of Wallaceburg, Ont., was his inviting the guests at his golden wedding, recently celebrated, to attend his diamond wedding, which is to be on Aug. 12, 1943.

On the twelfth day of August, 1868, Mr. Wm. Colwell was married to Miss Emily Alice Archer, by the Rev. Mr. Dyer, at Mitchell, Ont. The golden anniversary was celebrated at their home, Duncan St., Wallaceburg, on Monday, Aug. 12, 1918, when nearly two hundred guests were present to congratulate the "young" old couple. All the family was present, besides many relatives and friends from a distance.

A number of handsome presents and many messages of congratulation were received, which were greatly appre-



Mr. and Mrs. Wm. Colwell, Wallaceburg.

ciated by the bride and groom. The house and grounds were beautifully decorated, and a dainty lunch served on the lawn. Before departing, the guests were invited by the groom to his diamond wedding.

In the last issue of the Journal the golden wedding of Mr. and Mrs. Colwell was alluded to, and also the fact that in view of his having been a patron of the R. S. Williams & Sons Co., Ltd., for over half a century, that firm presented Mr. Colwell with a gold watch suitably inscribed.

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

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

SAMPLES and PRICES furnished on request
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Canadian National Exhibition

Second Best Attendance in Its History—Musical Industries Well Represented

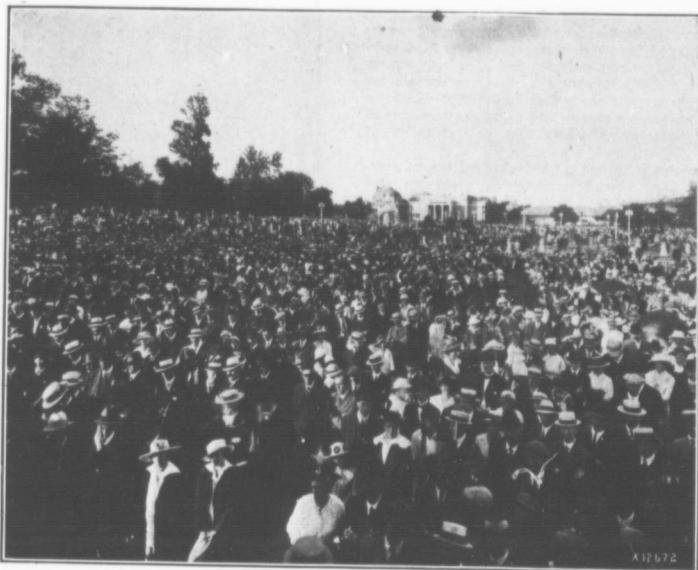
PROSPEROUS looking and contented people thronged the grounds and buildings of the Canadian National Exhibition, Toronto, for the two weeks of its duration, August 26 to September 7. But for two or three rainy days that interfered with the attendance, a new record of gate receipts would undoubtedly have been reached. As it was the management's ambition to reach the million mark of attendance was not attained. This year's Fair came second to the record year of 1913.

The prosperous looking and contented people above referred to left considerable business with the music industries. Whether it was enough or as much as former years reports differed, but a summing up of the reports offered at the different exhibits indicates that the orders booked made the expense of being represented a profitable investment with the advertising value in addition.

Like the western crops business was more or less "spotty." There were disappointments and pleasant surprises and previous year's results were no standard for this year. Some firms did less retail and more wholesale and

The eternal backwardness of the average household in buying a piano, the drawn out consideration the investment must be given, the reluctance to finally be committed to a four or five hundred dollar purchase as compared with contracting for an automobile, for example, which is done eagerly, emphasizes that there is still a great deal to be done to make the public appreciate that music is among the very first essentials in making a home and to make the public want musical instruments.

Compared with other commodities, too, it must be glaringly apparent that piano prices have not advanced in anything like the proportion that conditions justify,—in fact, demand. A certain trade marked hat that three years ago retailed at the fixed price of five dollars is now seven dollars. Three years ago a branded office file that retailed at twenty-five cents is to-day half a dollar. One could enumerate article after article of general merchandise for which the public is paying prices that have advanced from fifty per cent. upward. And still there are retailers who refuse to believe that there is justification for higher prices



This crowd listening to the band at the Toronto Exhibition shows what the public thinks of music.

vice versa. Some had their business well distributed over the two weeks while others after a day of disappointment, had a rush in the evening that compensated for the day of idleness. Neither was any less effort required to sift the prospective piano purchasers from the crowds or to persuade them to sign the contract, in spite of the great wealth with which Canadian farmers and munition workers are credited, and the need for music in the homes.

of pianos. The justification is not because other merchandise has gone up but because the cost of production has increased.

It is quite generally predicted that the scarcity of pianos before Christmas trade is here will be distressingly acute. The reason will be retarded output. Men with life-long experience in piano construction are forsaking the trade by the score to accept wages in munition factories and aero-

plane plants so high that the piano manufacturer cannot meet them. Boys to take their places are not available and female help has its limitations. One manufacturer for example was put in the position of being entirely dependent upon one worker, skilled in a department where his leaving would practically tie up the shop. He was forced to meet the man's demands or close his shop. All of which suggests the need of close co-operation between dealer and manufacturer. The former requires less reticence on the part of the latter in showing him the need of higher prices and the manufacturer requires greater co-operation from the retailer. It is essential to the dealer that the manufacturer stay in business. A good agency is hard to replace.

Reverting again to the Exhibition. The art finish this year, as for the past three years, predominated. In conformity with a resolution of the Canadian Piano and Organ Manufacturers' Association no polish finish instruments were shown on the outer stands. In some of the exhibits none but art finish were shown at all.

Although at a meeting of the C. P. & O. M. A. a resolution favoring the elimination of the third pedal on the piano was passed, the proposition was not generally observed. In fact only at a few exhibits was seen an instrument with the middle pedal absent.

Oak cases in Flemish finish were quite prominently displayed. Oak makes so strong an appeal to consumer, dealer and manufacturer that there has been no hesitancy in featuring and recommending the numerous advantages of the oak case.

The proposition discussed in the Manufacturers' Association as a result of a resolution sent in by the Toronto Retail Piano Dealers' Association in April of this year urging that samples of pianos in art or wax finish cases be shown at the Exhibition was quite generally observed. The resolution unanimously passed at the meeting of the Toronto retailers was as follows:—

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

This art finish differentiates from "satin" finish in this way: The "satin" finish is a varnish finish minus the plate glass polish so long a characteristic of the piano. What is known as the "art" finish is an unvarnished surface and finished with wax. Among finishers and in the trade it is designated as "wax finish" but in dealing with the public the term "art" should be applied.

Concerning the rules governing the exhibits of pianos it would seem necessary to supply the exhibitors with a set of these just in advance of the Fair each year. This might prevent the demonstrating of phonographs and players just at the open entrance to the inner room in contravention of the rule which requires that they be played behind closed doors.

Another rule not familiar to all is that no cards, posters, placards shall adorn the exhibits, not even price tags on the instruments.

The Journal's inquiries as to the proportion of player sales invariably brought the response that these were well maintained in comparison with other years and that the war tax was not a serious objection to persons who were convinced that the player was the instrument for their respective homes. Whatever discouragement the introduction of the tax in May brought with it seems to have been

well dispersed by time and more particularly by the fact that the government's tax applies on the player mechanism only and not on the entire instrument as was first supposed, and on which basis the first remittances to the Government were made.

Talking Machine Trade

Again the talking machine trade accepted the inevitable in so far as accommodation was concerned and exhibited in tents or wherever space in a building could be secured. This of course does not apply to piano manufacturers who also manufacture talking machines or sell them in their retail departments. An agreement of the Canadian Piano and Organ Manufacturers' Association permits their appearance with the piano exhibits, subject, as stated, to the regulation that they be demonstrated behind closed doors.

The majority of the talking machine exhibitors, however, were so dissatisfied with the tent proposition that a number of them definitely stated that they would not again so exhibit. They quite correctly realize that the industry is of such importance and the line one of a status demanding more fitting accommodation than can be provided by a tent. Moreover, the tent, with floor, lighting fixtures, decorations, erecting a platform, etc., is expensive. It is not secure against rain storms, as some of the exhibitors found, and the fact that goods were stolen from several of them is still another objection to the tent.

A deputation of the talking machine exhibitors interviewed the exhibition management to present their claims for a building. The Journal understands that a building is likely to be available next year and the inference is that sound proof rooms will be a necessary part of whatever arrangement may be made with the exhibition management. At any rate the talking machine exhibitors expect better accommodation next year.

Sherlock-Manning

"Nothing special for exhibition; everything you see is from regular stock," was the information vouchsafed to the Journal man when he called at the Sherlock-Manning Piano & Organ Co.'s display. Miss Malcolm, the well known Winnipeg concert pianist, again effectively demonstrated for the edification of the numerous visitors to this stand. Miss Malcolm was also with the Sherlock-Manning exhibit for the week of the Fair in their own home city of London.

This firm showed their conception of the art finish on their model 140, which for the occasion appeared in solid walnut. Model 80 was also in art finish. This was a handsome example of burl walnut. This model was also shown in mahogany.

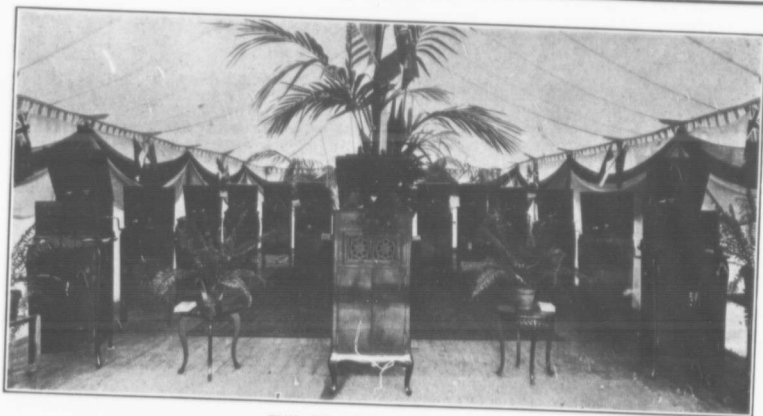
The display included a good representation of players. Style 90 was in dark mahogany with solid finish.

A feature of this exhibit was their phonograph, which was shown in a single model only, obtainable in fumed oak, mahogany or walnut. While not featuring the phonograph the Sherlock-Manning firm conformed with the demands of a number of their agents by putting their first model out, and this has been well received.

Mr. J. F. Sherlock, who is one of the veterans at the Fair, was with the exhibit along with Mr. Wm. Sherlock and Mr. McLean. Mr. W. N. Manning made a fraternal call on the exhibitors, and Mr. E. Sherlock was also a visitor.

The National Line

One of the most attractive exhibits in "Piano Row" was that of the National Piano Co., Ltd., who own and operate the Mozart Piano Co. plant. The outstanding feature was a Gothic in fumed oak. This was a new creation shown



THIS BEAUTIFUL DISPLAY OF

KNAPP PHONOGRAPHS

WAS SHOWN AT TORONTO EXHIBITION BY

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Success is the Reward of Diligence

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¶ Our aim in every case is PERFECTION. Always prompt deliveries.

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for the first time, and specially designed by Henry Heidman, the firm's factory head.

The art finish that it has been considered so desirable to feature was exemplified in a Corinthian design in fancy walnut.

A Circassian walnut in Puritan design, with bench to match, and a mahogany in satin finish, were among the lines shown.

In players the transposing instrument was strongly featured. This, as the trade knows, permits the transposing of the instrument six and one-half octaves either way. The following members of the firm's selling staff divided their time between the salesrooms and the exhibit: G. T. Domelle, C. N. Sinkins, T. A. Birdsall, Wm. Bennett, Harry Gilbert, H. E. Williamson and Mr. Vent. Mr. E. J. Howes, general manager of the firm, also took occasion to greet old friends in the trade.

Cecilian and Concertphone

Regular lines only were shown by the Cecilian Co., Ltd., whose exhibit included a complete line of the Cecilian Concertphone, as well as pianos and players. Style 6 was there in both mahogany and walnut. This is a Colonial design, 4 ft. 5½ in. high and one of the best sellers in the Cecilian line. In fumed oak their style 8 was a creditable representation of this durable wood that so many in the trade are endeavoring to popularize. It is supplied with or without lamps.

The Cecilian Louis design was also a prominent feature of the display. This was shown in mahogany only.

Their Empire design in black walnut was one of the favorites among the phonographs. This was sold to a prominent local medical man. Those in charge of the exhibit reported business quite up to anticipations in both pianos and players. Messrs. L. Barnes and A. T. Stewart were regularly on the stand and received occasional assistance from Mr. Moore and Mr. Pike. Mr. John E. Hoare, head of the firm, was amongst the visitors to his firm's exhibit.

Stanley Pianos

An upright piano finished in white enamel with floral decorations was a novelty in the Stanley stand. This was a 4 ft. 2 in. case that caught the eye of every passer-by. Out of the baker's dozen Stanley instruments shown all were in oak or satin finish except their polish cases in the interior room. Oak predominated. A Louis design in art finish burl walnut, Mr. N. Kalloway, who was in charge of the display said, was one of his most popular samples. "The proportion of player sales," he reported, "has maintained the Stanley record of player business at the 'Ex.'"

The Martin-Orme

The recent death of his father prevented Mr. W. F. C. Devlin, of the Martin-Orme Piano Co., Ottawa, coming to Toronto to the firm's exhibit this year. Mr. Owain Martin, president of the firm, personally looked after the wholesale interests and Mr. Frank Orme handled the retail end.

The exhibit was entirely from regular stock, style 35 being a new addition. This was shown in art finish, mahogany, and with only two pedals, in conformity with a suggestion recently made following a discussion in the trade. The art finish was beautifully exemplified at this exhibit.

The exhibit also included a new electric player, which was not a combination instrument in so far as the player feature was concerned, the pedals for foot power being eliminated.

The Newcombe Rest Room

"Sales have been exceptionally good," reported Mr. C. M. Quinn, of the Newcombe Piano Co. Ltd., who was in charge of that firm's exhibit. Mr. T. J. Howard, general manager of the firm, who divided his time between the warehouses on Yonge Street and the Newcombe Rest Room, was equally enthusiastic.

Style 20 of the Newcombe range was shown in oak and the same style was also in art finish fancy mahogany case. Another conspicuous Newcombe example was their Chippendale design. The exhibit was entirely of regular lines and visitors to this exhibit had nothing but expressions of praise for the lines shown. Mr. T. Smith and Mr. Thomson, local dealers, were on the stand.

The Willis Line

Mr. R. A. Willis, vice-president Willis & Co. Ltd., Montreal, and Mr. "Lou" Burrows, the well known wholesale representative of the firm in Ontario, were with the Willis exhibit throughout. Mr. A. P. Willis, president of the firm, had expected to visit the Fair but was prevented by reason of a violent attack of hay fever. Mr. C. D. Patterson, director and salesmanager, was in the city for a couple of days.

Among the range of Willis lines shown, style "K," in Butt Walnut in oil finish, was a conspicuous sample. This was in conformity with the desire of the Canadian Piano and Organ Manufacturers Association, to give the public a presentation of a finish devoid of varnish. Their style "R," a 4 ft. 2 in. case, was also in oil finish. A newcomer in the Willis range was Style "V," which is to take its place in the line by January first. This is a replica of a Knabe instrument. "D" and "E" regular styles were among the best sellers. An Ampico, which was included in the display, was purchased by a Hamilton citizen, where Minnes Bros., Willis dealers, are doing so well.

Karn-Morris

At the music pavilion of the Karn-Morris Piano & Organ Co., Limited, was again shown a line of Karn and Morris pianos and players from the factories at Woodstock and Listowel.

Mr. John Samuels, the well known eastern representative of the Karn-Morris lines, who has been with the exhibit for the past several years, was again on hand to look after the wants of visiting dealers. The exhibit was acquired by William Long, the Toronto piano man who has for years featured Karn and Morris instruments. Mr. E. C. Thornton visited the exhibit, as did Mr. A. E. Windsor. The display was entirely of regular stock, in conformity with the growing custom to display only what can be supplied at any time.

Bell Instruments

In the Bell exhibit the organ was not neglected though the piano part of the display predominated. Mr. John Taylor, who was again in charge of the exhibit, had seven organs and eleven pianos. The latter included style "Z," a new addition. This was in art finish. The only 4 ft. gin. piano in the Bell range was also among the lines shown. This was in mahogany and among other distinguishing features had a double truss. Another new one for which the demand already exceeds the supply is Style "C." This is a 4 ft. 4 in. case in mahogany only.

Mr. H. A. Grimstick, manager of the Bell firm, visited the exhibit several times as did Mr. David Allan. Mr. Geo. Bridges, of the Mason & Risch staff, looked after local retail customers and prospects.

Mason & Risch

In the appeal to the sensibilities of those who appreciate the unostentatious refinement of the piano case in satin finish, as well as its architectural beauty and musical

qualities, the exhibit of Mason & Risch, Ltd., was particularly impressive. The Mason & Risch firm have been consistent advocates of the satin finish because of its advantages over the highly polished surface to the customer. The art finish, known to the trade as wax finish, was represented in Mason & Risch style 64, there being one each of mahogany and walnut. These were both sold to Torontonians, to whom the natural finish appealed.

A new one in the Mason & Risch line was their studio upright, a dainty little production four feet two inches high, and particularly adapted to apartment homes. This was shown in walnut. Their miniature grand in Louis and Colonial styles, satin finish, made a prompt appeal to the thousands of people who covet the graceful lines of this style of instrument. Fumed oak examples were represented in models 65 and 40.

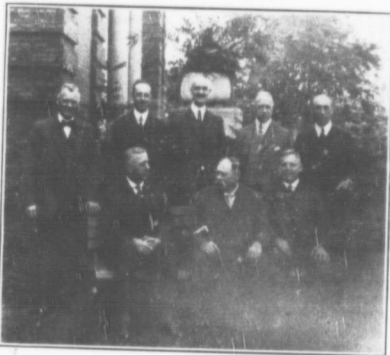
The representatives of the Mason & Risch local selling staff at their music pavilion during the exhibition were Messrs. Wm. Fletcher, M. T. Conley, Frank Joyce and J. E. Burnett.

Gerhard Heintzman

The \$1,500 phonograph, a product of the Gerhard Heintzman factories, attracted many visitors to the Gerhard Heintzman exhibit. This was a combination of clock and phonograph and through liberal newspaper publicity the public was invited to see it. It was well inspected and favorably criticised. The instrument, to which a photo does not do justice, was shown in the Journal. Other models of the Gerhard Heintzman phonograph were shown but the piano branch of the business predominated.

Among the pianos shown was a Jacobean special in satin finish. A baby grand in mahogany was the real frontispiece of the exhibit. This took the place of the studio grand usually shown and made a most favorable impression, instilling in many visitors a desire for a grand piano.

Frank Wesley, supt. of agencies, was again in charge of the exhibit and this was his 18th successive year at the Fair. On his staff were Lou Lee for the 22nd time, T. Kent, J. J. Collyer, C. J. M. Fairfield and C. Bunt. Mr.



A Gerhard Heintzman staff group, snapped at the "Ex." Seated, from the left—Fred Kibler, Gerhard Heintzman, Frank I. Wesley. Standing, from the left—C. Bunt, J. J. E. Collyer, Lou Lee, C. J. M. Fairfield and T. Kent.

Gerhard Heintzman, President of the firm, took an active interest in the Fair and personally visited the exhibit several times, encouraging the boys by his visit and kindly interest in their progress.

Doherty Pianos, Ltd.

The "new thing" on the Doherty stand was a Style E, 4 ft. 4 in. Doherty in both straight piano and player, with case in either mahogany or walnut. The other designs shown represented the standard models in Doherty and Clinton instruments. Mr. Geo. E. Dies, who is one of the old standbys in the trade, and who as usual was in charge of the exhibit, reports heavy ordering of the 4 ft. 7 in. styles, and particularly in the Doherty "Special," also a 4 ft. 7 in. piano. The attention of the throngs of passers-by was instantly caught by an old model of Collard & Collard piano. This was in a very, very small case, in light



Miss Dorothy Dies, daughter of Geo. E. Dies, and her Shetland pony, Helma. The pony was imported from Scotland and was a prize winner in the Old Country and in the Province of Quebec.

wood, fitted with wooden pedals and candlesticks, and bearing many earmarks of antiquity. This novelty, Mr. Dies said, was about one hundred years old.

Gourlay, Winter & Leeming, Ltd.

Of more than passing interest is the fact that the first Exhibition sale made at the Gourlay stand was a piano equipped with two pedals only. To show their faith in the possibility of selling pianos with two pedals, and in accordance with the recommendation of the Piano Manufacturers' Association, the Gourlay management fitted up their most expensive design in straight piano, that known to Gourlay dealers as Style 57, with two pedals, and it was this most costly piano in the Gourlay line that went with the first retail sale. The other instruments were standard designs from regular stock. Rather a curious observation arising from Gourlay Exhibition sales is that while several of these went to country people, none of them were to farmers. Mr. D. R. Gourlay, vice-president of Gourlay, Winter & Leeming, Ltd., spent considerable time at the exhibit. Dr. Doward, the organist of St. Stephen's Church, Toronto, who is a familiar figure at the Gourlay booth, was on hand this year, as was also Geo. Butt, who is a "barrel-ful of fun," as well as a keen piano salesman, and Messrs. F. C. Ward and A. Parks.

The Mendelssohn

Many compliments were tendered Mr. Henry Dirke, proprietor of the Mendelssohn Piano Co., on the appearance of his exhibit and general excellence of the goods shown. The exhibit was entirely of regular lines and included a Mendelssohn cottage model in fumed oak. This little instrument, as its name implies, is particularly adapted for small homes and apartments. The Mendelssohn firm have had quite a run on oak cases, requests for this durable wood becoming more numerous.

One of the conspicuous models in the Mendelssohn range is their style D, a four foot six piano in Colonial

design. The sample shown was in polish finish, and with its stately appearance and sonorous tone, made a favorable impression. Satin and art finishes were well featured on this stand.

Mr. Durke is chairman of the Exhibition Committee of the Canadian Piano and Organ Manufacturers' Association, and upon him devolved the duty of seeing that the regulations governing the piano exhibits were properly observed.

Nordheimer

Something out of the ordinary in piano craft was a Nordheimer baby grand in fumed oak, which occupied the place of prominence at one side of the Nordheimer exhibit. On the opposite side was a Steinway miniature grand. The remarks of casual observers and those who stepped in to examine the line indicated a growing public appreciation of the grace and beauty of the grand piano and its artistic tonal effect. Among the Nordheimer up-rights, style B, a colonial in art finish, made a very favorable impression. Several "Human Touch" players were also included in the exhibit as well as several models of the Aeolian-Vocalion phonographs of which the Nordheimer firm are Canadian distributors.

Mr. A. A. Pegg, salesmanager of the Nordheimer firm, who has lately been visiting Nordheimer agents in the interests of the wholesale department was again in charge of the display. His staff included Messrs. Rimes, Norris, Bennie and Douglas in charge of the Vocalion.

Williams Piano Co., Ltd.

Among the more special features of the Williams exhibit were a new style Ennis in art finish walnut, a new player in "Colonial" design with the transposing device, a new "Sheraton" Williams New Scale in art finish, a Williams New Scale Miniature Grand and the Maester-Art Reproducing piano. Mr. H. P. Bull made a trip up from the head office in Oshawa to see the big Fair and pay his respects to his firm's exhibit, which was under the capable management of S. Worden and William Nelson.

Other piano manufacturers exhibiting were Heintzman & Co., Ltd., Toronto; Foster-Armstrong Co., Ltd., Kitchener; Dominion Organ & Piano Co., Ltd., Bowmanville, and Amherst Pianos, Ltd., Amherst, N.S. A reference to the Whaley, Royce & Co., Ltd. made-in-Canada band instruments is found on page 89.

J. H. Fortier, general manager P. T. Legare Ltd., Quebec, and E. Julian, president Julian Co., Ltd., Quebec, were noticed among the farther east men at the Fair.

Messrs. H. C. Johnson, of the Johnson Piano Co., and Horton Phinney, of the N. H. Phinney & Co., Ltd., both of Halifax, had the distinction of being long distance visitors to the "Ex."

Mr. W. K. Elliott, who specializes on doing "safe business" out in Brampton, was seen while doing the rounds in Piano Row. Mr. Elliott was in his customary good humor. He sees a snag ahead of those who accept sales on the low, before-the-war cash down amount and monthly payments.

Formerly a music teacher, Mr. John Gilbeeny, of Cookstown, several years ago was forced to give up professional work by the demands of selling. He now operates three stores, one each at Cookstown, Bradford and Schomberg. He is an enthusiastic Gerhard Heintzman dealer.

A Mason & Risch grand in the show case of the T. Eaton Co., Ltd., in the Manufacturers' Building at the Toronto Exhibition, attracted much attention to the instrument, as well as to the Eaton display of expensive costumes.

"I consider it good business to visit the Exhibition. It is the best means I know of to look over competing lines

and keep posted on what our competitors are doing," said a dealer referring to the "Ex."

Piano exhibitors this year were surprised to find their booths duly numbered as are the houses on a city street.

PHONOGRAPH ROW

DISSATISFACTION with their accommodation was freely expressed by the talking machine exhibitors. The tents, they have found, lack in acoustic properties. Also in damp weather, not only are the cases affected, but the conditions for demonstrating are otherwise unfavorable. The danger of damage during a heavy shower, which can be expected at this season of the year, and the ease with which thieves can get away with goods, as happened with at least two of the exhibitors, were among the reasons given by exhibitors, who emphatically declared that they would not again exhibit in tents. Most important of all was the contention that the tent is not in keeping with the status of the line shown.

As stated, the Journal understands that a building is likely to be available next year for the talking machine trades.

The number of firms now manufacturing talking machines is impressive evidence of the size and importance of this industry, which has grown almost without those in it realizing what an important factor the business is in the lives of the people.

The war and its effects have served to accentuate the hunger of humanity for music, whether in the trenches or at home, where there is so much anxiety and sorrow. This universal demand for music, along with the improved financial ability of the Canadian people in spite of voluntary and forced contributions to war purposes, have caused a marvelous development in public appreciation of music, to which the talking machines are responding.

The Brunswick

Regular advertising in the daily papers by the Musical Merchandise Sales Co., prevented the public overlooking the Brunswick, which line was exhibited in the Process Building. The feature here was the Ultona sound box, designed to play all records. In the Brunswick the round horn is superseding the more commonly used square end horn, and different models were shown with the grill removed so the public could see the round wooden horn.

The "cut-out," which is now so effectively used in window display and in other ways, was used to good advantage at the Brunswick exhibit. A brown-haired young lady of many attractions was shown enjoying the entrancing thrills as she listened to the captivating strains. Her attitude of admiration was an entire sermon to the passers-by.

Messrs. White, Puckett and Trestrail were enthusiastic over the impression the Brunswick made. Mr. Harold Pratte, in charge of the Stanley Brunswick shop, looked after the retail interests in the Brunswick stand to the profitable advantage of his house.

Columbia

In spite of all the disadvantages of being in a tent the Music Supply Co.'s exhibit of Columbia Grafonolas was tastefully and attractively arranged. A plain three panel screen backed each instrument, and framed pictures of artists were effectively used. The Columbia period designs were prominently featured, and these were most favorably commented upon by visitors to the exhibit.

Pathé

The Pathé line was shown in a very roomy tent, and Mr. Geo. H. Honsberger, with a staff of assistants, had a busy time demonstrating for dealers and the public gen-

erally. Mr. Frank Oldfield, a Toronto vocalist, who is so much in demand for banquets and concerts, gave a series of recitals. Naturally a considerable demand for the Pathé record by Mr. Oldfield resulted.

The Pathé tent interior was most invitingly decorated with bunting, palms and ferns, and altogether the surroundings for the various period and standard models of the Pathé were made as attractive as possible in a tent.

Edison

There were two Edison tents, the one for recitals and the other for the tone tests. An advertising idea adopted by the R. S. Williams & Sons Co., Ltd. this year, was to present every visitor to the tent with a numbered tag. Each day there were a certain number of duplicates distributed, and when a person could discover a tag with the same number as his own, both were eligible for prizes. Sir Robert Borden was tagged and a military officer drew the duplicate. Both gentlemen gave their tags to two young ladies, who claimed the prizes. These were of silverware.

The McLagan Line

Some twenty-eight models were shown by the George H. McLagan Furniture Co., Ltd., of Stratford. Mr. Teeple, with what assistance he could have from other members of the McLagan organization, had a busy fortnight. They had many dealers to see the line, and the general public, too, knew the McLagan reputation for quality. The display included some especially fetching period designs.

The Phonola Tent

The Phonola was very much in evidence, and many dealers were made welcome at the exhibit of the Phonola Company of Canada, Ltd., which was in charge of Mr. R. C. Willis, who recently joined the Phonola organization after several years' of retail experience. He was assisted

by Mr. Scruton, a veteran of the piano trade. Mr. A. B. Pollock, president of the Phonola Co., and who is also president of the Pollock Mfg. Co., Ltd., which firm is now specializing in supplies for the talking machine trade, when seen by the Journal expressed his satisfaction with exhibition results. In addition to their Kitchener factory the firm have a factory at Elmira, devoted exclusively to the manufacture of cabinets.

The Phonola record, now on the market, was a feature of this exhibit, and the fact that the company offer a complete proposition interested the dealers calling here.

The Knapp

A newcomer among the phonograph exhibitors was the Knapp, put on the market by The Maestrolian Co., Ltd., 412 Ryrie Bldg., Toronto. Mr. Wm. Knapp, well known in the talking machine trade, and Mr. Fauver of this firm, had an active two weeks and reported business easily justifying the exhibit.

The spruce tone-chamber and universal tone-arm were points especially emphasized in the Knapp, while the cabinets in construction, design and finish were also approved by the critics who called at the Maestrolian Co.'s tent.

The Starr Line

Mr. W. D. Stevenson, of the Starr Co. of Canada, whose headquarters are at 265 Dundas St., London, spent the entire two weeks in Toronto. At the Fair he had the untiring assistance of the firm's wholesale representative, Mr. Caswell.

In a little more than a year the Starr has become well known to the Canadian trade and appreciated for its appearance and quality. The range runs from \$80 to \$450, including two handsome period models.



The McLagan Line of Phonographs at the Toronto Exhibition.

The Starr Co. emphasize that this line is not an assembled product, but manufactured complete in the factories of the Starr Piano Co., of Richmond, Ind. Anticipating a shortage of musical instruments this season the Canadian distributors stocked up heavily for fall trade, and offer Starr dealers "prompt service this fall when service means money."

With the Starr phonograph agency there is also available a catalogue of Gennett records, which were demonstrated at the exhibit.

Other phonograph exhibits included those of National Cabinet Co., Ltd., Toronto, the Walker Talker from Kitchener, and La Favorite Phonograph Co.

The "OkeH" Record Comes to Canada

Upon the return from his firm's head office in New York of Mr. C. J. Pott, Canadian sales manager for the Otto Heineman Phonograph Supply Company, the Journal was informed that arrangements have been completed whereby the Heineman OkeH records will be marketed in Canada.

This record was introduced to the talking machine dealers of the United States at the time of the New York Music Show and Music Trade Conventions last June, and the dealers who heard the first records expressed their approval of their musical qualities. The OkeH record gets its name from the original Indian spelling of the term meaning, in every day language, "O.K." It is a hill-and-dale cut record to be played with either a sapphire point or an extra loud steel needle. For the time being, at least, the Heineman Company will confine their manufacturing energies to the production of ten-inch, double-faced records.

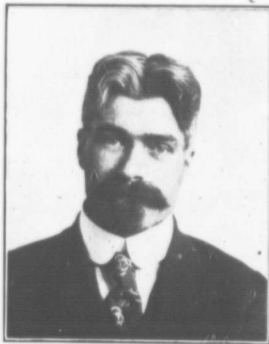
The artists making the OkeH records include such names as: Inez Barbour, Henry Burr, Fred Van Eps, Ada Jones, Arthur Collins, Croxton Mixed Quartette, Valadimir Dubinsky, Jazarimba Orchestra, Marie Morrissey, Grace Kearns, Berkshire String Quartette, Sterling Trio, Collins and Harlan, Joseph Phillips, Campbell and Burr, George Thompson, Harry McClaskey, Golden and Heins, Peerless Quartette, Ferera and Greenus.

Both Otto Heineman, president of the firm, and C. J.

Pott, Canadian manager, are most enthusiastic over the start the OkeH records have made, and they look with confidence for a big demand for the most timely selections in popular and standard music.

Chopin Phonographs Ltd.

Mr. John Robson has now linked up with Chopin Phonographs Ltd., of Winnipeg, which firm show several models that should be of special interest to dealers looking for an attractive line. The firm state that Mr. Robson's



Mr. John Robson.

experience in the phonograph business extends over a period of twenty-six years, he having been associated with several of the largest firms in the industry.

Chopins Ltd. have enlarged their offices and plant with the idea of getting in shape to properly handle their growing business, and to better carry out their motto of "Quality and Service."



A view of the Columbia Tent at the Toronto Exhibition.

An Interview with the Inventor of the Gramophone

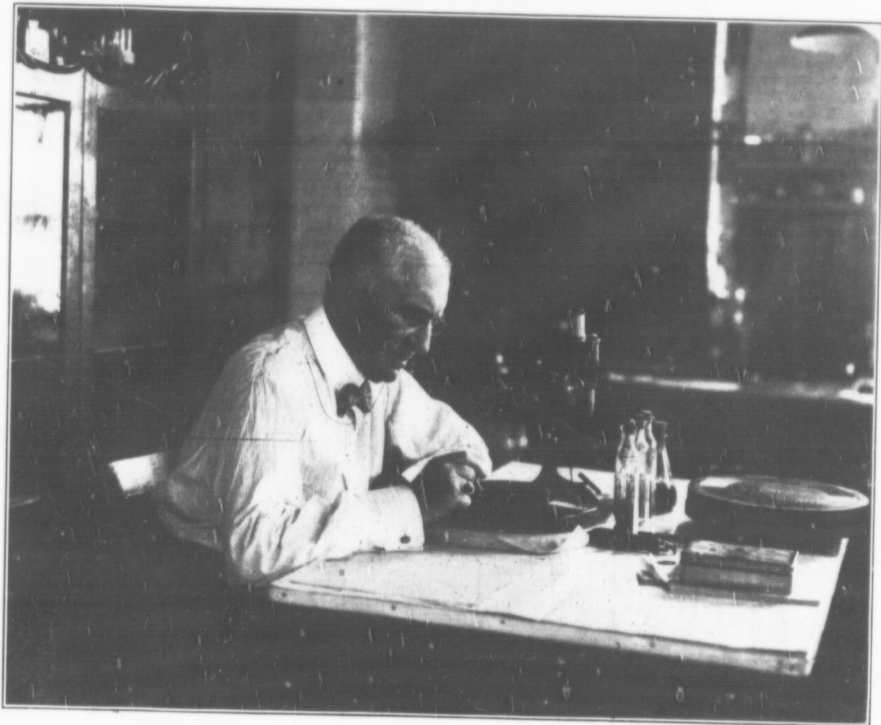
MR. EMILE BERLINER, of Washington, D.C., inventor and patentee of the gramophone, and president of the Berliner Gramophone Co., Ltd., Montreal, when on a visit to the latter city recently accorded the Journal a very interesting interview. Mr. Berliner was visited in the laboratory of the firm which he founded and the active direction of which is in the hands of his son, Mr. H. S. Berliner, vice-president of the firm.

To visit this laboratory to which the Journal was admitted, is a privilege accorded to few, and its secrets are as rigorously guarded as were, according to history, the mysteries of the sanctum sanctorum of Solomon's Temple. The laboratory is on the third floor of the building and its equipment lacks nothing that it is possible to construct or purchase to the advantage of research work in improving recording processes or the material entering the physical make-up of the record. The visitor to the laboratory sees a series of bottles of various colored and colorless liquids that suggest chemistry. There are Bunsen burners, retorts, electric ovens, microscopes and an equipment of fine tools that suggest a modern engraving plant, a watchmaker's equipment and still more unusual contrivances that mostly suggest mystery.

Mr. Berliner's mission to Canada on this occasion was to collaborate with his son in experimental work having in view further refinement in recording and improvement in materials, so that the heretofore normal wastage of matrices in record manufacture should be still further reduced. That they were successful it was unnecessary to inquire. The satisfaction of achievement showed from the eminent inventor's countenance. But, as he modestly suggested, he had the advantage of so many years of experimental work that he knew from previous results where it would be unnecessary to explore, and much time was saved. On the other hand a new phase or development carried him back to former completed or incompleted experiments that he could at once take up and carry to the conclusion required by the demands of present development.

The Journal wanted to know what attracted Mr. Berliner into the field of sound-reproduction in the first place. He patiently explained that having been engaged in the telephone business it was natural that he should become interested in so kindred a science as that of sound reproduction.

"Then what gave you the idea of establishing a business in Canada, particularly at a period when this country was so little known or regarded in the United States?" questioned the inquisitive Journal representative.



Mr. Emile Berliner in research work in the laboratory.

"It was a matter of protecting patents," explained Mr. Berliner. "I thought it wise even then to be protected in this country, and the subsequent manufacture of records was actually to protect these patents rather than the definite purpose of establishing an industry here and," he added, with a twinkle in his eye, "you never can tell what is going to become of a baby."

The famous "dog on it" was first trade-marked in Canada—and this is news to many readers of the Journal; then in the United States. The picture, as such, had already been copyrighted in England, where in the office of the Gramophone Co., Ltd., the original still hangs. It is of interest that this dog was first offered to another company in London, England, and when first submitted to the general manager of the London Gramophone Company the picture was of a cylinder machine. On his suggestion this was changed to a gramophone and the picture was printed and distributed as an interesting adjunct to gramophone propaganda. When a copy reached Mr. Berliner he immediately saw its value as a trade-mark, and its success as such all over the world proved Mr. Berliner's good judgment.

Thirty years ago, or to be exact, on May 16, 1888, Mr. Berliner in an address to the Franklin Institute of Philadelphia, made the following predictions:—

"A standard reproducing apparatus, simple in construction and easily manipulated, will at a moderate selling price, be placed on the market.

"Those having one may then buy an assortment of Phonautograms, to be increased occasionally, comprising recitations, songs, chorus and instrumental solos or orchestral pieces of every variety.

"Prominent singers, speakers or performers may derive an income from royalties on the sale of their phonautograms, and valuable plates may be printed and registered to protect against unauthorized publication.

"Collections of phonautograms may become very valuable, and whole evenings will be spent at home going through a long list of interesting performances.

Languages can be taught by having a good elocutionist speak classical recitations, and sell copies of his voice to students. In this department alone, and that of teaching elocution generally, an immense field is to be filled by the gramophone.

"Addresses—congratulatory, political or otherwise—can be delivered by proxy so loudly that the audience will be almost as if conscious of the speaker's presence.

"A singer unable to appear at a concert may send her voice and be represented as per programme, and conventions will listen to distant sympathizers, be they thousands of miles away."

At that time there was intense interest in the discovery that it was possible to reproduce the human voice, which discovery was the outcome of the development of the science of transmitting the human voice through the medium of what is now the telephone. Although the discovery that led to the establishment of the talking machine industries dates back to 1877, it was not until the year 1895 that the industry, then a feeble, ill-nourished infant, with few who had faith in its ever coming to healthy childhood, to say nothing of maturity, can be said to have been founded, and it is doubtful if even the scientists and inventors present in Mr. Berliner's audience of that May evening thirty years ago thought his invention would be other than a scientific wonder, or perhaps a toy.

But his predictions have been realized, and more. Mr. Berliner had and still retains that rare combination of inventive genius and business acumen. This could be deduced from his predictions quoted above, as well as from the fact that he anticipated the development of the talking

machine industry in other countries when he secured his patents and trade-mark copyrights, and later protected them by manufacturing.

The Journal's numerous questions anent the discovery and development of sound production caused Mr. Berliner in his turn to ask a question.

"What," he said, "is the most wonderful thing about sound reproduction?"

"That the human voice could be recorded at all," answered the Journal.

"No, not that only," he corrected, "but that all the tones of all the instruments in an entire orchestra can run off from a single finely pointed needle."

Even to the scientist, and to the inventor, the marvel of it remains.

In his laboratory Mr. Berliner works quickly, and with enthusiasm. He can work for days on an idea with apparently no prospective success without the slightest impatience, but when a result is achieved his pleasure is of that boyish delight that retains for him perpetual youth. Unlike the average inventor, he knows when to discard an experiment that could lead to no result.

He motored up from Washington to Montreal and though Mrs. Berliner, who came with him, took the train westward, he proposed to motor back, visiting several points on the way. He thoroughly enjoyed his trip, his visit to Montreal, his experiments and meeting "the boys" of the plant, who have brought the tiny infant of eighteen years ago to the state of healthy activity it to-day enjoys.

The Journal man thinking that Toronto was the only place to have established the business, Mr. Berliner was asked why he chose Montreal. The latter city was then, as now, Canada's telephone headquarters, and personal friendship with officials of the Bell Telephone Co. led him to communicate with them regarding facilities for pressing records and which were found in Montreal.

In this connection it is an interesting contrast that the day's output of records at the commencement could be carried by one man on his shoulder. The contrast is not only the thousands of records now produced daily, but that one small dealer in a village will now sell more records in a day than the daily factory output of 1900, and yet record business has barely commenced.

So mysterious is the sound of human voices coming from a cabinet that it would not be surprising if one could smell the singer's breath, just as the dog has been parodied as whiffing "his master's vice." Here is an incident in which the listener also scented the singer's voice. An Auxetophone was once presented to Mr. Berliner by one of his boys. This Auxetophone was designed to enlarge the volume of the gramophone tone. An electric motor and series of bellows were used. In his home in Washington Mr. Berliner installed the Auxetophone in the reception hall. The motor and air pump for forcing air through the valve of the Auxetophone he had placed on the other side of a partition, which put them in the pantry adjoining the kitchen. A visiting friend was being shown the new wonder, and when asked whom he would like to hear sing, he quite naturally asked for Caruso. He listened most intently, and the more he listened the more mystified he became. When the song was finished he exclaimed, "That's Caruso, without a doubt, but—my God, I can smell the onions on that dago's breath!" So he could smell onions, but they were not on Caruso's breath as he thought. In the kitchen the cook was frying onions and the pump drawing in its supply of air failed to discriminate between onion-scented and otherwise; hence the mystification of the guest.

To the layman that sound could be reproduced at all, and that so delicate and marvellous an accomplishment

could ever be possible scientifically and commercially, is always uncanny, but to those in the business the problem of problems is materials for the manufacture of records. It was so from the commencement and Mr. Berliner in an address to the Franklin Institute in 1913, tells that the first successful results of the duplicating process on which he had worked for several years was a record pressed in celluloid by J. W. Hyatt, well known as one of the inventors of celluloid.

This duplicate is still in existence in the National Museum in Washington, being the first sound record duplicate in hard material which was made by pressing a reverse of the original record into hard material, while the latter was softened by heat and chilling while still under pressure. This pressure is the basis of the present industry of making millions of records yearly. There is also a record etched on plate glass deposited in the National Museum at Washington.

"Did it ever occur to you," asked Mr. Berliner, "that records are in reality seals of the human voice? This substance they are made of is a modified sealing wax, both containing shellac as a basic substance. Few people have a conception of the untiring efforts which have been made year after year, and still continue, in order to obtain a composition which will answer all the requirements necessary for resisting the wear of the needle or prevent the latter from being ground blunt too fast. If the material is too hard and gritty it will wear the point of the needle so that before the end of the record is reached the reproduction becomes weak or blurred. If the material is too soft the record groove will quickly wear rough and the record reproduction become scratchy. Shellac is much adulterated and the mineral and fibrous substances which are added require careful selection, and this whole department is in the hands of experts who do nothing else all the year around but test the substances and the mixing processes which are employed for producing record material."

Mr. Berliner was well known in the telephone field before he attacked the talking machine problem. He invented the loose contact telephone transmitter in 1877, and no other transmitter has ever been used since. He added the use of the induction coil to telephoning in the same year, without which practical long distance telephoning is impossible. He also perfected the early Blake type of loose contact transmitters, and the first 20,000 transmitters ever placed in the hands of the public were personally tested by him while chief instrument inspector of the Bell Telephone Company. This was in 1879.

In his public addresses and private conversation Mr. Berliner is always most generous in giving credit to contemporary inventors in the field of sound reproduction. He has contributed valuable information to the scientific world and in his inventions has given humanity entertainment, education and instruction to an extent that no individual can realize. Unlike most inventors, too, he has made his work pay.

Financially he is as great a success as he is in the scientific world. Apart from his interest in the Canadian business he has large interests in the Victor Talking Machine Company and the Gramophone Co., Ltd. He has also been active in the aeroplane industry and in torpedo invention.

The total value of this year's crops in Manitoba, Saskatchewan and Alberta is estimated at \$527,157,720, by the Winnipeg Free Press. This is exclusive of hay, roots or forage crops, livestock, poultry or dairy products, which in Manitoba alone it is estimated will reach a value of another hundred million dollars.

Ten Per Cent. on Player Mechanism Only

It has now been established by official confirmation from Ottawa that the War Excise Tax of ten per cent. established on May first of this year applies only to the player piano action or mechanism and not to the entire player piano as was at first understood, and on which basis returns had been made.

Stays in Toronto

Mr. O. Wagner, for several years manager of the Winnipeg branch of The R. S. Williams & Sons Co., Ltd., and who has been in Toronto for the past few months, now becomes a permanent member of the organization at headquarters. His position is that of assistant secretary. Mr. Wagner is succeeded in Winnipeg by D. W. Paul, who has been connected with the business for some time, and has since Mr. Wagner's absence had charge.

Manager of Hamilton Branch

Among a score of other qualifications that the piano salesman, salesmanager and branch manager need are persistence and promptness. That Mr. H. J. Boulter, who has just joined the organization of the R. S. Williams & Sons



Mr. H. J. Boulter.

Co. Ltd. in the capacity of manager of their Hamilton branch, has these two points well developed, the Journal can testify. Mr. Boulter is an Englishman, the loyal, patriotic British sort, and he has made a success in piano retailing, though never having engaged in this line of business until coming to Canada eleven years ago. He was six years with Layton Bros., Montreal, where he was salesmanager and for the past five years he has been salesmanager at the Hamilton branch of the Nordheimer piano & Music Co. Ltd. His former associates in the Nordheimer firm and a host of friends besides, including the Journal, wish Mr. Boulter unqualified success.

Mr. F. A. Trestrail of the Musical Merchandise Sales Co., Toronto, was a recent trade visitor to New York, Buffalo and Chicago.

Here, There and Everywhere

Mr. H. Judson Smith, of Brantford, has returned from a trip to the Western provinces.

Mr. Arthur K. Kempton, the wholesale dealer in talking machine supplies, has been calling on the trade in the Maritime provinces.

Mr. J. Theo. Roy, secretary-treasurer of J. Donat Langelier, Ltd., Pointe-aux-Trembles, has been confined to his home for ten days through illness.

Mr. Geo. T. Domelle, of the National Piano Co., Ltd., Toronto, has left on a six weeks' business trip through the North-west in the interests of Mozart Pianos.

Mr. E. P. Burns, for five years on the selling staff of C. W. Lindsay, Ltd., Kingston, has gone to Ottawa in the capacity of manager of the Phonograph Shop, Ltd.

It became quite the thing the past few days to see a crowd in front of the Cecilian Co.'s Yonge Street store, Toronto, in the show window of which were displayed strings of official war pictures.

Prior to removing to his new store at 230 Dundas St., a little east of the location so long occupied, and on the opposite side of the street, Wm. McPhillips, London, held a successful removal sale.

Mr. Milligan, for some years manager of Heintzman & Co.'s branch at Windsor, has been appointed district manager, with headquarters at London. The firm's store at 242 Dundas St. is being remodelled.

In the Knights of Columbus war hut campaign J. A. MacDonald, president of Amherst Pianos Ltd., was an active worker and his firm contributed a full page appeal in the Halifax Herald for generous contributions.

In 1913 the farmer had to part with the equivalent of 440 bushels of wheat to buy a piano. This year 215 bushels of wheat will get him the instrument. Similarly he had to dispose of 70 bushels of wheat to buy a mower in 1913. Now he need sell only 38 bushels to get the same mower.

Mr. Frank Kisbey, of Prince Albert, Sask., a Pathé dealer, recently visited the Pathé Frères factory in Toronto. Discussing western crops, Mr. Kisbey reported them as being exceptionally good in the vicinity of Prince Albert. While disappointing in spots, he considered the western yield of this year a great success on the whole.

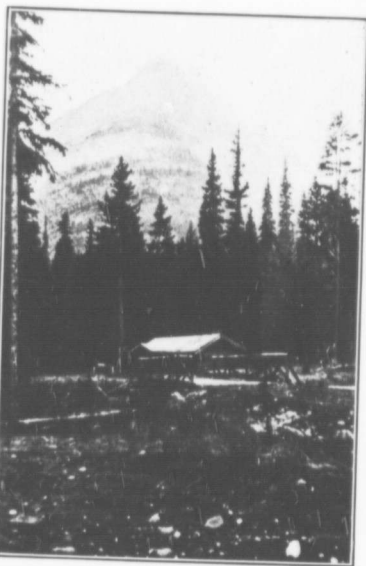
Expansion of business has made it necessary for the Darwin Piano & Music Co., of Brantford, to get into a large store. They are, therefore, removing from 38 Dalhousie Street to number 80 on the same street, where they will have facilities to care for their increasing business in pianos, talking machines and musical merchandise.

The Guardian, of Southport, England, reports the death of Lieutenant J. V. Cartman, killed in action. Lieut. Cartman was the only son of Mr. C. E. Cartman, who has for many years had the agency of Thomas organs, of Woodstock, Ont., and who has visited this country. Lieutenant Cartman in December, 1916, resigned an appointment in Chili to return to England and enlist in the Artists' Rifles, O.T.C. A year later he was gazetted to the 5th King's Liverpool Regiment.

A public announcement over the signature of John Wanamaker, New York, notifies patrons of his store that the business hours of the store have been reduced to six and one-half hours. The business day is now from 10 a.m. until 4.30 p.m. The purpose is to conserve coal and help distribute the loads on the street cars, trains and subways. Until the end of the war the privilege of the return of merchandise is withdrawn, except where it is clear that the fault is on the side of the store.

The marriage of Cadet Roy McKay, formerly of the Mason & Risch sales staff at Kitchener, took place at the home of the bride's parents, Elmwood Ave., Toronto. The bride was Miss Florence Baker, bookkeeper at the Mason & Risch London branch. Cadet McKay is a member of the Royal Flying Corps, Toronto, where the young couple will reside until he proceeds overseas.

In the last issue of the Journal were shown interior and exterior views of the music store of A. J. Rodger, Kingston. Mr. Rodger, who is Kingston's leading jeweler, secured the Aeolian-Vocalion agency, and meeting with such good success, decided to increase his activities with musical instruments. He then secured the Steinway and Nordheimer agencies. Mr. Snider, Mr. Rodger's assistant, was formerly in the piano business in Kingston, but had removed to the United States. He returned about a year ago to take charge of Mr. Rodger's vocalion and piano department.



A British Columbia Government Bank House, Vermilion Pass, with Mt. Ball, 12,800 ft., in background. Photo taken by W. A. Hawley, of Deberry Pianos Ltd., Calgary.

Mr. Louis F. Geissler is to relinquish his duties as general manager of the Victor Talking Machine Co., Camden, N.J., but will retain his position on the directorate. Mr. Geissler has held this important position for thirteen years. The office of general manager will not be immediately filled, but the functions of that office will be assumed by the executive committee. Mr. Ralph L. Freeman, a director and secretary of the company, who has been with the company in various capacities for about twelve years, will devote particular attention to, and act for the executive committee in matters affecting the mutual interests of the trade and the company, assisted by Mr. Henry C. Brown as sales manager, and the selling department staff.

George C. Venini, manager of the Mason & Risch branch at Calgary, visited headquarters in Toronto while on a holiday trip east.

Mr. James P. Bradt, Toronto, general manager for the Columbia Graphophone Co. in Canada, has been endeavoring to take a belated summer vacation.

Frank Wesley, superintendent of agencies for Gerhard Heintzman, Ltd., Toronto, has just built and moved into a new home in Lawrence Park, one of Toronto's choicest residential suburbs.

Mr. C. J. Pott, Canadian salesmanager for the Otto Heineman Phonograph Supply Co., New York, is sporting a new Overland car. Mr. Pott has just paid a business visit to the maritime provinces.

One of the most gratifying sales to the credit of A. H. McLaren, music dealer of Perth, Ont., is told in the "Expositor" of that place. This was the sale of three Martin-



Mr. I. G. De Forest, Clarendon, Alta., an enterprising western dealer who, as will be seen, features Martin-Orme pianos and Columbia Gramophones and records.

Orme pianos of Louis design to a local citizen, who bought one for each of three daughters.

Mr. Thos. Hulse, one of the best known citizens of Aurora, where for many years he engaged in the business of retailing pianos, died recently at the age of sixty-two. The late Mr. Hulse had been ill for many months. For five years he was a member of the Aurora town council. He is survived by a widow and two sons.

"We have been agreeably surprised at the expressions of confidence heard on every side regarding the fall trade ahead of us," remarked Frank Stanley to the Journal, "which points to a certainty of a shortage of stock as occurred last fall. 1918 can very well be classed as the player piano year, and it is to be hoped that the increasing demand is kept up for players."

In the early days of the talking machine the E. J. Coles Co., of Woodstock, Ont., were "His Master's Voice" dealers. Owing to lack of space and proper facilities for demonstrating the line was discontinued. Now, after a lapse of many years the E. J. Coles Co. have again taken on the

Victor. The firm have established music rooms on the furniture floor of their building. This department has been placed in charge of Miss Coleman, a well known local musician.

Harry Hogg, for fifteen years superintendent of the repair department at Heintzman & Co.'s London branch, is



Mr. W. G. P. Seythos, Regina, on the Lake Katapawa golf course. On this site the bison used to roam.

now occupying a similar position with Mason & Risch at London. Mr. J. Peck, formerly on the Heintzman & Co. selling staff, has joined the Mason & Risch sales organization. Prof. Luther Kehoa, a native Hawaiian ukulele and guitar player, is another recent addition to the Mason & Risch staff. A special demonstration of Hawaiian instruments, lasting for some days, met with marked success.



Mr. Walter F. Evans, Vancouver, "caught" at the Shaganagai Heights Golf Club, one of the most picturesque courses in Canada.

Mr. L. L. Rawson, who for a number of years has been associated with retail houses selling phonographs, and until recently has been with Stanley's Brunswick Shop, Toronto, has been placed in charge of the Brunswick phonograph department of Thomas C. Watkins, Hamilton, known as the "Right House." This well known company is sixty-five years old—within three years of being as old as the

Brunswick-Balke-Collender Company, makers of the Brunswick. Mr. Rawson is enthusiastic about the Brunswick and his years of phonograph selling should make him a valuable man for the Right House.

The holiday season with J. J. H. McLean & Co., Winnipeg, is over, the heads of the various departments having returned from their vacations. Mr. A. G. Farquharson, manager of the "His Master's Voice" spent several weeks fishing and boating in the Nipigon district. Mr. W. S. Hemphill, the salesmanager, also spent several weeks in the country assisting the farmers. Mr. F. Shore, foreman of the repairing and polishing department, spent his holidays at Kenora. J. J. H. McLean & Co. report good business, especially in the country. Their country representatives report a healthy optimism throughout Manitoba. Prospects for the coming season are indicative of good business, despite increased cost of production and selling.

W. G. F. Scythes, of Regina, Returns from Eastern Visit

Mr. W. G. F. Scythes, head of W. G. F. Scythes & Co., Ltd., the well known music house of Regina, has just returned to that city from a ten days' visit to the east. Mr. Scythes, whose old home is in Toronto, spent several days visiting trade and personal friends, and also spent a day in Ottawa.

Three years have elapsed since his former visit and many changes were noticed in the way of improvement in the Queen City, particularly in residential sections and in the water front, where the Board of Harbor Commissioners has created an asset in reclaimed land valued at millions of dollars and where immense industries have been established.

Speaking of piano trade in his own city, Mr. Scythes said, "Not only are collections good, but there is a very satisfactory proportion of cash trade and larger cash payments on time sales prevail." While in the east he received reports of a number of cash sales being closed that he attributed directly to the satisfactory crops in the territory worked by him.

The Western farmer, Mr. Scythes finds, is anxious to give his family every educational advantage, and is quick to appreciate the void where there is no music. Mr. Scythes has had extensive piano business in the east as well

as in the west, and there is no doubt in his mind as to which part of the country he would rather do piano business in.

Anticipating a shortage of stock and difficulties in fall deliveries, the Scythes firm bought heavily previous to mid-summer, and already are experiencing the practical advantages of this foresight. His firm have the Gerhard Heintzman, Sherlock-Manning and Martin-Orme agencies, and Mr. Scythes considers himself well equipped to supply the piano and player wants of a wide circle of personal acquaintances and people who appreciate the reputation established by W. G. F. Scythes & Co., Ltd.

Columbia Factory Manager

Mr. J. R. Errock, for many years connected with the Bridgeport factories of Columbia Graphophone Co., has recently arrived in Toronto to take charge of the Canadian factory, succeeding Mr. Mervin Lyle in this department, who is severing his connection with the talking machine industry after fifteen years' service with the Columbia Co. Mr. Lyle goes to Baltimore to take up another line of business.

As assistant to Mr. James P. Bradt, general manager for Canada of the Columbia Co., Mr. Lyle has made many warm personal friends in the Canadian trade who, while regretting his departure, congratulate him on his improved position and prospects.

Mr. Errock, who comes to take charge of the factory, saw no reason in a downpour of rain and Toronto's disgraceful union station to form an unfavorable impression of this city on his arrival here.

Made-in-Canada Band Instruments

The Whaley, Royce & Co., Ltd., case of instruments is a standard feature of the Exhibition each year. This firm has been manufacturing band instruments for 29 years, and since the outbreak of war has rapidly become known to the people of every province, who are now realizing the importance of this Canadian industry. A full line of "Imperial" band and orchestral instruments was on view, samples of the drums and bugles made for the British and Canadian governments, and an array of songs and of the Imperial Edition of 50-cent books published by this house's sheet music department.



The staff of the Western Gramophone Co., Ltd., Winnipeg.

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Selection . . . \$1.00 Fox-Trot60

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—SEPTEMBER, 1918

War Industries Board Arranges Standard Size for Sheet Music

A COMMITTEE of the representative music printers of the United States have been invited to Washington at the request of the Pulp and Paper Division of the War Industries Board, for the purpose of giving the board data and information in regard to the music printing industry, so that recommendations could be made for the saving of 25 per cent. in tonnage in paper. According to a despatch from New York "It was recommended and agreed to in the conference that 9¼ by 12¼ inches should be the standard size for title pages of new publications, and that all new music plates should be made on that basis. The maximum weight for paper stock for the standard size should not exceed 25 by 38 x 85 pounds or 25 by 38 by 90 pounds, where coated stock is used. The weight of stock for music books should not exceed 25 by 38 x 70 pounds. All the sizes and weights given are maximum and the individual publisher may use smaller sizes or weights when desired.

"This will not apply to the slow-selling reprints, as such numbers may be produced in the old size. When, however, such numbers increase their sale, it is incumbent upon the printer to notify the publisher to decrease the size of the title pages and plates to conform with the new standard. The recommendations are made in an effort to make the saving without any undue hardship to the publishers.

"As a matter of fact, the sizes recommended are the same that were agreed to for standard publications at the June meetings of the Music Publishers' Association of the United States, and the National Association of Sheet Music Dealers. Many of the larger houses have already adopted the standard size suggested, and most of the new numbers are now being produced in that size."

Encouraging Composition

FOUR prizes of \$100 each have been offered through the Y.M.C.A. in France for the two best plays and the two best songs composed for the entertainment of the soldiers overseas. Of the song prizes one is for the best Allied song, and the other for the best American song. The Allied song must have both words and music and must be of a patriotic and inspirational nature. It must have not more than three stanzas, with or without chorus. It may be written in the language of any Allied nation. This contest is open to enlisted men of any Allied country.

The prize for the best American song, including both words and music, is offered for the enlisted men of the United States Army. It must have not more than three stanzas, with or without a chorus, and is open to militarized Americans.

Programme Music

THE music editor of the New York Globe raps hard those few singers who remain afraid to program "the simple English song of melody and direct to the point sentiment." He speaks of melody-ballades as songs not to be confused with claptrap. The melody-ballade, says the Globe man, is good, and he continues: "It has a message. It is written by a composer who knows harmony, theory and all the science of writing. He understands the operas, symphonies, sonatas and enjoys them. But he understands that there are more people who aren't 'up to' the grand opera and

symphony than are; and he wants them for his audience. He wants to be a man of the multitude and not of the few.

"Now a melody-ballade is a simple exposition of music without the flourish. . . . In other words, a melody-ballade is just a simple, inspired song which people can whistle, hum, remember. It doesn't require a thinking cap. It is beautiful on first reading. Moreover, being in English, it requires no libretto or translation.

"So many singers are neglecting these songs—they are afraid to appear unconventional and perhaps undignified. Possibly a critic will say 'You are debasing your art for the crowd.' While most melody-ballades require no technical display of voice (almost anybody can do the notes—that's the advantage), still the great artist is able to use real sentiment and put in soul. Think what 'Home, Sweet Home' and the 'Last Rose of Summer' and similar songs have meant to operatic stars!"

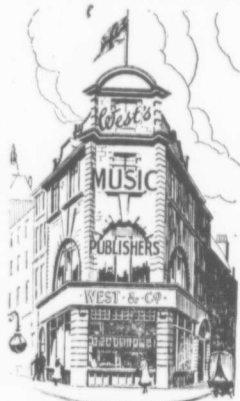
A Halt in "Variations"

WHY has musical fashion decreed that composers must use only original themes? The Musical Courier asks this question, and in dealing with it adds, "Needless to say we do not condemn original work of any description. Our quarrel is with those who think and say that only an original theme is worthy of a composer's attention. A theme that has no attraction but originality is a poor thing."

Continuing, this commentator says: "Not so very long ago there were innumerable fantasias on operatic airs, variations on all kinds of tunes, rhapsodies on national melodies, transcriptions, paraphrases, medleys, selections of every description. Violinists now seldom perform the operatic fantasias of de Beriot, Vieuxtemps, Wieniawski. Pianists rarely play Thalberg's transcriptions of 'Home, Sweet Home,' or Liszt's 'Rigoletto' paraphrase or 'Faust' fantasia. It is now no longer correct to play anybody's arrangement of somebody else's tunes unless the somebody happens to be much greater than the anybody. It is permissible to play Smithski's concert version of poor old Bach, or Jonesovitch's transcription of faded Beethoven, but Robinson would be hounded off the platform if he began his symphonic fugue on 'The Garbage Gentleman's Ball,' and Jones would be shot to pieces by the critics' paper bullets if he played his tone poem on 'Hard Boiled Eggs.' Liszt now and then gets his Schubert and Beethoven transcriptions on the programme, and there are a few young lady pianists who wish to demonstrate their manly strength and male endurance by thundering away at Brahms' prodigiously polyphonic and paraphrastic problems on a theme by Handel.

"Variations as a class, however, have gone over the top and been killed in the fray. It was not ever thus. In that golden age of which poets talk there were variations by the thousand. Beethoven published six variations on an original theme, op. 34; fourteen variations, op. 44; twelve variations on a theme from 'Magic Flute,' op. 66; six very easy themes varied, op. 105; ten national themes with variations, op. 107; thirty-three variations on a waltz by Diabelli, op. 120; twelve variations on 'Se vuol balare'; twelve variations on 'See the Conquering Hero' . . . (several others are itemized); twelve variations on a Russian dance; six easy variations on a Swiss air; seven variations on 'God Save the King'; five variations on 'Rule Britannia'; thirty-two variations in C minor; eight variations on a German folksong.

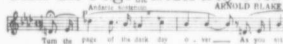
THE HOUSE THAT GAVE YOU
"THERE'S A LONG, LONG TRAIL"



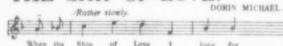
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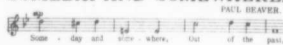
Turn the Page of the Dark Day Over.



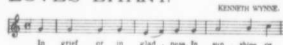
THE SHIP OF LOVE.



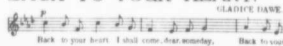
SOMEDAY AND SOMEWHERE.



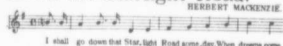
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Jack Trelawney
- COME SING TO ME Jack Thompson
- I'LL SING TO YOU Jack Thompson
- IN GOD'S OWN KEEPING Henry Geehl
- SUSSEX BY THE SEA Ward Higgs
- GOD SEND YOU BACK TO ME
Emmett Adams
- JAPANESE LOVE SONG May H. Brahe
- VALE (Farewell) Kennedy Russell
- SLEEP AND THE ROSES Arthur F. Tate

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- SONG PICTURES (Five Songs)
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- FIVE CANZONETS Landon Ronald
- SONGS OF THE KING'S COURT
Herbert Oliver
- FIVE LITTLE MASCOTS Herbert Oliver

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"Weber, in the midst of his operas, masses, cantatas, part songs, sonatas, symphonies, overtures, found time and inclination to write six variations on an original theme; eight variations on 'Castor and Pollux'; six variations on 'Samori'; seven variations on 'Vien qua Dorina bella'; seven variations on an original theme; nine variations on a Russian air; seven variations on a gypsy air; nine variations on a Norwegian air; seven variations for piano and clarinet.

"In the list of Mozart's works there are fifteen collections of variations for piano solo.

"Haydn, too, wrote many variations. His F minor variations, in fact, have outlived those of Mozart, Beethoven, and Weber, and are played to-day at an occasional recital.

"Handel was a writer of variations, as was also Bach.

"Chopin tried his hand at variations at the beginning of his career but gave his attention entirely to original works ever afterward. Mendelssohn wrote his famous 'Variations Sérieuses,' and followed them later with two sets more which are not famous. Schubert had no time to touch up other composers' works.

"Schumann began his life as a composer with his 'Abegg' variations, op. 1, and soon produced his monumental 'Symphonic Variations,' which have never been equaled by any other variationist. Brahms followed Schumann as a piano composer and wrote Paganini variations; variations on a theme by Haydn; variations and fugue on a theme by Handel; variations on a theme by Schumann; variations, op. 21.

"Why is it, then, that the variation has practically ceased to interest composers? To-day the fashion seems to be for fancy names that mean nothing. What connection can there possibly be between Nevin's well known impromptu and the name 'Narcissus'? 'Narcissus' by any other name would sound as well. It might just as well have been called 'Geranium' or 'Goldfish.' Chopin called his work a ballade, or etude, or prelude. A composer to-day would label the same works 'Semiramis and Hiawatha,' 'Moonlight on the Lagoon' or 'Raindrops in a Persian Garden'—as if that pseudo-romance added one iota to the merit of the music! . . . If a composer can produce an attractive, strong, original theme, he has done the hardest part of great composing. And sometimes great composers compose variations greater than the great themes they have borrowed."

Grieg Songs

NELLI GARDINI, the soprano, who for some years has specialized in Norwegian songs, now has a collection of four hundred different Grieg songs, from which she will give all-Grieg programmes.

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Royalties on Enemy Operas Seized

A. Mitchell Palmer, the United States Enemy Alien Property Custodian, invaded the field of light and heavy operas in New York the past week, not as an impresario, composer, or advocate of "art for art's sake," but as the collector of hundreds of thousands of dollars' worth of royalties which formally accrued to enemy holders of American rights to Broadway hits.

All the royalties thus collected will be invested promptly in Liberty Bonds, for which reason Uncle Sam's interest in the success of the Viennese operetta "Pom Pom," or Richard Strauss' "Salome," will be every bit as keen as that of any producer.

Versatile as they have been in reconstructing the management of most every type of German-owned business up to the present time, Mr. Palmer and the members of his staff had to confess to the newspaper men that the manipulation of a crop of operettas, operas, plays and playlets, not to speak of talking machine records, offered something entirely new to their experience.

However, just as they have been compelled to learn by experience how to continue the income-producing powers of a German-owned shoe factory, so they expect to learn by further experience how to preserve the box office prestige of "Little Boy Blue," "Miss Springtime" and others, even after the enemy interest in these successes ceases to exist.

Francis P. Garvan, director of the Bureau of Investigation, is now conducting an exhaustive inquiry into the entire field of royalties, copyrights, patents, etc., as he is convinced that much enemy property of this kind is still lying about on Broadway, unreported to the Enemy Alien Property Custodian's office. Without impairing their box office values, Mr. Garvan will quietly seek to transfer all enemy control of American rights to musical and dramatic productions to the Government, no matter what they are.

On the list of enemy-owned operettas in which Custodian Palmer seized the American rights yesterday are "Her Soldier Boy," "Alone at Last," "The Star Gazers," "Gypsy Love," "The Dollar Princess," "Pom Pom," "The Gay Hussars," "Sari," "Little Boy Blue," "The Chocolate Soldier," "Miss Springtime" and "The Riviera Girl." Among the plays in the list are "Madam X" and "The Concert," and the grand operas include "Salome," Wolf Ferrari's "The Jewels of the Madonna," and "The Secret of Suzanne."

In the matter of royalties on talking machine records the Alien Property Custodian's most notable seizure was that of the records of Mme. Emmy Destinn, the Metropolitan Opera prima donna, among the records being "Wiegand," "The Wedding," "My Homeland," "Good Night," "Pique Dame—Es dammert," "Pique Dame—O viens non," "Trovatore—Miserere," "Mignon—Kennst du das Land," "Madama Butterfly—Un bel de vedremo," "Aida—O patria mia," "Tosca—Vissi d'Arte e d'Amore," "Tannhauser—Elizabeth's Gebet," "Magic Flute—Pamina's Air," "Pique Dame—Es geht auf Mitternacht," "Rusalka—Lieblicher Mond," "Trovatore—D'amor sull'ali rosee," "Ave Maria," "Die Bekehrte," "Quand je dors," "L'ultima Canzone," and "Guarany—Sento una forza indomita."

Among the musical compositions on the list are "Andante Religioso," "Berceuse," "Elegie," "Indian Lament," Dvorak-Kreisler's "Studien" and Mendelssohn's "Schuler Konzert, Op. 213."—*The Music Trade Review.*

Not an Unusual Speech

"Young Gabber made quite a long speech at the club forum last night."

"What was he talking about?"

"He didn't say."—*Judge.*

U.S. Musical Merchandise Men Organize

THE National Musical Merchandise Association of the United States was organized on August 16, at a meeting held at the offices of the Music Industries Chamber of Commerce, of which Chamber the new organization becomes a branch. The following officers were elected:

President, Henry Stadlmar of C. Bruno & Son, New York City; vice-president, Howard E. Wurlitzer of the Rudolph Wurlitzer Company of Cincinnati; secretary, C. L. McClellan of the National Musical String Company of New Brunswick, N.J.; treasurer, R. B. Gregory of Lyon & Healy of Chicago.

The board of directors consists of these officers and the following: C. D. Greenleaf of Elkhart, Ind.; Oscar Schmidt of Jersey City, and Carl Fischer of New York City.

Mr. George W. Pound, counsel and general manager of the Music Industries Chamber of Commerce, and who has been so indefatigable in the interests of the music industries, addressed the meeting of the musical merchandise men. He gave them a resume of what had been done at Washington in showing the Government the importance of the music industries and demonstrating that they are not competitive with any war industry.

The firms represented at the meeting were:

Rudolph Wurlitzer Co., Cincinnati, O.
C. G. Conn Co., Elkhart, Ind.
Penzel, Mueller & Pruefer, New York City, N.Y.
Aug. Gemunder & Sons, New York City, N.Y.
C. H. Ditson & Co., New York City, N.Y.
Maulbetsch & Whittemore, Newark, N.J.
Oliver Ditson Co., Boston, Mass.
Rattberg & Lange, New York City, N.Y.
Buescher Band Instrument Co., Elkhart, Ind.
A. Burdwise, Baltimore, Md.
Buegeleisen & Jacobson, New York.

C. Bruno & Son, New York.
A. Selmer, New York.
Simpson Trey Mfg. Co., New York.
Fred Gretsch Mfg. Co., Brooklyn, N.Y.
Gibson Musical String Co., Belleville, N.J.
Armour & Co., Chicago, Ill.
Ross Mfg. Co., Leominster, Mass.
Oscar Schmidt, Inc., Jersey City, N.J.
Geo. S. Bond & Co., Charlestown, N.J.
R. A. Mango, New York.
Carl Fischer, New York.
The Phonograph Co., Boston, Mass.
U. S. Manufacturing Co., Baltimore, Md.

Letters were received from the following firms, who expressed their wish to be enrolled as members of the association:

Diamond Whip Co., Chicago, Ill.
Wilson & Co., Chicago, Ill.
Geo. B. Stone & Co., Boston, Mass.
Sam C. Osborne & Co., Chicago, Ill.
The Vega Co., Boston, Mass.
Christensen & Co., Boston, Mass.
M. Zumer, Chicago, Ill.
Frank Holton & Co., Elkhorn, Wis.
Eugene Geissler & Co., Chicago, Ill.
Regal Musical Instrument Co., Chicago, Ill.
The Gulden Co., Columbus, O.
J. W. Jenkins Sons Music Co., Kansas City, Mo.
Tonk Bros. Co., Chicago, Ill.
C. C. Ward, Boston, Mass.
European Method Co., Leominster, Mass.
Cundy Bettoney Co., Jamaica Plain, Mass.
National Musical String Co., New Brunswick, N.J.
Elkhart Band Instrument Company, Elkhart, Ind.
Meedy Mfg. Co., Indianapolis, Ind.

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Bellak Method (Piano)
Read's Easy Piano Method
Orpheus Male Quartettes
Jonaso Catechism
Elementary Classics
First Pieces in Easy Keys
Melodions Recreations
Primary Classics
Famous Classics
Conservatory Elementary Grade Books

Magnedo Needles

are a specialty with this house. They retail at 15c. Dealers' price \$5.90 for 60 boxes. They play 10 records.

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Indispensable for keeping Disc Records in proper shape

- No. 1—Imitation leather, metal back and index, to hold 12 ten-inch records each \$1.20
No. 2—Imitation leather, metal back and index, to hold 12 twelve-inch records each 1.35

GUITARS

- No. 800.—REAL HAWAIIAN KOA WOOD THROUGHOUT; Sound Hole Handsomely Inlaid; Fancy Inlaid Stripe down centre of Back; Mahogany Neck; Real Ebony Fingerboard with Pearl Position Dots; Nickel Silver Patent Heads. **HIGHLY RECOMMENDED** each \$14.00
No. 900.—REAL HAWAIIAN KOA WOOD THROUGHOUT; Sound Hole and Front Edge Handsomely Inlaid with Fancy Colored Woods; Fancy Inlaid Stripe down centre of Back; Solid Mahogany Neck; Ebony Fingerboard with Pearl Position Dots; Finest Quality Nickel Silver Patent Heads. **UNEQUALLED FOR TONE QUALITY** each \$19.00
No. 1900.—Same as No. 900; **GRAND CONCERT SIZE**, each \$22.50
No. 910.—REAL HAWAIIAN KOA WOOD THROUGHOUT; Sound Hole, Front and Back Edges Handsomely Inlaid with Fancy Colored Woods; Fancy Inlaid Stripe down centre of Back; Real Ebony Fingerboard with Pearl Position Dots; Nickel Silver Patent Heads. **BEST MATERIALS AND WORKMANSHIP THROUGHOUT** each \$25.00
No. 1910.—Same as No. 910; **GRAND CONCERT SIZE**, each \$28.50
All the above instruments are convertible into Steel Guitars for Hawaiian Style Playing by the aid of the following accessories.
STEEL NUTS each \$0.40
STEEL BARS—Small Size each .45
STEEL BARS—Large Size each .50
PICKS—Per set of three set .75

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TORONTO

News Briefs in the Sheet Music and Small Goods Trade

Mr. T. D. Thompson, who, while in Canada, travelled from Halifax to Victoria several times in the interests of Chappell Co. Ltd. and who was latterly at the Chappell headquarters in London, has severed his connection with this firm and now is collector of the Workmen's Income Tax at Barrow-in-Furness in the north of England.

Miss Jessie Plaxton, who has the distinction of being one of the few women in the trade occupying a managerial position and who has charge of the Canadian branch of Beare & Son, the London, England old violin and small goods house, combined pleasure and patriotic work during her vacation. Miss Plaxton is the soprano soloist at the Church of the Messiah, Toronto. While holidaying at Mount Pleasant, Mich., she gave a musical concert for the local Red Cross Society from which the proceeds were over \$70.

Messrs. Culverwell, of Chappell & Co.; Callaghan, of Whaley, Royce & Co., Ltd., and Stumpf, of Beare & Son, all paid their respects to Calgary customers recently.

Mr. Walter Eastman, manager of Chappell & Co., Ltd., New York, has received a cablegram announcing that his brother, Lieut. Harold S. Eastman, of the Twenty-eighth Infantry Battalion, Canadian Expeditionary Forces, had been killed in action in France. Lieut. Eastman entered the Canadian service in 1914 and took an active part in many battles. Some months ago he was badly wounded by shrapnel and as a result lost an eye. For a time he was kept at work in England, but became impatient to get into the line again, and about three months ago he rejoined his battalion on the Western front. Mr. Eastman has two other brothers serving in the English army, both of them having joined up during the first year of the war.

Chas. Dillingham, the well known producer, has arranged a Canadian tour of the musical fantasy success, Chin-Chin, by Ivan Caryll. The tour is during October and November, covering the important points in Nova Scotia, New Brunswick, Quebec and Ontario. Chappell & Co. are publishers of the Chin-Chin music.

Among the new songs to be featured on talking machine records are "Roses of Picardy," sung by Chas. Harrison; "Love's Garden of Roses," sung by Jack McCormack, and "Laddie in Khaki," sung by Mme. Alda.

The new September supplementary price list of Beare & Son's small goods is ready for mailing.

Elgar's "Fringes of the Fleet."

(Condensed from Musical Opinion.)

In these four songs Sir Edward Elgar shows once again how naturally and inevitably he reacts to the stimulus of the war. He writes this time on frankly popular lines; but the music, in its brave simplicity, is just as genuine as the greater "Carillon," or the "Spirit of England." Set to recent poems by Kipling, the four numbers make a true "cycle," an artistic whole, working from grim humor to cheerful stoicism, from weird solemnity to courage and action again.

The first song is definitely called a "chanty," and all four suggest a nautical setting,—the soloist trolling forth in a circle of his mates, who put in here and there a swift and emphatic refrain. The chanty, patterned by Kipling on the old "Amsterdam" example, describes the odd crew of the Lowestoft boat, once built "for the herring trade," now prowling the sea, with "Government coal to burn," on a much grimmer mission. The music throughout is alert and humorous. "Fate's Discourtesy" has more of the Elgarian breadth in it. It is a brave song of the duty and the self-abnegation that can cheerfully declare:—

"The game is more than the player of the game,
And the ship is more than the crew."

Serious to real solemnity, the third song is the most impressive of all. The words tell of the weird lot of the submarines:—

"We rise, we lie down, and we move
In the belly of Death."

A short figure used as a ground bass gives a heaving, sea-like motion; above it a solemn melody rises and falls.

The last song, full of movement and energy, paints a mine-sweeping expedition.

The little cycle cannot of course be said to show the greater gifts of the Elgar we know. But it shows him in a vein familiar yet distinguished; alert, vigorous, and at times finely imaginative. It is popular, but popular in the good sense of the world. "Fringes of the Fleet" is published by Enoch & Sons, London, and handled for Canada by the Anglo-Canadian Music Co., Toronto.

New Issues from Enoch and Sons

The Anglo-Canadian Music Co. are in receipt of some new and good things from the London house of Enoch & Sons. These include "Love, You Have Made Me a Garden," by the celebrated Jack Thompson (in four keys); "Sweet as Her Roses," Frederic H. Cowen's music to Harold Begbie's words (in four keys); "A Song of Exile," by the Australian composer, May H. Brahe (in three keys); a good sailor's song, "Inside the Bar," music by Edward Elgar and words by Gilbert Parker (in three keys); "Cuckoo Calls," by May H. Brahe (in three keys); and "Stars in the Dimsey," by Helena M. Bland.

The New Song Success

God Keep You In His Care

God keep you in His care; God keep you everywhere,

Through days of sorrow, danger, tears and pain,
Come to my lonely heart; come back no more to part,

God keep you in His care, till you come home again.

Edward Lockton.

NEW SONG

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TORONTO

Heard Around Whaley-Royce Headquarters

Mr. T. E. Callaghan, of Whaley, Royce & Co., Ltd., Toronto, was unfortunately taken sick with stomach trouble on the train, en route for Calgary, and on arrival there was taken to the hospital, where he was obliged to remain several days. He has now recuperated sufficiently to handle orders no matter how large—"the larger the better," he says.

It may be news to some that the Mr. Arthur W. Hughes on the Whaley, Royce staff is the A. W. Hughes, one of the foremost arrangers of band and orchestra music in Canada.

The "University of Toronto Song Book," in revised and enlarged edition, is just off the press. It is the old edition of 1887 revised and many popular and patriotic songs, such as "We'll Never Let the Old Flag Fall," "Good Luck to the Boys of the Allies," etc., added to the collection. 288 pages. Bound in paper cover. Other college song folios are "Queen's University Song Book," a collection of songs selected and arranged by a committee of the Alma Mater Society of Queen's University, and "New Songs of the University of Toronto." A new book, thoroughly up-to-date in its conception, form and style. The best and most suitable effusions by composers who have declared a new era in College songs.

This house's bulletin No. 11 is out, listing all kinds of sheet music, books and small goods in which selected lines are offered at attractive prices. An already large and growing list of dealers are on the lookout for these periodical bulletins which they use as an order form.

The Whaley, Royce small goods department is this month calling special attention to a line of guitars running from \$14.50 to \$28.50, and two styles of record albums for 10 and 12-inch records.

"Girl Behind the Gun" a Hit.

Klaw & Erlanger's first musical production of the season, "The Girl Behind the Gun," opened at the Forest Theatre in Philadelphia and made an instantaneous hit. The newspaper critics all agree that the piece in question will make a worthy successor to the other Caryl musical pieces: "Jack o' Lantern," "Chin Chin," "The Pink Lady," and "The Little Cafe." The book of the piece is by Guy Bolton and P. G. Wodehouse, with music by Ivan Caryl. It tells a very interesting story of a Parisian actress who accidentally becomes involved in a flirtation with the husband of her dearest friend, mistaking him for the poilu whom he had adopted as her "godson" and whom she expects to visit her for the first time.

There are several song hits in the piece, but it is difficult to decide which is really the hit of the piece, as two numbers, the waltz song, "There's a Light in Your Eyes" and "Some Day Waiting Will End," run a very close race for first place. The march, "The Girl Behind the Gun," had a tremendous reception, and the male quartette, "Back to the Dear Old Trenches," was also endorsed several times. The patter song, "Women Haven't Any Mercy on a Man," was also tremendously applauded. The score is published by Chappell & Co.

Larway Music

Among the new Larway publications just received in Canada by the Anglo-Canadian Music Co., are three songs and two song cycles. The former are "Through the Wide Seas Roll Between Us," in three keys, by Herbert Matheson; "All Ye Who Love England," in three keys; The King's Song from "Songs of the King's Court," by Herbert

Oliver; and "Voice Across the Sea," in four keys, by Arthur F. Tate.

The cycles are "Five Little Mascots" and "Songs of the King's Court," both by Herbert Oliver.

NEW MUSIC Copyrights entered at Ottawa

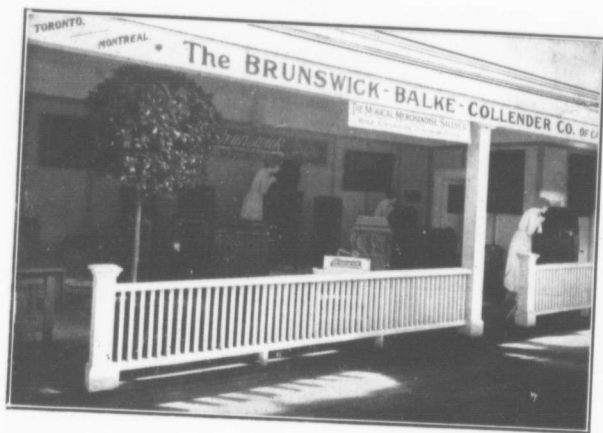
- 34157 "We're Coming, Mother England." Song. Words by W. R. White. M.C. Music by Edwin J. Pall. New Music Publishers, Toronto.
- 34158 "Gotten Hollow Harmony." Song. Lyric by Chas. A. Mason. Music by Richard A. Whiting.
- 34159 "Liberty Waltz." Composed by Oscar Duryea. Music by J. Bodewalt Lampe.
- 34160 "Out of the East." Oriental Fox Trot. By Joe Rosey.
- 34161 "Oh Those Vampire Girls." Song. Words by Harold Atteridge.
- 34162 "My Baby-Talk Lady." Song. Words by Harold Atteridge. Music by Sigmond Romberg and Jean Schwartz.
- 34163 "The Duchess of Devonshire." Song. Words by Harold Atteridge. Music by Sigmond Romberg.
- 34164 "Dress, Dress, Dress." Song. Words by Harold Atteridge. Music by Sigmond Romberg.
- 34165 "The Galli-Curci Rag." Song. Words by Harold Atteridge. Music by Sigmond Romberg.
- 34166 "Girl Went Young Girl." Song. Words by Harold Atteridge. Music by Russell M. Tarbox.
- 34167 "The Squab Farm." Song. Words by Harold Atteridge. Music by Sigmond Romberg.
- 34168 "My Holiday Girls." Song. Words by Harold Atteridge. Music by Augustus Barratt.
- 34169 "Won't You Buy a War Stamp?" Song. Words by Harold Atteridge. Music by Ray Perkins.
- 34170 "I Really Can't Make My Feet Behave." Song. Words by Harold Atteridge. Music by Sigmond Romberg & Jean Schwartz.
- 34171 "American Beauty." (Words and Music.) By Alfred Bryan, Edgar Leslie and M. K. Jerome.
- 34172 "Dancing to the Sugar Tune." (Ship the Boys Another Time.) (Words and Music.) By L. Wolfe Gilbert, Whaley, Royce & Co., Limited, Toronto.
- 34173 "I'm Satisfied to Step Aside." Words by L. Wolfe Gilbert. Music by Corp. Walter Donaldson, Whaley, Royce & Co., Limited, Toronto.
- 34181 "When Your Sailor Boy in Blue Comes Marching Home to You." Words by Annetta Burns. Music by Madelyn Sheppard.
- 34184 "The Rastine Razor Brigade." Words and Music by Irving Berlin.
- 34185 "Eve." Words and Music by Irving Berlin.
- 34186 "Send a Lot of Jazz Bands Over There." Words and Music by Irving Berlin.
- 34187 "We're on Our Way to France." Words and Music by Irving Berlin.
- 34188 "Dream on Little Soldier Boy." Words by Jean Havez. Music by Irving Berlin.
- 34189 "The Sterling Silver Moon." Words and Music by Irving Berlin.
- 34190 "Jaezer Johnson." (March, March, March.) Comic Song. Words and Music by Seneca G. Lewis.
- 34191 "How They're All Dressed the Same." Words by Eddie McGrath. Music by Will E. Dubourg. Eddie McGrath Publishing Company, Detroit.
- 34192 "Canadian Jack's Flag." Words and Music. Re-arranged by Milo J. Miller, Toronto.
- 34198 "Saxonia." Fox Trot. By P. T. Dodge.
- 34199 "Swingin' Along with Lundy." Song. Words by Gus Kahn. Music by Ebert Van Alstyne.
- 34200 "Who Will Be Mother's Sunshiner?" Words by William H. Richardson, Paterson, Ont. (Song Poem.)
- 34202 "Smiles." Fox Trot Intermezze. By Leo S. Roberts.
- 34203 "Sephora." Gavotte pour le piano. Par David Bonhomme, Montreal.
- 34204 "In the Land of the Fleur-de-Lys." Words and Music by Private Charles H. Quinn. Arranged by Jules Brazil, Charles H. Quinn, Toronto.
- 34205 "The Hearts of the World Love Canada." Words and Music by Will J. White. Arranged by Jules Brazil, Musgrave Bros., Toronto.
- 34206 "Take Me Back to Dear Old Canada." Words and Music by Will J. White. Arranged by Jules Brazil, Musgrave Bros., Toronto.
- 34207 "I Can Always Find a Little Sunshine in the Y.M.C.A." Words and Music by Irving Berlin.
- 34208 "Ding Dong." Song. By Irving Berlin.
- 34210 "If the Folks Back Home Could Only See Me Now." Words by G. Graff, Jr. and Leo March.
- 34211 "Mister Moon, How is Everything on No Man's Land." Words by Sidney D. Mitchell. Music by Cliff Hess.
- 34212 "I Had to Surrender to Virginia." Words by Sidney Mitchell and Howard Rogers. Music by Archie Fottler.
- 34213 "Come Along to Toy Town." Song. By Irving Berlin.
- 34214 "The Circus is Coming to Town." Song. By Irving Berlin.
- 34215 "Spaniola." Spanish Fox Trot. By Joe Rosey.
- 34216 "Democracy." March. By Henry H. Zieckl.
- 34220 "There's Nobody Just Like My Mother." Song. Words and Music by Bertie Aiken Green, Hamilton, Ont.
- 34222 "She Was Not So Bad for a Country Girl." Song. Words and Music by Bud de Sylva.
- 34223 "Till We Meet Again." Song. Words by Raymond B. Egan. Music by Richard A. Whiting.
- 34230 "Linda Lou." (Liza Jane's Sister.) Words and Music by Ben Blue.
- 34238 "Keep Watch." Words and Music by Will J. White. Arranged by Jules Brazil, Musgrave Bros., Toronto.

In various walks of life some people have a walkover and others get walked on.



Outside the British Columbia Government bunk house, Vermilion Pass, in the Rockies. The figure to the left of the man with the axe is W. A. Hawley, in charge of Doherty piano collections, Calgary.

The Brunswick Phonograph Booth at the Toronto Exhibition.



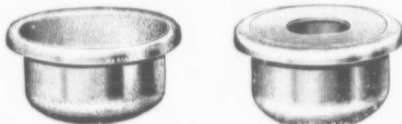
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Phonographic Cabinet Hardware

Some months ago Hammacher, Schlemmer & Co., hardware specialists to the piano trade, issued a separate catalogue of hardware for the phonograph cabinet trade. This industry, which suddenly developed into proportions of a great size, has demanded specialties, which Hammacher,



Schlemmer & Co. were quick to recognize, hence this special department of theirs.

Needle cups are in themselves a very much demanded supply. A sample from the catalogue above referred to is here shown, with and without cover. This is one of the most popular in the range shown by Hammacher, Schlemmer & Co., who are in a position to give immediate response to inquiries.



Mr. L. G. De Forest, the Claresholm, Alta. dealer has a "Little Grey Home in the West."

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TELL YOUR WANTS

IN THIS
SERVICE COLUMN

Subject to the limitations below given this column is open free of charge to those in the music trades to tell their wants. If you want a salesman, a saleswoman, book-keeper, tuner, etc., or if you are one of these wanting a position, or if you want to sell out, buy a business, a truck, team of horses, show cases, store fittings, second hand organs or pianos, use this column.

The limitations are that up to four lines of this 8 pt. type, which will be approximately 35 words, there is no charge; for black face type or for each line over there will be a charge of twenty-five cents per line.

WANTED—First class piano and phonograph salesman who can take a financial interest in a well established business of 18 years in Western Canada. Apply Box 22 Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

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PIANO WIRE—A firm of piano manufacturers in Japan, with a capacity of fifty pianos and one hundred and fifty organs per month, is in the market for some 2,000 pounds of piano wire. Apply Department of Trade and Commerce, Ottawa, quoting reference No. 649.

PIANO HAMMERS—The above firm also wishes to be put in touch with firms making piano hammers, and would purchase 300 sets as a sample shipment. Apply Department of Trade and Commerce, Ottawa, quoting reference No. 650.

PIANO FELT—Canadian manufacturers of piano felt wishing to establish themselves in the Japanese market, would do well to communicate with a piano manufacturing company in Japan, whose address may be obtained from the Department of Trade and Commerce, Ottawa, quoting reference No. 651.

FOR SALE—Prosperous music business for sale as owner wishes to retire from business. This business is in a live town and consists of agencies as follows: Nordheimer, Bell, and Evans Pianos; the New Edison Disc and Cylinder phonographs, also Columbia and Brunswick graphophones, and musical instruments of all descriptions. Apply Box 104, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

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