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VOL. XVII. No. 8. TORONTO, JANUARY, 1917

Canadian Music Trades Journal

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January
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Music is a Necessity

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

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Our Message for 1917 is a Most Significant One

Every family to whom you have sold a piano is ready for a Columbia Grafonola.

Every family that you failed to reach with a piano sale, you can reach with a Columbia Grafonola or Columbia Double-Disc Records.

Every family that you found already in possession of a talking machine is another place where you can do Columbia Record Business.

Every visitor to the store can be interested in Columbia Grafonolas or Columbia Double-Disc Records.

Every sale of a Columbia Grafonola means a constant relationship between you and the buyer, which produces record business all the time and is likely any time to produce piano business.

This is not the place to discuss the actual figures of the margin of profit, but we can assure you that we realize, just as you do, that the principal feature of successful selling is successful buying, and we are prepared to go into full particulars with any piano dealer who will put a little of his time against a little of ours.


We will agree to make the conversation interesting.

COLUMBIA GRAPHOPHONE COMPANY

Factory and Headquarters:

Toronto - Canada





**Martin Orme
Player Piano**

Evidences of Sincerity

IF you had your choice of two beautiful vases, the one factory-made, stiffly and coldly correct; the other a hand-made vase, but making visible in its every graceful line the soul of an artist-craftsman, which would you select? We are very sure you would be charmed by the *sincerity* and *personality* of the skilled craftsman's handiwork. When you select your piano, remember it will be for a lifetime. Put your faith in a player-piano that is the personal achievement of a recognized genius in the art of tone-production.

Each individual Martin-Orme Player is the personal pride and enthusiasm of a master-artist-craftsman to whom anything short of the highest ideals in player-piano building would be unthinkable. Every Martin-Orme Player is made in sincerity *under the personal supervision* of Owain Martin, the creator of many innovations which have since become "standard" in high-class piano construction.

The Martin-Orme Piano Co. Ltd.
OTTAWA

(The above is a sample of Martin-Orme publicity now appearing in many Canadian cities—our dealer's name being featured in each case. Correspondence solicited from dealers in open territory).

21

The First Karn in 1867

Karn-Morris
Trade-Mark



With the passing of 1916 the Karn reached the completion of a half century. A record of 50 years' steady progress proves the soundness of the Karn idea of quality.

On this anniversary we are starting out with the firm determination to not only keep up to the old acknowledged standard, but to make new advances.



Take Thought For the Future

The business you will do a year or two or three years from now depends in large measure on how you satisfy customers now. There is no surer way of selling genuine and lasting satisfaction than in giving your customers Karn Pianos.

As the demand grows for something more than an artistic and durable case—as people dwell more on the musical trueness of tone, Karn Pianos will be sought even more widely than they are now.

The KARN-MORRIS Piano & Organ Co., Limited

Head Office—WOODSTOCK, ONTARIO
Factories—WOODSTOCK and LISTOWEL

Gourlay Standards will be Maintained Regardless of Increased Costs.



SUCCESSFUL buyers make sure of quality before price is talked of; because quality goods will bring the price, but goods made to meet a price are never handled with the same satisfaction.

Never before has there confronted the trade a greater temptation to "ease off" a trifle on quality materials to get quantity.

The carefully upbuilt reputation for dependable pianos and constructive ser-

vice hangs by a thread when price is allowed to limit the maker's endeavors.

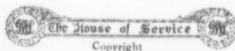
GOURLAY endeavor knows no quality limit. Only quality standards occupy our factory's attention. In the purchase department the Gourlay policy is "Maintain the Quality."

This is the only policy that would keep faith with Gourlay agents. It is the only policy Gourlay ideals could countenance. We proceed as if any other policy would bring disaster.

GOURLAY, WINTER & LEEMING Limited

Head Office and Factories:
309-353 Logan Ave.,
Toronto

Salesrooms:
188 Yonge St.,
TORONTO



GEO. W. STONEMAN & CO.

PIANO VENEERS

Maryland Walnut

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

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

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

845-851 West Erie Street
CHICAGO, - ILLINOIS.



**The BELL
Sustaining Frame**

(metal back) is mechanically correct, and the many thousands now in use speak conclusively as to its superiority over the old type of back shown below.



THE OLD WAY

A dealer has just written us:—

"I might say that your pianos have just come to hand, and I am pleased with them. I have decided to make your goods my leader.

"Enclosed please find another order."

The
BELL PIANO

possesses unique features which appeal to the thinking dealer.

One obvious advantage is the Bell Sustaining Frame [Metal Back].

The **BELL PIANO**
 & Organ Company, Limited

FACTORIES AT

GUELPH
ONTARIO

AND

LONDON
ENGLAND

A BRITISH ORGANIZATION

Established 50 Years

Agents wanted in unrepresented territory.

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

Reliability

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

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

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

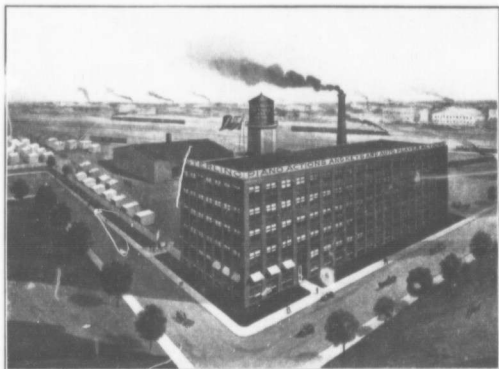
Sterling Actions & Keys

LIMITED

Noble Street

::

Toronto, Canada



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

Note
NEW ADDRESS
208 Victoria St.
Toronto

— 1917 —

Note
NEW ADDRESS
208 Victoria St.
Toronto

BE IT RESOLVED

That my player customers will be given a square music roll deal in 1917 by my making it easier for them to secure

Universal Music Rolls

than I did in 1916, and thereby insure for them the maximum return from their player investment.

(Signed) MR. DEALER.

WHY NOT?

UNIVERSAL MUSIC ROLLS

cannot be surpassed in musical arrangements, superiority in construction material, snap and up-to-dateness. They act as a tonic to the player.

UNIVERSAL SERVICE

makes for supreme satisfaction for both customer and dealer. Prove it by a trial.

A Sample List of Real Sellers

METROSTYLE-THEMODIST (88-note)

301842—Bernie Valse, Entr. Act, Tailor-made	\$1.00
303012—Winning Fight, March and Two-step, Holzmann	.60
303014—Hello, I've Been Looking For You, One-step, Hubbell	.48
303016—Brown Skin! One-step, Barton and Mills	.48
303024—Since Maggie Dooley Learned the Hoedley Hoedley, One-step, Meyer	.48
303028—Hall Frog Blues, Fox-trot (Saxophone arrangement), Brown and Shrigley	.60
303048—Saxophone Solo, Fox-trot (Saxophone arrangement), Erdman	.60
303054—In the Sweet Long Ago, Lunge and Solman	.48
303068—Birken Walk, The Century Girl, Berlin	.60
303072—All of a Nation, Fox-trot, Albert and Wonding	.60

METRO-ART (Hand-played)

201120—Sans La Fenille (Favier), Thome	\$1.20
201122—Le Secret Intermezzo (Arndt), Gantier	1.02
201138—Delicia (Fleur Song), Frazier, Frantz	.78
201168—Capotterie, op. 111 (Favier), Translateur	.90
201188—Black Rose, Valse Intermezzo (Arndt), Thomas	.60
202048—I've Made a Study of You (Paris), Tizer	.48
203062—Perpetual Rag (Thomas), Thomas and Eckstein	.60
203064—Delicious Rag (Thomas), Thomas and Eckstein	.60
203078—Come Back to Wai-Ki-Ki, Fox-trot (Paris), Ohman	.48
203082—Pozzo, Fox-trot (Arndt), Rose	.60

UNIVERSAL "SONG ROLLS" (Hand Played)

2001—Somewhere There's a Little Cottage Standing, Saxophone Arrangement, (Gershwin-Assisted by R. O. E.), Marshall & Sunshine	\$.72
2005—Mammy's Little Coal Black Rose, (Gershwin), Whiting & Egan	.72
2007—Just a Word of Sympathy, (Gershwin), Alstyne & Kahn	.72
2009—If You'll Come Back to My Garden of Love, (Gershwin), Gumble & Murphy	.72
2013—How Is Every Little Thing in Dixie, (Played by Gershwin), Gumble & Yellen	.72

THE
Universal Music Company
OF CANADA

208 Victoria St., - Toronto

LONSDALE

appearance has a direct bearing on your sales. A Lonsdale has that elusive air of smartness which all home owners covet. Years of practical experience and an intimate knowledge of what the public want are part of LONSDALE DESIGNS.

"I like the looks of your piano," is a remark made so often by prospects to our dealers. How much the goodwill behind such a remark means to your connection!—particularly when this appearance is backed up by the finest possible tone, and best materials the markets offer.

Lonsdale Piano Co.

Brooklyn Ave. and Queen St. - - TORONTO



STYLE K



In the Manufacture of

Piano Hammers and Strings

OUR AIM IS PERFECTION

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

D. M. BEST & CO.

455 King Street, West, TORONTO

Sole Agents in Canada for

FELTS

WIRE

SOLE AGENTS IN CANADA FOR



E. V. NAISH FELTS
WILTON, ENGLAND

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

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



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.



To Build a Piano

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

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

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

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

The Craig Piano Company

Established 1856

Manufacturers of all Styles of Pianos and Players

Montreal

Canada



Thomas Pipe Tone Single Manual Reed Organ

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

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

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

Symphony Model

Thomas Organ & Piano Co., WOODSTOCK, ONT.

THE NAME **STANLEY** ON A PIANO OR A PLAYER

suggests Quality, Thoroughness and Good Service.

A Good Old English Name

like the Stanley will interest your customers and bespeak their approval when you can offer them such remarkable tone and value.

Get our Prices, it will pay you.

Yours for service,

241 Yonge Street
TORONTO

FRANK STANLEY

*The artistic temperament
of the renowned*

Adelina

Patti

was stirred by the rich,
melodious tone of The



Haines Bros.

Piano, the universal favorite, and her endorsement is an index to its high grade and capacity to satisfy the most critical.

Haines Bros. PIANOS and PLAYERS

are business-builders. They make your store the "bright spot" of your town.

We also make the Marshall & Wendell Piano. No special claims are made for any individual part of this piano. It is all good—casework, tone quality, touch, finish, strength—all making for Unity.

All that is visible or hearable is united to make its beautiful musical tone and artistic appearance.

Foster - Armstrong CO., LIMITED

Head Office:

4 Queen St. E. - TORONTO

J. W. WOODHAM—General Manager

E. BIRCH, J. BETZNER,
Factory Superintendent Accountant

Bohne Piano Hammers and Strings



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

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

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

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

W. Bohne & Co.

516 Richmond St. W.

TORONTO, CANADA

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

PIANO DEALERS RECOGNIZE THE DEMAND FOR PIANOS OF ARTISTIC APPEARANCE AT MODERATE PRICES.

Evans Bros. quality at Evans Bros. prices—consistently maintained year in and year out has made our pianos "the favorite" with many dealers.



Our popular models, together with the public's confidence in the manufacturer, facilitate sales and make this line a particularly attractive one to handle.

As to Evans Bros. tone—a test speaks for itself.

See the Line
See the *Line*
See *the* Line

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

Ingersoll - Ontario

**The Prestige, Good Will and Envious Reputation of
the Successful Store is built on "Quality"**

There is one Quality piano standing out against the background of competition—one that does not suffer by comparison. That piano is the Newcombe, which since 1870 has been steadily working its way into the musical life of the Canadian people through sheer merit.

You might go wrong in choosing some articles of merchandise that are in vogue with a fickle public now. But select the Newcombe Agency and you get serviceable pianos with mathematical certainty.

No piano, other than the Newcombe, is built with the "Howard Patent Straining Rods." These rods add strength and keep the piano in tune longer.

**NEWCOMBE
PIANO CO., LIMITED**



HEAD OFFICE, 359 YONGE STREET
FACTORY, 121-131 BELLWOODS AVENUE
TORONTO, CANADA

The 8-Cylinder Piano Line For 1917

When you drive an 8-cylinder car—you make every cylinder work. You don't creep along at 5 miles an hour—with only one cylinder on the job. You spin along at 40 per. with you engine hitting on 8.

You've got the 8-cylinder piano line for next year in the **Wright**. With a variety of upright and player designs and finishes, each hitting harder and pulling stronger together for you, than any merely good piano.



The people of your community will soon learn to rely on the Wright Piano because after a few instruments are placed they will see the value they represent.

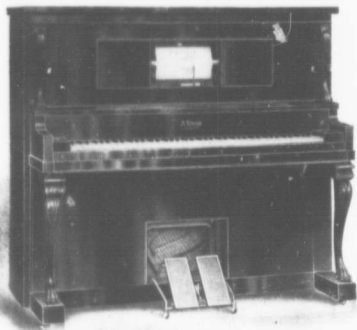
Value—unsurpassed value—has put the Wright Piano in the 8-cylinder class, and made it a **Leader**.

Wright Piano Co., Limited
STRATHROY - ONTARIO

"LESAGE" Features Give Force and Individuality to Piano Selling

This claim is substantiated by the indisputed testimony of dealers in various sections of the country.

Our fine modern factory gives unsurpassed facilities for the production of pianos of highest quality and for as prompt and efficient service as can be obtained anywhere.



The very creditable record made to date by the LESAGE factory, LESAGE pianos and players is proof of the soundness of the LESAGE policy—"high quality at moderate prices."

A. LESAGE

Established in 1891

ST. THERESE - QUE.

Manufacturer of Pianos and Players of
the very finest grade

LESAGE Player, Style Louis XV.

MATERIALS FOR

PIANO MANUFACTURERS

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

CORRESPONDENCE INVITED

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



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

Leave Your Piano Cases To Us

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

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

Brantford Piano Case Co., Ltd.

M. S. PHELPS, President and General Manager

BRANTFORD - - - CANADA

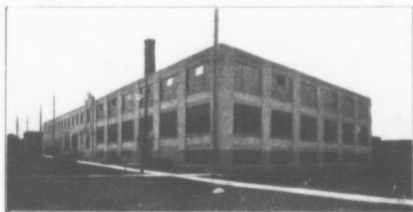
The Goderich Organ is still the favorite.

More selling this season than ever.

DO NOT LEAVE YOUR ORDERS UNTIL THE LAST DAY. WE HAVE A GOOD STOCK AHEAD, BUT THE WAY ORDERS ARE COMING SOMEBODY IS GOING TO BE DISAPPOINTED

We have a fair stock of

Stools, Benches and Music Cabinets



THE HOME OF THE GODERICH ORGAN

Our CANADA MODEL and CHAPEL GRAND MODEL are suitable for schools and churches.

Our GEM MODEL, CLASSIC MODEL and PIANO CASE MODELS for the home

The Goderich Organ Co., Ltd.

GODERICH, - - - ONTARIO

New Q.R.S. Word Rolls Prove Fast Sellers

POPULAR demand for the New Q.R.S. Word Rolls has exceeded all expectations. Almost overnight these new rolls have sprung into favor with music roll buyers, and they are coming into greater demand every day.

Have You Arranged for Edison Tone Test?

Edison Disc dealers who have not yet arranged for a spring tone test are advised to do so as early as possible. Artists are in great demand throughout United States and Canada to sing in direct comparison with their voices on the NEW EDISON. Write for list of artists now available.

Merchants interested in selling the New Edison in their locality are advised to write to the office nearest them.



ELIZABETH SPENCER

Famous American mezzo soprano, as she appeared in her 1916 Canadian tour, singing in direct comparison with her own voice as re-created by Mr. Edison.

The new word rolls make it possible to do more than play the music. Your customer can have a jolly "song fest" at the same time. The words are easy to read either by the player or a group about the piano.

These rolls are all hand played. The words are set opposite the notes, so they materially assist the singer. Many of the rolls are arranged for dancing. Accompaniments are played in many cases by LEE S. ROBERTS, who is so popular among Q.R.S. purchasers. They are made to retail at 80c to \$1.20 each.

A special feature of the word rolls is what is known as the New Orleans Jazz arrangement, in which the melody runs through the bass.

As demand at present so far exceeds supply, we would advise your placing your order for these rolls immediately.

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

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.

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

British Representative:

DUNCAN MILLER

17 Little Tichfield St., Gt. Portland St.
London W., England.

PUBLISHED BY

FULLERTON PUBLISHING COMPANY

56-58 Agnes Street, Toronto, Canada

JOHN A. FULLERTON

HARVEY A. JONES

Editors

Telephone
Main 3589

VOL. XVII.

TORONTO, JANUARY, 1917

No. 8

CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

OFFICERS FOR 1917

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Secretary.

Retrospective

FIGURES of last year's business are being reviewed with varying sentiments, according to the reviewer's skill in analyzing and his power of visualizing. For it is impossible to consider the figures without reference to causes and effects or thought of previous years and future.

In retail circles results for the last quarter of 1916 were pleasing, but not to the extent of carrying the burden of the barren months that preceded. There can scarcely be ascribed to the whole year's business cause for rejoicing over either volume or profit. On the contrary, though the volume for 1916 was in excess of any year since 1913, it was not normal, and certainly profits were prevented from being so by heavy increases in production and selling costs.

The music business had begun to feel the effects of financial unrest before war was declared, and none of the country's industries have suffered the strain that has been put upon the music trade during the past four years. Evidence of this is that no additional capital has been attracted to the trade, and curtailment has taken the place of expansion.

The two years following the outbreak of the war were most trying. With dealers reducing stocks, pushing used goods and repossessions, factories necessarily operated on short time.

Manufacturing interests continued to suffer with improved demand. Workmen had found employment in other channels, and enlistments absorbed many of them. Consequently, when hopes for improved demand were to be realized, men were not available. Hence, during the fall of 1916 overtime became necessary, making it

perhaps appear to the uninitiated that prosperity had reached the piano trade.

The resultant scarcity and increased cost of materials became serious. Manufacturers were faced with greater demands upon their resourcefulness. Profits became shrunken or entirely disappeared.

Even more serious is a phase of the situation emphasized to the Journal by one of the most analytical and judicial minds in the trade. This is the disconcerting fact that the demand for instruments for educational purposes has suffered and to an extent demanding the active interest of the trade. A review of whatever revival there has been during the past year brings out a truth that may as well be squarely faced, that is, conditions created a demand for a class of musical instruments solely for entertainment, at the cost of pianos that would ordinarily be purchased for educational purposes. It would be regrettable to let go unchallenged any influence tending to develop an apathy on the part of the public to the importance of musical education in the formative period of the youth.

Higher Prices

WITH all the increased cost of supplies, higher wages, lower productiveness of labor, curtailed output, additional taxation, voluntary war contributions and all the other elements that contribute to the higher cost of manufacture, it is nothing short of suicidal that any firm should continue to sell at before-the-war prices.

Fortunate indeed is the retailer who has not heretofore paid more for his goods. If he has not paid more he will do so this year, and indeed those who have already paid advances will be called upon for still further increases.

A United States estimate gives the cost of manufacturing pianos for this year at an increase of \$23.43 per instrument. In Canada the cost will not be less and in some cases more. Indeed one firm estimates their costs for 1917 at \$38 per piano more than previous to the war, and those do not include the serious addition to selling costs.

Those firms who have not advanced prices or made only nominal increases have probably been fortunate in being stocked up with supplies bought at old prices and have shared this good luck with their agents, which was fortunate for the agents.

The matter of prices can be handled only by individual firms, and those whose fiscal year ended with the calendar year are threatened with the revelation of disconcerting results when the year's figures are analyzed. The matter of increased and increasing costs is a serious

one, and firms who undertake to absorb the advances themselves and not pass on at least a proportion of the difference to the consumer will find themselves coping with a hopeless proposition and which none realize better than they themselves.

Piano Supply Increases

THE appended figures from "Music Trade Review" of New York were compiled to show the percentages of increase that it is estimated the United States manufacturer will pay for his materials this year. These figures do not nearly give an adequate idea of what the Canadian trade will pay. Almost all the supplies enumerated are imported, and in addition to the heavy increases, and the duty on the increases, there is the 7½% war tax that the Canadian trade must pay.

Among the important items omitted from the list are ivory and ebony. The latter item shows an increase since the war of 79%. Prior to August, 1914, ebony sharps were brought from Germany and France. Since then they have been coming from the United States, where the cost of manufacture is much higher than the former European cost. Some relief has been afforded by the very excellent celluloid and pine substitute, but a number of firms still refuse to employ anything but solid ebony.

As with ebony, ivory receipts are uncertain apart altogether from price. Before the war the greater part of the ivory used for pianos came from Germany, the balance being imported from England. The shutting off of the German supply forced Canada into the United States market or to England where the supply also is limited. The United States price bears a twenty per cent. tax on the raw ivory entering that country levied previous to the war and in no way caused by the war. There is also a recent sharp increase in insurance because of the submarine menace. Key pins are also omitted from the attached list. The advance in these is approximately one hundred per cent.

Piano Hardware

Regulating brackets	60%
Damper bushings and screws	44%
Hammer rail books—Flat	33 1/3%
Hammer rail books—Round	42%
Flanges	40%
Damper rod nuts No. 3	22%
Damper rod nuts No. 2½	25%
Damper rod nuts No. 2	17%
Damper rod nuts No. 6	17%
Bridge Pins	50%
Centre pins—Butt	28%
Butt plates and screws	27%
Regulating screws	22%
Spoons—Brass	33 1/3%
Spoons—Iron N. P. or B. P.	27%
Damper springs	25%
Jack springs	25%
Rail springs	21%
Bridge wires	55%
Check wires	100%
Damper wires—Brass	34%
Damper wires—N. P.	32%
Hammer wires	50%
Dowel wires (average)	27%
Damper rods	25%
Tuning pins	25%
Bearing bars	100% to 125%
Brass pedals	30 1/3%
Iron pedals	50%
Muffler rails	25%
Lag screws	65%
Coach screws	17%
Nut bolts	140%
Ball bolts	75%
Bracket bolts with shell knobs	60%
Bracket bolts with solid brass knobs	100%
Bridge Pins	100%
Continents	60%
Continuous hinges	45 1/2%
Grand top hinges	50%
Small butt hinges	58%
Tracker bars	40%
Take-up spools	40%
Iron player pedals and trap work	25%

Woods

Lumber (average)	33 1/3%
Mahogany veneers	40% to 65%
Sounding boards	8% to 15%
Cases	25%
Backs and bridges	10%
Shooks	10% to 15%

Action Parts

Brass goods	50% to 150%
Iron	40% to 60%
Fells and Cloths	40% to 60%
Lambs	40% to 50%
Dyes for felt	33 1/3% to 1,500%
Leathers	45%

Piano Plates

Plates	40% to 60%
Pig Iron	35% to 50%

Finishing Material

Varnishes	25%
Stains	100% to 125%
Alcohol	20%
Shellac	100%
Chamnis	25% to 50%
Flumes	100%
Brushes	100%
Gilt	25% to 50%

Strings

Bass strings	40%
Steel wire	30%
Bright wire	29%
Tin plated wire	40%
Copper wire	55%

U.S. Estimates of Increased Cost

THE two lists attached are reproduced from "Musical Courier Extra," showing estimates of increased cost of piano manufacture in 1916 as against 1914:

The Western Estimate

	1914-1916 Increase in Cost
Case—Material and labor	\$5.60
Back—Material and labor	1.30
Plate	2.50
Sounding board	2.37
Balance sounding board material	.08
Tuning pins	.26
Bass strings	.35
Wire	.50
Balance stringing material	.04
Castors	.20
Pedals	.38
Balance side gluing material	1.05
Action	2.00
Keys	4.00
Hammers	.40
Balance action finishing material	.04
Brass continuous hinges	.39
Brass butt hinges	.39
Balance fly finishing material	.02
Regulating and tuning	.67
Oiling oil	.23
Varnish material	1.25
Boxes	1.00
Paper covers	.05
Stencils	1.00
Labor total, building and varnish	1.61
Overhead expense	.25
	\$23.42

The Eastern Estimate*

Plate	\$3.20
Back	1.15
Ribs	.06
Case	.08
Case	5.50
Copper strings	1.25
Side strings	.30
Hammers	.30
Tuning pins	.65
Brass butt hinges	1.00
Hardware	1.25
Labor	4.00
Sounding board	2.00
Action	1.80
Keys	1.50
	\$22.44

*The advance in cost of boxes, \$1, is not given in this estimate.

Wants Soft Pedal on Increased Piano Price Talk to the Public

EARLY in nineteen sixteen the Piano Trade Magazine suggested that it would be of value to the trade if the public could be informed that the price of pianos would be increased. Now, however, that paper views the matter differently, and says in the current issue: "During the past three or four months, however, there has been such an enormous amount of matter published in the daily papers regarding the high cost of living that we believe that the piano trade will do well to keep its

foot on the soft pedal concerning the increase in piano prices within earshot of the public.

"The daily papers have had so much to say about the increased cost of things in general that it has become almost fashionable to boycott things heretofore considered as necessities. Many of the people of Chicago stopped eating eggs for a week and threw the egg speculators into a panic. We in the piano business do not want to make this matter of increased piano prices a subject for small talk in the front parlor. We do not want to popularize the saying that 'pianos are too high priced; I'm not going to buy until the price drops.'

"The enormous publicity recently given to the increased cost of foodstuffs is alone sufficient to put the fear of a piano obligation into the hearts of the people, and certainly that fear would be doubly liable to lodge there if it is advertised that piano prices have increased. The piano is something that the individual can live without for a while. People may conclude that the prices of pianos, like the prices of food, will drop in the more or less distant future and they may decide to postpone their purchase. They can't very well postpone their eating.

"Piano prices are up, all right. Dealers are getting more money for them. But there is no use in advertising this fact to the public at just this stage of the game. Sell every purchaser as good an instrument as he can afford to buy at the right prices under present conditions, but do not let us rub it in that he is paying more than the fellow who bought a year ago."

Satin Finish

APROPOS of the approach of the severest part of the Canadian winter, so disastrous to highly finished varnish surfaces of piano cases is the continued trade endorsement of satin finish. At the annual meeting of the Canadian Piano and Organ Manufacturers' Association, reported in the December issue, a resolution was adopted to again feature satin finish cases at the Canadian National Exhibition of 1917.

At the exhibitions of 1916 and 1915, by pre-arrangement, none but instruments with satin finish cases were exhibited on the outer stands of the music trade exhibitors. A number of firms report so noticeable a development in the popularizing of this finish that in making better class retail sales the satin finish is taken quite for granted, and the possibility of the other finish being considered not even raised.

At this season of the year when varnish checking troubles were formerly daily occurrences, the growing popularity of the satin finish is of particular interest to the retailer, who, however, probably follows the line of least resistance, selling the satin finish or the gloss finish, as the customer's taste suggests. The line of least resistance away from "checking" is the satin finish, and apart from its various other advantages familiar to the trade, this one feature alone should commend the satin finish to every dealer.

A Retailer's Grievance

"**W**HY are not manufacturers more careful in the placing of their agencies?" demanded a retailer in a discussion of trade problems. "Here I am with warehouses to maintain, help to pay, horses or a car to keep up and a stock to carry, yet I am every day in com-

petition with men who can get an agency by buying one piano. With no store, no selling cost, these men can sell the piano at an advance of twenty-five dollars. That is found money to them, but my selling cost is more than twice that.

"Can't the manufacturer see that his piano is cheapened and kept cheap that way? This man, without a store or stock, sells one piano, then buys another, and so on. Of course he hurts the legitimate dealers like myself unless I get a chance in competition, such as I had just a few days ago. A lady, whom I knew, came to me and said 'how can I afford to pay you \$350 when Mr. — has offered me his piano for \$200?'

"I simply asked the lady if she bought the \$200 piano who she could look to if anything went wrong with it and why she was only asked to pay \$200? She had not thought of that, and I sold her a piano for \$350 on my reputation and the reputation of my line.

"I do not blame the manufacturers as much as I do their salesmen, who, in their anxiety to do business, will give an agency on the strength of one sale. It cheapens the trade.

"What the dealer wants is the manufacturer to establish fixed prices, the same as the talking machine dealer has done."

Talking Out of Shop

IS it wise for those engaged in any line of business to unnecessarily assist the layman in a preconceived notion that when he purchases the product of that industry he is contributing to a fund of abnormal profits?

The Journal does not even suggest that in the music trades there is anyone so unwise or undignified as to parade it as one of monstrous and phenomenal gain. But in the event of a temptation to talk out of shop the Journal does urge the possibility of harmful results.

The subject of injudicious talking out of shop may be dismissed with a "nobody-believes-it-anyway" verdict, but the fact remains that the public is always ready to believe of an industry just what is not in the best interests of that industry to have it believe.

There is a rather general impression that the music business is one of inordinate profits, that there is a margin between producer and consumer to permit of excessive expenditures. No doubt the industry itself has in the past helped in propagating such erroneous ideas, in an indifference, which became accepted as a tacit consent, to its being inventoried among the business of luxuries.

Intelligent optimism is indeed evidence of wisdom, and surely there never was a time when the music industries required optimism more than during the period dating from August, 1914. But even optimism can be inflated to assinine recklessness in speech as well as in action.

Boastful utterances confined to the ears of those in the trade are probably harmless enough, but when inside information—exaggerated or not—is trafficked among those not entitled to that information, nor indeed seeking it, serious and irreparable harm can be done an industry.

Statements that in times of peace may be mere gossip may be serious and costly boomerangs in time of war whether true or not. It is well to be temperate at all times in one's statements of how big a business is being



If you manufacture to a price you have to sell to a price. Properly speaking, all selling arguments come under one of two headings—PRICE OR QUALITY.

Sherlock-Manning Pianos

have always been manufactured on a quality basis. The question of price is not considered in the procuring of materials used in the manufacture of Sherlock-Manning Pianos. As a result of this policy, **QUALITY IS THE CONSIDERATION** with the purchaser of Sherlock-Manning Pianos.

The Sherlock-Manning Piano & Organ Co.

LONDON · CANADA

Pianos and Players

done, but doubly so under stress of what such a war as the present one means to a country's economies.

The whole trade has great reason to be thankful that conditions of doing business are not worse, and that the existing disturbances and uncertainties have developed in the public mind a sane and definite appreciation of music and the necessity of it as that necessity was never before felt.

Music a Necessity—Trade Member Replies to Banker

FOR the purpose of emphasizing to readers of the Journal that they are in a business needful to the public welfare there are here given extracts from a letter to a banker. The letter was written by an ardent exponent of what so many, even in the trade, accept as theory, viz. that music is an essential, but who, from lack of thoughtful study, more than for any other reason, do not actually appreciate the fact.

The writer of the letter is Mr. H. G. Stanton, vice-president and general manager of the R. S. Williams & Sons Co., Ltd., who was not deterred from attempting the conversion of so unpromising a subject as a banker to his way of thinking. So logical are his arguments and so unassailable his position that the unsentimental banker has already shown evidences of revising his conception of the place of music.

"You mention recalling my remarks of some time ago in this connection. I recall that you were rather surprised at the claim of music being a necessity, and even after the explanation of some facts, I felt you believed it was largely theory, and probably a prejudiced theory at that.

"Your remarks to me on that occasion suggested the thought that many, like yourself, had a very wrong conception of music as I see it.

"I think this is largely because it has been such a general factor on this continent, and especially in our larger centres, that the public have never felt the want of it, and like many other things in life, really never sets its value until the thought of their being deprived of it comes to mind.

"On following the thought our conversation left with me, I shortly inagurated, as part of our regular advertising appropriation, what we call "Williams' Weekly Editorial." Maybe you have seen some of this copy. I am enclosing last week's.

"After reading the enclosed, just stop to think for a moment that none of these men are interested in the music business as such, but are all leaders in certain walks of life, that I think will make it apparent to you that even if my contention is a theory, it is not a prejudiced theory just because of my being in the music business. The one by Dr. Harvey W. Wiley is particularly appropriate for this time, and, I firmly believe, strikingly true.

"Let us, for the purpose of consideration, look at this feature from another angle, and see if I, like all musical instrument merchants, am prejudiced in favor of music, and you, like all bankers, are prejudiced against music. Both sides have certain merits in discussing the point, but by reason of their prejudices, cannot convince the other. It then becomes necessary to consult and abide by the decision of other unprejudiced authorities. Among

just a few we can quote as strongly in favor of music as a necessity—

Waldo Poudray Warren	Hon. Richard P. Hopsom
Arthur Brisbane	Dr. David S. Jordan
H. Addington Bruce	Dr. Harvey W. Wiley.
Ralph Waldo Emmerson	

"What authority have the bankers to offer in opposition?"

"I frankly admit that many people are buying some forms of music which might properly be called unnecessary and extravagant. This applies more particularly to pianos, where purchased just to fulfil a long-standing ambition that practically every young wife has, that her home is not complete until she is the possessor of a piano. There are cases, however, when a piano is a necessity, for example, in the case of a home where there is a child or several children with a talent for music and a desire to study it. This talent, I think it will be admitted, is one that it is a pity, if not a crime, to let go unsatisfied. Permitting that it should be satisfied, the piano is properly purchased when the children are young and can more readily and satisfactorily develop than they could if left until later in life.

"Let us admit that thrift should be brought home, emphasized and talked to our people, and that it is eventually established. Certainly this would mean the sacrifice or giving up of many pleasures and indulgences formerly followed, let us say—

Economies at the table,
Economies in dress,
Economies in all household furniture,

"Eliminating of part of all such pleasures as theatres, automobiling, and the several other fields in which economies could be practised. Then we are going to establish a new condition of things—a condition of constraint (until our public becomes accustomed to changed conditions) that means some modest and inexpensive form of entertainment must be established, not entertainment for purely entertainment's sake, but the kind of entertainment that takes a tired mother, or a sick child, or a tired and depressed business man, out of himself, and, as David Starr Jordan says, gives us 'happiness.'

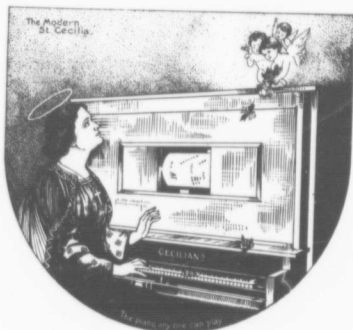
"Automobiles, jewelry and fancy clothes go out of style and fashion, and represent at best an expenditure that is but temporary. A musical instrument, even though it be an inexpensive phonograph, is a permanent thing.

"As to man power, whether it is in a piano factory or raising of grain, much of the work in both cases can be done by women if the necessity arises in Canada, just as it is now being done in Europe. France is raising grain, and France is at the same time supplying its own market with musical instruments, as well as exporting."

In connection with the foregoing, it is not out of place to observe that so far as the Journal knows Mr. Stanton was the first to seriously interpret the music business and systematically search out data to fortify his position. He has never ceased to emphasize the necessity of music, orally and with the pen, and in this sense may be considered the originator of the "Music as a Home Necessity" propaganda, which has developed to a stage of having trade approval.

Cecilian

World Famous
ESTABLISHED 1883



THE CROWNING TOUCH OF FASHION

is seen in the art scheme of Cecilian cases. They're distinctive—correct—finely finished—dainty.

BUT this outwardly attractive appearance is only a suitable clothing for the finely constructed mechanism, and the rich quality of what it is able to produce in musical sounds.

These two supreme qualifications fit the Cecilian Agency for a front-rank position. No dealer need miss the "most select" sales with the Cecilian. It is a good piano with the "fine points" added. It takes its place among the world's leaders with that grace and self-confidence born of sheer merit.

East, west and right around its home the Cecilian Agency is one to be sought—one to be waited for if necessary.

Commercially it means dollars to you.

Musically it means reputation to you.

All around C-e-c-i-l-i-a-n spells good business.

The Cecilian Co. Limited

MAKERS OF THE WORLD'S FIRST
ALL-METAL PLAYER PIANOS

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Retail Salesrooms : - - - 247 Yonge Street, Toronto

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

Slamming the Piano

ECONOMISTS in England, like some of their confreres of lesser importance in Canada, seem to be obsessed with an idea that by forcing the people to do without musical instruments the financial problems of the world would be solved.

From "The Pianomaker" we reproduce the following letter, which appeared in a Liverpool paper over the signature of an English piano manufacturer—

"As an employer of labor, I was invited to attend a meeting, this week, at the Town Hall, on behalf of the National Savings Committee, where I listened to two eloquent addresses, delivered by Major Rigg and Mr. Toothill.

"The former, in the course of his speech, remarked that people—more particularly the working classes—ought not to buy pianos, gramophones, or furniture at the present time, but should put all their savings into the war loan. Similar sentiments have been heard in Parliament, in the press and from the platform about pianos, and I would like to protest, on behalf of piano people and the people who purchase pianos, against wholesale condemnation of this kind.

"Let me at once say I am strongly in favor of the work of the National Savings Committee, and will do all in my power to aid it, and that some months ago I started in our firm a war savings association, to which practically every employee of ours subscribes. In my opinion, however, the business of the committee is to impress on the people the absolute necessity of saving, and so help the nation to win the war, but not to attack legitimate business and people quite as patriotic as themselves.

"Let us look at the other side of the picture. Suppose this idea is carried to its logical conclusion, and everybody stopped buying pianos, it would mean that our firm would be closed down—a firm founded by my father over sixty-five years ago, and which for all those years has paid rates to Birkenhead and taxes to the Government. Do you consider that would be fair? Moreover, does any sane man think that if the firm were closed down the Government would get an increase of some hundreds of pounds to compensate for the loss of the income tax we pay? Therefore, instead of the country benefitting by doing a cruel wrong, it would be the loser.

"Turn for a moment to the workman purchaser. In the vast majority of cases there are young children for whom the instrument is bought. May I ask, has music no educational value to the nation? Why should this man's children, if he can afford it, be deprived of an advantage enjoyed by his richer brother? Probably for the first time in a hard-working life has come the opportunity to beautify his home and provide innocent enjoyment for his family. Besides, the purchasing of a piano is certainly an investment, and a very realizable asset in case of need, particularly at the present time, when the price tends to rise all the time. Moreover, these workmen are earning their extra money by overtime and real hard work; then why should they not spend, say, 20 shillings a month—w'ich is what is usually done—in purchasing a piano? Five shillings a week is not a great drain on many a man's present-day wages, and would still leave plenty to spare for war loans.

Surely better this than spending his hard-earned money in some other directions which are positively harmful. I think it will generally be found that the man who spends some of his wages on his home and children is the man who also subscribes to war loans. I claim, therefore, this dead-set at pianos is going to benefit neither the nation nor the individual. Much more might be said, for I have only touched the fringe of the subject, but I have already taken up too much space."

The Mailed Fist Sees Necessity of Music

MADELINE DOTY, whose account of her trip to Germany was published at length in the "Nation" of London and extensively quoted, pays a tribute to the place of music even in the policy of the "Mailed Fist" Germany.

"There is a revival of band-playing in Germany," writes Madeline Doty. "It is needed to hide the lack of laughter and talk."

Miss Doty's diary begins from her arrival at Hamburg from Copenhagen. It is a faithful recital of observations and impressions. She pictures the scarcity of food, the absence of business activity, the peopled wharves, the smokeless funnels, the deep mourning, the lack of brightness, and "but two topics of conversation—war and food shortage." Then she says:

"From the Denkmal we go to the residential quarter. We try to get a taxi, but there are none. I saw just three during the day. It had grown to be tea-time. After a short walk we enter a popular cafe. Here at last is a large group of people. There are many well-dressed women, retired officers, or officers home on leave, and some slightly wounded soldiers. The tables in the big building or scattered about on the sidewalk are all occupied. A band is playing gay music. On the surface all looks well. But a line from Whitman flashes through my mind:

"Smartly attired, countenance smiling, form upright, death under the breast-bone, hell under the skull-bones."

"There is no chatter, no laughter, no smiles. The faces are lined with sadness. Except among the women there is no youth. All are shrunken, listless distraught. Coffee 'Ersatz' (coffee and a substitute) and tea 'Ersatz' is being served. There is no milk and no sugar. The few cakes are made of an unknown substance. I try one but cannot swallow it. Only the music is cheerful. There is a revival of band-playing in Germany. It is needed to hide the lack of laughter and talk."

Seventeen thousand grand pianos were manufactured in the United States during 1916, according to an American contemporary, which figure is given as larger than in any previous year.

Julius Breckwoldt & Company

Manufacturers of

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

Sole Agents for Rudolf Giese Wire in Canada and United States

J. BRECKWOLDT, Pres.

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Fulton Chain and Tupper Lake

Piano Trade in Australia

Written for Canadian Music Trades Journal by W. W. Lyght

AUSTRALIA for some reason (or reasons) or another has never done any trade worth talking about with Canada in pianos though she has and still is doing a fairly good trade in organs. Unfortunately the household organ trade the world over seems to be a rapidly declining quantity.

Statistically Canada has never yet reached the dignity or importance of one per cent. of the total piano importations of Australia for any one year.

The greatest number of pianos that Australia has imported from Canada for a considerable number of years is that of 1910.

For that year she imported 42 pianos, of a total f.o.b. value (plus 10%) \$6,292. Since that year the greatest number of pianos Canada has sold Australia is that for 1914-15. For this period the quantity was 35 and the value \$6,217. The value went up even if the quantity came down.

The following statistical table, compiled from the latest data procurable from the Commonwealth statistician, and here given many months in advance of official publication, will show to Canadian piano manufacturers the exact position in which they stand in relation to the important piano trade of this Island Continent.

The values given are f.o.b. values plus 10%. These are the values on which ad valorem tariff taxes are levied. The table includes grand and upright pianos as well as piano-players and player-pianos. For the periods 1914-15 and 1915-16 Australia did not import any grand pianos from Canada, so the figures given for Canada are those for upright pianos and player upright pianos only for those two periods:—

	1912	1913	1914-15*	1915-16*
	Value \$	Value \$	Value \$	Value \$
United Kingdom	312,950=12	239,731=13	312,663=32	535,766=43
Canada	3,499	3,801	5,462	3,557
Other British Countries			240	
Germany	2,129,213=83	1,484,275=80	424,075=43	47,107= 4
United States	117,322= 4	125,045= 6	235,973=24	625,666=50
Other Foreign Countries	4,579	1,920	907= 1	15,158= 1
Totals	\$2,558,563	\$1,854,772	\$979,320	\$1,227,254
	Quantity No.	Quantity No.	Quantity No.	Quantity No.
	No.	No.	No.	No.
United Kingdom	2,224=10	1,609=11	2,168=31	3,519=41
Canada	21	24	35	22
Other British Countries			1	
Germany	18,088=86	12,409=84	3,338=47	335= 3
United States	659= 3	684= 4	1,511=21	4,512=53
Other Foreign Countries	33	11	6	117= 1
Totals	21,025	14,737	7,059	8,505

Note:—*The period 1914-15 covers 18 months—January 1st, 1914, to June 30th, 1915.
*The period 1915-16 covers 12 months—July 1st, 1915, to June 30th, 1916.

Australian Piano Importations

An analysis of the above figures reveals the fact that the United States has secured a lot of the piano trade that Germany has lost in Australia, while the United Kingdom, despite the great war, has not only held her own in the piano trade, but has gained both relatively and absolutely. Canada has evidently remained practically stationary, not yet having reached an amount that can be expressed in a percentage.

The Causes

Apart from the war there are several reasons why Canada has never secured anything like a big share of

the Australian piano trade. The first and greatest disadvantage she labors under is that of price.

In several of the capital cities of the Australian Commonwealth I have seen samples of Canadian pianos, but when discussing the position with the principal of the business the matter was shortly dismissed with, "Canadian prices too high." This statement did not refer to only a few Canadian pianos, but to Canadian pianos in general. Another reason is that the case work is too massive and where not too massive it is in many instances not suitable to the average Australian taste. One of the largest piano importers in Australia, who sent a well-trained and experienced representative as soon as the war broke out to the United States, Canada and the United Kingdom, told me that he found the same difficulty in getting Canadian piano manufacturers to make slight structural changes and necessary alterations as with British manufacturers. He said he found them equally as conservative and loath to change as the British. And this is the main reason why the British piano only got the share it did (about 13%) in open competition before the war. The British manufacturer would not alter to meet local tastes, therefore the Germans got the trade.

If Canada wishes to secure a share of the Australian piano trade, there is only one way to do it, i.e., send out a good, live selling representative from the factory, one who knows sufficient technique, but he must be a salesman.

Sole Agencies Necessary

In this country it is necessary to give sole agencies for each State. Where the firm is established in one, two, or more States arrangements may be made for the same firm to handle the piano in the whole of the territory that they cover.

It is necessary to give sole agencies here because the best firms handling pianos spend a lot of money in advertising each and every piano that they are sole agents for. Unless this is done they do not reap the full reward of their advertising, and some other less enterprising but economical firm steps in and secures something they have not paid for.

It may be taken as generally true that where a sole agency is not established that that particular piano meets with no success and generally ends up with either disappearing from the market or is taken up by a time-payment furniture shop (even these latter will not handle a



Otto Heineman Phonograph Supply Co.

INCORPORATED

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FACTORY, ELYRIA, OHIO



1917

A Phonograph for Every Home

The demand for Phonographs in 1917
will be larger than ever in history.

Make Your Contracts for Motors NOW

The situation in the raw material markets is
becoming very serious, and may limit our
production. We therefore suggest placing
motor orders with us well ahead of time.

WE ARE AT YOUR SERVICE



Otto Heineman
President



A Railway Ticket Gets You Nowhere If You Take The Wrong Train —



The Phonola "B"



The Phonola "C"

Neither does the growing demand for talking machines make you any money if you haven't a dependable make to offer at the right prices, with a generous dealers' discount.

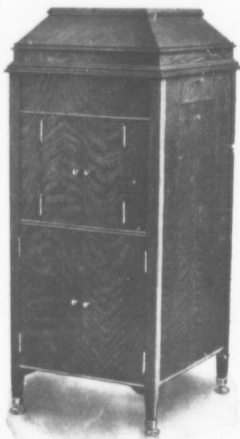
"Phonolas" should be your first choice. As musical instruments of the highest class they are well made to the minutest detail—finished from bottom to top inside and out, so as to appeal to the most exacting buyers.

Pure tone and absence of needle-scratch are synonymous with the name Phonola. It has a Dominion-wide reputation for up-to-dateness and progress.

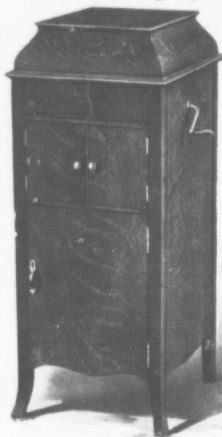
Phonolas Please

Phonolas Satisfy

Phonolas Pay



The Phonola "Princess"



The Phonola "Duke"

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

piano under the same name as anybody else), and is sold more as an article of furniture than as a musical instrument.

The value of the sole agency is that the piano manufacturer gets immediate access to a firm that is held in high esteem, and with a connection that it has taken many years of care and patience and capital to build up. The piano may not be known on this market, but the Australian firm is, and the unknown piano trades on the reputation of the Australian merchant, the purchasing public knowing that if the instrument does not come up to representation that they have the Australian merchant to fall back on. The maker's guarantee is of no value to the retail purchaser in Australia; the manufacturer is too far away to shoot; the Sydney or Melbourne merchant can be hurt with a short stick.

Another value the sole agency arrangement offers to the manufacturer is that it *at once* puts and keeps the piano before the musical public as a high class instrument of at least standard tone quality and value. Let the agency be given to more than one firm and the price is soon hacked about until there is not enough profit and reputation left in the instrument to make it worth anyone's while to sell it. When this stage is reached it will be handled as an article of furniture by the time-payment furniture warehouse, and be sold at the rate of tens instead of hundreds.

Australian Piano Factories

There are three piano manufacturers in Australia, two in the State of New South Wales, one in the State of Victoria. One of these in each State sells to the public direct under their own name. The other manufacturer, the smallest of the three, sells only to the trade.

Between the three of them (before the war) they turned out about 3,000 pianos per year. The two larger, who do all their business direct to the public, have either retail shops, branches, or agencies in many of the leading cities of the Commonwealth. Outside of this system they do not supply any of the trade. One of these manufacturers, the oldest established and with the largest turnout, is, I am informed, getting his player action and some other part from Canada. If this is true, it should be as easy for Canadian manufacturers to sell a player-action in a Canadian-made piano, as an Australian to sell a Canadian action in an Australian-made piano.

No Piano Delivered Until Sold—Policy of Successful Retailer

"A settlement before the piano goes out of the store," is the policy of Mr. W. K. Elliott, Brampton, Ont., who has been doing business in that town and surrounding country for over thirty years.

In discussing this policy with the Journal, Mr. Elliott said: "No pianos leave my store until they are sold and signed up for and a payment made down. No sales are made to people who are not in a financial position to buy, consequently not a single piano has been repossessed by me in the last five years. Every piano is sold on a cash basis, with interest added for time required to pay. This I consider the only fair way for the purchaser who is honest, but perhaps has not the full price. It places such customers on the same basis as the one who has all the money to pay down, and this fully explained to the customer satisfies them perfectly."

Speaking of last year's business, Mr. Elliott remarked that 1916 was one of the best he had ever had, the sales made not only being to the better class of buyers, but the percentage of cash sales and cash obtained exceeding any previous year.

Doherty Piano Co. To Be Reorganized

Just as the December issue of the Journal was mailed to subscribers the assignment of the Doherty Piano Co., Ltd., Clinton, Ont., was reported. The Journal understands this assignment to be merely preliminary to a reorganization of the firm on a sound financial basis assuring the future success of the company.

The assignment was made to James A. Thomas, of London, whose solicitors are Ivey & Ivey of that city. Arrangements were promptly made for an uninterrupted supply of materials, so that the factory continued manufacturing pianos and supplying their customers, just as if there had been no assignment. The Journal also understands that all creditors of the company will be paid in full.

While at the time of writing plans had not reached a point permitting of an announcement to the trade, the Journal expects this for the next issue. In the meantime it is expected that Mr. Frank S. Jost and Mr. Geo. E. Dies will figure prominently in the reorganization.

Unless a talking machine dealer is handling Columbia Records by Al Jolson, Weber & Fields, Bert Williams and other famous comedians he is not running his business to its fullest capacity.

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

Columbia Graphophone Company
Factory and Headquarters,
Toronto - Canada



A Client's Confidence in the name Willis is exactly the same as that which he has in a trusted Bond house.



Willis Art Player
Louis XV Case, Style "J"
Height 4 ft. 8 in., width 5 ft. 4 in., depth 2 ft. 3 in.



WILLIS & CO., LIMITED

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

FACTORIES:
ST. THERESE
QUE.



MONTREAL LETTER

LOCAL dealers have entered upon the serious business of the New Year with commendable optimism. In spite of a future of portentous uncertainty, and in spite of the inevitable higher cost of goods, those in the business of providing the public with the means of music are just as energetic, enterprising and resourceful as ever.

Noticeable here is a subtle change in the trade atmosphere that is but a reflection of public feeling and public sentiment. The change has been gradual, but nevertheless certain. A greater proportion of pianos and players are being purchased for exactly the same reason that people buy homes, food, clothing, furniture, cooking utensils or send their children to schools and colleges—because music is essential to individual and public welfare, development, education and comfort. In short, music is a necessity, and it is a hopeful sign that musical instruments are being successfully marketed on that basis, instead of through an appeal to the vanity of the "prospect," or by sheer force of a dominant will power.

The pre-Christmas trade was characterized by heavy advertising from the music trades in the daily press. This suggests that music trade in general, and the Montreal trade in particular, has for many years been doing itself a great injustice by not closely co-operating with the press in educating the public to the necessity of music.

There are in the daily and weekly newspapers sections on poultry raising, home building, motor boating, automobiling, book reviews and also an alleged music page. The fact that the music page exists shows the desire of the press to further musical interest and it is possible and it is necessary that the trade do its part in creating a "musical atmosphere" by impressing upon the householder that it is a crime to neglect music in the education of the child.

Mr. A. P. Willis, president of Willis & Co., Ltd., is back at his desk after being confined to his home for more than a week through illness. The familiar figure of Mr. Willis was missed by pedestrians on St. Catherine Street, he being conspicuous among Montreal business men who appreciate the advantages of walking to and from business.

During the recent two weeks' engagement of the "Birth of a Nation" at the St. Denis Theatre, the management of this theatre arranged with C. W. Lindsay, Ltd., to have the Montreal Symphony Concert Orchestra play in this firm's salesrooms every day from 12.15 to 1.30.

Mr. A. H. Genge, who is well known throughout the Eastern Townships among people interested in music, has started business on his own account in piano tuning. Mr. Genge was for twenty years with the well-known Sherbrooke firm of H. C. Wilson & Sons.

Mr. B. Bouvrette is now in charge of the French Department of Layton Bros. and, in the language of the street, "is making good."

Layton Bros. report quite a satisfactory Christmas business, with a good list of sales of Mason & Risch and Sherlock-Manning pianos and Thomas organs. Sales lost through inability to secure sufficient instruments were in a measure offset by Edison phonographs and Columbia graphophones disposed of.

Notwithstanding that turkeys, just before Christmas, were selling in Montreal at the prohibitive price of 45 cents a pound, every employee of Willis & Co., Ltd., in factory, Montreal warehouses, branch offices throughout Canada, received a turkey with the compliments of the firm's president. For years it has been Mr. Willis' pleasure to give this matter his personal attention, and although the scarcity of turkeys and the general increased cost of doing business has caused many firms to forego this custom Mr. Willis insisted that every employee in his company's service should again have this evidence of his interest in their welfare. Needless to say his generosity was very greatly appreciated.

At the salesrooms of W. J. Whiteside December business was up to expectations, and has made a satisfactory start into the New Year. Karn and Morris instruments have a conscientious booster in Mr. Whiteside, who is able to impart equal enthusiasm to his selling staff.

So far as the booking of orders for their factory is concerned, Willis & Co., Ltd., have no complaint. Sales at their retail warehouses have also been good. Like other manufacturers, however, they experienced great difficulty last year in getting instruments through the factory, owing to the scarcity of materials and supplies, and the extreme difficulty of securing some lines at any price. In the matter of labor also the pinch is severe. Piano manufacturers are in competition for labor with munition plants and other concerns paying higher wages than piano manufacturers' profits permit. With cost increased and output curtailed the lot of the piano manufacturers is by no means a sinecure. In view of conditions, however, Mr. Willis considers that their own firm and the music trade as a whole has much to be thankful for, and he is making no complaint.

"We managed to satisfy all customers to whom we promised Christmas Eve deliveries," said Mr. W. H. Leach, head of the Leach Piano Co., Ltd., who remarked that December trade was an improvement over the same month of 1915. In addition to Gourlay and Bell lines, this firm is featuring New Scale Williams instruments.

The J. W. Shaw & Co. management is looking forward to a continuance of last year's activity, which, in view of general conditions and high cost of living, was quite satisfactory. Mr. Moreland states that all the Gerhard Heintzman instruments they could secure were placed by Christmas Eve.

That the musical taste of the public is developing in an encouraging manner is to be judged from the class of sales booked at the C. W. Lindsay warehouses during December. They had a good proportion of small grand sales, itself an encouraging feature. Nordheimer pianos and players were well represented in the month's sales.

Mr. G. L. Duncan, secretary-treasurer of Willis & Co., Ltd., returned home shortly before Christmas from an extended tour of the West. Mr. Duncan visited the respective Willis branches and agencies, going through to the coast.

Wm. Lee, Ltd., reported a gratifying degree of success for Martin-Orme goods, and stated that their first December business had indeed proved most satisfactory. The firm's strikingly handsome window displays are so attractive and original as to catch the eye of every passerby. Sales of Edison phonographs are increasing.



Style "30" Player

1917 PROFITS and MENDELSSOHN PIANOS

Stock taking finished. What about 1916 profits? Are you Content?



Style Louis XIV

Mendelssohn Pianos and Players

helped many dealers to increase 1916 profits. This line will serve you as well in 1917.

START 1917 ARIGHT

by carrying a full line of

MENDELSSOHN PIANOS and PLAYER PIANOS

MENDELSSOHN stands for selling success.

MENDELSSOHN quality is the highest time and money can produce.

MENDELSSOHN provides a selling argument that convinces.

Tucked away within the Mendelssohn lies 20 years of practical experience and effort.

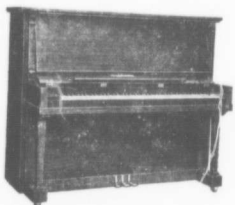
Do you wonder at the rich, faultless tone?

Its responsive delicacy of touch and easy action are an everpresent satisfaction and delight.

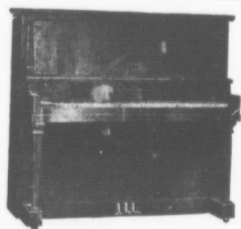
The purchaser gets more real music out of a Mendelssohn.

Here is a 1917 money-maker. Arrange for territory while Available.

THE
MENDELSSOHN
PIANO CO.
110 Adelaide St. W.
Toronto, - Canada



Cottage Style



New Style "E"

and this firm expects big things in this department during 1917.

Gervais & Hutchins expressed themselves as well pleased with the trend of business and are willing to talk nothing but Cecilian and Mendelssohn instruments, which they say are destined to be Canada's biggest sellers in the piano line. "We could have sold more pianos if we could have got delivery of them," is the way this firm put it.

"When 1917 is ushered in we all hope it will spell profit during the year. December has been a banner month with us," said Miss Lapierre, who guards the destinies of J. A. Hurteau & Co., Ltd. "New Seal Williams pianos have increased their friends in Montreal, and next year we hope to double our sales of 1916."

"Consistency in quality and tone seems to be pretty generally conceded the most important attributes of a piano," said J. H. Mulhollin. Referring to Evans Bros.' line, Mr. Mulhollin says, with ill-concealed optimism, that he is pleased with the way things are going, and this may be safely taken as a pretty sure indication that they are going exceedingly well.

Winnipeg Trade Doings

REPORTS of dealers in this centre impress one with the importance attached to the respective talking machine departments. A number of firms show a greater volume of Christmas business in this line than in pianos, and in some cases piano and player sales were just a little disappointing. There is evident need of the trade allying with the newspapers to impress upon the public the sentiment of the slogan adopted by the United States trade, viz.: "A piano in every home."

Mr. G. L. Duncan, secretary-treasurer of Willis & Co., Montreal, paid a visit to Messrs. Fowler & Co., representing the Willis Piano in this city. Mr. Duncan was on his way east.

The R. S. Williams & Sons, Co., Ltd., Edison distributors and wholesalers of musical instruments and small goods, report trade as being the "Best Ever."

Mason & Risch, Ltd., report a satisfactory December trade, with some difficulty experienced in securing the required number of pianos. Collection are up to the average, and Victrola trade has been splendid for December.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, reports a better Christmas trade than for the previous year. Some inconvenience was experienced by the shortage of Victrolas, for which they had a big demand.

Mr. Robert Shaw, who so consistently and energetically keeps boosting Columbia sales up notch by notch, is absent on a visit east. Mr. Shaw visited Columbia headquarters in New York and also spent several days in Toronto at the Canadian headquarters of the Columbia Graphophone Co.

Mr. J. Kelly, president of the J. J. H. McLean Piano Co., recently returned from a business trip to Toronto and Chicago.

Mr. G. L. Stanwood, of Stanwood's, Ltd., received a very interesting letter from Flight-Lt. Potter, of the Naval Flying Service. Mr. Potter will be remembered by the trade as being bookkeeper for the Doherty Piano Co.

Mr. Jas. Tees experienced some disappointment in not

securing the Cecilian pianos in time for his Christmas trade, but reports a splendid phonograph business, both in Edison and Columbia makes.

Their lease having expired at their old location, Whaley, Royce & Co., Ltd., have taken new premises at 311 Fort Street. The staff is busy adjusting itself to new surroundings and getting the stock advantageously placed. The local management invites Journal readers throughout the West to make a note of the new address and call when in Winnipeg.

Mr. Serafield, of the Western Gramophone Co., was exceedingly busy during December placing his available stock of Victrolas and records with local dealers to cause the least inconvenience to these from shortage of stock. The arrival of Christmas saw the warehouses completely depleted, not a single Victrola being left in stock.



The Home of R. J. Whirls & Co., Ltd., Winnipeg, New Pathé Distributors for Western Canada.

Babson Bros., who give an exclusive Edison service, report business as being up to their expectations, although they were somewhat handicapped through the shortage of records which they were unable to secure from the factory.

The Winnipeg Piano Co. report a very favorable December, both as regards sales and collections. The phonograph department made a good showing, their chief trouble being lack of stock. One of their window attractions for Christmas was a mysterious chamber located in the window, the door of which automatically opened about every minute, disclosing the Santa Claus secret—a Columbia Grafonola. This attracted a great deal of attention.

Among the recent sales by the Karn-Morris Piano

The AEOLIAN- VOCALION

The new Phonograph which has practically revolutionized the industry.

THESE are vital facts for dealers—vital to all who realize the importance of the Phonograph. Do you grasp the significance of this instrument to the future of the Phonograph Business?

Do you understand how **much** greater is this new and greater phonograph?

The Vocalion tone is rounder, deeper, fuller, richer—more interesting and satisfying. In it there is less of the phonograph, more of the natural beauty—more of the subtle character of each voice and instrument.

Yet, that the Vocalion is tonally superior to all other phonographs, is not its chief distinction.

As no other phonograph has been, the Aeolian-Vocalion is a true musical instrument—an instrument to control, to play, an instrument which any one may use to exercise the natural instinct for musical expression with which everyone is gifted in some degree.

As such the Aeolian-Vocalion occupies a field by itself; a field infinitely broader and more important than that of the older type of phonograph; infinitely richer in its possibilities for musical enjoyment of the keener, more fascinating and personal kind.

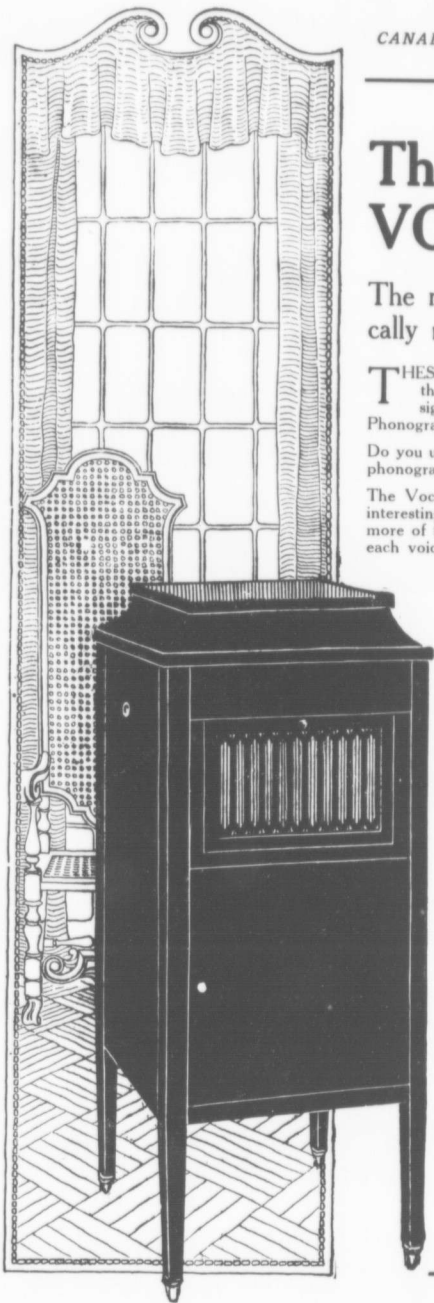
In the Aeolian-Vocalion line you have a group of instruments clean-cut and characteristically Aeolian in quality, and simply abounding in "talking points" for the salesman.

They will enable you to attract to your store a new and desirable clientele.

We are anxious to hear from responsible dealers. Territory is being rapidly closed; and our policy of confining selling agencies to a limited number of dealers makes it extremely desirable for all who wish to obtain a share of the Aeolian-Vocalion trade to make application without delay.

NORDHEIMER
Piano & Music Co., Limited

Canadian Distributors
TORONTO



The NORDHEIMER

Line

With Power

to bring

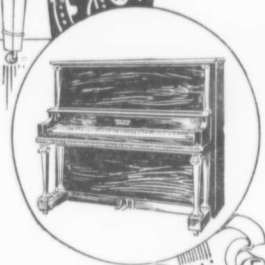
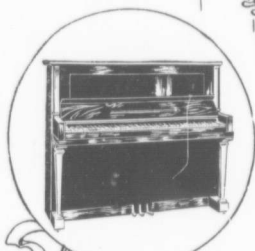
Prestige

to any

Dealer

handling

them



DEALERS whose ambitions rise above the level of the ordinary, both as to prestige and turn-over, find in the Nordheimer line, the ideal product for their business building.

The range is so wide, the quality so fully recognized, and the value so pre-eminent, that the same amount of effort you would put into the selling of ordinary instruments will yield truly wonderful returns if you apply it to the Nordheimer product. From the smallest of our uprights, to the largest of our grands, as well as throughout the various styles of player-pianos,

you will find Quality of the same high order stamped on each instrument as indelibly as the name Nordheimer itself. The better class of business the dealer who represents the Nordheimer can command, brings in more cash—and makes his financing easier.

Some few good territories still open for representation.

NORDHEIMER Piano & Music Company
Limited TORONTO

Co. was a Karn Grand to a customer in Russell, Man. Piano business is reported as comparatively quiet.

The Canadian Phonograph and Sapphire Disc Co. report a splendid Christmas trade in Pathe machines and records.

Vancouver Dealers Report Trade Improvement

REPORTS of Vancouver dealers indicate an appreciable improvement, and that the trade is successfully passing through the discouraging conditions that resulted from the commercial uncertainty immediately following the outbreak of war, and which were, at that time, particularly severe on Vancouver.

Mr. Kennedy, manager of the Mason & Risch branch here, reports that business was splendid during December, both in the Piano and Victrola departments. Trade and the class of sales made exceeded expectations.

From the W. Thomson's salesrooms, at 614 Robson Street, we learn that business has been satisfactory over the whole year. "The only complaint we feel like making is that our deliveries of new goods are not coming forward quickly enough. Present indications point to a continuance of the improvement of business that we have experienced for some time past."

Mr. Montelius, who is now in his new extensive store, says that business was quite brisk during Christmas and quite like old-time conditions.

Mr. Switzer, manager for Fletcher Bros., Ltd., reported that splendid business was done there during Christmas, in every department, and they were in every way optimistic as to the future.

From the Walter F. Evans' warehouses we hear that a good trade was done in December, with the business of the Victrola department being particularly active just before Christmas.

Bowes Music House, Ltd., reported a very fair trade during December, and especially just previous to Christmas.

Kent Piano Co., Ltd., Edison distributors, state that they had, in December, one of the very best months in the history of the business, and certainly the very best for some years past. In May last this firm made extensive alterations to their store. In November three extra selling booths were added to the phonograph department, making eight in all. The Disc records have been coming through from the factory in better quantities, and this has greatly relieved the pressure of shortage which has been felt for some time past. Mr. Bell, who is in charge of this department, looks forward to an exceptionally busy year for 1917.

Mr. J. Callaghan, manager of the Kent Piano Co.'s piano department, reported that while the piano end of the business was showing a great improvement it did not come up to his expectations. Mr. Callaghan had never noticed so great a development in the phonograph business as during 1916.

Mr. Daryl H. Kent, of the Kent Piano Co., Ltd., reported that their Victoria branch, opened in October under the title of Kent's Edison Store, was showing results a lot better than expected, and that the outlook in Victoria for the coming year was bright.

Ability means power to do things other people think cannot be done or fear to undertake.

Trade News From Calgary

REFERRING to Christmas trade at Calgary, the Journal's correspondent at that centre reports that, "upon the whole, it was very fair, the thermometer, ranging from 10 to 25 degrees below zero, no doubt preventing many of the farmers from getting to Calgary."

"An immense amount of grain is still lying out on the farms, and the spring business prospect has never been better."

In the last issue of the Journal reference was made to the new Calgary firm of Matthews Music House, Ltd. Mr. E. R. Matthews, managing director of the firm, was for a short time manager of the Alberta Piano Co. at Calgary, previously being engaged in the trade at Lincoln, Nebraska. Mr. Matthews is also a talented pianist.

Gourlay, Winter & Loeming, Limited, have, under the capable management of Rupert MacMurray, enjoyed three months of good business—their Edison business surpassing all expectations. Mr. MacMurray is a talented vocalist and an enthusiast in his chosen vocation, possesses a pleasing disposition, and his smiling countenance is making many friends for Gourlay products wherever he journeys.

Mason & Risch Co., Ltd., in their window display surpassed their former efforts in this direction, attracting favorable attention from the passing throng.

The Heintzman & Company warehouses had a busy appearance during Christmas week, and, judging from the amount of packing and shipping going on, had little to complain of in the way of sales.

Gerhard Heintzman Company also reported satisfaction with the result of their holiday campaign, and some nice sales were closed in spite of the severity of the weather.

Hardy & Hunt had a tastefully decorated window display, and, in addition to obtaining their share of piano business, were doing a nice trade in Pathe Freres and Vocalion lines.

The Alberta Piano Company enjoyed a splendid trade in Victor Victrolas, sheet music and small goods.

The Matthews Music Co., Limited, expressed themselves as well satisfied with the amount of business transacted, considering the fact of their very recent advent in the trade.

If the power to do hard work is not a talent it is the best possible substitute for it.

"Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.



The Most Famous Trade Mark in the World

IN spite of an increase of 279 per cent. in our output we still are unable to take on any more dealers, as we are not yet able to adequately fill the large orders of our present trade.

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

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

MANITOBA:

ALBERTA:

SASKATCHEWAN:

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

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

OTTAWA VALLEY:

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

QUEBEC PROVINCE:

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

West of Quebec City.

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

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—JANUARY, 1917

Talking Machines Feature of the Year

By J. C. Taylor in "Veneers"

TALKING machines constitute the biggest outstanding feature of last year's development in the veneer and panel industry. There are other lines in which veneer has shown progress, and there is room for some argument as to whether there has been more additional volume of business developed in built-up stock for packing boxes or in the making of cabinets for talking machines. When we consider, however, that the veneer used in making talking machine cabinets is of materially higher value, it has easily taken the lead. Also, it was carried with it a lot of three-ply for shipping cases.

Talking machines were not a new thing at the beginning of 1916. They have been familiar articles in the trade for some time, and they have been factors of some importance in the veneer trade for a number of years, but during the past year there has been a wider development in this line than in any other calling for veneers and panels. It seems as if, almost suddenly, there has been a widespread popularizing of the talking machine as a musical instrument, with the result that during the past year there are many new manufacturers and a much wider field of distribution. One of the features of the summer trade among furniture stores has been the putting in of lines of talking machines, and meantime the interest of manufacturing has multiplied and increased at such a rate that it is difficult to keep up with it. In a way it bears some resemblance in its growth to the rapid growth of the automobile industry.

Incidentally, too, it may be remarked that to some extent the turning to talking machines for musical instruments is cutting into the piano trade, and veneer manufacturers are finding a somewhat reduced volume of business in piano veneers. It is not meant by this that the piano trade is a dead one, nor by any means, for there will always be pianos made and they will always call for the highest grade of veneer. Many people, however, who used to buy pianos took up with the player-pianos, which were in outline the same, but different in detail. Meantime the talking machines were gradually making headway and being perfected mechanically, and seem to be overshadowing both pianos and player-pianos in so far as the volume of new trade is concerned. Naturally this means some curtailment of what growth might have developed in the piano and player trade in the demand for veneer, but at the same time it has brought a volume of business much larger than the curtailment, and it is a business that comes more directly into the hands of the panel manufacturers.

There are two general types of cabinets or cases for talking machines. One is the small, comparatively cheap cabinet that is designed to be set upon a table or stand. These are sometimes made of three-ply and sometimes five-ply. They range in size from 8 to 12-in. in height and from 1 to 1½-ft. square. They are comparatively

plain, with a good grade of furniture face veneer used in the outside finish. The larger cabinets and the ones that are growing rapidly in favor are, roughly speaking, 4-ft. high and 2-ft. square. They are of varying designs, but in substance the average cabinet consists of panel sides and back and four doors in front. In outline it bears some resemblance to the old-time music cabinet, but there is some indication that radical changes may be developed in the design during the next few years, especially of the more expensive offerings. These larger cabinets are practically all five-ply work, and the

I am the Talking Machine

By Charles E. Byrne

I am the Talking Machine.

The jewels of Music are the treasures I bring you.
From my heart comes the tenderest lullaby—the
sacred hymn—the melody of romance—the song
of songs.

To the young I tell of happiness, of fondest long-
ing, of hopes fulfilled and thrilling conquest.

To the old I give comfort and sweet contentment
and golden hours, in which the memories of the
past arise through the mists of enchantment.

The noblest impulses awaken at my call.

Inspiration, the passion to achieve and the thrill of
Ambition are born of the dreams that my min-
strely weaves.

I am the heart's desire—the faithful companion of
all mankind. Castle and cabin resound with my
singing.

My voice enthralles the ruler in the palace and de-
lights the pioneer in the depths of the wilder-
ness—for it is the voice of Friendship.

Children claim me as their comrade, because of the
goodness and gladness and laughter I instil in
their hearts.

I am the herald of Enlightenment, I bear the torch
of Learning and lead the way to Culture.

My message is Cheerfulness, Entertainment and
Education.

I am your obedient servant—The Talking Machine.

panels vary in thickness from 5/8 to 3/4-in. One finds occasionally, in some of the more expensive makes, some seven-ply work, and there will perhaps be more of this in the future.

The face veneer most seen in these cabinets is mahogany. Mahogany finds practically the same favor here that it has found in pianos and players in days gone by, and there is every kind of mahogany used, from plain stock to some with very fancy figure. Next in favor after mahogany comes oak, and it may be found in many finishes, including brown, mission and gray.

Chicago Evening American, Nov. 24.

"If there is a greater artist than Lucien Muratore he must be sitting unseen on the heights of Olympus.

He is not born of mortal man.

"Muratore, himself, after last night's performance, ceases to exist merely as a man—a singer in the minds of men, art such as his is truly godlike. About this decidedly masculine and thoroughly human tenor must henceforth linger that air of mystery and romance which always surrounds the great—those beings fashioned seemingly of other substance than mere people.

"He was last night ennobled King of Song. For the first time Muratore presented to the public his own vocal and histrionic conception of Canio. Caruso has seemingly monopolized the crowning achievement of singers in this role.

"Lucien Muratore took his crown away with a single effortless essay.

"His Canio is a masterpiece.

"It is useless to dwell on the boundless, glorious wealth of his voice. Its stream of endless beauty is richer, fuller than ever this year and in Canio he sounds accents hitherto untouched in the lyric-dramatic roles he generally chooses. His marvellous tone quality is carried from lowest to highest range. Here is a tenor who fears no B flats, B naturals, C naturals, and who never needs to transpose his roles. His vocalism is a revelation of art joined to sensibility and keenest appreciation of the emotional depths and dramatic possibilities of his characterization.

"And what histrionism!

"Muratore's intelligence stops nowhere.

"Even I was not ashamed to feel my eyes grow moist under the spell of his incomparable art.

"The curtain fell among thunders of applause and cries of 'bis' were so insistent that the curtain had to be drawn and the entire scene repeated. The orchestra struck as if by one man and shouts rent the air.

"Lucien Muratore sits enthroned."



Chicago Daily Journal, Nov. 24.

"Muratore is the most astonishing artist that this generation has beheld.

"... People have crowded into opera houses for the last ten years to hear Caruso sing 'Vesti la giubba,' at the close of the first act. It was better sung last night, better than Caruso ever sang it here. ... The questionably the greatest tenor and the greatest singing artist in America is here in Chicago to-day."

Chicago Examiner, Nov. 24.

"Muratore, singing 'Canio' in Leoncavallo's 'Pagliacci' last night, created a new standard of sobtending, toward which Mr. Caruso of New York must continue to struggle. Mr. Muratore is evidently the poet who 'with one best of pinions' can transcend the rules. By his feat of last night Muratore has those who suspected his high notes groveling.

"Apparently he makes the choice between the 'headnotes' (pallid finessing notes by which one expresses the precious sentiments) and the 'chest tones' (big, thrilling notes by which one expresses the more desperate passions) with full consciousness of the right place and effect of each.

"Last night he ended his aria on a note as whole as a hurricane. It literally swept the house to its feet and the house presented the scene, curious in this metropolis, of the contained enthusiasms of an audience gone mad.

"I distinctly saw a gentleman in a box throw something in the air, and I believe it was the feather bun of the lady who was with him. . . ."

"MURATORE"

now recognized as the

WORLD'S GREATEST LIVING TENOR

Read these wonderful newspaper criticisms of his latest role:

Chicago Sunday Tribune, Nov. 26.

"Mr. Muratore's Canio put into a period of six days more excitement than the opera had known in the preceding six years. That the public already reacting to the Italian diva is an unmistakable indication at the box-office. That Muratore has not long ere this been of capacity allure is among the phenomena of merchandising entertainment. Caruso has for at least six years been regarded by the Metropolitan Opera as the ultimate bargain in singers; he receives, I believe, between two thousand and twenty-five hundred dollars whenever he is in the cast, and is held to be worth it because his being in means the sale of every seat. He is not the equal in art or, perhaps, utility of the French singer—a judgment which would seem to require no argument after Thursday night's performance. Muratore therein stepped for the first time into what is, doubtless, Caruso's 'best part'—not only that wherein he is most effective, but also most popular—and definitely moved the Italian singer into second place."

Muratore is only one of the world-famous singers who record their matchless art on Pathé records. Others are Didur, Sammarco, Ruffo, Bassi, Giorgini, Thibaud, Cavalieri, Cisneros, Fitziu, the Chervinskys, Note, Boninsegna, Ober, Egan, Slezak, Ancona,

Live merchants should write for the interesting story of the Pathé and terms to agents.



Pathé Frères Phonograph Co. of Canada, Ltd.

Factories and Head Office, 4-6-8 Clifford Street - - - - - TORONTO, Canada

Western Distributors: R. J. Whitla & Co., Ltd., Winnipeg, Man.

Walnut enters some, but so far does not seem to be as much esteemed in this work as it is in furniture. What it may do in the future remains to be seen. It is easily evident that if it continues popular in the furniture world, it will also find an echo in talking machine cabinet work. Gum is also making headway in this work, but so far has not received as much favorable notice as it has in furniture. One might perhaps safely predict that both walnut and figured gum will make larger showings in the near future. Birch, maple and practically all the furniture and cabinet-work woods are occasionally used.

The big feature of the year in connection with talking machine cabinets is in the work it has furnished to panel manufacturers. Many of the new concerns turning out talking machines have not undertaken to make their own wood, but have contracted for it, some directly with people who buy veneer and make up finished cabinets, others with panel manufacturers for the built-up wood in the white form, while they assemble and finish the cabinets themselves. Several manufacturers formerly identified with other lines of work have taken up the making of cabinets for talking machines. Some of these make up their own work from veneer and others buy their raw material in the form of panels.

There are to be seen in the list of new enterprises some who formerly made pianos, some who were manufacturers of furniture, and one concern formerly conspicuous in the billiard and pool table line is now turning out a line of talking machines. The whole situation is in the growing stage yet, and one can only surmise as to the future.

Chasing Away Business

SALESMEN loitering near the front door sometimes influence customers away from the store. A lady went down town to purchase, among other things, a roll of music for her player. This lady usually buys a number of rolls when she goes to a store for only one. As she approached the first music store she noticed several salesmen near the door. She did not care to run the gauntlet of the group and she passed along. At two other stores were similar groups, and the lady returned home without the roll.

The fact that the rolls were not purchased is not the point raised, but that an oversight in management allowed a condition that caused any unaccompanied woman to feel the slightest diffidence about entering a store. "When I worked for —," remarked the gentleman, whose wife told of the circumstance, "some one would not fired if more than two disengaged salesmen were caught loitering near the front. Usually only one man was in sight."

Keeping Record Stocks in Shape

SOMEONE comes into your store and asks for a comic selection. Can you go to your stock room and instantly pick out a half dozen comics, and put them in your customers' hands in sixty seconds? If so, you have rendered a quick service that will go a long way towards making the sale. A classified filing system for records is one of the surest ways of achieving success in the stock room.

Here is an idea that some dealers use successfully, as outlined in the Columbia Record:

"Secure from any stationer—or if your local stationer does not keep them, your distributor can no doubt secure them from stores in the larger cities—boxes of colored stickers. These can be secured in black, blue, red, green, pink, orange, yellow, white, grey, lavender, etc.

"Next divide your record stock into classified heads, such as Dance, Male Quartets, Instrumental Novelties, Comic Selections, Overtures, Orchestral Selections, Sacred, Popular Songs, Choruses and Opera Gems, etc. For each one of these classified subjects have a certain colored sticker. Attach one sticker to the outside corner of the record envelopes. After your stock is once distributed on its shelves, a hurried glance will show even a new salesman unfamiliar with the stock just where each class of record is located.

"These stickers can be obtained in various shapes, such as stars. These stars or other designs can be used to designate the various artists, and can be attached to the record envelopes in the same way. There are countless advantages to this system of stock filing. There is a beautiful flexibility to it. The record shelves themselves do not need to be labelled in any way, so that stock can be shifted without a moment's notice to any convenient arrangement which experience justifies. Again, at a glance, you can see just what class of records are moving most rapidly and just where your salesmen should put forth extra efforts in selling."

The Importance of Acoustics

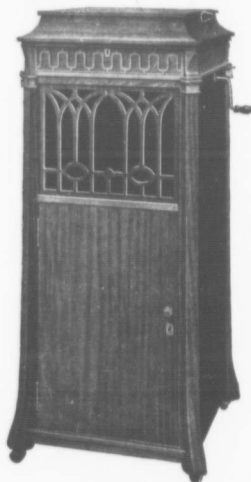
FROM Edison Diamond Points is extracted this incident, which is of interest to all talking machine dealers: We had a letter from a lady who purchased an instrument from a dealer, whom she omitted to name. The instrument was delivered to her home and played beautifully for a while. Then suddenly it went wrong and all of the records sounded "most horribly." The dealer who had sold her the instrument was called in and proved utterly incompetent to overcome the trouble. At first she thought there was probably something wrong with the reproducer, but a new reproducer gave no better results, and she intimated that this company and the dealer in question were perpetrating a great fraud by selling an instrument which would play satisfactorily for a short time and then develop a defect which the dealer who sold it could not overcome.

We wrote this lady, asking her to give us the name and address of the dealer from whom she purchased the instrument, in order that we might get in touch with him and overcome the trouble. We assured her that we certainly would see that her phonograph was put in proper condition. Receiving no reply, in about ten days we wrote her again, and in a day or so we got a very apologetic reply. She said:

"I have just discovered the trouble. There wasn't anything wrong with the instrument. When we first got the instrument we had it in a corner of our living room. Later, in rearranging the furniture, we put it in another part of the room, and that was when it commenced play so badly. A week or so ago we put it back in its old corner, and now it plays just as well as ever. I don't pretend to understand what makes the difference, but my husband says it is simply one of those queer freaks of acoustics."

"The PHONOGRAPH WITH A SOUL"

NEW YORK GLOBE



The NEW EDISON
CHIPPEDALE—Official Laboratory Model

The critic who stamped this mark of tribute upon the NEW EDISON realizes that here, at last, is a mechanical musical device possessing the human element which no similar device ever before incorporated—that here is an instrument which absolutely and flawlessly Re-Creates the human voice and the sound of human-played instruments, even to the very magnetism of the artist's personality. He realizes that the gulf between the human and the purely mechanical has been bridged—that the NEW EDISON is the musical marvel of all ages.

Because "Edison Has Snared the Soul of Music" and given it to the public through "The Phonograph With a Soul" the Edison dealer possesses an advantage no other dealer can have. In addition to all those who have no special musical training, he has for prospects all real music lovers who will not respond to a mechanical mimicry of the original, but who require nothing less than the original itself or a Re-Creation which cannot be distinguished from the original.

"The Phonograph With a Soul" is a live proposition for live dealers. Correspondence with live dealers is welcomed.

THOMAS A. EDISON, Inc.

103 Lakeside Ave.

Orange, N.J.

Every dealer and every owner should know that in every room there is one best spot to place the instrument. If placed in that spot it will sound better than if placed in any other part of the room. There is also a worst spot in every room, and if the instrument is placed in that spot it will sound worse than it would if placed anywhere else. The best location is something that can be determined only by experimentation.

Stock Records To Sell Records

RETAILING records from the catalogue is not a success for the dealer who aims to bait the business by carrying a few records to convey the impression that he has a bona-fide stock. Purely catalogue business is another proposition, and is not here being referred to.

To get the business of his town or community the dealer must carry a representative stock. If he seeks business on the basis of carrying the records in stock he must have the stock. His customers will soon learn whether they can rely upon getting what they want when they go for it, and it is a trait of talking machine owners that when they go for records they want them at once. They do not care to be told that certain titles they desire "will be here in a few days." They know from experience that "the few days" may be a week or may be never. They also know where there are other dealers that can give them what they want when they want it.

The dealer fools himself if he tries to do record business without the records. Not only that, but he spoils business for the record trade. People lose interest if they cannot get good service. They are encouraged to neglect their talking machines, and a neglected talking

machine is no asset to the trade. It is a liability, for its influence is negative.

It does not follow that the small town dealer need carry every record listed. He must be discreet in ordering, and he can lose just as easily by understocking as by oversupplying, and just as much.

A part of the dealer's business is to educate and encourage his customers to better records. If he lacks faith in his proposition, he surely expects too much if he thinks the people are going to build up his business for him. He must lead his trade, not his trade lead him.

It is true that some dealers think this advice to carry the records is one-sided, that it is entirely to the advantage of the manufacturer or distributor of the records. On the contrary, it is as much to the disadvantage of the manufacturer or distributor that the retailer be overstocked as it is to the retailer himself. The wholesaler is interested in the future business and the way to get it is to have the dealer buy records that he will sell, not that he will keep in stock.

This season of the year is peculiarly and particularly record season. As a result of Christmas trade there are some thousands of new machine owners scattered over the country. They want more records than they have, and they are going to get them. It is a very small proportion of them that will wait while the local dealer sends for the records. Therefore the logical way to do record business is to carry the records.

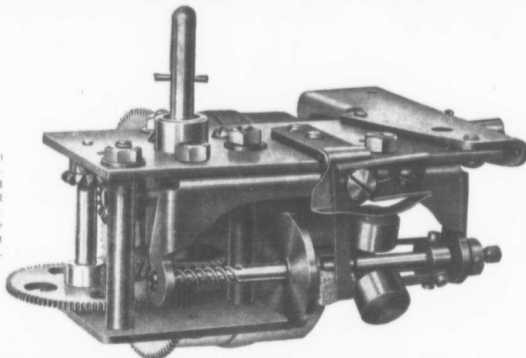
Good Health

GOOD health is a greater asset for the ambitious salesman than cash. A healthy man is a better salesman than a sickly one. He can do his business easier and

MEISSELBACH MOTORS



This is the No. 10 Meisselbach Motor—furnished with a speed indicator and dial and worm driven governor. Will play two 12-in. or three 10-in. lateral cut records. Silent winding.



No. 9 Motor has the same playing capacity as the No. 10 Motor, but the winding handle and the spring barrels are differently located than in the No. 10 Motor. The No. 9 Motor is used in cabinets which have peculiarly placed horns or have peculiar designs. It is furnished with a side regulating rod instead of a speed indicator.

The name Meisselbach speaks for the highest quality in motor construction, embracing skill in workmanship and the best grade of materials. Machines built with Meisselbach motors are built to last. We make other Motors of different capacities. Our larger capacity Motors are made with cast iron frames.

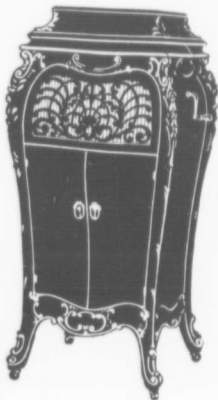
We also manufacture other styles and sizes of Motors, Tone Arms, Sound Boxes, Sapphire Needles, and other parts.

Prompt delivery. Prices on application.

A. F. MEISSELBACH & BRO., - Newark, N.J.

PAST THE QUARTER MILLION MARK!

That over a quarter of a million Sonoras have been sold in a few years is significant.



Sonora's appeal has never been on price—it has been exceptional quality and extraordinary merit **always**.

THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL



is today the leader

*The Highest Class Talking
 Machine in the World*

The public is buying **Sonoras** so fast that the manufacturing capacity is taxed to the uttermost. Sonora dealers are enjoying a phenomenal business right now. No time to think of anything at present but demonstrating, taking orders and making deliveries.

You, too, will be able to do this splendid business if you sell **Sonoras!**

The instrument, the sales help, the guarantees, and the reputation of the Sonora should have your careful consideration if you wish to have a remarkably prosperous trade in 1917.

Possibly your territory is still open and you can secure a Sonora Agency.

Write to-day for information to

TEN SUPERB MODELS
 \$62.50 \$80 \$100 \$135 \$205
 \$240 \$265 \$300 \$475 \$1,500

Manufactured by
Sonora Phonograph Corp.
 New York

the CANADIAN DISTRIBUTORS

I. MONTAGNES & COMPANY

SHUTER and YONGE STREETS

RYRIE BLDG.

TORONTO

DEALERS PROTECT YOURSELVES

The Sonora Phonograph is manufactured and sold under an agreement which permits it to operate under the great basic patents of the phonograph industry. Therefore dealers selling the Sonora are safe from troublesome litigation.

better, and more of it. He is brighter, more cheerful and a stronger influence with his customer, and, as one salesman remarked in this connection, "we need every ounce of good health we can possibly have with some customers." People prefer doing business with a man or woman healthy in body and mind.

One of the monthly bulletins issued by the Toronto Department of Public Health said:

"Statistics show that on this continent the average citizen has a decidedly better chance of growing to middle life than he had half a century ago, but having reached middle age, the prospect of his living to be three score and ten is not so good as it used to be. The general balance is in favor of the present day existence against "the good old times," but it seems, nevertheless, that we are winning at one end of life and losing at the other.

"Increase in the degenerative diseases represents a tremendous economic loss, occurring as they do in the mature productive period when life is most valuable to the individual, to his family, to his business, and to his country.

"The degenerative diseases are chronic diseases of the vital machinery. They are insidious in onset, and the result of habitual daily disregard of the principles of right living."

Take Stock of Your Health

"If a business man were to look after his business in the slipshod way that the average man looks after his health, how long would the business continue?" asks the Bulletin above referred to. "You have statements taken

off ever so often to see how the business is going. You keep careful records of your sales, and purchases, and expenditures, and make comparisons with past years. You have your steam boiler and machinery gone over ever so often. What you have in mind in doing these things is to see where you are. If things are not going well you want to know it early, so that you can apply corrective measures.

"Why not apply the same common sense to your health? It is, as has already been stated, the most important thing in the world, so far as you yourself are concerned, and also as far as your family and business are concerned. Be examined by your physician every six months or every year. Pay your physician to take stock of you; to discover trouble early; to advise; and not for trying to cure one of these degenerative diseases which are apt to come on so insidiously that they are in an unremediable stage when discovered. Nature has built your body like that of primitive man, to run as long as possible under the most adverse conditions without bothering you with unpleasant symptoms. Remember, these degenerative diseases have no symptoms that can be detected by the patient until they are far advanced. Remember, too, that in early discovery lies the real hope of cure.

"Professor Irving Fisher, of Yale University, reports the examination of two thousand employees— young men and young women in different occupations in New York City. Fifty-nine per cent. of the total number examined had some impairment sufficient important to refer them to their own family physician. Among the Ford Motor Company employees in Detroit (average age 32) more than fifty per cent. were found showing some indication of degenerative change in the arteries, and more than 45 per cent. showing impairment of the urinary apparatus."

The editor of the Bulletin then points out that these degenerative ailments are the result of over-eating, insufficient exercise or too strenuous exercise, excessive use of tobacco, use of alcohol, or the strenuous life. The remedy is obvious to anyone, "Temperance in everything" is urged, and "a general curbing of the appetites after fifty years of age."

Trade reprisal is a gun that will kick equally as far as it will shoot.

W. H. BAGSHAW

Lowell, Mass., U.S.A.

Oldest and Largest Manufacturer of
Talking Machine Needles

WORLD'S RECORD SHIPMENT OF

63,000,000

NEEDLES IN TEN DAYS

We have set just one limit on the Columbia program for 1917—
a minimum limit of 100 per cent. increase of Columbia Record ϵ
Business. Watch it! But watch it from the inside.

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

Columbia Graphophone Company
Factory and Headquarters
Toronto - - - Canada





is steadily growing in popularity. And no wonder, every customer is a booster, and is glad to tell his or her friends about their good fortune in choosing a Musicphone.

THEY POINT OUT

The Self-contained Electric Power, no winding.

The Universal Tone Arm, so perfect no attachments needed, playing Edison records to perfection, as well as all others.

The Self-balancing Hood, as light as a feather compared with others.

The large all spruce Sound Chamber, giving beautiful full tone.

The moderate prices that are charged, and yet the dealer gets more than from any other line.

Get in touch with us to-day



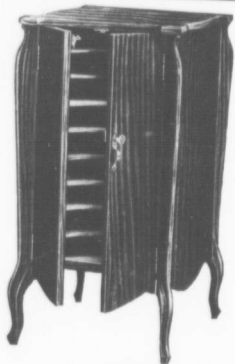
MODEL G \$200



Newbigging Cabinet Co.

LIMITED

HAMILTON - ONTARIO



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

Record Cabinets for all makes of Machines Player Roll Cabinets

This is going to be a hard year for cabinet factories, help is growing scarcer as the war continues. Dealers are well advised to place orders well in advance of their requirements.

NEWBIGGING CABINET Co., Ltd.
Hamilton, - Ontario



Otto Heineman Phonograph Supply Co.

INCORPORATED

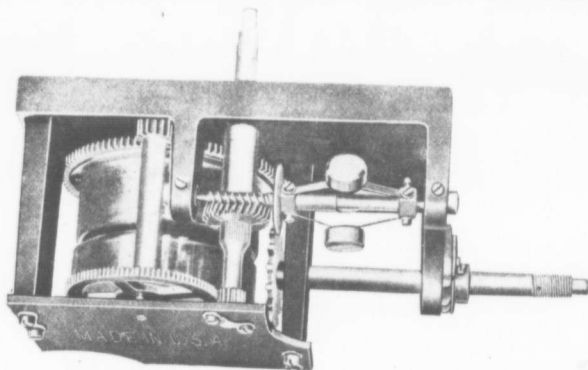
25 WEST 45th ST., NEW YORK
FACTORY, ELYRIA, OHIO



Heineman Motor No. 3

1917 MODEL

STANDARD MOTOR for FLOOR MACHINES



Two-thirds Size of Motor

Some of Its Many Features

1. All bearings are hardened, burnished and polished.
2. Governor is fitted with thrust bearings.
3. Turntable shaft on end, burnished, polished and hardened.
4. Turntable with cast iron bushing riveted on.
5. Frame and spring barrels high grade japanned enamel, absolutely rust proof.
6. Lock washers under every screw.



Otto Heineman
President





COLUMBIA

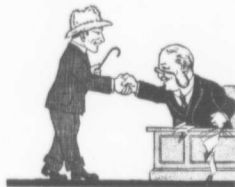
GRAFONOLAS and RECORDS



A BUYER Came In
 THE OTHER day
 AND HE said—
 WHAT'S THE Use
 OF ALL the Advertising
 YOU FOLKS Do—
 YOU MIGHT better
 GIVE US buyers
 THE MONEY You Spend
 FOR ADVERTISING
 FOR WE Buy
 ALL THE Columbias
 YOU CAN get
 ANYWAY.

AND WE said—
 YES,
 THAT'S SO, but
 DO YOU realize
 OUR ADVERTISING
 IS ALL Done
 TO HELP You Sell
 THAT'S WHY
 YOU BUY
 ALL WE can ship
 EACH SEASON.
 THAT'S WHY
 YOU NEVER warm
 YOUR SHELVES with
 COLUMBIA RECORDS
 OR YOUR FLOORS with
 COLUMBIA GRAFONOLAS.
 THAT'S WHY
 WE ALWAYS Advertise
 AND ALWAYS Will
 EVEN THOUGH

WE MAY be
 ALL SOLD up.
 WE ADVERTISE
 TO HELP you Sell.
 THAT'S ALL—
 NOW,
 DO YOU see—
 WE SAID.
 AND HE said—
 YES, I do.
 WELL? WE said.
 YOU'RE RIGHT—
 HE SAID



WE THANK YOU.

Columbia products are advertised in daily, weekly and monthly publications with a combined circulation of millions. Wherever people read they know about Columbia. This advertising is to make your selling easier and it does that.

The MUSIC SUPPLY CO.

Largest Columbia Distributors in Canada

36 Wellington Street East

TORONTO

On Changing Needles

HARMFUL results to records through neglect to change the needle are so obvious to dealers and their salesmen that they are apt to take the acquiescence of the public for granted. In spite of all that is said and written many machine owners still think that the advice to change the needle is a scheme of the wholesalers of needles.

In this connection the following by A. H. Dodin, editor of the Talking Machine World's department of repairs, says:

"The talking machine dealers are prone to hear from machine owners that for one to insert a fresh needle for each record is simply a scheme to build up a business for the needle makers. As a matter of fact the dealers themselves have been known to make a similar insinuation. A customer is likely to state that he has tried playing several records with the same needle and couldn't notice any difference in the reproduction. The advice on needle changing, however, is good.

"There is no substance known that will stand friction forever. The steel needle after use on one record will be found under the microscope to have worn away to a surprising degree. The smoothness of the sides will have vanished, and it will present a rough surface to the record grooves. This roughness becomes more pronounced each time the record is used and naturally results in the wearing and scratching of the record grooves, because the material with which the records are made is not strong enough to resist the steel.

"To the untrained ear there may not be any difference in the reproduction noticeable after playing five or six records with one steel needle, but the life of the record has been materially shortened by the experiment. The wear on the needle may not be apparent to the naked eye, but it can be seen by examination under the glass. If changing the needle will insure double life for the record, it would seem a matter of policy to give that matter attention.

"From 1,000 to 1,500 needles may be purchased for the price of one average record. In view of that fact economy alone should influence one to sacrifice the needle instead of the record, and some sacrifice is bound to be made."

About the Wearing of Records

EXPERIMENTS have tended to prove that in the usual run of disc records the greatest wear occurs at the outer edge," says the writer referred to in the preceding article. "The extent of the wear decreases towards the centre, and a number of interesting explanations have been made of this fact. One explanation is to the effect that the reproducer travels along the record groove at a much greater speed at the outer edge than at the inner edge, for the turn-table revolves at the same speed regardless of in what position the needle happens to be. Other experts claim that there is little basis for such an explanation because the recording of the outer edge is done at the same speed, or approximately the same speed, as that at which the record is reproduced.

"An explanation that is accepted by a considerable number is that, in the case of the average disc machine, the needle of the reproducer must find and follow the

record groove of its own accord, there being no mechanical means for adjusting its position in the groove. It is conceded that such being the case, it takes several revolutions of the record before the needle is finally settled in the record groove, and that during the revolutions it must cause some damage to the record in the process of adjustment.

"In certain selections the heaviest passages occur toward the middle of the record, or at its end. On such records the greatest wear is generally found where these heavy passages occur, because the wide wave amplitude of these heavy passages tends to more or less resistance to the progress of the needle."

May Open in Canada

Mr. W. C. Strong, factory manager Otto Heineman Phonograph Supply Co., Inc., of New York, visited Toronto recently in the interests of his firm. Mr. Strong has a number of customers in Canada using Heineman motors, and he predicts a great increase in the production of talking machines in this country.

Asked as to their opening a branch in Canada, Mr. Strong had no definite announcement to make, though admitting that his firm had under consideration the opening up of an office in Toronto. Should this be decided upon announcement will be made at an early date.

Visited Montreal

Mr. L. R. Beaudry, of the French department of the Columbia Graphophone Co., was in Montreal during the first week of the New Year in the interest of his department. The new series of Columbia French records by French-Canadian artists have very strongly appealed to the people of the Province of Quebec, and the sale of the thirty-six new French records issued in the last few months has been very large. Mr. Beaudry reports that business in Montreal has been very gratifying and that the first weeks of the New Year have been marked by a record sale of Columbia records through all Columbia stores in Montreal.

New Victor Numerical Catalogue

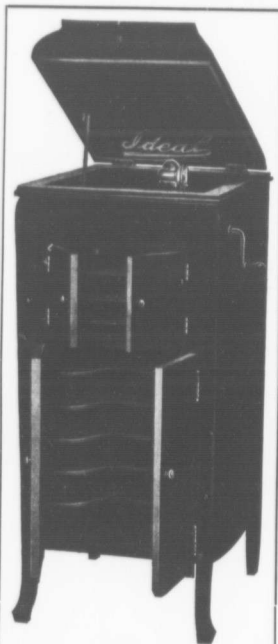
Victor dealers will shortly receive from their distributors a copy of the new numerical catalogue. This lists all Victor records up to November. Referring to this catalogue, "His Master's Voice" Bulletin says:

"The book, if properly used, is of great service indeed to dealers in regard to the keeping of their stock, and if the directions in the front of the book are carefully followed, it cannot help but increase greatly the amount of business in records by reason of its enabling the dealers to keep his stock well assorted and capable of meeting every demand upon it.

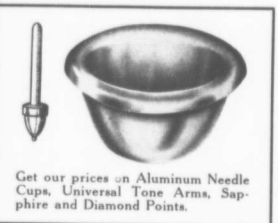
"Perhaps some dealers have not fully realized the great advantage which a proper use of this book will be to them, and it is most strongly recommended that they look into the matter at once and act accordingly."

Mr. O. C. Dorian, general manager Pathé Freres Phonograph Co., Ltd., paid a visit to New York recently.

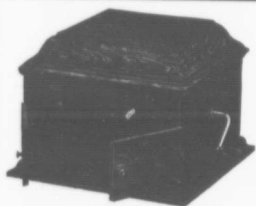
DEALERS ATTENTION!!!



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



Get our prices on Aluminum Needle
 Cups, Universal Tone Arms, Sap-
 phire and Diamond Points.



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

This model is exceptionally good
 value. Sample forwarded upon re-
 ceipt of cheque for \$24.00.



MODEL NO. 2—Mahogany Finish
DIMENSIONS
 Height, 8 in. Width, 14½ in.
 Depth, 15½ in.
 Retail Price, \$25.00

Equipped with double spring
 fibre gear motor, universal tone
 arm and jewel point.

We are in a position to make
 immediate deliveries, and will for-
 ward a sample by express to any
 dealer upon receipt of cheque for
 \$15.50.

Facts About the

Ideal Perfect Tone

(Trade Mark)

PHONOGRAPH

It plays every make of disc record without attachments
 so necessary on the ordinary talking machines.

A written guarantee for one year is given with every
 instrument.

The motor in each model is very carefully constructed,
 ensuring long run and even reproduction.

The Ideal is a money-maker for the dealer. If you want
 the exclusive agency for your district write to-day.

Regal Phonograph Co. 43 Queen St. E., Toronto

Montreal Activity in Talking Machine Trade

SO much importance has the talking machine trade developed, that The Journal's Montreal correspondent considered it advisable to give his readers a separate letter covering that city's activity in this particular branch of the music trades.

December was a record month in the Montreal Talking Machine industry. All dealers complained of a shortage of machines, and in some cases their floors were entirely depleted before Christmas Eve.

Berliner Gramophone Co., Limited, were one of the firms to enjoy unusual activity, and during Christmas week their various stores were the mecca of customers who crowded the demonstration booths, with a string of patrons waiting all the time to gain admittance. This continued until midnight of the last business day before Christmas. More than ever before the Victrola played a prominent part in the matter of Christmas gifts, as did also Victrola records.

Recordings of Christmas music and seasonable selections were in greater demand than in previous years. This applied to all makes of records.

Charles Culross' Sonora parlors were thronged with enthusiastic buyers practically the whole month of December, and a large number of types of this make were disposed of, likewise Columbia product, which he also handles.

Miss Harvard, of the Canadian Graphophone Co., observes that the workman's trade is worth cultivating. With the large amount of money the artisans are now making in munition plants they are indulging in Talkers of the better types. They were big factors in the volume of business turned over in December by this firm in Columbia Grafonolas and records. They are cash customers, and buy as a start a considerable quantity of records from 85c upwards.

The management of the Regent Theatre, Ottawa, arranged with the Phonograph Shop of that city for the use of an Edison Diamond Disc in their theatre, where it was part of the musical programme for a few days.

J. S. Prince & Co., Inc., 85 St. Lawrence Blvd., are featuring the Phonola as well as handling the Columbia line. They report excellent business during December.

Dupuis Freres, Ltd., the leading French department store, St. Catherine St. East, have added a phonograph department, and have selected the Columbia as their leader, and are carrying a complete line of machines and records.

John Ferns, 146 Fairmount Avenue, Montreal, is a Victor enthusiast, and states that "His Master's Voice" products are second to none. "It is not a case of selling these goods; it is getting delivery of them," he said, "that gives us the most worry."

Arthur Blouin, 191 Wellington St., Sherbrooke, is a newly-appointed agent handling the Pathé.

Manager Norman F. Rowell, of the C. W. Lindsay Victrola department, was kept busy arranging delivery of goods sold prior to Christmas so as to reach the customers on Christmas Day. He was entirely cleaned out of stock.

The 216th Bantam Battalion at their recruiting rooms, 524½ St. Catherine St. West, are unconsciously advertising the Pathé. The crest of this battalion is a rooster, and on the window of the recruiting room is to be seen a replica of the Pathé Red Rooster.

There are a number of record exchanges in Montreal exchanging records at 10 cents each or \$1.00 per dozen. Recently a new concern appeared in the field and cut the price to 5 cents per record. The cut has apparently had no effect on the old firms as they are still doing business at the old rate.

Goodwin's, Limited, in addition to selling the Edison and Columbia lines, have taken on the Phonola.

During the initial visit to Montreal of Canada's new Governor-General, the Duke of Devonshire, C. W. Lindsay, Limited, furnished His Excellency during his stay at "Ravensrag" with a Victrola, Style XVI.

Charles Lamoureux, Reg. 1016 St. Denis St., is making a specialty of talking machine repairs and is handling a make of machine as well.

Herbert Keet, Cartier Bldg., 212 McGill St., Montreal, is selling a line of hornless talkers, which play all records, priced from \$5 to \$7.50.

Quebec Sales Co., Quebec City, have gone into the talking machine business and are showing a machine that sells at a popular figure. They claim for this low-priced machine that it will play all style of records.

N. G. Valiquette, Ltd., 477-479 St. Catherine St. East, with eight recording rooms are carrying a stock of 25,000 records, besides an immense display of Pathé machines in all styles.

"The industrial activity in Montreal was reflected in the selection of numerous Edison talking machines as Christmas presents," said Layton Bros., who congratulated themselves on having a stock to meet every demand. This firm, anticipating a heavy holiday sale, gave their order when the summer solstice was still in knee breeches. Models C150, retailing at \$200, and C250 at \$325, were especial favorites. The greater number of sales were for spot cash, while for those on time payments initial deposits were of a substantial nature. The staff worked until after twelve o'clock, and deliveries were made on Sunday and Christmas Day. Three additional salesmen have been retained permanently to look after the wants of the phonograph department as their clientele is increasing at such a rapid rate. Columbia machines were also largely in demand.

J. A. Hurteau & Co's. (Ltd.), large stock of Pathéphone and Sonora phonographs looked small after the last closing time before Christmas. "Never have we done so much trade at one particular time," is the way this house puts it, "and towards the close of the evening it was not left to the buyer to state his preference. It was a case of take this style or nothing." Pathé and Sonora goods are capital sellers this firm believe.

The Berliner Gramophone Co., Limited, are still putting in many weary hours endeavoring to reduce the accumulation of back orders for Victor products that will not be reduced appreciably.

Mr. Geo. H. Honsberger, of the Pathé Freres firm, who visited Winnipeg in the interests of his firm, went on to a number of Western centres and opened up Pathé agencies for the Western distributors, R. J. Whitla & Co., Ltd., of Winnipeg. Mr. Honsberger returned from Edmonton in time to spend Christmas at his home in Toronto.

Dictaphone Convention

Mr. Ralph Cabanas, general manager Columbia Graphophone Co.'s business in Canada, has returned to headquarters at Toronto from New York, where he attended the Dictaphone Convention, and incidentally attended to other matters pertaining to an increased Columbia output for 1917.

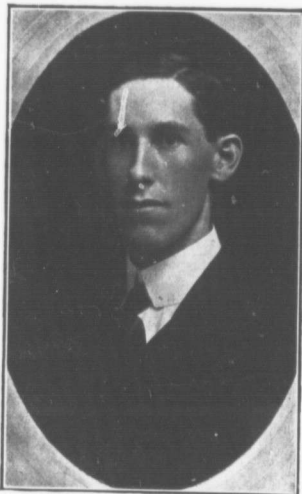
The Dictaphone Convention was the outcome of a quota contest arranged by the company to cover October, November and December. Salesmen making the quota, a high one, were to be the guests of the company on a trip to New York. It was expected that 25 men might reach the quota, but 100 earned the trip to New York.

In the district quota, Canada, under Mr. Cabanas' jurisdiction exceeded the quota by over 30 per cent., and as district manager, Mr. Cabanas was the company's guest. The convention extended over four days, and concluded with a banquet at the McAlpin Hotel. The entertainment included beefsteak dinner, luncheons and theatre party.

Simpson's "Music Studio"

In selecting a name for their talking machine department, the Robert Simpson Co., Ltd., of Toronto, decided upon "Music Studio." At the present time the department is entirely devoted to phonographic interests, being subdivided into Edison and Pathé departments.

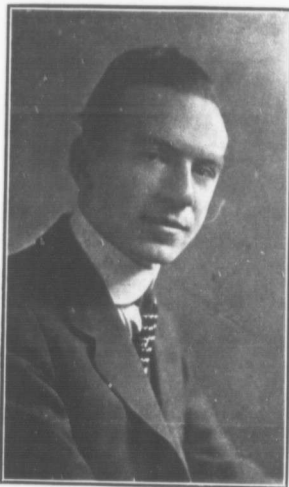
Reference was made to this addition in the Simpson store in a former issue of the Journal. The department



J. Leo Grant.

is on the sixth floor, and there are eight demonstration booths, the partitions being of mahogany to about three feet from the floor and heavy plate glass above that. Four of the rooms are used entirely for demonstrating machines, and the other four for record sales purposes.

The department is in charge of Mr. Harry R. Braid, who was for six years a member of the R. S. Williams & Sons, Co., phonograph department selling staff. Mr. Braid's right-hand man is Mr. J. Leo Grant, formerly with Gourlay, Winter & Leeming, Ltd., in a similar capacity. These young men are greatly pleased with the facilities placed at the disposal of their department, which, only opened in November, has already become a rendezvous of the big departmental store's patrons.



Harry R. Braid.

In connection with the department, a series of Wednesday and Saturday afternoon recitals are being given in the "Palm Room" of the company's restaurant on the same floor. This feature also is appreciated by customers of the store, who are asking that the recitals commence at noon instead of three o'clock.

Sonora Doings

Mr. E. Van Gelder, of 1, Montagnes & Co., Toronto, the Canadian distributors of Sonora phonographs, visited the trade in the Maritime Provinces since the first of the year. Prior to Mr. Van Gelder's departure east, Mr. Montagnes visited Sonora headquarters in New York and arranged for the year's purchases to come in regular monthly shipments.

Mr. Montagnes was accompanied to New York by Mr. Roy Wilson, who has charge of the firm's repair department. He visited the Sonora factory and thoroughly familiarized himself with the processes of manufacture. Incidentally he very much enjoyed this, his first, visit to New York.

Concerning Christmas trade, Mr. Montagnes expressed himself as very well satisfied, and even more pleased with the continuance of the demand into the New Year, when it would reasonably be expected to have slackened off.

Phonograph Man Married

Mr. Harry P. Braid, Toronto, who is in charge of the Robert Simpson Co.'s "Music Studio," made a splendid start for the New Year. He was married on January 1st. The bride was Miss Maude, eldest daughter of Mrs. and the late G. D. Finlay, at whose home in Owen Sound the marriage ceremony was celebrated. The guests of the occasion were only the immediate friends of the two families interested.

The wedding march was played by Miss Mabel Finlay, of Collingwood, cousin of the bride, and during the signing of the register Mrs. D. E. Armstrong, sister of the bride, also of Collingwood, sang "All Mine Alone." Following a buffet lunch, the officiating pastor, Rev. Canon Ardill, proposed the toast to the bride, suitably responded to by the groom. The young couple left in the afternoon via C.P.R. with the good wishes of a host of friends. Mr. and Mrs. Braid will reside at 161 Fern Avenue, Toronto.

Talking Machine Motor and Accessory Catalogue

The Journal is just in receipt of the latest catalogue issued by A. F. Meisselbach & Bro., of Newark, N.J., illustrating and describing the various motors, tone arms, sound boxes and parts made by them. It is a 32-page booklet on heavy coated paper. There is detailed information on seven types of motors, motor parts, turntables, winding cranks, tone arms, sound boxes, attachments, of different varieties, etc. The catalogue is well gotten up, and the illustrations are particularly well reproduced. Members of the trade desiring a copy can secure one from A. F. Meisselbach & Bro., at 29 Congress St., Newark, N.J.

Phonograph Man Bereaved

Those in the trade acquainted with Mr. Montagnes, of I. Montagnes & Co., Toronto, will sympathize with him in his sad bereavement, news of which reached him on Christmas Day. On that day he received word from Holland of the sudden death of his mother at her home in Amsterdam. Mr. Montagnes, who had not seen his mother for four years, had planned to visit his old home this year, and as his mother had always been a particularly healthy and active woman her death came as a great shock. She was 67 years of age and had been married 45 years. Her husband survives.

The Edison Competition

The winners in the Edison appreciation contest have been announced, for which cash prizes aggregating \$1,000 were offered by Thos. A. Edison, Inc. The contest was held in connection with the 1916 observance of Edison week. There were six prizes ranging from \$500 down. The contest was with the idea of securing opinions of average music lovers in regard to the New Edison. Follows the opinion that won the third consolation prize:

"I am the conservator of an otherwise lost art.

"I faithfully record, and as faithfully reproduce, the most subtle and elusive medium of expressive genius.

"Heretofore, painting has found witness in matchless works of master hands, enduring from age to age.

"Sculpture has left the perfect fruit of patient creative skill, in lasting bronze and marble.

"Literature has shone from the printed page, that man may avail himself of the wisdom of the ages.

"Architecture has had its example in every land, in pyramid, Coliseum or cathedral.

"But music, as exemplified in voice or in instrument, had died when it was born.

"And then I came to preserve not only the technique but the soul of music, to register its appeal, its joy, its pathos, its passion.

"I am the sole medium whereby music is made permanent.

"I am a phonograph!

"But I am more. I am the phonograph, the perfected product of the author and finisher of mechanical sound production. None other can rival me, because others are but variations of my creator's original discoveries.

"I am the New Edison."

New Columbia French Records for February

10-INCH—85c

- E3080 La Chanson Des Peupliers. (Doria). J. M. Magan, Baritone.
Le Credo Du Paysan. (Goublier). J. M. Magan, Baritone.
- E3081 Nos Deux Patries. (Brisson-Payette). J. M. Magan, Baritone.
Ce Que C'est Drapeau. D. Dubuisson, Baritone.
- E3082 Cessant Les Canadiennes. (Boyer). H. Pellerin.
Reviens, Valse chantée. (Christiné). J. H. Thibaudau, Tenor.
- E3083 Pour Vous, Ma Jolie. (Rico). H. Pellerin.
Reve D'Un Soir, Valse chantée. (Fischer). H. Pellerin.
- E3084 Bibi En Baloune. (Almer). Comic song. D. Dubuisson.
Un Vieux Farceur. (Léon). Comic song. D. Dubuisson.
- E3085 Ce N'est Pas Sérieux. (Christiné). Comic song. A. Noheor.
Te F'ras Pas Ca. (Jouve). Comic song. A. Noheor.
- E3086 Melodie Secrete. (Valsien). Comic song. A. Noheor.
Elle Avait Les Yeux Doux. (Maxe). Comic song. A. Noheor.
- E3087 Ladebauche. Zidore prend l'électricité. Elzear Hamel.
Ladebauche, Veillée de contes. Elzear Hamel.
- E3088 Enrage. Comic recitation. J. P. Filion.
Le Record De La Ligne. Comic recitation. J. P. Filion.
- E3090 Quand on Aime. (d'Harlot). H. Vaillancourt, Baritone.
Quand Nous Serons Vieux. (Delmet). H. Vaillancourt, Baritone.
- 12-INCH—\$1.25
- E5129 Comme a Vingt Ans. (Durand). J. H. Thibaudau, Tenor.
Ah! C'Qu'on S'Aimait. Hector Pellerin.

NEW RECORDS

Columbia Records for February

12-INCH—\$1.50

- 45915 Venezia e Napoli (Liszt), Josef Hofmann, pianist.
 45916 The Bank of the Bay (Padewski), Josef Hofmann, pianist.
 Arbutus (Old Irish Air), Oscar Seagle, baritone. Orchestra accompaniment.
 The Meeting of the Waters (Moore), Oscar Seagle, baritone. Orchestra accompaniment.
 45903 Sanson and Delilah (Saint Saens), Danse Bachanale, Chicago Symphony Orchestra. Under the direction of Frederick Stock.
 Die Walkure (Wagner), Ride of the Valkyries, Chicago Symphony Orchestra. Under the direction of Frederick Stock.
 45907 Abridged (Evening Song) (Schumann), Pablo Casals, 'cello. Orchestra accompaniment.
 Chanson Louis XIII and Pavane (Coperni-Kreidler), Pablo Casals, 'cello. Piano accompaniment.
 45908 Faust (Pantafise)—Opus 20, (Gounod-Wieniawski), Kathleen Parlow, violinist. Orchestra accomp.
 Cavalleria Rusticana—Tormozzo, (Mascagni), Kathleen Parlow, violinist. Orchestra accomp.
 45778 Danny Deever, (Danraoch), Words by Kipling, David Bishop, baritone. Orchestra accomp.
 The Pirate Song, (Gilbert), David Bishop, baritone. Orchestra accomp.
 45904 Elegie, (Massenet), Eddy Brown, violinist. Piano accomp. by Maurice C. Rumsey.
 45911 The Garden of Sleep, (de Lara), Lucy Gates, soprano. Orchestra accomp.
 Come My Beloved, (Handel), Lucy Gates, soprano. Orchestra accomp.
- 12-INCH—\$1.25
- 45919 A Broken Dull—"London Taps," (Tate), Fox-trot, Prince's Band.
 Biltmore Waltz (Green), Prince's Band.
 45917 Hello! I've Been Looking for You, (Hubbell), Introducing "My Skating Girl," (Hubbell and Darwiski), One-step, Prince's Band.
 Listen to This, (Kaufman), One-step, Prince's Band.
 45918 Betty, (Rubens), Betty Walter, Prince's Orchestra.
 Mariel Waltz, (Daly), Prince's Orchestra.
 45914 My Lonely Lola Loo, (Murphy, Lange and Selman), Medley Fox-trot, Introducing L. "When Evening Shadows Fall," (Polka) 2, "On the Arm of the Old Arm Chair," (Lange), Prince's Band.
 Dance of the Dolls, (Ager), Fox-trot, Shadow's Band.
 45844 Valentine Lente and Pizzicati, From Ballet "Sylvia," (Delibes), Prince's Orchestra.
 Extra act of Valse, From Ballet "Coppelia," (Delibes), Prince's Orchestra.
 45913 Light Cavalry Overture, Part I, (Von Suppe), Columbia Symphony Orchestra.
 Light Cavalry Overture, Part II, (Von Suppe), Columbia Symphony Orchestra.
 45905 Eileen Albana, (Thomas), James Harrod, tenor. Orchestra accomp.
 My Sweetheart When a Boy, (Morgan), James Harrod, tenor. Orchestra accomp.
 45906 La Traviata, (Verdi), Traviata Chorus, Act. II, Final—Opera Chorus, Orchestra accomp.
 La Traviata, (Verdi), (Arranged by Maurice Smith), Selection, Columbia Symphony Orchestra.

10-INCH—\$1.00

- 42150 Al Dawning, (Caddam), Vernon Stiles, tenor. Orchestra accomp.
 Because, (D'Hardell), Vernon Stiles, tenor. Orchestra accomp.
- 10-INCH—8c
- 42128 All America March (Zamenik), Prince's Band.
 Directorate March (Sons), Prince's Band.
 42149 Aladdin, (Romberg), Samuel Ash, tenor. Orchestra accomp.
 Naughtily Naughtily! Naughtily! (Vincent), Samuel Ash, tenor. Orchestra accomp.
 42145 When the Major Plays Those Minor Melodies, (Wilander and De Costa), M. J. O'Connell, tenor. Orchestra accomp.
 Take Me to My Ohlan! (Tobias), Irving Kaufmann, tenor. Orchestra accompaniment.
 42143 Pray for the Light to go Out, (Skidmore), George O'Connor, tenor. Orchestra accompaniment.
 They're Wearing 'em Higher in Hawaii, (Mohr), Morton Harvey, tenor. Orchestra accomp.
 42151 Yaddie, Kaddie, Kiddie, Kaddie, Koo, (Meyer), Knickerbocker Quartette, Guitars accomp.
 "Two Only an Irishman's Dream, (Cormack), Empire Trio, Orchestra accomp.
 42152 The Melody of My Dreams, Robert Lewis, tenor. Orchestra accomp.
 What I Owe You, (Mohr), James Reed, tenor. Orchestra accomp.
 42148 On the Sandwich Isles, (Von Tilzer), Knickerbocker Quartette, Orchestra accomp.
 Honolulu, America Loves You, (We've Got to Hand It to You), (Fox, Clark and Monaco), Knickerbocker Quartette, Orchestra accomp.
 42153 How's Every Little Thing in Dixie? (Gumble), Arthur Fields, tenor. Orchestra accomp.
 Whose Pretty Baby Are You Now? (Kahn and Van Alstyne), Henry I. Marshall, baritone. Orchestra accomp.
 42154 A Broken Doll, (Tate), M. Johnson, comedian. Orchestra accomp.
 My Hawaiian Sunshine, (Gilbert and Morgan), Sam Ash and Robert Lewis, tenor duet. Guitars accomp.

- 42141 La Lisonjera, (The Flatterer), (Chaminade), Prince's Orchestra.
 La Mousme, (Japanese Mazurka), (Ganne), Prince's Orchestra.
 42147 The Hamble's Jig, Edward Herborn and James Wheeler, accordion and banjo.
 The Maid Behind the Bar, (Irish Reel), Edward Herborn and James Wheeler, accordion and banjo.
 42137 The Garden of Your Heart, (Dore), Charles Harrison, tenor. Orchestra accomp.
 Two Eyes of Grey, (McGehee), Charles Harrison, tenor. Orchestra accomp.
 42146 Mighty Fortress, (Ein' Feste Burg), (Luther), Columbia Stellar Quartette, Unaccompanied.
 Creation's Hymn, (Bestloven), Stellar Quartette, Unaccompanied.
 42144 Jimmie's Rhythms, (Adeline Francis), Adeline Francis, story telling.
 Racy Lizzie, (Adeline Francis), Adeline Francis, story telling.
 42136 Aloha Oe, (Farwell to Thee), (Queen Liliuokalani), Waltz. Blue and White Marimba Band.
 Uncle Tom, (Hugo Frey), One-step, Blue and White Marimba Band.

New Pathe Records

- 2825D Dormi Pare (Sleep On), (Salvatore Saverdi), Baritone solo in Italian, orch. accomp. Thomas Chalmers 12
 4406C Carmen (Bialet), Sung in French, Lucien Muratore 12
 Tenor solo, orch. accomp. Lucien Muratore
 Romeo and Juliette (Gounod), "Ahi! leve-toi, solet!" (Cavatone), Sung in French, Lucien Muratore 12
 4409F Non t'Amate, Piu! (Tosti) (You Don't Love Me Any More), Sung in Italian, Lucien Muratore 12
 II Pescatore Cantata (Mazzoli and Tosti), (The Song of the Fisherman), Sung in Italian, Lucien Muratore 12
 Tenor solo, orch. accomp. Lucien Muratore
- NEW STANDARD VOCAL RECORDS
- 52017 Bonnie, Sweet Jessie (Root and Gilbert), Sung in Scotch dialect, Tenor solo, orch. accomp. Craig Campbell 12
 My Ain Folk (Mills and Lennon), Tenor solo, orch. accomp. Craig Campbell 12
 32015 In the Gloaming (Harrison), Mezzo-Soprano solo, Fathé Salon orch. accomp. Eleonora de Cisneros 12
 Will o' the Weip (Ch. G. Spross), Mezzo-Soprano solo, Pathe Salon orch. accomp. Eleonora de Cisneros 12

NEW BAND AND ORCHESTRA RECORDS.

- 45097 Danse Napolitaine (Desormes), Gardie Republicaine Band of France 12
 Tarantelle de la Pompe, (Whelan), Garde Republicaine Band of France 12
 45086 The Enchanted Bell (Kamp), Pathe Grand Orchestra, with Bells 12
 March de la Banniere (Stritko), Pathe Grand Orchestra, with Bells 12
- POPULAR HITS OF THE MONTH
- 20090 Oh! How she Could Yark! Harki! Wicki! Wacki! Wo! (Murphy McCarron and Von Tilzer), Baritone solo, orch. accomp. Louis J. Winisch 10½
 Pickin' 'Em Up and Layin' 'Em Down, from "Broadway and Buttermilk" (Chas. N. Grant), Baritone solo, orch. accomp. Louis J. Winisch 10½
 20099 She Is the Sunshine of Virginia (MacDonald and Carroll), Baritone solo, orch. accomp. Gordon MacHughes 10½
 The Melody of My Dream (Author Unknown), Tenor solo, orch. accomp. Henry Burr 10½
 20073 Down in Honky Tonky Town (McCarron and Smith), Baritone solo, orch. accomp. Louis J. Winisch 10½
 Come Along to Caroline (Harris and Olmar), Baritone solo, orch. accomp. Louis J. Winisch 10½
 20079 The Two-Key Rag (Joe Hollander), Orch. accomp. Louis J. Winisch 10½
 Collins and Harlan
 Baritone solo, orch. accomp. Arthur Collins 10½

NEW INSTRUMENTAL NOVELTIES

- 40060 Love's Dream After the Ball (Cithlova), Pathe Symphonie Trio 12
 Un Pou d'Amour (Silesou), "A Little Love, a Little Kiss" Pathe Symphonie Trio 12
 NEW PATHE "DE LUXE" PATHE SYMPHONIE TRIO DE LUXE (REVISED)
- 20087 Pretty Baby (van Alstyne and Gumble), Fox-trot
 Teasing the Cat (Chas. L. Johnson), One or two-step, Pathe Dance Orchestra 10½
 20087 A Broken Doll (Tate), "London Taps" or Fox-trot, Pathe Dance Orchestra 10½
 Step With Per (Kaufman), One or two-step, Pathe Dance Orchestra 10½
 20098 Oh! Babe! (Klickman), Fox-trot American Republic Band 10½
 Go Get 'Em (Manholz), One or two-step, American Republic Band 10½

New Victor Records for February

POPULAR SONGS FOR FEBRUARY—10-INCH

- 18152 Paradise Blues (Hirsch-Williams), Marion Harris.
 18190 It's a Long, Long Time (Since I've Been Home) (Arl), Irving Kaufman.
 I'll Wed the Girl I Left Behind (Will Dillon), M. J. O'Connell.
 18197 The Loveliest in Your Eyes (Macdonald-Edwards), Albert Wiedersheid.
 Just a word of Sympathy (Kahn-Van Alstyne), James Reed.
 I. F. Harrison.
 18198 "Two Only an Irishman's Dream" (O'Brien-Dubin-Cormack), Henry Burr.
 Everybody Loves an Irish Song (William J. McKenna), American Quartet.

- 18201 Any Place in Heaven if You Are Near Me (Lockton-Lohr). Charles Harrison.
When I Found the Way to Your Heart (Weslyn-Vanderpool). Charles Harrison.
- 18202 My Walkie Ukulele Girl (Hawaiian Fox Trot Song) (Glick-Smith). Irving Kaufman.
My Hawaiian Sunshine (Gilbert Morgan) (Hawaiian Guitars by Louise and Ferrer). Albert Campbell Henry Burr.
- 18204 Keep Your Eye on the Girlie You Love (Gerber-Johnson-Schuster). Peerless Quartet.
I'm Coming Back to California (That's Where I Belong) (Brennan-Hall). Peerless Quartet.
- 18205 Put on Your Slippers and Fill Up Your Pipe (You're Not Going Bye Bye To-night) (Moran-Hoelving-Thiler). Ada Jones.
If It Wasn't for You (Wing-Cunningham-H. von Tiller). Ada Jones and Billy Murray.
- 18210 They're Wearing Them Higher in Hawaii (Goodwin-Mohr). Collins and Harlan.
Buzzin' the Bee (Jack Wells). Collins and Harlan.
- 18212 On Honolulu Bay (Yellen-Cobb-Barron) (with Hawaiian Guitars by Louise and Ferrer). Peerless Quartet.
In the Sweet Long Ago (Heath-Lange-Solman). Sterling Trio.
- 18214 Hush-a-Bye, Ma Baby (Missouri Waltz) (Music from an original melody procured by John V. Eppel). (Lyric by J. R. Shan non). Edna Brown.
Somewhere My Love Lies Dreaming. James Reed & J. P. Harrison.

DANCE RECORDS—10-INCH

- 18203 Listen To This—One Step (Mel B. Kaufman). Victor Military Band.
Brown Skin—Fox Trot (Clarence Williams-A. J. Piron). Victor Military Band.
- 18204 When the Sun Goes Down in Romany—Medley Fox Trot—"When the Sun Goes Down in Romany"—"Hurry Back to My Bamboo Shark"—"Love Me at Twilight"—"In Florida Among the Palms." Victor Military Band.
Witmark Medley—One Step—"For Dixie and Uncle Sam"—"I'll Wed the Girl I Left Behind"—"The Eyes of Hawaii"—"My Mother's Star"—"Send Me to My Alabama"—"Come Back They're Calling You." Victor Military Band.

MISCELLANEOUS INSTRUMENTAL RECORDS

- 18189 Chicken Walk—Eccentric Fox Trot (Tom Brown) (Saxophone Sextette). Six Brown Bros.
San Francisco Souvenir March (Accordion Solo) (Pietro). Pietro.
- 18190 Serenade—Night, Beloved! (New) (Viola Cello-Piano). McKee Trio.
Bohemian Girl Melodies (Balle) (Violin-Cello-Piano). "Then You'll Remember Me" and "I Dream I Dwell in Marble Halls." McKee Trio.
- 18191 Mikado Selection—Part 1 (Sullivan-arr. by Tshani)—Entrance of Mikado. "Mi Ya So Mi"—"Wandering Minstrel"—"Moon Song"—Quintette. "Youth Must Have Its Fling"—"Trio." "The Criminal Girl"—Victor Concert Orchestra.
- 18192 Mikado Selection—Part 2 (Sullivan-arr. by Tshani)—"Tit-Wit"—"Three Little Maids"—"He's Going to Marry Yum Yum"—"The Flowers That Bloom in the Spring"—"Here's a State Thing—Finale. "With Joyful Shout." Victor Concert Orchestra.
- 18194 Carnival of Venice (Himmelfreich) (Pianoforte Solo). Ferdinand Himmelreich.
Whispering Winds (Reverie) (Himmelfreich) (Pianoforte Solo). Ferdinand Himmelreich.
- 18200 July General March (Neil Morel). Conway's Band.
Patriotic Medley March. No. 1—(1) Hall Columbia. (2) Red, White and Blue. (3) Tramp, Tramp, Tramp. (4) Battle Hymn of the Republic ("Tune "John Brown"). Victor Military Band.
- 18200 The Evolution of Dixie (M. L. Lake). A Fantasia depicting the gradual evolution of "Dixie" slowly thru "The Creation"—"Dance Aboriginal" until the melody is fully developed. It then becomes a "Walk", then "Ragtime" and at last "Grand Opera." Conway's Band.
- Melodious Memories—Fragments of Old Favorites (Herman Finek). "Soldiers in the Park"—"Torpedo and the White Whale"—"A Frangese"—"Blue Danube"—"Cavalleria Rusticana Intermezzo"—"Pas de Quatre"—"Musetta's Song" from "Boheme"—"Toreador Song" from "Carmen"—"Then You'll Remember Me" from "Bohemian Girl"—"Soldiers' Chorus" from "Faust." Conway's Band.

VOCAL RECORDS

- 18195 Carry Me Back to Old Virginia (James Bland). Orpheus Quartet.
Dorling Nellie Gray (R. R. Hanley). Peerless Quartet.
- 18201 Automobile Parody—Parodies on "Holy City"—"Toreador Song"—"Marching Through Georgia"—"Dixie"—"Ben Bolt"—"Out of the Deep"—"Reuben, Reuben"—"Rosary"—"John Brown's Body"—"Auld Lang Syne." Nat M. Wills.
- 18202 Pineville School Board. Charles Ross Tangedy.
- 18202 Hungarian Restaurant Scene (Joe Smith). Avon Comedy Four.
Cohan's Wedding (Joe Smith). Avon Comedy Four.
- 18203 Gems from "Bohemian Girl"—Part 1—Ballet—Chorus. "Away to Hill and Glen"—Solo. "I Dream I Dwell in Marble Halls"—Solo. "Heart Bow'd Down"—Mixed Quartet. "Silence, the Lady Moon"—Solo. "Fair Land of Poland"—Solo. "Happy and Light." Victor Opera Co.
- 18203 Gems from "Bohemian Girl"—Part 2 (Balle)—Chorus. "In the Gypsy Life"—Solo and Chorus. "Come with the Gypsy Bride"—Solo. "Bliss Forever Past"—Duet. "What is the Spell"—Solo. "Then You'll Remember Me"—Solo and Chorus. "Oh, What Full Delights." Victor Opera Co.
- 18209 Court Scene in Carolina (Collins-Campbell). Victor Vaudeville Co.
Darktown Camp Meatin' Experiences (Collins-Campbell). Victor Vaudeville Co.

RED SEAL RECORDS

- 64550 Passing By (Edward Parcell 169-1740). Julia Culp, Contralto.
64624 Since Molly Went Away (Stanton-Burleigh). Emilio de Gorgozza, Tenor.

12-INCH

- 88580 Les Pecheurs de Perles—Je crois entendre encore (Pearl Fishers—I Hear as in Dream) (Bizet). Enrico Caruso, Tenor. In French.
- 88582 Ave Maria (Bach-Gounod). Emmy Destinn, Soprano. In Latin.
74486 Non a ver (The Not True). Tito McCormack, Tenor. In Italian.
- 74490 When You and I Were Young, Maggie (Johnson-Butterfield). Ewan Williams, Tenor (with Male Chorus).
- 10-INCH
- 87257 Serenade. (Sing, Smile, Slumber). (Gounod). (Plate obligata by the artist) (Leonecavallo) (Soprano and Baritone).
64625 Such a Li'l Fellow (Frances Lowell-William Diekmann). Alma Gluck, Soprano.
87228 Es steh' ich hier Land' (The Linden in the Dale) (Folk Song) (Arr. by Wilhelm Berger). Alma Gluck, Soprano; Paul Reimers, Tenor. In German.
87262 Janet's Choir (Caribel). Louise Heron, Contralto.
64502 The Rosary (Ethelbert Nevin). Fritz Kreisler, Violinist. (Pianoforte by Carl Lamson).
64617 Petite Valse (Victor Herbert). Maud Powell, Violinist. (Pianoforte by Arthur Loesser).
64613 Nancy Lee (Weaver-Adams). Clarence Whitfield, Baritone.

NEW FRENCH VOCAL RECORDS

- 10-INCH
- 69099 Paillasse-De toi depend mon sort (Duo de Naida et Silvius, lire partie) (Leonecavallo) (Soprano and Baritone Duet with Orchestra). Mlle. Heilbroner-M. Vignean.
Paillasse—Pauvreux es youk (Duo de Naida et Silvius, lire partie) (Leonecavallo) (Soprano and Baritone Duet with Orchestra). Mlle. Heilbroner-M. Vignean.
- 69111 Les Contes d'Hoffmann—Les oiseaux dans la charnelle (Offenbach) (Soprano with Orchestra). Mlle. Korsoff.
Les Contes d'Hoffmann—Legende de Kleinzach (Act 1) (Offenbach) (Tenor and Chorus with Orchestra) Leon Boyle, Baritone.
- 69129 Chargez! (Nico Nialli'h.C. Mervly) (Hartonne and Orchestra). Torron Bezanian.
La Mareillaise (de L'Isle) (Baritone with Orchestra). Torron Bezanian.

Edison Blue Amberol Records for February

- SPECIAL—70c each
- 3094 Alice in Wonderland—The Century Girl (Irving Berlin). Soprano and Tenor, orch. acc. Gladys Rice and Irving Kaufman.
- 3093 The Century Girl—The Century Girl (Irving Berlin). Tenor, orch. acc. Irving Kaufman and chorus.
- CONCERT LIST—\$1.00 each
- 28252 Sing Me to Sleep (Edwin Green). Contralto, orch. acc. Christine Miller.
- 28253 Vesti la Giubba—J. Pagliacci (Leonecavallo). Tenor in Italian, orch. acc. Guido Cervolini.
- REGULAR LIST—70c each
- 3078 Dance With Me—Betty (Paul A. Rubens). Soprano and Tenor, orch. acc. Gladys Rice and Irving Kaufman.
- 3072 Eyes Ah! Language Their Own—Betty (Silvia Hein). Tenor, orch. acc. Irving Kaufman and Chorus of Girls.
- 3076 Flora Bella (March Song)—Flora Bella (M. E. Schwarzwald). Soprano, orch. acc. Gladys Rice and Chorus.
- 3089 Here Comes the Groom—Betty (Benjamin Haggood Hurt). Tenor, orch. acc. Billy Murray.
- 3087 Honolulu, America Loves You (We've Got to Hand It to You). (Leo Feist). Baritone, orch. acc. Arthur Fields.
- 3086 How Cold Washington be a Married Man (And Never, Never Tell a Lie). (Al Piantadosi). Tenor, orch. acc. M. J. O'Connell.
- 3085 It's Not Your Nationality (It's Simply You). (McCarthy Johnson). Tenor, orch. acc. Billy Murray.
- 3067 Beneath a Balcony—Fox Trot. (Jesse M. Winne). for Dancing. Vess L. Ossman's Balzo Orchestra.
- 3084 A Broken Bull—London Taps (Jas. W. Tate). for Dancing. Jaudas' Society Orchestra.
- 3088 Go Get 'Em—One Step (A. Manhold). for Dancing. Jaudas' Society Orchestra.
- 3071 Shim-Me-Sha-Wabble (Original Dance). (Spencer Williams). for Dancing. National Promenade Band.
- 3075 After All (Wright Scott). Tenor, orch. acc. Charles Harrison.
- 3089 Garden of Flowers (Godfrey Whitely). Tenor, orch. acc. Walter Van Brun.
- 3091 In Dear Old Napoli (James Brockman). Tenor, orch. acc. Walter Van Brun.
- 3080 Just One Day (Arthur Lange). Tenor, orch. acc. George W. Ballard.
- 3068 Silver Star (Chas. L. Johnson). Soprano and Tenor, orch. acc. Gladys Rice and George Wilton Ballard.
- 3090 When the Boys Come Home (Oley Spinks). Baritone, orch. acc. Frederick Wheeler.
- 3077 Wondrous Rose (A. Burnham). Contralto, orch. acc. Helen Clark.
- 3076 Barcelona—Tales of Hoffman (J. Offenbach). American Symphony Orchestra.
- 3081 John Dance (G. Vargas). Imperial Marimba Band.
- 3075 Heart of America, March (Arthur Pryor). New York Military
- 3065 Hawaiian Hula Medley, Hawaiian Guitars. Helen Louise and Frank Ferrer.
- 3078 (a) Love Rose of Summer (Flotow); (b) Old Folks at Home (Foster). Zimbalom, M. Nagy.
- 3082 Stradella Overture (Don Frowley). Accordion, P. Frosini.
- 3092 Old Black and White (Foster-Van der Stucken). Male Voices, anacronically. panied. Contralto Quartet.
- 3079 Sweet Genevieve (Henry Tucker). Contralto, orch. acc. Ida Gardner.
- 3083 1908's Automobile Troubles—Hebrew Monologue. Dave Marx.
- 3066 Trial of Josiah Brown (H. E. Knight). Ruble Sketch. Harlan E. Knight and Company.

Owing to the death of a relative, Mr. W. Bohne, hammer and string manufacturer, Toronto, was called to New York.

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The Circus Trot (Philip Braham).....	Miss Clara Beck	
The Four-Poster Bed (Philip Braham).....	Miss Clara Beck	
My Daughters (Herbert E. Haines).....	Harold Montague	
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THE LAND OF GRA-MA-CHREE. Words and Music by LEWIS HAINES.
JUST A JACK OR TOMMY. Composed by IVOR NOVELLO. Words by KATE HIGGINS.
MY HEART'S IN MY HOMELAND. Composed by KENNEDY RUSSELL. Words by ED. LOCKTON.
SOMETIMES. Composed by PERCY ELLIOTT. Words by LEONARD COOKE.

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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—JANUARY, 1917

Music Publishers Want Definite Understanding About Use of Words on Player Music Rolls

THE efforts of publishers of "popular" music in New York to get together for the purpose of protecting their interests in the manner of reproducing the words of songs on music rolls, which have been going on for several weeks, have now reached the point where the consummation of a satisfactory agreement among the publishers themselves seems assured.

This is the statement of an American trade paper, which publishes the following comments on the question:

The action, it is declared, is being taken in view of the fact that the number of concerns marketing rolls and bearing the words of the songs and the number of manufacturers who have announced their intention of entering that field, has served to alarm the publishers who profess to see in the new word roll a menace to their business.

The section of the present copyright law governing mechanical reproduction, and especially the fixing of a royalty for musical reproduction arbitrarily at 2 cents, has always been a sore point with the majority of music publishers who have gone so far as to maintain that it was unconstitutional for the Government to fix a price at which a man, say a composer or author, should be forced to sell his work. As a matter of fact, it is the only instance where the Government has, through legislation, endeavored to fix the compensation that should be received for any particular article. Not only has the provision for the 2-cent royalty aggravated the music publishers, but to make matters worse, they have maintained sometimes that, even at the 2-cent rate, they are not receiving from some concerns the amount of royalty to which they are justly entitled. In speaking of the situation one publisher said:

"When rolls bearing words were first introduced, a number of the publishers granted permission for the use of the words of their songs in the belief that such action would not injure their business to any extent, and not being quite sure of their rights in the matter. Having become used to the 2-cent royalty for the music, the publishers also accepted the same amount for the words. Rather recently, however, other companies have put out word rolls, and several others have signified their intention of doing likewise, which fact has led the publishers to assume that the word roll will eventually take the place of the ordinary wordless music roll.

In view of this fact, a number of local publishers have discussed the matter informally, with the idea of reaching some sort of an agreement to protect themselves under the new conditions. Investigation has convinced us that the protection of the song lyrics does not in any way rest upon that section of the copyright law referring to mechanical reproduction. We maintain that the music publisher under the law can hold or dispose of the rights of the words of a song as he pleases; that he can give per-

mission for their use to one manufacturer and hold it from another just as the book publisher can grant permission for the reproduction of his novels to one newspaper or another as he sees fit. Moreover, there is no limit fixed as to the charge to be made.

"While we have not even reached a tentative agreement as to what particular method we will pursue in connection with the use of song lyrics, or music rolls, we have agreed that we will not continue to give those rights on a 2-cent royalty basis. We feel that in giving up the words with the music we are giving away practically all our 'property.' We spend hundreds of thousands of dollars in the course of a year in popularizing songs, which when popularized are quickly grabbed by the music roll people and put on rolls. We feel that 2 cents is not a fair compensation, particularly as under the law we can demand more. It has been suggested that a royalty of 6 cents be charged for the use of words of popular songs, which with the 2 cents for the music would make a charge to the manufacturer of 8 cents per roll.

"Some publishers have suggested that the word rate be 8 cents, thus making a flat rate for words and music of 10 cents per roll. Then, again, it is argued that high-class and operatic numbers demand even a higher royalty. These points have not been decided upon yet, but without question the music roll men will have to pay more than 2 cents for the majority of word rights, whether the publishers reach an agreement or not. It is a known fact that the number of player-pianos that are sold is steadily increasing and trade papers report in many instances that they represent in some cases 75 per cent. or more of the total sales of certain piano houses. This means a cutting down of a number of pianos, and consequently a cutting down in the demand for the regular sheet music. While the rolls contained no words, we could at least sell the music in connection with the roll, but with words on the roll, we begin to see that the player-piano and music roll business is going to eat into our own line very heavily.

I feel that the better class of music roll people should co-operate with us in this connection. They know that there are certain members of their own trade who, to put it strongly, are not interested. Under the copyright law applying to music, when a legitimate house cuts a roll, one with a questionable reputation can cut the same selection upon filing notice with the publisher, this provision being made a law to prevent monopoly. In the case of the words, however, it is different. Being owner of the copyright on the words, the publisher can charge what he sees fit. He can charge 5 cents to one house and 10 to another, or twenty if necessary. The concern that sells only a few rolls can be made to pay a higher rate than the company selling thousands. It is a practice common in commercial circles to give a quantity discount. Then, again, the concern whose credit is questionable—that is, whose credit is gauged by

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- Sunshine and Cloud *Hermann Lohr*
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and Smile. Smile, Smile *Felix Powell*
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..... *R. P. Weston and Bert Lee*
- All the Boys in Khaki Get the Nice Girls,
..... *Tom Mellor and Harry Gifford*
- Tim Rooney's at the Fightin' ... *Norah Flynn*
- 'Till the Boys Come Home *Ivor Novello*
- Laddie in Khaki *Ivor Novello*
- Mon Soldat (My Soldier Lad) .. *Louis Payette*

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royalty payments, can possibly be restrained from using words, because their credit is not good, just as the music dealer can refuse a shipment of music because he is not sure he will receive payment for it.

"I have talked to several music roll men and they have agreed with me that, properly conducted, this campaign should prove a boon to both publishers and music roll people, provided the interests work together. The publisher might, for instance, refuse to grant reproducing rights for his lyrics for use on rolls selling at less than 50 cents list or at some other designated price. There is no reason why the better element in the music roll trade and in the music publishing trade should not work in harmony. Their interests are in many cases identical, but harmony or no harmony, the publisher must in the natural order of things, and in view of future possibilities, secure a fair recompense for the work and expense that has made his song lyrics valuable."

The trade paper quoted discussed the matter with the representative of a prominent music roll concern who agreed with the publishers that the new arrangement fairly conducted would prove of advantage, and who said: "If the music publishers set a fair price upon their works and do not attempt to gouge the music roll manufacturer I would say that a royalty rate in excess of the 2 cents provided for music would gladly be paid for the word rights. We naturally recognize that the publisher has to popularize his song before it is used on the roll and is put to considerable expense in that connection. If the music publishers preserve their announced attitude the new move will also have the effect of curbing the activities of certain undesirable elements in the music roll trade to the advantage of those who are in the business with a view to permanence. To be successful, however, a new royalty basis for lyrics must be as fair to the music roll man as it is to the publisher. While the word roll may to some extent work against the interests of the music publisher in the matter of sales, it is not to be forgotten that there are thousands of owners of player-pianos who will buy word rolls who would never buy a sheet of music because they cannot play it by hand. By getting royalties on rolls sold to such people, the music publishers will get money that would not ordinarily come to hand. There is much to be said on both sides of the question."

A Glimpse Into the Popular Music Publishing Game

"AS one of the pioneer popular music publishers I have seen the steady rise of this wonderful industry and also, I am sorry to say, to see its decline, and all this in a few short years. I have seen the wholesale price on music drop from 19 cents per copy in 1,000 lots, to 6½ cents, and even less, and at the present day any standard rate, with the exception of a few of the old 'live' standard houses, has become a thing of the past."

So reads the account of an interview with one of the American publishers, which continues: "The cost of production of sheet music has steadily gone up. Printing is higher than ever before. Paper is a luxury, the cost of plates is higher. Who is the loser? Just two persons, the publisher and the composer. Music publishers' profits at the present time are a joke, and as a matter of course, the composer's royalty also suffers. A 5-cent

royalty on popular music was the usual rate a few years ago. Now it is 1 cent for both words and music, and instrumental music ½ cent, and even at that a number of the publishers will accept nothing for publication that they are not able to purchase outright.

"I know that you are going to say that this drop in price on sheet music is made up for by the enormous amount of copies sold, but whenever I read that in a paper, or hear some one say it in defence of present prices, it makes me laugh.

"In the days of 'After the Ball,' 'Kiss and Let's Make Up,' 'Break the News to Mother,' and 'I'm Wearing My Heart Away for You,' if I sold 50,000 copies at that time of either one of the above-mentioned songs, I would have to sell at least 200,000 copies to-day to make the same profit, and I feel assured that many of the popular publishers will coincide with me upon this statement. So where are the profits in larger sales at the price we are receiving now?

"One of the main troubles of the popular sheet music business to-day lies in the fact that a great many composers, not being satisfied with the royalties they received from their publishers, made up their minds to publish their own compositions, with the result that, not finding an outlet, they commenced to cut the prices, placing their music on sale at prices ranging from 5 cents to 6 cents per copy. Naturally these publishers hurt the legitimate trade. Some of them would strike a hit, with the result that the legitimate publishing houses, who were under enormous expense, were compelled to meet the cut in price or find their music under the counter.

"Then again, many of the publishers, finding that their music was not being bought in the quantities that it formerly was, commenced to pay singers to popularize their songs, with the result that at the present day, one publisher is outbidding the other for the services of a singer, to popularize numbers. Even at that, if the publishers were receiving 19 cents per copy as they formerly were, without paying singers and without the enormous expense attached to popularizing songs to-day, they could have made both ends meet and still have a profit, but the idea of selling music at 6½ cents, paying singers, with the enormous overhead expenses, free orchestras, free professional copies, hundreds of song pluggers, I defy any music publisher in the popular song line to-day, to prove to me or to anyone else, that he can make any profit at the end of the season. Let any of the popular publishers take a pencil in hand, sit down and figure like regular business men upon the cost of every piece of music leaving their house, and they will find that it costs them at least 6 cents net, if not more.

"There will always be popular music and popular songs. One hundred years from now the people will sing ballads in spite of the enormous amount of musical productions and operas launched every season.

"The lowest wholesale price of a popular song to-day should be 15 cents, and should be sold at the retail stores at 25 cents per copy. Any person hearing a song that pleases them will be glad to pay that price. They have done it before, and they will do it again. It is simply up to the publishers to maintain their price, and why not? They own their own copyrights, granted to them by the Government, and no publishing house in the

world can print, publish or distribute any song except the publisher to whom the copyright in that song belongs. Then why slaughter and kill a business that took so many years of hard work and struggle to maintain, breaking it down to the depth it has fallen into?

"I feel that before the end of 1917, the publishers will begin to realize that they cannot publish music and sell it at the prices they are receiving at present, and continue in business. Even though I have been in this business for twenty-five years, publishing popular music and making a success of it, I have often felt that rather than lose the money that I worked so hard to make I would rather shut up shop entirely and go into some other business, where at least a man can make an honest living without the worry, trouble and anxiety which has come to the popular publishers in the last five years, and I feel assured that many of the popular publishers feel the same as I at the present time. That there is a ray of light appearing through the clouds, coming soon, is the only hope that has kept the popular publishers from throwing up the sponge."

Flute Tips

A FLUTE player, who cleaned his flute with sweet oil, but found that it dried away, asked an authority what he would advise using as a cleanser and preservative, received this answer:

"As the wood of the better grade flutes is thoroughly impregnated with linseed oil—the wood remaining in vats of this oil as long as six months prior to manufacturing into flute tubes—there is little if any necessity for oiling the wood of the flute. However, many flautists fear cracking to such an extent that once in every six or twelve months they swab the bore of the instrument with a cotton cloth saturated with sweet oil. The cloth is attached to the cleaning stick and merely enough oil is used to make the bore glassy without running into the tone holes or vents. While this operation seems unnecessary, if judiciously performed, it can hardly prove inimical to the wood, although great care must be exercised to avoid touching the pads with the oil."

The same authority also said: "The joints of a silver flute should not be greased, but occasionally cleaned with a cloth saturated with alcohol, thus removing grit, sediment, etc., and thereby insuring smooth and easy action of the parts. The joints of a silver flute will wear loose in time, but they are easily tightened by an experienced flute maker."

Drum Information

DO you consider it necessary to loosen an orchestra snare-drum after playing? Do you prefer rods or rope on 26 x 10 bass drum?

To these two questions an experienced bandsman gave the following replies:

"It is not necessary to loosen the drum heads after using, unless you intend leaving the drum in a warm closet or in a warmer temperature than that in which you have been using it. An extremely high temperature may cause heads (which already have been tightened for playing) to break. Drum heads will stand a good deal of straining—as a matter of fact, two-thirds of the trouble found with the average drum is because the heads are not tightened anywhere near up to their proper tension for best tone and easiest rolling qualities. It is decidedly advisable when leaving a drum over night to cover it with a bag.

"I prefer rods on the 26 x 10 bass drum. While rods will not improve the tone, they will greatly facilitate the quick and even tension in the head. The even head tension is possible with rope and ears, but the strain is likely to be uneven unless each ear is pulled down exactly the same."

Wetting the tympani head with a slightly dampened sponge will improve the tone considerably it is said, because the heads, especially when near steam heat or other dry heat, will dry out too much.

Said an orchestra player: "I prefer the 18-inch Chinese crash cymbal for theatre work, the 15-inch size for dancing, and a 13-inch Turkish cymbal to go with a 30 x 14 bass drum.

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Mr. Charles Passmore of Boosey & Co. is back at his desk at Toronto headquarters after a trip of over three months through the Canadian West and the extreme Western States. While away, Mr. Passmore was as far north as Battleford and Prince Albert, as far south as San Diego and as far west as he could go and still be in Canada.

In conversation with the Journal, Mr. Passmore told of many interesting things which indicate the return of prosperous conditions in Western Canada. For example, in Trail, B.C., the large smelting works there, which has a monthly pay-roll of \$180,000, is building a million-dollar addition to their plant.

Now there are 1,500 commercial travellers starting out from Regina every Monday morning. In this city the two recently acquired commercial houses, the Robert Simpson Co.'s western mail order house and the Imperial Oil Co., each employ 1,000 hands.

Mr. Passmore was informed by a financial man in Vancouver that business in that city had improved 100% in the last eight months.

Standing on the verandah of a hotel in Southern Alberta was a farmer with a sample of wheat in his hand saying to himself, "they've offered me a dollar sixty-nine. I guess I'll have to take it. It's the best I can do." When asked how much wheat he had for sale, the farmer replied "8,000 bushels." Mr. Passmore noted that scores of farmers who had had substantial returns from last season's crops were going to California and other southern points for the winter.

One memorable portion of Mr. Passmore's first western trip was a railway journey from Trail to Rossland, which are nine miles apart, and it took two hours and ten minutes to do the run. There is, of course, a difference of 3,000 feet in the elevation of the two places.

Mr. Passmore is back "full of the Western spirit" and bubbling over with faith in the future of Western Canadian trade.

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Concert Version of Robert Planquette's Celebrated Comic Opera.
Arranged by David J. Thomas.

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2. When icicles hang by the wall ("Love's labor lost")
3. Over hill, over dale ("Midsummer night's dream")
4. Ye spotted snakes ("Midsummer night's dream")
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6. When that I was and a little tiny boy ("Twelfth night")

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A Rollin' Irish Number—Another "Tipperary"

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Lyric by Bartley Costello
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HERBERT I. AVERY, General Business Manager

Word From T. D. Thompson

An interesting letter has been received by the editor from Mr. T. D. Thompson, who for a considerable time travelled in Canada for Messrs. Chappell & Co., Ltd. Mr. Thompson is now at the firm's head office in London. Among other things he says: "It takes me an hour and a quarter to get up to business every day. We live in the country, and at this time of the year we can see the sun rise if the weather is fine and clear as we sit at breakfast. I have also enjoyed several long walks through our beautiful country lanes, beautiful even at this season of the year, as the 'green' hardly ever dies out of an English landscape.

"Everyone is wonderfully cheerful in spite of war conditions."

Canadian Composer Died in New Brunswick

A St. John, N.B., despatch says: M. F. Kelly, of St. John, who died this morning in the county hospital as the result of tuberculosis, was associated with Mr. A. E. MacNutt in the production of "We'll Never Let the Old Flag Fall," a song which has become well known over the entire Empire. Last year he abandoned a large and profitable connection to become bandmaster of the 132nd Overseas Battalion. He was 35 years of age and unmarried.

New Success by Hermann Lohr

Hermann Lohr, whose song, "Little Gray Home in the West," has had and is still having a wonderful demand, has added another number to his chain of successes in "Any Place is Heaven if You Are Near Me," a

ballad of the distinctly better sort. Mr. Lohr has been exceptionally successful as an author and composer, and has not confined his work to any one class of songs. Some of his works include: "Songs of the Norseland," "Eyes That Used to Gaze in Mine," "Romany Songs," and "Where My Caravan Has Rested." He has also with equal facility turned out Irish numbers, such as "The Two Little Irish Songs," "Songs in Exile," and "The Irish Girl." Mr. Lohr is under exclusive contract to write for Chappell & Co., Ltd., an arrangement that has proven most satisfactory to both parties.

Sing For Our Passing Brave

If in Church services, held from time to time to honor the memory of Canada's fallen heroes, our musicians would render music that breathed the message of brave strong hope; music that breathed it diatonically, in a British or Canadian spirit of calm heroism that the morbid chromatic requiem of the earlier and Southern European composers never possessed; the eternal rightness of our cause would come home more clearly to our hearts and understandings.

"Sing For Our Passing Brave" is a chorus for mixed voices. The poem is written by Marian Keith, and is worthy of a high place in Canadian literature. But Miss Keith has been fortunate in having as collaborator a musician, in Mr. Charles Wheeler, of London, Ont., who has caught and tenderly interpreted the spirit of her message. Mr. Wheeler's setting of the poem is strikingly original, and beautifully restrained. No one can hear, or perform, his little work without a quickening of the pulse, and a grateful warming of the heart.

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To sing it once is to wish to sing it again, and yet again. And to hear it sung is to carry away in the heart its tender cadences, breathing consolation and encouragement for many days to come. On the title page is printed:—"Dedicated by the author and composer to the memory of the brave lads who received their final promotion on the field of battle." And upon its eight pages of technically flawless harmony, melody and form, there is not a bar from which the spirit of the beautiful dedication is absent. Every choir-master and organist in Canada should add Mr. Wheeler's chorus to his repertoire. It is published by the Anglo-Canadian Music Co., Toronto. (From "Canadian Defence.")

British Critic on West & Co.'s New Music

"Messrs. West are, as usual, enterprising in their new issues, and from the list sent I select the following: 'The Song My Mother Sang,' turned out in its entirety by Maude Sheila. This is quite pretty, and with sufficient syncope here and there to be in the fashion. 'Come To Loveland,' written by Edward Lockton and composed by Gerard Kahn, is joyfully vivacious and will make its full appeal. Claude B. Yearsley has set charming music to Edward Lockton's words, 'Sunshine Land,' and keeps us in the sunshine all through. Just the song for a good mezzo. 'In the Red o' the Moon,' written by Alfred Turner and composed by Arthur Rosse, is a song that much appeals to me, and I think will appeal to many others. It is written in C minor, its compass is not above a tenth, and it is both chaste and quaint, besides being tuneful and singable. 'And if I Ask You,' words by Geoffrey Clayton, music by Reginald Tablush, has been assigned to ragtime measure, and for admirers of this eccentric tempo is a very good specimen of a song.

"A pretty ballad is 'Just You and Me,' W. H. Smith, music by T. B. Dobson, and 'Irish Pearl,' written by Shirley Austin and composed by Leonard Wallis, is an exceedingly taking little Irish song. 'Windmills,' the production of two ladies, the words being by Elsa Wild and the music by Eveleen Patten, is a song upon which I should like to offer them my congratulations. It is picturesque and descriptive in the melody and accompaniment, and appealing and reflective in the words—altogether out of the common, and D minor was undoubtedly the key in which to set it. 'The Call of Erin,' words by Luey Webb and music by George P. Lewis, is also a very good song of its class—the sweetly sad—it is appealing,

and has a delicate accompaniment. 'When the Light in Your Eyes Meant Love,' by W. Winfield and G. P. Lewis, author and composer respectively, is a good full song which tells its tale with sufficient insistence. All these songs are published at 2s. net, and there is a capital, strenuous valse by K. M. Pope, 'Fleeting Fancies,' at 1s. 6d. net."

Chappell January Novelties and Other News

The following list of novelties has been issued by Messrs. Chappell & Co. as their first for the year 1917: "Good Morning, Brother Sunshine," Liza Lehmann; "Walk in the Woods," Hermann Lohr; "When Love is Callin'," A. Herbert Brewer; "Dance of May," F. S. Breville-Smith; "Bird of June," Dorothy Forster; "Little Mother at Home," Harold Browning; "Sunbeams Entr'acte," (piano) Ivy St. Helier; "Rose of My Heart," (female octavo), Lohr; "Camel and the Butterfly" (male octavo), Frederic Norton.

The House of Chappell are publishers of this list of 50-cent folios which are reported in steady demand:—25 "Old English Ditties," 18 "Moore's Irish Melodies," 24 "Popular Scotch Songs (1st selection)," 21 "Scotch and Jacobite Songs," 44 "Favorite Songs of Scotland (3rd selection)," 15 "Favorite Welsh Songs," 13 "Standard Songs of Shakespeare," 20 "Sea Songs," 10 "Hunting Songs," 20 "Nursery Rhymes," 12 "Duets for Male Voices."

A feature of this season's activity promises to be "Love's Garden of Roses," by Haydn Wood, also "Birth of a Nation" (selection of themes), by Joseph Carl Breil.

Miss Dorothy Jardon, the celebrated American artist, is to tour Western Canada the latter part of January and the first part of February, appearing at Winnipeg, Calgary and Vancouver, where she will especially feature the song success, "Oh, You Haunting Waltz."

Morgan Kingston, the eminent tenor who appears in Toronto January 26, will sing "Songs of the Motherland," by Lionel Monckton, the fine words of which are by Henry Hamilton; also the famous Ivor Novello number, "Till the Boys Come Home."

A new song-cycle by Easthope Martin is announced entitled "The Love Spell." The lyrics are by Helen Taylor. This is an Enoch & Son's publication.

Our phenomenal 1916 increase over a very remarkable 1915 business has been very largely in Records. Naturally, they are great records. And the prices are attractive. And the guarantee is good as gold. And plenty of the records are made by artists that record buyers want to hear and cannot hear anywhere else.

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

Columbia Graphophone Company
Factory and Headquarters
Toronto - - - Canada



Joseph Williams, Ltd., Music

A series of seven numbers in separate covers in the Berners' Edition called "The Progressive Violinist," by Alfred H. Eamshaw, entitled *Gavotte, Melody, Consolation, Tarantelle, Country Dance, Contentment and Minuet* is being featured this month by the house of Joseph Williams, Ltd., London. This firm also offers a violoncello album of six numbers by W. E. Whitehouse, and "Jottings," six cheerful little pieces for piano by A. C. Mackenzie, op. 84.

NEW MUSIC	Copyrights entered at Ottawa
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32307. "Mississippi." Lyric by Bert Hanlon and Henry Ryan. Music by Harry Tierney. Whaley, Royce & Co., Limited, Toronto.
32308. "My Little Sweetheart Marie." Words and Music by Irene Humble. Arranged by Leo Wood. Music by Harry de Costa. Toronto.
32309. "Song of Freedom." Words by Alex. W. Grant. Music by T. A. Simpson, Whaley, Royce & Co., Limited, Toronto.
32310. "Canada, Land of the Brave." Words and Music by Mrs. J. A. Smale, Toronto.
32314. "On the Somme Front." By Joseph O'Connor. Words of song by Joseph O'Connor, Edmond, Ltd., Humble, Toronto.
32324. "Heavenly Twins." Words by Stanley Murphy. Music by Henry I. Marshall.
32325. "The Best Goes Home to My Wife." Words by Jean Havez. Music by Louis Silvers.
32326. "Oh, You Gray-Haired Kid." Words by Alfred Bryan. Music by Harry Tierney.
32327. "How's Every Little Thing in Dixie." Words by Jack Yellow. Music by Albert Gumble.
32328. "Come You All." Canadian Patriotic Song. Words composed and Music adapted from an old melody. By Clara Howard Krenshoffer. Clara Howard Krenshoffer, Brandon, Man.
32329. "While I Have You." Words and Music by Florence Yavner. Florence Yavner, Toronto.
32363. "I'll Be Proud of My Plain Uniform." Words and melody by Milo Anderson. Arranged by Harry C. Dunlop. Milo Anderson, Toronto.
32371. "Saviour, Breathe An Evening Blessing." Antion. Music by W. H. Bontemps. Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto.
32374. "How Many Months Are Weeping To-night?" Song. Words by W. Archer. Music by Muriel E. Bruce. F. W. Oates, Toronto.
32375. "The Angels' Call." Song. Words by Jean Winzar. Music by Muriel E. Bruce. F. W. Oates, Toronto.
32379. "How Would You Like to Bounce a Baby on Your Knee?" Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32380. "La Parisienne Penstock Girl." Words and Music by Helen Tris.
32381. "It's a Cute Little Way of My Own." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32382. "Oh! I Want To Be Good (But My Eyes Won't Let Me)." Lyric by Anna Held and Alfred Bryan. Music by Harry Tierney.
32383. "Don't Play With Fire." Lyric by Anna Held and Alfred Bryan. Music by Harry Tierney.
32384. "It's a Cute Little Way of My Own." Fox-trot. By Harry Tierney.
32385. "I Brought Red Roses in December to You." Words by Anna Held and Alfred Bryan. Music by Harry Tierney.
32387. "Love Knows No Why." Words and Music by Mary Rucker Brooke.
32373. "Hawaiian." Moonlight Waltz. Arranged by Princess Kalukakani. (Adelene Bevington.) Musgrave Bros., Toronto.
32374. "Mosherland." Waltz Song. Words and Music by Frank O. Madden. Arranged by James Brant, Frank O. Madden, Toronto.
32376. "In the Beautiful Time of Now." Sacred Song. Words by Ed. J. M. Hitchcock. Music by Ed. F. Farringer, Toronto.
32379. "We're All For Johnny Bull." Sacred Song. Words by James Wells. Music by Walter J. Pond. Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto.
32380. "When You Dance With Your Soldier Boy." Waltz Song. Words and Music by Morris Manley, Toronto.
32386. "I'm Not Prepared." Words and music by Irving Berlin.
32387. "Buzin' the Bee." Words and Music by Jack Wells.
32377. "The 'D.D.D.' March." By Angelo Fasso. J. E. Belair, Montreal.
32393. "The Prairie, The Moonlight, and Mary." Words by David Aitken. Music by Baron Alotti. David Aitken, Lethbridge, Alberta.
32394. "The Boys of the Empire." Words and Music by W. E. Cullingford, Grimsby, Ont.
32395. "Canada's Brave Boys." Words by Marion Templeton. Music arranged by John W. Gray, Marion Templeton, Toronto.
32402. "Conquerors." March and two-step. By Herbert Kohler. Thompson Publishing Co., Toronto.
32408. "Mistress of the Deep Blue Sea." Words and music by Miss E. Williamson.
32412. "Love, Honor and Obey." Lyric by J. P. McEvoy. Music by Eberhart Van Alstyne.
32413. "Early in the Morning." Lyric by Gus Kahn. Music by Grace Le Roy.
32414. "Good Morning, Dixieland." Words by Stanley Murphy. Music by Henry I. Marshall.
32415. "I Can Live Without Your Kisses." Lyric by Alfred Bryan. Music by Harry Tierney.
32416. "Cotton Stockings." By Marion Murray.
32417. "Cooling Up in Colton Town." Lyric by Raymond Egan. Music by Richard A. Whiting.
32418. "I Can't Forget." Words and Music by Gen. L. Cuth, Richard A. Whiting, and Gus Kahn.

32419. "I'm Glad You're Sorry." Lyric by Dave Rodford. Music by Richard A. Whiting.
32420. "Don't Turn the Smiles to Tears." Lyric by Daisy Sullivan. Music by Richard A. Whiting.
32421. "The Biltmore Waltz." By Arthur N. Green.
32422. "Pale Yellow Moon." Lyric by Floto Jean Brown. Music by Herbert Spencer.
32423. "Combination Salad." Fox-trot. By Julius L. Rafanum.
32424. "Follow Me." Lyric and Music by Helen Tris.
32425. "You Made the World For Me." Lyric by Bessie Buchanan. Music by Eghert Van Alstyne.
32426. "On the Shore of Samoa." Lyric by Stanley Murphy. Music by Harry P. Cok.
32427. "Can Hear the 'Cables Calling Me.'" Lyric by Nat Vincent. Music by Herman Paley.
32428. "I'd Like to be the Fellow That My Old Girl's Loving Now." Lyric by Leo Wood. Music by Harry de Costa.
32429. "Whispering Hearts." Lyric by Philip Stiehl, Jr. Music by Sam S. Aronson.
32430. "Whispering Hearts." Waltz by Samuel S. Aronson.
32431. "She's Dixie All the Time." Lyric by Alfred Bryan. Music by Harry Tierney.
32432. "You Remind Me of Dear Old Ireland." Lyric and music by Halley K. Mohr.
32433. "Mandy, W'ou You Cumins' Back?" Lyric by Alfred Anderson. Music by De Koven Thompson.
32434. "Love Comes But Once." Lyric by Alfred Anderson. Music by De Koven Thompson.
32435. "If You Ever Get Lonely." Lyric by Gus Kahn. Music by Henry I. Marshall.
32436. "Sweethearts." Lyric by Gustave Kahn. Music by Eghert Van Alstyne.

New Enoch Music

"G. L." has this to say about the recent issues by Messrs. Enoch & Sons, London, in the last issue of "The Pianomaker": "Speed of the Plough," song, Easthope Martin, is further evidence of the versatility and inventiveness of this talented writer. In all his essays he has consistently stuck to his own particular style of expression, regardless of criticism. The eager call of the public for his fascinating work is ample confirmation that in its production he is untrammelled by convention, and gives utterance and free play to his own individualism and emotional instincts, of which this new song is a striking example. The verse is of an old farmer telling of his boy:

"A fine, strapping lad,
I gave he to England, the one boy I had;
My boy, he be fightin' out over the foam,
And here I be frettin' and moping at home!"

—pathetically adding that he and his old "boss" are doing their part in tending "the shocks and sheaves," etc., to keep the crops growing to "feed the King's horses and feed the King's men." Easthope Martin in his admirable setting interprets the significance and pathos of the lyric in masterly fashion. There is a fine swing in the melody that is captivating in its pastoral lilt, and which enhances the quaint humor of the verse with an effect entirely satisfying. It is a song that deserves lasting appreciation.

May H. Brahe—the writer of that touching song, "Down Here," in the rendition of which Madame Clara Butt has received such public favor—now presents a charmingly quaint conceit. "There's a Whisper in the Air!"—

"Very soft and clear,
For the thrush says, 'Why, it's love.'
That faint whisper up above—
Can't you hear? Can't you hear?"

—to which she has given so bright and happy a musical setting that it should not fail to make its mark as one of the most winsome and pleasing that has come from her pen.

Never suffer youth to be an excuse for inadequacy, nor age and fame to be an excuse for indolence.

A Budget of Whaley-Royce News

The Journal is just in receipt of a Thematic catalogue fresh from the press, containing 42 pages thematics of songs, published by Whaley-Royce & Co., and alphabetical lists of their leading songs, sacred songs, patriotic songs, duets, quartets, etc. This catalogue, which is now available for dealers, includes among the thematics such songs as Wegenast's "Crossing the Bar," the four Edouard Hesselberg songs referred to in previous issues of the Journal, R. S. Pigott's "Nora," "Mother O' Mine," "When I am Dead My Dearest," etc., and other well-known vocal numbers.

Dealers who have had such pronounced success in handling Irene Humble's "We're From Canada," will be glad to know that the house of Whaley-Royce have brought out another song by Miss Humble, entitled "My Little Sweetheart, Marie." This is a song of the semi-popular ballad type, and its worth may be gathered from the fact that a large retail concern contracted for the entire first edition, practically from manuscript.

Prominent among some of the recent song successes in England are issues by Lewis Mathias & Co., London. Four of these particularly good numbers for which Whaley-Royce & Co., are Canadian agents, are "Venetian Carnival," by Emil Bronté (3 keys); "Someone," Eileen Marchmont; "Golden Land of Love," by Wilfrid Virgo, and "In Yonder Deep," by Horace Templeman. The last three mentioned are published in two keys.

The eminent Canadian composer and arranger of music for brass band and piano, Arthur W. Hughes, is responsible for the production of a splendid march and two-step "Battle of the Somme," which Whaley-Royce & Co. are introducing. Mr. Hughes went overseas as bandmaster of the 76th Battalion Band.

The Western branch of Whaley-Royce & Co. at Winnipeg, has removed from its old premises at Donald and Princess Sts., to new quarters in the heart of the retail section—311 Fort Street, which is near the corner of Portage and Main. The firm's head office expresses great satisfaction with the final computation of 1916 results.

Addition to New York Publishing Circles

The latest addition to the music publishing ranks is Al. Piantadosi, the popular composer who has formed a company to publish music under the firm name of Al. Piantadosi & Co., Inc., with headquarters in the Astor Theatre Building, New York.

Mr. Piantadosi is president of the new firm. Herbert I. Avery, for the past five years with M. Witmark & Sons, the last three of which were in the capacity of sales manager, has assumed charge of the general business management. Frank Goodman is looking after the New York trade, and Harry Squires is announced as manager of the newly-opened Philadelphia branch.

When seen at his office Al. Piantadosi seemed very optimistic about business for the New Year. "Why shouldn't I feel good," remarked Al. "If You Had All the World and its Gold, I guess you'd feel pretty good, too. I think that this is the greatest ballad of my career, and you know that I wrote a few. Although I am 'On the Same Old Road' with the other publishers, you'd

know that I was travelling fast if you could see the orders going out. The third of this all-star trio is 'A Picture of Dear Old Ireland,' and it is a real picture.

"I am releasing, the first of the year, two songs that will force me to triple the size of my staff if present indications mean anything. 'May Heaven Bless Your Wedding Day' is an original idea if there ever was one. 'Good-bye Mary Ann McCue' is an ordinary title, I admit—but you should never judge a book by its cover. I really think that this is another 'Tipperary.' The first of the year this rollicking Irish 'good-bye' number starts on its march from coast to coast."

Recorded in Canada

The six special selections recorded in Montreal by Berliner Gramophone Co., Ltd., to go on sale in November last are reported by Victor dealers to be prime favorites. One of these records was of two selections by a popular Canadian baritone, Joseph Soucier, in English. "Calm as a Night" and "Until" were recorded by him on number 216005.

The other two records were by the band of the First Regiment Grenadier Guards of Canada.

216007 When Your Boy Comes Back To You (Thompson).

Here's To Tommy (Gagnier).

216006 Laurentian March (Laurendeau).
Land of the Maple (Laurendeau).

The Cherniavsky Trio—Muratore

Among the Pathé records of the day one of the day one deal about the splendid selections by the Cherniavsky Trio—Violin, cello and piano. Before the Duke and Duchess of Connaught returned to England they honored the Cherniavskys with two command performances.

Three Pathé records by the Cherniavskys are:

30030 Hungarian Rhapsody, No. 6, Part 1 (Liszt).

30038 Hungarian Rhapsody, No. 6, Part 2 (Liszt).
Jan Cherniavsky, piano.

30038 Arlequin (Popper).
Scherza (Goens).

Mischel Cherniavsky, violoncello.

30054 Anitra's Dance, from "Peer Gynt" (Grieg).
Kol Nidrei (Jewish Air).
Cherniavsky Trio.

Pathé dealers are also giving some special attention to the songs by Muratore, whose wonderful tenor voice, so faithfully recorded, is winning many staunch friends for the Muratore record selections.

"We were cleaned out of everything for Christmas, and are so hopelessly behind in our orders," write the Newbigging Cabinet Co., Ltd., of Hamilton, "that we almost dislike to advertise at all." They have been unable to keep up with the demand for cabinets or to supply the "Musiphone" in the quantities demanded.

Columbia dealers in Ontario are still realizing the popularity of Grafomolas, and that they are no more plentiful than before the holidays. The Ontario Distributors, The Music Supply Co., of Toronto, are still urging their customers to order well in advance, as only dealers who anticipate their requirements can hope to be supplied.

Visited the West

Mr. W. F. C. Devlin, sales manager of the Martin-Orme Piano Co., Ltd., Ottawa, and a director of that firm, finished up the old year with a successful trip through Western Canada. Mr. Devlin went through to Victoria, and, in addition to his success in opening up a number of agencies, he greatly enjoyed the hospitality of the Western trade. He found conditions in the various centres visited very encouraging in view of the returns from the crop, which was an enormous one, even though not as large as the harvest of 1915.

In Ottawa the Martin-Orme line has a strong hold on the public through the persistent efforts of a strong selling organization in Orme, Ltd., who have the local retail agency. The retail business has the supervision of Mr. Matthew Orme, a highly respected and well-known citizen of Ottawa, upon whose two sons, Martin and Frank devolves the selling success.

The Martin-Orme factory is under the supervision of Mr. Owain Martin, president of the Martin-Orme Piano Co., Ltd., and whose twelve years in Ottawa rank him as an established citizen of that centre.

William Schlemmer Passes Away

At ten minutes past five on Saturday morning, December 23rd, Mr. William Schlemmer, of Hammacher, Schlemmer & Co., New York, passed away after an illness of about ten days.

William Schlemmer was born of German-Lutheran parents in Westphalia, Germany, April 20, 1841, and



The Late William Schlemmer

came to the United States at the age of twelve years. He immediately procured employment with a firm then known as Chas. Tollner, which concern eventually came to be Hammacher, Schlemmer & Co., Mr. Schlemmer remaining with and controlling the business until his death, a continuous service of sixty-four years, which fact, as much as any other, establishes the quality of the man.

William Schlemmer was an indefatigable worker, and a man of the highest possible character, whose habits were exemplary in the extreme, and whose business principles were beyond reproach. He possessed in a peculiar degree the habit of work, and often remarked that he was never happier than when actively engaged in the routine duties of business. He was a never failing example of industry to all who worked with and for him. Always extremely courteous; kindly but firm in manner; approachable always and yet naturally reticent; a keen student of general business affairs, and while always conservative, nevertheless a true optimist.

Mr. Schlemmer is survived by two daughters and by his son, William F. Schlemmer.

In 1904, when Hammacher, Schlemmer & Co. moved to their present location at 4th Ave. and 13th St., Mr. Schlemmer resigned the active management of the business to his son, William F. Schlemmer, and in 1914 the latter was also made president as well as general manager. The business therefore continues exactly as it has for twelve years past, which in truth was the carefully laid plan and the constant desire of its founder.

The firm of Hammacher, Schlemmer & Co. is well known to the piano and organ manufacturers of Canada. Their resident representative is Mr. Isadore Miller, of Toronto, who regularly calls on the trade in this country.

Lewis Bloch's Music Store Moves

When Lewis Bloch, the well-known Owen Sound music dealer, was seen in Toronto a few days ago he was in his usual optimistic mood concerning business and prospects. As constant application to business is necessary at all times, he found it no hardship to keep this policy in force during war times. Lewis Bloch's Music Store has been removed to a new building on Second Avenue East, where it is in the centre of the business section and in larger premises than before. The new store has a frontage of 24 feet and is 65 feet deep, with space to build a contemplated addition as business expansion warrants.

The upper floor is being devoted to the Victrola department, an important branch of Mr. Bloch's business. The ground floor is given over entirely to pianos and players.

Mr. Bloch also conducts a branch store at Chesley, opened up last fall. Since going to Owen Sound, seven years ago, Mr. Bloch has built up an extensive business, and he attributes his success to a policy of specializing in one line. He advocates a retailer deciding upon a line that he can conscientiously recommend, and then making the instrument and the fact that he endorses it thoroughly well known to the public.

Owing to trouble with his eyes, Mr. Frank S. Jost, manager of Doherty Piano Co., Ltd., Clinton, has been compelled to undergo special treatment at Boston. The attending physician already announces a material improvement, and prescribes a complete rest. During the absence of Mr. Jost, Mr. Dies is at the factory looking after the business of the company.

"I don't know when my subscription runs out," writes Mr. W. K. Elliott, of Brampton, Ont., "but I can't afford to take any chances on it, so ask you to credit me with one dollar enclosed."

Fifty Years Old

This month the fiftieth anniversary of the Karn is being celebrated by the Karn-Morris Piano & Organ Co., Ltd., of Woodstock, Ont. The first Karn instrument was produced in 1867, and at that time the output was an average of one per week. The late D. W. Karn, who died in Toronto in September, 1916, on securing full control of the partnership that he had formed, put in a small steam plant. As the business expanded additional buildings were erected until finally in the course of time a site was purchased and the present large factories erected. During the career of the firm the factories were twice wiped out by fire, and on a third occasion serious damage was entailed.

Mr. Karn continued in active management of the business until 1908, when an amalgamation of his firm with the Morris Piano Co., at Listowel was effected, and Mr. E. C. Thornton, then manager of the Morris firm and who had previously held responsible positions with the Karn firm, became general manager, and in that capacity continues to guide the destinies of the Karn-Morris Piano & Organ Co., Ltd.

Mr. Thornton had been associated with Mr. Karn since 1889, when, as a boy, he entered the latter's employ. Referring to the completion of the half century, Mr. Thornton emphasized that they are starting out on the second half century with a firm determination not only to keep up to the old standard, but to continue in their policy of making new advances.

The New "Ideal"

A new model is now added to the "Ideal" family of the Regal Phonograph Co., of Toronto. This is their Model 2 to retail at \$25.00, and particularly adapted to instalment business. It is mahogany-finished cabinet, equipped with double spring, fibre geared motor, universal tone-arm and jewel point.

Mr. Stevenson, proprietor of this firm, states that of this model they can make immediate deliveries.

Eighteen Years Ago

The photo here reproduced may not be an accurate presentation of the originals as they are now—but then, the picture was taken eighteen years ago. The gentle-



Eighteen years ago.

men shown were returning to Toronto from covering Eastern Ontario, and during a stop-over at Port Hope, decided to record their facial appearance for future reference. The one face bears a strong resemblance to Mr. "Jock" Smith, of the Winnipeg Piano Co., and in fact is his. It would be difficult to guess the original of the other countenance, but it is none other than Mr.

N. H. Conley, of Mason & Risch, Ltd., when he was a dapper young chap, carrying considerable less avoirdupois than he now does. The two have been staunch friends all these years.

Piano Manufacturer Weds

To the great surprise of his many trade and social friends, Mr. Henry Durke, proprietor of Mendelssohn Piano Co., Toronto, has enlisted with the great army of benedicts. Mr. Durke was married on Monday, January 15, the bride being one of London's estimable young ladies, Miss Gertrude, daughter of Mr. and Mrs. David Wilson of that city. Mr. Wilson is well known in London, having been for many years, prior to living retired,



Mr. Henry Durke.

an official in the Dominion Customs service, Mrs. Stevenson, wife of Mr. W. D. Stevenson, of the Mendelssohn Piano Co., is a sister of the bride.

The marriage service was performed by the Rev. Canon Craig, of London, at the home of the bride's parents in the presence of only immediate friends of the family.

At the conclusion of the service, Mr. and Mrs. Durke left for Detroit, and from there will go to Bermuda on a honeymoon trip. They expect to remain away until the end of March. In Mr. Durke's absence the business is in the capable hands of Mr. W. D. Stevenson.

It was always taken for granted by many in the trade that "Harry" Durke, as he is known to his intimate friends, was a family man, but at the age when most young men are considering the attractions of double blessedness Mr. Durke's entire time and thought was devoted to the building up of the business of the Mendelssohn Piano Co., which he did with such success as to attain to financial independence early in life.

A host of friends join in sincere wishes that Mr. Durke and his bride may enjoy very many years of happiness and prosperity.

Will Maintain Quality

Commenting upon the increases of cost in piano manufacture that have not left untouched a single item in materials, in the maintenance of plant, in selling costs, in deliveries and overhead, Mr. R. S. Gourlay, president Gourlay, Winter & Leeming, Ltd., Toronto, emphasized that his firm would continue in strict adherence to its policy of quality first. Mr. Gourlay has the unanimous support of his directorate in their continued policy to refuse to consider even the slightest lowering of the grade of any item of purchase with the idea of saving in cost.

Gourlay and Gourlay-Angelus agents have in their business the advantage of all the confidence arising out of a knowledge that the instruments they endorse and recommend will in no particular, no matter how insignificant, be lessened in quality standard regardless of increased costs.

Used Grafonola at Banquet

A Grafonola and Columbia records contributed four numbers of the programme at the annual dinner of the Victoria, B.C., Rotary Club, at the Empress Hotel. This was the idea of Rotarian Jas. H. Fletcher, of Fletcher Bros., the well-known Victoria music house.

The selections played were "Sing Sweet Bird," rendered by Miss Lucy Gates; "Sextette from Lucia"; overture by Grenadier Guards' Band, and a solo by Lazaro, the Columbia Co's. famous tenor.

New Calendars

A reproduction of the painting "Sweetest Story Ever Told" was selected by the Williams Piano Co., Ltd., of Oshawa, for their calendar this year. This is peculiarly appropriate for a piano house, showing as it does the attractive young lady to whom the story is being told playing a grand piano. Williams' dealers will appreciate this calendar, which is an expensive and artistic production, worthy of a conspicuous place on any wall.

The place of music in the home is graphically emphasized by the Newcombe Piano Co.'s calendar. The subject of the picture is "Home Sweet Home." In this case a room interior is shown with two eligible young ladies enjoying a musical evening. The one plays a violin while the sister accompanies on a grand piano, presumably a Newcombe.

"Kathleen Mavourneen" was the subject chosen for pictorial illustration of the 1917 catalogue issued by Newbigging Cabinet Co., Ltd., of Hamilton. The heroine of the ballad is represented by the picture of a beautiful woman, particularly well executed in natural colors. A verse of the famous classic appears, and appropriately suggestive is the wording, "Just as Sweet as the Music-phone," which appears with an illustration of the Model F Electric Musicphone.

Mr. J. W. Huggins, the well-known Toronto piano mover, who is a specialist in his line, has sent his customers an attractive wall calendar. The bewitching beauty of the woman pictured readily suggests Mr. Huggins' discernment to be a result of constant association with the beautiful in pianos. A phone directory also with Mr. Huggins' compliments suggests piano business.

Best Sellers

The Music Supply Co., of Toronto, the Ontario distributors of Columbia lines, are revising their list of "200 best sellers," and have offered prizes of \$50, \$25 and \$10 to dealers who may send in lists that will include the largest number of best sellers. The firm found that their "200 list" last year was of great benefit to dealers and increased record business. Therefore it was deemed advisable to revise the list. The purpose is to forward prizes by January 31st.

Diamonds in Canadian Pianos

A Toronto factory manager walked into the private office of the head of the company one morning recently in an obviously joyous frame of mind.

Without prelude he confessed to feeling unusually cheerful. "I have just received a bill of lading for two cases of diamonds," he announced.

"Diamonds?" ejaculated the head of the firm in questioning surprise. "What do you want with diamonds?"

"Oh! Tuning pins," tersely explained the factory manager; which incident picturesquely emphasizes that piano supplies, by reason of price and difficulty of obtaining at any price, have become as precious as diamonds.

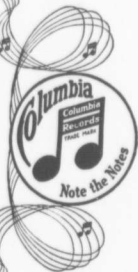
MADDOCK RUBBER WANTED

Advertiser requires second-hand Maddock Rubber in good condition. State particulars and price. Box 11, Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

Barrientos! An artist without a peer. A singer
of records that sell. Another Columbia exclusive.

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

Columbia Graphophone Co.
Factory and Headquarters
Toronto - - - Canada



Buying Supplies

An item in the last issue of the Journal concerning Mr. F. T. Quirk, manager of Sterling Actions & Keys, Ltd., visiting supply centres in search of supplies was somewhat misleading. It stated that "Mr. Quirk made extensive purchases to protect his trade against a continually rising market." This was an error and should have read that Mr. Quirk made arrangement for extensive purchases irrespective of prices. The condition of the market is such that in many lines it is impossible to place contracts at any price, and purchases can be made only as required. In many other lines deliveries may be arranged for, but at whatever the market prices may be when deliveries are made, it being impossible to contract ahead at prices prevailing when orders for future shipment are given. An uninterrupted flow of supplies is the object of Mr. Quirk's attention to the market.

Universal Music Co. in New Premises

The Universal Music Co. of Canada celebrated the commencement of the New Year by removing from their Shuter St. quarters to new premises, which they have taken a lease of, at 208 Victoria St. This was just a move around the corner, so that they are still in the thick of Toronto's down-town music trade district.

The new location on the first floor of the Bolus Co. Building gives the Universal Company accommodation for their large stock of player rolls all on the one floor, with the services of an electric elevator. The moving of a big stock of rolls is no small task, and Manager H. H. Fitch and his staff have been busy people. They are now getting comfortably settled and in readiness for a bigger than ever player roll year.

The new Universal "Song Roll" is also a New Year announcement of some significance. The Song Roll is a hand-played roll of the highest type with the words of the lyric printed on the edge in a position easily read and exactly opposite the perforation that represents the proper note in the sheet music.

The first of the Song Rolls is in the January list, which contains five titles listed at 72 cents each.

Mr. T. Nash, manager of His Master's Voice, Ltd., Toronto, visited Winnipeg and Calgary since the beginning of the year. At these places are the headquarters and branch, respectively, of Western Gramophone Co., the Western distributors of "His Master's Voice" products. In the scarcity of Victrolas the road men of His

Master's Voice, Ltd., have urged their dealers to feature records more vigorously than ever before, with the result that their record sales have been unusually high.

A large addition to the home of the Phonola at Kitchener has been erected by the Pollock Mfg. Co., Ltd., of that city. Important expansion of the firm's business is under way, to be announced at a later date.

The value of down-town space in Toronto retail shops makes it necessary to have the full use of every square foot. Frank Stanley has added approximately 1,000 feet of selling space in his piano salesrooms by the use of a mezzanine gallery. The demonstration rooms of the phonograph department are on this gallery which is permitted only by reason of an extra high ceiling.

Goes With Sherlock-Manning Co.

Mr. J. J. Armstrong, formerly of Regina, is now connected with the Sherlock-Manning firm of London, succeeding the late Mr. C. E. Tanney, whose death occurred at Charlottetown last fall, while he was on a regular business trip.

Mr. Armstrong is a piano salesman of many years' experience, first in Owen Sound and later with the Winnipeg Piano Co., and for the past few years with W. G. Scythes & Co., Ltd., of Regina. Mr. Armstrong's experience should make him a valuable man for the Eastern dealers of the Sherlock-Manning lines.

When a Journal representative called at the Sherlock-Manning factory recently he found Mr. Sherlock engaged in the interesting problem of stabling his latest hobby, a Jersey Cow, which now claims almost as great a share of his enthusiasm as does the product of his firm's factory.

New Cecilian Warerooms

Contractors are hurrying to completion the new Cecilian salesrooms in Toronto, located at 247 Yonge Street. Promptly on signing the lease of the new premises, the Cecilian Piano Co., Ltd., had builders at work remodelling the store to suit their own requirements. A new front is being put in and a series of demonstration rooms occupy the rear half of the ground floor which runs back to a depth of 110 feet.

The high ceiling permits of a mezzanine gallery on which the office will be located. Mr. J. E. Hoare, president of the Cecilian Co., Ltd., also plans to remove the head offices of the firm from the factory to the Yonge Street warerooms.

The demonstration rooms are unusually large and divided by double partitions. A heating plant has been installed and new floors are being laid throughout. The main floor will be used for display purposes only. It is the Cecilian Co.'s purpose to have warerooms in keeping with the high standard at which it is their determination to maintain Cecilian pianos, players and Cecilian phonographs.

A Willis Fountain Pen

The Christmas mails brought to Willis dealers throughout the country a very useful gift in the shape of a fountain pen, and which carried the compliments of Willis & Co., Ltd., Montreal. As the Journal received one of the pens, we can vouch for the ease with which Willis dealers can use it to engross a large sized order.

100 TRANSFER NAME PLATES \$7.50

200, \$10.00; 300, \$12.50; 500, \$15.00

Postpaid to any address in Canada. Remit by Money Order, Cheque or Draft.

Any one to three lines of lettering printed in gold face. Size not to exceed 3/8 in. x 2 3/8 in. Special size, brush and directions included with order. Any dealer can apply.

GLOBE DECALCOMANIE CO. JERSEY CITY, N.J.

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

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

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

SAMPLES and PRICES furnished on request.

British and U. S. Items

Negotiations are under way in the music trade of England for the agreement of a fixed minimum price for the cheaper grade of pianos.

Edward R. Perkins, vice-president and general manager of the Aeolian Co., New York, died at his home in Westfield, N. J., on December 26, after a fifteen-months' illness. Deceased was born in Brooklyn, forty-seven years ago. He is survived by a widow and two sons.

New York piano manufacturers, their factory and sales heads, to the number of 121, gathered at the McAlpin Hotel for a year-end dinner on December 28. Among the addresses delivered was one by Mr. W. J. Keely, well known to many of the Canadian trade.

Mr. B. F. Owen, manager of the piano department at Wanamaker's, New York, is credited with the prediction that the small grand piano was destined ultimately to supersede the upright instrument.

A music trades exhibition is to be held in Chicago during the trade conventions to be held in that city in June. It is proposed to engage the foremost orchestras, choral organizations and solo artists of the United States for a series of festival concerts. The idea is to link up exhibition and concerts with the work of the Music Advancement Bureau.

At a meeting of the British piano manufacturers it was resolved that pianos should be "dull" polished, says the "Pianomaker." This is a result of labor scarcity.

Arrangements are being made for a talking machine section during the merchants' short course at the Kansas University in February. This is in connection with the extension department of the Kansas State University.

To aid the music advancement propaganda in the United States, the help of representative dealers in all sections of the country is being enlisted.

United States exports for October show that 4,760 talking machines, valued at \$122,662, were shipped out during the month, as compared with 3,024 machines, valued at \$116,325, exported in 1915.

The following classified advertisement is reproduced from the New York Times:

FOR SALE—Player-piano, china closet, three chairs, parlor suite, brass bed, etc. All new. Will sell very cheap because of leaving wife. Address Second Floor, 541 Seventh St.

For the year ended October 31st, 1916, the United States exports in products of the music industries were \$5,998,770, as against \$3,858,383 the previous year, according to the Department of Trade and Commerce, Washington.

These totals were made up of pianos, organs, player-pianos, etc., \$3,586,770 for 1916, as against \$2,436,883 in 1915; talking machines and records, \$2,412,000 in 1916, as against \$1,421,500 in 1915.

Height of Grand Piano Keyboard

At a session of piano manufacturers and technicians at Chicago the report of the Committee on the Height of the Grand Piano Keyboards was considered. The text of the report is here given:

"The convenience of the artist should be the first consideration and a study of the height of keyboards of several pianos frequently heard in concert and recital

leads to the inference that whether, through accident or design, similar dimensions are used in many of the well-known pianos.

"It appears that the height of the white keys is, in most of the cases considered, twenty-eight inches (28-in.). Some slight variation from 28 in. may be accounted for by different methods in measuring or lack of care in taking measurement, or even slight variations between individual instruments, so that any manufacturer adopting 28 in. as the standard height for white keys in grand pianos cannot be far wrong.

"The horizontal distance between a perpendicular line dropped from the end of the white keys to the front end of the pedals will naturally vary somewhat because of the varying length of keys in grand pianos of different sizes. A maximum of 10 in. in concert grands is probably about right; in small sizes 7½ in. is more usual."

Do You Allow This?

A talking machine owner tells this incident which as nearly as possible is in his own words: "I called in at Blank's on my way home at about a quarter to six. The young lady that usually gives me what I want was busy, but she saw me and asked me to wait. Another customer came in right behind me. His coming seemed to attract no attention. Anyway, nobody came. He seemed to be in a hurry and he stamped around a little to make a noise, remarking to me some things about the store not very complimentary. At five minutes to six the young lady finished what she was doing and took the numbers I wanted. The clock was just striking six when the manager of the department appeared. The impatient customer told him he wanted some records. 'Sorry,' he said, 'but we close at six.' 'Well, good heavens!' ejaculated the customer, 'I've been waiting here for fifteen minutes, and I want these records to-night.' 'Can't help it,' said the manager, 'we can't get them to-night. Come around in the morning.' What the would-be customer said as he went out wouldn't look well in print, and I've seen things nearly like that happen in that store before."

One of their "Grand" models has been placed by the Sonora Phonograph Corporation of New York on the SS. New Amsterdam of the Holland-American Line

It is now reported that Japan is the latest source of supply in pianos for Australia, and for the year ended June, 1916, 32 pianos were exported to the Commonwealth, at an average value of £20.

Home recording has received an impetus in Australia because of the war, according to Mr. W. W. Wyper, who has charge of Edison interests in Australia and New Zealand. Mr. Wyper was on a month's visit to the United States. Many families have brought into use their old style wax record instruments and their home-recording devices to make records of the voices of friends and relatives going to the front.

Mr. John A. Sabine, of the Music Supply Co., of Toronto, since the New Year visited a number of Ontario centres in connection with Columbia lines. Mr. Sabine announces that trade has continued with no apparent interruption, still making it quite impossible to get ahead with orders.



Looking Back

at a half-century's enviable record and

Looking Ahead

at the advantages linked to an agency crowned with the success resulting from continuous adherence to the highest known piano standards—A glance at each puts the

Gerhard Heintzman Agency

in the vanguard. The sound principle of considering quality of paramount importance has singled out Gerhard Heintzman Pianos for special consideration from one end of Canada to the other.

Alert piano merchants, who for years have been handling "Canada's Greatest Pianos," have built up reputations that count for something.

When the name Gerhard Heintzman went on our own make of new metal player-piano it was a guarantee of the player's being the last word in player-piano manufacturing.

GERHARD HEINTZMAN
Limited

75 Sherbourne St., Toronto, Canada



WHY sell a Mason & Risch?

The first and biggest reason—the final cause—is the piano ITSELF, for it is its own best selling argument. The closer it is studied, the mightier that unspoken argument becomes.

For there is NOTHING in a Piano of HIGHEST grade that you do not find in the instrument of our make!

The same ingenious composition of all elements which have given the Mason & Risch its reputation of "Canada's first and foremost piano, the Best piano Built," is developed in the highest degree in the Mason & Risch Player Piano, an instrument which has won the enthusiastic support of eminent musicians and musical authorities on all sides.

Both instruments possess so many excellent features that you cannot afford to disregard them when you recommend a Piano or a Player Piano to give life-time satisfaction.

Mason & Risch Limited

230 Yonge Street
Toronto