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# Canadian Music Trades Journal

October, 1918

**B**RITISH manufacturers who have not a dollar's worth of merchandise to sell, whose entire plants are employed on Government work, are keeping their advertising continuously before the public, because while they are perfectly willing to turn their profits over to the Government, while they are perfectly willing for the sake of winning the war to see their factories commandeered and their normal business completely stopped, yet they are not willing to sacrifice their good-will; they are not willing to have their names or their products forgotten.

And so they continue their advertising, continue building their good-will, so that when the war shall be won there will be an immediate demand for the billions of dollars' worth of merchandise that their greatly enlarged factories will then turn out.

This is a time when every manufacturer, every business man, should look far ahead. Good-will cannot be built in a day, even by advertising. The war will not last always. We have all seen the mistake of being unprepared for war; it is almost as great and serious a mistake to be unprepared for peace.

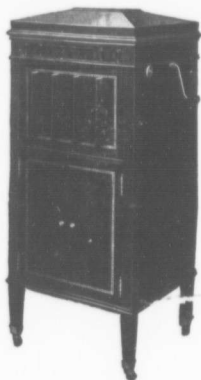
*From an address by Val Fisher, the  
London Publisher, given in New York.*

Fullerton Publishing Co., Toronto, Canada

# Columbia

NEW MODEL

# Grafonolas



Columbia Grafonola Type L  
Retail price, \$325

## Columbia Again Steps Ahead!

With these new models—one of which is shown above—the Columbia Dealer may now offer his trade the very finest type of phonograph made to-day. There are no other instruments on the market with a Non-Set Automatic Stop! This point, properly used, is worth thousands of dollars in sales to Columbia Dealers.

And there are many other exclusive features on these new model Grafonolas that you can convert into cash.

**Columbia Graphophone Company, Toronto**

# Martin-Orme

## *Style 34 De Luxe*

Height 4 ft. 6½ in.

Finished in Feathered Mahogany  
or Matched Burl



A beautiful example of modern  
English classical case design—  
with graceful sliding fall board.

# Style 34 De Luxe



THE MARTIN-ORME PIANO  
COMPANY, Limited - OTTAWA

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

## Good Value --- and More

Being simply a good instrument doesn't get a piano anywhere. But when it becomes widely known that a certain make heads the procession of "good buys" for the family with the moderate purse that line becomes a money-maker.

The MORRIS is a GREAT buy. Morris Pianos and Players easily hold their own among other pianos that are sold at higher figures.

***The KARN-MORRIS Piano & Organ Co., Limited***

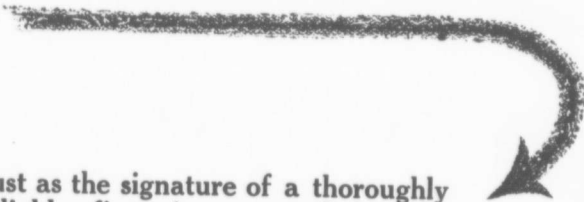


Head Office—WOODSTOCK, ONTARIO  
Factories—WOODSTOCK and LISTOWEL





## The Otto Higel Trade-Mark



Just as the signature of a thoroughly reliable firm is accepted by the business world without question, so is a trade-mark, founded upon quality and integrity, a manufacturer's passport into the leading commercial circles.


THE OTTO HIGEL trade-mark--that little cut of the piano action set in the Maple Leaf--identifies Higel products the world over.

Its significance is international.

It has the same weight in piano trade circles to-day that the hall-marks of those great silversmiths had in the early days.

It stands for Quality.  
It stands for Progress.  
It stands for Service.

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

**Every Piano Man  
Knows it Pays to  
Sell Satisfaction  
like this** 

From a Gourlay Owner in Carleton Place:

*"Having now had our Gourlay Piano for five years, we feel it is right to tell you we are delighted with it.*

*"In selecting a piano we investigated carefully a number of high-grade instruments, but the Gourlay tone appealed to us as being the most musical and now, after five years' trial, we are entirely satisfied with our choice."*

This is only one of scores of such letters of praise from Gourlay and Gourlay-Angelus purchasers in our files.

**GOURLAY, WINTER & LEEMING**  
LIMITED

TORONTO

CANADA

Head Office and Factories:  
309-325 LOGAN AVENUE

Salesrooms:  
188 YONGE STREET

A really attractive instrument  
assists in speedy sale



Made in either Mahogany or Fumed Oak casework.

The beautiful tone quality of  
the Style 14, combined with  
graceful lines of casework,  
make

The

**Bell**

PLAYER  
PIANO

an attractive instrument.

Enquiries from Dealers will receive careful attention

The BELL PIANO  
& Organ Company, Limited  
GUELPH, - ONTARIO  
AND LONDON, ENGLAND

Our new Art Piano Catalogue  
is now ready—if you have not  
received a copy, write to us  
for it.

## "Influence" may get a Hearing but only "Merit" lands the Order

The local dealer's connection and the recommendations of satisfied owners form the "influence" that gets you the hearing. The Lonsdale piano itself, presents the "merit."

- the merit of All parts of which it is constructed.
- the merit of well designed and well made cases.
- the merit of a tone that musicians accept and classify as "the finest."
- the merit of every dollar of its cost going into piano value.
- the merit of—but to go on enumerating is not necessary.

**THE PIANO PRESENTS ITS OWN CASE. YOU  
ARE THE JUDGE**

There are six Lonsdale designs—four pianos and two players.

### Lonsdale Piano Co.

Office and Factory  
Queen St. East and Brooklyn Ave.

TORONTO

CANADA



STYLE M, LOUIS

## Newcombe Pianos

*"Never suffer  
by comparison"*

Established  
1870

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

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

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



### The Newcombe Piano

Company, Limited

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

TORONTO

CANADA



THE TRADE is urging the extension of Piano sales because there is no substitute for music in the home. In Canadian-made Pianos, which are not surpassed if equalled by the product of any other country, there is no substitute for piano supplies of the quality of

# STERLING ACTIONS and KEYS

Made by

Sterling Actions and Keys, Limited

Noble Street

Toronto, Canada



Style 65

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

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

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

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

Wright Piano Co.  
Limited

Strathroy

::

Ontario

## The Makers of *Doherty* Pianos

have studiously sought to produce pianos that give the people what they want. The measure of their success in meeting the public's ideals of tone and appearance, together with the Doherty reputation for lasting qualities, has largely accounted for the Doherty Pianos having become a veritable salesman's favorite.

Doherty Pianos are profitably sold by enterprising dealers at surprisingly moderate prices and in competition with higher-priced instruments.

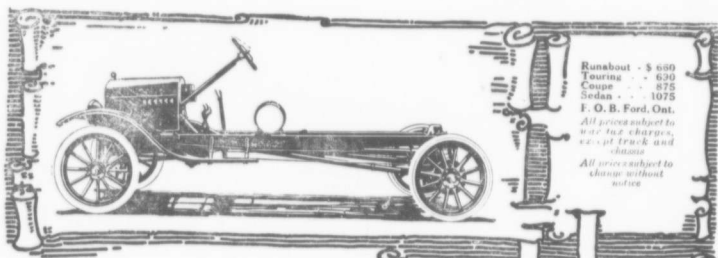


DOHERTY PIANOS, Limited

Established 1874

- Clinton, Ontario

Over 70,000 Doherty Owners



## More Satisfied Customers and Increased Profits

MANY storekeepers extend their business by taking advantage of the uses to which a motor truck can be put.

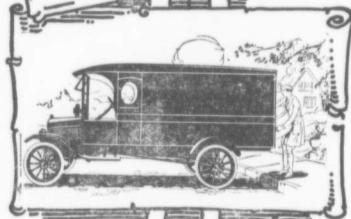
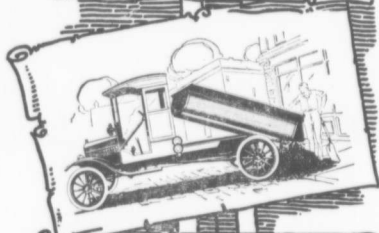
Those who use the horse and wagon for delivery are restricted to a limited area. But the merchant who owns a truck can cover many times the area possible by horse and wagon. He is able to increase his list of customers without interfering with the service he renders nearby customers. A rural delivery route can be added or lengthened. His loads can be increased. His service is improved while his costs are reduced.


The Ford One-Ton Truck Chassis fitted with a stake, express, or closed body will fill every requirement of the merchant. The Ford Truck is of service in all weathers.

Price (chassis only) \$750

F. O. B. Ford, Ontario

FORD MOTOR COMPANY OF CANADA, LIMITED  
 FORD - - - - - ONTARIO





**“CHOIR MODEL”**

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

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

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

**Thomas Organ &  
Piano Co.**  
Woodstock - Ont.

TORONTO  
516 Richmond St. W.

Established  
1891

NEW YORK  
134th St. and Brook Ave.

# W. BOHNE & CO.

Manufacturers of

**Pianoforte Hammers  
and  
Covered Bass Strings**

For the better grade manufacturer  
Proved by 27 years' experience



**GEO. W. STONEMAN & CO.**

**PIANO VENEERS**

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**Maryland Walnut**

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

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

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

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845-851 West Erie Street  
CHICAGO, - ILLINOIS

## PHONOGRAPH CABINET HARDWARE

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

### HAMMACHER, SCHLEMMER & CO.

New York, Since 1848.

Piano and Player Hardware, Felt and Tools

4th Ave. and 13th St.

### 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.

W. A. BRECKWOLDT, Sec-Treas.

Factory and Office:

Saw Mills

Dolgeville, N. Y.

Fulton Chain and Tupper Lake

### "Superior" Piano Plates

MADE BY

THE

SUPERIOR FOUNDRY CO.

CLEVELAND, OHIO, U.S.A.



LESAGE Style Louis XV.

## A. LESAGE

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

ST. THERESE, QUE.

## HELPING THE SALESMAN

People who have the purchase of a piano definitely in mind, and are just looking around at the different makes, are susceptible to first impressions.

The artistic lines and curves of the case design, the rich attractiveness of the finish for which Lesage Pianos are noted, are sure to create a favorable impression; to arouse the desire for ownership.

But the Lesage piano possesses much more than outward attraction. Its charm endures. The workmanship, materials, and sweet musical tone stand the test of time, without any visible depreciation for years. Is it any wonder dealers find it advantageous and profitable to handle Lesage Pianos?

# MENDELSSOHN

## Pianos and Players



Style Louis XIV.

× × × × ×

Made-in-Canada  
for Canadian Homes

× × × × ×



Style "30" Player

**T**HROUGH the past four years of unsettled conditions in the supply market and in the available labor, Mendelssohn dealers have pursued their business-as-usual policy with unshaken confidence, that come what may, never would the name Mendelssohn be used to cloak skimmed workmanship, inferior materials, or a slipping from the Mendelssohn standard of piano tone.

It is but natural that such a feeling of good-will in the trade has spread in wider circles to the general public. People expect much of the Mendelssohn and many aggressive dealers have been quick to see the value of this public expectancy as an asset to their stores.



New Style "E"

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



Cottage Style

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

# C. F. GOEPEL & COMPANY

137 East 13 Street

SUPPLIERS OF

New York

High Grade Commodities

TO THE

PIANO AND PLAYER TRADE



## Player Accessories.

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

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

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

## Felts, Cloths, Punchings

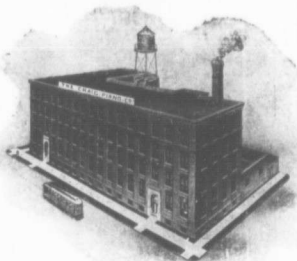
Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

Imported French and also Domestic Bushing Cloth—Hammers.

# A Solid Wall of Good-Will

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

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



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

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

## The Craig Piano Co.

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

MONTREAL

- QUEBEC



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

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

INCERSOLL - ONTARIO

## The Best Salesmanship

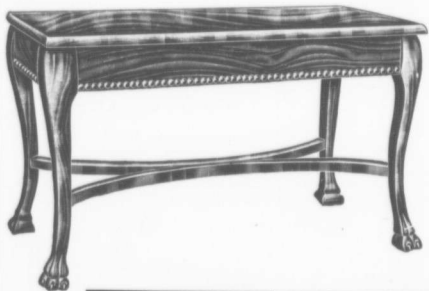
Amounts to little when applied to the retailing of an inferior article in any line generally, and in pianos particularly.

### *Evans Bros. Pianos*

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

## Here is another representative of our Big Four Line of Benches

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



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

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

**The Goderich Organ Co.**  
Goderich, Canada Limited

# Stanley

## PLAYERS and UPRIGHTS

Splendid values and tone are assured the dealer and our New Catalogue will prove a help in securing for the Stanley its share of the present good demand.

**ORDER EARLY**

Be prepared for higher prices.

*Try sample of our Jacobean 4 ft. 2 in.*

# Stanley Pianos

241 Yonge St.  
TORONTO

## American Steel and Wire Company's

**PERFECTED**

== AND ==

**CROWN**



# PIANO WIRE

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

## United States Steel Products Co.

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

# CECILIAN

## World-Famous (Est. 1883)

**P**ERSONALITY is a business builder because personal power is the strongest bond between men. The class of piano that it is desirable for you to get behind with your personality, your local connection, is a strong leader—The Cecilian—which is an accredited member of the aristocracy of pianodom, and which possesses these outstanding exclusive features:

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

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

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

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



### The Cecilian Company, Limited, Toronto

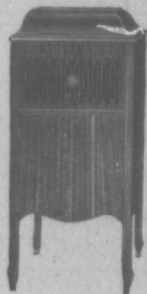
Makers of the World's First All-Metal Action Player Pianos

Head Office and Salesrooms:  
247 Yonge St.

Factory:  
89-93 Niagara St.

# CECILIAN CONCERTPHONE

The  
"Alexandra"  
Model



Retail  
Price  
\$119

**T**O the dealers in and buyers of phonographs, the name "Cecilian Concertphone" is a signature. It affirms that the makers are the manufacturers of the world-famous Cecilian Pianos. It tells you that long experience in musical instrument building has taught the makers what are the proven principles to adopt and what are the faulty to eliminate. The signature promises big value and thorough satisfaction.

The "ALEXANDRA" model is fitted with the Ball-bearing tone-arm, the benefits of which salesmen can so readily press home.

The "ALEXANDRA" model has a perfect Automatic stop which alone has caused many buyers to select the Cecilian Concertphone.

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

The "ALEXANDRA" retails at \$119—the best value in its class on the market.

There are four other models in the Cecilian Concertphone line running from \$70 to \$315.

## Musical Instruments Limited

247 Yonge Street

Distributors for Canada

Toronto, Canada



# National Piano Company

— Limited —

266 - 268 Yonge St., Toronto



**E**CONOMY—getting genuine value—has always been a wise principle. To-day it is even more—it is an imperative obligation.

A certain and sure way of obtaining genuine value in pianos is to secure the agency of the MOZART PIANO COMPANY, LIMITED, TORONTO.

QUALITY FIRST and INDIVIDUAL CHARACTER in each instrument has given to MOZART PIANOS a value that is the delight of all who are fortunate enough to own one.

Do you desire to secure the control of this ideal piano in your territory?

Then—write, wire or telephone, TO-DAY—

National Piano Company, Limited

266-268 Yonge St.

TORONTO

# Order Violin Bows Now

IN this issue we are offering an article which should be of special interest to our dealers at this particular time.

Violin Bows have for some time past been difficult to obtain. We have been able to relieve the situation for some months past, during which period we have received from time to time shipments from Japan. This source of supply, however, has now been cut off by restrictions which have been placed by "The Canadian War Trade Board" on the importation of musical goods from Japan. Fortunately, we already have a fair stock of these two lines, but as further supplies will not be available, our present stock will not last very long. We, therefore, urge our dealers to take advantage of this timely offer by placing their orders at once, not only for quantities required for immediate needs, but also anticipate their requirements as far ahead as possible. It is impossible to ascertain how long the embargo mentioned will remain in effect.

## VIOLIN BOWS

- |  |  |
|--|--|
| <p>No. 100—Nice stick, well polished and finished, black ebony unlined frog, white pearl slide, metal covered button, leather grip.<br/>Retail price ..... \$ 2.50<br/>Wholesale price, doz. .... 15.50</p> <p>No. 101—Stick of selected wood, nicely polished and finished, black ebony frog, white pearl dot and slide, metal covered lined frog, leather grip.<br/>Retail price ..... \$2.50<br/>Wholesale price ..... 1.05</p> <p>No. 102—Good Stick, nicely polished and finished, black ebony full metal lined frog, white pearl dot and slide, metal bound button, leather grip.<br/>Retail price ..... \$ 3.50<br/>Wholesale price, doz. .... 16.80</p> <p>No. 103—Good Stick, made of selected wood, nicely polished, ebony frog, with pearl dot and slide, full metal lined frog, metal bound button, silk wound grip.<br/>Retail price ..... \$4.75<br/>Wholesale price ..... 1.90</p> <p>No. 104—Good Stick, well made of selected wood, nicely polished, silk wound grip, full metal lined, with pearl dot and slide.<br/>Retail price ..... \$6.00<br/>Wholesale price ..... 2.35</p> <p>No. 105—Red polished round stick, white celluloid metal lined frog, pearl dot and slide, silk wound grip.<br/>Retail price ..... \$7.50<br/>Wholesale price ..... 2.85</p> <p>No. 216—Imitation Pernambuco, octagon stick, ebony frog full lined, fancy brass and pearl ornament, metal parts of frog are brass beautifully engraved, the part of bow in which the frog slides is encased in brass, artistically engraved.<br/>Retail price ..... \$9.50<br/>Wholesale price ..... 3.75</p> | <p>No. 106—Red polished octagon stick, ebony brass lined frog, pearl dot and slide, leather grip.<br/>Retail price ..... \$5.75<br/>Wholesale price ..... 3.80</p> <p>No. 226—Tourte Model, genuine Pernambuco stick, fine quality, ebony frog, full metal lined, nickel mountings.<br/>Retail price ..... \$12.75<br/>Wholesale price ..... 5.04</p> <p>No. 227—Kneisel, genuine Pernambuco stick, best quality, full lined ebony frog, nickel silver trimmings, cork wrapping.<br/>Retail price ..... \$12.75<br/>Wholesale price ..... 5.04</p> <p>No. 312—Williams, best quality Pernambuco round stick, with nickel silver trimmings, ebony frog, superior quality pearl slide, whalebone wrapping.<br/>Retail price ..... \$15.00<br/>Wholesale price ..... 6.00</p> <p>No. 314—Williams, same as above, only octagon stick.<br/>Retail price ..... \$17.00<br/>Wholesale price ..... 6.00</p> <p>No. 341—Francois Savoid, Paris, specially selected figured Pernambuco stick, fine quality ebony frog, full lined, pure silver mounted.<br/>Retail price ..... \$17.00<br/>Wholesale price ..... 6.00</p> <p>No. 315—Williams, specially selected Pernambuco, round stick, polished plain ebony frog, superior quality pearl slide, whalebone wrapping, pure silver mounted.<br/>Retail price ..... \$20.00<br/>Wholesale price ..... 8.00</p> <p>No. 316—Same as above only octagon stick.<br/>Retail price ..... \$20.00<br/>Wholesale price ..... 8.00</p> |
|--|--|

## HALF SIZE VIOLIN BOWS

- |  |                                  |
|--|----------------------------------|
| No. 100½—Same description as No. 100 ..... | Retail price ..... each \$ 2.00  |
| No. 102½—Same description as No. 102 ..... | Wholesale price ..... doz. 10.50 |
| No. 103½—Same description as No. 103 ..... | Wholesale price ..... each 3.50  |
|  | Retail price ..... doz. 16.80    |
|  | Retail price ..... each 4.75     |
|  | Wholesale price ..... each 1.90  |

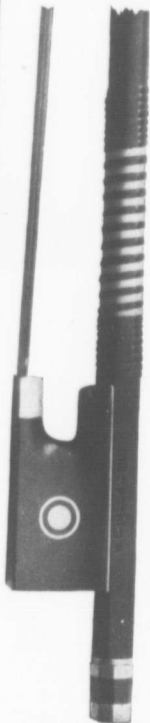
## THREE-QUARTER SIZE VIOLIN BOWS

- |  |                                  |
|--|----------------------------------|
| No. 100¾—Same description as No. 100 ..... | Retail price ..... each \$ 2.00  |
| No. 102¾—Same description as No. 102 ..... | Wholesale price ..... doz. 10.50 |
| No. 103¾—Same description as No. 103 ..... | Retail price ..... each 3.50     |
|  | Wholesale price ..... doz. 16.80 |
|  | Retail price ..... each 4.75     |
|  | Wholesale price ..... each 1.90  |

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

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

WINNIPEG, CALGARY,  
MONTREAL, TORONTO



# Canadian Music Trades Journal

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

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

British Representative:

DUNCAN MILLER

17 Little Tichfield St., Gt. Portland St.

London W., England.

PUBLISHED BY

FULLERTON PUBLISHING COMPANY

66-68 West Dundas St., Toronto, Canada

JOHN A. FULLERTON

HARVEY A. JONES

Editors

Telephone  
Adelaide 5434

VOL. XIX.

TORONTO, OCTOBER, 1918

No. 5

## Flies at the Exhibition

THOSE of the music industries, interested in the Canadian National Exhibition, at Toronto, will ungrudgingly concede to the efficient management of Mr. John G. Kent credit for the great success of this year's Fair. In spite of the "same-old-thing" critics the exhibition of 1918 was more attractive and more instructive, agriculturally, horticulturally, industrially, and in some of the arts than ever before. There were ear marks in plenty of intelligent direction and earnest desire to make the public glad to have attended the Fair. 'Withal the admission fee remained at the standard price of "two-bits," or "six for a dollar."

The management's progressiveness is shown in its readiness to receive suggestions for the betterment of the exhibition. The music trade exhibitors can offer a couple.

One of these would be to eliminate from the neighborhood of the piano exhibits the ice-cream, candy, soft drinks booths, and other vending stands that attract flies and souvenir fiends. This would mean removing them entirely from the Manufacturers' Building, which building, it is presumed, was not intended to house these selling-booths that are not representative exhibits of manufactures.

Patrons of the ice-cream cone stands have no hesitancy in throwing on the floors the unconsumed portions of their purchases and they have even leaned over the rail of piano exhibits to drop remnants behind the instruments on display.

The flies, attracted by these booths and the indiscriminate scattering of remnants therefrom, are, to the piano exhibitors, a nuisance and source of expense. The pestiferous house-fly, with characteristic disregard for the sanctity of anything, sprawled over the costly piano cases leaving de-

posits of filth, necessitating frequent applications to remove them and causing actual damage to the expensive finish of the pianos.

This is one of the points in which it appears that the exhibition at Ottawa is ahead of the Canadian National. As a result of a united request from the exhibitors these fly attracting booths have been removed from the Manufacturers' Building.

## The Other Suggestion

THE other suggestion that the trade might offer the management of the Canadian National Exhibition would have reference to music. Why should the musical attractions offered an appreciative public be confined entirely to band music?

Would it not be possible to arrange for a series of choruses and to have some of the programmes so arranged that the public could join in the better known songs, patriotic airs, etc.? If a public singing on several afternoons and evenings, led by a strong choir that could undoubtedly be secured, were exploited as a feature of the exhibition, this one item alone would attract thousands. It would be giving music a little of the attention that its importance as an art and as a necessary element in the lives of the Canadian people entitle it to.

Also during the progress of the exhibition there is a Directors' luncheon every day. The daily papers report speeches and addresses but there has been no reference to any musical part of these Directors' luncheons, probably because there is none. Furthermore, why should not the Exhibition have a "Music Day?"

It is the trade's move to get the encouragement of the Exhibition management and then both could co-operate in enlisting professional interest and public appreciation.

"THIS is no time, in my estimation, to put an embargo on music; we need it probably more than we have ever needed it in our national life. I took this same attitude in reference to the present law. The music industry, in all of its branches, can now and always depend upon me to oppose to the best of my ability any unjust or uncalled for encroachments that will give us even one note less music than we have to-day or stand in the way of a single piano or other instrument going into the homes of the land. Furthermore, I object strongly to the music industry being singled out as a pure and simple luxury producing business, when music is as much a necessity almost as the air we breathe or the food we eat. My voice and vote have always been and will continue to be against exploiting the music industry for revenue purposes."—Senator Calder of New York, in opposing the increasing of the tax on music on the floor of the U. S. Senate.

### The Size of the Exhibit

ONE of the piano exhibitors at the Ottawa Exhibition in conversation with the Journal, raised the question: "Why should we bring twelve or fourteen instruments here for display when four or five would probably do just as well? They would show a range of designs," he argued. "We would close just as many sales. The cartage bills, which are now no insignificant item in the cost of doing business, would be greatly reduced. And in other ways exhibiting would be simplified."

The suggestion is worth thinking about. Of course, on the other side it might be argued that a full range of styles makes for each individual firm and for the piano trade, as a whole, a big demonstration to the public, of the size and importance of the piano industry. It would be interesting to hear how the exhibitors at Ottawa, London, Toronto, and other exhibitions regard this suggestion.

### Music in the Schools

THOSE music dealers in need of a little inspiration concerning the practical value of music in the schools are recommended to read and then re-read the experience in this issue of Mrs. Dora Halstead, a teacher in a one-roomed public school in Manitoba. This experience, so interestingly told by Mrs. Halstead herself, suggests the unlimited possibilities of music in establishing in the minds of the youth of the country high standards of citizenship. It shows that music is not a luxurious adornment but a practical builder of character and physique.

Under the influence of music these children in charge of Mrs. Halstead have quickly acquired the English language. They attend school gladly without coaxing or chastisement. From a state of listlessness bordering upon stupidity they have quickly become bright of head, erect of body, supple of limb, and quick of intellect. Yet there are supposedly educated people reared amid all the advantages of modern civilization who remain dense to the place of music in education. There is a great deal to be done to arouse the public to a realization of the crime it is to keep from childhood its rightful musical privileges.

*You can't listen to music and worry. You cannot sing and be sad.*

### Music Versus Booze

WHEN the people, who do not know any better, make statements to the effect that the people are making extravagant purchases of musical instruments they should be reminded that for the year ended March 31, 1914, the amount paid for liquor by consumers in Canada amounted to \$103,049,129.

Because the people are not paying this amount into the coffers of the liquor industry more people have more money to buy clothes, furniture and implements, to pay off mortgages, and to by such home necessities as musical instruments. Also it is agricultural products and not munition plants that are the backbone of the country's prosperity.

### Breaking Piano Sales

THERE is quite a list of qualifications essential to successful salesmanship. Not the least of these is being a good loser. Being a good loser is second only to winning the contest, be it of business or sport.

When we were children the boy who sulked when "caught" in the game of tag or hide-and-go-seek was no favorite. Oftentimes, for fear of breaking up the game, we submerged our feelings toward the playmate who could never gracefully take his turn at being "it."

When we advanced to the football stage of life we despised the fellow who wouldn't play unless sure of being on the winning side. Then having left our boyhood games behind with our boyhood, and we were drafted into the great game of life, we began to appreciate the foundation for character that these boyish contests were. The chap who could, with a smile on his face, accept defeat in ball, cricket or lacrosse, after doing his level best, had an asset that no amount of money could have bought for him. He had a splendid piece of equipment for his business career.

But what has all this to do with selling a piano?

Just this:

When endless thought, earnest effort and thousands of dollars are being expended to establish public confidence in the piano trade, to make the public realize that the business of selling pianos is honorable, clean, dignified, and a noble calling, it is a great misfortune that there is always someone with such low grade sportsmanship that he must resort to underhandedness when he loses out in a competitive sale.

A lady decided on one of several makes and signed a contract.

Presently she phoned the firm requesting that the order be cancelled.

Her reason was that she could have saved twenty-five dollars. She was assured so by the salesman who failed to sell her. He said he would have given her a commission of twenty-five dollars on her own sale.

"Yes, we'll cancel the order if you wish," she was assured, "but"—and in a very few minutes she was re-sold so effectively that there is no chance of this other man ever selling her, or her friends, on her recommendation.

An appeal to her intelligence promptly convinced her that there was no excuse for the commission, and that she did not know whether it should not have been fifty dollars. She also thought over the fact that the commission allowance was only mentioned after another make had been decided upon.

How much better for his own reputation, the reputation of his house and the piano business in general, for this man to have gone away with the lady's good-will by gracefully expressing a wish that she might enjoy her piano and assuring her that as it was of Canadian make she had a good instrument, even if he did add that he had a better one?

What would you have done?

### Terms

"I HAVE figured and figured and for the life of me I cannot figure how any dealer can sell any piano and be able to pay for it," said a dealer to some fellow piano men, "if he gives a customer terms that will require longer than one year to receive enough money on the sale to pay for the piano. If dealers would follow this plan it would be but a short time until the piano business would be on a plane where it is entitled to be, and every piano man would have money to meet his obligations when due. Taking for granted that he has some capital to start business with, there is always enough cash business going round to meet current expenses."

### A Source of Prospects

HAVING to move, a gentleman telephoned recently to a cartage firm to secure a moving van for the desired day. After making a note of the day, hour and number of men required with the van, the cartage man asked, "And have you a piano to be moved?" This suggested that piano men might find co-operation with the proprietors of moving vans would yield the names of some good prospects. Are you friendly with these van owners in your town?

# Improved Williams NEW SCALE Pianos

## Pointers for The Pushful Dealer

It is generally believed by the public that the quality of manufacture has a tendency to depreciate under the difficult influences created through the War.

To off-set this probable belief this company has deliberately set a standard in manufacturing by improving in every way conceivable the manufacture of the Williams New Scale Piano.

Chief among the improvements is the abstract action with genuine sustenuto pedal.

The hammers are of the best grade of felt that can be obtained.

The highest grade of ivory and ebony sharps procurable is used.

Greater care than ever is exercised in the selection of veneers.

We have a finer grade of varnish and finishing of same.

With the use of the first-class equipment quoted above the improved Williams New Scale Piano will be Second to None made in any country.

It is a recognized fact that all piano dealers who have achieved success have done so by having at least one high grade piano as their leader. The superiority of their leader must be beyond question or doubt.

It is, therefore, well for the younger dealer,

who has hopes of building up a large business at an early date, to bear in mind that the more sales of Williams Pianos that they make in their district, the more certain they will be of reaching the point of their expectancy or desire.

The quality of the Williams Piano does make satisfied customers. And in addition to this—enthusiastic customers; and it is through the enthusiastic customers that the dealer acquires that unseen assistance that builds his business up to the point of success.

The season for selling high-priced pianos is at its best in the Fall and Winter months. The public is in a splendid condition financially to buy high-priced pianos. It is, therefore, up to the dealer, who has a source of pride in his business and courage as to its future possibilities, to sell Williams Pianos to every customer that he possibly can.

It is well for all Williams Dealers to know

that they will receive much better service in deliveries of pianos to them if they will only get in to us orders for at least a portion of their expected requirements of pianos.

Remember, new retail prices went into effect October 1st.

### NEW RETAIL PRICES

Bungalow .....	\$500.00
Georgian .....	550.00
Sheraton .....	575.00
Louis .....	600.00
Puritan Player .....	850.00
Victorian Player .....	900.00
Louis Player .....	950.00
Maester-Art Electric .....	1,200.00

## The Williams Piano Company Limited

Canada's Oldest and Largest Piano-Makers

OSHAWA

ONT.

# Canada's Second Victory Loan

**\$500,000,000**

*Appeals to your  
Patriotism and  
Recognition of a  
Safe Investment*

"The Victory Loan is an undertaking of the utmost national importance to the people of Canada. Its success is absolutely essential to our continued prosecution of the war and the maintenance of prosperity upon which our war effort necessarily depends. Canada relies upon the Victory Loan to enable her to 'carry on.'"

SIR THOMAS WHITE,  
Minister of Finance

*Subscribe to Your Limit—then Borrow  
Money and Subscribe Still More*

Denominations \$50, \$100, \$500, \$1,000—Five-year Bonds  
—Fifteen year Bonds. Interest  $5\frac{1}{2}$  per cent. per annum. Free from taxation, including any income tax.  
Lists open October 28 to November 16.

THIS SPACE DONATED BY THE PUBLISHERS

### He Wasn't Solicited

ANOTHER interesting observation of the party referred to in the previous paragraph is that during a residence of two years and a half in the house from which he was moving—and that in a city which piano men allege is thoroughly worked—not once was he asked by any canvasser if he had a piano, or if he were interested in a purchase or even a tuning contract. As a matter of fact he had no piano, his wife could play and they both looked forward to owning an instrument some day. Incidents like this one which can be duplicated many times would indicate that canvassing is not done as thoroughly and as frequently in some centres as was once the case.

### Is There an Easing Off?

SINCE the question of canvassing has come up, it might be noted that the Journal has, in a quiet way as opportunity afforded, asked different persons about the advertising matter they have received on pianos. The result of these enquiries is a surprise. The majority mentioned that they could not recall having received through the mail any piano catalogues, circulars or descriptive matter of any kind from any firm for months and in many cases for two or three years. They had received the names, addresses, and arguments of those seeking business in carpet beating, dyeing, new styles in men's and women's clothing, vacuum cleaners, electrical and gas appliances, etc., etc., *ad infinitum*; but nothing on the piano question.

The result of these enquiries may not be typical of the general situation. It is hoped not. The talking machine departments are using mailing lists continuously and with good results. Circulars and booklets are a good means of backing up the outside work of canvassers and salesmen. If the piano trade in any centre is easing off on canvassing, circularizing, and the steady plugging that has always brought the best results, it will require big expenditures in the future to regain their past positions.

### Design Elimination

MULTIPLICITY of designs, it is contended by some in both the manufacturing and selling end of the piano business, is one of the weaknesses in present day trade. So convinced have some makers become that a reduction in the number of designs put out is both wise and necessary that they have announced a policy of eliminating certain styles considered unnecessary. The public has been educated to the benefits of "a wide range to choose from." Consequently Mrs. Brown informs Mr. Salesman that if the piano with the walnut case only had the tone of that one in mahogany and as responsive an action as the one in the oak case, she would not hesitate to sign the order. Somebody jokingly put it that he knew a fellow salesman who actually wanted each design fitted with removable panels so he could tell his prospect that every time she had her parlor papered the panels could be covered in a tint to suit the new wallpaper.

As long as selling arguments run in this direction, the salesman keep after their boss to order a good variety of styles. The dealer in turn impresses upon the manufacturer the experience of the men out on the firing line, which proves that the public must be catered to with every possible design.

But these are days when policies change over night. If the maximum economy is to be exercised in production, if the dealers and salesmen are going to simplify the ordering and carrying of stock, now is the time to do it. If the salesman talks tone and durability, if he advocates music, if he talks piano essentials instead of designs to match anything and everything, the few styles that the line is narrowed down to will leave scope for all his enthusiasm and talking points.

The benefits of eliminating a lot of designs are calculated to work to the whole trade's advantage, not only in the immediate present, but when these worrisome times are over.

### Standardizing Player Rolls

THE following communication was addressed, by Mr. George W. Pound, counsel and general manager of the Music Industries Chamber of Commerce, to the President of the National Association of Music Roll Manufacturers of America, Mr. Frederick Sunderman:

"We are in a time of War and of great National and Industrial stress. Our industry has been signally fortunate. While other industries have been entirely submerged by the War Industries Board, and others only granted a small and temporary existence, the music industry has been granted its Industry Priority Certificate under Class C. This gives our industry Government recognition and insures its permanence.

"But Washington is insisting upon conservations in every possible way, and it holds that standardization is practical conservation. The duty has been imposed upon me of facilitating standardization and conservation in our industry.

"I therefore urge and impress on your Association the need, the necessity, of thoroughly, so far as is commercially practicable, standardizing your music rolls and the materials therein used. Standardization always tends to bet-

*There is no substitute for music.*

ter output, to decreased cost, to the ultimate benefit of the dealer and the customer.

"And even more so is this true of conservation.

"The Government is demanding these things of Industry. Paper is liable any moment to become an object of War-priority, and I therefore most insistently urge the immediate adoption of all possible methods of standardization and saving.

"Permit me, therefore, to suggest the elimination of waste in paper, the consequent saving of roll paper wherever possible, and that the buyer be shown the necessity of ordering his rolls with care so that, at least, during the period of the War, the return or exchange of rolls may be reduced to a shipping minimum."

Commenting upon Mr. Pound's letter Mr. Sunderman said: "The suggestions embodied in this letter can be met only with the heartiest support of all roll manufacturers, as they are entirely in line with the urgent requests of the Government to conserve in all things. The music roll manufacturers will meet this request in ways that we know will not place any unusual hardships on dealers, and at the same time will meet Mr. Pound's suggestions."

### A Straight Talk on Free Tunings

"A MERCHANT'S business is that of buying and selling, and tuning is only considered a side line," said Charles Deutschmann, president of the National Association of Piano Tuners, in the course of his address to the Ohio Dealers' Convention, "and the merchant, being naturally a philanthropist or else being so elated over a sale and the large profits that he thinks he is going to make, immediately proceeded to give away things with every purchase, throwing in this and that and also the services of the tuner. The tuning department being in the hands of the sales department, the salesman also began giving away the tuner's services promiscuously.

"What was the consequence? Through this wholesale giving away of the services of the tuning department, it

MR. DEALER :

## Take this Opportunity

To represent one of the best selling musical instruments on the market to-day.

# Chopin Phonographs

Limited

Have absorbed the business formerly known to the Trade as The Chopin Piano and Talking Machine Co., and are now manufacturing the Chopin Phonograph complete in their own Factory in Winnipeg. There are several

## New and Exclusive Features

In the Chopin, amongst which is the

## Absolutely Guaranteed

One-piece frame motor, running with perfect precision. We stand behind the dealer, and insist that buyers of a Chopin Phonograph must be

## Satisfied Customers

CHOPIN PHONOGRAPHS are made in eight exclusively designed models priced from \$25.00 to \$200.00 retail.

## A Chopin Agency

Is a profitable investment for you. Write at once for particulars. Thank you!

CHOPIN PHONOGRAPHS, LIMITED  
WINNIPEG, MAN.



became non-productive and produced no revenue. It was then classed as a dead expense and dubbed a necessary evil. To overcome this deficit some of you then tried to commercialize tuning by offering tuning at reduced prices and expected tuning orders to come rolling in, and you were astonished and amazed when they did not.

"Gentlemen, you overlooked the one great point that piano owners do not know when a piano is out of tune, and, not having been instructed that their instrument needed regular tuning, why spend money on tuning, even at one-half the price, when they did not consider it necessary? To cut expenses, others of you failed to keep the promise you made to tune the piano. In the course of conversation with several merchants I casually remarked, 'You promise free tuning, do you not?' They said, 'Yes, but if the purchaser does not demand it, we are that much ahead.'

"Are they ahead? A broken promise, an evaded obligation; you cannot tell me that the same confidence exists between the purchaser and the house he purchased from, after such treatment. If you promise free tuning, be game enough to do it.

"An illustration of what little value you place on tuning: I can go to any merchant and say, 'We are having an entertainment, a concert, at such and such a place, and we would like to have a piano for the occasion. What will it cost me?' Your answer will be, you just pay the cartage—not one word about tuning, and yet the piano has to be tuned and probably looked over after it reaches the hall.

"Is there a merchant that consistently or systematically takes care of his rented piano, his own property? And how many of these rents might have resulted in sales had they been regularly cared for and not neglected?

"I dare say that right here in the city there are pianos on rent for six months and even a year that have never been tuned and probably never would be tuned unless the party renting them demanded the service. It is a shame, the condition that some of these pianos are in when returned to the warehouse—occasionally through abuse, but more often through neglect.

"Have you ever figured the cost of your free tuning? If you sell two hundred pianos a year and you promise one free tuning you will have donated the services of a tuner three months plus the expense to and fro, etc., and all for a service that you could and should be getting paid for."

The speaker then referred to a firm who, over a year ago, discontinued all free tunings, and thus explained that firm's policy: "They give an inspection free of charge—this is done as quickly after delivery as possible, and you have no idea what trouble this averts, in that it anticipates complaint and everything is adjusted before the purchaser has a chance to complain. The salesman has positive instructions, as soon as the deal is closed to inform the purchaser of the necessity of having the instrument regularly tuned, and does his best to close a contract for tuning at that time. Should he fail in getting the contract the tuner tries his hand when he makes the inspection after the piano is delivered. Should he also fail, then the tuning department, after a lapse of three or four months, takes the matter up by sending a nice letter explaining that the piano needs tuning and that they would be pleased to take care of it. Now, if they succeed in getting contracts on only one-third of their sales, they are doing as much tuning and getting paid for it as they were doing previously for nothing—a revenue out of their sales the first year; and that they are succeeding is proven by the fact that there are four more tuners on the force this year than last.

"A question often asked me by merchants is: What can we do to make the tuning department pay? The first step is, cut out free tuning, because as a rule, being free, it is not appreciated and the piano owner rarely considers that

he is getting a good piece of work; also, owing to the dilatory methods pursued in attending to free tuning, it hinders rather than helps in the matter of future tuning orders. It would be just as reasonable to ask a shoemaker to shine your shoes or a haberdasher to launder your shirts and collars."

### The Piano Industry's Protest to Washington

CANADIAN piano manufacturers and dealers will be interested in the strong protest made by Geo. W. Pound, general manager and counsel for the Music Industries Chamber of Commerce, before the Senate Finance Committee, at Washington. Mr. Pound's argument was in opposition to the present phyllophony and other features of the new War Revenue Bill which purposes a 10% tax on musical instruments. The speaker said in part:

"I am here, not to protest against the 10 per cent. tax contained in the bill—we will pay it willingly and gladly—but I ask the committee to consider well and carefully the proposal to tax pianos and pipe organs. No country, to the best of my knowledge, has ever placed a tax of any kind on the piano, and no country taxes pipe organs. The piano, by common consent and as a matter of right, has always been exempted from taxation. It is the source of the 'poor man's music' and is not looked upon as a luxury in any sense. The pipe organ tax, if it goes into the bill, will be paid almost entirely by churches—by the women's aid societies and other church organizations and by voluntary contributions of the membership of the churches. The pipe organ industry is now scarcely extensive enough to warrant taxing, two or three concerns only being engaged to any considerable extent in their production. And as applied to pipe organs the 10 per cent. tax would be simply prohibitive, and if levied on pianos would place the industry in a very serious condition, indeed. The pipe organ business is, as I have said, practically dead as an industry.

"Referring specifically to pianos, I need not point out to you gentlemen that the industry has not profited in any way, directly or indirectly, by the war; it has been very greatly and seriously injured. It has met restriction after restriction; curtailment in fuel, materials and transportation; a shortage in labor which has made it necessary to call in old men, women and cripples to keep the plants operating to any degree at all. I have gone to every branch and war board of the government seeking a share of the war work our factories are so well able to perform, but as a result not over 20 of our plants are doing any kind of war work, and these in a small way only. We were in a fair way to be of material assistance to the government in its war program until the 'cost-plus' system was put in force. This brought so many other factors into the problem that the piano factories were put out of government business. We can do the work, especially airplane work. Does any member of the committee doubt that the concern which can produce a Steinway piano or build an Estey organ could turn out airplanes or any other similar requirement for our war needs?

"Now, gentlemen, the point I was to impress upon you is that, from the viewpoint of war work, the piano industry is not receiving enough to live on, and the tax of 10 per cent. on pianos, taken with the great curtailment and restriction the industry is suffering under, will most disastrously affect the business.

"Also, I wish briefly to direct your attention to the floor tax provision in the present bill. To expect the retailer to pay the 10 per cent. tax on pianos or other musical instruments on his floor after the tax has already been included and paid in the manufacturer's price to the retailer is, of course, double taxation and most unjust. The present bill makes no exemption of the goods on a retailer's floor on which he has already paid the tax as a part of the manufacturer's price. I am sure that the injustice of this will

## Our Bigger Partnership

**I**T MATTERS little, to-day, what our individual business is, yours and mine. That business may seem to us, as individuals, to be most important, but its true worth is determined by its relation to the greatest business of all—the business of winning this war.

We are proud of the fact that, in this great business, we are active partners with Uncle Sam . . . active, because in yonder room, where yesterday skilled craftsmen were working on Stephenson Precision-made motors, to-day only munition parts are made.

And this influence makes itself felt in many ways on our product . . . in reduced production, in increased difficulty in obtaining raw materials . . . in many ways.

But we are partners, active partners, with Uncle Sam. And we are proud, and content to slack our own business until our bigger partnership is dissolved . . . until all is over, over there.

Cordially yours,



Vice-President

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

*Manufacturers of the Stephenson Precision-Made Motor*

be so apparent that your committee will take the necessary steps to see that such exemption is incorporated in the bill.

"Now, gentlemen, there is another feature to be considered in this matter, and that is the matter of our piano exports. Great Britain has just formed a foreign trade organization with a capital of \$13,000,000 for the exportation of pianos. This association has government sanction and assistance. England counts upon exporting 60 per cent. of the pianos it produces. We can sell 80 per cent. of the pianos sent to all foreign markets to-day if we are given the necessary protection at home and are allowed to exist. To-day there are, in New York, 300 pianos ready to be shipped to Australia as quickly as transportation facilities are available. We can dominate the piano trade of Australia, the east coast of South America, New Zealand and other countries. Norway, Sweden and Denmark are open doors for our piano exporters. We could sell 900 pianos in Australia to-day if we were able to make them. If we do not fill the order Japan will. Japan is now imitating our pianos—not with a vast amount of success, it is true—and going into South America and other markets with them."

Mr. Pound told the committee that the French government had asked American piano manufacturers to furnish 2,000 small portable pianos which are intended to go with the troops even into the trenches.

### Interesting Mrs. Murphy in a Player

**D**ANGERS are ahead of the piano salesman who attempts to explain the technical superiority of his piano to an illiterate prospect. There is also danger ahead of his competitor, as Matthew A. Horen showed during an address before the Ohio Piano Merchants' Association's recent convention.

"I am going to attempt to give you a bit of conversation between Mrs. Murphy, who desires a player-piano, and two representatives of rival piano houses," said Mr. Horen. The scene is laid in the rear of Mrs. Murphy's domicile, where on a Monday morning she is busily engaged in washing of good and honest, but emphatic Mrs. Murphy, gives offense to my hearers, and I beg that they will withhold their condemnation, when I tell them that I am Irish too, through and through. Enter Mr. Brown, representing the Skinwa Company, and he approaches the steaming tub and the industrious worker.

"Good morning, Mrs. Murphy," says he.

"Good mornin' to ye," answers she, pleasantly, "an' phat may your business be wid me, I ax ye?"

"I am the representative of the Skinwa Company, Mrs. Murphy, and I have been informed that you are a prospective purchaser of a player-piano."

"It do bate all," replied the good woman, "how ye agints find out th' secret thoughts av the mind. Dinis an' me only mintoned it wanst, an' I here ye ar, already. Av course we wad loike to have a player but we know nawthin' at all about thim, and we are afraid av bein' bate. They do say 'That is true, Mrs. Murphy,' replied the suave Mr. Brown, "but you see, I am not an agent. I am a factory representative, and we sell the very best player-piano that is made in all the world's."

"Well! Well! Now that is takin' on a big contract, mind tellin' me some av the good pints av your player?"

"Certainly," replied the delighted Mr. Brown, seating himself on the corner of the porch. "Our player-piano, to begin with, has a solid steel plate, capable of resisting a pressure of twenty-one tons. All other pianos have cast iron plates, which break easily. In the second place, our player has nickel plated tuning pins and copper wound bass strings, which insure a beautiful soft bass tone. Thirdly, our player has a perfectly made action, which insures perfect player control and manipulation. Fourth, our player plays all makes of rolls with equal facility, and lastly, our cases are made of two-ply mahogany, doubly veneered inside and out."

"Well! Well! Now an' ye say th' name av that piany is th' Skinwa'. That's a bad name for th' loikes av phat ye tell me."

"Our player-piano," replied the smooth Mr. Brown, "is

even better than what I say of it and we only ask you to come up to our warehouses and see for yourself."

Mr. Brown received her promise to call that very evening "after Dinis keem home fr'm the section," and soon took his departure. Within an hour, Mr. Smith, the rival, appeared on the scene, and tendered his card to Mrs. Murphy.

"I am Mr. Smith of the Snickering Company," said he, "and I am here in the interests of the very best player-piano made in all the world's."

"-y' are, are ye?" cried the suspicious Mrs. Murphy, glaring at the newcomer. "Do you know that Mister Brown, av the Skinwa' Company, said thim self-same worruds t' me not wan hour ago, so he did. An' aither ye or him is a liar."

"But, Mrs. Murphy," hastily replied Mr. Smith, "we are able to prove to you beyond doubt that our player-piano is far superior to that of Mr. Brown."

"Well, now I'll tell you, Mister Smith, y'ar not going to fool me an' a player-piany, fr I have been posted an the good pints av a good piany by Mister Brown, an' I am going t' ax ye sev'rl questions an' I wad advise ye t' be careful wid your answers."

"Fire away with your questions," said the confident Mr. Smith, "and I will endeavor to answer them all."

"First, I want to ax ye, have your piany a stheal soundin' in' board?"

"No indeed, Mrs. Murphy," replied the candid Mr. Smith, "our piano has an iron plate, like all pianos have. No piano has a steel sounding board. Sounding boards are made of spruce."

"That's wan agin ye," cried Mrs. Murphy. "I tell ye, as plain as day, Mr. Brown's piany have a stheal soundin' board, and that it wad hould up twenty-wan tons av crushed stone loike a bridge."

A groan from Mr. Smith.

"I'll ax ye another question, Mister Smith. Have your piany got copper wound tuning pins?"

"We have not, Mrs. Murphy," says Smith, "neither has Mr. Brown's piano."

"He have! He have!" cried the now deadly suspicious Mrs. Murphy. "He sat there an' tould me so wid his own lips."

"Pardon me, Mrs. Murphy. What Mr. Brown said was probably that his piano contained copper wound bass strings. Our player also has that feature."

"Well, mebbe so. I'll ax him agin. Now tell me, Mister Smith, have your player-piany got a damfine action?"

"A damfine action. That's phat he said as plain as day, although I didn't think he shud use sich langwidge befor a loidy. Have your piany got that kind of an action?"

"Our player has a very fine action."

"Do your piany play all kinds av rolls?"

"Yes, indeed, Mrs. Murphy."

"Now, there is something else I'll ax you. It's about the case av the piany. Mister Brown says his piany is made of shoe-fly mahogany, doubly smeared inside out. Now is your piany made that way?"

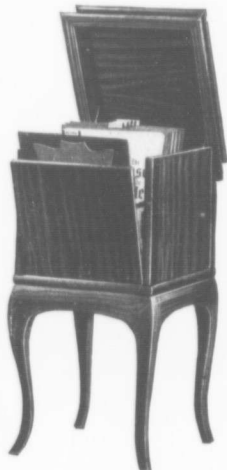
Poor Smith's nerves were getting a good testing in this remarkable interview. With the sequel we have nothing to do. The moral is, however, that even if this story is overdramatized, it only emphasizes what I have previously pointed out, that the ignorance of a great mass of the piano-buying public is appalling; otherwise, how could miserable thump boxes be put across at the prices of really good instruments?

### A War Necessity

**S**UMMONED to General Headquarters only a few days before the big offensive at the Marne, Mr. Walter Damosch dined with General Pershing and his staff. "We spoke not one word of battles—only of music," Mr. Damosch says. As a result of the conference it was decided that since bandmasters are to be commissioned second lieutenants by recent order of Congress they must be trained, as all officers are, in their special line. So, with the aid of the French Government and the co-operation of Pershing's staff a school has been established, to open about October 15 in an old stone mill near General Headquarters, where conductors will be instructed. There will be a personnel of every American band will be fifty real musicians.



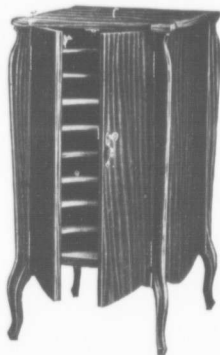
## THE TRADE'S FAVORITE CABINET SHOP



**A REAL MUSIC CABINET**

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

**COULD ANYTHING BE HANDIER?**



**No. 83, GOLDEN OAK No. 84, MAHOGANY.**

**No. 85, FUMED OIL MISSION.**

Top 18 1/2 in. Wide, 21 in. Deep.  
A fine Cabinet, with top shaped to fit base of Victor No. IX.

Fitted with shelves for albums.  
Made also with top for Columbia.

## Newbigging Cabinet Co.

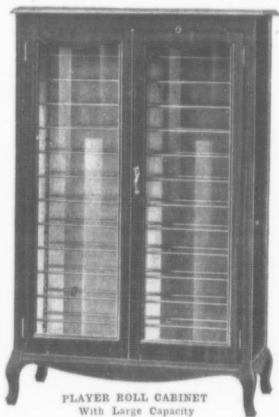
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Hamilton, Ont.

Manufacturers of all  
kinds of

**CABINETS FOR  
PHONOGRAPHS  
and  
PLAYER ROLLS**

THE  
DEPENDABLE  
LINE



**PLAYER ROLL CABINET**  
With Large Capacity

## The Musicphone

always commands attention  
on your floor.

It only requires to be  
shown to interest a customer.

Motor drives from 3  
No. 6 dry cell batteries.

Self-balancing hood.

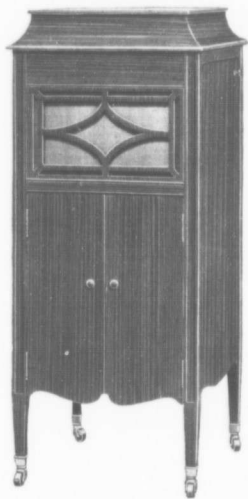
Permanent needles for all  
makes of records.

Universal arm and tone  
control.

**Henderson & Richardson**  
Board of Trade Building  
MONTREAL

Distributors for Quebec and  
Eastern Provinces

Stock Carried in Montreal



**MODEL D. ELECTRIC**

Height 44 x 21 x 18 1/2

Price \$145, the best value in Canada.  
Self-balancing Hood, Electric Motor, Universal  
Tone Arm, Tone Control, Beautiful  
Finish.



## Music Industries Submit Coal Needs to Fuel Controller Deputation Visits Ottawa

NOTIFICATION from Ottawa that the manufacturers in the music industries were under consideration with respect to coal restriction for the balance of the current coal year caused a hurried meeting of the available members of the Canadian Piano & Organ Manufacturers' Association to be called by the Secretary, Mr. James G. Merrick, in whose office the meeting was held. The manufacturers in the talking machine trade and in the piano supply trades were also invited to attend.

Those present and the firms represented were: T. J. Howard, general manager Newcombe Piano Co., Ltd., Toronto; J. E. Hoare, president Cecilian Co., Ltd., Toronto; Frank Stanley, Toronto; M. E. Lyle, Columbia Graphophone Co., Toronto; Fred Killer, secy-treas. Gerhard Heintzman, Ltd., Toronto; W. Bohne, W. Bohne & Co., hammers and strings, Toronto; J. G. Loose, J. M. Loose & Sons, Ltd., Toronto; W. H. Shapley, President Sterling Actions & Keys, Ltd., Toronto; R. Johnson, Lonsdale Piano Co., Ltd., Toronto; Henry H. Mason, Mason & Risch, Ltd., Toronto; Geo. C. Heintzman, Heintzman & Co., Ltd., Toronto; Fred L. Clarke, Berliner Gramophone Co., Ltd., Montreal; D. R. Gourlay, vice-president Gourlay, Winter & Leeming, Ltd., Toronto; R. H. Easson, vice-president The Otto Higel Co., Ltd., Toronto; the Secretary, James G. Merrick.

Mr. T. J. Howard, president of the C. P. & O. M. A., presided, and following a preliminary discussion of the situation Mr. J. E. Walsh, transportation manager of the Canadian Manufacturers' Association, and an active member of the Fuel Committee, of that body, addressed the meeting.

Through the Canadian Manufacturers' Association notification had come from Ottawa that the Fuel Controller for Canada had listed a number of industries that might do with less coal. It was arranged that representatives of these industries confer with the Fuel Controller and discuss the problem of fuel conservation. The other industries concerned were clay-working, cement, automobile, enamelware, florists, window-glass and brewing.

It was decided to send a committee to Ottawa and in the meantime the Secretary was asked to compile statistics already received and to secure from the manufacturers the additional information required concerning their coal consumption.

The following were appointed to the committee: R. S. Gourlay, President Gourlay, Winter & Leeming, Ltd., Toronto; W. H. Shapley, President Sterling Actions & Keys, Ltd., Toronto; W. N. Manning, Sherlock-Manning Piano Co., London; A. P. Willis, President Willis & Co., Ltd., Montreal; Owain Martin, President Martin-Orme Piano Co., Ltd., Ottawa; R. H. Easson, Vice-president Otto Higel Co., Ltd., Toronto; Fred. Killer, secretary-treasurer: Gerhard Heintzman, Ltd., Toronto; Fred Bull, president Williams Piano Co., Ltd., Oshawa; the President of the association, T. J. Howard, and the Secretary, James G. Merrick.

Following a conference with Fuel Controller C. A. Magrath, a written statement was submitted on behalf of the piano, organ and accessory trades in which there are thirty-two firms engaged in the manufacture of pianos and organs and seven in producing actions, keys, hammers, strings and plates.

There is an invested capital of \$7,936,281 employing 3,719 operatives, ninety per cent. of whom are men of mature years and above military age, and about ten per cent. women and girls, who have taken places of younger men. One-third of the operatives, or 1,334 men, are at the front.

It was pointed out that the business of the retailers would be in proportion injured by any basic curtailment in the activities of their sources of supply.

The coal consumption of these industries is comparatively small, being for the coal year of 1916-17, 16,939 tons; 1917-18, 17,878 tons; and 1918-19 (estimated requirements) 17,579.

For each ton of coal consumed the industries pay out approximately \$200 in wages.

It was emphasized to the Fuel Controller that fully 75 per cent. of the fuel used was for heating purposes only, not for power, and the statement present proceeds as follows:

"In our northern climate with its severe winter months, and consequent indoor life of the people, the piano selling season is from September 1st of one year to May 1st of the next year. It therefore necessitates the manufacture and the carrying of the heaviest stocks through the most inclement seasons.

"In some plants power is supplied by electric energy, coal being used for heating purposes only. In other plants electric energy supplies from one to two thirds of the power, coal being used for the residue and for necessary heating. In all other plants exhaust steam is used for heating, so that in Canada with its extensive use of electric energy, coal consumption is kept at a minimum. It is only on very severe cold days that live steam is ever used for heating purposes.

"There is actually more coal used to keep up necessary heat in the plants at night than in the daytime when generating steam for power and heat.

"This was so manifested last year, when, following the shut down order of the Fuel Controller, it was found that there was a greater coal consumption during the three days for heat than if the factories had been operating. Again it must be remembered that when the plants are operated, the cuttings and wood waste thus made supply 15% of the fuel requirements.

"We would submit that without heat in our factories, with stock of pianos and organs made for the orders received during winter seasons, the damage from lack of heat would make valueless stock of upwards of one half of the invested capital. It would cause deterioration to at least 15% in addition, and do considerable injury to plant and machinery representing say 35% of invested capital.

"May we emphasize certain aspects of the coal situation that we think should be called most vigorously to the attention of those who control the coal distribution at Washington? It may strengthen your hands if we give you our points of view on the futurity of comparison of population for population with the United States, as to apportioning coal supply. Canada has been four years in the War, the United States but one. We had three years of comparative adversity in many lines of industry, while the United States had abounding prosperity. You can see from the drop in industrial coal consumption beginning 1913-14, and extending through the years 1914-15, 1915-16, 1916-17, the degree of our industrial strangulation in many lines of production.

"Our national coal production was cut down through the immediate dislocation of our industries during the first years of the war, and has not been able to recover through the extreme shortage of men, who have enlisted in large numbers, or have been diverted to more pressing war work production. It has been found impossible to mine a normal output entirely through shortage of man power.

**E**DUCATIONALISTS, from University heads and inspectors down, accord music a more definite place in educational systems to-day than ever before. The first requisite of musical instruction is **the piano.**

Willis Pianos have for long been the favorite choice of school and college boards and teaching institutions.

Willis Pianos give satisfaction in these places principally because of the true tone standard they furnish young music students while the "ear" is forming its life habits.

Willis dealers are in a position to get the "teaching business." We are also sole Canadian wholesale agents for Knabe and Chickering Pianos.

**Willis  
Cabinet  
Grand**



**STYLE  
D**  
4 feet  
8 inches

**Willis & Co., Limited**

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

Factories:  
St. Therese, Que.

"Our coal production was cut down at a time when a much larger proportion of the coal supplied was being required for ship building, munition and other war kindred industries, than was ever dreamed of in our industrial life.

"It still remains cut, when, for the first time in four years, we are beginning to see a prospect of getting a little start on the road to a parity with our American cousins.

"In point of fact if due regard is paid to our normal needs as shown by the records of a normal year, plus the abnormal demands for all war and shipbuilding supplies, the reasons above given should be sufficient to warrant an increase rather than a decrease in our coal supply for the requirements of industry outside of war productions.

"Respectfully submitted on behalf of all the Piano, Organ and Supply Manufacturers of the Dominion of Canada."

*The policeman that protects your business is continuous advertising.*

### Montreal Piano Trade Talk

A CONSIDERABLE impetus to the sale of popular songs and music generally, has been given by the moving picture houses, a number of which feature illustrated songs. Davignon and Huses, dealers in music, have registered at Shawinigan Falls, Que.

About one thousand teachers are expected to attend the 54th annual convention of the Association of Protestant Teachers of the Province of Quebec to be held in the Montreal High School for four days, commencing October 16th. "Claims of the Blind Children upon the Teaching Profession" will be the subject of an address by Mr. Philip E. Layton, of Layton Bros.

H. R. Hale, of piano tuning fame, has two sons at the front, George M., who enlisted in the 17th Canadian Siege Battery, and Harry R. in the First Canadian Tank Battalion.

Mr. John E. Hoare, president of the Cecilian Co., Ltd., Toronto, was among recent trade visitors to this city.

The branch managers of the C. W. Lindsay Ltd. stores, recently met in Montreal to discuss matters pertaining to the welfare of the various branches and business in general.

At His Majesty's Theatre, during the week of "The Eyes of Youth," the company used a Leach Upright Piano on the stage.

The annual meeting of Wm. Lee Limited took place recently, when the various statements for the year presented showed substantial strides over the previous year's business.

The many friends in the trade of George H. Willis, of Willis & Co., Ltd., will be pleased to learn of his recovery after a severe illness of several months. He is now out of the hospital and is convalescing at home and is gaining in strength day by day.

A. T. Pike, late of the Cecilian Company, Limited, Toronto, has joined the selling force of Layton Bros. replacing W. W. O'Hara who resigned to go into business on his own account. Mr. Pike is well known in the trade in Toronto, where he has had a long experience in the piano business.

Mr. A. P. Willis, president of Willis & Co., Ltd., was in Ottawa as a member of the deputation of piano manufacturers that interviewed the Dominion Fuel Controller in connection with the necessity of conserving fuel during the current coal year.

In a musical bulletin sent out by Layton Bros. to their customers, they refer as follows to music rolls: "So that our patrons may hear these rolls we have arranged to send

them out on a special 48 hour free trial. If you wish us to send you the rolls phone our Music Roll Dept."

C. W. Lindsay Ltd. note that the musical progress of the citizens has increased the public appreciation of the tonal and architectural beauties of the grand piano. On one of their best days recently the sales included three grands. Scarcity of stock is a complaint of this house, including both new and used goods. For used instruments that have not been abused there is a regular demand.

"September is usually looked upon as a poor month in this locality by the collection departments, because of people paying taxes, water-rates, outfitting their children for school, buying coal and other winter necessities," remarked George L. Duncan, treasurer of Willis & Co., Ltd., "but this year we found payments due in September unusually well met."

J. Donat Langelier, at their retail warerooms, are well satisfied with the volume of business transacted during the month of September. All departments showed a gain over last year. "Langelier pianos and players are going strong," is the way this firm put it. J. Donat Langelier Ltd. also report good wholesale figures, while they consider the out-



Mr. A. T. Pike, the new member of Layton Bros' staff.

look as most encouraging. They find collections are easier and that the number of dealers demanding postponement of payments has dwindled to the average percentage.

The concert season is now in full swing and Willis & Co., Ltd., are having their hands full in supplying Willis and Knabe pianos for leading concerts and recitals.

The Cowan Piano & Music Co. state that music and small goods sales are particularly gratifying with numerous pianos sold in between. "If our business continues to expand at the rate it is now going we will have to look for new and larger quarters," remarked Tom Cowan.

"Gerhard Heintzman interests are not being neglected and September sales included a number of instruments chosen as wedding presents," said J. W. Shaw & Co.

J. H. Mulhollin is not complaining for want of business. "September has panned out far in excess of our most sanguine expectations in the disposal of Evans Bros. and Mulhollin instruments," concluded this gentleman.

### W. W. O'Hara Opens in Montreal

W. W. O'Hara, for ten and a half years associated with the firm of Layton Bros., Montreal, in various positions of trust and latterly as sales and advertising manager, resigned on October 1st to enter business on his own account, and will shortly open piano and phonograph parlors at 736 St. Catherine St. West, where he will carry a complete line of Grafonolas and Columbia records, and handle a line of pianos.

Mr. O'Hara is one of the best known of the younger generation of piano and talking machine men and is at present secretary of the local Piano Dealers Association. He has been particularly successful in developing high-grade piano, player, and talking machine business, and his intimate knowledge of musical affairs, he being a vocalist of ability, combined with his wide acquaintance in the musical, piano and phonograph worlds, have been important fac-



Mr. W. W. O'Hara.

tors in the success that he has achieved in the retail and talking machine field. If he displays the same amount of energy and zeal that he has in the past, with the many new opportunities now presented, to utilize his extensive experience in retail piano and phonograph merchandising we can predict his removal to larger quarters in a short period of time.

### Directory of British Music Industries

The Music Trade Directory, issued by the publishers of "Musical Opinion and Music Trade Review," of London, England, is now issued for 1918. This directory, apart from the credit it is to the publishers and the value it is to those receiving it, is a striking testimonial of the solidity of the music industries of Great Britain in spite of more than four years of war. Some of the piano manufacturers continue to exploit their trade names, even without goods to sell, seeing in the days following the war opportunities for which they propose to be ready.

Before the war the British Music Industries were in the precarious position of being dependent for their existence upon German supplies. This has been corrected.

In the Directory referred to are the lists of the various colonies of the Empire as well as the lists of England, Ireland and Scotland.

Copies can be secured from the publishers, located at 35 Shoe Lane, Holborn, London, E.C. The price is five shillings six pence.

### Timely Advice

"I believe if tuners and salesmen would talk a little more about tuning and less about the poor quality of tone in their competitor's piano there would not be so many poor ones and no doubt more sales," remarked Geo. W. Pingle, tuner and player expert of Ottawa. In all his correspondence Mr. Pingle encloses a blotter carrying his urge to patrons to make use of his nineteen years' practical experience, and the following timely advice:

"A great musician once said: 'A child practicing six months on a piano out of tune would have its ear tuned to that piano.' Why not have the piano as a guide for the child? If the guide is wrong, you could only expect the child to follow. You know how well you like the tone of the old violin, but did you ever stop to consider it was *tuned every time* it was played on by the same tuner.

"Have your piano tuned regularly by the same competent tuner and watch results. In winter time keep your piano in the coolest part of the heated room, but away from any draught. In summer time keep it in the driest part of the room, but away from the direct sunlight. Your piano requires plenty of fresh air, use, and regular tuning."

The best investment a young man starting out in business can make is to give his time, his energies, to work—just plain, hard work.—*Charles M. Schwab.*

What you believe is the very substance and inspiration of your character.

We have more heart to do better work when kind words are spoken of the work we have already done.

The best qualities of mind and character—courage, sympathy, self-mastery—have been forged on the hard anvil of distress.

## NOTICE

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

Columbia Graphophone Company

Berliner Gram-o-phon Company Limited



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It is your duty and privilege to exchange for  
VICTORY BONDS every dollar you can  
earn or borrow.

Subscribe now!

Buy as many bonds as you can afford - and  
then some more.

**DO IT FOR VICTORY**

**BERLINER GRAM-O-PHONE COMPANY, Limited**

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



## HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms:

### ONTARIO

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

### QUEBEC PROVINCE

Berliner Gramophone Company,  
Limited

Montreal, Que.

### BRITISH COLUMBIA

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

### MANITOA

### SASKATCHEWAN (East):

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

### ALBERTA

### SASKATCHEWAN (West):

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

### NEW BRUNSWICK

### NOVA SCOTIA

### PRINCE EDWARD ISLAND

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL



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# Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1918

## Records for the Deaf

IT is understood that in England they are experimenting with special talking machine records to be used by soldiers who have been rendered deaf through service in the war. Records are also being considered as a useful means at the disposal of the British National War Aims Committee in their propaganda programme.

## Getting Prospects

LESS than 4 per cent. of my phonograph sales have been to people whom I did not solicit," said Mr. S. C. Thornton, of Dundas, Ont., at the Canadian convention of Edison dealers. This was over a period of three and one-half years in a town of 5,000 people. Mr. Thornton was addressing the convention on "How I get Prospects," and he declared that the town dealer's prospect list is his most valuable asset.

In getting prospects Mr. Thornton told of two methods. First from the town assessment rolls he secured the name of every resident, age, occupation, religion, owner or tenant, value of property, number of children and their ages. Worthless names were discarded; the others card indexed with the information.

A canvassing campaign was mapped out, the town being worked by wards. For three successive weeks the people were circularized with good live literature, the third one offering an Amberola on three days' trial. At the same time Mr. Thornton conducted an advertising campaign in newspaper, concert programmes, etc., and slides in the "movie." The show window displays and cards were linked up with the campaign. The personal canvass then commenced. Out of 200 names selected from the first ward, Mr. Thornton stated that he secured between 140 and 150 prospects to 30 per cent. of whom sales were made within a few months.

"The rest I followed up in the usual manner and many have since developed into sales," said Mr. Thornton. "Besides, I secured a good number of piano prospects, also record customers, orders for piano tunings and repair work. The piano tunings paid the cost of advertising and circularizing.

"Second Method—Did it ever occur to you that these days every factory has a large percentage of employees who are earning big wages and if you could secure their names you would have a valuable list of A1 prospects? Through a friend I obtained 100 or more names of munition workers making from \$5 to \$10 a day, these I circularized and followed up as I did in former method. I secured even more prospects from this list and eventually sold 50% of them."

## It's an Honorable Position

CONSIDER the man or woman who is engaged in selling musical instruments should feel that his or her position is just as honorable as any of the great professions or the great missionaries, as we are always trying to place an instrument in homes for the education of the young and the pleasure of the old," said Mr. W. Mason, manager of the Lindsay branch of The J. M. Greene Music Co., Ltd., Peterboro, to the convention of Canadian Edison dealers held in Toronto.

Mr. Mason was on the programme for a talk on "Making Sales Outside the Store." He said that he once thought the music business the last on earth and only entered it

by the force of a boiler explosion. He was on top of a 45 horse power boiler when it could contain itself no longer. It went one way, he another, and a year later he started in the music business, soon finding it anything but the sincere he once thought.

Mr. Mason quoted Rev. E. van Tilton, now of Lindsay and formerly pastor of one of Vancouver's largest Methodist churches, who, in a sermon in August, 1918, said that he thought there should be a phonograph and piano in every school and public library and a teacher paid by the municipality so that the children of the poor could have the advantage of music.

"In selling on the outside, I think the first and most important thing is to feel that we have the only perfect Re-Creation on earth. Next, to make the very best of our position. If we are ever going to the top we need to be proud of our position no matter how humble, for it is often the office-boy who becomes general manager.

"The next very important part, in my mind, is a pleasant Good-Morning for both rich and poor. Of course this might not be wise in the large centres but in a town the size of Lindsay, which, by the way, is one of the finest in Ontario, where you are meeting the same people almost every day, goes, I think, a long way in helping to sell an instru-

*In the long run music is the most economical pleasure available.*

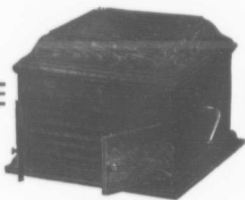
ment when you call at their homes. It presents an aspect of music's influence that suggests:

"'Lookin' blue won't help you higher,  
Lookin' blue will not inspire,  
Lookin' blue shuts up the scroll,  
Hides the music in your soul,  
Let the sunshine break the ties!  
Then the music will arise,  
Then the world will catch the strain,  
Echo back to you again.'

"Another point is not to get sore if you put an Edison Disc in a home and have to take it out without making a sale. I had to do this about three years ago. This man later bought another make and comes to us occasionally for records. We always used him nicely and I always met him with a good-morning. Last week I sold this same man a player piano and got his cheque for \$200.00 as part payment when he signed the contract. I also sold this month a William and Mary model to a party in whose home I had a C250 two years ago but could not sell at that time.

"We have two C250's in restaurants in our town and quite a number of people, mostly from the country, who take meals at these places come to our store and ask about the new Edison.

"Occasionally we go to the country and we do not always find the lady good natured. I had this experience about two years ago. I had sold a country merchant a new Edison and he told me to call on this other party. Of course, this I was glad to do. The lady nearly ordered me off the farm and said she thought the merchant had more sense than to pay that price for a talking machine. I assured her that he had not bought a talking machine but a real musical instrument. I also asked her to go in and



Model "B"

# PHONOLAS

## To Ring on Time—

An alarm clock must run on time. On the same principle, to give the ultimate buyer satisfaction, a phonograph must get attention to the minutest detail in every stage of manufacture. In the Phonola plant, there is no such thing as hurrying a machine through and then expecting that somehow or other it will give good service. Every process is accomplished with the strictest care. Every instrument conforms to the high Phonola standards of cabinet work and sound reproduction.

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

Then to complete a thoroughly sound retail proposition you have the

## Phonola Records

These are double disc, 10-inch, hill and dale records played with a sapphire ball, and selling at 90 cents. They furnish the leading popular and standard music by eminently successful recording artists.

**The Phonola Co.**  
of Canada, Limited

**Kitchener - Canada**



Model "Prince"

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hear the merchant's Edison the first time she went to the store. I told her she would want one like it. This she soon did and to-day these people are among our greatest boosters for the New Edison.

"On another occasion I was asked by the management of the Presbyterian Church if I would furnish the music for an informal reception for new members who had recently moved to town. I went with this instrument myself, got acquainted with a number of people I did not know before and sold the wife of the Sheriff a C-200 model.

"We have found that demonstrations in the home, at entertainments and church and society gatherings are excellent opportunities to get to the attention of the public."

### Producing and Manufacturing a Record

RECORDS that you buy and sell are molded from a metal electrotype matrix, which was made from a "mother," which, in its turn, was molded from a "master," itself an electrotyped reproduction of the original wax disc, whose grooves were really cut upon its surface by the sound-vibrations it was ultimately to reproduce. The various stages of record production and manufacture were described in detail in a recent issue of Scientific American, by Austin C. Lescarboura. In the course of his article Mr. Lescarboura says:

"There is such a thing as 'phonograph fright,' just as there is the well-known stage fright. This, no doubt, is due to the changed conditions; there are no foot-lights, no audience, and no applause. There is simply a little horn to stare at and to sing into. It is a brand-new kind of work for the artist, who must learn to sing or play for the records. And that is where the 'atmosphere' helps matters; for it removes much of the cold, mechanical aspect of recording. The artist comes to a 'studio,' not a factory; and in the seclusion of the home-like private sitting-rooms he can re-

hearse his selections until he is ready for the laboratory on the floor above.

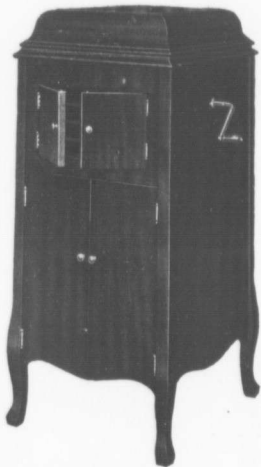
"The most bizarre feature of this laboratory scene is, no doubt, the seating arrangement. In order that each instrument will 'focus' on the horn without interference of any sort, the musicians are seated on chairs of varying heights, with the lowest ones nearest the horn and the highest ones—six feet tall, in some cases—at the rear of the semicircle. The music-stands, in turn, are suspended from the ceiling, by an arrangement of overhead rails and hangers.

"Certain instruments, such as horns, must be kept in the background, while others, the violin, for instance, are placed in the front row. In the case of brass instruments, where the horn is behind the player, a queer situation arises. The sound must be directed toward the horn, yet the musician must follow the orchestra-leader. Fortunately, with a large mirror mounted on an adjustable stand, the musician can sit with his back to the horn and the leader, while observing both through the mirror in front of him.

"When everything is in readiness, the musicians wait for the buzzer signal, which indicates that the recording apparatus has started and that every sound is being recorded. With the sound of the first buzzer signal, silence reigns.

"A few seconds later a second buzzer signal indicates that the selection can begin, since the requisite number of blank grooves have been cut at the start of the record. It is these blank grooves which permit the turntable of the home phonograph to come to speed before the selection begins.

"In the confined room of the recording laboratory the selection sounds quite loud. The leader carefully coaches the artist as well as the musicians. Finally, when the last note is reached singer and musicians stop short without another sound until a voice from the other side of the partition announces the completion of the record. Because of the automatic stopping devices now so common on phonographs, several blank grooves must be cut at the end of the



## Are You Satisfied with Your Present Line of Phonographs?

Would you not consider a better proposition?

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

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

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

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

Write at once for your season's requirements.

### J. DONAT LANGELIER, LIMITED

Exclusive Manufacturers

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



UNLESS 1918 is different to almost every year since 1884 (when the Columbia Company started in business) there will be a shortage of Columbia Grafonolas between now and Christmas.

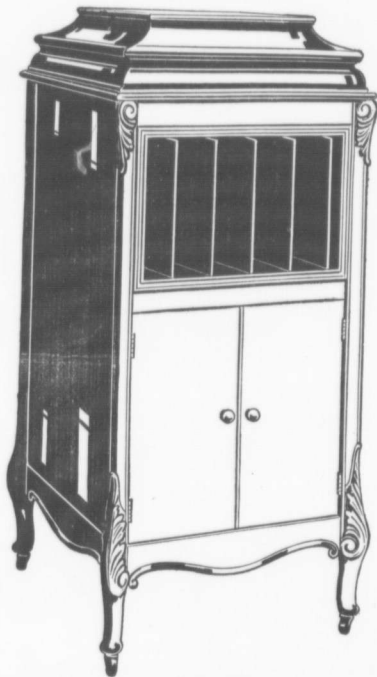
But here is one model of which dealers can secure a supply—sufficient for the heavy November and December trade—if they order NOW.

This model has been a great favorite ever since its introduction—it has a handsomely designed cabinet—in Mahogany, Satin Walnut or Fumed Oak, and the *tone* is perfect.

— The —  
**Music Supply Company**

*Largest Columbia Distributors in Canada*

**36 Wellington St. E. Toronto**



Type G \$170

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record as well as at the beginning, and these grooves must of course be silent."

Should there be a discordant note the wax record is ruined and work must start all over again. There is no such thing as patching; the rendition must be absolutely correct. Once in a great while in the middle of a selection a sneeze or cough breaks out triumphantly! And no matter how much time may have been expended on the record up to that point, it is now wasted and the work must begin again. We read further:

"What takes place during the recording of a selection can best be learned by entering the long and narrow room back of the partition.

"The sound-waves entering the large end of the specially devised horn are brought down and intensified as they approach the smaller end. Here they strike upon a diaphragm which vibrates in response to their impulses. Connected with the center of this diaphragm by a delicate lever is a fine cutting tool. This tool, moving in response to the motion of the diaphragm, cuts a groove in a revolving disk of soft wax, which groove corresponds in configuration with the outline of the sound-waves entering the horn.

"Much depends on the wax disk. Its surface is carefully prepared so as to be absolutely flat and smooth and free from imperfections of any kind. Preparatory to being used, the wax disks are kept in a cabinet that is electrically heated so as to maintain a constant temperature. When a selection is to be recorded, the wax disk, measuring a half-inch or more in thickness by the usual diameter of the standard record, is placed on the turntable. The gravity motor is started and the producer tool placed the proper distance in from the edge. The buzzer signal is given to the orchestra leader at this time, and with the cutting of the required number of blank grooves the second or 'start' signal is given."

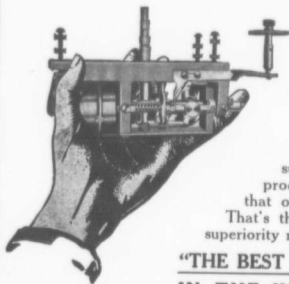
The first wax record is a so-called test record and corresponds to a printer's proof. As it is played, the director, with the musical score in his hands, follows the selection, pointing out a loud note which must be subdued, or the weakness of the accompaniment, or criticizing the enunciation of a word. He thus "reads" the record, just as the editor proofreads and revises this page before the reader sees it. To quote further:

"After the wax record is completed, the wax is allowed to set or become hard. The test record is thrown out after having served its purpose, as the grooves of soft wax have been more or less ruined by the steel needle of the reproducer.

"The wax master is carefully covered over with fine powdered graphite, which is brushed evenly into every groove and hollow. It is then suspended in an electroplating tank and subjected to a weak electric current for a period of forty-five to fifty hours. The weak current necessitates a long immersion in the plating bath, and the deposit, in consequence, is extremely fine grained. The thin shell of copper deposited on the graphited wax, carrying every groove and variation of the master, is stripped from its support and soldered on a brass disk, after which it is nickel-plated to harden its surface. This electrotype, to give it the proper name, is the 'master.'

"A second electrotype operation now follows. The nickel-plated master is treated with acid to prevent the next copper plating from sticking, and it is placed in an electrotyping tank for a period of fifty hours. The thin copper shell is then removed and mounted on metal, and the electrotype thus obtained is called the 'mother.' The mother is nickel-plated, treated with acid, and placed in the electroplating tank in order to produce still another electrotype, which is known as the 'matrix' and from which the commercial records are molded.

"Every step in electrotyping must be carefully done,



## Dayton Motors

Sold all over the world  
Used in all high-class Talking Machines

Every manufacturer building talking machines knows that the success of his business depends wholly upon the satisfaction his products give to the dealer and the user. Therefore, he realizes that only the best parts are good enough to put into his machines. That's the reason thousands of Dayton Motors are being sold. Their superiority makes them

**"THE BEST MOTOR  
IN THE WORLD"**

They embody the highest quality of mechanical perfection. Made in different styles and sizes; noiseless, easy-winding and durable. Build satisfaction into your products by using our Quality line Dayton Motors, Dayton Tone Arms, Dayton Reproducers.

They will bring you more business and satisfy your customers.



Toronto Office:  
911 Kent Bldg.

Write for full particulars

**Thomas Mfg. Co., 303 Bolt St., Dayton, Ohio, U.S.A.**

Edison Message No. 27

## Music from France and its Lesson for us at Home

An editorial recently printed in the Atlanta Georgian bears a message full of meaning to every Edison Dealer.

*"The French Symphony Orchestra is coming over from Paris to America to play for us, and they talk of sending over a crack military band.*

*"The French are doing this to help bind still closer the ties that are holding us to France to-day.*

*"That is a good idea, and we of America should appreciate it, also we should take this occasion to learn what France and England and Germany and Italy and all the older countries more experienced in warfare and in times of stress and tribulation than we have learned centuries ago, and that is that music is needed in such times as these as it is never needed at any other time.*

*"When the war is over we shall look back to the music we heard in our homes and out of them, as to the soft and healing influences that helped us through a time of trial and of anxiety.*

*"Let's follow the example of France and of England and of Italy—and hold fast to our music—as we value our steadfastness and balance and sense of the proportion of things."*

THOMAS A. EDISON, Inc.

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for like a chain the finished record is no better than the poorest work (the weakest link) of any department. Expert engravers examine the electrotypes, starting at one end of a groove and tracing it over hill and dale some half mile or more to the very end, armed with a powerful magnifying-glass and an engraver's tool. Little burrs and other slight imperfections of electrotyping are removed with a miniature chisel. All the while, however, due care must be taken not to remove or damage the 'music' in the groove. Electrotypes are delicately polished on high-speed spindles with soft rags and cleaning liquids.

"The ultimate product of this studio is the sample record which is molded from the matrix. When this sample or file record passes a most exacting test, the matrix is approved and shipped to the factory, where the records are turned out in large numbers for the phonographs of the world."

### Increase in Hoffay Prices

The Hoffay Talking Machine Co., Inc., New York, announce the retail prices of the four types of Hoffay machines which they manufacture have been raised to \$125, \$175, \$225 and \$275 respectively plus duty. The wholesale discounts will remain the same as heretofore, but the Hoffay Co. will pay the war tax.

The retail prices of the \$10 nickel-plated and \$12.50 gold-plated "Resurrectones" remain the same plus duty, but in view of the advantages brought about by several improvements made in the new models, which means a reduction in

assembling costs, the wholesale prices to dealers have been reduced, thus increasing the dealers' profits on this patented reproducer.

### Visitor From India

Valabhdas Runchordas, of the Talking Machine & Indian Record Co., of Bombay, India, and with branches in Calcutta and Madras, is in the United States for the purpose of studying the record-making situation and trade conditions generally, in the furtherance of the business plans of his house for the future. Mr. Runchordas was one of the founders and is now sole proprietor of Valabhdas Runchordas & Co., Bombay, the importing division of the Talking Machine & Indian Record Co., being among the pioneers in the phonograph importing field in that country. It is said to be the plan of the Talking Machine & Indian Record Co. to start a factory in India for the making of records, and Mr. Runchordas' present tour is in the furtherance of that project.

Failure may be turned into success. The failure of Sir Walter Scott's partner drove Scott to the use of his pen. His master pieces of fiction were the outcome of his failure.

Life's best things take time. A character is not a creation of a day. An education can be bought only by the expenditure of years. Friendships that last are long in the growing. So it is with all things worth while.

Have you seen the new Columbia Non-Set Stop? Absolutely fool-proof; requires no attention whatever; found on no other instruments made except the new model Grafonolas.

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



## THE RESURRECTONE

(Trade Mark Registered)



Is the only reproducer giving sounds proper intonation and rhythm, combined with such naturalness and "warmth" of color as to make them a true resurrection of the original.

Using loud tone needle it gives greater clearness and volume of sound and fully 30% less surface scratch than any other reproducer; with a soft tone needle or fibre needle the beauty of the reproduction is just what it should be.

Prominent dealers, upon testing this supreme reproducer, state that they had not heard their records before. Superb in voices—colossal in instrumental, orchestras and bands. The "Resurrectone" makes records and machines more saleable.

One model fits Victor Victrolas, Sonoras, and attachment for Edison's. Other model fits Columbia machines exclusively. Send for samples. Unless our claims are justified, return at once. Fully guaranteed. Net dealers' prices, \$5.40 nickel plated; \$6.75 gold plated plus duty.

Write for exclusive territory proposition.

"A music lover will never hesitate to pay \$10 for a reproducer that troubles the musical value of his records."



Read the Trade Mark carefully, bear the machine, and you'll agree that it is truly the World's Musical Instrument Improves All Records.  
**\$125 plus duty**



Height, 44  
Width, 20 1/2  
Depth, 20 1/2  
Other Models  
\$175, \$225,  
\$275 plus  
duty.

**HOFFAY TALKING MACHINE CO., Inc.** 3 WEST 29th ST. NEW YORK CITY

THE INSTRUMENT OF QUALITY

# Sonora

CLEAR AS A BELL

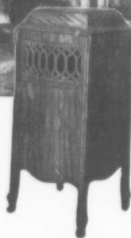


The Highest Class Talking Machine in the World

## Maintains Its Supremacy Always



Sonora  
"Imperial"  
\$169



In this era of costly materials, high-priced labor, and scarcity of skilled workers, there are temptations to substitute things not quite so good for materials and designs known to be BEST.

Sonora, however, maintains its quality through and through. You can rely on this. It is made up to meet lofty standards, not down to meet a low price.

For the best proof dissect a Sonora and compare its individual parts with those of other phonographs. The evidence in Sonora's favor is startling.

Handle the instrument that sells easily for cash because of the owner's pride of possession. Sonora is in popular favor, and firmly holds supremacy in the phonograph industry.

Write us to-day regarding the Sonora.

## I. MONTAGNES & CO.

Sole Canadian Distributors of the Sonora Line

RYRIE BUILDING

TORONTO

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# A Public School Teacher and Her Victrola

## Music in a Manitoba School

Written for Canadian Music Trades Journal by Dora Halstead.

As a plea for the supreme importance of music in developing the mind and physique of the school child, in ennobling the youth and implanting in him high principles, and a more facile mind that goes with contentment and happiness—every child's birthright,—it is doubtful if a stronger presentation could be given than the following experience of Mrs. Dora Halstead, teacher of the Bonar Law public school in Manitoba.

With the hope of being helpful to others Mrs. Halstead was persuaded to give this inspiring account of how she uses the Victrola and with what measure of success in not only imparting rudimentary education but an advanced spirit of love for and loyalty to the flag, to Canada and the Empire. In the transition of listless, indifferent children of an alien race to happy, intelligent and promising Canadians Mrs. Halstead finds in music an invaluable ally.—Editor.

WHEN I first came to Bonar Law, S.D., No. 1863, on the 31st of October, 1917, I realised that no easy task was to be mine; but as I scanned the faces of the boys and girls who stood before me in the schoolroom on the 12th day of November,—our first school day,—I made up my mind that, come what might, no other teacher or visitor should ever see those faces as I saw them then. My heart ached to think that anywhere in Canada one could see such

their fathers; nor could the majority of the older members of this community. They had retained the manners and customs, as well as the speech, of their native land, almost entirely; and everywhere the poverty and listlessness, the ignorance and indifference to all things Canadian were appalling.

If you were to visit the school to-day, you would notice a remarkable change; the listlessness is gone; but



"Filling the Gap" in more ways than one, snapped at recess unknown to the children.

a picture of listless, hopeless stolidity, tinged with suspicion, in the faces of children who ought to have been radiating joyous youth.

Of the thirty-four pupils enrolled during the year 1917-18, twenty-three were boys and eleven were girls.

Their ages ranged from five to seventeen years; not one could speak or even understand any English, but all were "aliens," speaking in the Ruthenian or Polish tongue of their Galician parents, when they could be induced to talk at all,—which was but seldom.

None of them could read or write in the language of

These children attend school gladly.

dullness of eye has been replaced by the light of laughter; the apathy, by joyous activity; and *English only* is the language spoken, written or sung on the school site.

What has brought about such a change in eight months?

Methinks I can truthfully reply that the change is due, most of all, to the introduction of the "Sunshine for the Soul"—music.

It enters into our every lesson in one form or another, and the greatest help in my work has been afforded by the "Victor" Gramophone.

This was introduced by me into my school on the 2nd



Physical drill. Music provided by the Victrola.

Saturday, while waiting for the mail-carrier, enjoying Sally Hamlin in "The Ragged Man."

"Ready for Action."



## The AEOLIAN-VOCALION is a True Musical Instrument

An instrument to control, to play, an instrument which anyone may use to exercise the natural aptitude for musical expression with which everyone is gifted in some degree.

### The AEOLIAN-VOCALION Features

**THE SOUND-BOX** produces a rich, mellow and rounded depth of tone wholly new to the phonograph. The Vocalion sound-box re-voices such delicate effects as never before were possible of reproduction on a phonograph.

**THE SYMPHONETIC HORN** amplifies the exquisite tone produced in the sound-box. It is largely due to perfect design of the Vocalion horn that all suggestion of nasal stridency and all covered or hollow effects are eliminated.

**BEAUTIFUL CABINETS.** The simple dignity of line and the richness of fine mahogany beautifully finished, impart to the Vocalion cabinets an artistic distinction unapproached in phonographs heretofore.

The Aeolian-Vocalion occupies a field by itself; a field infinitely broader and more important than that of the older type of phonograph. The Nordheimer policy of *exclusive representation* for the Aeolian-Vocalion assures the dealer of the benefit of all the business in his territory.

Write for particulars.

**NORDHEIMER PIANO & MUSIC COMPANY, LIMITED**  
TORONTO

Canadian Distributors for the Aeolian-Vocalion

**THE AUTOMATIC STOP.** A new triumph of simplicity and efficiency. But two movements are required to "set" the record to stop at any point desired and start it playing. The Vocalion has many such mechanical improvements.

**THE WONDERFUL GRADUOLA** confers the wholly new phonographic privilege of perfect and artistic tone control. It enables you to play the phonograph with all the musical feeling you possess. At any moment and on any record you can introduce just the subtle variations needed to express your own individuality.

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of January this year, and has well repaid the amount spent in purchasing it.

I have always believed in singing as a help in teaching, and although my "vocal" powers are very limited, I have always contrived to teach by rote some of the best of the patriotic songs and old-time favorites, and have utilized the singing of them to assist in writing lessons, drill and marching.

But there are times when one simply cannot break forth vocally, to lead or to teach some joyful little song; and there was no instrumental music supplied. So I purchased the gramophone and, in time, about forty records; many of them of "Primary Songs," patriotic songs, and a few classical pieces sung by leading vocalists or played by well-known bands.

The children never seem to become weary of the music,

Through Boulogne," the pupils wished to learn to sing "Tipperary"—and march into school singing it.

Many of the pupils were troubled with adenoids; and the same record (No. 1766-B) suggested cheering the flag as a means of developing better breathing and so counteracting the growth of the adenoids; and now we have adopted a school yell—or more than one. The newest one is:—

"Who are? Who are? Who are we?

We're the 'NEW CANADIANS; don't you see?

Can we speak English?—'Well!—I guess!'

Do we love Canada?—'Yes! Yes! YES!!!'

Although we are not using the gramophone continually, we have used it in connection with almost all subjects.

In practising writing, the rhythm has enabled us to obtain a free, muscular movement, for we write to the accompaniment of the music of a march (Regimental



December, 1917; note particularly the boy marked X, and then in the adjoining picture 2 months later.



Fred, the boy marked X, sings beautifully. He and the other boys have become bright and alert.



December, 1917. The girls of the school with native head dress.

and every child in the school can handle the Victrola, each one doing so almost reverently.

Everything is done spontaneously, yet without disorder.

At 9 a.m. we hold our little patriotic ceremony outside, whenever weather permits.

The flag is run to the top of the mast by the boys at 8.45 a.m. or earlier, and the bell is rung at 9 a.m.; whereupon the children "fall in" in three ranks facing the flag.

After the flag salute, we sing, "We'll Never Let the Old Flag Fall," and "O Canada," or "God Save the King."

If there is no dust or rain we have the gramophone outside—the manual training bench, as we have no stand for it—and any one of the boys attends to the machine and records, etc.

There has never been any confusion or disputing as to who shall do this.

After hearing the record, "British Troops Passing

Marches, No. 120345, etc.) or to the time of "Pack Up Your Troubles in Your Old Kit-bag," etc.; and this also helps us to obtain evenness of stitches in sewing.

"The Mother Goose Songs" have proved of incalculable value in oral language lessons, enabling the children to obtain correct pronunciation; and the boys love to dramatize them; "Little Jack Horner," "Hey Diddle-diddle," and "Humpty-Dumpty," being particular favorites, not only to be dramatized, but also drawing lessons, to be illustrated by blackboard sketches or by pencil drawings.

Thus initiative is being developed. One day when, during a writing lesson, rain-drops were heard pattering on the roof and against the window-pane, one boy, unconsciously almost, softly hummed,

"Rain! Rain! Do not go;

Rain! Rain, we love you so."



Official trustee, ratepayers and the teacher. A number of these men attend night school. After hearing Harry Lauder sing, "When the British Bulldog's Watching at the Door," they learned to sing it too.



The Flag Salute, followed by the School "yell" and singing, "We'll Never Let the Old Flag Fall."



The Victrola and the pupils. Note the brightness of the children and their improved appearance.

# Telling the Public the Truth About Phonograph Values

**I**t is a conceded fact in the phonograph world that the coming of the Brunswick brought about a new era . . . both in reproduction and in selling.

Previously, the main stress had been placed on records, on exclusive artists. The record business appeared primary, the phonograph secondary.

Each make of phonograph had its own make of records.

A dealer and his customer had to make a choice, and then forego all other records.

The Brunswick Method of Reproduction created its first sensation by including an all-record player of unusual simplicity, and we called it the Ultona.

Our announcement of this advanced idea, and the subsequent advertising was on a large scale. Prospective buyers everywhere gained new standards by which to judge.

In all Brunswick advertising, we state compelling facts—and no thinking prospect can afford to ignore them. We call attention to

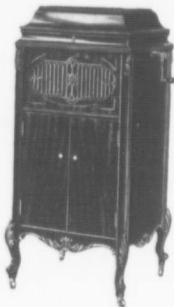
the handicaps of the old methods, how one must be content with a listed selection of artists.

Those two exclusive features shown below: The Ultona, which plays every record exactly as it should be played, with the proper diaphragm and the needles; coupled with the all-wood round tone amplifier, give you sales arguments, which no other phonograph but the Brunswick possesses.

Such frank arguments as these, gentlemen, are the very same arguments which thousands of Dealers and their sales people use in their talks to customers. And so their force is doubly strong.

We intend to keep on with this successful way of helping our dealers. Forthcoming advertisements will reiterate these arguments and we are reaching millions.

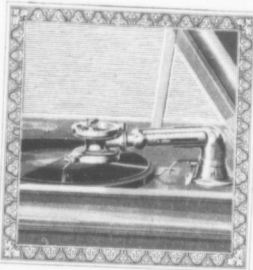
Write us at once if you are interested in joining our group of money-making dealers, and if there is an opening in your town, you'll be interested in our proposition. Brunswicks will be the biggest sellers in the trade this fall. Get in on the profits. Don't delay.



Prices from  
\$57 to \$2,500

*The*  
**Brunswick**  
ALL PHONOGRAPHS IN ONE

Hear the Brunswick  
Record. It has  
a truer tone

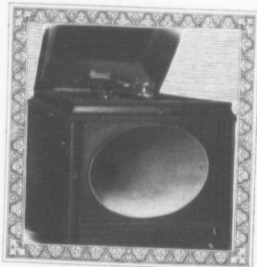


MADE IN CANADA

*The*  
**Musical Merchandise  
Sales Co.**

General Offices: **TORONTO**  
Excelsior Life Building

Branches in  
MONTREAL and WINNIPEG



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upon which, another boy, looking at me, then at the gramophone significantly, and receiving a nod in answer, quietly stepped up to the table, chose the record (an exercise in reading, you see) and put it on to be played. We all put down pencils, etc., and listened; then sung it in unison.

As we took up our pencils again, one boy put his hand into his pocket, took out a piece of chalk, leaned towards the blackboard on his right, and wrote: "Rain"

"pain" whereupon another boy laughed and said, "No, Mike! that is for hurt; not window," so a correction was made. Then others sought words with *ain* and *ane*, in readers, and wrote them on the blackboard. So, the one gramophone record provided suggestions for writing, spelling, discussion, and self-control. All our lessons are correlated. The children are never idle, for they think out spelling, drawing, paper-cutting, reading, and writing lessons for themselves after completing the work set for them to do.

In drawing lessons we sometimes have contests—one child will hum a tune or even a line of one, and the others draw something to prove they recognise it. Then the one who is first to do so sings for the others to draw. At other times, the leader will put on a record and play a few lines, then stop and the rest must illustrate.

Nature study and observation are encouraged by "Do You Know the Trees by Name When You See Them Growing?" (No. 17719). After hearing "A Lullaby," one boy produced a cradle he had made, next day, during manual training.

"The Song of the Chimes," by Alma Gluck, resulted in drawings of bells, in a picture of the Madonna being brought to school, and also in a talk about the "Christ-child in the Stable."

"Tra-la-la-la, oh, Hear the Swallow" not only helped to secure lightness of tone, but caused a hunt for a picture of a swallow, a recollection of some we had seen; a reminder of the necessity of taking care of the birds that do not migrate; and an inspection of bird houses made during woodwork lessons.

The little ones cut out birds and bird-houses from paper, and one boy made a bird-box model from plasticene.

The children love to come to school; no corporal punishment is needed; they are making rapid strides in English as well as in other lessons; although there has been no formal teaching.

They are learning to love Canada, the Flag and what it represents. They are brighter, quick to learn, and anxious to help in any possible way.

They are wonderfully loyal to the school and teacher and are absolutely trustworthy in school. Not even a pencil or a piece of chalk has been stolen, yet the pupils have charge of the supplies. The blackboards are in con-

stant use; the boys and girls have each a piece of chalk in an envelope or pocket and may have more upon application; yet we have used one-third or one-quarter of the amount of chalk usually supplied by and used in such schools in the same length of time.

The pupils work indefatigably and their interest in school is manifest to all; and the greater part of this interest has been aroused through the use of the "Victor" and good attractive records.

The snapshots showing the children and the various activities are not posed for; they were taken, originally, to send to the home folks to illustrate anything I thought might interest or amuse them—just as I saw the scenes.

### Hoffay Distributor in Utah

The Hoffay Talking Machine Co., Inc., New York, have appointed the Geo. A. Lowe Co. of Ogden, Utah, distributor of the Hoffay products in that territory. The Geo. A. Lowe Co. is one of the biggest firms in the State of Utah and is well known throughout the West. Large shipments of both Hoffay talking machines as well as "Resurrections," the patented sound box produced by the Hoffay Co., have been forwarded to their new agents. A special campaign will immediately be put forth in the local papers and the Hoffay products are to be featured in a series of advertisements over a period of many weeks. Joseph Hoffay, president of the Hoffay Talking Machine Co., Inc., is well pleased with the acquisition of the Lowe Co. to the growing list of his company's agents.

### A Yukon Edison Dealer

Up in that part of Canada where they play baseball at midnight by natural light, Dave Williams, though 2,000 miles from his distributing house, is an enthusiastic Edison dealer. Mr. Williams' post office address is Dawson City, where the summer is one long day of six months. One is not disposed to envy Mr. Williams his location but he finds that the people in his territory are as musical as any other people—in fact more so. They are dependent for much of their best musical entertainment upon their own talent and talent contributed via the record and are very responsive to the suggestion that there should be music in every home. Dave may not stay up all night selling Edison's, but his distributors think he must do so.

George W. Hopkins, of the Columbia Graphophone Co., has been appointed general sales manager of the Dictaphone. This new work will be in addition to his present duties. Mr. Hopkins is now general sales manager for all activities of the Columbia both in the United States and Canada.

You can offer your customers the new model Grafonolas with the absolute conviction that no other instrument made to-day can equal them in mechanical perfection or tone-quality.

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



# The Seal of Public Approval



Regardless of the veracity of a claim to quality and merit, there is a tendency on the part of the public to accept such with "a grain of salt" unless backed up by proof absolute.

## 400% Increase in Sales in 30 Days

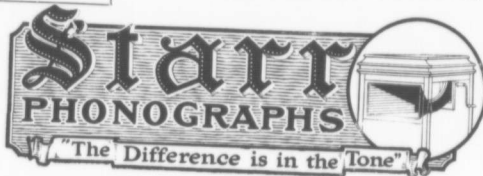
This is the verdict returned by the people of Canada:

There is that something about a Starr that inspires confidence.  
There is something that makes a prompt appeal.

*Cases Artistically Designed.  
Beautifully Finished  
by Piano Finishers.*

"The Difference in Tone" Places the Starr Head and Shoulders over Competitors.

The wise dealer is now anticipating his needs to the end of the year.



The dealer who defers ordering until actually in need of Christmas stock is sure to be disappointed.

### Back of the Starr is the Most Complete Phonograph Organization in America

The resources of The Starr Piano Co., who have been manufacturing musical instruments for 48 years, are such as to inspire confidence in the dealers.

The very prominence of the Dealers in Canada now pushing the Starr Line is convincing evidence of merit.

Orders being received by Letter, Telegram and Telephone.

If you wish to join the many Dealers who expect to make money and friends with the Starr line this year, get in touch with us now.

Sole Canadian Distributors

## The Starr Company of Canada

LONDON

265 Dundas Street

CANADA



Spruce Horn and Throat



### Montreal Talking Machine Trade Reports

THE Parlor Furniture Mfg. Co., Limited, Pointe aux Trembles, Que., we are given to understand, have gone into the manufacture of phonograph cabinets in addition to their regular line of furniture.

The Phonograph Shop, of Montreal, Reg., George S. Pequegnat, manager, was recently burglarized and one hundred and eighty-two records stolen together with a machine. The burglar had to cut through a wall to gain an entrance and made three distinct trips home, each time carrying a load of records and the most expensive ones at that. When arraigned before the judge there were five charges against him. Before passing sentence he was ordered to be examined as to his sanity.

Cassavant Freres, the well known organ builders of St. Hyacinthe, Que., are now manufacturing a line of Phonograph cabinets.

The Playola Co., Limited, have opened a Montreal office at Room 34, 248 St. James St.

The Canadian Graphophone Co., Montreal, Inc., have registered.

The Ideal Phonograph Co., Sherbrooke, Que., have dissolved and a new firm formed under the same style.

The visit to Montreal of Giovanni, Martinelli, Giuseppe De Luca, and Mme. Frances Alda, in concert recital, had a wonderful effect on the demand for records of these exclusive Victor artists and all dealers handling "His Master's Voice" products shared alike in the prosperity brought about by their appearance locally.

Eugen Ysaye, the Belgian violinist, who records exclusively for the Columbia Co., is booked to appear in Montreal shortly. The advance press notices have already created a spirited demand for Columbia records of this artist.

C. W. Lindsay Limited donated a phonograph to the Raffle Booth of the recent Street Fair in aid of Patriotic purposes.

V. H. Hopper, who was for some time associated with the Western Gramophone Co., Ltd., at their Calgary branch, has joined the sales staff of the Brunswick Shop, Montreal, and is already making his personality felt.

Rubini played a week at the Princess. Local dealers took advantage of the opportunity to feature Rubini records. While here Mr. Rubini gave an interesting recital at the Phonograph Shop. A number of musical people were invited to attend and the music chamber was well filled with guests of the company who were received by the manager, Mr. George S. Pequegnat. Mr. Rubini gave a brief programme in which he showed himself a violinist

of unusual skill and brilliance, rendering several well known numbers with fine effect.

The Brunswick Shop have donated a Brunswick phonograph to the Soldier's Wives' League, which is to be raffled for the benefit of the funds of this organization.

Commenting upon the demand for musical instruments being more spontaneous than ever before, Mr. Tom Cowan, of the Cowan Piano & Music Co., considered that it was accounted for, in a large measure, by prohibition and the general inclination to have music in the home.

"Old users of Victrolas still and always will continue to recommend the purchase of this machine to their friends," said W. J. Whiteside. Mr. Whiteside is an enthusiastic booster of "His Master's Voice" products.

The complete efficiency of the service rendered by Charles Culross, Sonora and Aeolian-Vocalion distributor, has much to do with the large amount of business handled every month. September proved no exception to the rule. It is not a question of selling machines but getting enough to supply the demand, said Mr. Culross. The new Aeolian-Vocalion records have "caught on," he said.

Sonora Machines and Victor records are enjoying their usual run of popularity at Goodwin's Limited, and this end of the business is steadily gaining and adding to its long list of satisfied customers.

"His Master's Voice" line, which J. Donat Langelier handle at their St. Catherine St. East store, is truly an unusual line for those not content with the ordinary, is the way this firm put it. Referring to September business they state that a large number of Victrolas were selected as wedding gifts for September brides.

Miss Vezina, manageress of Almy's Limited phonograph department, reports that business has been holding up well and showing satisfactory sales of Grafonolas in all styles. "In the record department 'everything is patriotic,'" said Miss Vezina, "and people insist upon hearing all the new patriotic records. In fact these same buyers come to us every month. Anything of this nature appeals to them. In many instances they have relatives fighting at the front."

Miss Didier, of Dupuis Freres, reports machines and records going with a vim that characterizes the popularity of music.

The Canadian Graphophone & Piano Co. are very enthusiastic over fall business and report a splendid reception of the latest offerings of the Columbia Co. These models are already attracting much attention.

J. Donat Langelier Ltd. report the placing of their Disc-O-Phone in leading Canadian centres. They have a special department wherein are manufactured a limited number of



A well  
arranged  
Edison  
Department.

phonograph cabinets to designs and specifications as furnished; they are receiving inquiries along these lines.

Miss O. Bibert, in charge of the phonograph department of Wm. Lee Ltd., states that business was uniformly good the past month with prospects still more encouraging for a large increase for the remainder of the season. Miss Bibert has brought this department along splendidly and the large volume of business developed fully attests to her ability, as in business transacted this end of its business is thoroughly in keeping with other departments of the business.

W. W. Wilder, President of Wilders Limited and Wilders Music Supply Co., Ltd., distributors of the Starr and Celeste machines, passed away suddenly the past week.

Bryson Graham Limited, the departmental store of Ottawa, are devoting a section of their stationery department to sheet music. A Martin-Orme piano has been installed to demonstrate.

## NEW RECORDS

### Gennett Records

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

- HITS FROM LEADING NEW YORK PRODUCTIONS**
- 8521 Garden of My Dreams—Hit of "Ziegfeld Follies 1918" (Berk-Stamper & Birch) Vocal duet with Orchestra, Helen Clark and Harry Barr
- If I'm Not At the Roll Call (Kiss Mother Good bye For me) (Hayden) Tenor with Orchestra accompaniment, Vernon Dalhart
- 8512 Sinbad—Fox Trot—Introducing "Raz Ma Tag" and "I'll Tell the World" (John and de Sylvia) Saxophone with Going Up—One Step—Introducing "Here's to the Two of You" (Hirsch) Saxophone with Jean Goldkette at the piano, Duncie Sawyer \$1 00
- 7641 Hello, I've Been Looking For You—From "The Big Show" at New York Hippodrome (Golden-Hubbell) Tenor with Orchestra accompaniment Arthur Hall 1 00
- 7642 Liberty Bell (Goodwin-Mohr) Tenor with Orchestra accompaniment, Arthur Hall 1 00
- 7643 N' Everything—From "Sinbad" at New York Winter Garden (Dobryn-Kahn & Johnson) Tenor with Orchestra accompaniment, George Thompson 1 00
- 7626 Melody Land—One Step from "Cheer Up" at New York Hippodrome (Golden-Hubbell) Gennett Band 1 00
- Cheer Up Liza—One Step from "Cheer Up" at New York Hippodrome (Golden-Hubbell) Gennett Band 1 00
- INSTRUMENTAL NUMBERS**
- 11008 Columbia (Fantasia Polka) Cornet Accompanied by Dante's Concert Band, Pietro Capodiferro
- "Faint"—Soldiers' Chorus (Gonnard) Dante's Concert Band
- 8522 Oh! Frenchy—Medley One-Step—"Oh! Frenchy" "We'll Do Our Share," "That's the Kind of a Baby For Me," Jazz De Luxe (Fuller) Earl Fuller's Jazz Band 1 25
- VOCAL RECORDS**
- 11009 In the Gloaming (Orred-Harrison) Contralto with Orch. Acc. Helen Clark
- From the Land of the Sky-Blue Water (Caldman) Soprano with Orch. Acc. Tonika Fresse 1 25

- 8520 Beautiful Isle of Somewhere (Hounds-Feris) Vocal Duet with Orch. Hart and Shaw
- Over the Stars There is Rest (Abit) Vocal Duet with Orch. Hart and Shaw
- 8519 Good-Bye Alexander (Good-bye Honey Boy) (Cremer & Layton) Vocal Duet with Orch. Collins and Harlan 1 00
- Three Picanninies (Kendis & Brookman) Vocal Duet with Orch. Collins and Harlan 1 00
- ART STONE RECORDS**
- 13501 Air (Back) Violin with Orch. Acc. Helen Ware, Prelude to "The Deluge"—Op. 45 (Saint-Saens) Violin with Orch. Acc. Helen Ware
- SOME "BEST SELLERS" FOR LAST MONTH 1 50
- 8506 Missouri Waltz (Logan) Solo Guitar, guitar and Ukulele, Lewiston Trempe
- I'm A Longin' Fo' You (Encore Waltz) (Hathaway-Zamiatini) Columbia's Society Orchestra 1 00
- 7636 Honolulu March, Hawaiian Guitar Duet, Louise and Foresta
- Kilma Waltz, Hawaiian Steel Guitar with Guitar and Ukulele, Louise, Foresta and Grounau Trio 1 00
- 8504 Cold Turkey (Donaldson) Earl Fuller's Jazz Band
- I'm Sorry I Made You Cry (How) Earl Fuller's Jazz Band 1 00
- 7646 Just a Baby's Prayer at Night (Lewis & Young-Jerome) Tenor with Orch. Acc. Chas. Hart
- The Dream of a Soldier Boy (Dubin-Monaco) Tenor with Orch. Acc. Chas. Hart 1 00
- 10033 Fox Trot, No. 1, Gennett Military Band 1 00
- One-Step Medley, No. 1, Gennett Military Band 1 25

### Victor Records for November

#### POPULAR SONGS

- 18497 Everything is Peaches Down in Georgia, American Quartet 10-Inch
- 18502 That Soothing Serenade, Henry Barr, Helen Clark-Henry Barr, Perless Quartet 90
- On the Level You're a Little Devil, Helen Clark-Henry Barr
- 18505 Oul, Oul, Marie, Arthur Fields, Perless Quartet 90
- 18506 Oh! How I Wish I Could Sleep Until My Daddy Comes Home, Henry Barr, Perless Quartet 90
- There's Nobody Home But Me, Charles Hart 90

#### VOCAL AND INSTRUMENTAL RECORDS

- 10-Inch
- 45155 Smiles, Lambert Murphy, The Radiance in Your Eyes, Reinald Wennerath 1 25
- 18501 Cohen Gets Married (Humorous Monologue) Monroe Silver, Cohen on His Honeycomb (Humorous Monologue) Monroe Silver
- 18504 Sabre and Spurs March, Solid Men to the Front—March, Sonora's Band 90
- 18507 Hindustani Fox Trot (For Dancing) Joseph C. Smith's Orchestra
- "N' Everything—Fox Trot (For Dancing) Joseph C. Smith's Orchestra 90
- RED SEAL RECORDS**
- 10-Inch
- 64789 Le Coq d'Or—Hymne au Soleil (The Golden Cockerel—Hymn to the Sun) Mabel Garrison, Soprano—In French, Rimsky-Korsakov 1 25
- 64788 Peer Gynt Suite No. 1—Anitra's Dance, Philadelphia Orchestra, Leopold Stokowski, Conductor, Edward Tregay 1 25
- 64789 Mate o' Mine, Clarence Whitehill, Baritone, Leslie Cooke-Percy Elliott 1 25
- 88586 La Traviata—Imponete (Now Command Me) (Act II) Amelia Galli-Curi, Soprano—Giusseppe De Luca, Tenor—In Italian, Verdi 3 50
- CANADIAN RECORDINGS**
- 10-Inch
- 263006 (Le Petit Concert) (Parodie sur l'Air "Sous les Ponts de Paris") Hector Pellierin 1 00
- 263007 (1) La Marseillaise, (2) Elles iront au Bois, Prof. Joseph Dumais 80
- O Soldats de l'an deux, Prof. Joseph Dumais 90

New Model Grafonolas—new styles of design; new type of motor; new and improved tone-quality; many other mechanical improvements.

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



# Otto Heineman Phonograph Supply Co. Inc.



25 West 45th Street, New York

FACTORIES:  
NEWARK, N.J.  
PUTNAM, CONN.  
SPRINGFIELD, MASS.

BRANCH OFFICES:  
CHICAGO, ILL.  
PORTLAND, ORE.  
CINCINNATI, O.  
TORONTO, CANADA



Every Phonograph Owner  
in Canada will want

## OKEH RECORDS

It is only a question of demonstration. Let each record buyer who comes into your store hear the latest "Hits" fresh from Broadway and the most popular standard selections on the Heineman OkeH Records---and a sale to each is sure to result.

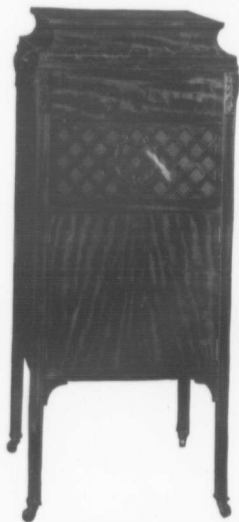
OkeH Records are 10-inch, double-faced, hill and dale cut, and played with either a sapphire point or an extra loud steel needle.

Canadian Branch  
172 John St.  
Toronto

*Otto Heineman*  
President

# First Impressions

So much depends upon that first impression. If favorable the "prospect" is at once in a receptive mood, is more quickly sold and more sales can be made. Therefore selling cost is reduced. The one certain way that the phonograph dealer can make the favorable first impression is with



MODEL B

\$180 Mahogany or Oak

Height 43 3/4 inches; multiple spring motor; automatic stop; plays five 12 in. or seven 10 in. records with one winding; exposed metal parts nickel plated; three cups for new and one for used needles; a diamond and a sapphire in ivory jewel box included in equipment.

## The Gerhard Heintzman

This refers to appearance as well as tone. Let the "prospect" look at the Gerhard Heintzman phonograph. The beautiful piano-finish of the case, the beauty of the design, the thorough workmanship make an immediate favorable impression. Let the "prospect" hear the Gerhard Heintzman. The tone makes argument unnecessary. The more it is heard the more appreciated.

## The Gerhard Heintzman Phonograph

Lacks no refinement.

Cabinets are all double veneered and piano finished.

Carving is by expert hand carvers; not by machinery.

Multiple spring motor; quiet, durable, smooth.

Tone horn of sounding board spruce, acoustically correct.

Gerhard Heintzman nuancer ensures every effect of light and shade.

Get a catalogue and read about other features.



GERHARD HEINTZMAN, Limited  
TORONTO CANADA

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## Columbia Records for November

- VOCAL SELECTIONS—10-inch, 90c.
- A2622 **L'il Linn Jane**, Harry C. Browne and Peerless Quartette.  
**Oh, Boys, Carry Me Long**, Harry C. Browne and Peerless Quartette.
- A2617 **How I Hate to Get Up in the Morning**, Arthur Fields, Baritone Solo.
- Let's Bury the Hatchet**, Arthur Fields, Baritone Solo.
- A2618 **My Little Gypsy Wanda**, Lewis James, Tenor Solo.
- Roses of Picayune**, Charles Harrison, Tenor Solo.
- A2624 **When You Come Back and You Will Come Back**, George MacFarlane, Baritone Solo.
- What a Wonderful Message from Home**, George MacFarlane, Baritone Solo.
- A2620 **The Yanks are at it Again**, Arthur Fields and Peerless Quartette.
- We Don't Want the Bacon (What We Want is a Piece of the Shine)**, Peerless Quartette.
- A2616 **Smiles**, Campbell and Burr, Tenor Duet.
- Waters of Venice (Floating Down the Sleepy Lagoon)**, Campbell and Burr, Tenor Duet.
- A2623 **Pickaninnie's Paradise**, Sterling Trio.
- Everything is Peaches Down in Georgia**, Sterling Trio.
- A2621 **Come Along Ma Honey (Down Upon the Swannee River)**, Henry Burr and Broadway Quartette.
- Lena Park**, Campbell and Burr, Tenor Duet.
- A2613 **Dear Little Boy of Mine**, Charles Harrison, Tenor Solo.
- The Night Nursery**, Henry Burr, Tenor Solo.
- A2619 **One For All and All For One**, Hugh Donovan, Tenor Solo.
- Victory**, Arthur Fields, Baritone Solo.
- FRENCH RECORDS—10-inch, 90c.
- E4055 **Chants Canadiens**, Series of 25mc parties. Quatuor.
- A2625 **Dieu Le Veut**, Quatuor.
- Le Petit Mousse**, Quatuor.
- A4057 **A La Chèvre Foutaine**, Quatuor.
- Mario Calmet**, Quatuor.
- A4058 **V Le Le Bon Vent**, Quatuor.
- Isabelle S'y Promena**, Quatuor.
- INSTRUMENTAL—10-inch, 90c.
- A2614 **Fanatical Fanculla**, Louise, Ferrara and Greens, Hawaiian Guitar, Babas and Kikalee Trio.
- Guiter Mart**, Louise, Ferrara and Greens, Hawaiian Guitar, Babas and Kikalee Trio.
- A2615 **Serenade**, Les Millions D'Arlequin, Guido Deiro, Accordion Solo.
- My Florence**, Guido Deiro, Accordion Solo.
- A2612 **De Molay Commandery March**, Naval Reserve Band.
- Everglades**, Naval Reserve Band.
- A2610 **The Messenger Boy March**, Howard Kopp, Xylophone Solo.
- Orchids**, Howard Kopp, Bell Solo.
- A2611 **Indiana**, Fox Trot, Introducing: "Those Draftin' Bucs," Wilber C. Sweetman's Original Jazz Band.
- Oh You Lull-La—Medley One-Step**, Introducing: "I Want Him Back Again," Wilber C. Sweetman's Original Jazz Band.
- 7774 **Ma Curly Headed Baby**, Hilda Lashanska, Soprano Solo.
- 7789 **Rigoletto**, Pari Siamo (Act I, Scene II), Riccardo Stracciari, Baritone Solo.

- 4637 **Rigoletto**, Questa O Questa, Hippido Lazaro, Tenor Solo.
- 7791 **La Gioconda**, Pescatori, Afonda L'Eaca, George Baklanoff, Baritone, with Columbia Opera Ma Chorus.
- A2625 **From the Land of the Sky-Blue Water**, Barbara Maurer, Mezzo-Soprano.
- By the Waters of Minnetonka**, Barbara Maurer, Mezzo-Soprano.
- A2609 **Freedom for All Forever**, Vernon Stiles, Tenor, and Columbia Stellar Quartette.
- We'll Never Let the Old Flag Fall**, Vernon Stiles, Tenor, and Columbia Stellar Quartette.
- 12-INDIE RECORDS—\$1.50
- A0670 **Second Hungarian Rhapsody**, Billharmonie Orchestra of New York.
- Waltz of the Flowers**, from the "Rutacker Suite," Philharmonic Orchestra of New York.
- A4011 **Lock Lomond**, Ovar Scagle, Baritone.
- Drink to Me Only with Thine Eyes**, Ovar Scagle, Baritone.
- A0673 **Everything is Peaches Down in Georgia—Medley Fox Trot**, Introducing: (1) "God Spare Our Boys, Over There," (2) "France, We Have Not Forgotten You," (3) "Alice, I'm in Wonderland," Prince's Band.
- You're in Style When You're Wearing a Smile—Medley One-Step**, Introducing: (1) "Cheer Up Father, Cheer Up Mother," (2) "When We Went to Sunday School," Prince's Band.
- A0606 **Man's Blues—Medley Fox Trot**, Introducing: (1) "After To-Night," (2) "When You're Dancing an American Rag," Jockers Bros., Violin and Piano Duet.
- Some Shape—One-Step**, Jockers Bros., Violin and Piano Duet.
- A0672 **Blue Rose Waltz**, Prince's Orchestra.
- Noni Waltz**, Prince's Orchestra.
- A0609 **U.S. Army Lancers—Part I**, Prince's Orchestra.
- U.S. Army Lancers—Part II**, Prince's Orchestra.
- A0605 **Flower Song**, Stell, Heinberg and Sarah, Violin, Flute and Harp Trio.
- Sweet Longing Romance**, Stell, Lufsky and Prince, Violin, Flute and Piano Trio.

## Brunswick Records for November

- 5240 **Smiles—Slow Fox Trot** (Callahan-Roberts), Brunswick Military Band.
- Texas Fox Trot** (David Guin), Brunswick Military Band.
- 5241 **Jazzin' Around** (Earl Fuller), Brunswick Military Band.
- K-K-Katy** (Geoffrey O'Hara), Brunswick Military Band.
- 5242 **Brave Little Drummer Boy** (Edward Gorman), Tenor solo, Reed Miller.
- Keep on Hoppin'** (K. H. Maxwell), Tenor solo, Reed Miller.
- 15243 **Aloha Oe** (Farwell to Thee), (Lilihoikalani), Marie Morrisey, with Peerless Quartette.
- Lead Kindly Light** (Newman Dykes), Solo, Henry Burr.
- 5244 **A Rainbow from the U.S.A.** (Percy Wenick), Peerless Quartette.
- Kathleen McAvonnie** (Fox Trot), Alan Turner, Solo.
- 5245 **The Little Good for Nothing's Good for Something After All** (Harry Von Tilzer), Duet, Burr and Campbell.
- Freedom for All Forever** (B. C. Hillman), Solo, Phillips.
- 5246 **It Makes No Difference Who's Sweetie You Were, You're My Sweet Sweetie Now** (Nat Vincent-Frank Stillwell), Baritone solo, Arthur Collins.
- My Mind's Made Up to Marry Caroline** (Ruby Cowan), Baritone solo, Arthur Collins.
- 5247 **Keep Jazzin' it Ras** (Sterling Lange), Baritone solo, Arthur Collins.
- Down in Jungle Land** (Ted Morse), Duet, Collins and Harlan.
- 5248 **A Son of the Desert Am I** (Walter Phillips), Baritone solo, Creek Evans.
- On the Road to Mandalay** (W. Danross), Baritone solo, Creek Evans.
- 15249 **Rock of Ages** (Toplady Hastings), Marie Morrisey.
- 15250 **All the Way My Saviour Leads Me** (Lowry), Harry McCluskey.
- I Need Thee Every Hour** (Lowry), Marie Morrisey.
- Ninety and Nine** (Uphane Sankey), Solo, Harry McCluskey.
- 3251 **I'll Take You Home Again**, Kathleen (T. P. Westendorf), Sterling Trio.
- Just a Little Cottage** (Jack Egan), Sterling Trio.
- 15252 **Smiles** (Callahan-Roberts), Ruth Lenox.
- When You Come Back** (Geo. M. Cohran), Solo, Henry Burr.
- 3253 **Serenade Coquette** (Richard Barthelme), Brunswick Trio, Violin, Flute and Piano.
- Beautiful Isle of Somewhere** (J. S. Fearis), Brunswick Trio, Violin, Flute and Piano.
- 3254 **Oh How I Wish I Could Sleep Until My Daddy Comes Home** (Pete Wendling), Solo, Henry Burr.
- 3255 **A Little Birch Bark Cakes and You** (Callahan-Roberts), Sterling Trio.
- Mandy and Me** (Wm. McKenna), Burr and Campbell.

## New Vocalion Records

- The Nordheimer Piano & Music Co., Ltd., Toronto, and  
Sole Canadian Distributors.
- STANDARD COLLECTIONS  
10-inch, in Canada, \$1.50
- 30008 **My Laddie** (Thayer), Vocalion Orchestra Accompaniment, Florence Easton, Soprano.
- 10-inch, in Canada, \$1.40
- 22004 **Swiss Echo Song** (Eckert), Vocalion Orchestra Accompaniment, Nellie and Sara Kouns, Duet.
- My Old Kentucky Home; Carry Me Back to Old Virginia** (Postel-Hiland), Vocalion Orchestra Accompaniment, Nellie and Sara Kouns, Duet.
- 22006 **I Hear You Calling Me** (Marshall), Vocalion Orchestra Accompaniment, Colin O'More, Tenor.
- Who Knows (Dad)**, Vocalion Orchestra Accompaniment, Colin O'More, Tenor.
- 10-inch, in Canada, \$1.25
- 12001 **Ciribiribi** (In Italian), (Pestalozza), Orchestra Accompaniment, Fernando Guarneri, Baritone.
- Santa Lucia** (Neapolitan Folk Song), Orchestra Accompaniment, Fernando Guarneri, Baritone.
- SACRED COLLECTIONS  
10-inch, in Canada, \$1.25
- 12002 **Beautiful Isle of Somewhere** (Fearis), Orchestra Accompaniment, Reed Miller, Tenor.
- Abide with Me** (Moss), Stanley Quartette (Mixed Quartette).



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## CONCERT BAND

- 36290 Selections from Carmen (Bizet), Played by Vocalion Concert Band.  
 Selections from Il Trovatore (Verdi), Played by Vocalion Concert Band.

## MILITARY BAND

- 1249 Over There (G. M. Cohen), Played by Vocalion Military Band.  
 Across the Border (Talmadge), Played by Vocalion Military Band.  
 12008 America and Star Spangled Banner (Key-Carey), Played by Vocalion Military Band.  
 Patriotic Medley (Lischer), Played by Vocalion Military Band.

## POPULAR SELECTIONS

- 1210 You're My Little Indiana Rose (Cordray), Sung by Sterling Trio.  
 In Old New Hampshire (Lange), Sung by Sterling Trio.

## DANCE

- 1242 Look at 'Em Doing It Now (Fox-Trot), (Shields), Original Dixieland Jazz Band.  
 Hosenweber Rag (Fox-Trot), Written and Played by Original Dixieland Jazz Band.

## HAWAIIAN

- 1247 Kilima Waltz (Hawaiian), Louise, Ferra and Greenau Trio.  
 Monnaeus Hula Medley (Hawaiian), Louise, Ferra and Greenau Trio.

## Phonola Records for October

- 1077 A Dream (Cory-Bartlett) George Lambert, Orch. Accompaniment.  
 Perfect Day (Tarric Jacobs-Bond) Marie Morrissey, Orch. Accompaniment.  
 1075 Flow Gentle Stream (Burne-Spiman) Fred Miller, Tenor, Accompaniment.  
 Forgotten (Walsher-Cowles) Frederic Wheeler, Baritone, Orch. Accompaniment.  
 1079 I Hear You Calling Me (Harford-Marshall) Charles Hart, Orch. Accompaniment.  
 Happy Days (Thompson-Strzelki) Marie Morrissey, Orch. Accompaniment.  
 1080 In Old Madrid (Trotter) Frederic Wheeler, Orch. Accompaniment.  
 Tux Sautin' Am (Oxford-Watson) Frank Croxton, Orch. Accompaniment.  
 1081 The Moon Has Raised Her Lamp Above (Hendoliet) Hart and Phillips, Orch. Accompaniment.  
 1082 Asleep in the Deep (Lamb-Petrie) Frank Croxton, Orch. Accompaniment.  
 The Sweetest Story Ever Told (Stultz) Marie Morrissey, Orch. Accompaniment.  
 The Skylark Song (Bonnet-Buck) Dudley Kirk, Orch. Accompaniment.  
 1083 Where is My Boy To-night (Lowry) Frederic Wheeler, Orch. Accompaniment.  
 The Vacant Chair (Washburn-Bond) Meyers and Gillette, Orch. Accompaniment.  
 1084 Bring Me a Rose (Shahler) Harry Ellis, Orch. Accompaniment.  
 The Night Nursery (Kelly-Arundale) Henry Burr, Orch. Accompaniment.  
 1085 I Want to Learn to Dance—The Kiss Burglar (MacDonough-Hubbell) Sam Ash, Orch. Accompaniment.  
 When I'm Looking at You (Eggleff-Follies 1918 (Buck-Stumpner) Irving Kaufman, Orch. Accompaniment.  
 1086 Smiles—Passing Show 1918 (Callahan-Roberts Lenox and Kent, Grek, Accompaniment.  
 Since I Met Wonderful You—The Kiss Burglar (MacDonough-Hubbell) Sam Ash, Orch. Accompaniment.  
 1087 When I Get Back to My American Eighty (Fields-Morse) Arthur Tim Rooney's, Orch. Accompaniment.  
 1088 Roses of Picardy (Wardley-Wood) Joseph Phillips, Orch. Accompaniment.  
 When We Meet in the Sweet Bye and Bye (Murphy) Sterling Trio, Orch. Accompaniment.  
 1089 A Soldier's Reverie (Arthur Hadley) Joseph Phillips, Orch. Accompaniment.  
 When the Sun Goes Down in Flanders (Fleeson-Von Tilzer) Charles Hart, Orch. Accompaniment.  
 1090 A Rainbow from the U.S.A. (Mahoney-Jerome-Wenrick) Peerless Quartette, Orch. Accompaniment.  
 1091 My Angel is a Burning Cross (Gay) Grek Phillips, Orch. Accompaniment.  
 There's a Picture in My Old Kit Bag (Al Sweet) Henry Burr, Orch. Accompaniment.  
 1092 Uncle Sammy (Heilmann) Arthur Fields, Orchestra Accompaniment.  
 She'll Be Waiting When You Come Back Home (Legs-Harlan and Chaffarelli) Sterling Trio, Orch. Accompaniment.  
 1093 I'm Goin' to Fight My Way Right Back to Carolina (Basket-Spies) Kaufman Brothers, Orch. Accompaniment.  
 You'll Find Old Dixieland in France (Clarke-Meyer) Arthur Fields, Orch. Accompaniment.  
 1094 Good-Bye, Mother Macchree (Brennan-Hall) Harry McCaskey, Orch. Accompaniment.  
 Oh Moon of the Summer Night (Flynn) Harry Ellis, Orch. Accompaniment.  
 1095 After You've Gone (Creamer and Layton) Irving Kaufman, Orch. Accompaniment.  
 The Pickaninies' Paradise (Ehrlich-Oshorne), Sterling Trio, Orch. Accompaniment.  
 1096 Everything is Peaches Down in Georgia (Clarke-Ager-Meyer), Collins and Harlan, Orch. Accompaniment.  
 1097 Florida Moon (Healy), Ada Jones, Orchestra Accompaniment.  
 Wondrous Eyes of Araby (Brown-Speyer), Harvey Hindemeyer, Orchestra Accompaniment.  
 1098 Why Do They Call Them Babies (Harriman-Egan), Elaine Gordon, Orchestra Accompaniment.  
 An East Side Restaurant Scene (Geo. L. Thompson), George L. Thompson, Trap Effect.  
 1099 I'm Gonna Pin a Medal on the Girl I Left Behind (Introducing: "Rocks in a Bag" and a Dixie Melody), (Berlin-Schwartz), Fred Van Eps Quartette.  
 The Missouri Waltz (Lagan-Eppel), F. Wheeler Wadsworth, Orchestra Accompaniment.  
 1100 Just Blue (Wadsworth-Arden), All Star Trio.  
 When You Come Back (Cohan-Anderson), (Introducing: "Bring Me a Letter from My Old Home Town"), Fred, Van Eps Quartette.  
 1101 Smiles (Robert), from Passing Show of 1918, F. Wheeler Wadsworth, Orchestra Accompaniment.  
 1102 Dye Kiss (Dear Kiss), (Agor), Band.  
 1102 Prestissimo in G Major (Agor), from Verdi's String Quartette Minuetto in G Minor (Haydn) String Quartette.  
 Minuetto in G Minor (Haydn), (From Haydn's String Quartette No. 54), Berlioz String Quartette.

- 1103 Moments Musieaux (Schubert-Lidoux), Valse Badinage, Paul Esler.  
 1104 Rubinstein Melodie—Op. 45, No. 1 (Alfred Granfeld), Paul Esler.  
 Polonaise (Albert Chaffarelli), Albert Chaffarelli, Orchestra Accompaniment.  
 1105 The American Rose (Victor Herbert), The Park Instrumental Quartette.  
 Melodie—Op. 18, No. 1 (Mozzkowski), The Park Instrumental Quartette.  
 7006 Tosca "E lucevan le stelle" (Puccini), (The Stars Were Shining), George Lambert, Tenor, Orch. Accompaniment.  
 Faust "Die Passanten" (Evan Bravest Heart), (Gounod), Filippo Antonio, Orchestra Accompaniment.

## Heineman Okeh Records—2nd Bulletin

## BAND

- 90 Cents Each  
 1032 A Les Millions D'Arlequin, Concert Band.  
 1032 B Tschakowsky's Melodies, Concert Band.  
 1033 A Stars and Stripes Forever—March, Military Band.  
 1033 B Up the Street—March, Military Band.  
 1034 A Faust—Ballet Music No. 1, Concert Band.  
 1034 B Faust—Ballet Music No. 2, Concert Band.  
 1035 A Hearts and Flowers, Concert Orchestra.  
 1035 B Schubert's Serenade, Cello and Orchestra.  
 1036 A Twinkling Star Polka, Piccolo, Xylophone and Orchestra.  
 1036 B Schon Esseinig, Xylophone and Orchestra.  
 1037 A Largetto, Cello Selection.  
 1037 B Air de G. B. Bach, Cello Selection.  
 1038 A Valse Chopin, Cello Selection.  
 1038 B Nocturne Chopin, Piano Selection.  
 1039 A Andante Cantabile in D Major, Berkshire String Quartette.  
 1039 B Romance in G Minor, Berkshire String Quartette.

## INSTRUMENTAL

- 1040 A That's It—Fox Trot, Jazz Band.  
 1040 B Peacock Stride, Jazz Band.  
 1041 A Watermelon Whippers—Fox Trot, Xylophone and Rega's Society Band, Orchestra.  
 1041 B South American, Fox Trot, Rega's Novelty Dance Orchestra.  
 1042 A Oriental Fox Trot, Majestic Hotel Dance Orchestra.  
 1042 B Texas Fox Trot, Majestic Hotel Dance Orchestra.

## DANCE

- STANDARD VOCAL  
 1043 A Mother O'Mine, Charles Hart.  
 1043 B Bring Back the Sunshine, Lewis James.  
 1044 A Somewhere a Voice is Calling, Harry McCaskey.  
 1044 B Tell Her I Love Her So, Fred Miller.  
 1045 A Aloha Oe—Farwell to Thee, Sterling Trio.  
 1045 B Dypsy Love Song, Frederic Wheeler.  
 1046 A Authors, George Phillips.  
 1046 B Oh Promise Me, Marie Morrissey.  
 1048 A Dreams, Frederic Wheeler.  
 1048 B Kiss Me Again, Grace Kerns.  
 1049 A Anchored, Frederic Wheeler.  
 1049 B Irish Love Song, Jazz Harbour.  
 1053 A Good-Bye Sweet Day, Croxton Quartette.  
 1053 B Angel's Serenade, Grace Kerns.  
 1054 A Morning, Lewis James.  
 1054 B When the Bell in the Lighthouse, Frank Croxton.  
 1055 A Under the Greenwood Tree, Inez Harbour.  
 1055 B Pirates of Romance, Grace Kerns.  
 1057 A Star Spangled Banner, Croxton Trio.  
 1057 B Battle Hymn of the Republic, Croxton Trio.

## POPULAR-VOCAL

- 1058 A Merrily We'll Roll Along, Sterling Trio.  
 1058 B Peach Jam Makin' in Dixie, Jones and Thompson.  
 1059 A Ship and Trench Song, Henry Burr.  
 1059 B When the Great Red Dawn is Shining, Joseph Phillips.  
 1059 A Alice, I'm in Wonderland, Sterling Trio.  
 1059 B Because You Believe in Me, Grek Evans.  
 1060 A Chimes of Normandy, Sterling Trio.  
 1060 B Jack O' Lantern—When the Cows Come Home, Joseph Phillips.  
 1061 A Mothers O'America, Harry Ellis.  
 1061 B Oh, Frenchy, Elaine Gordon.  
 1062 A There's a Lump of Sugar in Dixie, Collins and Harlan.  
 1062 B Eye and Eye, Jones and Thompson.  
 1063 A We'll Do Our Share, Sterling Trio.  
 1063 B Bobby the Bomber, Joseph G. Harlan.  
 1065 A I Miss the Mississippi Miss, Collins and Harlan.  
 1065 B Down in Jungleland, Collins and Harlan.

## TALKS

- 1066 A Scheme to Enter Heaven, Golden and Heine.  
 1066 B O'Brien's Trials and Mishaps, Geo. L. Thompson.  
 1067 A Some Shape, (One-Step), Geo. L. Cobb, Fred Van Eps Quartette.  
 1067 B Hello Central, Give Me No Man's Land, (Fox Trot), Jean Swartz, Fred Van Eps Quartette.  
 1068 A Lilianna (One Step), Albert Chaffarelli, Band.  
 1068 B Singsong (Fox Trot), Sigmond Romberg—Al Jones, Fred Van Eps Quartette.  
 1070 A We're Bound to Win With Boys Like You, (Kendris-Brockman) Quartette, Franklin Kent, Orchestra Accompaniment.  
 1070 B While You're Away, (Gilbert-Friedland), Harry Ellis, Orchestra Accompaniment.  
 1069 A One For All, All For One, Fleeson-Von Tilzer, Sterling Trio, Orchestra Accompaniment.  
 1069 B Remember, He's For You, (Sterling), Harry Ellis, Orchestra Accompaniment.  
 1071 A Indianapolis, (Warren-Henry-Onivas), Arthur Hall, Orchestra Accompaniment.  
 1071 B When Uncle Joe Steps In To France, (Grossman-Winkler), Collins and Harlan, Orchestra Accompaniment.  
 1072 A I'm Sorry I Made You Cry, (Clea), Irving Kaufman, Orchestra Accompaniment.  
 1072 B I Hate to Lose You, (Clarke-Gottler), Elaine Gordon, Orchestra Accompaniment.  
 1073 A Hearts of the World, (Cottello-Casery), Charles Hart, Orchestra Accompaniment.  
 1073 B When You Come Back, Geo. M. Cohen), Sterling Trio, Orchestra Accompaniment.  
 1074 A Oh! How I Hate to Get Up in the Morning, (Irving Berlin), Irving Kaufman, Orchestra Accompaniment.

- 1074-B Good Morning, Mr. Zip, Zip, Zip. (Robert Lloyd). Arthur Field, Orchestra, Accompaniment.  
 1075-A Cheer Up Father, Cheer Up Mother. (Bryan-Paley). Peerless Quartette, Orchestra, Accompaniment.  
 1075-B Hello Central, Give Me No Man's Land. (Lewis-Young-Schwartz). Irving Kaufman, Orchestra, Accompaniment.  
 1076-A Good-Bye Alexander. (Cramer-Layton). Collins and Harlan, Orchestra, Accompaniment.  
 1076-B Mummy's Chocolate Soldier. (Mitchell-Gutler). Harvey Hindenberger, Orchestra, Accompaniment.

## Heinemann Okeh Records—3rd Bulletin

- 1077-A A Dream. (Cory-Bartlett). Geo. Lambert, Orch. Accompaniment.  
 1077-B A Perfect Day. (Carrie-Jacobs-Burd), Marie Morrissey, Orch. Accompaniment.  
 1078-A Flow Gently, Sweet Anton. (Burns Spillman). Reed Miller, Tenor, Orchestra, Accompaniment.  
 1078-B Forgotten. (Walchauer-Gowles). Frederic Wheeler, Baritone, Orch. Accompaniment.  
 1079-A I Hear You Calling Me. (Harford-Marshall). Chas. Hart, Orchestra, Accompaniment.  
 1079-B Happy Days. (Thompson-Stroelzler). Marie Morrissey, Orch. Accompaniment.  
 1080-A In Old Madrid. (Troutner). Frederic Wheeler, Orch. Accompaniment.  
 1080-B Thy Sentinel Am I. (Oxenford-Watson). Frank Croton, Orchestra, Accompaniment.  
 1081-A The Moon Has Raised Her Lamp Above. (Benditt). Hart and Phillips, Orchestra, Accompaniment.  
 1081-B Asleep in the Deep. (Lamp-Petrie). Frank Croton, Orch. Accompaniment.  
 1082-A The Sweetest Story Ever Told. (Stults). Marie Morrissey, Orchestra, Accompaniment.  
 1082-B The Sky Lark's Song. (Bennett Buck). Dudley Buck, Orchestra, Accompaniment.  
 1083-A Where Is My Boy To-night. (Lowry). Frederic Wheeler, Orchestra, Accompaniment.  
 1083-B The Vacant Chair. (Wauhsburn). Meyers and Gillette, Orchestra, Accompaniment.  
 1084-A Bring Me a Rose. (Shilzer). Harry Ellis, Orch. Accompaniment.  
 1084-B The Night Nursery. (Kelly-Arundale). Henry Barr, Orchestra, Accompaniment.  
 1085-A I Want to Learn to Dance—The Kiss Burglar. (MacDonough-Hubbell). Sam Ash, Orchestra, Accompaniment.  
 1085-B When I'm Looking At You—Ziegfeld Follies—1918. (Buck-Siminger). Irving Kaufman, Orchestra, Accompaniment.  
 1086-A Smiles—Passing Show 1918. (Callahan-Roberts). Lenox and Kent, Orchestra, Accompaniment.  
 1086-B Since I Met Wonderful You—The Kiss Burglar. MacDonough-Hubbell). Sam Ash, Orchestra, Accompaniment.  
 1087-A When I Get Back to My American Blahby. (Fields-Morse). Arthur Fields, Orchestra, Accompaniment.  
 1087-B Tim Rooney's at the Fightin'. (Flynn). Chas. Hart, Orch. Accompaniment.  
 1088-A Roses of Picardy. (Wetherly-Wood). Jos. Phillips, Orch. Accompaniment.  
 1088-B When We Meet in the Sweet Eye and Bye. (Murphy). Sterling Trio, Orchestra, Accompaniment.  
 1089-A A Soldier's Beverage. (Arthur Hadley). Jos. Phillips, Orch. Accompaniment.  
 1089-B When the Sun Goes Down in Flanders. (Eleson-Von Tiltzer). Chas. Hart, Orch. Accompaniment.  
 1090-A A Rainbow from the U.S.A. (Mahoney-Jerome-Wenrich). Peerless Quartette, Orch. Accompaniment.  
 1090-B While the Income is Burning. (Smith). Jos. Phillips, Orch. Accompaniment.  
 1091-A My Angel of the Flaming Cross. (Gay). Greek Evans, Orch. Accompaniment.  
 1091-B There's a Picture in My Old Kit Bag. (Al Sweet). Henry Barr, Orch. Accompaniment.  
 1092-A Uncle Sammy. (Holzman). Arthur Fields, Orch. Accompaniment, and Chiffaffard. Sterling Trio, Orch. Accompaniment.  
 1093-A I'm Goin' to Fight My Way Right Back to Carolina. (Basket-spiess). Kaufman Bros. Orch. Accompaniment.  
 1093-B You'll Find Old Dixieland in France. (Clarke-Meyer). Arthur Fields, Orch. Accompaniment.  
 1094-A Good-Bye Mother MacInree. (Brennan-Hall). Harry McClaskey, Orch. Accompaniment.  
 1094-B Oh Moon of the Summer Night. (Flynn). Harry Ellis, Orch. Accompaniment.  
 1095-A After You've Gone. (Cramer and Layton). Irving Kaufman, Orch. Accompaniment.

- 1095-B The Pickaninnies Paradise. (Kerlich-Oborne). Sterling Trio, Orch. Accompaniment.  
 1096-A Everything is Peaches Down in Georgia. (Clarke-Ager-Meyer). Collins and Harlan, Orch. Accompaniment.  
 1096-B Lovin'. (Warfield). Mls Jones, Orch. Accompaniment.  
 1097-A Florida Moon. (Heagerty). Sterling Trio, Orch. Accompaniment.  
 1097-B Wondrous Eyes of Araby. (Brown-Spencer). Harvey Hindenberger, Orch. Accompaniment.  
 1098-A Why Do They Call Them Babies. (Harriman-Egan). Elaine Gordon, Orch. Accompaniment.  
 1098-B An East Side Restaurant Scene. (Geo. L. Thompson). Geo. L. Thompson, Trap Effects.  
 1099-A I'm Gonna Pin a Medal on the Girl I Left Behind. (Intro. Rock-a-Bye-Baby with a Dixie Melody). (Berlin-Schwartz). Fred Van Eps, Orchestra.  
 1099-B The Missouri Waltz. (Logan-Eppel). F. Wheeler Wadsworth, Orch. Accompaniment.  
 1100-A Just Blue. (Wadsworth-Arden). All Star Trio.  
 1100-B When You Come Back. (Oden-Anderson). Intro. Bring Me a Letter From My Old Home Town. Fred Van Eps Quartette.  
 1101-A Smiles. (Robert). From Passing Show of 1918. F. Wheeler Wadsworth, Orch. Accompaniment.  
 1101-B Dyer Kiss. (Agur). (Dyer Kiss). Band.  
 1102-A Prestissimo in G Major. (Verdi). From Verdi's String Quartette in G Major. Berkshire String Quartette.  
 1102-B Minuetto in G Minor. (Haydn). (From Haydn's String Quartette No. 24). Berkshire String Quartette.  
 1103-A Moments Musicien. (Schubert-Laudon). Valse Roudage. Paul Kiser.  
 1103-B Romance—Op. 45, No. 1. (Alfred Grunfeld). Paul Kiser.  
 1104-A Rubinstein Melodie Op. 3, No. 1. (Rubinstein). Vladimir Dubinsky, Piano Accompaniment.  
 1104-B Polonaise. (Albert Chiffaffard). Albert Chiffaffard, Orch. Accompaniment.  
 1105-A The American Rose. (Victor Herbert). The Park Instrument Quartette.  
 1105-B Melodie—Op. 18, No. 1. (Moszkowski). The Park Instrument Quartette.  
 7006-A "E lucevan le stelle" Puccini (The Stars Were Shining). Geo. Lambert, Tenor, Orch. Accompaniment.  
 7006-B Faust "Die Possente" (Even Bravat Heart). (Gounod). Filippo Antonio, Orch. Accompaniment.

## Edison Amberol Records for November

## REGULAR LIST—90 Cents Each

- 3583 Aloha Land (Hawaiian Waltz). (Wallie Herzer). Waikiki Hawaiian Orchestra (with Louise and Foyers).  
 3584 Everything's Funny to Me (Theo. H. Northrup) Laughing Song. (orch. acc. Sallie Stumber).  
 3595 Hello Central. Give Me No Man's Land (Jean Schwartz). Soprano, orch. acc. Gladys Riv.  
 3593 If He Can Fight Like He Can Love. Good Night Germany!  
 3594 I'm Goin' to Fight My Way Right Back to Carolina (Basket-spiess). Tenor, orch. acc. Vernon Dalhart.  
 3585 I'm Sorry I Made You Grog—Jazz Fox Trot (N. J. Clesi). Earl Fuller's Famous Jazz Band.  
 3590 In the Land of Yamo Yamo (Funiculi, Funiculi). (Fred Fischer). Tenor and Male Voices, orch. acc. Billy Murray and chorus.  
 3591 Land Where the Roses Never Fade (B. D. Ackley). Baritone, orch. acc. Robert E. Clark.  
 3600 (a) Little Tommy Went a Fishing (J. C. Macey); (b) The Musical Trust (Henry Hadley). Male Voices, unaccompanied. Critteron Quartette.  
 3598 Mummy's Chocolate Soldier (Archie Guttler). Mixed Voices, orch. acc. Harmony Four.  
 3581 Mignon Fantasia, Part 1 (Ambrose Thomas). American Symphony Orchestra.  
 3582 Mignon Fantasia, Part 2 (Ambrose Thomas). American Symphony Orchestra.  
 3584 Molly O Medley—Waltz for Dancing. Jaudas' Society Orchestra.  
 3590 My Old Shako (H. Trotter). Bass, orch. acc. Peter Dawson.  
 3586 Nona's Song (F. W. Anderson). Imperial Marimba Band.  
 3596 Oui, Oui Marie (Fred Fischer). Richard Grant, Billy Murray and chorus.  
 3586 Rock-a-Bye Your Baby with a Dixie Melody (Joan Schwartz). Tenor, orch. acc. Vernon Dalhart.  
 3592 Sabre and Spurs March (John Philip Sousa, Lieut. U.S.N.R.F.). New York Military Band.  
 3588 Sliding Sid—One Step (Abe Losh). New York Military Band.

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- 3579 There Are Tears in Your Dear, Dear Eyes (William H. Perrins),  
 Contralto, orch. arr. Helen Clark.  
 3597 When You Come Back (and You Will Come Back), There's the  
 Whole World Waiting for You (George M. Cohan), Male Voices,  
 orch. arr. Premier Quartette.  
 3688 Go Get 'Em—One Step (Manholz), Jaudas' Society Orchestra.  
 3689 Here Comes the Groom—Betty (Hart), Billy Murray.  
 3106 Goodnight, Diddy, and God Bless You (Garland), George Mc-  
 Fadden.  
 3118 Mother—Her Soldier Boy (Romburg), George Wilton Ballard.  
 3127 Sonata in C Major (Frosini), Accordion, P. Frosini.



One of a series of new lantern slides that has just been issued for Edison dealers.

### A Specialty for the Kiddies

"The Books that Sing" is a new specialty that offers the talking machine dealer a legitimate right to invade what the book man may consider his own special and particular field. The Bubble Book Series were gotten up especially for children and each book contains three records made by the Columbia Co., that sing the particular fairy tale that is printed in the book, or the particular game that is to be played. In number three, for example, the record sings while the children play and sing the familiar "Farmer in His Dell," "Lazy Mary," "Miss Jennie Jones."

Book number one of the series features "Tom, Tom, the Piper's Son," "Jack and Jill" and "Mary Had a Little Lamb."

It is easy to see how these Bubble Books could have instant popularity in their appeal to children, and to grown-ups too.

The books are artistically decorated, well printed and so bound and trimmed as to leave envelopes for the records. These are smaller of stature than ordinary records, to be sure, but have a surprising lot of music on them.

The Bubble Book series is something talking machine dealers should know about. Particulars can be secured from The Musson Book Co., Ltd., Toronto.

### Developing Export Trade

In response to the encouraging attitude of the United States Government regarding the exporting of merchandise that is not made of raw materials which are classed as essential to the winning of the war, the Otto Heineman Phonograph Supply Co. has inaugurated an active campaign in behalf of its export trade. This campaign has proved remarkably successful, and R. C. Ackerman, manager of this department, has been working day and night in order to render efficient service to the Heineman export clientele.

In addition to using effective means of sales stimulation, the Otto Heineman Co. has conducted an educational campaign presenting the possibilities of export trade. In this connection it has sent out many letters featuring extracts from the New York Times and other well-known newspapers referring to the advisability of booming export trade during wartimes, particularly where the articles are not manufactured from materials considered essential for war purposes.

All of the Heineman products have been included in this export campaign, and Dean needles in particular have shared in this fast increasing trade. Prior to the war Germany exported billions of phonograph needles, but judging from the orders already received by the Otto Heineman Co. for Dean needles, a large part of this business has been diverted into American trade channels.

### Henri Rabaud to Lead Boston Symphony Orchestra

The trustees of the Boston Symphony Orchestra, after casting about in vain for six months past, finally offering the post to almost every conductor of whom they could think—except an American—announced last week that Henri Rabaud, of Paris, has been chosen to lead the famous organization for the season of 1918-19. M. Rabaud, as conductor at the Paris Opera, is a servant of the French government and the Ministry of Fine Arts, it is cabled, has granted him leave of absence. He will sail as soon as possible, so as to take over the orchestra early in November. In the meantime, the first few concerts of the season will be directed by Pierre Monteux, whose engagement at the Metropolitan Opera prevented him from accepting the post for which Rabaud has now been chosen. It is understood that M. Rabaud's appointment is for this season only and the Boston trustees confidently expect that Arturo Toscanini will come to take charge of the orchestra in the fall of 1919.—(Musical Courier).

### Joins Brunswick Staff

The accompanying photo is that of Mr. L. J. Bourgette, who possesses a wide phonograph experience in all makes of instruments. He came to Canada, after months of study in the mechanical parts of a phonograph, although he had already been selling phonographs for years to the



Mr. L. J. Bourgette.

trade. His initial years in Canada were spent as field man, educating dealers in selling, demonstrating, etc. Later he became associated with Goodwins Ltd., of Montreal, where he had charge of their phonograph department for some years, and was able to gain experience in the retail field.

Mr. Bourgette has now joined The Musical Merchandise Sales Company, sole Canadian distributors of the Brunswick phonograph and records, and will look after their interests



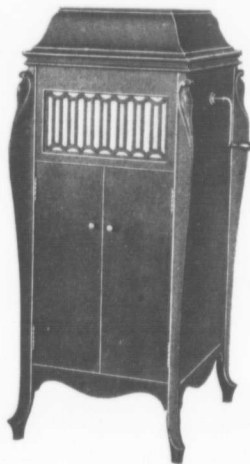
M. 33—Solid Mahogany

# McLAGAN

Period designs are built  
to satisfy the most  
fastidious tastes

Not only in its magnificent  
beauty does the McLagan excel  
but for purity of tone and accur-  
acy in reproduction it has no  
superior.

**The George McLagan Phonograph Division**  
(The George McLagan Furniture Company, Limited)  
**Stratford - Ontario**



Brant-Ola, Style A

## We Don't Ask You

to expect any less of the BRANT-OLA than you previously did. War conditions that add to manufacturing difficulties have not been allowed to detract in any degree from BRANT-OLA quality.

The point of supreme interest is that the BRANT-OLA has succeeded wonderfully in putting the artist's real personality into every record it plays. It gets every note out of every groove in the way the artist intended.

It is on this faithful reproduction that BRANT-OLA owners become personal advertisements for the instrument.

The BRANT-OLA cabinet is a piano case plant product.

The BRANT-OLA motor, tone-arm, and sound-box are the most modern parts the supply markets offer.

The BRANT-OLA is built to win those who are looking for a musical instrument among musical instruments of the highest quality.

Let us go further into the proposition with you.

**Brantford Piano Case Co.**  
LIMITED

Manufacturers of the Brant-Ola

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**Ontario**

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in Eastern Canada. Mr. Bourgette will make his headquarters in Montreal. He has just returned from a trip through the Maritime Provinces, where he appointed a number of progressive dealers. Mr. Bourgette's experience should prove very helpful to all Brunswick dealers in his territory.



Mr. W. M. Shaw, who, as announced last month, is now Western Ontario representative of Brunswick phonographs and records.

### Mr. Scythes in the West

Mr. E. C. Scythes, vice-president and general manager of the Nordheimer Piano & Music Co., Ltd., Toronto, is on a business trip through the west in the interests of Steinway and Nordheimer pianos and the Aeolian-Vocalion. Mr. Scythes, to whom the trip will be like visiting home, has an extensive acquaintanceship in the western centres both in and out of the trade, he having resided in Winnipeg for several years, during and previous to which time his territory contained all the country west of Winnipeg.

### Walter Evans Visited East

Mr. Walter F. Evans, head of the well-known music house of Vancouver, B.C., bearing his name, was a recent trade visitor to eastern points, including Montreal and Toronto. Mr. Evans, who is an aggressive distributor of "His Master's Voice" lines, which he has featured for years, and who is well known in connection with the Heintzman & Co. district agency, had no note of pessimism in his interviews with the easterners. Vancouver continues stronger and more active. General business conditions and prospects are better, and altogether the Sunset City continues an attractive and desirable residential and business city, the people growing more musical each year and more appreciative of the place of music in individual and national life. Mr. Evans is himself a gifted musician, and has contributed largely of his talent toward the musical advancement of Vancouver.

### T. A. Switzer Visits East

Mr. T. A. Switzer, manager of the Vancouver branch of Fletcher Bros., Victoria, B.C., surprised a number of business and personal friends in the east by dropping in on them recently. From Toronto Mr. Switzer went to Ottawa, Montreal and New York, before returning west.

"Tommy" Switzer, than whom there is no more enthusiastic booster of the west in general and Vancouver in particular, has many warm personal friends in the trade in the east, and he therefore had a busy time during his stay in the respective cities visited.

Speaking of Vancouver, he emphasized the regular, steady, solid development of that city and the growth of necessary industries. Mr. Switzer predicts a wonderful future for the province of British Columbia, where from the standpoint of musical accomplishment and musical appreciation he considers the people in advance of any other part of the country, as witnessed by the audiences to which visiting musicians play and sing and by the demand for musical instruments for the homes.

Next to business and family there is nothing on earth that Tommy Switzer can enthuse about like fish and fishing, and no wonder when it is considered that within an hour's motor drive from the heart of Vancouver one can find the gamiest, sportiest trout imaginable, and then for a vacation with nature British Columbia is excelled by no country.

### Champions Music

**M**ORE music in the public schools was advocated by Dr. H. C. Perrin, director of the McGill University Conservatorium of Music, Montreal, in his recent inaugural address to the students. Speaking of music in connection with public education Dr. Perrin said that the great wave of commercialism affecting nearly every family in Canada prevented Canada taking a recognized place as a musical nation. The chief result of that spirit was that art was not regarded as a suitable vocation for men. Music was left almost entirely to the gentler sex with an unfortunate result on the general life of the country. If Canada were to have a national music, boys as well as girls would have to come under the influence of music. The State's attitude towards music should change.

At present even the class singing of the elementary school stopped, and rightly, because of the boy's breaking voice, but nothing was done officially to develop his musical taste. In many states of the United States individual study of an instrument under a specialist was recognized and allowed for in the school curriculum. School orchestras were encouraged, community singing had been widely taken up, and military bands were being made more efficient.

### For the Children's Sake

With reference to editors writing about music, the Musician of Boston said: "The Vancouver Sun has organized a phase of the esthetic life of its community by placing an unusual opportunity in the hands of its music people. This should be done in every community. Not cities alone like Vancouver but smaller communities, little towns and villages offer someone a like opportunity to emphasize one of the strongest community factors that we possess.

"Can you write about music so that the fathers and mothers of children who should be taking lessons can read

you with pleasure? If you can, then do it for the sake of all, but particularly for the sake of children.

"Do not aim at fine writing. The simplest way is to be eternally simple. Tell your story in few words, directly, truthfully, and everyone will enjoy your earnest straightforwardness."

### The Edison Army and Navy Model in Canada

The photograph herewith shows one of the Edison Army and Navy models recently supplied to the Fifth Regiment, Canadian Garrison Artillery Canteen of Victoria, B.C. The faces of the boys evidence thorough enjoyment in listening to the instrument, and you will note that the dog (the mascot) is thoroughly entering into the enjoyment as well. One of the group is the youngest son of Mr. H. Kent, managing director of Kent's Edison Store, at Victoria. The young man is corporal in the regiment. So much has



Canadian soldiers must have music.

been written about the enjoyment derived by soldiers from photographs that nothing in this connection need be added. The pleasure of these particular boys with this instrument, however, is certainly evident from this photograph.

### New Otto Higel Player Piano Rolls

504014	Belgian Rose (Song)	.....	King	\$0.80
504004	God Be With Our Boys To-Night (Ballad)	.....	Sanderson	.80
503984	Roses of Picardy (Ballad)	.....	Wood	.80
503994	That's What God Made Mothers For (Ballad)	.....	Wood	.80
503974	Three Wonderful Letters From Home (Ballad)	.....	Hanley	.80

#### SOLODANT

015243	American Ace, The (March and Two Step)	.....	Fitzgerald	.65
015195	Children's Song Medley No. 1, Introducing: (1) Piggyback, (2) Pussy Cat, (3) Farm Yard Talk, (3) Tommy's Newsday	.....	King	.65
015173	Comedy Tom (March)	.....	Arr. Solman	1.00
015214	Indiana (Fox Trot)	.....	Henry & Onius	.80
015204	Let the Chimes of Normandy Be Our Wedding Bells (Fox Trot)	.....	Kirkman	.80
015224	Little Birch Canoe, A (Waltz for Dancing)	.....	Roberts	.80
015206	National Anthems of the Allies—Canada (O Canada), Belgium (Brabantonne), Italy (Garibaldi's Hymn), Serbia (Rise O Servians), Roumania (Long Live Our Noble King), America (The Star Spangled Banner), Japan (May Our Emperor Reign Forever), France (Marseillaise), Great Britain (God Save the King)	.....	Hudson	1.15
015215	Wedding March (Midsummer Night's Dream) Mendelssohn	.....	Bauman	1.00
015255	Yankee Pep (March and One Step)	.....	Bauman	.65

#### STAR MUSIC ROLLS

3456	I Think You're Absolutely Wonderful (Fox Trot)	.....	Carroll	
3457	Little Bit of Sunshine, A (Fox Trot)	.....	Hanley	
3458	Is There a Letter for Me? (Waltz for Dancing)	.....	Harris	
3459	Buddy (One Step)	.....	Beckham	
3460	Where Do They Get 'Em? (One Step)	.....	Bryan & Gumble	
3461	What Are You Going to Do to Help the Boys (Jazz One Step)	.....	Van Alstyne	
3462	'N' Everything (From "Sinbad," Jazz Fox Trot)	.....	Jolson	
3464	Smiles and Chuckles (Rag One Step)	.....	Kirkman	
3474	When Alexander Takes His Band to France (Fox Trot)	.....	Leslie	
3475	Take Me Back to Dear Old Canada (Song)	.....	Leslie	
3482	If His Can Fight Like He Can Love, Good-Night Germany (One Step)	.....	White	
3483	I'm Sorry I Made You Cry (Waltz Song)	.....	Meyer	
3488	Oh! Frenchy (Jazz One-Step)	.....	Cleat	
		.....	Conrad	

### Toscha Seidel to Record for Columbia

G. C. Jell, general manager of the Columbia Graphophone Co.'s recording laboratories, has announced that Toscha Seidel, the young violinist who is expected to become one of the foremost violinists of the present day, had been engaged to make records for the Columbia library exclusively. Mr. Seidel's first records will be announced in the near future.

Toscha Seidel, although only eighteen years of age, has been a student of the violin for many years. Since childhood he has been studying under Professor Leopold Auer, who has won international renown as the mentor of some of the world's most famous violinists. As a boy Seidel played in some of the leading cities in Continental Europe, where he was acclaimed as a prodigy who gave every indication of becoming a truly remarkable violinist. He has appeared several times on the New York concert stage last season, giving concerts at Carnegie Hall, which



One of a series of new lantern slides that has just been issued for the Edison dealers.

were attended by capacity audiences. His playing won the commendation of well-known critics, who were particularly impressed with his remarkable technique and the warmth of expression evidenced in his playing. A concert tour that will call for his appearance in the leading cities of this country will be inaugurated.

### The Power of Music

A striking, double column advertisement by the Columbia Co. in the daily press entitled, "The Power of Music Will Help Win the World War," is a sample of timely publicity and the kind the trade should indulge in. The advertisement referred to reads as follows:—

"In Canada there are many thousands of families in which a breach has been made—brother, son or father has entered the service of their Country. We have the word of the greatest thinkers of all times that there is nothing so uplifting, nothing so comforting, nothing so soul-satisfying in all the world as good music.

"England, after four years of war, has not only refused to curtail the phonograph industry but on the contrary Lloyd George has particularly insisted that the phonograph industry be not interfered with, recognizing in the closer atmosphere of war surroundings, and the home depression caused by millions of casualties, that patriotism and high spirits are best maintained by martial music and home songs, and that wide distribution of this form of national support can be obtained only through the availability and comparative cheapness of phonographs and phonograph records.

"This is a time, above all others, when you should seek to uplift and divert your mind by the irresistible influence of music. There is a Columbia dealer near you."

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### Sonora Echoes

Echoes of the recent Sonora convention continue to reach I. Montagnes & Co., Toronto, Canadian distributors of the Sonora line. Dealers and salesmen who were present had an opportunity of a thorough examination of the Sonora mechanism, which, with the discussions of selling topics, has made them more efficient and more enthusiastic. Messrs. Montagnes & Co. report a continually increasing demand for the Sonora which they attribute to its merits becoming better known and to the ever growing appreciation of music in the homes of the people.

### Piano by Air Route

A Paris despatch said:—"One of the new large allied bombing planes, in order to demonstrate its carrying capacity, has brought from London to Paris a full-sized upright piano. The machine landed in Paris safely after its flight across the English Channel.

"The airplane is capable of carrying six persons and much bombing explosives. When this weight is measured in pounds, however, it is not readily comprehended, and it was determined to bring over a piano as clear evidence of the machine's capacity."

### French Made Clarinets

The Beare & Son October bulletin, No. 34, is out, listing a number of seasonable offerings. There are four styles of French made B-flat clarinets, Albert models running from \$17.25 to \$33 net. There are also regulation army pattern copper B-flat bugles, mouth organs of Swiss make, French made violins, bows, resin, "Milanese" strings and Beare & Son's "Solo" G strings.

Messrs. Beare & Son report an excellent stock on hand in the Toronto warehouse of all their standard lines.

### Curtailment Rule Much Misunderstood

In a New York despatch, under date of October 1st, the Chicago Indicator says:—"There was printed on Friday of this week in the New York Sun a column story on the first page under a Washington date line, which stated that the War Industries Board had issued a sweeping curtailment order on steel and named a number of industries subject to this order. Among the items in this list were mentioned pianos and player-pianos and parts, and the article stated that the War Industries Board had decreed that 'for the last four months of 1918' the production of these commodities must be only one-third of the production in the last four months of 1917.

"On questioning George W. Pound, counsel and general manager of the Music Industries Chamber of Commerce, Mr. Pound stated that no such order had been issued, affecting our industry, and that the newspaper account was evidently a misconception on the part of someone in Washington who gave out the story, having in mind the recent award of steel and iron given the industry, which allows, up to and including March 1 next, one-third of the production of six months of last year."

### You've Got to Get Up

"How I Hate to Get Up in the Morning" is a popular sentiment in the army as well as in civilian life. Irving Berlin, the virile composer, is in the army and being there it is natural that he should promptly get busy expressing his feelings in poetry and music. He produced a musical comedy entitled "Yip Yip Yaphank," the song hit of which was "How I Hate to Get Up in the Morning."

Arthur Forbes sings this for Columbia record A2617, which is included in the November supplement. Mr. Forbes

is also in the army, as the feeling he puts into the song suggests, and particularly in the way he makes the bugle say, "You've got to get up, you've got to get up, you've got to get up this morning."

### Herbert Sheppard Bereaved

Mr. Herbert Sheppard, for many years office manager at the retail warerooms of Gerhard Heintzman, Ltd., Toronto, has the deepest sympathy of innumerable social and business friends in the regrettable death of his wife. Mrs. Sheppard succumbed on October 11 after a lengthy illness. Besides Mr. Sheppard there is one son. The remains were interred in Mount Pleasant Cemetery.

### A. L. E. Davies Back in Toronto

Mr. A. L. E. Davies, who returned to Toronto a couple of months ago to take charge of the Robert Simpson Co.'s phonograph department, is greatly pleased with the musical progress of his home city as evidenced by the regular demand for the best class of music. "His Master's Voice," red seal records, he finds in regular request by homes formerly addicted almost exclusively to popular songs.

Mr. Davies, after an absence of two years, is welcomed



Mr. A. L. E. Davies.

back to Toronto by a host of friends in the musical world. He was one of the founders of the Mendelssohn Choir and was associated with Dr. Vogt for twenty-five years in the conduct and development of this famous body of singers. He has always been active also in quartette and church choir work.

### Shocking

An elderly lady of very prim and severe aspect was seated next a young couple, who were discussing the merits of their motor-cars.

"What color is your body?" asked the young man of the girl at his side, meaning, of course, the body of her motor.

"Oh, mine is pink. What is yours?"

"Mine," replied the man, "is brown with wide yellow stripes."

This was too much for the old lady. Rising from the table she exclaimed:

"When young people come to asking each other the color of their bodies at a dinner-party, it is time I left the room."

—Tit-Bits.

## ASCHERBERG, HOPWOOD & CREW, LIMITED

CERTAINTIES FOR THE TRADE.

### SONGS

**DREAM BOAT** By Ivor Novello

(From See Saw) Composer of 'Till the Boys Come Home  
Comedy Th. London. i.e., Keep the Home Fires Burning

**BELLS OF ST. MARYS**, By Emmett Adams

Composer of God Send You Back to Me

**MY HEART'S IN MY HOMETOWN**

By Kennedy Russell

Mus. Director of the Pavilion, London

**JOGGIN' ALONG THE HIGHWAY**

Words by Arthur Anderson

By Harold Samuel

16 MORTIMER STREET, LONDON, W., ENG.

Canadian Agent

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

## ENOCH & SONS' SONG ALBUMS

including some of the most popular and best-liked songs on the market.

Every music buyer should possess these books, which include compositions by Sir Edward Elgar, Landon Ronald, Easthope Martin, Ed. Grieg, Liza Lehmann, G. H. Clutsam, May Brahe, etc., etc.

Interest your customers in

**ELGAR'S "Fringes of the Fleet"**

(Four Songs)

**LANDON RONALD'S "A Cycle of Life"**

(Five Songs)

**EASTHOPE MARTIN'S "Four Songs of the Fair"**

**MAY BRAHE'S "Song Pictures"**

(Five Songs)

and they will not be satisfied until they have others of these composers' songs. These songs have a merit and a fascination which are making them increasingly popular every day.

Enoch & Sons, London, England

and

The Anglo-Canadian Music Co.

144 Victoria St., TORONTO

## CANADA'S GREATEST MUSIC HOUSE

Established 1888

### Specializes in the Quick Sellers

Piano and Vocal Music of all kinds—Solos and Duets—popular, classical, etc. And all the "HITS" when they are "HITS." The WHALEY-ROYCE series of "IMPERIAL" 50 cent music books, the finest collections obtainable anywhere.

Mammoth Folio (Instrumental)

Empire Song Folio

Church and Home (Sacred

Solos)

Hellak Method (Piano)

Read's Easy Piano Method

Orpheus Male Quartettes

Jonase Catechism

Elementary Classics

First Pieces in Easy Keys

Melodious Recreations

Primary Classics

Famous Classics

Conservatory Elementary Grade

Books

Dictation Books

120 Scotch Songs

Canadian Patriotic Songs

Godfrey's Patriotic Songs

And many others

**Magnedo Needles**

are a specialty with this house.

They retail at 15c. Dealers'

price \$5.90 for 60 boxes. They

play 10 records.

### RECORD ALBUMS

Indispensable for keeping Disc Records in proper shape

No. 1—Imitation leather, metal back and index, to hold 12

ten-inch records ..... each \$1.20

No. 2—Imitation leather, metal back, and index, to hold 12

twelve-inch records ..... each 1.35

## WHALEY, ROYCE & CO., LIMITED

311 Fort Street  
WINNIPEG

Contractors to the British  
and Canadian Governments

237 Yonge Street  
TORONTO

### VIOLINS

No. B2—Dark Brown; Two-piece Back; Excellent Workman-  
ship throughout. EXTRA special value ..... \$7.10

No. C3—Dark Brown; Two-piece Back; Fine Neck and  
Scroll ..... 8.25

No. 11—Hollyh Brown; "Strad" Model; Flamed Maple  
Back; Highly Polished ..... 9.90

### BOWS

No. 115—Brazilwood; Lined Frog with Pearl Eye and Slide;  
German Silver Button; Leatherette Grip ..... 1.60

No. 116—Brazilwood; Lined Ebony Frog, with Pearl Eye  
and Slide; Imitation Leather Grip; Fine Quality ..... 1.93

### VIBRATONE NEEDLES

Every Vibratone Needle is a reversible needle with two play-  
ing points—both ends used. It is therefore an economy needle  
without the least sacrifice of the qualities necessary to secure the  
finest musical tone. It plays all records. Wholesale price \$1.25  
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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—OCTOBER, 1918

## A Canadian Dealer's Suggestion

THE Journal is in receipt of an interesting letter from a man prominent in the sheet music trade in Canada who expresses his deep interest in the reports that the Journal has published in recent issues concerning the movement in American trade circles of marking music at the net selling prices. From this letter the following two paragraphs are extracted:

"I am thoroughly in accord with this movement but I wish the views of the Canadian Music Trades or its Association had been obtained for the purpose of stamping or printing the net selling prices in both countries, the Canadian price being consistent with the duty and transportation on the wholesale cost at least. A slight advance on actual laying down charges added to the U.S. retail prices would be very reasonable especially if the total is kept below what it would cost one to import at retail.

"I would like to see, in an early issue of the Canadian Music Trades Journal, a schedule of Canadian net prices showing a fair advance on those of the U.S. and if a fair degree of unanimity can be arrived at, pass the views on to the U.S. publishers and see if it is not possible to stamp or print both Canadian and American prices on their publications. Personally, I think 20% added to U.S. retail prices would be very fair—there should be at least a minimum of 5c. added to sheet music and even on single copies of octavo with the 20% on quantities."

## In Seventy-seven Centres

SEVENTY-SEVEN towns and cities in the republic to the south of us, according to a tabulated list that has just come to the Journal's attention, are already allowing credit in the schools for music study under private, accredited teachers, taken outside school hours. This idea of recognizing music lessons and practice hours in the school records admits music on the curriculum and accepts the signed statement of parents and reputable music teachers for that purpose. Until all school teachers are duly qualified to teach music there is no other apparent method than to co-operate with accredited private teachers.

If the schools in seventy-seven Canadian centres thus recognized music it is certain there would be many times more piano, violin and vocal music sold through the Canadian music stores than is now the case.

## A Stimulus to Patriotic Songs

A MOVEMENT is on foot in the United States by which a certain stated time each day is to be set apart for singing patriotic songs. The idea seems to be that at a given hour, for say fifteen minutes, the folks at home, the boys overseas, the boys in the Navy, and those in camps at home would, wherever possible, unite in singing the national and patriotic songs. Commending the idea, the Secretary of the Navy said: "It may be sentiment, but it is beautiful sentiment. It is sentiment that moves the world; not money, but sentiment; and it is sentiment that will aid us win this war. Yes; it is a beautiful idea. We now have as much singing as possible in the navy, and I think it fine that those at home should sing each day in honor of their boys."

How about spreading the idea in Canada? Music dealers could introduce it locally.

## A Built-up Violin Bow

WRITING to The Violinist a correspondent claims that the elastic limit of Pernambuco wood has been exhausted, and that it is not possible to improve the violin bow unless by a change of material. He suggests the use of bamboo and the method of built-up construction as exemplified in the bamboo fishing rod, in which small tapering triangular rods are glued together longitudinally about a common center. He says, in speaking of the experiments that were made, that on account of its straight grain and other qualities bamboo has proven fairly satisfactory.

## In New Zealand

ACCORDING to a report from Consul General A. A. Winslow, of Auckland, there is a decided lack of sheet music, musical instruments, and accessories in New Zealand at present, with prices very greatly increased along all lines. The demand for sheet music is greater than the supply, since music from Great Britain (whence most of the sheet music has come heretofore) is slow arriving, and there has been some difficulty relative to sheet music from the United States, the copyrights not having been properly protected in some cases here to the detriment of American interests. The shortage of musical instrument accessories seems to be the most serious; it is practically impossible to procure piano wires, piano keys, strings for small stringed instru-

*Music is the one open door through which we can temporarily escape the stress, worries, and suspense of these eventful days.*

ments, etc., and when obtainable prices have advanced in many cases 100 per cent. and more.

Prior to the war Germany supplied quite a large proportion of the musical instruments and accessories on sale here, especially such instruments as mouth organs, accordions, and violins, and the strings for stringed instruments. At the beginning of the war Japan made a strong bid for this business, but at first failed quite seriously. Of late, however, it has materially improved the quality of its mouth organs, accordions, etc., and these may soon rival the German-made article.

It would seem that there is an excellent field for these lines, since New Zealand's imports of music, musical instruments, parts, and accessories amount to about \$875,000 per annum.

## "Shanghai"

Messrs. West & Co., the London publishers, have secured the musical rights for England of the new Drury Lane musical operette "Shanghai." The two songs hits from "Shanghai" are "I'm in Love With All the World" and a waltz-song, "Just For You." Of the former the Weekly Despatch said, "Every boy in the army and every girl who loves a soldier will sing this song." The Daily Mail describes the latter as "A haunting and quickly caught-up love song."

In youth we make our age. Our final years are the fruitage of our earlier ones.

*West's*

**LATEST ENGLISH SUCCESSES**

Turn the Page of Dark Day Over.  
Arnold Blake

THE SHIP OF LOVE.  
Doris Michael  
Rather slowly

SOMEDAY AND SOMEWHERE.  
Paul Heaver

LOVE'S LITANY.  
Kenneth Vyne

BACK TO YOUR HEART.  
Gladice Dawe

Down the Starlight Road.  
Herbert Mackenzie

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 REMEMBER—We gave you "THERE'S A LONG, LONG TRAIL."

The New Song Success

## God Keep You In His Care

God keep you in His care; God keep you everywhere,  
 Through days of sorrow, danger, tears and pain;  
 Come to my lonely heart; come back no more to part,  
 God keep you in His care, till you come home again.  
*Edward Lockton.*

### NEW SONG

## By JACK TRELAWNY

Used by a large number of the leading English singers.  
 Published for All Voices in the Following Keys:  
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## New and Standard Songs

(IN KEYS TO SUIT ALL VOICES)

- DOWN HERE ..... *May H. Brahe*  
 (Sung with great success by Clara Butt, Lillian  
 Dillingham and other vocalists).
- GOD KEEP YOU IN HIS CARE  
*Jack Trelawny*
- COME SING TO ME ..... *Jack Thompson*
- I'LL SING TO YOU ..... *Jack Thompson*
- IN GOD'S OWN KEEPING ..... *Henry Geehl*
- SUSSEX BY THE SEA ..... *Ward Higgs*
- GOD SEND YOU BACK TO ME  
*Emmett Adams*
- JAPANESE LOVE SONG ..... *May H. Brahe*
- VALE (Farewell) ..... *Kennedy Russell*
- SLEEP AND THE ROSES ..... *Arthur F. Tate*

### Important Song Cycles

- FOUR SONGS FROM "THE FRINGES OF  
 THE FLEET" ..... *Edward Elgar*
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*May H. Brahe*
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## Enoch &amp; Sons' New Music

Landon Ronald's "Songs of Springtime" will ensure attention by reason of their joyous, healthy tone, as well as for their generally artistic bearing. "The Moon at the Full" has an appropriately melodious gait. More placid is the second number, "At Morning," the accompaniment of which reaches an intensity of feeling seldom attained by the employment of such comparatively simple means. A rousing song, "The South Winds," follows next in order, and its merits, vocally considered, are wholly unexceptionable. Another staid and expressive essay is "April Love," giving scope for effective vocalization. Brisk and very rhythmic is the last song in the book, "All a Merry May-time," the music agreeing perfectly with Helen Taylor's verses, which, like the vast majority of that lyricist's love poems, seem to breathe music in every line. Two editions of the "Songs of Springtime" album may be procured, for low voice and high voice respectively.

Stanley Dickson's "Blue Butterflies" has a pleasant swing; and, moreover, its good qualities are not all on the surface. The extraneous modulation adds strength musically and prevents the feeling of stagnation.

"Love's Glory" (Donald Crichton), "A Song of Exile" (May H. Brahe), "A Dream Ship" (Alma Goatley) and "I Wonder What the Stars Are" (Hugh Saxby), must be numbered among the few remaining songs calling for acknowledgment.

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

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

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

## West &amp; Co.'s New Music

Several marketable numbers are to be found in the present packet of new songs. An essay combining musical interest with popular attractiveness in Gladice Dawe's "Back to Your Heart," a sympathetic setting of some appealing verses from the pen of Edward Lockton.

Two songs similar in style to the aforementioned are "Some-day and Somewhere" (Paul Beaver) and "Until the Day-break" (Evelyn Read)—each providing ample opportunity for expressive interpretation.

Ditties of the bold, martial type are now very plentiful; and vocalists on the look out for such like solos ought to find what they require in one of the following spirited specimens: "The Dover Patrol" (F. Hutchings), "England's Men" (J. N. Wightman), "Smile" (J. Holland Roberts) and "Our Empire is Safe To-day" (Edwin Pearson).

Kenneth Wynne's "Love's Litaney" makes a direct appeal to the heart of the singer and listener alike, and the song may be safely reckoned on to win a wide popularity among the class of performers for whom it is intended. Breezy essays designed for the theatre rather than the concert platform are Kenneth Duffield's "Picking Peaches out in picardy," A. R. Don's "Strike up that Band," and Leigh Thompson's "Keep a-going."

Recent additions to the firm's Dance Series of publications include the subjoined waltzes: "Sous l'Ombrage" (Doris Griffin), "Loning" (Percy Boothby) and "The Airman" (K. H. Bird). While differing materially in melodic outline, all the three waltzes are remarkably alike as regards their thorough-going dance-like qualities.

A. C. Pharo's "Craigmillar" (march) and Jack R. Orrell's "The Tank Crawl" (two-step) are both addressed to the same audience—the big British public—an assembly which never seems to tire of that so-called fare with plenty of "go" in it.—Musical Opinion.

## NEW MUSIC Copyrights entered at Ottawa

- 34539 "Our Sammies." Words by J. R. Shannon. Music by Carl D. Vanderloot.  
 34540 "The Fight is On." Song. Words by J. R. Shannon. Music by Carl D. Vanderloot.  
 34541 "A Tale of the Fireside." Words by J. J. Thornton. Music by J. R. Shannon.  
 34542 "The Blue Devils of France." Words and Music by Irving Berlin.  
 34543 "In 1960 You'll Find Dixie Looking Just the Same." Words by Sydney D. Mitchell. Music by Archie Gottler.  
 34544 "You Keep Sending 'Em Over and We'll Keep Knocking 'Em Down." Words by Sydney D. Mitchell. Music by Harry Ruby.  
 34545 "Follow Me to Germany." (And Victors.) Words by William J. Hall. Music by Edward G. Nelson.  
 34546 "Tin-Whistle Blues." Fox-Trot. By Frank Caple.  
 34545 "The Elm in Love." (El Duñde Enamorado.) By José Velazquez.  
 34546 "Loning." By Carl V. Lachmund.  
 34547 "The Tie that Binds" (Horace.) By J. Bodewalt Lampe.  
 34548 "Dream On." A Dutch Lullaby. High Key. With Violin Obligato. By E. S. Phelps. Whaley, Royce & Company, Limited, Toronto.  
 34541 "With All My Heart." Words and Music by Frederick Seymour. Whaley, Royce & Company, Limited, Toronto.  
 34582 "Valse Celeste." By Joseph Miller. Whaley, Royce & Company, Limited, Toronto.  
 34593 "Dew Drops." By Cliff Hess.  
 34594 "Hearts of the World." (We are Sending Our Sweethearts to You.) Words by George Graff, Jr. Music by Bert Grant.  
 34595 "Big Chief Ku-A-Hun." Words by Alfred Bryan and Edgar Leslie. Music by Maurice Abrahams.  
 34596 "The Ammunition Girl." Marching Song and One-Step. Words and Music by George Birch.  
 34597 "Beautiful City, Good-Night." Song. Words and Music by Arthur L. Ashworth. Montreal.  
 34598 "It Might As Well Be You." Song. Words by Gus Kahn. Music by Edward Van Alderpe.  
 34599 "Loyalty Waltz." By H. B. Blanke.  
 34600 "For Your Boy and My Boy." Songs. Words by Gus Kahn. Music by Edward Van Alderpe.  
 34601 "I've Feeling Awful Lonely Cause My Daddy's Gone Away." Words and Music by Edwin J. Pull. Toronto.  
 34602 "The Rab-Rab Comber's Band." Words and Music by Wm. H. Perrins, Toronto.  
 34605 "Messa of Rheims." Words by Sophia Louise McMillan and Lillian Kennedy Adams. Sophia Louise McMillan, Winnipeg.  
 34606 "Drums of the Empire." Words and music by Sophia Louise McMillan. Sophia Louise McMillan, Winnipeg, Man.  
 34607 "Beaver Boys of Canada." Words and music by Sophia Louise McMillan. Sophia Louise McMillan, Winnipeg, Man.  
 34609 "Tell That to the Marines." Words by Harold Ateridge. Music by Jean Schwartz and Al. Johnson.

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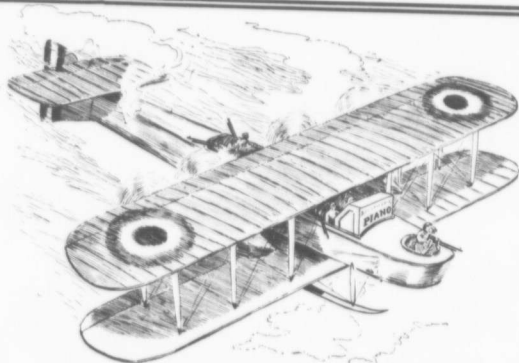
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## NEW PLANES ARE THE REAL THING

One Carries Piano From London to  
Paris to Demonstrate  
Capacity.

Associated Press Cable.

PARIS, Oct. 9.—One of the large allied bombing planes, in order to demonstrate its carrying capacity, has brought from London to Paris a full-size upright piano. The machine landed in Paris safely after its flight across the English Channel.

**I**F the Governments of Britain and France think so highly of pianos as to make one of them the first thing to be carried by airplane across the channel, you dealers and we manufacturers have reason to be immensely proud of the business we are engaged in.

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because of the lasting satisfaction that attaches to every sale. Write if interested in more piano sales, easier made.

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## The Piano Industry and Taxation

When in Ottawa recently Mr. A. P. Willis, president of Willis & Co., Ltd., in an interview with the Ottawa Evening Journal, emphasized that "To-day it is not the wealthy citizen who is buying pianos, but mostly the struggling citizen, proving conclusively the piano is no longer a luxury. In Montreal, for instance, music teachers tell me they are teaching the poor man's children. Who knows but what some poor man's child may become an artist who will one day mount to the highest pinnacle in the realms of music. Is it not a fact that some of the leading organists in our churches have been the children of comparatively poor parents?"

"If the piano manufacturing business, for example, were to be suddenly stopped," said Mr. Willis, "what would happen? It would break up the entire concert system, which is a perpetual education for the great masses of people. It would put a damper on church music, concerts, musical entertainments of all kinds, at a time when people more than ever in the world's history need the uplifting, softening and diverting influence of music, to lessen sorrows imposed by war. In time we would become almost barbarians."

"It was important," continued Mr. Willis, "that great care should be exercised in dealing with the piano manufacturing industry. It was a business that interfered least with war manufacturing as far as requiring, for manufacturing purposes, materials needed for war purposes. A great deal of the wood used in a piano was imported, chiefly the mahogany, used in the case. The case was the cheapest part of the piano and its cost was practically insignificant when compared with the cost of the other articles entering into its manufacture, such as veneers, varnishes, etc., needed to turn out the finished article. It should be remembered that at least three-fourths of the material used had to be brought in. The seven and one-half per cent. war tax imposed by the Government is not objected to."

The whole question of taxation was a problem, and he said he realized the difficulty which confronted Premier Borden in dealing with it and he admired the masterly plan he had adopted thus far.

One had to be very careful, however, in dealing with taxation problems, for it was easily possible "to kill the goose that laid the golden egg," and tax a business out of existence.

The piano manufacturers to-day were up against perpetual taxation, besides being heavy voluntary contributors to patriotic appeals such as Red Cross, Victory Loans, etc. Then they were confronted with the increases in the price of materials, increased transportation rates, yet in spite of all this, the prices of pianos had not advanced any way in comparison with the cost of production, in fact the profit on the pianos had decreased.

Concerning his own firm, Mr. Willis was quoted by the Journal as follows: "We are doing our bit in many ways. I think you will find men of the calibre of President Wilson testify that Willis pianos have been furnished gratis to army cantonments and camps, entirely at our own expense, for freight, cartage, insurance, tuning, wear and tear, etc. These have been supplied also at Montreal, St. John, N.B.,

and the military camps throughout Canada. Sometimes the railroads have co-operated with us by paying the freight charges."

## Niagara Peninsula Dealers Meet

Because of unpropitious weather the Niagara Peninsula Music Dealers Association were unable to hold their monthly meeting for September in the form of a picnic as planned. The meeting was consequently adjourned until the evening of October 9, when the members preceded their business discussions with an informal dinner at the Welland Hotel.

This organization, which embraces in its membership dealers from Niagara Falls, Welland and St. Catharines, meets regularly on the third Wednesday of each month, alternating the meetings between the three places.

In addition to the spirit of goodfellowship and confidence in each other that has been developed through the association actual money has been saved the business houses by the elimination of some undesirable features. For example, when a repossession is made representing an undesirable account the other members are notified and saved time in canvassing a "prospect" that can lead to no profit.

Both by education and by resolution the association discourages the breaking of sales. In this connection a transaction same up for discussion and provoked a variety of opinions, though the consensus of opinion seemed to be that in this instance the customer had purchased two pianos and should be made to carry out both contracts.

Briefly the case was as follows:—A prospect visited one of the stores, signed a contract, promised to drop in the next day and make a substantial payment. The promise was not kept. In the interval of perhaps a week or less during which time the piano dealer endeavored to secure the promised deposit and delivery of the piano was refused, the customer went to another store, bought a piano and paid down \$175. Then it was discovered that the customer had made the two contracts.

Following the regular business of the meeting a representative of Canadian Bureau for the Advancement of Music, J. A. Fullerton, of Toronto, who was present, was called on to address the meeting. This he did briefly and congratulated the association on its progress and the spirit of cordiality that existed.

The meeting then adjourned to a neighboring bowling alley where a spirited contest took place showing that there are other accomplishments as well as selling in which the music men are experts. The final heat between the winning teams was postponed owing to the lateness of the hour.

Those present at the meeting were: Messrs. H. Cadie, Wm. Hardy, J. W. Somerville, C. O. Hardy, F. Hicks, J. W. Glass, G. Holding, W. Webb, C. A. Colton, J. H. Robertson, H. Rogers, B. K. Weaver, C. J. Doerfflein, A. E. Gray, and J. A. Fullerton, of Canadian Music Trades Journal, Toronto.

## Whaley, Royce News

Crowds of persons, who recently passed down the east side of Yonge St., Toronto, paused at the Whaley, Royce & Co., Ltd., store to view the window display of German war curios sent them from the Vimy Ridge and Lens sector by Major L. C. Reynolds.

The house of Whaley, Royce are announcing this month the "Vibratone" needle for playing all records. The Vibratone is a reversible needle so that both ends are used. It is supplied in soft, medium, loud and extra loud styles. Other special features in this firm's offerings are three styles of violins, wholesaling at from \$7.10 to \$9.90, and two styles of violin bows of Brazilianwood at \$1.60 and \$1.93.

Trade reports from this house and from its western branch in Winnipeg are encouraging.

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

We manufacture fine calendar coated silks and satins 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

Refer all enquiries to Dept. T.

## Here, There and Everywhere

Marie Morrissey, contralto, of the Edison staff of artists, with Theodore Speering, violinist, gave a series of ten recitals in Manitoba points.

E. E. Nugent, the Fort William music dealer, who enlisted early in the year, recently spent a week's leave in Glasgow before going to France.

At a meeting of the directors of the John Raper Piano Co., Ltd., Ottawa, Messrs. J. H. Kelly and H. A. Leach were elected directors of the company.

The music industries and profession of the United States are undertaking to dispose of \$6,000,000 worth of bonds in the 4th Liberty Loan Drive.

At a recent meeting of the directors of Layton Bros., Montreal, it was decided to charge in future 6% interest on piano accounts instead of 7%, which was formerly the rate.

Mr. J. E. Sherlock, of the Sherlock-Manning Piano & Organ Co., London, recently met with an accident on their railroad siding. His leg was badly crushed confining him to his home for some time.



LIEUT. I. J. STUART

went overseas with 93rd Battalion; into action in command of a platoon with first Canadians. After considerable service, was invalided to England because of throat trouble and being gassed. Now with Canadian machine gun section, training quarters, Sussex, England.

Mr. I. M. Bickmore, of Bracebridge, was a recent visitor to the Nordheimer headquarters in Toronto. Mr. Bickmore is a consistent advocate of Nordheimer pianos and Aeolian-Vocalion phonographs, for which lines he has the Bracebridge agency.

Mr. I. Montagnes has returned to Toronto from a week's combined business and pleasure trip to New York. Mr. Montagnes conferred with the Sonora Corporation and arranged for regular deliveries of the models that are not yet being manufactured in Canada.

An orchestra of returned soldiers has been organized in Toronto under leadership of Mr. Fred Dotzel and the organization has already made a favorable impression at several appearances. At present the orchestra is on a nine months' tour of the United States. Upon their return when they are ready for local engagements the Journal will publish further particulars.



THE FATHER AND HIS SOLDIER SONS  
J. W. STUART, music dealer, Peterboro, snapped after one hour's fishing at Little Mud Lake, 14 miles from Peterboro.

Mr. John Raper, president of the John Raper Piano Co., Ltd., Ottawa, and who is considered among anglers one of the most expert casters in Canada, has returned from a fishing expedition to Jones Falls. Mr. Raper's success was measured by the rule of a daily average catch of thirty bass.

After being a corporal for four weeks Ralph O. Higel, son of Otto Higel, the head of the Otto Higel Co., Ltd., has been promoted to the rank of Sergeant. Sergt. Higel, who is at Fort Hancock Camp, Georgia, has already gained several pounds in weight, so the military menu at Fort Hancock must be O.K.

For the fiscal year ended June 30, 1918, the music instrument industries of the United States paid the Government for war revenue \$1,426,885.67. This was on the basis of the three per cent. assessment on the gross sales of automatically operated instruments. This excluded the piano, but included the player piano and talking machines.

V. Sgroi, Montreal, Columbia dealers, specialize in Italian records and have a mailing list of over 200 customers,



HDE. CLAIRE H. STUART.

second son with 27th Field Artillery, C.E.F. Went overseas in March, 1916, and into action in France on May 23, following. He was 19 years old when he enlisted. On July 1st entered base hospital with fever, but at last accounts was well on the way to recovery.

scattered through the Dominion. Racks are being built to give a capacity for 10,000 records. The firm also feature Edison Amberola, and are now waiting the arrival of pianos to replace the instruments sold from their salesrooms. They also anticipate stocking player pianos at an early date.

At the last meeting of the National Association of Music Roll Manufacturers of America, held at the Hotel Claridge, New York, September 13th, it was suggested that the slogan adopted by the National Bureau for the Advancement of Music—"Music Will Help Win the War" be used by the members. Some are already using it, and Frederick Sunderman, president of the association, has addressed a letter, requesting its general adoption.

By an arrangement of W. H. Thorne & Co., Ltd., St. John, N.B., who are eastern distributors of the Edison lines, Joel Belov, violinist, and Marie Morrissey, contralto, are giving "tone test" recitals in Fredericton, St. John, New

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Glasgow, Sydney, Glace Bay, Halifax, Bridgewater, Windsor, Kentville and Truro. While in Fredericton Miss Morrisey sang to a number of returned soldiers in the hospital. In St. John a twilight recital was held in the Imperial Theatre, at 4.30, before an appreciative audience of fifteen hundred people.

Mr. Vernon Hunt, son of the late Mr. Hunt, head of the Hardy and Hunt Piano Co., Calgary, is in Toronto attending the Toronto University. Mr. Hunt is taking a medical course.

A window display that attracted much local attention to the store of R. D. Montgomery, music dealer of Woodstock, Ont., was the new set of instruments recently purchased for the band.

A public appearance of a twenty-four piano orchestra has been decided upon by the Chicago Piano & Organ Association. There is also to be an immense chorus led by the piano orchestra. This is to be in November.

Mr. H. R. Braid, manager of I. Montagnes & Co.'s retail Sonora department, Toronto, recently visited a number of Ontario points assisting Sonora dealers and salesmen. He was present at the Fall Fair at Picton, where Blakeley Bros. had an exhibit. He also took in Belleville, Kingston, Hamilton, St. Catharines and Niagara Falls.

Mr. J. B. Cornell, well and favorably known to the piano trade, for years having been connected with the Bell waterrooms in Toronto, and latterly manager of the Galt waterrooms of Heintzman and Co., has been promoted to the management of the Hamilton branch of Heintzman and Co., and has removed to that city.

Mr. J. W. Bowes, manager of Bowes Music House, Ltd., Vancouver, B.C., has been receiving the congratulations of his friends on the occasion of his marriage. Mr. Bowes and Miss Frances Grimes, formerly of Manchester, England, were, on Sept. 19, married at the home of the bride's brother, Mr. Wilfred Grimes, by the Rev. Angus C. Cameron, of McKay.

Mr. Geo. H. Suckling, who has the Steinway and Nordheimer agencies at Calgary, and who has a host of friends in and out of the trade from the Atlantic to the Pacific, has returned to his western home from a visit to Ontario points. Always enthusiastic and optimistic Mr. Suckling sees the power of music and realizes what the music industries have done for the people of Canada by getting them to put musical instruments into their homes.

Mr. F. T. Quirk, manager Stirling Actions & Keys, Ltd., has returned to Toronto from a visit to the supply markets of the United States, where he finds that conditions have become more acute. In the matter of felts, for example, mills formerly working 90 per cent, on government work are now 100 per cent, on government contracts and orders cannot be placed. The same applies to various other articles essential in the manufacture of the piano.

### The Paris Conservatory Orchestra

Negotiations are under way to bring to Toronto the Paris Conservatory Orchestra, which, by special sanction of the French Government, visits this continent. Montreal is the only other Canadian city that has invited the orchestra which is limited to fifty cities. The visit of this orchestra has international significance. It has never before been out of France, except for a short tour in Switzerland, since the war commenced, no doubt as a measure of offsetting German propaganda.

Through the agitation of a group of distinguished Americans this "Société des Concerts du Conservatoire de Paris" has been prevailed upon to come. The visit will mark an epoch in the musical life of North America. The players are all artists of national repute. M. Alfred

Cortot, a French pianist of high distinction, comes as soloist. M. André Messager, composer of many bright operettas, is conductor of the orchestra.

### A Music Week for Winnipeg

REGARDING the suggestion for a "field week of the music trades of Western Canada" in my last letter: Those to whom I have spoken have expressed themselves in favor of such a movement, and it would appear that it only needs someone or some organization to take the initial steps.

The Winnipeg Piano Dealers' Association seems to be the logical body to open the ball. The association has been organized some little time, has duly elected officers, and some of the firms have agencies throughout the prairie provinces. To have an advertisement inserted in the daily (and out-of-town weekly) papers calling a meeting for the election of a temporary executive at an appointed time would be about as good a move as any for a start.

We have in Winnipeg every year a Spring Musical Festival which usually takes place in April, and it was pointed out to me that this would be an excellent time to have the field week. This year the main attraction will be the Minneapolis Symphony Orchestra, an excellent organization, and one which draws a large number of music-loving people from many outside points.

The city that week could be given over entirely to music; the large electric sign in front of the city hall would read, "Welcome Music Trades." Some hundreds of school children could be coached in the singing of patriotic or other songs and choruses as was done at the last festival. Talking machine men having in advance the orchestra's programmes could specialize largely in some of the numbers thereon—in short art and trade could, like the lion and the lamb, "lie down together" and each derive some benefit.

In speaking of the project to Mr. J. J. Moncrieff, director of the Winnipeg Oratorio Society (the organization responsible for these musical festivals), I found him quite enthusiastic, and willing to do anything in his power to help the affair along.

There are practically six months in which to get ready for the initial field week. The weather in Manitoba at that time is usually very mild (St. Patrick puts the finishing touches on our winters), and business begins to lighten up, giving more time to putting the finishing touches on the preparations.

Messrs. Kelly, Bach and Grassy are the officers of the Piano Dealers' Association on whom I would call for the opening move in the campaign. They will have all of the music trades behind them, of that I feel sure.

Mr. H. H. Stark, for a number of years connected with the J. J. H. McLean Co., has left for Vancouver. The firm showed their appreciation of his services by presenting him with a handsome leather suitcase. J. J. H. McLean Co. say business has been good, and collections excellent.

Wray's Music Store reports business good and everybody smiling. Fred H. Wray writes that he is frequently called on to do stunts in costume in local vaudeville on the other side.

The Phonograph Shop's business has been up to all expectations, according to Mr. Arthur G. Joy, and they have been making a large number of cash sales.

Mr. J. G. Whiteacre, of Mason & Risch, Ltd., has left for the west, after a visit to his firm's local branch.

Mrs. Biggs (wife of Mr. Biggs, of Mason & Risch) and Miss Marie Biggs have left for Victoria and Vancouver to spend the winter.

W. E. Delaney received word recently that his son, Patrick, had been transferred to the 16th Canadian Scottish, in France. As "Pat" is tall and thin, bears the name of

the Apostle of Ireland, and a "good ould Tipperary" surname, the father cannot conceive a picture of the son in "kilts."

Mrs. W. E. Delaney has returned to Winnipeg, having been called east by the death of her father, Mr. Patrick McGuire, at Lunenburg, Nova Scotia.

Mr. Conlin, of the Western Gramophone Co., says that everything is prospering. The advent of the musical comedy company recently in "Going Up" created a large demand for numbers of this popular musical play.

Mr. Smith, of Whaley, Royce & Co., expresses himself as quite satisfied with the amount of business the firm has been getting. Mr. George Hornberger passed through Winnipeg recently on his way west.

Mr. H. E. Stenberg, of the Musical Merchandise Sales Co., says business is holding out fine, and that the Ultona Reproducer is taking like hot cakes.

The Winnipeg Piano Co. reports collections and sales as good, the musical season now commencing. They had a visit from Mr. T. A. Switzer, of Fletcher Bros., Vancouver, on his way east, who reports good conditions at the coast. They also had a visit from Mr. London, of the Columbia Graphophone Co., on his way home after a very successful trip in the West.

### An Intimate Talk With the Boys on the Floor

Giving in Condensed Form a Helpful Selling Article, by C. Alfred Wagner, in Musical Courier Extra

SHOW your best instruments first, unless the customer asks for a particular make. For then if he cannot afford the best piano you sell, it is a compliment to him to show him your best, inasmuch as it is an indication that you thought he could buy it. When he says the price is too high, it gives you an opportunity to learn what is in his mind and to get an approximate idea of what he can pay. Right here you should try to learn during the conversation that follows, his business, his probable income and some idea of his financial standing. All this will give you a better idea as to what instrument he can best afford.

In conducting a person or a number of people into a room to show instruments, be sure to always provide seats for all. Do not seat them behind you. Have them seated on either side. This applies to pianos, and especially when demonstrating player pianos.

Do not mention price to your customer—no matter whether you believe he can afford high priced goods or not. Avoid this until you have explained all about the quality and desirability of the instrument.

When you mention price first, you have fixed the question of price uppermost in the customer's mind. Whereas if you make everything you say interesting and instructive, then the price becomes secondary for the time being.

By all means don't oversell a customer. That is, don't sell him a better instrument than he can afford, for almost invariably it will result in a repositioning.

The sense of salesmanship should tell you, after more or less conversation with a customer, about the price the customer can afford to pay. Such an instrument should be concentrated upon, and the enthusiasm of the salesman for such particular make should be transmitted to the buyer and a word-picture painted which will convince him that this particular instrument is the best for the price and positively the only one he should purchase.

By this time the salesman knows instinctively whether he can sell his customer at once, and he should ever have in mind the closing of the sale before the customer leaves the store. If any doubt exists in his mind about his ability to do so, such as personality or allowance for example, he should not show the prospect every instrument on the floor or use up all possible arguments. From here on

handle the deal so that every advantage possible will be given the second man, who should be called in at this time and left alone with the customer.

There are many excuses to be made for this, such as introducing the salesman with the remark that he has sold this particular make of instrument for a great number of years and knows its goodness so much better; or that he has just sold a similar instrument to someone who lives in the city possibly near the prospective buyer.

It is important to be posted on local and country sales so that advantage can be made of this point.

The second salesman can take his cue from the introductory remarks and continue with the customer.

Never for any reason talk to the second salesman out of hearing of the customer, if it is where the customer can see. It will look suspicious to him. Always explain frankly and fully after the introduction, just why you are bringing the other salesman into the case.

This method should be worked out between the manager and the salesman so that each and everyone is equally capable of handling a case either as first or second man.

If there is a piano to be taken in exchange, the customer will feel that an examination is necessary before the sale can be consummated.

However, in one great store nearly fifty per cent. of instruments are taken in exchange without being seen.

The first salesman tells the customer that he can make just as fair an allowance if the customer will describe the piano, because he knows the customer will be fair and square about it. Usually the customer will describe the instrument just to learn what you think it is worth, even if he is not willing to accept your proposition that day.

The first salesman should never allow more for an instrument to be taken in exchange than he would pay for it if it were to be purchased for cash without making a new sale.

This fair proposition may make a customer angry, especially if some other house gave him an allowance in excess of yours, and will usually say what it is.

You can then explain that his piano is not worth more to any house than the allowance you have offered. That is, if they are selling at an honest figure on which no inflation of price is made to cover exchange. Explain how high allowances can be made by other houses if they so choose, and at the same time explain that you sell so closely that interest must be charged on all unpaid balances. This gives you a chance to explain fully the interest question that so many object to because some houses do not charge it. This explanation should take his mind off the allowance question temporarily and you can bring it up again when most effective.

Reserve your strongest argument to the time when your prospect starts to waver between putting it over another day or going to see some other instrument before closing, or just before he is ready to say "I'll take it."

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If, at this time, you cannot close, say that the only thing you can do is to send an expert to examine the instrument and then you will be in a better position to quote an allowance.

Avoid making an allowance in the store or outside unless you feel there is a possibility of closing the deal then and there. Usually the customer will go to your competitor with your allowance, and if the allowance question is to decide the deal, you will very likely lose it.

If the customer makes an excuse to consult with some other member of the family, suggest calling them on the 'phone immediately. Stay with the customer so that he will have no chance to talk about anything but the business in hand. If possible get into the 'phone conversation yourself.

If the customer does not want a new instrument immediately, suggest taking his old one on a due-bill.

If possible to close that day, an outside man should call the same evening, whether the customer wishes it or not.

Do not ask whether you can send a man or not. Avoid it, because in ninety cases out of one hundred, they will say, "Do not bother, when we are ready we will let you know."

In every case get the name and address, also business address, if possible, and do not forget the telephone number. It will help you to save time. Some will not want to give the above information. In these cases, offer sending a new catalogue just about to come out, a booklet, or that you want the name for the Store register of customers, etc.

A reasonable excuse for calling can always be made and in most of these cases the customer is really glad to see him. It makes him feel, however, that he did not oblige himself in any way by saying a man could call.

The second man should go after outside deals, just the same as on the floor. No one can sell everybody.

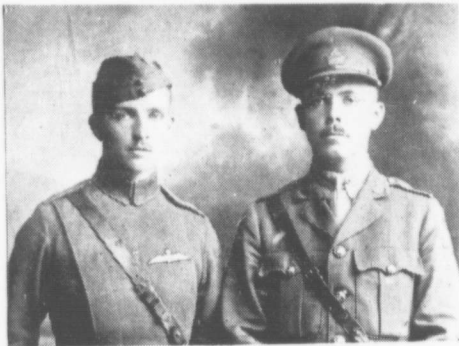
A great number of salesmen do not seem able to sell an instrument on its merits. They volunteer many unnecessary and unlooked for promises, leading the buyer to believe that nothing can ever happen to their instrument, and if

it does we will repair it free of cost. These salesmen in trying to get a tuning contract make a customer feel that any other work necessary will be attended to without charge, and if it is a player any kind of repairs are included when they take the tunings.

A customer does not expect something for nothing. All he wants is a square deal. On the other hand, if you do promise anything—delivery on a certain day, tuning or polishing after delivery, a promise to call and see that everything is all right, be sure you do everything without fail and on time.

### The Croden Boys

A couple of weeks ago John A. Croden, of the Starr Co. of Canada, London, was notified that his son, Lieut. J. Russell Croden, was wounded in battle, and the following day received word that his other son, Lieut. James E. Croden, in France, had been promoted to a Captain and Flight Commander, Royal Air Force, France, and the following week further word was received by Mr. J. A.



Lieut. J. Russell and Capt. James E. Croden.

Croden that Captain James E. Croden had been honored and decorated with the "Distinguished Flying Cross."

Lieut. J. Russell Croden was in constant battle from Aug. 8 to Sept. 3, when he was wounded in the left forearm (shattered bone) and was moved to Hyde Park Officers' Hospital, Plymouth, on Sept. 9th. Word since received says he is doing fine. He left Canada over two years ago, and has been in France since last year.

Captain James E. Croden, D.F.C., while attending the Toronto University, joined the Royal Air Force in January, 1917, completing his training in Toronto, Deseronto, Long Branch, Armour Heights and Camp Borden, received his commission as a pilot in the air service and left for England early in August, 1917. After taking special training in England for 3 months he was sent over to France on December 1st, 1917, and since then has been actively engaged at the Front. He has had some wonderful experiences and miraculous escapes, being wounded but once out in the fierce drive of May. Captain James E. Croden has a host of friends in Toronto and elsewhere, having attended the Upper Canada College, Toronto, for three years, graduating from there to the Toronto University, taking an active interest and participating in all athletic sports in both institutions, carrying off several championships and being captain of football and hockey teams.

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### Regarding Fuel Restrictions in the Music Industries

Just as the last form of the Journal was ready for the press the following memorandum, copies of which are being sent to the members of the C. P. & O. M. A. by the Secretary, James G. Merrick, was made available. This is from the office of the Fuel Controller for Canada:

#### MEMORANDUM

A conference has been held at Ottawa between representatives of the Musical Instrument Industry, including talking machine and piano manufacturers, the Fuel Controller for Canada, and representatives of the War Trade Board.

It was shown that these industries are very large and important to the economic life of the country.

It was brought out, that most of the plants involved utilized hydro-electric power and that coal was used for heating purposes only, which was augmented by shavings and waste wood. Also that sprinkler systems were, as a rule, installed, and that the fire insurance policies required a certain minimum temperature to be maintained to keep the sprinkling devices effective. To reduce heat during the winter season would also apparently result in an enormous destruction of valuable property.

It was also ascertained that the fuel consumption involved was a very inconsiderable item compared with the value of the output. The estimated coal requirements for the current coal year of all plants embraced in this inquiry was only 19,500 net tons.

In order to permit the industry to adjust itself to a fuel conservation program, it was mutually agreed, that the combined production for the current coal year, AS FAR AS IT AFFECTS FUEL CONSUMPTION FOR POWER PURPOSES, should not exceed SEVENTY PER CENT. of the average annual production of the three pre-war years.

Also, that a statement shall be rendered to the Fuel Controller by these industries at the end of the present coal year, showing the production of each plant and the output of each of the three pre-war years.

Mr. Merrick requests that instead of making returns to the Government they be made collectively through his office.

On the occasion of his recent marriage Mr. W. J. Steele, formerly manager of Heintzman & Co's branch at Hamilton, was tendered a complimentary dinner by a number of his friends in the trade at the Grange Cafe. A vase and beautiful bouquet of roses were presented to Mrs. Steele. Mr. Steele has gone into business on his own account with the Cecilia line of pianos and players, making his headquarters at Waterdown.

## TELL YOUR WANTS IN THIS SERVICE COLUMN

Subject to the limitations below given this column is open free of charge to those in the music trades to tell their wants. If you want a salesman, a saleswoman, book-keeper, tuner, etc., or if you are one of these wanting a position, or if you want to sell out, buy a business, a truck, team of horses, show cases, store fittings, second hand organs or pianos, use this column.

The limitations are that up to four lines of this 8 pt. type, which will be approximately 35 words, there is no charge; for black face type or for each line over there will be a charge of twenty-five cents per line.

#### POSITION WANTED

**I** AM open for engagement. Have had years of experience in piano tuning and repairing; also have run a music store for ten years on my own account. Best of references. Apply G. R. McNutt, Yarmouth, N.S.

#### PARTNER WANTED

**W**ANTED—A gentleman with \$10,000 to join in a piano, music and small goods business doing a first class trade in Western Canada. Must be willing to do his share of work, etc. This is a good opportunity for anyone desirous of a good partnership. Box 86, Canadian Music Trades Journal.

**A** REAL SALESMAN wanted, experienced in the phonograph business. Must be a live wire, and able to handle a staff of salesmen successfully. Apply The Chopin Phonographs Limited, Keewadyn Building, Winnipeg.

**W**ANTED—Competent retail salesman for Victrola department. Must know Victor records thoroughly and be capable of taking full charge of department. Excellent remuneration. Apply to Box 44 Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

**F**OR SALE—Prosperous music business for sale as owner wishes to retire from business. This business is in a live town and consists of agencies as follows: Nordheimer, Bell, and Evans Pianos; the New Edison Disc and Cylinder phonographs, also Columbia and Brunswick graphophones, and musical instruments of all descriptions. Apply Box 104, Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

**W**ANTED—First class piano and phonograph salesman who can take a financial interest in a well established business of 18 years in Western Canada. Apply Box 22 Canadian Music Trades Journal, 66-68 West Dundas St., Toronto.

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