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**JUNE**  
NINETEEN  
SEVENTEEN

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# Canadian Music Trades Journal

## *Music in the Home*

"A certain class of our public has always been interested in music, and those who make music their business have catered to that class. But little or no effort has been made to awaken the great mass of the people to the fact that music is part and parcel of their daily life. And who is there that is better qualified—whose interest is more affected in bringing about a recognition of the true value of this great art, than those men who make up the piano and music industry of our country?"—*Ben. H. Janssen before the annual convention of the National Piano Manufacturers' Association.*

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

Published by FULLERTON PUBLISHING CO.  
56-58 Agnes Street, - - Toronto, Canada



## Columbia Dealers Are Doing Their "Bit"!

It is a recognized national need that there should be MUSIC on the lips—and in the hearts and HOMES of a people at war.

"The soldier who sings" and the nation that keeps its spirits up is the one that wins, according to General Bell, and Columbia dealers are doing a patriotic service in carrying the inspiring force of music into every home and every community.

Here is one thing you are pretty sure to know if you are a Columbia dealer. And something you ought to know if you're not:

A Columbia list is not just a list of records. It's a list of **BIG SELLERS**—not **ONE**, not a **FEW**, but **EVERY** record in it. It's a **PICKED** list. A list of **WINNERS**—artists, selections, all the way through.

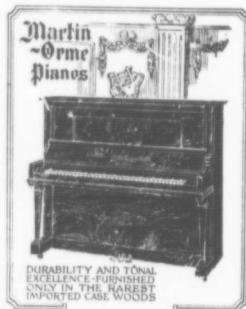
**Columbia Graphophone Company**

Factory and Headquarters:

**Toronto, - Canada**



## Specializing



AT the Martin-Orme Piano Factory the entire energies of management, workmen, and plant are **concentrated** on one achievement—the production of our standard line of fine pianos.

This is an age of **specialists**, and results have amply upheld our fixed policy of **confining** ourselves to the manufacture of the **highest grade of pianos only**.

Dealers from coast to coast are realizing strongly the special character of the Martin-Orme agency—and a high valuation is placed upon it by our many Representatives.

The Martin-Orme catalogue contains a wide range of designs—but **only one quality**.

The Martin-Orme piano possesses tonal qualities of incomparable beauty.

The many patented and exclusive features of the interior construction add to its distinction.

The case lines are architecturally correct—

*The Martin-Orme is built to be your first in quality*



The  
**Martin-Orme  
Piano Co.**

Limited

Factories:  
Sparks, Lyon and Queen  
Streets  
**OTTAWA**





## What You Have a Right to Expect

in a piano or player you get—and get it in full measure—in the Karn. For fifty years the Karn has stood for a recognized standard in tone, workmanship and capacity for endurance. It is a Canadian triumph.

Whenever a Canadian victory is proclaimed—whether in the field of battle, sport or industry, every Canadian heart is filled with pride. Hence the victorious success of the Karn piano should be regarded in the light of a national achievement and supported as such.

A make of this kind is surely the one for dealers and salesmen to spend their time selling. The Karn is worthy of a business man's best efforts. It will amply repay you in business-building and in direct profits.

Karn-Morris



Trade-Mark

### Karn-Morris Piano and Organ Company Limited

Largest Manufacturers of Musical Instruments in the British Empire

Established 1867

Head Office:  
Woodstock, Ontario

Factories:  
Woodstock and Listowel

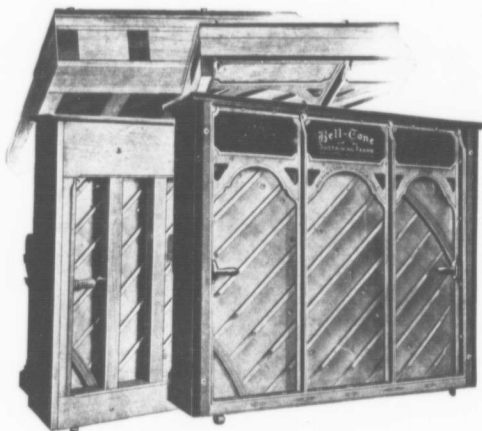
Karn-Morris



Trade-Mark

# The Bell Piano

An instrument possessing individual points of merit which attract both the Dealer and the Musician and bring further business by recommendation.



The difference between the old time Wooden Back and the Bell Metal Back is illustrated above.

The BELL Patent Sustaining Frame possesses **THREE MANIFEST ADVANTAGES:**

1. Metal displaces the wooden centre posts, adding vastly to structural strength.
2. Greater rigidity, enabling a piano to remain in **tune longer** than a piano with wooden back.
3. Decreased susceptibility to climatic influences.

The Bell Piano  
& Organ Co., Limited  
GUELPH, ONT., and LONDON, ENG.

(Some valuable territory yet available for live Dealers).

#### IMPORTANT

We are manufacturing Piano and Player Benches for the Trade, and if you have not yet received illustrations and prices, it will pay you to write us.



# The Higel Products Stand Pre-Eminent



## For Dependable Service

sound merit and scientific construction. Whether it be actions for grand, upright or player pianos; piano and organ keys, player music rolls, organ reeds and reed boards, the Higel trade-mark stamps them as quality products and ready for a lasting and satisfactory service.

All that a modern plant, expert workmen, finest materials, specialization, research, and capital can accomplish—all that a combined practical and scientific knowledge of the trade's requirements can improve upon, go into Higel products.

The result is a name that stands for top-notch goods the world over. And it follows that when improvements are discovered that really add to the quality of the goods or the service they render, you will get it first in the Higel products.

## The Otto Higel Co. Limited

Toronto King & Bathurst Sts. Canada



Upright Piano Actions  
Grand Piano Actions  
Player Piano Actions  
Player Piano Rolls  
Piano and Organ Keys  
Organ Reeds and Reed  
Boards



**GOURLAY Dealers and their Salesmen are convincing THE MEN on the player piano question. You will find the Gourlay-Angelus backs up advertising like this**



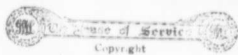
## Music For the Man Who "Hasn't Time"



**H**OW often men lose their hold on some of the worth-while things of life because they "haven't time." How few men play the piano. Yet they love music. They know that nowhere could they find a more satisfying, a more splendid pleasure. To such men we offer the means of making music their personal hobby. Place a Gourlay-Angelus in your home. Not as a sort of "Hobby-home" investment. But as your personal pleasure. Then see how close music will come to you.

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

# Gourlay, Winter & Leeming, Limited



Head Office and Factories:  
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Toronto

Salesrooms:  
188 Yonge St.  
Toronto

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

**PIANO VENEERS**

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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.

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

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

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

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

### W. Bohne & Co.

516 Richmond St. W.

TORONTO, CANADA

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

Put the **STANLEY PIANOS** in the scales of merit, and you will have the solution to your piano sales problem.

Because they outweigh all competitors in quality of tone and price.

**STANLEY PIANOS** are in the front rank in the musical field, and will stand firm in public opinion.

# Stanley

A Good Old English Name

241 YONGE ST.  
TORONTO

ESTABLISHED 1896  
Made to Last a Life Time

# In this Day of Better Things

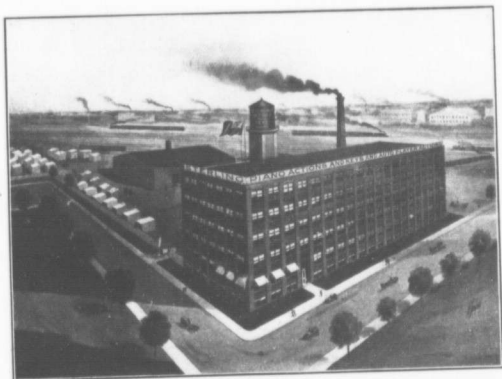
When piano buyers know that quality is economy in the long run—when one's name must be associated with the good product—

When the piano is more closely and critically examined by the prospective buyer than it ever was before, the name

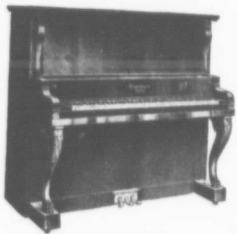
## STERLING on ACTIONS and KEYS

is a guarantee of reliability. Every piece of material, every operation in manufacturing is **right**, and it is closely supervised to **see** that it is right before leaving the factory. **Sterling Made-in-Canada** piano actions and keys are in keeping with Canada's high-grade pianos, and are the product of Canada's oldest piano supply manufacturing house.

**Sterling Actions & Keys**  
LIMITED  
Noble Street :: Toronto, Canada



The Home of Sterling Made-in-Canada Piano Keys and Actions



Style Louis XIV.



Style "30" Player

The  
Appeal  
of the

## Mendelssohn

From the prospective buyer's standpoint, everyone likes to do business with a salesman who knows the goods he is selling. Some details will be apparent to the customer, and he will appreciate that others the salesman has to tell him are not simply parrot talk, but that the salesman knows, and knowing, can give better attention to the purchaser's requirements.

Mendelssohn pianos possess **all** the distinctive selling points for such a salesman and for the dealer who stakes his business on quality. We have been building our business for the last 30 years on quality, and no market conditions can make us alter our 30-year policy.

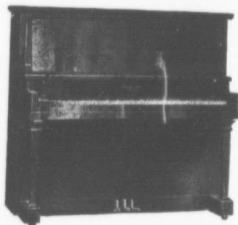
Our methods of piano-building and the grade of materials we buy **compel** superiority. Point for point, from the polishing of the case to the peerless Mendelssohn tonal qualities, Mendelssohn pianos and players meet every requirement of the progressive dealer.

The reliability and simplicity of the Mendelssohn player create that confidence among piano men which enables them to go out and achieve success.

## MENDELSSOHN PIANO CO.

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Details of designs,  
prices and territory  
will be sent upon  
request.



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Leather.

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

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

## Felts, Cloths, Punchings

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

Imported French and also Domestic  
Bushing Cloth———Hammers.



## To Build a Piano

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

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

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

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

## The Craig Piano Company

Established 1856

Manufacturers of all Styles of Pianos and Players

Montreal

Canada

# Tastes and Needs Differ



Lonsdale Style M

**Lonsdale Piano Co.**

(REGISTERED)  
TORONTO.

BROOKLYN AVE. AND QUEEN ST.

But the difference is in design or finish. The question is whether it should be Colonial or Louis—mahogany, walnut or oak—highly polished or satin finished. These diverse tastes and needs are uniform in that the demand is always for

## Quality— the Lonsdale Kind

The Lonsdale piano is now conspicuous in many refined homes, and on many dealers' floors, where it was chosen in all cases for its downright goodness. Quality and Quality alone was its chief claim for recognition and preference.

**LONSDALE is QUALITY**

Do you want quality?

# Newcombe Pianos

Established 1870

"Never Suffer by Comparison"

For over 40 years the name **Newcombe** has stood for the fact of being able to build into a piano extra long life, extra pure, sweet tone, extra gracefulness and beauty of design.

This means that **Newcombe** Pianos have always lived up to their reputation for unusual all-around service.

It means further that to-day the **Newcombe** Agency is more to be desired than ever before.

In no other piano can you get the "Howard Patent Straining Rods," which ensure additional strength and the piano's staying in tune.



**Newcombe Piano Co. Ltd.**

Head Office, 359 Yonge St.  
Factory, 121-131 Bellwoods Ave.  
Toronto, Canada



Symphony Model

**Thomas Organ & Piano Co.,** WOODSTOCK, ONT.

### Thomas Pipe Tone Single Manual Reed Organ

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

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

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



A Popular LESAGE Player  
(Equipped with metal action when desired)

## A. LESAGE

MANUFACTURER OF PIANOS  
AND PLAYER PIANOS  
"THE ULTIMATE IN PIANOS"

ST. THERESE, P.Q.

"Established in 1891"

### Musical Possibilities Dictate Sales

If a player piano were merely a mechanical instrument to rattle off music, even the most experienced salesmanship could not place any substantial number of players in the homes of our people.

But the LESAGE player is scientifically equipped with all the means for phrasing, accenting, sustaining, and bringing out all the finest points of any composition. Not only is such accomplishment possible, but it is so simply done that with the LESAGE, any person can just revel in music.

Such a player is undoubtedly the profitable one for dealers to represent. Try a LESAGE player and see.



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PERVADES THIS GROUP OF  
**UNIVERSAL SONG-ROLLS**

Merry, Tuneful Fox-Trots to set the Toes A-Tapping  
Jolly One-Steps With Rhythm Irresistible

SYNCOATED MELODIES WITH SYNCHRONIZING WORDS

*A Slight Change in Tempo Enables the Rolls to be Used for Either Singing or Dancing*

A Jolly Collection for an Evening at Home  
**SONG-ROLLS**

2135 Everybody Loves A Jass Band. Jass - One-Step	\$ .96	2265 My Yokohama Girl. Jass - Fox-Trot	\$1.20
2155 Far Away In Honolulu. Jass - One-Step	.96	2157 Naughty, Naughty, Naughty. Jass - Fox-Trot	.90
2131 Hong Kong. Jass - Fox-Trot	.90	2159 Oh, Johnny, Oh, Johnny, Oh! Jass - One-Step	.96
2179 It's A Shame That We Have to Grow Old Jass - One-Step	.96	2257 Rolling in His Little Rolling Chair. Jass - Fox-Trot	.96
2141 I've Got The Sweetest Girl in Maryland. Jass - Fox-Trot	.90	2261 Somewhere on Broadway. Jass - Fox-Trot	.96
2193 Meet Me In The Moonlight, Mandy Lane. Jass - One-Step	.96	2165 There's Something About You Makes Me Love You. Jass - Fox-Trot	.96

GIVE YOUR PLAYER CUSTOMERS AN OPPORTUNITY TO HEAR THEM

**UNIVERSAL MUSIC COMPANY OF CANADA**

208 VICTORIA ST., TORONTO

## THE END OF YOUR SEARCH

If you want a line of pianos and players that represents quality from top to bottom, inside and out—that means 100 per cent. value for every cent of their cost—that will meet every side of the demand for popular-priced instruments — that will do all this and put a substantial profit in your bank account for every sale made—then your search is ended.



That line is the EVANS BROS. Apart from immediate needs it is well to know all about such a line. Get particulars now.

**Evans Bros.**  
Piano & Mfg. Co., Limited  
**Ingersoll - Ont.**



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## Piano Hammers and Strings

OUR AIM IS PERFECTION

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

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Sole Agents in Canada for

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

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**SUPERIOR FOUNDRY CO.**

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# Test of Tests!

## Mr. Edison makes Sensational Announcement for coming Concert Season.

THE sensation of the hour is Mr. Edison's announcement that Mlle. Alice Verlet, Belgian Prima Donna soprano of the Paris Opera, will devote a part of her coming concert season to a tour of Canada and the States, singing in direct comparison with Mr. Edison's re-creation of her glorious voice.



Mlle. ALICE VERLET, the Belgian Prima Donna at the Paris Opera, Europe's favorite Coloratura soprano, proving by actual test that THE NEW EDISON perfectly re-creates her marvellous voice.

More than five hundred thousand music lovers to date have heard the actual test of the artist singing in direct public comparison with Mr. Edison's marvellous new Phonograph—the Test of Tests. Many more will undoubtedly hear this test during the coming concert season.

### Alice Verlet in Toronto

How literally The New Edison re-creates Mlle. Verlet's voice was demonstrated at her appearance at Massey Hall, Toronto, last season, when the audience found it next to impossible to distinguish between the living voice and Mr. Edison's re-creation of it. Her tones were exquisitely matched by Mr. Edison's new art, her re-created voice shading into her real voice perfectly; both voices had the soul and color that make a voice human—that made Mlle. Verlet's voice one of the most popular in European capitals.

If you are an Edison dealer and have not yet arranged for a local concert by an Edison artist, you are losing money. Write to-day for information about artists who are available. Those interested in establishing an Edison dealership for the coming season should make application as early as possible.

**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.

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

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DUNCAN MILLER

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TORONTO, JUNE, 1917

No. 1

## MUSIC IN THE HOME

THE CANADIAN BUREAU FOR THE ADVANCEMENT OF MUSIC is a proposition that challenges the active interest of every man and every woman interested in the music industries of this country. It is a proposition that commends itself to anyone directly or indirectly interested in more music and better music, with especial reference to music in the home. Indeed, "Music in the Home" is the basis and the slogan of this Bureau, which was organized in March of this year, as has already been reported in these columns.

Unfortunately for the music industries of this country, and unfortunately for the promotion of music, both have been conspicuously and seriously neglected in so far as any propaganda to stimulate and maintain interest is concerned. In glaring contrast is the space devoted in newspapers and magazines to the interests of the film, the drama, motoring, baseball, and horse racing for example.

Lack of enterprise on the part of the trade and educationists may be responsible for this fact, but a fact it is that music has not been presented in a way to interest the masses.

The object of the Canadian Bureau for the Advancement of Music is to create, develop, and foster music in the home. Of course this must be of advantage to the trade. Nobody pretends that it is not. But—this cannot be of direct or indirect advantage to the trade without first being of direct advantage to the public and to the press.

The first duty of the Bureau has been to enlist the co-operation of the press. This is being done to the advantage of both the press and the musical cause. When the opportunity has been given to present the claims of the Bureau to editors and newspaper managers it has provoked endorsement and co-operation.

The Bureau gives newspapers a valuable service. It provides them each week with a series of carefully selected, specially written articles pertaining to music and musical subjects designed to interest the average parent, or in fact the great masses among the people to whom the musical page of the newspaper as conducted for the professional has no more interest than has a technical dissertation on the principles of a carburetor to other than an automobile mechanic.

Where does the Bureau secure its material? It has not at its disposal sources that are closed to the press. But it is obvious that individual newspapers do not spend the time or money necessary to buy the musical articles that they should publish for average readers. The Bureau is vindicating the matter. That is, the Bureau provides the same matter to papers in different centres that are reaching entirely different constituencies.

The Bureau has, in fact, a double service, so that two papers in one place do not have the same matter. Retailers and manufacturers can co-operate in getting newspapers in-

terested. It is quite impossible for the Bureau director to visit every centre and interview the newspapers, and it is also impracticable to interest the press by correspondence.

A retailer's recommendation of the service to the editor with whom he is acquainted invariably results in the newspaper's co-operation. Incidentally the newspaper has in the "Music in the Home" section or page opened up an additional inducement to offer dealers to advertise. There is the cumulative effect of the dealers' advertising and the newspaper publishing appropriate articles that gives the advertising greater pulling power.

Already the "Music in the Home" campaign is proving

*"I ask you candidly, do you believe that pianos and player pianos are luxuries? Do you think they are not necessary? I grant you the world once lived without them. But then the world once lived without sanitation. Would you consider that sanitation should be abolished by putting an enormous tax on bathroom fixtures? Again there was a time when we all did without music at all. Would you want to live in such a world? Do you know that the British military authorities, after trying to get along without military music at the beginning of the war, had to take it up again because they could not train the new armies without it? Do you know that every civilized nation in the world does something to support the teaching of music save only our own?"—From a letter of protest to a United States congressman against the proposed tax on musical instruments of 5 per cent. of the selling price.*

effective. A local choirmaster who has regularly bought the Toronto Star Weekly for years commented to some friends on what was to him new interest in the section of that paper devoted to music. He began to notice articles that he wanted his pupils and members of his choir to read. He did not know that these articles were inspired by this Bureau, but he recognized in them a real benefit to the readers of them.

An out-of-town dealer was on a business visit to Toronto. In conversation with a wholesaler here he commented favorably upon certain articles that he had been reading in the Saturday edition of the Toronto Globe. These had made an impression upon him. Their source was explained to him, and he determined to interest the editor of the newspaper in his town in doing something of this nature, which would make the paper of greater advertising value to him. Furthermore this dealer, through reading these articles, has a bigger business vision, and he realizes that his field is not as limited as he formerly thought.

A lady called at a local music house to see pianos, but her objection was that there was nobody in her home who could play. Naturally the salesman introduced the subject of the player piano, pointing out what a difference such an instrument made to the home. "Yes, I guess a home without music to-day doesn't amount to much." The thought and conviction of the lady's utterance suggests that she has been reading some of these "Music in the Home" articles that are provided by the Canadian Bureau for the Advancement of Music.

This service, now operating in Toronto, London, Woodstock, Guelph, Peterboro, Kingston, and Vancouver, is available in other centres. It is up to the local dealer, and correspondence will be welcomed by the Bureau Director, whose address is 58 Agnes Street, Toronto.

### Views of Dealers in the Extreme East and the Extreme West on the "One-Price System"

**F**OLLOWING the expressions of opinion by various members of the trade on the fixed price system of retailing pianos published on pages 72 and 73 of the last issue of the Journal further views are here given from houses in Nova Scotia, New Brunswick, and on the western coast. Everywhere dealers and salesmen are talking of the fixed price for pianos. The discussions of the subject are not confined to any one locality, and they are spreading in both cities and smaller towns. The attitude of the entire trade shows that the policy of selling "at one price—the right price" is a question that will not down.

*"Do you know that the most eminent authorities on education tell us that the worst flaw in our school system lies in the crude, stupid and careless way in which we treat the musical talent which almost every child has in some degree? Do you really think that a piano is a luxury?"—From a letter of protest to a United States congressman against the proposed tax on musical instruments of 5 per cent. of the selling price.*

#### *The Bowes Music House, Ltd., Vancouver*

"In regard to our ideas of establishing a one-price system for the selling of pianos, would say that we are heartily in sympathy with the design. In our minds, however, there is only one effective way in which this can be done, and that is for each manufacturer to fix a minimum price at which the various styles may be sold at in all parts of Canada. There might justly be a different price established for the West to what there is in the East, of say about \$25.00 per each instrument, to allow for the cost of freight. When we speak of the one-price system, we mean that one price should be established for pianos sold on long terms, allowing for a definite discount of say five per cent. for pianos sold for cash. We believe a cash buyer has a right to a discount, as in the case of the time purchaser there is all the additional expense of book-keeping and collecting which his account costs the dealer. The interest charged on time sales is not enough as a rule to pay this difference, and the cash customer should not be penalized for the privileges extended to the instalment purchaser.

"If some basis of this nature could be agreed upon amongst the manufacturers and their agencies throughout Canada, it would put a stop to the senseless price-cutting that occurs so frequently, especially where cash sales are in question. Some of the differences that are made by certain dealers, between what they will actually take on a cash sale and that of a time sale, is both immoral and scandalous, and causes the general public to look upon the piano

business with a grave amount of suspicion as to its honesty."

#### *The Kent Piano Company, Ltd., Vancouver*

"As regards our opinion concerning the one-price system, we are certainly in accord with installing this system immediately, but have felt that the manufacturer is the one that should make the move.

"About two years ago, for a period of three months, we tested out the one-price system as regards to our salesmen and customers, but we found that we were rather handicapped by the way other dealers slashed their prices, and in that period of time lost out on six sales, two of them cash.

"We enclose card which we placed on our pianos about two weeks ago, owing to the way your paper was writing on the subject, and we are certainly in accord with the one-price system, as we find it does not fail us as regards the Edison product which we handle exclusively.

"There is one point, however, that the manufacturers should consider in order to make their line one price throughout Canada, and that is the pre-payment or allowance of the freight rates.

"In a case of a dealer close to Toronto, his freight per piano would only be two or three dollars, while out here our freight runs about thirty-five dollars. In our opinion the manufacturer should find out the number of instruments sold close in and furthest points, take the average freight rates, and add these on to the wholesale price of all instruments, as only by doing this can the price be maintained at the one figure. The dealer furthest away from the factory is entitled to the same percentage of profit as the dealer close in, and a one-price system would not be one-priced if the dealer furthest away adds on the freight to Toronto prices."

#### *J. H. Robinson, Wetaskiwin, Alberta*

"I am a firm believer in the one-price system, and I cannot help thinking that had the one-price system been in vogue instead of the any-old-price system, that the piano business would be in a good deal better position to-day than it is.

"The one-price system tends to create in the mind of the prospective piano buyer confidence that the piano has quality, and is worth the price, and makes it easier for him to decide to buy, and more satisfied to pay the price, while the any-old-price system is a sure breeder of suspicion that the quality may be low, the price too high, and the profit to the retailer very large, and even after he has bought the piano he feels that had he only bargained a little harder, and hesitated a little longer, he could have bought at even less than what he paid.

"The talking machine, all must admit, has elbowed and hustled the piano pretty badly during the past several years, and has accomplished this on the one-price system basis.

"The any-old-price system has seriously degraded the piano in the popular estimation. Pianos and organs are about the only commodities sold to-day on the happy-go-lucky plan."

#### *The C. H. Townshend Piano Co. St. John, N.B.*

"With regard to the one-price system we understand there is a great deal of discussion just at the present time on this matter. We are pleased to be able to inform you that we established the one-price system last January. We find we are selling just as many pianos, and they are sold now at a uniform price. We consider it the only way that pianos should be sold, and the sooner all dealers adopt this system the better it will be for themselves, and they will find it much easier to get business."

#### *A Nova Scotia Dealer*

"I have read your very interesting items on that question, and while I agree with some I differ with others.

# 18 Years Older than Confederation

## The Williams Piano Co., Limited



Some of the men who have spent more than 30 years making the Famous Williams Artists' Choice Piano

68 years of Canada's Expert Brains and workmanship have given to the Dominion an instrument of quality and goodness, made by skilled artisans who know how to produce a piano "Made to last a Lifetime."

When you represent this "truly Canadian" organization you have the satisfaction of knowing that you are linked up with the largest and oldest makers of pianos in Canada. Write for particulars concerning your territory TO-DAY

**The Williams Piano Co., Limited, - Oshawa, Ont.**

*68 Years Making Musical Instruments.*

IN these stirring days of shifting values the wise piano merchant is appealing to the public on the score of investment.

WHAT other commodity equals a piano as an Investment?

WHAT other article is sold on such an honest margin?

WHAT other possession gives such an enduring satisfaction?

WITH SHERLOCK-MANNING Pianos it is a life-time of satisfaction. For years and years no shrinkage in value or apparent wearing qualities.

AN investment in a QUALITY piano means dividends for life, and does not depreciate 50 per cent. in value the minute the bill of sale is passed.

DOLLAR FOR DOLLAR there is more intrinsic worth in a SHERLOCK-MANNING PIANO than in a diamond.

MORE than ever the Public are putting their money into QUALITY pianos.

**The Sherlock-Manning Piano & Organ Co.**

LONDON

ONTARIO

Personally, I have always believed in selling pianos at one price with interest, and will continue doing so. I have a high grade piano and some cheap pianos, and I am convinced that the only way to sell any grade of piano is to ticket them according to their grade as any other merchant would do.

"Three years ago I decided to get away from the old system of retailing pianos by canvassing, and I have found it so satisfactory that I would rather go out of the business than go back to it. I find it cheaper to advertise than to pay a man to canvass.

"Since starting this system I have had no re-possession for non-payment. With the old system I had four agents, and all the troubles that went with them. Now I have one man and myself, and we are doing a clean business with no worries."

#### Another Nova Scotia Dealer

"Regarding our opinion of the establishing of the one-price system, we believe that this would be a great boon to the piano trade throughout Canada, but we are very dubious if it could be worked out satisfactorily. Providing it could be established on a satisfactory basis there is no question but that it would be a great thing. It would have to be universal, and if such a condition could be established permanently it would instil a confidence in the general public that has long been lacking."

#### A Matter of Salesmanship

"PRICE cutting is an evidence of weak salesmanship, and does not make a favorable impression with the customer," insisted one of a group of dealers who were discussing the "One Price System," a subject now receiving so much attention in the trade. The particular dealer quoted claimed that not in a half dozen cases in his entire piano-selling career had he departed from the first price quoted by him in making a sale.

"I can understand a low price being an inducement if competitors are selling the same article," continued this dealer, "but with each dealer selling a different make I can see no reason for price cutting. The particular make that a man sells is featured because it is that make, and not because of the price at which it can be sold. Given a fair opportunity to present my proposition I never worry about the price the other fellow quotes, nor do I ever give an excessive allowance for the exchange. People now-a-days are too wise to believe that they are not paying an excessive price for the new instrument in a deal where they are allowed a very high price for the old organ."

#### The Salesman Asking for Help

"WHEN a man on our staff finds a sale beginning to hang fire, with a good chance of being lost to us, he is expected to ask someone to help him," said a local salesmanager in a chat re piano selling. "Unfortunately some men think it is an admission of weakness to send out an 'S.O.S.' signal while still others are so strong in their own conceit as to imagine that because they fail to get the dotted line filled in it can't be done. Both are wrong. Only this morning one of the boys had a lady that was really interested and was giving him plenty of time. Apparently she was hard to suit, but finally he located the instrument that just suited. But there seemed to be some objection, and it looked as if the customer had come to a decision to buy nothing. I placed myself where the salesman could commandeer my services if he wanted them. He introduced me, and I found that the finish of the piano was the point on which the customer talked. This was a used piano, but it was a good make and in splendid condition.

"The salesman covered every objection, but was floored on the finish. I was able to bring a fresh perspective on

the transaction, and closed at a price that permitted us finishing the piano the way the customer wanted it. A salesman has not shot his last bolt if the customer gets away without help being called."

## You are paying for it anyway

YOU have a hard day. Weary, nerves frazzled, you reach home.

Nothing would suit you better than to stay right at home.

But you go out.

You feel that you simply have to keep going.

You go to the cabaret. You eat when you don't want to eat. You are away from home when you want to be at home.

Well — musical melody is mighty good after a hard day worth going to hear.

But what was it that drew you away from your home?

It was your love of music. We're every one of us music lovers.

You try to satisfy your music hunger — you get a hand-out around the corner. That helps a little. What you really want though, is a music feast in your own home.

In shirt sleeves, downright comfort, your own piano or player-piano or talking machine and the whole world of music from which to choose the music to fit your mood.

That's getting a full music meal.

And don't think you can't have a piano or player-piano or talking machine in your home. You're entitled to one. You're paying for it anyway.

Yes, paying for it—but not getting it.

That once or twice each week that you go music-hunting costs as much, maybe more, than it would cost to own an instrument.

A really good piano or player-piano or talking machine can be purchased at a very reasonable price, and the payments can be so divided that your music-hunting money will more than take care of them.

*A suggested advertisement for Canadian dealers to counteract the false idea that musical instruments are luxuries. This is the second of a series of newspaper ads being run by the trade in St. Louis.*

#### Taxing Musical Instruments a Mistake, Says New York Evening Mail

ONE of the sources of revenue in France before the revolution, and in several other countries before and since that epoch-making event, was a tax on windows. This impost had one marked result in addition to the rivulet of gold which it directed into the treasury of the kings of France. It discouraged windows.

Music is the window of the soul. Through this window, opening out of the darkness into the light, millions of souls are illumined with the inspiration of harmony.

More than a century after the French revolution had abolished the tax on windows it is proposed to impose a tax on music in America by levying on every musical instrument that is manufactured. And it is proposed to impose this tax at a time in the life of the people when the

*No greater array of selling features  
were ever offered the Canadian  
trade than may now be had in*

# The Doherty Piano

Straight Upright or Player

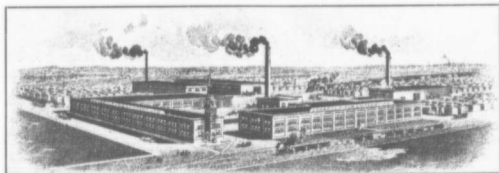
**Quality** An experience of over 40 years in manufacturing, new equipment, and new management are all centred on producing quality goods. Doherty dealers have full assurance that the name "Doherty Pianos, Limited" and "Quality" will mean the same thing.

**Good will** One of the most potent factors in piano selling is that intangible asset—good will, or prestige or reputation. The hackneyed phrase, "A satisfied customer is the best advertisement," is as true to-day as it was when it was first coined. The Doherty dealer is sure of extending the good will his store enjoys through satisfied owners.

**The Dollar Side** When the price question comes up, Doherty dealers never need apologize for the price they are going to ask. They don't make prejudice; they disarm it in advance. They can show that what the buyer gets for his money is more than what the piano costs. At that the Doherty price to the dealer is right. Get quotations.

**Co-operation** Means "working with." The Doherty policy is to work with the dealer, to help him expand in sales, in prestige and in financial profit.

PLAYERS—PIANOS—ORGANS—BENCHES—STOOLS



THE HOME OF

**DOHERTY PIANOS LIMITED**

**CLINTON**

CANADA



inspiring influence of music has ceased to be an artistic luxury and has become a national necessity.

There is an excise tax on liquor and a tax on tobacco, argue the economists behind this measure; why should there not be a tax on musical instruments?

America needs music more now than it ever did before in its history. Music is the one universal language that speaks to all races, to all conditions of men. Music can be made a great unifying, rousing and inspiring force in the great crisis through which we are living. It can be made to promote patriotism, to stimulate the devotion, to focus the spirit of the nation.

Why tax the instruments that produce this mighty force? Why close the window of the soul?

If revenue is needed, there are a thousand and one products upon which it can be levied without doing one-thousandth part of the damage that would be done by taxing music.

Great Britain, in her dire need of money to finance the greatest armament the world ever raised, decided to tax musical instruments. The men who govern England soon saw their mistake. The tax on music was repealed.

Let us have music—and more music—in America.

Impose a hundred per cent. tax on every drink that is sold over the bar, if it is necessary. But don't tax music.

### The Modern View of the Piano Business

By A. H. Howes, at the Annual Convention of the National Association of Piano Merchants

HOW foolish and expensive it has been to give away free music cabinets, music rolls, free sheet music, free music lessons, free tuning, free movings, exorbitant commissions, fake discounts; promising to exchange within one or two

years without discounting anything for wear and tear and expense of making the new deal, selling without interest; these are a few of the "little leaks that sink the ship."

Other lines of business industries have been conducted along the same lines. If you bought a suit you expected a pair of suspenders and a new tie. If you bought a pair of shoes you expected new laces and a box of blacking. These were the old-fashioned ways or methods of merchandising.

Now, personally, I feel that we have got to take our hats off to the automobile industries for setting the pace "in modern merchandising." How much do you get that you don't pay for from either the firm selling the cars or the accessory shop? Nothing, as far as I know. Other lines of business have followed their example much sooner than the piano merchant, but he is gradually seeing the folly of his ways and falling into line. In these days of strenuous competition, we have got to:

1. Figure economy in merchandising, and eliminate everything that can be eliminated and still give efficient service at a minimum cost.
2. Establish uniform prices and educate both our salesmen and the public that a price on a price tag does mean one thing, and that that price is the only selling price on that instrument.
3. See that no fictitious price is allowed for a trade-in.
4. See that the instrument is not sold without interest.
5. See that we do not give a lot of free tunings or free movings.
6. See that no fake discounts are given because our customer's forty-eleventh cousin is going to buy a piano for their little girl as soon as she is old enough to take lessons, and she is six months old now.
7. See that the contract is figured so that it will pay out in a certain length of time.

## THE TWO-FOLD DOMINANCE OF WRIGHT PIANOS



Style 65

**The Straight Piano.**—In the thick of competition the Wright is a leader. Every month sees more dealers giving it the first place on their floors on the one and only basis of dominant value. With the first glimpse of the Wright your prospective buyer senses its beauty and charm. With the first few chords struck that inimitable tone, which compels the approval of the musical ear, is forcibly impressed. Years of constant use find both beauty and tone unimpaired.

**The Player.**—What it will do for the home, and not price, is the basis for selling Wright players. Money cannot buy your prospect any greater, more lasting pleasure to brighten the evenings after the tiresome routine of a monotonous day's work.

The appeal of what the Wright player will do, plus the demonstration of it, gets the order.

Wright Piano Co. Ltd., - Strathroy, Ont.

8. See that the instrument is not exchanged in a year of two, and all paid on this deal allowed on another instrument.

### Reed Organ is Always on Duty

It is Indifferent to Heat, Cold, and Dampness, or Mice.  
*One of the articles supplied by the Canadian Bureau for the Advancement of Music, and which appeared in several papers throughout Canada*

THE reed organ as perfected on this continent is a remarkable instrument, and has had a large place in our musical life. While our growing wealth has enabled us to replace it in many homes by the upright piano, it is still filling a most useful place, not alone in the homes, but in the smaller churches of the country. Scarcely a church can be found in these days without such an instrument, frequently one of great power and effectiveness. One great advantage of the organ has been its indestructibility. In districts where the heat in the church building fluctuated during the winter from zero to eighty degrees Fahrenheit, the organ remained imperturbable. Its reeds, being made of bronze, were not affected by damp, and it was always ready and willing to do its duty in the service. The advantage of having instrumental accompaniment for the congregational singing cannot be estimated, for unquestionably

*"I am protesting against the ill-considered and hasty policy of attempting to class certain things as luxuries and therefore unnecessary, which things, if they can survive that preliminary black eye, are then to be taxed to such a degree as will in all probability put them out of business altogether. Indeed, if they be unnecessary, that is all right; but how about the revenue from them in that case? There won't be any revenue from dead industries. So why try to kill them at all?"—From a letter of protest to a United States congressman against the proposed tax on musical instruments of 5 per cent. of the selling price.*

the churches have been the nursery of interest in musical affairs. The invention in recent years of mouse-proof pedals is a silent witness to the existence of troubles that sometimes wavered between tragedy and farce. Once there was an organ in a country church which was the constant domicile of a family of mice. So long as the organist was a man no trouble arose. But when a young girl took over the playing there was immediate difficulty. The Sunday morning service was a disturbing element to the mice, and during the playing of the hymns it was not uncommon to see one or two of the inhabitants dodging out to discover the cause of the disturbance. One loud yell from the organist and a leap to a safe position on the top of the stool so disturbed one service that the minister was forced to dismiss the congregation. An instrument that can withstand heat, cold, damp, one that can give sufficient blue felt to make nests for mice, and still be efficient and in reasonably good tune is not an instrument to be regarded with the slightest grain of contempt.

### Most Furniture Showing Dull Finish

BY way of confirming the viewpoint that sees a growing appreciation of satin finish on pianos and furniture, the Journal quotes from "The Tatler," who writes in the Chicago Furniture Journal of his observations in the furniture trade. He says: "Dull finished lines are all the vogue this season, and the furniture of mirror-like surface that was once the favorite with a lot of people is disappearing.

"Very little is shown in the present season. The bedstead makers, taking the hint from the furniture makers, are turning out dull finished lines."

### Says of Straight Upright—"Served Its Purpose; Let It Go"

"WERE it left to me to decide the straight upright piano would soon disappear." This startling assertion is quoted as the opinion of an American manufacturer who enlarges on his views by saying:

"I am aware that there is still a certain demand for the manually played upright piano; but the truth is that, as far as I am able to discover, the demand for the straight upright arises mainly among those who need the instrument for professional purposes, but cannot afford the room or the money for a grand, or among those who do not understand the player piano and are afraid of it. Now, I know that there are plenty of these people at the present time, and that there are as many straight uprights as players being made and sold; but that does not alter the fact as I see it; namely, that the best interests of all will be subserved when every upright piano is made with a player in it.

"To speak from the dealer's point of view, it is certain from what our dealers tell our travellers, and from what I myself learn directly in the same way, that those who are making an effort to sell player pianos principally, are on the increase, and their efforts are successful in exact proportion to their energy. In fact, it is plain that those who are going chiefly after player business are getting what they go after; so that if a dealer ever makes up his mind to keep player pianos only, he will sell just as many of the one type as he did of the two combined. And, of course, the profit is greater.

"Not only is it more profitable for the dealer to specialize, but we should prefer such a policy. There is getting to be less and less of real profit in manufacturing the straight upright piano, for the reason that the rise in costs of material together with the competition of different makes in the same grade, has forced down prices and forced up costs to the point where profits approach complete extinction. The player piano is in a different case, for what with the individual talking points, the higher prices and the other features, competition is not of the same nature. It is keen, but not cut-throat, for the dealer can sell a player piano on its technical merits much quicker than he can sell an ordinary high-grade straight piano in competition with several others.

"Of course, among the pianos and player pianos that sell entirely on price, these remarks don't apply. But these are on a different basis altogether, and no argument save the one has any weight in connection with them. But outside of this class, pianos sell on their name and reputation, and my point is that reputation and name alike are losing their old-time power in the case of the straight upright piano, while it is fair to believe that the individual character of the player piano will protect it in this way for a long time yet to come.

"I say, therefore, from my point of view as a manufacturer, that I wish the proportion between players and straight uprights might be one to naught, all players, none others. In my judgment the coming representative of the straight piano is the small grand; and I wish that this instrument might be preserved for this purpose forever. As for the straight upright, it has served its purpose; let it go!"

In your own little family circle, you are regarded as one of the greatest men in the world; and if you are a good sport, you will go on working like blazes to keep up the delusion.



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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

CHICAGO

ATLANTA

SEATTLE

TORONTO

Lumsden Building



We Announce the Amalgamation

of the

Otto Heineman Phonograph Supply Co., Inc.

NEW YORK, N.Y.

and

A. F. Meisselbach & Bro.

NEWARK, N.J.

The Meisselbach Motor will continue to be manufactured under the present efficient management of Messrs. A. F. Meisselbach and Pliny Catucci, and this plant will be known as the

MEISSELBACH DIVISION

of the

OTTO HEINEMAN PHONOGRAPH SUPPLY CO. Inc.

Canadian Branch—Lumsden Building, Toronto

Otto Heineman  
President



MEISSELBACH



TONE ARMS

MOTORS

SOUND BOXES



# NEWBIGGING CABINET CO.

LIMITED

164-168 KING ST. WEST

HAMILTON, - CANADA



MODEL "G"  
\$225

## CANADIAN DEALERS

ARE

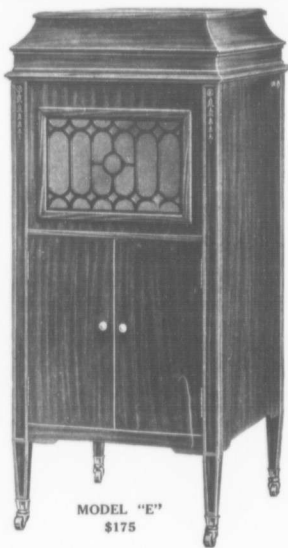
rapidly learning that there is a real Dependable Electric Line of Phonographs on the market.

Our new type motor will run over 3,000 records on one set of batteries. Think this over.

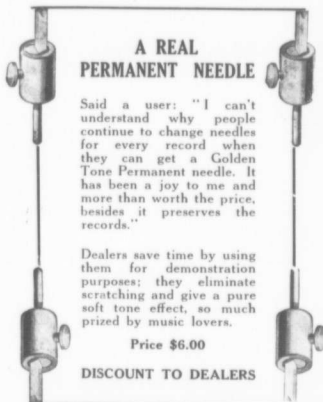
With our other exclusive features we have the best proposition in Canada to-day for High-class Instruments.

We stand behind you.

Write us now.



MODEL "E"  
\$175



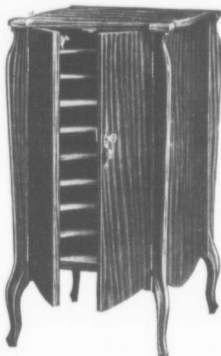
### A REAL PERMANENT NEEDLE

Said a user: "I can't understand why people continue to change needles for every record when they can get a Golden Tone Permanent needle. It has been a joy to me and more than worth the price, besides, it preserves the records."

Dealers save time by using them for demonstration purposes; they eliminate scratching and give a pure soft tone effect, so much prized by music lovers.

Price \$6.00

DISCOUNT TO DEALERS



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

## Phonographs

## Record and Player Cabinets For all make of Machines

The Newbigging Cabinet Co. are the Cabinet Pioneers of Canada.

Others follow our lead.

# Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—JUNE, 1917

## Music a Need in Time of Stress

*Showing the Reason Why Talking Machine and Record Sales Should Continue to Grow*

THERE has been a call to eliminate all waste and extravagant expenditure, but grave danger to the public and harm to the individual would result from indiscriminate and unintelligent economy.

Even if it were necessary to curtail all luxury, music cannot be placed in this class. England's continued support and the Governmental encouragement of professional musical activities, Canada's increase of music in the home, and Germany's maintenance of bands which play in the public squares during the day are of special significance at this time, and are all evidences of the people's appreciation of the place music fills. When war calls for all possible sacrifice, the mind and the heart look for some power which will fill the gap—the great void caused by privations.

This great need for a counteracting influence has been satisfied to an appreciable extent by introducing music into the homes. Its soothing power greatly benefits the sorrowing heart, brings encouragement to the desolate, and rouses new hope in the discouraged. Surely in Europe there is no stronger need than for a means of counteracting the dismal and ravaging effects of war; misery cries out for relief, sorrow yearns for a "way out." The thinking element in the European countries has realized that music—the great panacea—acts as a powerful solace and stimulus.

Then we, surely, a progressive nation, new at the proposition of war, must take lesson and inspiration from the experience of others. Let us not eliminate music from our homes and our lives—on the other hand, let us increase its influence. The absence of this influence would result in a serious harm to the country. Deprived of this saving cultural element, it would not be long before this nation would degenerate to inert materialism, going ahead along mechanical lines and losing all initiative.

The thinking people are now directing the attention of the country to calmly consider just what to eliminate during the "retrenchment" period. The great national necessity now is to take stock of one's expenses, and to clarify one's mind as to which of these are necessary and which are superfluous. The false economy which is suddenly springing up as a result of war-hysteria is warned against.

At all times relaxation forms a necessary part of every

*Desire ye to know whether a land is well governed and its people have good morals, hear its music.—Confucius.*

human being's life. In time of stress it is expedient to concentrate on those forms of pleasure which may be classed with economy. Even if economy should be needed, it is clear that those pleasures which may be enjoyed in the home are the most economical. With little expense music constitutes the greatest factor in the pleasures of home life. Wastefulness must most certainly be corrected, but now of all times our efficiency must be increased. We are able to do this only by one method—keep in our lives those elements which increase the mental powers, and chief among these is music.

What better argument than this has the salesman for convincing anyone that the talking machine with all its musical possibilities is needed to-day more than it ever was?

## Caring for the Record Stock

*By George F. Martin of Grinnel Bros. Who Have Stores in Canada and the U.S.*

MUCH of the success of a retail record stock can be attributed to the manner in which the stock is arranged. A method permitting of any given record number being not only easily located when wanted, but one that will automatically tell the dealer at the end of the day's business just what particular numbers have been sold, that he may replenish his stock with all desirable numbers, is naturally the ideal system. This can be best accomplished by using the stock envelope system, and when the stock is

*"In talking machine music the charm for humanity lies in the vastness of its appeals. Every one who is loyal to the talking machine trade is a producer of good; because every machine sold means the introduction of harmony, happiness, humor and wit into the family circle."—James T. Coughlin, at the annual meeting of the New York Talking Machine Men's Association.*

once brought to a normal condition, it only remains for the dealer to keep track of the late records in order to maintain a minimum amount of stock with which he can do a maximum business.

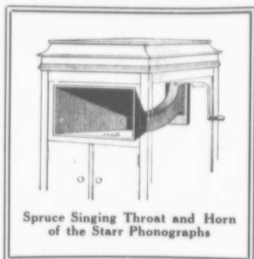
The stock envelope system can be made as elaborate as is the wish of the individual dealer. Some dealers have successfully used a regular record envelope, making stock envelopes of them by attaching gummed labels with the numbers either written or stamped on.

It is considered advisable to use perpendicular filing in spaces not in excess of one and one-fourth-inch, as this space will accommodate up to ten records or less, and in case any given space or spaces are temporarily depleted to the last record, the impression of a full stock is not lost.

A very satisfactory record case can be simply constructed by having six horizontal shelves, the four top shelves being ten and one-half-inches apart to accommodate ten-inch records with the two bottom shelves twelve and one-half-inches apart to accommodate ten-inch records with the two bottom shelves twelve and one-half-inch apart for the large records. When preparing racks it is well to use seven-eighth-inch white poplar lumber for shelves, which are grooved on both sides to a depth of one-eighth-inch every one and one-fourth-inch for perpendicular divisions made from either poplar wood or beaver board three-sixteenth-inch thick. The shelves should be just deep enough to allow the records to go back flush with their edge. The perpendicular divisions, however, should be set in one inch allowing easy access to each record as well as giving an unbroken line of records. The use of poplar lumber and beaver board is recommended in order that records and their coverings may not suffer injury by coming in contact with hard materials.

The volume of a record stock depends largely upon the

# The Real Difference is in the Tone



Spruce Singing Throat and Horn  
of the Starr Phonographs

## Starr Phonographs Noted for Beauty of Tone

The Starr Phonograph is excellently designed, handsome in appearance, and beautifully finished by expert piano finishers, so it promptly attracts the eye of the beauty lover, but the **great deciding factor is tone**, the quality of which is peculiar to the Starr.

## Silver Grain Spruce Horn and Throat

Vibrant, sweetly sensitive and exquisitely sympathetic in tonal response, Silver Grain Spruce seemingly reflects a wish of nature that it be considered the chosen of music-woods.



Style IV.

Only with spruce, as used in the Starr, is it possible to insure all those full, round overtones, mellow low notes, and the clear vibrant "high C" so difficult of attainment.

## And so, though in Cost Four Times as Great

as what is commonly used, it is made into "The Singing Throat of the Starr Phonograph."

The dealer, however, does not pay any more for this specially constructed phonograph. We consider we are well repaid for the extra outlay by the confidence and respect of our dealers.

We are out for business. We appreciate the competition. We realize that the quickest method of establishing a permanent business is by giving the dealers better value than can be obtained elsewhere.

A splendid range of models: \$65, \$100, \$135, \$175, \$200, \$235, \$265, \$325, \$350, \$400.

Dealers who are taking on the Starr line now are being granted liberal discounts

Manufactured by the STARR PIANO CO., Richmond, Indiana.

Exclusive Canadian Distributors

The Canadian Phonograph Supply Co.  
London 261 Dundas Street Canada



Style V.

system used and the attention given to the prompt placing of re-orders. However, the investment may be reduced by disposing of any slow selling numbers of which you may have an excess stock. The use of colored tacks serve to call the attention of sales people to such records. A monthly inventory of your record stock is necessary in order that comparisons may be made of the sale of records.

Every dealer should realize the necessity of sending records to the customer in as pleasing condition as possible. A little attention given to removing all dust and finger prints from the record as well as putting it in a crisp, clean cover, is perhaps the greatest encouragement, outside of having the numbers wanted and giving prompt, intelligent service, that a dealer can offer his customers to insure having them come again for their record wants.

### A Personal Story and Its Application

*Urging the Need of a Greater Featuring of the Musical Possibilities of the Talking Machine, by William Braid White, in Talking Machine World*

A MIGHTY good plan is to begin experimenting with oneself. I know a dealer who at one time positively hated what he called "opera," which meant all vocal or orchestral music above the level of ragtime or musical comedy. This gentleman noticed that he did not sell anything like enough of the high-grade records. He did not understand why until one night at a dinner party the conversation turned on music. The talking machine man averred his dislike for "the classical stuff," and said that the only thing he had been able to understand on the one occasion when his family had dragged him to a grand opera had been the tuning-up before the performance. He thought this a rather clever thing to say.

But his hostess said: "I should not like to trust your judgment in that case, Mr. Blank, when choosing new records for our talking machine."

The hint was not lost, for my friend was no more a fool then than he is now. I do not want to paint a romantic picture nor use my imagination, but the fact is that Blank thinking. He did think to such purpose that he decided to investigate a little more thoroughly the high-brow contents of his record catalogue. He took some artistic voice, violin and piano records home with him. It was a case of "first endure, then pity, then embrace" with our friend. To shorten the story he was converted, and is a full-fledged fiend to-day, whose general acquaintance with musical literature is really quite astonishing. His business, naturally, shows the changed spirit of the man, and I am told he sells more high-class records to-day than he does of any other kind, two to one.

Have you ever thought that as a talking machine dealer you are engaged in a great work of education? The future of your business and of the whole industry of which you form a part rests on the increasing desire of the public for music. Now, the taste for music can only run in one direction if it is to run at all and not sink into complete stagnation. It must run up-hill, not down-hill, thereby showing its unlikeliness to water. If the musical taste of the public were not really improving, then the day of the talking machine would already be over and one might as well send for the undertaker at once. The talking machine dealer who is broad-minded and courageous, therefore, will see that his plainest duty is to contribute all the effort he can to the general musical advancement of the community in which he lives and does business. Everything that is done, through the schools, through the musical clubs, choral societies, and other agencies to promote and foster the love for the best music is a thing done directly for the best interests of the talking machine industry. Not to recognize this is to show oneself painfully short-sighted and painfully narrow-minded.

The one big bet in this business is the musical side of the talking machine. That does not mean the side of rag-songs, of dance records or of that sort of stuff. The taste for that kind of record can safely be left to itself. Those who want it—and there are plenty of them—will take care of their own wants and will demand all the records you can supply them. But the real support of a business is always in the highest class of customer. It is this highest class of customer that the business now needs in greater quantities than ever.

Those highest classes may be divided into two principal families; those of the professional musicians and those

## HARDWARE FOR TALKING MACHINES

Lid Supports  
Needle Cups  
Needle Rests  
Knobs

Tone Rods  
Continuous Hinges  
Door Catches  
Sliding Casters

Special parts made to order. Write us.

**WEBER-KNAPP CO.**  
JAMESTOWN, N.Y.

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

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

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





## TO MUSIC DEALERS

WE sincerely believe that a Columbia agency is the most valuable in the industry, provided dealers take advantage of the co-operation we are ready to give. Dealers desirous of securing the Columbia franchise are invited to visit us at our expense.

This offer only applies to localities where we are not already properly represented.

We have opened very few new accounts for some considerable time, yet our business is showing tremendous increases.

### THE MUSIC SUPPLY CO.

36 WELLINGTON ST. EAST

TORONTO



of the non-professional music lovers. The former are mainly piano, violin and voice teachers, while the others, in the ordinary community, form the backbone and pay the expenses of the amateur musical clubs that work so hard to spread the gospel of good music throughout the land. At the present time, in spite of the great progress that has been made during the last few years, the fact remains that the rank and file of musical people—the great mass, in fact—are not interested in the talking machines. A few great and bright exceptions do not in the least disprove this statement. When the musical classes of the nation have been won over, then the rest of the people will follow, for this nation is hungry for the things of the spirit, despite its cabarets and its superficialities generally.

To educate the musically learned is one thing and to educate the crowd is another; yet both can be done. The schools, the clubs, and the societies are the main avenues of approach. The great gospel of good music as revealed to the world through the talking machine and record can be preached successfully in every corner of this broad land, but it is absolutely necessary that the dealers who undertake to do their share in this work themselves be prepared by self-education in the merits of that which they propose to exploit. That is why I speak constantly of educating ourselves in the appreciation and love of the best in music.

Let me put the ideas here set forth in brief summary, so that they may be seen at a glance.

1. Profit and prestige in the talking machine business come only, in permanent form, from featuring the machine's musical possibilities skillfully.
2. The nation is hungry for music, but:
3. The people are musically ignorant and need guidance.
4. The talking machine, if understandingly handled, is the best of all means for satisfying public desire for music, but:
5. That desire must be guided; and that means knowledge and appreciation on the part of the dealers themselves, because:
6. You cannot successfully sell high-grade records if you neither care for them nor understand them.
7. Lastly, to educate the public into appreciation of the best that the talking machine has to offer requires the co-operation of the musically learned classes, who at present, as a body, are leaving the talking machine alone.

#### Premature Births

**E**VEN to the passively interested it must be apparent from the talking machine birthrate of the past three years that race suicide is not practiced in this industry. It must also be apparent that the industry would have been tremendously benefited if the authors of some of the productions put on the market had promptly strangled the

abortive result of a misapplied activity before it could cause dissatisfaction and loss to the parent and to the dealer injudicious enough to adopt an unnatural and underdeveloped creation destined through its own physical inferiority to an early grave in spite of all the pampering and coddling of low price, large discounts, and very shiny cabinet.

In their eagerness to grab some of the immense wealth with which the foreground and background of their visionary pictures of the talking machine industry are plentifully daubed men otherwise sane and sound imagined that any kind of product could be "put over" in the face of so great a demand. These have found to their sorrow that the public is discriminating, that the mongrel is short-lived and unprofitable. They have not been producers of quality. They have not made improvement and quality the foundation stone of their enterprise. They have brought nothing to the industry, and like all barnacles will be ruthlessly scraped off and allowed to sink beneath the waves of oblivion. Their death sentence has been pronounced, and the execution will not be long delayed.

On the other hand there are legitimate manufacturers putting capital and enterprise into the production of an article designed to win its way on merit. These machines are made with a sense of responsibility to the dealer and his customer, as well as to the reputation of the manufacturer. They have musical merit, and are the result of studied effort in artistic cabinet production, in the employment of a motor open to inspection, the use of reproducer that fits, and a tone chamber constructed according to the principles of acoustics. These are the makes that will represent the "survival of the fittest," and are not to be confused with the hastily assembled parts selected on a basis of price and with the idea that because a motor is covered up any kind of an article can be put onto the public.

#### A Dealer's Experience

**A** PROPOS of premature births of talking machines are the observations of an Alberta dealer, who in a letter to the Journal remarks that "there are a great number of makes of talking machines on the market that are jokes so far as being musical instruments are concerned." This dealer had put in a stock that turned out to be rank imitations of the article represented. As he states, "after a lot of trouble and expense he got the matter straightened out and got in the real goods, and is doing a good business with them."

This dealer's experience can be multiplied in scores of places, and one large jobbing house that last year endeavored to look after its dealers by importing other makes openly confesses to a losing experience, and that as a result the members of the firm would prefer to do without business rather than again go through the experience with makes evidently produced to take advantage of conditions of demand and not to build permanent trade.

**LONDON PHONOGRAPH CO.**

234 Dundas Street  
LONDON, CANADA

Manufacturers of

**RAYOLA PHONOGRAPHS**

Prices from \$10 to \$200

Canadian Distributors

**Crescent Silver Tone Phonographs**

Good Discounts to Trade

Established 1870

Incorporated 1917

**W. H. BAGSHAW CO.**

Oldest and largest  
manufacturers of  
talking machine  
needles.

Office and Factory:

**LOWELL, MASS., U.S.A.**

# An Unsolicited Testimonial

FOR

THE INSTRUMENT OF QUALITY  
**Sonora**  
 CLEAR AS A BELL 

"Dear Sirs,—After several weeks' trial with the New 'Grand Sonora' phonograph, I wish to state that it has proved a revelation to me. My pupils are loud in their praises of its warmth of melody. The tone is altogether different to any phonograph I have ever heard before. It is free from the metallic sound so common to other makes, and the friction is reduced to the minimum. At last I have found 'a masterpiece of the phonographic art.' I have used my new Sonora in the teaching of both private lessons and at assemblies, and never yet has it failed to produce considerable applause and praiseworthy remarks from pupils and others. I only wish I had been fortunate enough to have purchased a 'Sonora' long before. If this letter is of any advantage to you I shall be only too glad to have you use it in any way you may see fit. Believe me, yours sincerely (signed), B. Laing."

The above letter was sent to C. W. Lindsay, Ltd., Ottawa, by Prof. B. Laing, the foremost dancing master of that city.

Write for terms of the Sonora Agency

EXCLUSIVE CANADIAN DISTRIBUTORS

## I. MONTAGNES & COMPANY

SHUTER and YONGE STREETS

RYRIE BUILDING

TORONTO

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### He Sold the Phonograph

HOW music broke down the opposition of a woman to a phonograph is told by T. L. McIntosh, of South Mountain, Ont., in a contribution to an Edison prize contest. Mr. McIntosh visited a prospect's home, and after finally removing the chain barriers at the entrance to the farm drove up to the door with a phonograph on his rig. There was a woman at the door—but let Mr. McIntosh give his own experience:

"Good morning," I said to her.

She just stood there and never answered.

"Is Mr. McDonald home?" I asked.

"You're on my place, and I want you to get off quick," she ordered.

I explained to her that I was the Edison dealer whom Mr. McDonald asked to call with an Amberola.

"We don't want it!" she exclaimed, slamming the door.

I tried to get some information as to why she acted the way she did by hollering through the keyhole, but there was no response. So I tied up my horse and started out to find the man of the house. I found him ploughing. He said he could not listen to the instrument that day. I tried to argue, but it was useless. I guess his wife went into tantrums every time he mentioned the Amberola.

I got back near the house and tried to speak to his wife, but she shot past me. I hated to go away without getting any results at all, so when turning my rig around I saw there was a pane of glass out of the window. I backed the rig up to that window and fixed the Amberola on boxes, so that it was right in front of the broken pane, and started to play.

I used a lot of records, such as "Silver Threads Among the Gold," and other old favorites, and ended up with "God Be With You Till We Meet Again."

I didn't see the woman until after I had played the last selection. That was the one that got her, I guess.

While I was playing it she opened the door and walked out. She stood on the steps without saying anything for a few minutes. Then she started to cry.

I got ready to leave, and was nearly all packed up before she spoke to me. Then she asked me if I was Mr. McIntosh. I told her I was, and that I was very sorry that I bothered her, but I made a practice of never leaving a place without letting the people hear what a wonderful instrument the New Edison Diamond Amberola was.

She told me she was sorry that she had treated me the way she had, and invited me to dinner. While waiting for Mr. McDonald to come I played her some more selections. Imagine his surprise when he came in.

He was the one who wanted the instrument all the time, and she had been set against his getting it. Before I left I had sold an Amberola and thirty Blue Amberola records.

### When the Prospect List of the Talking Machine Dealer Should Be Scrapped

By J. L. Loomis, in *Talking Machine World*

A RATHER interesting topic came up for discussion recently as to the length of time a prospect card should be considered "live," and the conclusion arrived at in substance was that very many prospects are being carried on their lists by salesmen which are no more or less than an actual weakness thereto, by reason of being really "dead."

Now the difference between a live and a dead prospect is, of course, the simple difference between the existence or the non-existence of a chance to sell. Theoretically, of course, and in the absolute sense, it may be argued that so long as a person has not bought an instrument from a concern or its competitor that person is still a prospect. But the practical side of the question is less accommodating. Practically speaking, it seems to be a true and tried maxim

that no single prospect is worth more than a certain amount of time. When that amount of time has been given, systematically and after the method of good salesmanship, the prospect should have responded; or should be considered dead.

The statement last made sounds radical, if not wild; but there is a growing school of expert salesmen who have come around to the view here expressed; namely, that less time should be given to the cultivation of old prospects and more time to hunting up new ones.

If a prospective customer does not buy at the first interview and cannot be convinced by the ordinary visit to the store, the salesman should certainly nevertheless call again and perhaps twice again. But, after so many calls, any good salesman will have found out for himself one of two things. He will have found that the customer was only "shopping" in the first place, or he will find that some real reason for not buying exists.

As a matter of fact, there always are a certain number of people who begin the preliminaries to a purchase and then shy off; and such persons are the hardest of any to close up ultimately.

Apart from this, however, it is a fact within the experience of every good salesman that prospects, unlike wine, do

*"Music to-day is considered one of the necessities of life, ranking with food, raiment, hygiene, etc., etc. Its value to mankind has never been more appreciated than at the present time, when all the world is upset and nowhere is its effect on the minds of people more manifest than in those countries which are now engaged in the greatest struggle of all ages. To-day those governments realize as never before the wonderful power of music for healing wounded hearts and minds, for inspiring hope and confidence, for helping mankind to maintain its faith and equilibrium. Look where you will, and you will find that music makes not alone for the betterment of life conditions, but for life itself."—Ben H. Janssen, before the annual convention of the National Piano Manufacturers' Association.*

not improve with age. Of course, almost every one of us has had the experience of the prospect who showed up two years later, and proceeded to buy, remarking that he had never forgotten our courtesy the first time, etc.; and most of us have had the experience of selling finally to some one, after whom, for some reason, we had unsuccessfully run for just as long. But all these are really extremely unusual cases; and to keep one's card drawer filled with old dead names on any such account is not good business.

The important point is that we have only just about so much time to spend and our biggest problem is how best to lay out our expenditure of that time. When a prospect comes in of his or her own accord, then the salesman who knows his business may rightly regard that prospect as not only live but certain, unless impossible conditions immediately develop. But when a prospect is dug up from the outside and promises to come in some time or other, then it is dollars to doughnuts that if that party does not come in as promised after a little further argument or persuasion the prospect is dead; and should be decently interred without further delay.

There is still another point. Every hour spent in writing letters to, or making calls on, old prospects is an hour that might have been given to developing new ones. The outside salesmen who call on the persons whose names have been secured know well that if they cannot make the sale

within a few weeks the chances are slim of ever making it; and grow slimmer with each month. It is actually more profitable to canvass from door to door than to spend one's time running around with a bunch of old prospect cards. For when the old prospect has neither left town nor bought a talker, the chances are pretty slim that any interest or ginger can be infused into him or her.

Some of the best salesmen in the country are now putting a time limit on prospects. Every name that is more than ninety days old and has not yet shown signs of immediate action is relegated to the discard. Where a prospect hangs fire for definite reasons that can be understood, and that have some real business meaning, the card may be retained; but where three months have elapsed without producing anything more than desultory conversation, the funeral is performed quickly and quietly, and without flowers.

It is a well-known fact that the greater part of the talker business is done in sales to prospects who have been dug up by the outside men and who did not come into the ware room of their own accord at all. Such prospects the outside man will not trouble much about, when once he finds himself unable to land them at the first store demonstration. If the prospect is one which deliberately is set aside for a time, for reasons that appear good to the salesman, then the prospect may remain alive; but not otherwise.

The writer has been in retail stores where the prospect drawer seemed altogether to be too much of a fetish. It is well to have system; in fact it is necessary. We cannot run a business successfully on guess-work. We must know how to concentrate our selling efforts, and so we must have some kind of system for finding prospects as well as a system for selling them if possible. But that is one thing;

and the notion that every name on a prospect card is going to bring us in a nice little commission "some day" is a notion that spoils many a good salesman.

It takes courage to scrap a lot of nice-looking names, just as it takes courage to scrap a nice-looking lot of machinery that nevertheless is out-of-date. The reason in each case is the same, however. It is that whatever produces friction and clogs the wheels of business must be got rid of, and that quickly, if the business machine is to travel smoothly and efficiently along the road of commercial success.

### Phonola Company Incorporated

The Phonola Company of Canada, Limited, has been incorporated with a Dominion charter and share capital of two hundred and fifty thousand dollars in one hundred dollar shares. The incorporators are Mr. Arthur B. Pollock, president, Pollock Manufacturing Co., Ltd.; Mr. A. H. Welker, of the same firm; E. W. Clement, and W. P. Clement, trustees, and Miss Fisher, all of Kitchener, Ont. The chief place of business of the company is given as Kitchener, and the charter taken out is quite comprehensive.

Mr. Thos. Nash, manager, His Master's Voice, Ltd., Toronto, is another member of the trade to succumb to the siren voice of the "honk honk." His acquisition is a handsome six-cylinder, wire-wheeled, khaki-topped McLaughlin, but "Tommy" still prefers the Grank Trunk for long distance touring.

One chance in a thousand is not even a sporting chance.



## Thomas Tone Arms—Sound Boxes—Motors

Tone Arms and Sound Boxes of the Universal Type—PLAY ANY  
MAKE OF DISC RECORDS—FOUR STYLES  
BUY DIRECT FROM FACTORY AND SAVE MONEY

Thomas phonograph parts are made in our own factory. You are dealing direct with manufacturers. Every dollar you save on the working parts of your machine adds to your profit and permits you to use a finer grade of cabinet. We can show you how to save money on your phonographs.

### QUALITY

Thomas motors and parts are made in Dayton, Ohio—"The City of Precision," the home of the highest class workmen in the world. Our motors, sound boxes and tone arms are the result of long experiment by experts and are being used by high-class phonograph manufacturers all over the country. HIGH QUALITY—LOW PRICE is our motto.

We are in position to give you prompt deliveries. Our capacity is unlimited.

Prompt deliveries guaranteed

LET OUR SERVICE DEPARTMENT HELP YOU SOLVE YOUR PHONOGRAPH PROBLEMS

The Thomas Mfg. Co. - 103 Bolt Street - Dayton, Ohio



The Most Famous Trade Mark in the World

ALTHOUGH increasing deliveries are being shown, the demand for "His Master's Voice" products still continues to outstrip them.

We can only express appreciation and regret—appreciation of the great interest shown by the hundreds of merchants who are urging us to qualify them and regret at our inability to do so. Rest assured that we shall gladly get in touch with all interested parties as soon as conditions permit.

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

## HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

### ONTARIO:

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

### MANITOBA:

### ALBERTA:

### SASKATCHEWAN:

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

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

### QUEBEC PROVINCE:

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

### NEW BRUNSWICK:

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

### NOVA SCOTIA:

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

### BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY  
MONTREAL

## Important Amalgamation of Talking Machine Supply Houses

*Heineman and Meisselbach Interests United—Strengthens Service of Canadian Branch*

The Otto Heineman Phonograph Supply Co., Inc., New York, have announced the amalgamation of their Company with A. F. Meisselbach & Bro., Newark, N.J., prominent motor, tone arm, and sound box manufacturers, who have been in business for thirty-five years. The Meisselbach plant will be known in the future as the Meisselbach division of the Otto Heineman Phonograph Supply Co., Inc., and this well-known motor will continue to be manufactured under the very efficient management of A. F. Meisselbach and Pliny Catucci, two of the most prominent members of the motor manufacturing trade. Mr. Heineman is planning to spend a considerable part of his time at the Newark

years ago placed the Meisselbach motor on the market. From the moment it was introduced this motor won the approval of manufacturers, and A. F. Meisselbach and Pliny Catucci worked indefatigably to make it representative of the highest ideals in the manufacture of motors. That they succeeded in their efforts is indicated in the fact that the Meisselbach factory has been far oversold for more than a year and a half.

The Otto Heineman Co. has extended very rapidly. Only founded a little over two years ago the firm has progressed under the direction of its president, Otto Heineman, who had fifteen years' previous experience in the management of motor and phonograph supply manufacturing. The firm's immense output at the Elyria factory has been marketed through the New York, Chicago, Atlanta, and Seattle branches, and a new branch office will be established in Cincinnati.



Display of the Otto Heineman Phonograph Supply Co., Inc., at the Chicago Music Show.

factory, and he states that nothing will be left undone to render maximum service and co-operation to the many phonograph manufacturers using the Meisselbach motors and parts.

The amalgamation of the Otto Heineman Phonograph Supply Co. and A. F. Meisselbach & Bro. is one of the most important developments in the talking machine industry in the past few years, as it marks the joining together of two firms who have won signal prominence in the industry. In order to handle its new division the Heineman firm has increased its capital from \$1,000,000 to \$1,800,000.

A. F. Meisselbach & Bro. started in business thirty-five years ago as manufacturers of fishing reels, and a few

The Canadian trade's requirements are now looked after by the Heineman branch in Toronto, in charge of C. J. Pott, salesmanager for the Dominion of Canada. As announced in the last issue of the Journal, their offices in the Lumsden Building are very centrally located near all the hotels and music stores. This important amalgamation has a direct bearing on the service to be rendered the growing talking machine industry in Canada.

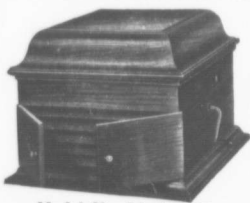
### *Canadian Manager at Chicago Convention*

Mr. C. J. Pott, of the Otto Heineman Phonograph Supply Co.'s Canadian branch, was in attendance at the Convention and Music Show in Chicago, where his firm had an exhibit of their complete lines. The accompanying photo-

## DEALERS!

### Here are Two Popular-priced Phonographs

*Ideal*  
PERFECT TONE REGISTER  
**PHONOGRAPH**



**Model No. 50, \$45.00**

Mahogany, Fumed or Golden Oak Finish

Height, 13 inches      Depth, 19 inches  
Width, 17 inches.

that will appeal to canoe owners and parties going to their summer home or on a camping trip.

Order a sample of each; it will not be long until you send in a repeat order.

*Ideal*  
PERFECT TONE REGISTER  
**PHONOGRAPH**



**Model No. 2, \$25.00**

Mahogany Finish Only.

Height, 8½ inches      Depth, 15½ inches  
Width, 14½ inches.

### Important Notice To Dealers

#### Why Every Dealer Should Handle the Wall-Kane Needle

- First—Each Wall-Kane needle is guaranteed to play 10 records on any Phonograph, the tenth playing as clear as the first.
- Second—All owners of Phonographs will always purchase Wall-Kane needles, since they eliminate the troublesome changing of needles after each record.
- Third—Wall-Kane needles are scientifically prepared, and by reason of their special composition are beneficial to the grooves of the record, thereby adding to its life.
- Fourth—Wall-Kane needles minimize the usual scratching sound of the ordinary steel needles, and greatly improve the clearness and tone of reproducing.
- Fifth—Wall-Kane needles are packed in a handsome Tile Enameled Metal Stand—holds (5) dozen boxes. Two dozen Extra Loud, two dozen Loud, and one dozen Medium needles.

The price is five dollars ninety cents (\$5.90) per stand (holding five dozen boxes). Each package retailing at 15c, bringing you \$9.00 in return.

After your first order for a stand, you can procure the needles without the stand, in packages at a cost of 9c a package.

Order a stand by parcel post to-day.

We are jobbers for PAR-O-KET Quality Records, and have a complete stock on hand.

Place a sample order to-day; we are in a position to, and will make immediate shipment.

**Regal Phonograph Co., Limited, 145 Church St., Toronto**



graph shows a view of the booth, which was the rendezvous of visiting members of the trade. In Chicago Mr. Pott met the president, factory superintendent, and other officials of the Company. At the close of the show, which Mr. Pott reports was a huge success, the Heineman staff had a most enjoyable family dinner.

### Canadian Composer's Song Recorded

"Til the World is Free," by a Montreal composer, Mr. H. S. Bee, is now available for the gramophone. It has been recorded on Victor Record No. 216010. On the reverse side is "Take Me Back to Old New Brunswick," a patriotic selection by Pte. Rainsford, of the famous "Fighting 26th" of New Brunswick.

"Til the World is Free" was composed as a return compliment to the United States composer who wrote the song, "Our Hearts Go Out to You, Canada," and has been played and sung in Toronto's leading theatres and cafes.

The music of "Til the World is Free" is appropriate to the wording and sentiment of the song, and is an air that readily "catches on," so much that it is being whistled and sung wherever one goes.

On the merits of the song Victor Record 216010 should be among the most popular of the season's records. Some mystery attaches to the composer's identity, whose name is not listed among Montreal's residents. Inquiry by the Journal, and comparison with other published and unpublished compositions by the same writer, causes the Journal to suspect that "H. S. Bee" is the nom de plume adopted by a prominent manufacturer of Montreal, the brand of whose products has a world-wide reputation.

Only busy men find time to do the necessary things.

### Two New "His Master's Voice" Records in French

Prof. Joseph Dumais, of Montreal, has made a special study of the particular accents and expressions peculiar to the French-speaking Canadian, and has made two amusing records wherein he portrays these characteristics most successfully.

These are sure to have a splendid sale among French-speaking Victrola owners, and "His Master's Voice" dealers are urged to provide liberally for the big demand sure to come for these. The two selections are on a ten-inch, double-sized record.

### Canada a War Example for U.S.

"Now is the time to open up the throttle," advises the Edison Amberola Monthly in a leading editorial in support of business sanity and denouncement of hysterical urgings to false economy. Canada is held up as an example to the American readers of the Edison publication as follows:

"Canada has been at war for nearly three years, and she has never known such prosperity. This could not have happened if Canadians had hoarded the money that came to them through war profits. Instead of retrenching, they have spent their money as they would in normal times. Even in the case of so-called luxuries sales have been greater in Canada than ever before. Sales of the New Edison Diamond Amberola and Blue Amberol records in Canada for the year of 1916 surpasses any previous year in volume."

Rest is not so much absence from work as it is work of another kind.



Model B  
Retail Price \$55.00

### NOW

is the time to place your contracts for your season's business.

From all indications there will be a greater shortage in machines this coming fall than ever.

Order samples on our money back guarantee.

Model C is our best seller—42 ins. high, 18 ins. wide, and 22 ins. deep. Retail price \$65.00. **Get our discounts.**

The "Melotone" is as well constructed as any phonograph made, regardless of price.

### AND

The "Melotone" is the sweetest of them all.

*Send in your order to-day.*

## The Melotone Talking Machine Co.

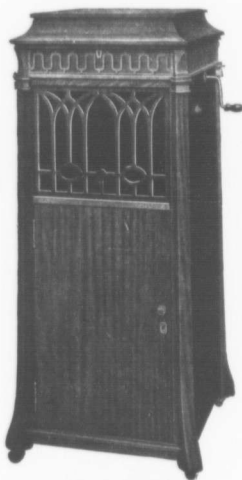
Limited

235 Fort Street

Winnipeg, Man.

The Edison dealer is an institution in his community. He stands for the greatest achievement in the history of sound-reproduction—Music's Re-Creation. He possesses an advantage that only an Edison franchise can give.

Perhaps there is an EDISON dealership open in your vicinity. Why not investigate?



THE NEW EDISON  
CHIPPENDALE—Official Laboratory Model

THOMAS A. EDISON, Inc., 103 Lakeside Ave., ORANGE, N.J.

### Demonstrations at Country Auction Sales

The accompanying illustration shows an Edison demonstration at a country auction sale by an American dealer, who uses a wagon to good advantage. He frequently goes out on a Monday morning and lives among the farmers until Saturday night. While out on these expeditions he makes it a point to make all necessary repairs to machines needing attention, and thus keeps the owners good record buyers. This dealer says: "My wagon, of course, is especially equipped for the purpose. It enables me to carry a number of instruments, at least one of each model, and as many as 2,000 records. I also carry combination attachments, and an equipment that enables me to make any ordinary repairs that may be necessary. I never leave without a few diamond reproducers, main springs, and a number of sets of repair parts. It will be found surprisingly cheap to equip a wagon such as mine. A person who is at all handy with tools can readily fit up a wagon box so that it will be convenient for the transportation and demonstration.

"I have attended auction sales with my wagon for years. These farmers come in a buying spirit, and I believe my chances for real prospects are better than at any picnic, church supper, country school box-supper, or any other kind of rural community gathering. Such public sales generally last about two hours, and I always consider the time well spent. While the crowd gathers before the sale and during the free lunch, I play records of my own selection or any that may be called for by owners or prospects in the gathering. As a rule I select the most up-to-date, popular and catchy numbers on the new lists for such demonstrations. I never fail to pass out the late supplements and record catalogues to those who own Amberolas."

### MONTREAL TALKING MACHINE TRADE

THE premises of John Ferns, "His Master's Voice" dealer, 145 Fairmount Avenue, were broken into and between \$40 and \$50 worth of jewellery stolen. About 11:30 Mr. Ferns, who lives over the store, heard the noise of something heavy falling in the store below. When he entered by the front door two men dashed through the back and escaped by the window, taking with them a quantity of jewellery but leaving a package of Victor records which they had tied up ready to carry away. Had the burglars not slammed the top of a desk, which they had broken open, Mr. Ferns would not have been disturbed and they would have escaped with several hundred dollars worth of stock.

Anna Case, the Metropolitan Opera singer and well known Edison artist, will appear in Montreal shortly in a song recital for the benefit of the Children's Hospital. Both Layton Bros. and Goodwins, Limited, Edison dealers, in their advertising are featuring this artist's repertoire in full.

Castle & Son, 568 St. Catherine Street West, have taken on the representation of the Gerhard Heintzman Phonograph. A well attended invitation recital was given, when the machine was submitted to the judgment of the public.

Woodhouse & Co., furniture dealers de luxe, in removing to their new and palatial show-rooms at the corner of St. Catherine and St. Urbain Streets, announce the opening of a phonograph department. They have selected the Pathephone as their leader, and will carry a complete stock of machines and records. This department is being equipped with every facility and convenience for the exploitation of



Pathe lines, including a number of modern sound-proof demonstrating rooms.

A new patriotic song, born of the entry of the United States in the war, has just been published by His Master's Voice, Limited, Toronto. This was a feature number on the programme of the band at Dominion Park last week, and is also being heard at the Imperial and St. Denis theatres. It is entitled, "Til the World is Free." The words and music are by H. S. Bee, a Montreal composer, and has been listed on Victor Record No. 216010.

S. Flanz, 794 St. Lawrence Boulevard, has opened up with a line of Columbia Grafonolas and records.

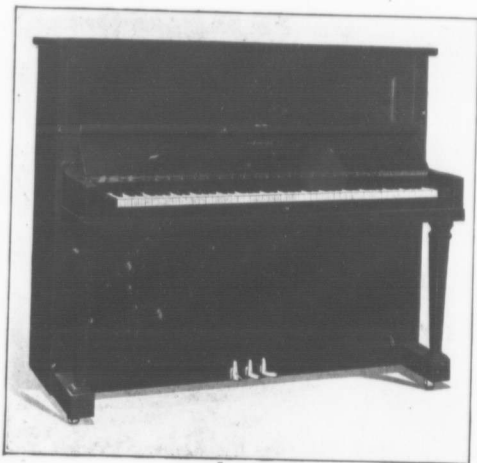
C. W. Lindsay, Ltd., are making extensive alterations in their phonograph department, erecting a number of demonstration parlors. No effort or expense is being spared to make these rooms attractive and comfortable for patrons, as well as convenient and efficient for the selling staff. The same plan of demonstration booths is being carried out in their nine branch stores.

Layton Bros. recently featured an Edison Re-creation music recital in their hall, which was unusually well attended by a most desirable audience. The company's guests included many musically educated persons, who followed the programme very closely. There were twelve numbers and the artists included Anna Case, Arthur Spaulding, Arthur Middleton, and a number of other Edison musicians.

The Chopin Piano and Talking Machine Co. of Winnipeg have opened up a branch office in Montreal, for the Province of Quebec, under the management of James T. Upton. Offices, showrooms, and wareroom space have been secured in the Mappin & Webb Building, where a range of



## NORDHEIMER DESIGNS



### THE UPRIGHT STYLE "A"

Its beautiful, distinctive lines make an instant appeal to the discerning buyer.

DEALERS desiring to strengthen their positions by securing representation of this line of paramount reputation should write at once for full particulars and the complete Book of Nordheimer Designs.

"Instruments built on Lines of Great Beauty in keeping with  
Nordheimer Quality of Tone."

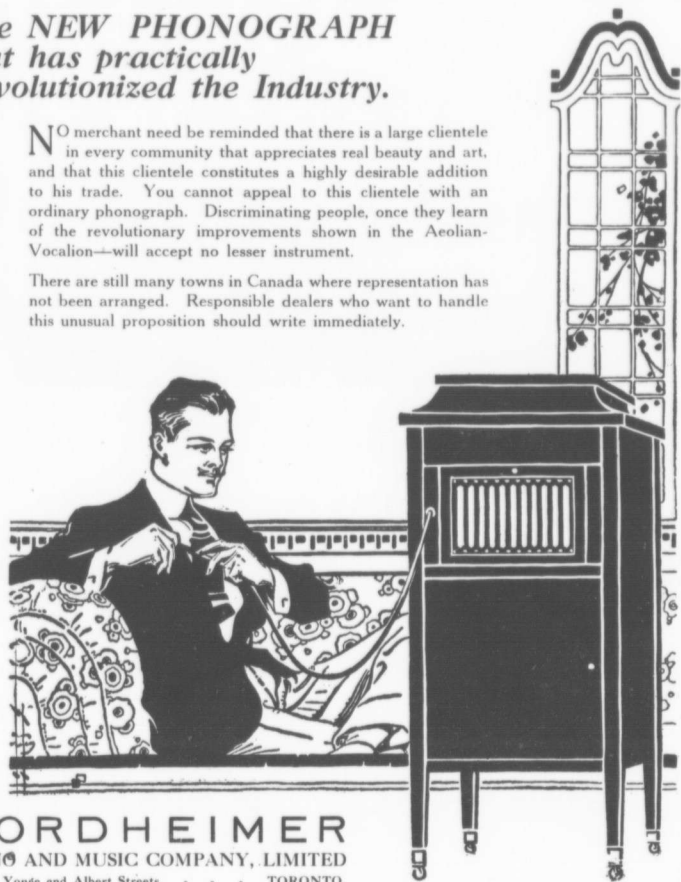
NORDHEIMER PIANO & MUSIC COMPANY, LIMITED, TORONTO

# The AEOLIAN VOCALION

*The NEW PHONOGRAPH  
that has practically  
Revolutionized the Industry.*

NO merchant need be reminded that there is a large clientele in every community that appreciates real beauty and art, and that this clientele constitutes a highly desirable addition to his trade. You cannot appeal to this clientele with an ordinary phonograph. Discriminating people, once they learn of the revolutionary improvements shown in the Aeolian-Vocalion—will accept no lesser instrument.

There are still many towns in Canada where representation has not been arranged. Responsible dealers who want to handle this unusual proposition should write immediately.



**NORDHEIMER**  
PIANO AND MUSIC COMPANY, LIMITED  
Corner Yonge and Albert Streets . . . TORONTO.

models is being shown and a stock carried for immediate delivery.

Wilders, Limited, are featuring the Par-O-Ket double disc records, which they are retailing at 40 cents.

The engagement is announced of Wilfred Helen, youngest daughter of the late Robert Henry and Mrs. Cross, to Norman F. Rowell, manager of the talking machine department of C. W. Lindsay, Limited. The marriage will take place the latter part of June.

The Canadian Graphophone Co., distributors of Columbia products in the Province of Quebec, have moved into larger quarters. They have not changed their address, but have moved up from the ground floor to the first floor. With more room, better light and other improved facilities, they plan to give their dealers better service.

Gervais & Hutchins are just in receipt of a new Model "Royal" Cecilian phonograph, which retails at \$200. This firm say business is fine as far as orders are concerned, but the chief trouble is to get enough machines to fill orders both as regards Columbias and Cecilians.

The Grafonola department of W. J. Whiteside is steadily growing in popularity, and they report good business both in machines and records.

times, upon that all-engrossing subject, the war. "And when do you think it will finish," I asked. "I have not the slightest idea," he replied very phlegmatically. "But," continued he, "I'll warrant I'll be correct in my forecast as to how it will finish." "How?" I queried. "By guns, by grit, and by gramophones," was the answer.

The alliteration rather tickled me, but, I confess, keen gramophone enthusiast that I am, the significance of this reply did not penetrate my mind too easily. By gramophones I concluded that my friend was referring to the peace pourparlers of diplomats and other wire-pullers. He quickly pushed his real meaning home, however, in what he afterwards said. "It's very patent," he exclaimed, "that you've never been to the seat of war, else you would 'get me,' as the Americans say. You don't at all realize what an important part the gramophone plays in the trenches, at the hospitals, and the bases, or you would not be so struck at what I've said. The gramophone, let me tell you, is the greatest stimulus there is to the morale of our men. That may sound a trifle extravagant, yet none the less it is true. And further, bear in mind, it is not merely the ordinary music-hall type of song that wins the plaudits all the time. The men of the British Army display an intelligent



The Home Outfitting Co., Hamilton, had a novel window demonstration recently which gave their Pathe Department a great boost. The large window was used to show how the Pathephone and Pathe dance records could be used for dancing. This firm brought a Mr. Bennett and Miss Pinkham from New York to demonstrate the latest dances. The window was tastefully decorated with roses. The new period Pathophones, Louis, Queen Anne, William and Mary, and Model 200 were prominently displayed.

Charles Culross, Sonora representative, stated that there was a good and constantly increasing demand for the Sonora line in all models. "Future deliveries look very bright," he said. "Spring trade, notwithstanding the poor weather conditions which existed, was very good, while summer business to date (minus the summer weather) has been most satisfactory. We certainly, as exclusive talking machine dealers, look for the biggest business in our history."

### By Guns, By Grit, By Gramophones

By Phil O'Phone, in the London Music Trade

**W**ALKING down Great Marlborough Street the other day I happened to run across an old school friend whom I had not seen for a couple of years. I always remembered Wright—I'll call him that—to have been a pushful sort of person, and I saw by the Crown on his tunic that he had made considerable progress. After chatting over old times and other pleasant little memories our conversation turned, as might be expected in these soul-stirring

appreciation of the better class concert ballad and, moreover, pay a marked attention to operatic and chamber-music. The gramophone, believe me, will bring back with it to England after the war a very large army of devotees."

### Par-O-Ket Record Distributors for Canada

Announcement is made that the following Canadian firms have been appointed distributors of Par-O-Ket records, which are double-disc hill-and-dale records, retailing at 40 cents each:

Brantford Piano Case Co., Ltd., Brantford.  
Grant Phonograph Supply Co., 29 Colborne Street, Toronto.

Regal Phonograph Co., Ltd., 145 Church Street, Toronto.  
Wilders, Limited, 292 St. Catherine Street West, Montreal.

Melotone Talking Machine Co., Ltd., 235 Fort Street, Winnipeg.

Doing the impossible is a commonplace of enterprise.



# Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

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

CHICAGO

ATLANTA

SEATTLE

TORONTO

Lumsden Building



Every Canadian Dealer should have on his desk a copy of our 1917 Catalogue, showing motors, tone-arms, sound-boxes, needles and all supplies.

(Write for a  
copy to-day)

Canadian Branch, Lumsden Building, Toronto



*Otto Heineman*  
President



*The Why  
and  
Wherefore of*

# Par-O-Ket Quality Records



They were put on the market because the demand of every phonograph owner for a quality record at a reasonable price was not satisfied. Par-O-Kets succeed in completely satisfying this universal demand because they have all the quality of the most expensive records and the price is only

**Retail 40c. Each**

They have this quality because they are made with the same skill, in the same way, of the same material, by the same artists as records costing from three to five times as much. Their small size—7¼ in. in diameter—does not affect their playing time. They play as long as the average 10 in. record.

Par-O-Ket Quality Records are double disc—Hill-and-Dale cut, and play best with a long, tapered, medium tone, steel needle. The few machines not built to play vertical cut records only need a simple attachment to make them Par-O-Ket players.

Par-O-Kets meet every test; they please the most critical. They sell faster and pay you better and give more complete satisfaction than any other record regardless of price. A trial order will prove this. Get acquainted with Par-O-Kets as soon as possible. Order an assortment. We guarantee every Par-O-Ket. It will help your business.

## PAROQUETTE RECORD MFG. CO.

47 West 34th Street, New York

Dealers Wanted in Every City. Write To-day.

### CANADIAN DISTRIBUTORS:

Brantford Piano Case Co., Ltd., Brantford.  
Grant Phonograph Supply Co., 29 Colborne Street, Toronto.  
Regal Phonograph Co., Ltd., 145 Church Street, Toronto.  
Melotone Talking Machine Co., 235 Fort Street, Winnipeg.  
Wilder's, Ltd., 292 St. Catherine Street W., Montreal.



## NEW RECORDS

## Victor Records for July

- 88584 Largo (From "Nerxes"). Handel. Louise Homer, contralto (in Italian). 12-INCH—\$3.50
- 87272 L'Alba separa dalla luce l'ombra (Day Banishes the Night). P. Amadeo Tosti. Enrico Caruso, tenor (in Italian). 10-INCH—\$2.50
- 74520 Ballo in Maschera—Eri tu (Masked Ball—Is It Thou?). Verdi. Giuseppe de Luca, baritone (in Italian). 12-INCH—\$2.00
- 74515 Simple Confession (Simple Aveu). Francis Thome. Mischa Elman, violinist.
- 74516 La Traviata—Dei miei bollenti spiriti (Wild My Dream of Youth). Verdi. Giovanni Martinelli, tenor (in Italian).
- 35029 America, Here's My Boy—Medley One-Step. Victor Military Band.
- 35034 Hawaiian Butterflies—Medley Fox Trot. Victor Military Band.
- 35035 When It's Circus Day Back Home—Medley One-Step. Victor Military Band.
- 35033 I Can Hear the Ukuleles Calling Me—Medley Fox Trot. Victor Military Band.
- 35032 Way Down in Arkansas—Medley One-Step. Victor Military Band.
- 35030 Epaminondas (From "Stories to Tell to Children") (Sara Come Bryant.) (Sara Come Bryant.)
- The Little Jackal and the Alligator (From "Stories to Tell to Children") (Sara Come Bryant.) (Sara Come Bryant.)
- 45117 Jingles from the Marsh Birds—No. 1 (Bird Voices). Charles Kellogg.
- Jingles from the Marsh Birds—No. 2 (Bird Voices). Charles Kellogg.
- 64673 Love-Taken (Vocal Version of "Simple Aveu"). Francis Thome. Frances Alda, soprano (in English).
- 64667 The Old Refrain (Vienna Popular Song). Alice Mattallath-Fritz Kreisler. Julia Cely, contralto.
- 64663 Santa Lucia. Neapolitan Folk Song. Emilio de Gogorza, baritone (in Italian).
- 64669 Monon Lescaux-Langhing Song (Bourbonnais). Auber. Amelia Galli-Curi, soprano (in French).
- 64670 Ballet Music from Rosamunde. Schubert-Kreisler. Fritz Kreisler, violinist.
- 10-INCH—90c
- 18294 I've Got the Sweetest Girl in Maryland. American Quartette.
- Thou Shalt Not Steal (Heart Away). Charles H. Hart.
- 18295 Hong Kong. Peerless Quartette.
- Lookout Mountain. Albert Campbell-Henry Barr.
- 18292 That Girl of Mine. Sterling.
- 18293 All the World Will Be Jealous of Her. Charles Harrison.
- 18297 From Here to Shanghai—Medley One-Step. Victor Military Band.
- Poppo Time in Old Japan—Medley Fox Trot. Victor Military Band.
- 18147 Old Plantation (Kuu Home) (Hawaiian Guitars). Pale K. Lau and David K. Kall.
- Hawaiian Echoes—Medley (Hawaiian Guitars). Helen Louise and Frank Ferza.
- 18291 Under the Double Eagle March (Accordion Solo). Pietro.
- Heart Echoes—Serenade (Accordion Solo). Pietro.
- 18292 Captain Betty—One-Step. Central American Marimba Band of Guatemala.
- Kiss Me—One-Step. Central American Marimba Band of Guatemala.
- 18290 The Dawn of Love (Violin, Flute and Harp with Celesta). Neapolitan Trio.
- La Cinqumaine (Gabriel Marie) (Xylophone Solo). William H. Reitz.
- 18306 Bugle Calls of U. S. Army—Part I. W. G. Johnston.
- Bugle Calls of U. S. Army—Part 2. W. G. Johnston.
- Pique Dame Overture—Part I. Victor Concert Orchestra.
- Pique Dame Overture—Part II. Victor Concert Orchestra.
- 18286 Irish Melodies—Medley (Irish Bagpipe with Piano). Tom Ennis.
- Irish Jigs—Medley (Irish Bagpipe with Piano). Tom Ennis.

- 18287 What a Friend We Have in Jesus. Mr. and Mrs. William Wheeler.
- That Sweet Story of Old Elsie Baker.
- 18290 Take Me Back to Babyland. William F. Larkin.
- If I Were King of Ireland. William F. Larkin.
- 18297 The Call to the Colors (Orchestration with Bugles). William Sterling Hattis.
- The Meaning of Our Flag. (2) The Flag Goes By (Orchestration with Drum and Bugle). William Sterling Hattis.
- 18301 For You a Rose. John Brown.
- A Wonderful Thing. Edna Brown.
- 216010 'Til the World is Free. John L. Hess.
- 216008 Take Me Back to Old New Brunswick. J. L. Hess.
- 216008 Le Menuage de Bram (Monologue Comique). By Prof. Joseph Dumais (in French).
- Enoqueté Enoqueté (Monologue Comique). By Prof. Joseph Dumais (in French).
- 216009 Ladebauche au Telephone (Monologue Comique). By Prof. Joseph Dumais (in French).
- Ladebauche (Monologue Comique). By Prof. Joseph Dumais (in French).

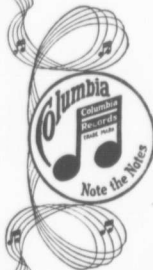
## Columbia Records for July

- 12-INCH—\$1.50
- A3964 Causerie (Prairie Flower). (Macmillen). Francis Macmillen. Orchestra accompaniment.
- Barcarole (Macmillen). Francis Macmillen, violinist. Richard Hagenan at the piano.
- A3960 Aloha Oe (Liliuokalani). (Arranged by Charles H. Roth). Lucy Gates, soprano, and Columbia Stellar Quartette. Accompanied by guitars.
- Juanita (Max). (Arranged by Hilton). Lucy Gates, soprano, and Columbia Stellar Quartette. Orchestra accompaniment.
- A3959 Old Black Joe (Foster). Louis Gravenor, baritone. Orchestra accompaniment.
- Carry Me Back to Old Virginny (Bland). Louis Gravenor, baritone. Orchestra accompaniment.
- A3966 Blue Danube Waltz (Strauss). Cincinnati Symphony Orchestra. (Under the direction of Dr. Ernst Kunwald).
- Tales of Hoffmann (Offenbach). "Barcarole." (Radiant Night). Cincinnati Symphony Orchestra. (Under the direction of Dr. Ernst Kunwald).
- 12-INCH—\$1.25
- A3967 Hawaiian Butterfly (Baskette and Sautley). Fox-trot. Introducing Everybody Loves a "Jass" Band (Flitow). Prince's Band.
- Hong Kong (Von Holsten and Sanders). "Jass" duo-step. Prince's Band.
- A3961 Naughty! Naughty! (Vincent). One-step. Introducing Underneath the Weeping Willow Tree (Osborne). Prince's Band.
- On the Sandwich Isles (H. Von Tilzer). One-step. Introducing (1) Cross My Heart and Hope to Die (H. Von Tilzer). (2) Row's the Time (Ward). Prince's Band.
- A3962 I Wander Why. Fox-trot. Introducing It Wasn't My Fault, from Love o' Mike (Kern). Prince's Band.
- You're in Love. Fox-trot. Introducing Boo-Boo, from You're in Love (Prinz). Prince's Band.
- A3965 Clinging Arms (Columas). Waltz. Prince's Orchestra.
- Myrtle Morgan and Friedland). Hawaiian Waltz. Prince's Orchestra.
- A3965 Mavourneen Romin' (O'Neill). Charles Harrison, tenor. Orchestra accompaniment.
- The Magic of Your Eyes (Penn). Charles Harrison, tenor. Orchestra accompaniment.
- 10-INCH—\$1.00
- 42247 Eileen (Herbert). "Ireland My Sireland." Vernon Stiles, tenor. Orchestra accompaniment.
- Eileen (Herbert). "The Irish Have a Great Day To-night." Vernon Stiles, tenor, and Columbia Stellar Quartette. Orchestra accompaniment.
- 10-INCH—85 CENTS
- 42232 Hong Kong (Von Holsten and A. Sanders). Elizabeth Brice, soprano, and Charles King, tenor. Orchestra accompaniment.
- Down at the Huskin' Bee (Mohr). James Reed, tenor, and James Harrison, baritone. Orchestra accompaniment.
- 42242 It's Time For Every Boy to Be a Soldier (Tierney). Peerless Quartette. Orchestra accompaniment.
- If the Tango Should Change to a March. Little Girl (Hager). Andrea Sarto, baritone, and Broadway Quartette. Orchestra accompaniment.
- 42243 There Are Two Eyes in Dixie (Berlin). Carl McCullough, tenor. Orchestra accompaniment.
- Mister Butterflies (Edwards). Henry Barr, tenor. Orchestra ac-

The more you realize that in the future of this industry the best results are yet to come, the more freely you must admit that the Columbia is the line best worth the investment of your time, your energy and your capital. (Printing this every little while. Proving it all the time.)

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

Columbia Graphophone Company  
Factory and Headquarters  
Toronto - Canada





The Phonola "B."



No Dealer is asked to link up his business with the Phonola line on any **claim** to musical qualities, but he is recommended to handle Phonolas on the **satisfactory experiences** of scores of Phonola dealers who buy right, sell readily and make good profits.

The responsibility of catering to our many dealers who are merchandising on the quality basis should assure you that we can meet your requirements satisfactorily.

The Phonola holds high place for careful workmanship, quality parts, and scientific construction. It is capable of producing good music, the very best music, in the home, and giving it the full, rich, natural tone that does the recording artist full justice.

Secure Phonola  
particulars without  
delay

## Pollock Manufacturing Co. Limited

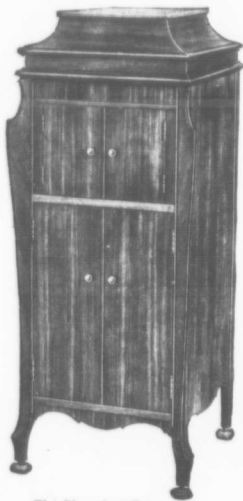
Makers of the "Phonola"

KITCHENER

CANADA



The Phonola "Prince."



The Phonola "Princess."



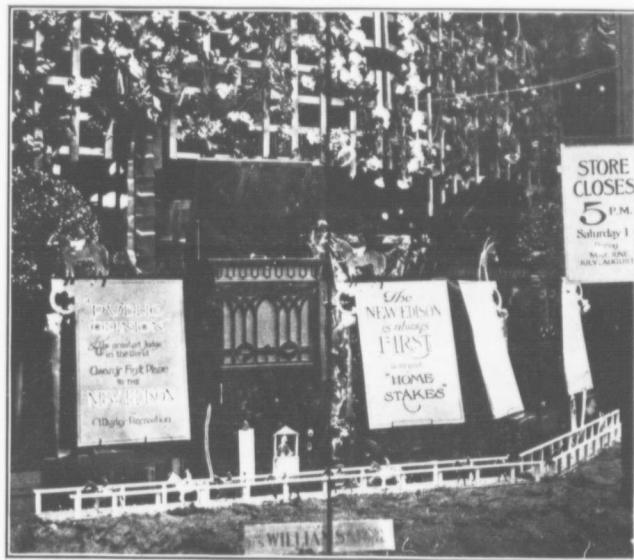
The Phonola "C."

- A2238 **I Wonder Why**, from *Love o' Mike* (Kern). Anna Wheaton, soprano. Orchestra accompaniment.  
**Rolled Into One**, from *Oh, Boy!* (Kern). Anna Wheaton, soprano. Orchestra accompaniment.  
A2239 **If You Ever Get Lonely** (Marshall). Elizabeth Brice, soprano and Charles King, tenor. Orchestra accompaniment.  
**The Passing Show of 1917** (Snyder). "Meet Me at the Station, Dear." Knickerbocker Quartette. Orchestra accompaniment.  
A2243 **You Don't Have to Come From Ireland to Be Irish** (Grant). M. J. O'Connell, tenor. Orchestra accompaniment.  
**Huckleberry Finn** (Hess, Lewis and Young). Sam Ash, tenor. Orchestra accompaniment.  
A2236 **Georgia** (Migliare). Robert Lewis, tenor and George Wilson, tenor. Orchestra accompaniment.  
**Someone on Broadway** (Carroll). Robert Lewis, tenor. Orchestra accompaniment.  
A2228 **Evening Brings Rest and You** (DiSopri). Inez Harbour, soprano and Andra Sarto, baritone. Orchestra accompaniment.  
**The Road That Leads to Love** (Berlin). George Wilson, tenor. Orchestra accompaniment.  
A2244 **The Cute Little Wigglin' Dance** (Creamer and Layton). Arthur Fields, baritone. Orchestra accompaniment.  
**Folling in His Little Rolling Chair** (Mober). Sam Ash, tenor. Orchestra accompaniment.  
A2233 **It's a Long, Long Time** (Vail). Fox trot. Barber's "Jass" Orchestra.  
**Just the Kind of Girl (You'd Love to Make Your Wife)**. (H. Von Tilzer). One-step. Barber's "Jass" Orchestra.

- The Hospital Patient**. Golden and Marlowe. comedy dialogue. Unaccompanied.  
A2204 **Jolly One-Step** (Whitbeck). W. Whitbeck, ball solo. Band accompaniment.  
**Happy Days** Schottische (Whitbeck). W. Whitbeck, ball solo. Orchestra accompaniment.  
A2255 **The Bunnies at Bunsville Center** (Adeline Francis). Part I. Adeline Francis, story telling.  
**The Bunnies at Bunsville Center** (Adeline Francis). Part II. Adeline Francis, story telling.

## New Par-O-Ket Records

- 12 INCH RECORDS—PRICE 40 CENTS**  
88 **For Me and My Gal**. Meyer team duet. Campbell & Burr.  
**Those Quaint Old Melodies** (Jarock). Tenor solo, introducing old time songs. Henry Burr.  
89 **My Own U.S.** (Edwards). A rousing patriotic song, baritone solo with quartette. John Willor and Echo Quartette.  
**My Hawaiian Sunshine** (Morgan). Tenor duet with Hawaiian effect. Webster and Seltie.  
90 **Georgia Moon** (Horton). Sterling Trio.  
**Sweet Rose Marie** (Horton). Peerless Quartette.  
91 **'Twas Only an Irishman's Dream** (Cornack). Tenor solo with Society Chorus. Henry Burr.  
**Come Back to Erin** (Starch). Tenor solo. Henry Burr.  
79 **Grand March from "Tannhauser"** (Wagner). Rogers' Concert Band.



## Horse Track Window

Advantage was taken of the recent local races in Toronto by R. S. Williams & Sons Co., Ltd., to have a horse track display window.

The track and lawn in the foreground are on a raised platform. The track consists merely of a board with rails tacked on. Sand is sprinkled along the track. The overhanging background of lattice work is covered with imitation flowers and foliage. The winning horse, which is too small to show in detail in the photograph, is labelled "The New Edison."

- A2241 **Calico Rag** (Johnson). One-step. Howard Kepp, and Frank E. Baetz, drum and piano duet.  
**Money Blues** (Prep). Fox trot. Howard Kepp and Frank E. Baetz, drum and piano duet.  
A2240 **U.S. Navy Calls**. Vincent Bruno, bugler. Harry E. Humphrey, announcer.  
**U.S. Army Calls**. Vincent Bruno, bugler. Harry E. Humphrey, announcer.  
A2239 **Marching Through Georgia** (Work). Morton Adkins, baritone. Orchestra accompaniment.  
**Columbia the Gem of the Ocean** (Red, White and Blue). (Shaw-Becker). Morton Adkins, baritone. Orchestra accompaniment.  
A2237 **American Patrol** (Machanz). Prince's Band.  
**Medley of Patriotic Airs** (Arranged by Maurice Smith). Introducing *Tramp, Tramp, Johnny Comes Marching Home; Marching Through Georgia; Girl I Left Behind; Battle Cry of Freedom and Dixie*. Prince's Band.  
A2246 **Just Before the Battle, Mother** (Root). Columbia Stellar Quartette. Unaccompanied.  
**My Own United States** (Arranged by Shattuck). Columbia Stellar Quartette.  
A2196 **Policy King March** (Brown). Saxo Sextette, saxophone solo. Unaccompanied.  
**All Blues Medley** (Saxette). Introducing (1) *Hesitation Blues*. (2) *Joyman Blues*. Saxo Sextette, saxophone sextette. Unaccompanied.  
A2234 **Good-Bye** (East). Taylor Trio—violin, cello and piano.  
**Sing Me to Sleep** (Greene). Taylor Trio—violin, cello and piano.  
A2235 **Darkey's Oration on Women** (Golden and Marlowe). Golden and Marlowe, comedy dialogue. Band accompaniment.

- Minnet** (Paderewski). Rogers' Concert Band.  
75 **America—My Country 'Tis of Thee** (McCabe). Beautiful and dignified American melody which replaces the old English tune formerly used, and makes our favorite National Hymn entirely American. Male chorus and band.  
**Dixie** (Emmet). Male Chorus and Band.  
92 **Feast of the Flowers, Valse Caprice** (Losey). Joseph Belmont and orchestra, with bird warbling.  
**Valse—"Spring, Beautiful Spring"** (Linke). Par-O-Ket Concert Orchestra.  
93 **Cohen at the Telephone**. Comedy. George L. Thompson.  
**A Darkey's Attempt at Suicide**. Comedy. Golden and Marlowe.  
94 **Waltz—Love's Old Sweet Song** (Arranged by Rogers). Founded on Malloy's famous song. Par-O-Ket Dance Orchestra.  
**Wild Flowers**. Waltz (Greenwald). Par-O-Ket Dance Orchestra.  
95 **Banana Peel Rag** (One-step) (Winkler). Rogers' Band.  
96 **Banana Peel Rag** (One-step) (Johnson). Rogers' Band.  
**America, Here's My Boy** (Lange). A new patriotic march song. Peerless Quartette.  
**I Love the Sound of the Rattling Drum** (Fairbank). Song for baritone. John Willor.  
97 **Somewhere in Dixie** (Von Tilzer). A popular song for tenor and baritone. Curtis and Fredericks.  
**Ma Finkanany Babe** (Johnson). A "Nagro Lullaby." Baritone solo with male trio. John Willor and Excelsior Trio.  
98 **March—"American Republic"** (Thiele). Concluding with "The Star Spangled Banner." Rogers' Band.  
**March—"Gate City"** (Atlanta) (Weldon). Introducing "Dixie." "Swanee River" and "My Maryland." Rogers' Band.  
99 **Ukhalou** (Von Tilzer). An up-to-date "Hawaiian" song for male trio. Sterling Trio.

Sweetheart Days (Bailey). Waltz song. Tenor duet. Campbell and Burr. . . . .

100 "The I'm Not the First to Call You Sweetheart (Lange). Baritone solo. John Myers. . . . .

101 Sweet Girl of My Dreams (Blott). A "Chamney Blott" song for tenor. Albert Campbell. . . . .

102 The Parson's Three Reasons. Comic song. Arthur Collins. . . . .

103 The Curiosity Hunters. Comedy. Gordon and Harlan. . . . .

102 Little Puff of Smoke, Good-night (White). A Southern Croon. Echo Quartet. . . . .

If I Forget (Thompson). Contralto solo. Rose Bryant. . . . .

105 Gypsy John (Clay). Song for baritone. Frederick Howard. . . . .

Roses, Roses Everywhere (Blotter). Tenor solo—male quartette. Heary Burr and Echo Quartette. . . . .

104 Hill and Dale (Fox-trot) (Lodge). Van Eps Banjo Orchestra. "Pearl of the Harlan" (One-step) (Gig). Van Eps Banjo Orchestra. . . . .

105 Joe Turner Blues (Fox-trot) (Handy). Rogers' Band. Southern Blues (One-step) (Handy). Rogers' Band. . . . .

Advance List of Starr Records

The Canadian Phonograph Supply Co., London, Canada, Canadian Distributors

7590 Oh Johnny, Oh Johnny, Oh! From "Follow Me" (Rose-Oman). Tenor with orch. acc. Arthur Hall. . . . .

I've Got The Sweetest Girl in Maryland (Donaldson). Tenor with orch. acc. George Baride. . . . . \$1.00

7591 Hawaiian Buttery (Little-Baskette and Stantley). Vocal trio with orch. acc. Sterling Trio. . . . .

Because You're Irish (Kahn-Van Alstyne). Tenor with orch. acc. Heary Burr. . . . . 1.00

10009 Flag of Victory—March (Von Blom). Starr Military Band. Loyal Comrades—March (Blankenburg). Starr Military Band. . . . . 1.25

7592 Face to Face (Sacred Song) (Johnson). Baritone with orch. acc. Albert Weiderhold. . . . .

That Sweet Story of Old (Sacred Song) (West). Baritone with orch. acc. Albert Weiderhold. . . . . 1.00

7593 Puppen—Intermezzo (Gilbert). In German. Tenor with orch. acc. Adolph Hall. . . . .

Das Haben Die Madchen So Gerne (All For The Girls). Baritone song from the farce "Autliebchen" (Gilbert). In German. Tenor with orch. acc. Adolph Hall. . . . . 1.00

DANCE RECORDS FOR THIS MONTH

10008 How's Every Little Thing in Dixie. One-step. (Gumble). Starr Military Band. . . . .

The Booster. Rag One-step. (Lake). Starr Military Band 1.25

7594 Espana Waltz (Waldteufel). Starr Military Band. . . . .

Jolly Fellows (Vandell). Starr Military Band. . . . . 1.00

10010 Pray For The Lights To Go Out. Fox-trot and one-step. (Sigmund and Tunbach). Starr Military Band. . . . .

My Hawaiian Sunshine. One-step. (Gilbert and Morgan). Starr Military Band. . . . . 1.00

AN ESPECIALLY SELECTED LIST OF STARR RECORDS

7585 Indiana (MacDonald-Hinley). Tenor with orch. acc. Henry America. Here's My Boy (Sterling-Lange). Tenor with orch. acc. Adolph Hall. . . . . 1.00

7587 I Want My Fault. One-step, intro. "Don't Tempt Me." From "Love o' Mike" (Kern). Starr Military Band. . . . .

Poor Buttery. Rag. (Hubbell). Starr Military Band. . . . . 1.00

7522 Underneath the Stars. Fox-trot. (Spencer). Starr Orchestra. . . . .

Bridal Rose Overture (Lavallee). Accordion solo. Peppino 1.00

7556 Marche Militaire, No. 1. Op. 51 (Schubert). Weber's Prize Band. . . . .

Marche Militaire, No. 2. Op. 51 (Schubert). Weber's Prize Band. . . . . 1.00

7500 Under the Double Eagle—March (Wagner). Starr Military Band. . . . .

Blaze Away!—March (Holemann). Starr Military Band. . . . . 1.00

7570 Aloha Waltzes—Introducing the Favorite Songs of the Hawaiians (Arr. by Geo. P. Howard). Weber's Prize Band. . . . .

Wagner Hits Dardanos—Two-step (Ferrington). Weber's Prize Band. . . . . 1.00

7583 Night Time in Little Italy (McCarthy-Fisher). Vocal duet with orch. acc. Harlan and Harlan. . . . .

From Here to Shanghai (Berlin). Vocal duet with orch. Collins and Harlan. . . . . 1.00

New Pathe Records

60051 Scherrando, Op. 6, No. 2 (Marsick). Violin solo, piano accompaniment. Jacques Thibaud. . . . . 12

Les Cherubins (Couperin, arr. by J. Salomon). Violin solo, piano accompaniment. Jacques Thibaud. . . . . 12

40070 In Sweet Septembers (Temple). Carrie Herwin, contralto. . . . . 12

Fair Spring is Returning (Saint-Saens). Carrie Herwin, contralto. . . . . 12

40071 On the Bosphorus (Lincke). Turkish Intermezzo, Imperial Symphony Orchestra. . . . . 12

The Whirl of the Waltz (Lincke). Imperial Symphony Orchestra. . . . . 12

40072 The Warblers (Bousquet). Two flutes. Pathe Freres Orchestra. . . . . 12

The Two Friends (Moeremans). Two clarinets. Pathe Freres Orchestra. . . . . 12

20154 Yaddie Kaddie Kaddie Kaddie (Lewie-Young-Meyer). Louise and Ferera Hawaiian Troupe. . . . . 10

Smiles, Thin Kisses (Ancliffe). Waltz. Louise and Ferera Waikiki Orchestra. . . . . 10

20152 I Wonder How the Old Folks Are at Home? (Lambert-Vanderson). Piano quartette. . . . . 10

I'm Going Back to California (Ball). Two clarinets. Pathe Freres Orchestra. . . . . 10

20153 Oh Johnny, Oh Johnny, Oh (Oman). Roy Kendall, baritone. . . . . 10

The Nights Are Six Months Long (Hanley). Roy Kendall, baritone. . . . . 10

20154 The Whole World Comes From Dixie (Hanley). Arthur Colins, baritone. . . . . 10

Shout the Rabbit (Smith). Louis J. Winchell, baritone. . . . . 10

20155 'Twas Only an Irishman's Dream (Cormack). Wallace Cox, baritone. . . . . 10

10162 Little Mary Cassidy (Sommerfeld). Wallace Cox, baritone. . . . . 10

20156 I've Got the Sweetest Girl in Maryland (Donaldson). Joe Lewis, baritone. . . . . 10

Where the Black-Eyed Susans Grow (Whiting). Justice Lewis, baritone. . . . . 10

40073 There's a Long, Long Trail (Elliot). Gordon MacHughes, baritone. . . . . 12

Love Lies Everywhere (Connelly-Pariente). Roselle Martin, baritone. . . . . 12

20140 You Said Something (Kern). Melody fox-trot. American Republic Band. . . . . 10

Hy-Sine (Morgan). One two-step. American Republic Band. . . . . 10

20157 That Broadway Chicken Walk (Berlin). Fox-trot. American Republic Band. . . . . 10

Molly Dear (de Blome). Waltz. American Republic Band 10

Edison Blue Amberol Records for July

CONCERT LIST—\$1.00 EACH

28267 America (My Country 'Tis of Thee), baritone, orch. acc. Arthur Middleton and Chorus. . . . .

28266 La Brabanconne (Belgian National Anthem), soprano, in French, orch. acc. Van Yert. . . . .

REGULAR LIST—70 CENTS EACH

3221 American Patrol (F. W. Meacham). New York Military Band. . . . .

3214 American War Songs—No. 1. American Brass Quartette. . . . .

3215 American War Songs—No. 2. American Brass Quartette. . . . .

3201 Let's All Be Americans Now (Berlin-Lewis-Meyer). tenor, orch. acc. Adolph J. Hall. . . . .

3220 Liberty Bell March (Souza). New York Military Band. . . . .

3203 Medley of American Patriotic Airs. New York Military Band. Stars and Stripes Forever March (Souza). Imperial Marimba Band. . . . .

3218 Uncle Sam Medley—No. 1. National Guard Fife and Drum Corps. . . . .

3219 Uncle Sam Medley—No. 2. National Guard Fife and Drum Corps. . . . .

3197 Everybody Loves a "Jazz" Band (Leon Flator). Baritone, orch. acc. Arthur Fisher. . . . .

3222 For Me and My Gal (Geo. W. Meyer). tenor, orch. acc. Billy Murray and Chorus. . . . .

3210 Hello! I've Been Looking For You—"The Big Show."—New York Hippodrome (Raymond Hubbell), tenor, orch. acc. Adolph J. Hall. . . . .

3216 It's a Long, Long Time Since I've Been Home (Josephine E. Hart). tenor, orch. acc. Billy Murray. . . . .

3217 I've Got the Sweetest Girl in Maryland (Walter Donaldson). male voices, orch. acc. Premier Quartette. . . . .

3196 Night Time in Little Italy (McCarthy-Fisher). baritone and tenor; orch. acc. Arthur Collins and Byron G. Harlan. . . . .

3211 She's the Dixie All the Time (Harry Tierney). male voices, orch. acc. Premier Quartette. . . . .

3195 Allah's Holiday—Fox-Trot—Katinka (Rudolf Prims). Jaudas' Society Orchestra. . . . .

3213 Hill and Dale—Fox-Trot (Her Soldier Boy), for dancing. Van Eps' Banjo Orchestra. . . . .

3198 Home Again—One-Step—Her Soldier Boy (Sigmund Romberg), for dancing. Jaudas' Band. . . . .

3212 Rolling Stones Waltz (Archie Gottler). Jaudas' Society Orchestra. . . . .

3208 Dreams (Anton Strelezki), contralto, orch. acc. Carolina Luzzari. . . . .

3199 Honor Thy Father and Mother (and Good Luck Will Follow You). Harry Denton, tenor, orch. acc. Manuel Roman. . . . .

3204 Silver Bay (Percy Wenrich), mixed voices, orch. acc. Metro-politan Quartette. . . . .

3205 'Twas Only an Irishman's Dream (Ronnie Cormack). tenor, orch. acc. George Wilson Ballard. . . . .

3202 Would You Take Back the Love You Gave Me? (Ernest B. Hall). tenor, orch. acc. Enory B. Randolph. . . . .

3206 Silver Threads Among the Gold (H. P. Banks). Zimbalom, piano-forte by Olga M. Ribor, M. Nagy. . . . .

3200 Valley of Love (Carl Rudolph). violin, violoncello, flute and piano. Ansonia Instrumental Quartette. . . . .

3209 Vera—Valse Lente (Alex. F. Litigow). Soderro's Band. . . . .

Another Dictator!

A well known London dealer has related to us the following incident, which he and we think may interest readers. A customer wanted to purchase a piano on the hire purchase system, and asked the said dealer to accept the deposit of several pounds in 15s. 6d. war-saving certificates. It was agreed to take payment in this way, and thereupon the customer wrote to the Postmaster General asking that the necessary transfer should be made. Instead of doing so, however, that functionary or whoever was acting on his behalf, asked the reason for the transfer, and when informed declined to sanction the proceeding. This is dictatorship over a private person's legitimate actions with a vengeance. The point is that the customer could have withdrawn the money through the Post Office by making another statement, whereas she was refused when she stated the object for which it was proposed to use the money—*London Musical Opinion.*

## News Notes

Mr. G. A. Dobbs, Grenfell, Sask., has closed his music business there to look after his farm until conditions of business and help readjust themselves.

Mr. Redmond, of J. J. H. McLean, Ltd., Winnipeg, was among recent trade visitors to Toronto. Mr. Redmond was on his way to Picton, where his summer home is located.

Mr. Geo. W. Gittins, formerly president of Kohler & Campbell, and general manager of the Kohler interests, has purchased a controlling interest in Estey Piano Co., New York.

Mr. James Anthony of Stratford, district manager for Heintzman & Co., Ltd., motored to Toronto on the occasion of a recent visit to this city, via the new highway between Hamilton and Toronto, an exceedingly attractive driveway.

Mr. Robert Johnson of the Lonsdale Piano Co. was seen recently "Fording" through Western Ontario. Lonsdale Johnson has never been known to break the speed by-laws while touring, but it is well there is no speed limit embargo on piano and player sales, or he would keep a squad of officers of the law busy serving blue papers.

Mr. and Mrs. W. Kenneth Elliott, Brampton, announce the engagement of their youngest daughter, Mary Clemence (Mae), to Aird Dundas Flavell, Port Moody, B.C., eldest son of Mr. and Mrs. W. M. Flavell, Lindsay, the marriage to take place quietly in June. Mr. Elliott is a well known music dealer of Brampton, Ont., where his daughter was one of the most popular belles, in the younger set. Miss Elliott has also many friends in Toronto and in the west.

Mr. Geo. E. Dies, of Doherty Pianos, Limited, Clinton, when seen by the Journal in Toronto recently, had no complaints to make. "The cost of production is very high," he admitted, "but with the system recently installed at our plant we are enabled to know our exact costs, and can give dealers an absolutely square deal." Mr. Dies reported no dearth of orders, but observed that the supply of competent help is still seriously inadequate.

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

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

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

SAMPLES and PRICES furnished on request

After holidaying for a month in the south, Frank Stanley has returned to his salesrooms, 241 Yonge Street, Toronto. Mr. Stanley visited Virginia, spending his time between Norfolk, Old Point Comfort and Virginia Beach, where ocean bathing is at its best. While away Mr. Stanley stated that he refused to even think of pianos, but now that he is back at business, predicts a shortage for fall. He says "dealers who do not buy now will pay higher prices later."

"Spring arrived in Alberta somewhat later than usual this year," said Mr. J. H. Robinson, the enterprising music dealer of Westaskiwin, in a communication to the Journal, "but not later, apparently, than in other parts of Canada and the U.S. The abundant moisture in the ground, together with the warm sunny weather prevailing for the past couple of weeks, has to a large extent undone the result of the backward spring, and crops appear to be as far ahead as at this time last year."

*Do not neglect your music. It will be a boon companion which will sweeten many hours of your life.—Thomas Jefferson to his daughter.*

#### Excuses

In summer I'm disposed to shirk,  
As summer is no time to work.  
In winter inspiration dies  
For lack of out-door exercise.  
In spring I'm seldom in the mood,  
Because of vernal lassitude.  
The fall remains. But such a fall!  
We've really had no fall at all.

#### Visited Karn-Morris Factory

Mr. E. J. Merrell, for many years manager of the Karn-Morris branch at Winnipeg, visited the Karn-Morris headquarters at Woodstock recently. While in the east arrangements were concluded whereby Mr. Merrell takes over the Karn and Morris agencies for Winnipeg and district. Mr. Merrell is opening up on his own account, and his many friends in Winnipeg, where he has a large connection, will wish him every success. Mr. Merrell will also continue to look after the Karn-Morris collections in his territory.

#### FOR SALE

Piano wagon, suitable for town or country work. Pole or shafts. Has top over seat. Would exchange for piano or other musical goods. Apply James Martin, Martin's Music House, Brampton, Ont.

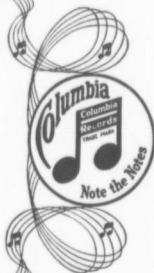
#### SALESMEN WANTED

Splendid opportunities in Winnipeg with Cross, Goulding & Skinner, Ltd., one of the leading piano firms in the West, for position as city salesman and also as travelling salesman. High salaries paid. Best of opportunities for salesmen to make big records. Apply direct, stating experience and salary desired, to Cross, Goulding & Skinner, Ltd., 525 Portage Avenue, Winnipeg.

Every day it becomes clearer that the talking machine dealer who keeps in touch with the times, and who looks a little way into the future, is in the same position—he simply cannot get away from Columbia Grafonolas and Columbia Double Disc Records.

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

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



# The Mozart Piano Co.

Toronto



Limited



**P**ROGRESSIVE piano dealers are surely and steadily finding out that the **Mozart Piano** is one of the most popular and most-easily-sold pianos of the day. Although but ten years on the market, in this period the value of its principles of construction has been proven. To-day the designs and finish are more attractive than ever; the richness and shades of the beautiful veneers are more pronounced; and the tone quality is a continued delight to the musical critic.

Ample capital enables an aggressive organization to offer a tempting proposition to dealers who will handle the **Mozart Piano** in a wide-awake modern way.

**Are you interested in particulars?**

Write, wire, or telephone.

**NATIONAL PIANO COMPANY LIMITED**

266 AND 268 YONGE STREET

TORONTO

## TRADE IN WINNIPEG

PIANO trade in the city is reported quiet by the majority of dealers, but to offset this there is encouraging activity in the country. Backward weather conditions, during which local frosts damaged the efforts of gardeners, is blamed for preventing greater activity in music trade circles. The demand for talking machines continues good, but there is less heard of the short supply of machines. Dealers who have concentrated on record selling report the winning back of many old customers.

Mr. Henry H. Mason, Toronto, general manager, Mason & Risch, Ltd., spent a few days in Winnipeg recently. Mr. Mason is on a visit to Mason & Risch branches in the west, and purposed going through to the Pacific Coast.

Mr. J. Redmond, of the J. J. H. McLean Co., Ltd., has left for his summer home at Picton, Ont., where he will spend the summer months. Mr. Redmond called on trade friends in Toronto en route.

Mr. W. B. Puckett, vice-president and manager, Williams Piano Co., Ltd., Oshawa, is on a visit to Williams New Scale dealers in the west.

Mr. Fred Cross, the genial western representative of Williams Piano Co., Ltd., Oshawa, was among recent trade visitors in the city.

Mr. C. B. Moore, of the R. J. Whitla Co.'s Pathe department, is on a trip among his list of customers throughout the west and north.

Mr. E. J. Merrell, accompanied by Mrs. Merrell, paid a visit to the Karn-Morris headquarters at Woodstock, Ont. While in the east Mr. Merrell completed negotiations for the representation of Karn and Morris lines in Winnipeg and district, having decided to go into business on his own account. Mr. Merrell has been associated with Karn and Morris lines for several years, and is naturally thoroughly conversant with their various features. He will continue to look after the Karn-Morris Co.'s local collections. While on their trip east Mr. and Mrs. Merrell visited Niagara Falls and Toronto.

Mr. R. C. Willis, who has been representing his firm, the Doherty Piano Co., in Winnipeg, has left with his wife and family for Clinton, Ont., where they will in future reside. Mr. Willis will now be associated with the factory. The Doherty collection department report collections as fairly good, an improvement over last month being noticed.

Mr. Scafield, of the Western Gramophone Co., distributors of "His Master's Voice" products, has just received a couple of shipments of three different styles of Victrolas, which were badly needed to help meet the wants of dealers. Record business is particularly active with the Western Gramophone Co.

Mr. Joseph Tees, 235 Portage Avenue, reports phonograph business a little quiet for the month of May, but is looking forward to a good campers' trade.

Miss Etta Goddan, who has been associated with Wray's music store for the past four years, has severed her connection with this firm, and was united in marriage to Mr. Nathan A. Rudawsky on June 12th at her home in the Ripstein Block. Mr. and Mrs. Rudawsky will visit Banff, Seattle and California for the next two months, after which they will reside in St. Paul. Her many friends in the music trade wish her all happiness.

Mr. Sam Sadler, who before donning khaki was collector for the Karn-Morris Co., mourns the loss of his brother, George Sadler, who was killed at Vimy Ridge.

The R. S. Williams & Sons Co., Ltd., report a big demand for musical goods, but owing to the difficulty in transportation and factory shortage, it is impossible to fill orders as satisfactory as they wish.

Winnipeg Piano Co. have inaugurated Saturday afternoon closing for the summer months, which act of consideration will be duly appreciated by the firm's staff. The company have added the fifth car to their fleet of Fords

for the use of salesmen and tuners. May sales and collections were reported comparatively quiet by this firm.

Fowler & Co. report city business as quiet, but a very good country trade, a large percentage of cash being obtained on country sales of Willis pianos.

Mr. W. A. Heake, and Mr. W. J. Wilson, have joined the selling staff of the Fowler Piano Co. Mr. J. Cartledge has also been added to their list of employees as tuner.

Stanwoods, Limited, are placing in stock some new styles of the "Sovereign" machine. Talking machine business is reported good by this firm.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner, reports business as coming along fairly well, with a little improvement over last year. In the first two golf competitions of the season Mr. Bull tied for first place on both occasions.

The Columbia Grafanola Co. report their principal shortage as needles; all other goods are now coming along nicely.

The Furnishers, Limited, of New Brunswick, are now opening up Columbia departments in their various stores throughout the West.



A talking machine window by the J. H. Ashdown Co., Winnipeg.

Mr. Lurie, of the Melotone Talking Machine Co., is at present on the road calling on the trade, and reports very good business.

With the Canadian Phonograph and Sapphire Disc Co. business is reported as fairly good in Pathe lines.

## Bell Manager Visits Chicago

Mr. H. A. Grimsdick, managing director, Bell Piano & Organ Co., Ltd., Guelph, is just back from a short visit to Detroit and Chicago. Mr. Grimsdick planned to attend the Trade Convention and visit the Music Show in the latter city, but was delayed in Detroit.

In an interview with Mr. Grimsdick, he informed the Journal that the Guelph factory is busy with the available staff, but that shortage of labor is presenting difficulty. He was very pleased over a car-load order recently received from the Montelius Piano House, Limited, of Vancouver and Seattle, who are once again featuring the Bell line in British Columbia. This well known Company is now settled in a handsome new store on Granville Street, Vancouver, and will devote a large portion of the space to Bell pianos and organs. In past years the Montelius Company made record sales of Bell instruments, and both Mr. Montelius, senior, and Mr. Montelius, junior, are delighted to be once more pushing a line with which they did so well in former years.

### Piano Man Now Lieutenant-Colonel

Word has come to friends at home that Major Milton Francis, of Port Arthur, Ont., on duty in France, has been promoted on the field to the rank of Lieutenant-Colonel. He is attached to a British Columbia battalion as officer in command. He left the Twin Cities in the early stages of the war as company major in a Winnipeg battalion. His promotion first to a senior majority and later to that of commander of a battalion has been given in the war zones of France. He was in the battles of the Somme, Courcellette and Vimy Ridge, and in subsequent actions in the neighborhood of Lens.



Lieut. Col. Milton Francis, who before going to the front was a piano man in Port Arthur.

Colonel Francis is the head of the Milton Francis piano and music stores in Port Arthur and Fort William. He was active in the old 96th Lake Superior regiment, in which he held the rank of captain. Mrs. Francis and young son are in England. His brother, Mr. A. H. Francis, is manager of the Port Arthur branch of the Francis stores.

### New York Dealers Propose to Adopt Minimum Prices at Which to Advertise Pianos and Players

The music dealers of New York City are endeavoring to fix minimum prices at which to advertise pianos and players. At a meeting of over thirty retailers the following resolution was adopted:

"That it is the sense of this association that it is not good policy at the present time to advertise pianos at less than \$225, or player-pianos at less than \$450, and that terms should be omitted from all advertising."

The meeting at which the above resolution was adopted was the outcome of action by some local dealers who realized the injury being done the trade by advertising pianos in the newspapers as low as \$195, and player pianos at \$395, or some figure near this amount. There is a desire also to eliminate the advertising of terms.

The higher prices which retailers are paying for goods, and the increased cost of selling as a result of the war, precipitated action on the part of the New York trade, which has a strong association known as the Piano Merchants' Association of New York. E. Paul Hamilton is president. All members of the Association are to receive copies of the resolution, and each will be asked to vote

upon it. Upon the result of the vote will depend the adoption of the figures named in the resolution.

### Captain Child on Furlough

Capt. W. A. Child passed through Toronto en route from the trenches in France to his home in Regina, where in civil life he is senior partner of the firm of Child & Gower. His firm have the Steinway and Nordheimer agencies in Saskatchewan, and they feature Columbia Graphophones and records.

Captain Child has been away from Regina for two and one-half years, during which time he has undergone military training and activity in England and France. He participated in the celebrated battle of Vimy Ridge, in which the Canadian troops earned everlasting renown for themselves and their country, and in which so many gallant Canadian soldiers laid down their lives.

Though the horrors of the battlefield were too freshly impressed upon his memory to make their discussion agreeable to him, Captain Child was able to recount many instances in which Canadian officers and men maintained the traditions of the armies of the Empire for daring and bravery. He was invalided home suffering from an attack of pleurisy, and after a few days attending to business in Toronto went on to Regina, where he is one of the best known and most popular men in the city. After a short holiday in Banff he is back again at business, with which he will remain until his leave expires.

Among the Canadian officers of his own acquaintance Captain Child referred enthusiastically to the work of Victor Nordheimer, the only son of Mr. Albert Nordheimer, President of the Nordheimer Piano Co. When war broke out Victor Nordheimer, who held the rank of major, immediately enlisted. He was attached to the Royal Canadian Dragoons, and with his command eventually arrived in England. In order to get to the front he reverted in rank to lieutenant. With Lieut. Roy Nordheimer, the only



Captain W. A. Child.

son of the late Samuel Nordheimer, Captain Child was also in touch. He is also "somewhere in France," and in a recent engagement escaped capture only by the narrowest margin.

Mr. C. A. Bender, general manager, Heintzman & Co., Ltd., Toronto, was a recent visitor to New York.





# The Cecilian Concertphone

A Range of Designs—One Quality

## High Class Trade and Lasting Returns

are founded only on quality goods. The success of your phonograph department is assured linked up with the Cecilian Concertphone. It stands for the "name and quality" class.

The name "CECILIAN," for the past 35 years, has stood for the highest conceptions in music. That means an established reputation, one that instantly suggests a high musical standard to the prospective buyer.

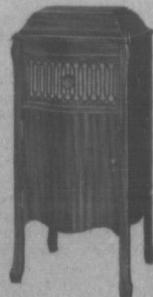
CECILIAN quality has never been disputed, and the CECILIAN CONCERTPHONE possesses every feature that appeals to the most critical buyer. Sheer beauty of tone, artistic design in cases, ball bearing universal tone arm, perfect tone control, simple and effective stopping device, all added to the most powerful, silent and efficient motor on the market, make the CECILIAN CONCERTPHONE the most perfect and highest grade phonograph ever offered to the public.

The success of the CECILIAN CONCERTPHONE since being placed on the Canadian Market has been nothing short of marvellous, and dealers will be wise to secure territory at once for this incomparable phonograph.

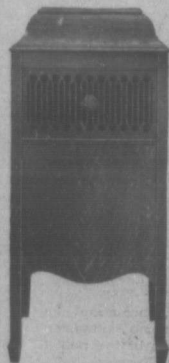
The CONCERTPHONE plays all makes of disc records, and plays them perfectly. It is, in truth, the highest grade phonograph in the world. Write at once for catalogue and full information.



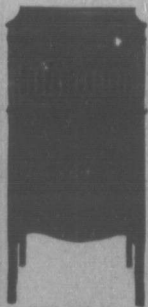
THE APOLLO  
\$65



THE SUPERB  
\$135



THE ALEXANDRA  
\$100



THE ROYAL  
\$200

## Musical Instruments Ltd.

DISTRIBUTORS

247 Yonge Street, - Toronto

# Cecilian



**T**HE Canadian buying public are quick to detect any lowering of quality. On the other hand they are impressed by a consistent maintenance of an established standard.

In this lies the Cecilian dealer's insurance policy against a standing-still or a slipping-back of business prestige.

Even did we desire to do so, we could not "ease up" in the policy of Cecilian quality. The list of reputable dealers who have taken on the Cecilian line are men of that stamp who demand the very finest goods, and will be put off with none other.

Our high standard, therefore, once adopted by ourselves, is fixed because no skimping would be tolerated by dealers of the rank ours are.

The name "Cecilian" is a pledge of superior value.

That's what you want, isn't it?

## The Cecilian Co. Limited

Makers of the World's Finest All-Metal-Player-Pianos  
 Factory . . . . . 1189 Bathurst St., TORONTO  
 Head Offices and New Retail Salesrooms:  
 247 Yonge Street . . . . . TORONTO

## World - Famous

Established 1883

### United States Music Trades Conventions

But few members from the Canadian trade attended the annual convention of the "National Association of Piano Merchants," held at Chicago on May 23 and 24. In connection with this convention, which was preceded by the convention of the piano manufacturers of the United States, was held an extensive Music Show in the Coliseum.

The officers elected by the National Piano Manufacturers' Association for the ensuing year are as follows:

President—J. A. Coffin, of E. Gabler & Bros., New York.

First vice-president—Paul B. Klugh, The Cable Co., Chicago.

Second vice-president—K. H. Gibson, Ivers & Pond Co., Boston.

Secretary—H. B. Morenus, Hobart M. Cable Co., La Porte, Ind.

Treasurer—C. C. Conway, Hallett & Davis Piano Co., Boston.

The retailers elected the following officers:

President—Edmund Gram, Milwaukee, Wis.

First vice-president—Dan J. Nolan, Cleveland, O.

Second vice-president—P. E. Conroy, St. Louis, Mo.

Secretary—Percy S. Foster, Washington, D.C.

Treasurer—Carl A. Droop, Washington, D.C.

In his address the retiring president, Mr. John A. Turner, emphasized the necessity of music, and that it is an inspiration in every crisis. "The fact that it is," he urged, "should be impressed so thoroughly and generally that the music trades will not only not be placed in the needless luxury class, but will be more prosperous during the war than before."

He quoted the seven rules for success laid down by one of the largest flour mill operators in the world:

First—Remember if a man is a trader, he will get there. He must keep his eyes open and study his business.

Second—Make a strenuous effort to get your money in. A man demands as much credit as he gives; the more he gives the more he needs.

Third—Always buy in quantities when you can, and get the best prices. Prices are dependent upon quantity.

Fourth—Take your bank into your confidence. Your bank is your business partner.

Fifth—Constantly convert your stock into cash.

Sixth—Analyze your stock—beware of unprofitable novelties, and the flattery of novelty trade. It is the daily staples that count.

Seventh—Pay attention to your books—in them you can read the story of success or failure.

"It is to this last rule that I would lay particular stress for men in the piano business. Pay attention to your books—when all is said—here is the answer to rising costs and need of credit. In your books is contained a complete history of your success or failure. Your books cannot be kept too accurately—they cannot be too often analyzed. They will tell you how to buy profitably—they will point the way to success when the future seems threatening."

The Association officially approves "The One-Price System" by its going on record as reaffirming its endorsement of the Stephens Bill for the maintenance of prices.

The next convention is to be held in New York. A resolution was passed urging that the convention cities in future provide no entertainment.

A resolution was adopted asking the Government to place a ban on liquor during the war.

#### Mr. Nordheimer Tells About Canada

Mr. Albert Nordheimer, who is commissioner for Canada for the Association, attended the convention sessions and was impressed with the serious and business-like manner in which the various items were handled, the two days being given to uninterrupted business from morning until

evening. He concluded that in the United States, as in Canada, effort is being directed toward advancement in trade conditions and to constantly elevating the status of the business.

In addressing his audience at Chicago, Mr. Nordheimer found those present very much interested in Canada's experience on the outbreak of war and since. He told them of the temporary paralysis to trade here, and the uncertainty immediately following an unprecedented situation. With characteristic enterprise the Canadian people and Canadian business interests soon rallied and began "carrying on" with necessarily greater vigor because of less favorable conditions.

He told them of the spontaneity and rapidity with which an army was equipped, and a first contingent of 30,000 volunteer troops being sent overseas, with succeeding contingents at regular intervals ever since.

Mr. Nordheimer suggested to the manufacturers there the troubles and difficulties they might expect as the result of enlistments. Canada's piano factories had been depleted to a point that made the production of goods a serious problem, while the cost of materials and supplies had soared to figures hitherto unthought of.

He predicted for the United States a resumption of business activity when the people had settled down to the inevitable after the first shock of entering war had passed, and which naturally disjointed general business.

Commenting to the Journal upon the reception tendered him, Mr. Nordheimer spoke very enthusiastically of the many courtesies extended to him by members of the United States trade. While he has many warm personal friends, and the House of Nordheimer is well known in the United States, Mr. Nordheimer took their warm hearted hospitality as a compliment to Canada and the music trades of this country.

Arriving at the banquet a little late he was spied by the chairman of the evening and promptly invited to a place at the speakers' table reserved for him. The banquet was held in the Gold Room of the Congress Hotel, which was elaborately decorated for the occasion. A pleasing feature was the fact that the Union Jack was entwined with "Old Glory."

### Urges Canadian Piano Manufacturers to Investigate Africa

"I wish to emphasize the great cry here for pianos," writes a Journal correspondent from Johannesburg, South Africa, "especially British goods." In conversation with a keen business man he remarked, "We want to patronize British goods and keep all the money in the Empire if possible." Such is a significant remark from a dealer who has been in African piano line for years.

"The class of pianos wanted must be landed here after freight and customs have been paid and placed on the market to sell at \$325 to \$400 cash. I refer to upright grands. In grand pianos say from \$650 cash.

"Not long ago an American house sent a traveller from New York here with a certain class of pianos for exhibition and sale. To-day this instrument is almost a household word. He successfully sold the samples, and was able to place an order including sale agency in Transvaal, to one of the big piano firms here. There were two classes of instruments selling at approximately £65 and £75.

"What is wanted in this country is 5-ply wrest plank bushed pin holes and solid all-round instrument. The great difficulty here for a piano to keep in tune is caused by long months of dryness, which we get from May to October. Rusted pins are undreamt of here owing to great drought. It is this piano which our market cries for to-day. There is also another great difficulty here. Actions become fright-

fully loose, not unlike the winter months in Canada, when furnaces are going and house is heated up. Can an action be invented to stand against the great drought? If so, such a mechanism will be welcome down south.

"Could I suggest that the piano manufacturers of the Dominion get together and consider the great market which their colony Africa has for British pianos. In days to come the captured colonies will have a still further demand, for all classes of instruments, organ, piano, violin, and other small goods. Let manufacturers send their representatives out here and sound this place. I am sure he would be very welcome."

The correspondent above quoted also says that "until war broke out African music trade was the dump-heap for all classes of German pianos. In pre-war times a good German piano could be sold for \$225 cash here. . . . It is up to Canada and the Homeland to deliver the goods, as this is not a manufacturing country as are other colonies.

U.S.A. has a big trade down here, and I trust the Dominion shall in future receive the bumper share."

### A Budget of News in British Music Publishing Circles

Mr. William Allen, general manager of Messrs. Ascherberg, Hopwood & Crew, Ltd., London, is being congratulated on his appointment as a director of the company. Before entering the music trade, Mr. Allen had had considerable experience in another branch of publishing, having for some years occupied a prominent position with Messrs. Cassell & Co., Ltd., and while in their service he was responsible for the inauguration of several new and successful ventures. "The Story-Teller," the popular fiction magazine, may be instanced as one of the most successful of these. Since Mr. Allen became associated with Messrs. Ascherberg, he has kept the firm well in the front rank of music publishers.

Messrs. Enoch & Sons, the London music publishing house, have removed from 14 Great Marlborough Street, where they have carried on business for the last thirty years, to No. 58 in the same thoroughfare. A spacious recently erected building at this address is now entirely occupied by Messrs. Enoch, and it provides ample space for future development. The shop on the ground floor, and a music room on the first floor for the use of artists, are in keeping with the remainder of the spacious and well lighted premises. The Journal learns that the first visitor to the new premises was Sir Edward Elgar.

Mr. E. Donajowski, the London publisher of Castle Street, is selling out his catalogue of vocal and instrumental music through Messrs. Puttick and Simpson.

An attractive newsy paper has made its debut in London. It is called "The Music Trade," and is published at 3 Hills-Place, Oxford Circus, London, W. 1, England. The Music Trade seems to be specializing on the music publishing field.

### Better Piano Advertising

NEWSPAPER advertising of a number of music houses is so commendably different as to excite the admiration of anyone interested in musical advancement. The particular advertising that suggests this observation recognizes the principal of presenting musical instruments for the pleasure to be derived from their use, the educational advantages, the mental regeneration, the sociability of music, etc., and not for their cheapness, cut prices, nothing-down-and-no-interest terms, or their antiquity. This better advertising of the music trade also recognizes that the greatest competition against the music trades is not the competition within the trade but of public apathy, indiffer-

ence to the importance of musical education, and, of course, such influence as the automobile.

The present status and magnitude of the talking machine trade has not been reached through blind, unreasoning competition, of which cut prices are a by-product, but by an appeal to the musical desires of the public. The musical versatility of the talking machine has been consistently played up, but only where a salesman is sowing the seed of desire that he hopes to propagate into a well developed sale have the musical possibilities of the piano been enlarged upon. To beat the other fellow out at all costs seems to have been evolved into the supreme and only object of piano salesmanship.

Possibly the piano trade can take a hint from the advertising of one of the largest automobile concerns. This firm presents compelling pictures of individual and family delights available only to the owner of a motor car. Other makers undoubtedly benefit from this firm's advertising, but it surely does no less business by reason of its desire-creating policy in which specifications and prices are obscurely subsidiary.

### Fifty-Fifty

AT the present time we are selling about thirty-five players and sixty-five straight pianos out of every hundred uprights we have on our floors. In my opinion the proportion ought to be even—fifty-fifty—and I think it can be made so without any particular change in methods," said a retailer in commenting on an analysis of present sales.

"Grands I count separately," he continued, "and I can say that grand sales run 10 per cent. of our totals, at least since the introduction of the small grand suitable for apartments. I certainly think that we could and should sell one player piano for every straight upright, and there is no question that if we put the right amount of energy into doing it, the results will be all we can ask for. There is more profit in the player-piano if it is rightly handled; and that means, of course, that the practice of advertising player piano bargains at very low prices is not one to be encouraged. In fact, it is wholly wrong from every point of view. If the player-piano be treated rightly and sold at something like a fair price, there is good profit in it. Again it should always be remembered that every player piano sold means the sale of music rolls. The owner of the player piano must get rolls somewhere, and if he does not get them free from us or else buy them elsewhere, then he must pay us real money for them. As for giving them away, that is something we do not do. With each sale we give, as a bonus, music rolls to the amount of 4 per cent. of the contract. As for buying elsewhere, we see to it that our customers shall find it profitable, and pleasant as well, to come to us.

"So, I am all for the player piano, but yet I do not think we can get along without the straight upright just yet, or even for a long time yet. It will be a long time, in my opinion, before the straight upright goes out, for there is still a prejudice against the player in people's minds here and there, quite strong enough to defeat many attempts at making player sales. Still, I think it would be a very good thing if we were all to make a rule to try anyhow, to sell a player piano in every case, only desisting when it becomes certain that the attempt is not being regarded by the prospect with very great favor.

"Meanwhile, our house is making strenuous endeavors to sell on the fifty-fifty basis, and I hope that before the end of 1917 we shall have reached that point. I am strong for the player piano and want to see it on top."

Those who can take the lead are given the lead.

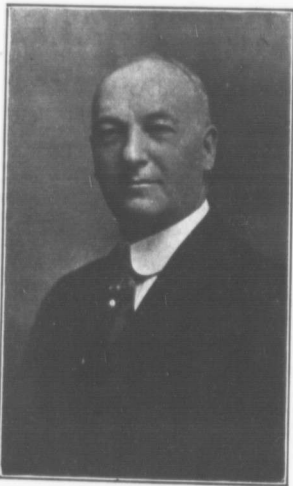
## Piano Man Presented with Diamonds

*Mason & Risch Ontario Managers Meet*

On June 4 and 5 the Ontario branch managers of Mason & Risch, Ltd., met at the company's headquarters in Toronto, to discuss business and to confer with their general manager, Mr. N. H. Conley. Their business finished, the men dined together in Sir John Eaton's private dining room in the T. Eaton Co.'s cafe.

At the conclusion of the dinner Mr. E. L. Brown, manager of the Hamilton branch, announced on behalf of the branch managers, that there was still another matter that must be attended to before they parted, and this referred to their general manager, Mr. N. H. Conley. The latter, at mention of his name, was suddenly all attention, and began mentally gathering his forces together to meet the crisis, whatever it might be. Mr. Brown began to read from a paper that he held in his hand, and as he finished, a magnificent diamond tie pin was put in Mr. Conley's hands.

Though taken off his feet, metaphorically speaking, the recipient of the presentation pulled himself together, and



Mr. N. H. Conley.

told the boys that no matter how he tried or what he said, it would be impossible to tell them how he appreciated their gift, but even more, the address and the sentiment that prompted both.

The address was signed by the following branch managers, on behalf of themselves and their staffs: Clifford Gray, London; H. E. Wicks, Guelph; E. L. Brown, Hamilton; S. Gibson, Stratford; E. C. Shreiner, Kitchener; W. Webb, St. Catharines; Wm. E. Arthur, Niagara Falls; John Glassford, Chatham; T. R. Pratt, Smith's Falls; H. W. Sherriff, auditor; H. B. Sheldrick and H. M. Bishop.

The address read by Mr. Brown is as follows:

"Mr. Conley, I speak in behalf of all your Ontario branch employees; your managers here assembled, your salesmen, your bookkeepers, your clerks, your auditor and collectors, your tuners, your janitors and errand boys. We have on our minds a matter of grave importance and crave of you

at this time your patient hearing while this matter is laid before you.

"Undoubtedly you have at all time since the inception of your branch store policy, endeavored to the best of your ability to be a fair and just intermediary between your many employees, who give their time and ability, and the head of this house, on whose capital investment we endeavor to earn a profit.

"We know your heart is big, bigger in fact, many times to our benefit, than perhaps a plain, cold business judgment would warrant. You have been patient with us when we have been wilful, you have counseled us wisely when we needed guidance, you have staunchly backed us up and instilled into us confidence and ambition when conditions were adverse, and you have always been ready to praise and reward us for honest effort.

"No business house can endure unless the policy upon which it is conducted is fair to its customers, fair to its owners and fair to its employees. That we each and all approve most heartily of the business policy as outlined and carried out by you, is evidenced by the harmony in which we work as one great family.

"You have the confidence and support of your organization. Our hearts are with you. We appreciate our leader and desire at this time to express to you in a tangible manner our faith and loyalty. It is beyond the compass of these few brief remarks to express to you all that is in the heart of each of us, so we trust as an evidence of our affection for you that you will accept this small token, and in wearing it throughout the years to come, may its ever scintillating ray be to you a symbol of our steadfast faith."

## Pianos Not To Be War-Taxed in U.S.

Piano and musical instrument men of the United States are jubilant. The Senate Finance Committee at Washington has decided to exempt all musical instruments from taxation under the war-revenue bill. It had been proposed to put a war tax of five per cent. on the sale price of every instrument sold in the United States. This proposal brought strong protests from the trade. Deputations went to Ottawa, and every senator and member of congress was inundated with letters and telegrams. The trade was able to convince the law makers that musical instruments should not be taxed as luxuries, having long since ceased being classed as other than necessities.

## His Twenty-Fifth Anniversary

A. L. Ebbels, of the American Piano Supply Co., New York, and who looks after that firm's business in Canada, completes 25 years of service in the supply trade on June 20th. Mr. Ebbels entered the employ of the original house of Alfred Dolge on that date in 1893, and since then has travelled well on to one million miles in the course of his rounds.

Mr. Ebbels made his debut in the music trades of the United States via a Chicago trade paper, on which he secured immediate employment on his arrival there from Toronto, where he was born and went to school. He is familiar with the growth of the music industries of this country, and has an intimate knowledge of the history of the various manufacturing firms.

J. W. Crothers, formerly a piano salesman in Toronto, went overseas as a private, and is now a sergeant in a section of the motor transport. "It gives me pleasure to still be able to peruse the pages of the Journal," writes Sergt. Crothers. "Having sold pianos for a number of years I appreciate knowing how the business is prospering."

# We Give You the Only Selling Idea in the Phonograph Field To-day that is Non-Competitive

# Pathé

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



WE give you the only feature which no other phonograph in the world can claim. We give you the selling idea, which makes the soundest appeal to the phonograph buyer. The idea which appeals to the average man's desire to get the utmost for his money—and then **proves** that he is **getting** the utmost. What is this idea? It is the idea embodied in the

## Pathé Sapphire Ball

It is the idea behind this record-saving jewel, which in the Pathéphone takes the place of sharp metal needles; the idea which enables us to guarantee **LONG LIFE TO THE RECORD**. And the Pathé Sapphire Ball, because it is permanent, hits the public strong with the argument of **NO NEEDLES TO CHANGE**.

## Pathé Supremacy

In Europe, Pathé supremacy in the phonograph business has been acknowledged for twenty years. Here in America the Pathé name is rapidly assuming the same significance. Pathé accomplishment, Pathé quality, and Pathé service all give the Pathé line an individuality possessed by it alone.

### Talent Known Internationally

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

MURATORE	FITZIU	SLEZAK
GIORGINI	CAVALIERI	THIBAUD

OBERA	ANCONA	TITTA RUFFO
PARVIS	EONINSEGNA	URLUS
BURZIO	CONSTANTINO	NOTE
ALBANI	PINI-CORSI	BASSI
AFFRE	JOURNET	ALBERS
SAMMARCO	BURRIAN	DIDUR
DE CISNEROS	SPARKES	GAEVANY
	VALLANDRI	

These famous artists form but a small part of the vast assemblage of talent listed by Pathé. Many under exclusive contracts.

In addition are numerous artists and musical organizations of the first rank in Europe, who have never been heard in this country, because their contracts kept them abroad. Pathé brings this vast assemblage of European talent to you.

Tell us to-day that you want to be able to offer your customers the Exclusive Pathé Features—that you want Pathé selling co-operation. Don't wait until you "think of it again." Write now.

## Pathé Frères Phonograph Co. of Canada, Limited

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

Western Distributors: R. J. Whitla & Co., Winnipeg, Man.  
Maritime Province Distributors: H. L. Hewson & Son, Ltd., Amherst, N.S.  
C. W. Lindsay Limited, Montreal

### House of C. W. Lindsay, Ltd., to Distribute Pathe Lines

Mr. O. C. Dorian, general manager of Pathe Freres Phonograph Co. of Canada, Ltd., reports that one of their newest agencies is that of C. W. Lindsay, Ltd., Montreal. Arrangements have been completed whereby this house will be Pathe distributors for the territory served by their headquarters in Montreal and their branches located at Ottawa, Quebec, Sherbrooke, Three Rivers, Kingston, Belleville, and Brockville.

### Victor Dealers' Ideas

A. C. Denike of Amherstburg, Ont., who is more especially a druggist, finds his Victor Record business so good that he has built a new record rack, and been obliged to invest in a motor truck to deliver the goods. He now has a canvasser devoting all his time to Victrola business.

The Bengough Drug Store of Bengough, Sask., conceived the idea of giving a concert with a Victrola and Victor records combined with selections by local talent, which created a great deal of interest in the town of Bengough, where it was given, and incidentally produced \$30.00 for the Belgian Relief Fund, a collection being taken at the door. The programme consisted of twenty selections on the Victrola and these were interspersed with solos, both vocal and instrumental, recitations, readings, etc.

### Advising Sonora Dealers

In anticipation of advanced prices, considered to be an inevitable result of U.S. entering the war, I. Montagnes & Co., Toronto Sonora distributors, are urging their dealers to buy now. They point out that increased prices in the United States will increase Sonora prices in Canada, and that dealers who buy in advance will have the additional profit. In preparation Montagnes & Co. have secured an unusually heavy shipment of the different models of the Sonora line.

They have also received and shipped the first instalment of Made-in-Canada Sonoras. These are of the "Troubadour" model, and a small machine retailing at \$35.00, made specially for Canadian trade. This small machine is not in the United States Sonora catalogue. The "Troubadour" is equipped with Swiss motor imported direct.

### Music and Musical Instruments

At a meeting of the Ottawa Rotary Club, Rotarian McKechnie, proprietor of the McKechnie Music Co., read a paper on "Music and Musical Instruments." As a result of his paper the Rotarians of Ottawa received some interesting sidelights on the development of music that will give them a better opinion of the place of music.

Mr. McKechnie's entry into the music business was in 1891, the first work assigned to him being to polish the large plate-glass front doors.

In his address Mr. McKechnie put in a plea for the better class compositions, and regretted the popularity to which trashy importations can attain in the face of good music. A better state of affairs would result if music were taught in the public schools, and this he earnestly advocated.

Personally, Mr. McKechnie has done a great deal in bringing musical talent to Ottawa, and is therefore responsible for much of the capital city's musical development.

### Standish Phonograph Co.

Standish Phonograph Co., Ltd., has been incorporated with an Ontario charter. The capital is to be \$40,000, and the head office at Toronto. The incorporators are A. B. Crosby, W. F. Hayes, manufacturers; Wm. T. Standish,

salesman; J. G. Shaw and Joseph Montgomery, barristers, all of Toronto. The first three named are the provisional directors.

### NEWS NOTES

Mr. Russell Teeple, of Canadian Symphonola Co., Ltd., Toronto, spent a week in New York in connection with his firm.

Mr. E. van Gelder, of I. Montagnes & Co., Toronto, is on a business trip to Western Canada in the interests of the Sonora line of phonographs.

Recent out-of-town trade visitors to the House of Nordheimer were Mr. Geo. Whitehouse of Peterboro and Mr. Brown of C. W. Lindsay, Ltd., Ottawa.

The annual excursion and picnic of the Toronto and Hamilton officials and employees of the R. S. Williams & Sons Co., Ltd., is to be held on June 21 to Queenston Heights.

A recent London dispatch reports the injury of Mr. Alfred Croden, a piano man of that city, when his auto overturned. He is a brother of Mr. John A. Croden, of the Canadian Phonograph Supply Co.

Mr. J. E. Hoare, president, Cecilia Co., Ltd., Toronto, was among the few Canadian piano men to visit the Music Show held at Chicago in connection with the trade conventions there. Mr. Hoare found the Show a very representative one, and well worth the time and cost of a trip to take it in.

"The original Gram-o-phone" in the window of the National Piano Co., Ltd., Toronto, attracted a great deal of attention. It was displayed beside an up-to-date Victrola. In their Victrola department the National Co. is making good progress in building up a permanent list of record customers. Incidentally, the National Co. have a series of attractive and well built cabinets specially constructed for records.

William T. Davis, Toronto, is not only a valued member of Frank Stanley's tuning staff, but he is a composer with a number of meritorious works to his credit. March "Adanac," by Mr. Davis, was played by the Canadian Overseas Battalion Bands. March "Adanac" has a strong appeal. The arrangement is by W. R. McAnlass. C. Musgrave & Bro. are the publishers.

"Orders unfilled and not a player on the floor," is the way Mr. T. J. Howard, of the Newcombe Piano Co., Ltd., epitomized conditions with his firm. Like all manufacturers he feels the severe strain resulting from scarcity of hands to man the plant. Retail trade he reports good, both in Newcombe and Willis lines.

A. Lorne Lee, of the Nordheimer staff at Hamilton, has a number of good music compositions to his credit. Some of these are on rolls for the player piano. "Chrysanthemum Waltzes," with mandolin interpolations by Mr. Lee, is available on a hand-played roll. This is a fetching air that makes a ready appeal by its musical attractiveness and because of its being different.

"We have been following the articles on 'The One-Price System' with great interest," remarks G. C. Walker, manager, Walker's Music Store at Prince Rupert, B.C., in a communication to the Journal. "We consider that it would be the only system providing all manufacturers and dealers would like it up.

"We like the Journal," volunteered Mr. Walker, "as it gives much information we cannot get elsewhere."

### Orders From the Antipodes

"We have received very good results from advertising in the Journal," writes Globe Decalcomanie Co., of Jersey City, N.J. "Orders have reached us from New Zealand and Australia." The firm has a mailing card showing various transfer designs in gold. This card is mailed to inquirers interested in transfer name plates.

# WILLIS



## An Uncompromising Piano Ideal

As in men, so in pianos there is no real character without a history. Piano character, or quality, as it is usually called, is no mushroom growth.

It is the result of steady progress in adhering to an ideal. It takes more than good intentions to build real worth into an instrument. It requires experience, capital, organization and personality.

In the world of commerce costs must be considered, but unless the manufacturer's ambition rises above costs the highest quality can never be reached.

Back of Willis pianos and players stands the piano wisdom—manufacturing and retail—of years. The

finished product is what a manufacturer, a stickler for quality, is proud to place his name upon; also it is a



Willis Style "F"

product that will take from the retailer's standpoint.

The name Willis to you means the selling of a line which measures up to this uncompromising ideal.

**Willis & Co., Limited**      **Factories:**  
**St. Therese, P.Q.**

HEAD  
OFFICES

580 St. Catherine St. W., Montreal, P.Q.



## Montreal Piano Men Meet

THE last general meeting for the season was held by the Piano Merchants' Association of Montreal on the evening of Monday, June 4, at the warerooms of J. W. Shaw & Co. Mr. J. W. Shaw, president, was in the chair.

Those present were: J. W. Shaw, president; R. A. Willis, vice-president, Willis & Co., Ltd.; C. D. Patterson, director, Willis & Co., Ltd.; J. A. Hebert, C. W. Lindsay, Ltd.; W. H. Leach; W. J. Whiteside; W. W. O'Hara, Layton Bros., and who is secretary of the Association.

Among the decisions arrived at was the standardization of piano rentals. The Association decided upon a rental basis of \$5.00 per month and cartage both ways.

Owing to illness, Mr. A. P. Willis was unable to be present, but in a letter read by Mr. Patterson he made a number of suggestions and recommendations. These included a report of the committee appointed to interview the press concerning certain classes of advertising considered unfair. Information is being given the press concerning irresponsible persons endeavoring to trade under misrepresentations and persons trading from private houses.

The suggestion was made by Mr. Willis that there should be a minimum price at which pianos and players should be advertised, and he expressed the hope that the Montreal trade might be able to carry out the principal of not advertising any new piano for less than \$250, and no player under \$500. This is to counteract the impression of cheapness that has been made upon the public by the featuring of low prices. "It is a pernicious thing in the trade," said Mr. Willis, "that nearly all the advertising is at cheap prices. It is a false education for the public."

Certainly the dealer should get up to \$300 for the cheapest new piano and \$500 for the cheapest player. Come out with your prices like a man; don't be afraid to ask \$400 and \$500 for a piano, and \$800 and \$900 for a player.

"You want very much that you should have 'Music in the Home' published that the public may be educated, and you are paying good solid cash in the way of advertising. Now does your advertising educate the public that a piano is worth \$400 if made in Canada and \$500 for the best upright, and that players are not much use if they are under \$650 and running up to \$900 and \$1,000? We pay for advertising, so let us use our space to educate the public."

Mr. Willis also urged "The One-Price System," and that pianos in the warerooms should be price marked in plain figures. He expressed the hope that some means be adopted for perfecting the one-price system by standardizing the allowances on exchanges.

Reference was made to concerts and cartage, and to Music in the Home, and Mr. Willis said concerning summer closing:

"If there is any firm that Saturday afternoon closing would injure (in June) it is our firm, and this fact I have often stated before to our conferees, but if the dealers of the city will be unanimous in closing down Saturday afternoon in June, July, and August, I will not stand in the way and I will agree to that. I hope that in the autumn and next winter that we will have many good meetings. I think there is a good deal that we can do to help one another. This is an age of association and fraternity, and I think we need it."

With one or two exceptions the local piano houses have decided to close their warerooms on Saturday afternoons at one o'clock during the months of June, July and August. The exceptions to the rule objected to closing during June, but will observe July and August.

The lines handled by C. W. Lindsay, Limited, are holding their own even in the face of the many obvious difficulties which beset the welfare of high-grade goods these days. At the Company's headquarters it was said that the Nordheimer line in particular was making most satisfactory progress.

Robert A. Willis, vice-president, Willis & Co., Limited, will shortly leave on a trip covering the trade in Eastern Ontario and the Province of Quebec, and will be gone two or three months.

Gervais & Hutchins, as announced in the last issue of the Journal, now use an automobile to call on their ever-increasing and growing list of customers. The wisdom of the purchase has already demonstrated itself in the extra volume of business produced in Cecilian and Mendelssohn instruments.

Reports received from Layton Bros. indicate that business is progressing most satisfactorily, and during the past month Mason & Risch, Sherlock-Manning, Thomas organs, and other makes featured, have shown up splendidly in sales record.

Mr. Charles Ruse, wholesale manager, Gerhard Heintzman, Ltd., Toronto, passed through Montreal on his way to the Maritime Provinces.

While in this city Anna Case has a Willis piano in her room at the Ritz-Carlton Hotel.

On the occasion of his birthday last month, Mr. A. P. Willis, president, Willis & Co., Ltd., was presented with two handsomely bound volumes by the local selling staff. One of these was on the Russian Church, and the other on Travels In Russia.

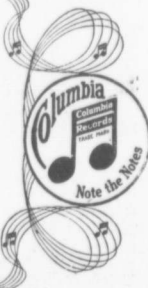
Jos. F. Sheehan and Nellie Gardini, the principal artists of the Boston-English Opera Co., are being supplied by Layton Bros. with Mason & Risch pianos when here June 11 and 15.

Miss Anna Case, the charming soprano whose recital here was so well attended, visited the warerooms of Lay-

Right *now* is a remarkably appropriate time for you to write us for particulars.

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

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



ton Bros. Miss Case heard some Edison records of her own voice, and also listened to the singing of Mr. P. E. Layton's song, "Soon You'll Be Coming Home, Lads," singing the second verse herself to Mr. Layton's accompaniment. Miss Case was presented by the Layton staff with a bouquet of American Beauty roses.

Mr. A. P. Willis was recently one of the visiting governors to the Children's Memorial Hospital.

Mr. and Mrs. W. J. Whiteside announce the engagement of their second daughter, Edna Victoria (Gipsy), to George R. Atchison, son of Mrs. S. Atchison, of Westmount. The marriage will take place quietly the early part of June.

"The Recruit's Farewell" is the title of a new popular Canadian patriotic song, which has already met with considerable success, and which is now being introduced into the city of Montreal. The words and music are by Emmeline Stuart Godfrey (Mrs. Ernest Godfrey) of Ottawa, a well-known writer of melodious verse. The song is dedicated to the memory of her late nephew, Hugh Howard Lindsay, of the Ontario Agricultural College, Guelph, and the Department of Agriculture, Ottawa. Mr. Lindsay, who joined the First Canadian Contingent, fell at Langemarck on April 22, 1915. Published by Escott & Co., of 64 Newman Street, London W., England, copies may now be obtained from Mr. M. Waring Davis, Resident Secretary of the Associated Board of Music, at 772, Shuter Street, Montreal, at the price of 35 cents per copy. A proportion of the proceeds from the sales will be devoted by the authoress and publishers to Lady Jellicoe's Fund for Wounded and Disabled Sailors.

Duchesne & Grimard, Limited, have incorporated for \$49,000. The incorporators are: R. Grignon, J. T. Grimard, A. D. Tessier. They will wholesale and retail pianos.

Willis & Co., Limited, will, during the months of June, July and August, close their offices and warehouses every Saturday afternoon at 1 p.m. This firm are as usual supplying all the steamers of the Canada Steamship Company with Willis instruments.

### Vancouver School Children Give Big Concert

*Phonograph Flimflammer Abroad*

MAY the 25th was a great day for the younger generation in Vancouver, and also one that brought much pleasure to music lovers in general, for on that day fifteen hundred



Snapshot taken on the plot of ground at London being worked by the Sherlock-Manning Piano Co.'s engineer, foreman and foreman of the mill room. Two of the young ladies from the office just happened along to see that the furrows were being ploughed straight.

children met in the big arena to sing at the schools' concert. As might be expected, patriotic songs formed a large portion of the programme, "In Flanders' Fields" being especially well rendered. Among other songs Rubenstein's Melody in F, arranged as a song, and "White Sails," gave exceptional delight to the large audience.

The Vancouver Musical Society's orchestra accompanied the choir very ably, and also gave patriotic selections, which were greatly appreciated.

Music lovers in Vancouver are mourning the loss of Mr. George Taggart, whose accidental death we regret to state occurred on Friday, May 25th. Mr. Taggart was a native of Glasgow, Scotland. He was one of the prominent figures in the musical circles of that city, where he conducted several of the leading choirs. He was instrumental in organizing the Glasgow Select Choir, famed throughout Scotland.

Mr. Taggart came to Vancouver in 1912. Here he organized the Western Triple Choir, now one of the leading



Showing factory superintendent, Wm. J. P. McFarland, of the Sherlock-Manning Piano Co., London, on the extreme left. He, with the other men, all Sherlock-Manning employees, are actively interested in the greater production movement by cultivating two acres.

choral societies of this city. The Scottish Philharmonic Society also owes its existence to Mr. Taggart's energy. His interest in church music was evidenced by his conducting the choirs at the Grandview Presbyterian and First Congregational Churches, while for the two weeks prior to his death he had assumed the leadership of the choir at the Westminster Presbyterian Church. Mr. Taggart leaves his widow, four daughters, and two sons to mourn his untimely death. One of his daughters, Miss Jenny Taggart, being well known as the Scottish prima donna, who toured with the Sheffield Choir and other organizations throughout Britain. She also made the world tour with the Sheffield people in 1911. Mr. Taggart's sudden death will be a great shock to the many friends he leaves behind to mourn him.

Mr. Bowes, of The Bowes Music House, Hastings Street, announces that he is confining his business exclusively to the piano trade, and has increased his staff that he may more effectually deal with it. He states that the difficulty of getting supplies, the adverse effect of the war, and of conscription-talk, has led to the elimination of small goods and musical merchandise from his business.

Mr. Kent, of the Kent Piano Co., Ltd., Granville Street, reports business during the past month to have been steady, sales coming in very fairly from the outlying country districts covered by the firm's agents.

Mr. Switzer, managing director of Messrs. Fletcher Bros., Granville Street, also reports business as satisfactory for the past month.

The care necessary in making sales is exemplified in a case which happened to this firm recently. A lady bought a talking machine, paying ten dollars down and having the machine delivered. This she sold again immediately to a second-hand dealer for forty dollars, but Messrs. Fletcher Bros. fortunately discovered this at once, and were able to recover the balance (forty dollars) from the second-hand dealer. Mr. Switzer understood the lady in question had similarly bought and disposed of several other machines from other Vancouver music firms.

Business at Mr. Wm. Thomson's, Robson Street, has

been fully up to expectations, continuing steady during the month.

Mr. Kennedy, manager for Messrs. Mason and Risch, Ltd., was busy at the time of calling overseeing the unloading of a car load of pianos which proved a welcome acquisition to his stock.

Mr. Walter F. Evans, of Hastings Street, reports business to have been very favorable. This firm is now practically established in its handsome new quarters on Granville Street, though their business at the old premises has not yet been quite closed up.

### A New Cecilian Concertphone

The newest model to be added to the Cecilian line of Concertphones is a Louis design to retail at \$250. This is in mahogany or walnut, the cabinet design, workmanship and finish being particularly attractive.

This Louis design Concertphone has either a triple spring motor or electric motor, the new Cecilian electric stop and Cecilian tone modifier. It is fitted with albums for ten and twelve-inch records, and altogether is a most creditable addition to the Cecilian family.

### Has Bought Cabinet Factory

Canadian Symphonola Co., Ltd., Toronto, are now established in their new factory at 31 Brock Avenue, where the head offices of the Company are located. Mr. Wm. Long, president of this concern, has just recently completed negotiations whereby the Company will in future manufacture cabinets in their own factory, and will also manufacture for the trade.

The building purchased was formerly occupied by the Eureka Refrigerator Co., and has unusually high ceilings because of the requirements of refrigerator manufacture. The premises have a frontage of eighty feet on Brock Avenue and forty-five feet on Noble Street, being L-shaped. The factory is well equipped with an up-to-date wood-working plant. There is a freight elevator, excellent offices, and a dry kiln in connection with the factory.



Mr. J. F. Sherlock, of Sherlock-Manning Piano Co., London, is the proud possessor of a valuable Jersey Cow. This photo shows the Jersey being crossed by one of the Sherlock-Manning stenographers.

### Whaley Royce Notes

Mr. Holmes Maddock, of Whaley Royce Co., Ltd., has set the ball rolling for the vacation season by taking a holiday. Mr. Maddock returns with his usual overflowing energy quadrupled, and therefore ready to make light work of the strenuous work of stock-taking which looms up on the slate for attention shortly.

Some good-sized shipments have recently been received by this firm's wholesale small goods department, which were ordered well ahead in anticipation of the fall trade.

### James P. Bradt Returns to Canada

*Columbia Co.'s Canadian General Manager*

The many friends in the music trades of Canada of Mr. James P. Bradt will extend to him a cordial welcome on his return to this country. Mr. Bradt has just arrived in Toronto in his capacity of general manager for Canada of the Columbia Graphophone Co.'s interests. This is in line with a reorganization of the Columbia Co.'s executive recently announced. Mr. Ralph Cabanas, manager of the Company's Canadian division, continues in that capacity.

Mr. Bradt returns to this country with all the satisfaction of an intimate knowledge of the business here, and having many warm personal friends in Toronto and



Mr. James P. Bradt.

throughout the country. He first came to Canada in 1909, and remained until 1912. During this time he established the Columbia factory, which has grown to such proportions. Returning to the United States to pursue other lines he soon rejoined the Company, and made rapid advances from one important position to another. When the opportunity of returning to Canada presented itself he accepted with a great deal of pleasure. After getting settled he purposes going over the territory, and looks forward with pleasure to meeting his old trade friends.

### Featuring Par-O-Ket Records and Wall-Kane Needles

Regal Phonograph Co., Ltd., Toronto, of which firm Mr. Edwin A. Stevenson is president and manager, announce that they have secured distributing rights of Par-O-Ket records. These retail at 40 cents in Canada. They are double side, hill and dale cut.

The Regal firm have another announcement that should specially interest their dealers in view of the condition of the needle market. They are featuring Wall-Kane needles, "guaranteed to play ten records on any phonograph, the tenth playing as clear as the first." Mr. Stevenson personally endorses Wall-Kane needles, with the use of which he finds the scratching on the record reduced to a minimum. For display purposes they are packed in a handsome stand containing five dozen boxes. As it becomes empty the stand can be refilled, it being a permanent display fixture.

## About Puzzle Contests in Piano Selling

*Convictions in United States Show Fraud*

ACCORDING to the late P. T. Barnum, "There's a sucker born every minute." Being in the circus business Mr. Barnum's experience was probably such as to give him good reason for the utterance credited to him. Probably some piano men will agree with the late Mr. Barnum, and they might also consider that selling pianos, or any other commodity, through purchase coupons and puzzle contest plans, is akin to circus methods.

The Journal believes that any piano man knows of people—ordinarily sane—so simple minded that if they received a nicely lithographed paper, resembling a cheque good for one hundred dollars on the purchase of a piano, they would try to deposit it in the bank or buy potatoes with it. To people so credulous it naturally does not occur that there are thousands of others equally so, and that thousands of others can just as easily solve some silly little puzzle and send the answer off to the great benefactor, the piano house that extends the privilege of buying a piano, the price of which is shorn of all advertising cost and profit merely to introduce it, etc. Such guilelessness does not suspect that the very advertisement presenting the proposition must be paid for by someone, and that piano prices are not so elastic as to allow prices to be cut in two and the face amount of a "coupon" deducted.

If the statutes of Canada include no provision making it a crime to trade on public credulity, it is surely the prerogative of the trade associations to busy themselves in an endeavor to have such provision made.

Puzzle contests are not in good odor in the piano trade, nor in any other trade. They are disapproved by dealers in all lines, and it is noticeable that the successful and outstanding merchants in any line have built their business career upon legitimate, honorable and dignified methods.

The press of Canada has high principles in this connection, and for a newspaper to refuse what its management considers a misleading announcement is not unusual. In fact the Journal understands that the attitude of the press was the means of strangling a certain proposed extensive piano selling puzzle contest in Ontario because of it being disapproved.

"Economic Advertising," of Toronto, has considerable to say regarding puzzle contests in merchandising of which it does not approve. An article in the April issue includes a reference to a piano selling scheme put on in Quebec Province, and "which," "Economic Advertising" remarks, "on first hearing appears suspicious enough, but on further investigation makes clear the position the local press and council, or the Government, should have taken in the matter."

The article then explains the method so familiar to the piano trade, in which by means of an extensive advertising campaign the public is to be so interested that many replies will be sent in giving the solution of a puzzle, the reward being a coupon for so many dollars, good for its face value on the purchase of a new piano in the sale being held.

The journal named describes at some length a sale put on by P. T. Legare, Ltd., of Quebec, and reproduces one of the "cheques," which is filled out for \$109.

"If one dealer can afford to spend a certain sum in order to sell a given number of pianos by giving cash to magazines, bill-posting companies, etc., why cannot we afford to give the same amount in credits to the purchaser, if it will accomplish the same result?" quotes "Economic Advertising," and proceeds:

"And therewith they proceeded to furnish the public (oh! yes, through paid-for newspaper space), a simple

guessing contest, all successful contestants to which would receive a cheque ranging in value from \$75.00 to \$125.00, to be accepted by them as part payment on the purchase price of a new piano. They freely admit they received thousands of replies.

### *Marvelous Philanthropy*

"They even go so far as to disclose the amount of money piano retailers squander on advertising, and thereby how much they themselves are prepared to sacrifice for their customers' benefit. At a previous sale, so the literature says, one salesman sold fifty pianos in one week. There is no information as to how many salesmen were employed at this last sale, but conservatively estimated at three, for so large a firm and so important a sale, the total number of pianos sold should be 150 a week, according to admitted records.

"Operations were commenced some time last December, and on February 23rd they were still issuing cheques. Supposing the sale covered a period of only eight weeks, P. T. Legare, Limited, should have disposed of 1,200 pianos.

"Now they ask the question: 'How can other dealers afford to spend more for one item of advertising than the total amount of our credit drafts during the entire sale?'"

"Basing the amount of the average free cheque or credit draft at \$100.00, other individual dealers apparently spend in excess of \$120,000.00 on advertising—the amount which this firm was presumably prepared to forgo during this sale, for the benefit of its customers.

"Only \$120,000.00.

"But P. T. Legare, Ltd., excel in generosity. Over and above the free cheques they distributed among contestants, they gave away absolutely free, at least one brand new piano. More than that, by making a cash payment of \$25.00 contestants would 'be given free a beautiful seven-jewelled, gold-filled watch, case warranted for ten years.' They also credited to out-of-town contestants 'train fare to Sherbrooke and return.' What is more: included on a post-script on their form letters: 'As an extra prize the judges have awarded you a two-year course (100 lessons) by correspondence in the Northwestern School of Music, Milwaukee, Wisconsin, U.S.A.'"

### *Yes! Who Pays?*

"The point is: If the purchaser 'ultimately' pays for the advertising carried on by other dealers and makers, then who 'ultimately' pays for the advertising of this contest placed in all the daily and weekly papers of this concern's sphere of operations? Who pays for the special circular letters, pamphlets and folders issued? Who pays for the clerical work and postage on same? Who pays for the printing and value of the free cheques issued? Who pays for the prize piano given away free? Who pays for the gold watches, and the courses of 100 correspondence lessons? Who pays for the railroad fares to Sherbrooke and return? And without considering any profit to be allowed P. T. Legare, Ltd., who pays for the promoter's stipend?"

### *\$1,000 Reward*

"Some shrewd, far-seeing calculator will probably say that all these items are covered by adding them to the original retail prices of the pianos to be sold. Don't be so foolhardy as to imagine this obvious suspicion was overlooked. In their 1913 copyrighted, all rights reserved literature they convincingly call your bluff: '\$1,000 Reward. Some dealers may possibly say to you that we have raised our regular prices enough to offset the amount of your cheque. We will give YOU One Thousand Dollars if such dealer or person can prove this. Ask him for affidavit and proof.'

"Naturally, when this sale was brought to the attention of 'Economic Advertising' the editors made inquiries on

this point direct with one of the manufacturers, whose pianos this firm was quoting. What we learned would provide most interesting and valuable reading.

"It is now reported that this same 'copyrighted' scheme is about to be worked in one or more Ontario cities, presumably by the same able promoter. The Piano Manufacturers' and Retailers' Associations, the Canadian Press Association, and the law concerning fraudulent advertising should make up a rather warm reception committee if such a scheme is ever attempted again, either in Ontario or any other province of the Dominion."

#### Government Convictions Show Fraud of Piano "Puzzle Contest" Advertising in U.S.

The United States Court at Baltimore, Md., has dealt a blow to picture puzzles and the "purchase coupon" in piano advertising and selling, which is the beginning of the end of this kind of selling.

On January 11, John W. Sprinkle, Owen C. Moore, Wm. H. Stever and Edwin N. Thorne were found guilty by a jury of using the mails to promote a fraud by the use of purchase coupons.

John W. Sprinkle, sole owner of the Grand Piano Company, which has done business in Baltimore, Md., Richmond, Va., Toledo, Ohio, Cincinnati, Ohio, and other cities, was sentenced to eighteen months in the Federal prison at Atlanta, Ga., and Moore and Stever, employees, were fined \$200 and \$100 respectively. Edwin H. Thorne, an employee who pleaded guilty and testified for the Government, was fined \$20.

The Government showed that purchase coupons purporting to be cheques for \$125 and \$102.50, were given to all who solved the picture puzzle appearing in advertisements of the Grand Piano Company. The advertisement showed a "war puzzle," which was an illustration of a "French Red Cross Dog," and contestants were required to find five "dead soldiers."

It was shown in the trial that 32,000 people sent answers to this puzzle from Baltimore and surrounding territory. Fifty solutions were artistically done in pillow covers, burnt wood, etc. Ten grand prizes were advertised—a \$400 piano, diamond rings, watches, etc. These were given, but the whole collection was shown to be worth no more than \$250, including the piano.

The Government showed that the prices of pianos were marked up to take care of the amounts called for by purchase coupons. One coupon holder paid \$495 and her coupon for a player piano stencilled as worth \$600. The Government showed that this piano cost the Grand Piano Co. \$150. Another customer gave her purchase coupon and \$392.50 for a player piano stencilled as valued at \$600. Thorne testified that these purchase coupons were worth "less than nothing."

The Government showed that a piano offered to the holder of a purchase coupon at \$327 was priced \$247 to a prospect who tried to buy the piano without a coupon.

Chas. A. Dall of the Ward Piano Company, New York, testified that he sold Sprinkle two pianos for \$72, each of which was stencilled \$300, and he sold Sprinkle fourteen pianos for \$75, each of which was stencilled \$350.

George C. Honkelman of Woydig & Honkelman Piano Co., New York, testified that he sold Sprinkle pianos at \$71 to \$75, on which were stencilled prices three to five times as high as the cost of the instrument. Honkelman stated that his company has about fifteen different names which it stencils on pianos, as desired by dealers.

Thomas B. Thompson, of Culbranson-Dickinson Piano Company, Chicago, testified that he had sold Sprinkle fifteen player pianos at an average price of \$150 each. They were stencilled with a selling price of \$600 each.

Thorne, the employee of the Grand Piano Company, who testified for the Government, described a piano used

for advertising "bait," priced at \$84.50, as a "goat" piano. He said it was tuned down so badly that when played no one would have it, and it was used to get customers into the store, so they could be switched to pianos of higher price. Thorne described this and other unscrupulous tricks of special piano sale promoters, who are finished in the arts and wiles of dishonest selling practices.

"Don't smile—be cold-blooded, and make the people think you are giving them something," was one of the rules laid down to Thorne by his employer, Sprinkle.

Howard M. Elbridge, Jr., trading as the Winter Piano Company of Harrisburg, Pa., has pleaded guilty to the charge of using the mails to defraud in connection with the sale of pianos by the "puzzle contest" purchase coupon method. On January 10, Judge Charles B. Witmer of the United States Court of Williamsport, Pa., sentenced Elbridge to pay a fine of \$500. In passing sentence Judge Witmer stated that persons perpetrating such frauds would in future be severely sentenced.

In obtaining these convictions against the Grand Piano Company and the Winter Piano Company, the United States Government has rendered an inestimable service to honest piano dealers, legitimate advertisers, and the public.

The piano dealers of America are to be congratulated upon the fact that the action against the unfair and fraudulent advertising of the Grand Piano Company was investigated by Joseph M. Mann, chairman of the Vigilance Committee of the Piano Merchants' Association of America.

Inspector Brill and others of the Post Office Department, and the Music Dealers' Association of Baltimore, were identified with the prosecution.

In this trial one of the chief arguments of the defence seemed to be that "others do it." In fact few reputable piano houses in America have resorted to the use of puzzle contests and purchase coupons to get business. The schemes always have been unfair and unscrupulous. It is indeed fortunate that the Government has placed the mark of fraud clearly upon all such reprehensible practices.

## New Universal Rolls

The following new player music has been issued this month by the Universal Music Co.:

	SONG ROLL—88 NOTE	Price
2191	After To-Night. Fox trot, Jass arrangement. Wm. H. Farrall	\$ .96
2167	America, Here's My Boy. One-step. Jass arrangement. Arthur Lange	.96
2237	Dixie. Daniel Emmett	.72
2190	Greatest Thing I Ever Did. Al Piantadosi	.90
2201	God Save The King	.72
2177	Can't Behave When You're Around. Fox trot. Jass arrangement. Harry Tarn	.96
2169	If You Had All The World and Its Gold. Al Piantadosi	.96
2179	It's a Shame That We Have to Grow Old. One step. Jass arrangement. Nat Vincent	.96
2263	It's Time For Every Boy to Be a Soldier. One-step. Jass arrangement. Harry Tierney	.96
2193	Meet Me in the Moonlight. Mandy Lane	.96
2265	My Yvonna. Glee. Fox trot. Jass arrangement. Harry Tierney	.96
2259	Oh, Papa, Oh, Papa. Fox trot. Jass arrangement. James P. Gately	1.20
2255	Pull the Cork Out of Brin. One-step. Jass arrangement. Fred Fisher	.96
2257	Rolling Is His Little Rolling Chair. Fox trot. Jass arrangement. Halsey K. Mohr	.96
2113	Silver Threads Among the Gold. Hart P. Banks	1.20
2261	Somewhere on Broadway. Fox trot. Jass arrangement. Harry Carroll	.96
2203	Star Spangled Banner	.72
2165	There's Something About You. Makes Me Love You. Fox trot. Jass arrangement. Arthur Lange	.96
2253	When It's Night-time in Little Italy. Fox trot. Jass arrangement. Fred Fisher	.90
2243	Yankee Doodle	.72
303232	Beale Street Blues. Fox trot. W. C. Handy	.54
303234	Chinky, Chinky, Chinatown. One step. McCoy and Piantadosi	.60
303218	Old Timers' Waltz Medley	1.20
303212	Post's Vision. Waltz. J. S. Deutch	.60
303096	Victory March Medley	1.20
303176	Caprice Rag. James E. Johnson	.60
301438	Comesse Claire. In Ye Olden Times	.60
303044	Due step. Jean Selver	.60
303108	Radium Dance. Waltz. W. C. Powell	1.02

## 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 HOMETLAND**  
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, 154 W. 44th St., New York.

## JOSEPH WILLIAMS Ltd.

Announce their

### ALBUM SERIES OF PIANOFORTE MUSIC

(Easy to Moderately Easy)

	Prices Net s. d.
A. C. MACKENZIE "Jutings" in Two Books, Op. 84 .....	each 2 0
ERNEST NEWTON Country Life .....	2 0
FELIX SWINSTEAD Six Pieces for Children (1st set) Op. 22 .....	1 6
HUBERT BATH Two Egyptian Sketches .....	complete 1 6
THOMAS F. DUNHILL Three Short Pieces, Op. 46 .....	1 6
STEPAN ESIPOFF Mayflowers (Six Pieces) .....	Without Octaves 2 0
MARY LOUISA WHITE Short Lyrics .....	1 0
FREDERIC MULLEN 1st Scandinavian Suite (Six Pieces) .....	1 6
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# Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—JUNE, 1917

## Choosing Music for the Pupil

**S**ALESMEN who serve music teachers will appreciate this type of customer described by a writer in the Etude:

Scene: Music store in town of B—.

Time—One Saturday morning.

Door opens violently—a lady teacher rushes to the clerk.

Teacher—"I want a piece of music for a pupil."

Clerk—"What kind of a piece and what grade, madam?"

Teacher—"Oh, I guess about the third grade. Just give me the prettiest piece you have, and please hurry, because I have only a few moments' time."

Clerk—(Brings one sheet of music and hands it to her.)

"How will this do? This is one of my best sellers."

Teacher—(Glances at the piece hurriedly.) "This will do. It must do, because I am in a hurry and have no more time to spare."

The one relating this incident adds: "Now, what do you think of this method of selecting music for pupils? How is it possible to select the proper piece for a pupil in half a minute? It is impossible, because too many things must be considered. First—the grade of difficulty; second—the pupil's temperament; third—the possibility of the hand and fingers. The last is a very important point that must not be overlooked, because one single phrase can keep a pupil back months trying to learn a piece. It takes a great deal of thought, good judgment and common sense in selecting the proper music so as to have the pupil make rapid progress. And I leave it to your imagination if all this can be done in half a minute. When you buy clothes you are very particular about the fit. You don't hurry your selection. The same method should apply in selecting pieces. The piece must fit the pupil from every technical and musical standpoint, and this certainly takes time and thought."

## The Origin of Ragtime

**I**N making the statement, as so many foreign musicians do, that ragtime is essentially American, one must remember that it is so only because the Negro is American. Ragtime is mainly a product of Negro art. It is the rhythmical, syncopated song that he has brought over from Africa. It is the song that his ancestors sang in the moments of frenzied worship, festivity and riot. It has a charm in its beat that harkens back to the swaying bodies of the savage. This is the cause of its popularity as dance music.

The reason it does not take a higher position in the art of music is because it is not lasting in its charm. A popular song of to-day will be unknown three months later, whereas the songs of the great composers never die. This is due to the fact that the Negro is comparatively young. His civilization is one of a few scant centuries. The one of the white man is that of thousands of years. The latter has passed through the weathering and refining process of time, while the former still stands forth in all its crudity. The music of the Negro is not vulgar, as is believed by many supporters of the old masters of music. David Mannes, the well-known violinist who has made an intensive study of this phase of music, holds the most convincing brief in defence of it.

"Ragtime," he says, "is not essentially vulgar, though

its text and harmonic sequence sometimes may be. The Negro himself is most sorrowful that he is thought the producer of vulgar music. To my knowledge, no Negro has ever written to his music words to which anyone could take exception. Where vulgarity occurs in songs attributed to colored men, it is invariably some white man who has superimposed it. Furthermore, you must acknowledge the Negro's sense of poetry.

"To be sure, he is not now developed, but I would set no limits to his future growth. Recognizing his human qualities, who would deny him divine rights? If you deny these human qualities, then of course you deny the divine attributes. I combat most earnestly the theory that the Negro's capacity for development is limited.

"Not having had the opportunity to develop a music art of their own, our colored citizens must become acquainted with ours. There the difficulty lies, because they must retain their natural genius and make their own music.

"Having no framework of their own upon which to build, their faith must rest upon Bach and Beethoven and Brahms."

*"Music to hear, why hearest thou music sadly?  
Sweets with sweets war not, joy delights in joy."  
—Shakespeare.*

## The Violin Bridge

**T**HE bridge is a very important feature of the violin, and must be in perfect condition if the violin would sound at its best. The violin bridge in its present form was designed by Stradivarius. Writing of it a contributor to the Etude says:

"The bridge should be made of maple, of the finest, driest and most sonorous quality. The tone is affected to a certain extent by the hardness or softness of the wood. The feet should fit the arch of the belly perfectly, in order to conduct the sound perfectly from the bridge to the belly. It requires a skilful workman to cut the feet so that they will thus adhere.

"Bridges vary in size to fit  $\frac{3}{8}$ ,  $\frac{1}{4}$ ,  $\frac{3}{16}$ ,  $\frac{1}{8}$ , and full-sized violins. The bridge must be of the proper width so that the right foot shall rest directly over the sound post, placed in its normal position, and the left foot over the bass bar. Most violin makers make their own bridges, so that the exact width is obtained. The bridge must be of the correct height so that each string lies at the proper distance above the fingerboard.

"If the neck is attached to the violin at an incorrect angle, so that an abnormally low or high bridge is required to make the strings lie at the proper height, the repairer should correct this defect. A high bridge gives a more brilliant tone than a lower one, since the higher bridge results in an increased pressure of the strings on the belly. If too thick, the bridge should be cut down, as the relative thickness or thinness of the bridge give different qualities of tone. The notches in which the strings lie on top of the bridge should be very slight, for if too deep it has a tendency to mute the strings. The curve of the bridge should be made so that the A string shall lie slightly above the level of the E and D, and the

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Keys C, Eb, F
- "COME SING TO ME" ..... *Jack Thompson*  
Keys Eb, F, G
- "YOU, JUST YOU" ..... *Jack Thompson*  
Keys A, Bb, C, Db
- FARE YE WELL MY BONNIE LASSIE  
*Jack Thompson*  
Keys G, Ab, Bb
- "DOWN HERE" ..... *May H. Brahe*  
Keys Eb, F, G
- "A JAPANESE LOVE SONG"  
*May H. Brahe*  
Keys D minor, E minor, F minor, G minor
- "BRIAN OF GLENAAR" ..... *Herbert Graham*  
F minor, G minor

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- GOD BRING YOU HOME AGAIN  
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*(Frederick Drummond)*
- IRIS  
*(Guyenne Davies)*
- COME HOME TO ME  
*(Harry Hague)*
- THE CALL  
*(Herbert Oliver)*
- O DAY DIVINE  
*(Herbert Oliver)*
- FAIRY REVEL  
*(Herbert Oliver)*
- THE SCENT OF SWEET LAVENDER  
*(Herbert Oliver)*
- BUY MY LOVELY ROSES  
*(Cecil Baumer)*
- THE LOVELIGHT IN YOUR EYES  
*(Charlwood Dunkley)*
- SLEEP AND THE ROSES  
*(Arthur F. Tate)*
- COME BACK SOME DAY  
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- KEEP YOUR TOYS, LADDIE BOY  
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D string slightly above the level of the G and A. If too flat it will be difficult to avoid playing three strings at once. The notches on top of the bridge should be cut at exactly the right distance apart."

### Music and Human Nature

"MUSIC is a fundamental thing in human nature, and it should be taught sensibly in all homes and in all schools and colleges; not that everybody should be made a professional performer—heaven forbid," says David Bispham, who is well known to Canadian audiences. "But the people at large should be brought up with this beautiful thing, and know about it and its maker and executants, and be able to sing and play for themselves in an intelligent manner. In this way—if educators could but realize it—great good will result to the world, as great, if not greater, than by the study of many things which are in the list of requirements for every person who is educated at all. Music is a necessity, and should be so considered from a scientific standpoint."

What have you as an individual done indirectly to create musical atmosphere? Have your efforts been confined to developing direct sales? Have you endeavored to get the public and High schools to recognize music? Are you creating musical desire and spreading the gospel of music as so many are doing by recitals? Have you convinced yourself that you are in a business of supplying a necessity?

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- 32881 **March "On to Victory."** By L. Mac Douglas Henderson, Niagara Falls.
- 32884 **Meet at the Station, Dear.** Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 32885 **Yaaka Hula Hockey Dala.** By E. Ray, Goetz, Joe Young and Pete Wendling.
- 32887 **There Are Two Eyes in Dixie.** Words and music by Irving Berlin.
- 32888 **Cours pratique de Ventriquoque.** Par J. E. A. Cloutier, Quebec.
- 32890 **"A Kink! Sunk!"** Words and music by A. Roger Collins, Mount Forest, Ont.
- 32891 **Uncle Silas, One-step.** By Don Richardson.
- 32892 **For Your Country and My Country.** Words and music by Irving Berlin.
- 32896 **Song of the Carnival.** Words and music by Wilson MacDonald, Vancouver.
- 32897 **Marching to the Fray.** Words by J. U. Tanner, Lancaster, Ont. Music by C. E. M. Harris.
- 32900 **His Name's on the Roll of Honor.** Words by Sergt. J. Bruno, D.C.M., Music by Bomber H. Rose (3rd Batt., C.E.F.). Arranged by John M. Gray, H. Rose, Cobly, Toronto.
- 32902 **For You a Rose.** Words by Will D. Cobb, Toronto. Music by Gus Edwards, Whalor, Royce & Company, Limited, Toronto.
- 32903 **"Til the World is Free.** By H. S. Bee. Arranged for orchestra by A. W. Hughes, His Master's Voice, Limited, Toronto.
- 32906 **There's No More Harmony at Home Sweet Home.** Words by Sam M. Lewis and Joe Young. Music by Ted Snyder.
- 32914 **Oh! Oh! Captain B! The Bainsfather Bloke From Bighty.** Words and music by Lieut. B. C. Hilliam, Lieut. B. C. Hilliam, Montreal.
- 32915 **Bally Round the Flag.** Words and music by Charlie H. Taylor, Sudbury.
- 32908 **It's Time for Every Boy to Be a Soldier.** Words by Alfred Bryan. Music by Harry Tierney.
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- 32951 **Dear Old Home.** Words and music by Arthur Manlowe.
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- 32972 **Love is the Best of All.** By William H. Perrins, Toronto.
- 32973 **You Are My Sunshine All the While.** By William H. Perrins, Toronto.
- 32976 **Joan of Arc.** Words by Alfred Bryan and Willie Weston. Music by Jack Wells.
- 32977 **How Can I Forget When There's So Much to Remember?** Words and music by Irving Berlin.

*Music adds new and brighter colors to experience. It frees us from bad feelings, gives us a fuller life, makes us expressive. It is not, therefore, for the few alone who have talent, but for all.—C. E. Partridge.*

### My Heart's in My Homeland

One of the promising new issues by Messrs. Ascherberg, Hopwood & Crew, Ltd., London, is "My Heart's in My Homeland." Words by Edward Lockton and music by Kennedy Russell. The chorus is as follows:

CHORUS (Sings march-time)

heart's in my home - land be - yond the deep blue sea,

The world's dark and lone - ly, but glad I shall

be, When some - day I go to that far

home - land shore, Where the dear ones are wait - ing to

love me - once more! My more!

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- "I'LL SING TO YOU." By Jack Thompson  
Keys of C, Eb, F.
- "THE HOME BELLS ARE RINGING"  
By Ivor Novello  
Keys of Eb, F and G.
- "VALE" (Farewell). By Kennedy Russell  
Keys of F, Gb, Ab, Bb.
- "SOME DAY YOUR VOICE WILL  
ANSWER." By Wilfrid Virgo  
Keys of Db, F and G.
- "FARE YE WELL MY BONNIE LASSIE"  
By Jack Thompson  
Keys of G, Ab and Bb.
- "TILL DADDY COMES HOME"  
By Cynthia Bishop  
Keys of Eb, F and G.
- "CARRY ON." By Elsa Maxwell  
Keys of D, E and F.
- "ROSEBUD." By Frederick Drummond  
Keys of C, Db, Eb, F and G.
- "GANG AWA' BONNIE LASSIE"  
By Fred Gibson  
Keys of G and A.

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## THE BELLS OF ST. MARY'S

Recently issued by Ascherberg, Hopwood & Crew, Ltd., London. Here is the chorus:

REFRAIN

Bells of St Ma-ry's, Ah! hear they are call-ing, The  
young loves- the true loves, Who come from the sea, And  
so my be- lov-ed, When red leaves are fall-ing, The  
love-bells shall ring out-ring out for you and me. The  
Bells of St Ma-ry's, Ah! hear they are call-ing, The  
young loves- the true loves, Who come from the sea, And so my be-  
lov-ed, When red leaves are fall-ing the love bells shall ring  
out-ring out for you and me.

The Modern Method of Publishing Sheet Music  
*An Interesting Description of the Different Processes  
 Which Are Used in the Production of Sheet Music,  
 from Music Trade Review*

**M**ANY members of the trade, those not engaged in the actual production of the music, frequently fail to realize the many processes that the music must go through between the manuscript and the finished product ready for the dealers' shelves.

Upon reaching the printer the music, as arranged, goes into the hands of the engraver. The so-called zinc plates now in use in engraving are an alloy of zinc and lead, the latter metal adding to their malleability and toughness. A plate being first laid upon the inclined engraving desk (at which the engraver sits with his face toward the light, to enable him to see the least scratch on the polished metal), the staff lines are scored across it with a five-pointed claw-shaped graver called a *rastral*; for drawing these or other long vertical or horizontal lines a steel ruler (T-square) is used. Having this base of operation the engraver, with the manuscript before him, marks off, by a light scratch on the upper line of each staff, the proper space for each note or other character to be engraved on that staff. This is done with a sharp-pointed pair of dividers. Where words accompany the music ample space is allowed for them. This preliminary marking off is done by eye, a skilled workman being able to calculate the spaces with wonderful rapidity and precision. As a guide for engraving the bars and note stems, vertical lines are lightly traced with a graver and ruler; beside these lines the notes are scratched with a graver, each note or sign being indicated by a conventional character traced very superficially in the zinc; in like manner the words are inserted.

When all words and characters are thus outlined the manuscript is put aside and the process of engraving with steel punches or dies begins. For each different letter or

character a separate punch is required—one for a solid note head, another for a half-note head, a third for a hook, etc. A thin, slightly raised bar fitting into the scored staff line and traversing the face of the punch for a note head, rest and the like permits of its quick and accurate mechanical adjustment on the proper staff line before it is sunk in the plate by a blow of the hammer. For note heads between staff lines the punch is first set on the plate inclined at an angle toward the engraver, so that its sharp edge lies in the staff line over which the note belongs. The punch is then returned to the perpendicular and sunk by a blow, all this being effected far more rapidly than it can be described. As everything appears in reverse order on the plate (as in a photographic negative), the engraver works from right to left. Long straight lines, slurs, etc., are not punched, but cut with a sharp graver following rules of appropriate form. The slightly raised rims of metal forced out all around the punched characters are flattened by laying the plate face down on a flat steel table and striking it on the back with a broad-faced hammer. Finally the characters are re-trimmed with punches and graters.

When the corrected proof is returned to the engraver any necessary corrections are made by smoothing out the error, and punching in the correct note.

The finished plates are sent to the printing department. It was customary in by-gone days to print music from the engraved plate direct, a slow and tedious process, which, nevertheless, yielded wonderful results. In direct printing from the engraved plate it was necessary first to prepare the plates by filling up the engraved characters with refined beeswax, which was carefully smoothed off until the surface of the wax and that of the plate were level. The printing ink was then applied with a pad to the whole face of the plate, the wax absorbing and retaining sufficient ink for one impression, while the superfluous ink was washed off with a potash solution and again with cold water. The paper was moistened and retained a clear and sharp impression. It was necessary to repeat this method of procedure with every sheet, but now it is possible to turn out many thousands copies of music hourly.

Lithographic printing of music was another development in the progress of the music publisher's art. In this the basis of operation consists of a species of slaty limestone, obtained from abroad, which receives a level surface by action of a grinding machine. This surface is polished with sandstone and pumice. There is no other preparation of the stone necessary, but it must be free from dust and dirt. The engraved music is transferred from the zinc plate to the stone by a simple process.

The finished plate, as it comes from the engraver, is laid on a small iron table, heated from below by gas flames. Transfer ink is rubbed into the plate, the face of which is then cleaned, leaving all the depressions filled with ink. An impression is struck off on transfer paper and laid face

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down upon the smooth dry surface of the stone. After passing through a press the paper is lifted, disclosing a sharp and perfect impression, in transfer ink, of the music on the stone. On the zinc plate the music reads backward (reversed); on the transfer paper it reads forward; on the stone it again appears reversed, and the final impression on paper reads correctly. The stone is now "gummed" with a thin layer of gum arabic, which "binds" the transfer ink on the stone. The excessive gum is next washed off and ordinary lithographic printing ink applied with a roller to the stone, which "takes" the ink only in the places where the transfer ink already adheres, i.e., the spots occupied by the engraved music. Now the stone is washed over (etched) with acid, which is quickly wiped away, and the gumming and inking process repeated. Any defects noticed in the impression on the stone are remedied by retouching with transfer ink or by erasure with the acid pencil. The stone finally receives a thin coat of gum to prevent injury and is ready for the press.

Still another method of printing sheet music is that followed on the modern cylinder presses. In this method, as in the lithographic method, an impression is made from the engraved plate upon a prepared zinc plate by means of transfer ink. This impression is etched into the plate, and after finishing off the plate and bending it to fit the cylinder of the press, it is ready for use.

After a "run" on the cylinder press the sheets are taken from the pressroom to the finishing room, where they are inspected, sorted, folded, stitched, trimmed and bound.

### Chappell's Secure the Rights of a Phenomenal English Ballad Success

One of the biggest ballad successes in England and Colonies in recent years is the song, "Your Eyes Have Told Me So," words by Ada R. Cherry, music by E. Carr Hardy, published in London by Messrs. Nightingale & Company. Its popularity abroad is similar to that of the "Rosary" in this country; that is to say, it is found on almost every piano and used by most amateur and professional singers as an automatic applause winner. The song is published in three keys as a solo, and in two keys as a duet, and also for band and orchestra. Messrs. Chappell & Company, Limited, have just notified their entire trade in the United States and Canada that they have secured the publishing and other rights of the song in question. The song is now published and the other arrangements are in the press.

For the past few years the House of Chappell have been making a specialty of their orchestral and band publications, so much so that this branch of the business has now become quite an important factor. Their well known Army Band Journal together with the Auxiliary Band Journal is always in demand by the better bands.

### What British Critics Say of the New Issues

Leonard & Co. Music—"G. L." in *The Pianomaker*

Howard Fisher's song-cycle, "Frills and Fancies," promises well for a wide popularity. The verse is written in amusingly colloquial fashion, humorously expressing budding ideas of young femininity under the headings, "The Sidcar," "Missy," "The Boy Next Door," "Our Garden," "I Wonder Whom I Shall Marry?"—the composer's settings of which are commendably tuneful and singable. There is a considerable demand for copies already of this capital little cycle, which will largely be increased when its merry strains become more known to the crowds of youthful singers for whose pleasure it is intended. An important addition to Messrs. Leonard's popular series, the positions for piano of much melodic and rhythmic charm by the talented writer Stepan Espifov, that deserve wide recognition and appreciation. Another fascinating volume is

"May Days and Grey Days," four contrasts for piano by Percy Elliott—"Lilacland," "Falling Leaves," "Love's Serenade," "Grey Clouds"—picturesque little tone-poems, temptingly graceful and attractive in texture. "It's a Great Long Road to You," Francis Adair, verse by Edward Lockton, is a dreamily pathetic song.

### Enoch & Son's Publications—"Ampersand," in Musical Opinion

The browsing kind of musician should steer clear of Edward German's "Countryman's Chorus," a bold dashing song such as baritone singers seldom fail to appreciate. Helen Taylor's verses, which contribute not a little to its success, contain some characteristically British sentiments. A capital tenor song is Bothwell Thomson's "Moon of My Heart," in which the composer gives vent to feelings at once impassioned and sympathetic. We predict a wide and abiding popularity for "Moon of My Heart."

Another appealing love ditty is "The Shrine." Soprano vocalists on the watch for a bright, cheerful solo should not overlook Douglas Grant's "When Elfland Brudes Blow," an enticing morsel, to be sure. Herbert J. Brandon supplies the words, the trend of which clearly shows that there is wealth in happiness, if seldom happiness enough in wealth.

Albeit reminiscent at times, Henry Lovell's "Back To You" breathes forth an atmosphere calculated to please in a very general way. We admire the composer's love of simplicity. P. J. O'Reilly's lines are interesting and endearing; and his thoughts, like Anacreon's rose, are fragrant to the last. Arthur Meale contributes an amiable song, "Rain-bow of Love." While here his musicianship has been relaxed it has not been abandoned.

### J. H. Larway's "Our Pantomime"

Concert vocalists who travel together, making up quartette parties, will find Herbert Oliver's "Our Pantomime" exactly suited to present-days needs. The work comprises: Quartettes, "Come and See Our Pantomime"; song (soprano), "Princess Love"; song (tenor), "Hero of Her Heart"; quartette, "The Way to Love"; duet (soprano and tenor), "The Song of Our Hearts"; song (contralto), "Fairy Queen's Song"; scena (baritone), "Demon's Song"; quartette, "Life's Pantomime." Edward Teschemacher holds himself responsible for the lyrics; and his poetic fancy has here been brilliantly displayed. He is sportive without being wanton, and ardent without being licentious. Spontaneity is the distinguishing feature of Herbert Oliver's music. Moreover, the composer succeeds in expressing his ideas in simple, transparent language without becoming commonplace and obvious. Although never overtaxed technically, the pianist has an interesting share in the performance; and altogether "Our Pantomime" gives promise of a highly prosperous career. Its vim and vivacity will assuredly carry it along.

### Joseph Williams, Ltd., "Berners Edition"

There has been issued the following new additions to the "Berners Edition": Mozart's charming "Minuet" from the Divertimento in D, arranged for violin and piano by R. Corbett; "First Piano Studies," Edith Rowland (nine short tunes in illustration of Tobias Matthay's "Child's First Steps in Piano-Playing"); and a further issue of "Progressive Studies," Grade VI., Book 3, for development of touch—valuable studies by such writers as Heller, Bertini, Reinecke, Bennett, Loeschhorn, and others. The third series of "The Vocal Garland" includes six Russian songs, deftly arranged for two treble voices, by Ernest Newton, the naive and simple beauty of which are admirably suited for scholastic requirements. The fine edition of the Sonatas of Beethoven, phrased and fingered by Mr. Stewart Macpherson, which Messrs. Williams have in process of publication, is extended this month by the issue of the Sonata in B flat, Op. 22, with the usual admirable analytical introduction of Mr. Macpherson appended to it.

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