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Canadian
M*usic Trades*
Journal

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- (1) MUSIC IN THE HOME
- (2) THE ONE-PRICE SYSTEM

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GRAND TRUNK PACIFIC HOTELS

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March 22nd 1917

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 your truly
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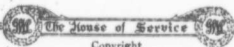
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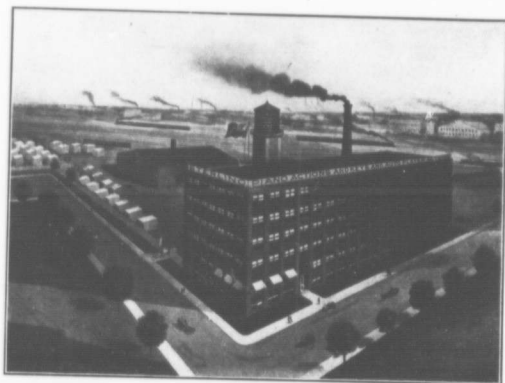
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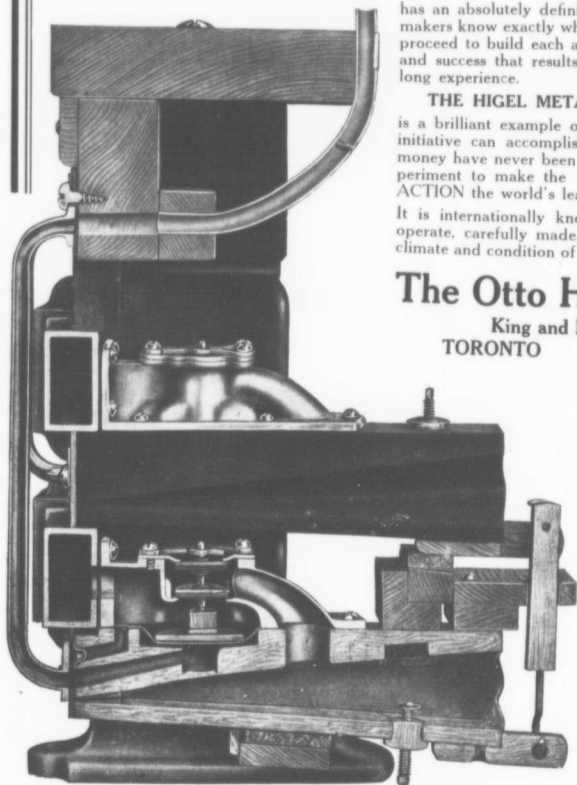
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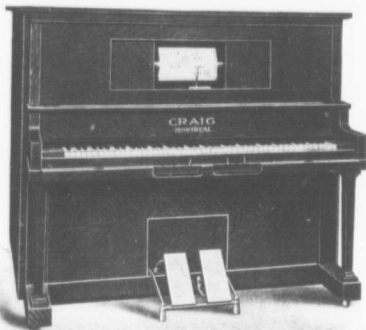
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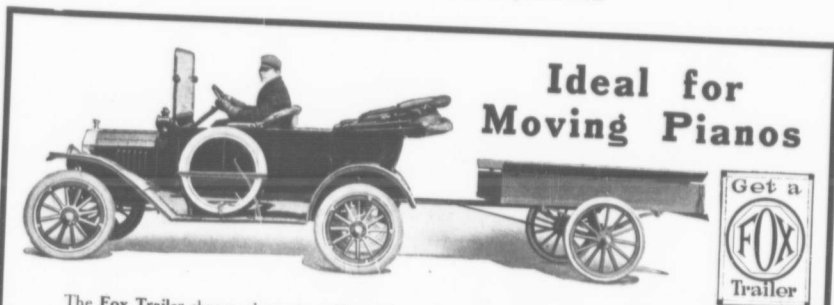
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Style 65

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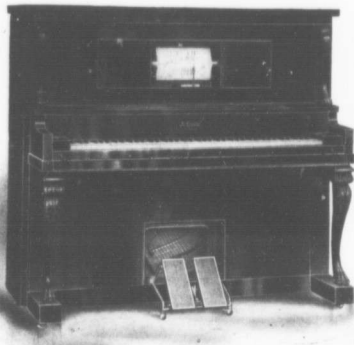
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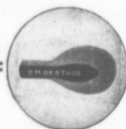
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VOL. XVII.

TORONTO, APRIL, 1917

No. 11

CANADIAN PIANO AND ORGAN MANUFACTURERS' ASSOCIATION

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Caveat Emptor

THE problem that challenges the music trade to the greatest effort of its existence is to establish the piano business on a basis of selling to the public at fixed prices. If there is one period in the history of the trade more than another that can be considered the "psychological moment" for a parting of the ways in methods of piano retailing, that "moment" is now. There is a dominant, insistent demand on the part of public habit as well as trade desire for a system of honesty in piano retailing that will lift the business from the slimy bog of pernicious influence which has characterized the industry from its inception.

This question of standardized prices is vital. It is one upon which the future respectability, progress and profit of the industry is to stand or fall. Whatever discouragements, objections or setbacks that may confront the reformation of the industry in this matter of pricing, there is encouragement for the reformers in the keen interest of reputable and successful dealers from coast to coast and their enthusiastic endorsement of a policy of fixed prices.

But what is meant by "fixed prices" or the "One Price System" in piano retailing? Does it mean that the retailer shall mark his goods at prices to be determined by his selling expenses, invoice prices, and amount of profit sought, and from which price there shall be no deviation? Or does it mean that the manufacturer shall fix the prices at which his instruments shall be sold at retail?

It might mean either or both. As well wait for the millennium as for the retailers of this country to universally adopt a system of fixed prices. Perhaps also the millennium is as near as a general adoption of the "fixed price" method by the manufacturers. But both manufacturers and dealers in sufficient numbers endorse, desire, or are working toward fixed prices with a continually expanding

influence and forcefulness that is practically a guarantee of the accomplishment of their purpose. And there are firms in Canada and the United States that long ago discarded the sliding scale of prices system in piano retailing, while many others impelled by inclination are nearly on that basis.

As far back as 1908 this Journal advocated this very reform, and for opinions and ideas concerning which the trade mind is now so receptive, but it was "as a voice crying in the wilderness." Letters were published from prominent dealers urging the proposition that is now foremost—in conjunction with "Music-in-the-Home" propaganda—in the trade interest. One dealer who referred to the then success of the talking machine industry in establishing fixed prices said:

"There is so much price-cutting done now by unprincipled dealers that the purchasing public are being rapidly educated up to the erroneous idea that there is an enormous profit on pianos, and this belief is certainly corroborated when such things as a \$200 cut is made on a \$450 piano. Our contention always is that pianos should have a marketable value, but under existing conditions they have not, and in the hands of a large number of dealers a piano is worth just what such dealer can get for it."

Another well known dealer in this connection as far back as 1908 wrote as follows:

"We have for a long time considered that the average piano agent is one of the most insane men outside of the asylum. Suppose, for instance, any respectable dry goods house or establishment should conduct its business or allow its salesman to make sales in the same manner as the average piano agent does, what would the public say of such a house? Just think of it. Go into Simpson's or Eaton's, or any other store, and enquire the price of a first-class suit of clothes, and the price quoted would be, say \$30 or \$40, and then offer the salesman \$15 or \$20 for the suit, and he closes the deal. What would be said of such a house? They are fools or swindlers. But the average piano man with a coolness that is remarkable asks \$450 for a piano, is offered \$300 or \$275, and closes the deal. Is the public not justified in calling such men fools or swindlers?"

... Another foolish degrading habit with some agents is to allow a buyer \$100 to \$150 for an old square piano worth about \$25 to \$40. The customer wants to buy a new good upright worth \$375 or \$450, but he thinks his old square instrument is worth something and wants to exchange it or apply it on a new one of the value named. To meet the views of this customer the agent offers him, say \$100 or \$150, for his old square on the purchase of a new \$400 upright? Now, is there any customer living so obtuse as to be-

lieve his old square should bring in the exchange 40 per cent. of the value of a new piano. Yet that is just the compliment the agent is paying his customer by making such an offer. Such a course of business is not only evil but the very worst kind of stupidity. It demoralizes and degrades the trade in the eyes of the respectable and discerning public, and leaves the man who employs such methods without profit for his labor."

Said another dealer:

"It would appear that the time is approaching when the manufacturers of high-grade instruments must insist upon their goods being sold at standard prices."

There are men in the trade who have studied the problems of the proposed reform, and conscientiously deem it an impossible one. The Journal believes these are in the minority, and with the optimists believes that nothing is impossible.

When about to inaugurate a reform a precedent is invariably sought. In this instance the precedent is inside the trade, viz., in the talking machine business. This line is quoted every time the question is being discussed, and yet fixed prices are not peculiar to the talking machine trade. Fortunately the manufacturers in that industry started out right, and even if they did have the advantage of patents they had all the disadvantages of the products of their industry, having achieved no prestige, no dignity, no reputation, and were, in fact, a largely unknown proposition that for years the music trade refused to countenance. Yet upon a basis of fixed prices the industry became the remarkable success that it is.

Prices fixed by the manufacturers are in successful operation in the resale of fountain pens, kodaks, hats, footwear, collars, corsets, cereals, safety razors, watches, and numberless other lines. In fact almost anything a man may purchase for home or personal use has its one-price lines. The automobile industry is frequently quoted as a one-price model, and more nearly approximating piano conditions owing to the exchanges. There may be occasions that the advertised prices of some makes are varied, but if so it is the exception. The purchaser will write out his cheque for any amount from \$495 to \$7,000 without even suggesting a cash discount, and yet a piano deal can slide from \$450 to \$275 without exciting comment or causing the salesman to lose his job.

This proposed reform in the music trades is one of transcending import, and as such its adoption must not be precipitated. Impetuosity must be governed by a conservative consideration of the various complications with which an adoption of so radical a change may be accompanied. There must be some education.

On suggesting the proposition certain dealers immediately get from under and put the onus entirely upon the manufacturers. The manufacturers desire the co-operation of the dealers and their sympathy, just as governments require the force of public sentiment to justify such radical legislation as prohibition and woman suffrage.

Just now the dealer in British Columbia, the dealer in the extreme east, the dealer in the central provinces and the manufacturers are very much interested. Whether the object to which they are working may be attained soon or late there can be no disputing the respective merits of a system that prices any commodity at a figure which the purchaser knows is the same to everybody as against a system that is a survival of the days when the slogan of the dealer was embodied in that well known quotation "Caveat Empor—" "Let the buyer beware?"

Believes Music-in-the-Home Campaign Will Be To The Music Business Like a Chinook Wind to Western Farmers

An article by a Music Dealer written for Canadian Music Trades Journal

LET me preface this article by saying that I think the propaganda of heralding music as a necessity in the home is the finest movement ever inaugurated in music trade circles. To face the facts, we dealers have been asleep to our privileges. We have justified a month of poor sales with the excuse that, "Oh, well, you can't expect people to buy luxuries when foodstuffs are so dear," or, "it's no wonder we can't sell pianos and talking machines when after all they're only for amusement or show."

And all the time we dozed these same people have been sold autos, larger houses, vacant lots, stocks, and deer knows what all when their homes were really actually in need of music. Why we ever fell into the rut, called Error, of thinking of musical instruments as luxuries, is more than a Scotland Yard detective could run down. It seems on a par with the fallacy that you must not talk when fishing, which belief caused Van Dyke to exclaim, "Why in the name of all that is genial should anglers go about their harmless sport in stealthy silence like conspirators, or sit together in a boat dumb, glum and penitential like naughty schoolboys on the bench of disgrace? . . . For my part I incline rather to the opinion of the Neapolitan fishermen who maintain that a certain amount of noise of certain kinds is likely to improve fishing . . ." I am not setting myself up as a propounder of the theory that conversation improves fishing, but I do feel certain that good gain can come from an attempt to impress upon every man, woman and child in this whole Dominion of Canada that music in some form is an utter necessity in every household.

Such an undertaking persistently carried out would be to the music business what a chinook wind is to the Alberta farmer. The belief and the living out of the belief that music cannot be done without would in our line of business be like Mount Fujiyama to Japan, like diamonds to South Africa, or like the Grand Fleet to Britain.

Further, I believe the realization of the fact of music a necessity would dissolve, or help dissolve, some of our trade evils, which like the poor, are always with us. With this new complexion on our business a good class of men would be attracted to reinforce our dwindling ranks of salesmen. There would be less temptation for some salesmen to overstate, or overstep, the limit of proper representation in selling. It would reduce the cost of doing business. The increased sale of instruments would make our record, player roll and sheet music departments active paying concerns in a way never reached heretofore. It would make people more eager to keep up their payments and reduce the number of repossessions.

I for one shall be disappointed if this movement does not spread to every city and town of Canada. Let us dealers in conversation do all in our power to spread this truth, and not be satisfied until the press of the country gives music the place it deserves, so that a music page will be just as much a regular feature as the financial, motoring, agricultural and news pages. The most effective result will be from the changed attitude of the rising generation.

Maggie Jiggs Needs Music

MAGGIE JIGGS, whose "beaming" countenance is looked for every night by thousands of newspaper readers in those "Bringing Up Father" sketches, does not always radiate a serene and happy atmosphere in the Jiggs household. Her autocratic rule not only makes things un-

The "Artist's Choice" Piano of Canada



EUGENE YSAYE

THE FAMOUS BELGIAN VIOLINIST,
selected for his personal use while in Canada, the

Williams Piano
New Scale

*The Piano Supreme
The Choice of the World's
Great Artists*

N.B.—This is the kind of advertising that appears over your name when you represent this "truly Canadian" artist choice piano. We back you up with Quality advertising that lends prestige to your business. You can be proud of every piano you sell, as the gold autograph of a prominent musician is to be found under the top cover of every one of these artist choice pianos, signifying Quality and Preference. Write us to-night regarding your territory.

The gold autograph of Eugene Ysaye is to be found on the Mission Style Williams Player. Write for particulars to-night. Made by the oldest and the largest piano makers in Canada.

THE WILLIAMS PIANO CO. LIMITED, OSHAWA
(Established 1849)



Style Louis XIV

Every Mendelssohn Sold

Puts an immediate good profit to your credit in the bank—but that is only the beginning of results. The piano in the home commends itself through appearance and tone to many others. The owner is bound to be happy in his selection, which condition of mind inaugurates a publicity campaign in favor of your store.

What better assistance could you have than satisfied owners boosting things your way? Such campaigning paving the way for Mendelssohn sales is backed up by the high quality of every piano or player shipped from our factory.

Nothing that will contribute to tone-quality and case-quality is overlooked.

In the Canadian trade the name "Men-

delssohn" has never been associated with anything but the highest standard of pianos.

If you will make a careful comparison you will find that taking the piano and player itself, its reputation, the parts used,—in short the whole Mendelssohn agency proposition point by point, you cannot find a better line to build up an enviable retail business.

Details of designs and prices
will be sent upon request.

MENDELSSOHN PIANO CO.

110 ADELAIDE STREET WEST

Toronto, - Canada



Style "30" Player



New Style "E"

comfortable for poor Jiggs, but shows up to disadvantage in contrast to that of the Czar of Russia who has abdicated.

Maggie's complete mastery of the situation in all circumstances dispels any hope of a revolution in that home. The Journal believes that the absence of team-work in the Jiggs family is due entirely to lack of music in the home. If some enterprising salesman would only sell them a piano, a talking machine, a fiddle, a mouth organ, or even bagpipes, the Jiggs' home life would be revolutionized. Music in some form would mellow Maggie's feelings, and Mr. Jiggs would find his home a little bit of heaven on earth. Then he wouldn't want to go over to Dinty Moore's at nights. Dinty would want to come to his place. Music is a necessity.

Music So Much a Necessity in the Home That Piano-Buying on Installments is Advised

Ladies' Home Journal Provides Great Ammunition for the Trade—Says Reliable Piano Firms Perfected Installment System And Did Away With Its Abuses.

DIRECTLY of interest to the music trade are the recent editorial expressions of such a widely circulated home paper as the Ladies' Home Journal. In its February issue that publication devoted a page of eight paragraphs to different aspects of buying on the installment plan, which closed with the sentences: "A mere hard matter-of-fact existence is no longer sufficient. The mere feeding of the body, the clothing and housing of same, are not all that is necessary. The higher nature of a man and of a woman and of a child must be cherished and developed, and that which contributes to true culture and spiritual development may rightfully be considered a necessity. A natural love for music for instance . . . should be gratified; and if the material necessities are being met by the family income one need not hesitate to resort to the installment opportunities to secure a piano. There is, of course, a limit to this argument, but that limit is only bounded by common sense and judgment."

The editorial expressions referred to contain so much meat for the musical instrument dealer's use that further extracts are here appended:

"The installment system for the purchase of household necessities began with the sale of furniture, the cost of which for the fitting up of any home amounted in the aggregate to more than people of small means could afford. The inability of everyone to pay cash limited the dealers' output; hence the installment system. Patrons of the better-class houses naturally did not feel it a hardship to meet the expense involved in the purchase of household equipment, and so it naturally fell to the cheaper class of dealers, who catered to those of limited means, to inaugurate this system. Taking advantage of the public's necessities, the allurements of easy buying and easy payments enabled them to palm off inferior goods upon their unsuspecting purchasers. Not only were the articles on sale inferior in material and construction, but the prices asked were as much as, and sometimes more, than those asked by reputable dealers for a better line of goods. The system soon fell into disrepute.

"After a while, however, the amount of business done on the easy-payment plan became so enormous that reliable firms, especially those handling pianos and articles which in themselves ran into a large amount of money, saw the wisdom of adopting the system; but, in doing so, such houses perfected it and did away with its many abuses, thus even forcing many of the cheaper concerns to discard their old methods. To-day the installment system is an established and recognized economic factor. As a matter

of fact, when we buy a house and put a mortgage on it, with the intention of paying off the mortgage, we are buying that house on the 'installment plan.' When we borrow money to pay for a house, and pay off the loan in stated payments, we are practicing the installment plan; in other words we don't call it by that name. Our prejudice is not against the idea; it is really against the phrase, because of its abuse by both unscrupulous dealers and improvident buyers.

"That a month-by-month paying system can lead to extravagance is undoubtedly true, but that is true also of the charge system, which can be abused, or of the credit system, or even of the cash system which folks without number abuse by living beyond their income. Any system can be abused. But to the careful and provident the easy-payment plan is a distinct economic advantage. To condemn the idea, there, because it has been unintelligently abused, is foolish. Lack of judgment robs any legitimate undertaking or sound business principle of its worth and value. An intelligent use of the installment plan of buying can be made the basis of economy, saving and personal happiness. A properly equipped home is absolutely necessary to permanent happiness and well-being. To deny oneself life's necessities, or even some of its so-called luxuries, year after year, because of inability to accumulate in one sum several hundred dollars, is a grievous mistake. There are many married couples who can look back over ten, twenty and even forty years, and honestly say that they have never accumulated at any one time sufficient money to purchase a piano or to properly equip their home. If not abused the installment plan not only permits the decent furnishing of a home long before it might otherwise be possible, but it is constantly adding to our possessions and thus contributing to our increased wealth.

"There are thousands of wage earners who never have acquired either the ability to save or the habit of saving, and to many such the installment plan has proved a salvation . . . because the necessity for regular, systematic payments at definite intervals has taught them that they can lay away a certain amount every month for a definite purpose which may consist eventually of a savings account at the bank. The purchase of a home, its proper equipment and adornment, and the contribution to the culture of its members are all laudable ambitions, and if these cannot be gratified because of the lack of ready funds there should be no sense of false pride to prevent one from availing oneself of the privileges of purchase on the installment plan, provided the plan is used in an intelligent and careful manner."

Summary of Conditions in the Canadian Piano

Trade

Financial Editor of the Toronto Globe Reviews the Industry

THE piano industry in Britain got so dangerously near the brink of actual extinction that the Canadian trade should profit by the mistake. Even yet the gravest handicap rests on the industry in Britain. All this is largely due to the mistaken and foolish notion that music is a luxury. Legislators, financial leaders and the general public were allowed to continue in the belief that around musical instruments centred most of the extravagance, ill-advised purchasing, and waste of the land.

Every man connected with the trade should be particularly guarded against making too generous and extreme statements about the "flourishing conditions in the piano business." The Toronto Globe says:

Carrying a line of unusual optimism as "excess baggage," the Canadian firms directly and indirectly interested



THE DEALER'S PROBLEM

To Continue in Business Year After Year, Consistently Developing His Business and Making a Good Profit, the Dealer Must Create and Maintain a Reputation on the Actual Merits of the Pianos He Sells.

Every customer must be more than "Just Satisfied"—he must actually know that he has purchased the very best piano his money can buy.

The dealer handling Sherlock-Manning Player Pianos and Pianos has a line that cannot be surpassed in real values.

The beauty, tone, workmanship and price of these instruments will stand any comparison, and, dollar-for-dollar, he is giving his trade Canada's Biggest Piano Value."

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

The Sherlock - Manning Piano Co.

LONDON

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in the musical trades are "carrying on" until the war period shall be over and normal conditions again prevail.

While the piano trade is one of the comparatively later Canadian industries, all things considered, it has rapidly taken its place in the forefront, but the war has made large inroads on its prosperity, and, according to a dealer and manufacturer of many years' standing, "if the piano men can break a little better than even by the time peace is declared they will be an exceedingly happy set of individuals."

Limitations to Demand

It has been stated by individuals who are not seized of the facts that the piano factories cannot meet the demand for musical instruments. This is not denied by the dealers, but it is pointed out that the demand is only relative. "The net demand to-day is fully 40 per cent. less than it was in 1912," declared a prominent manufacturer, "but yet we cannot meet the demand made for instruments for many reasons. The war and the consequent wholesale shortage of labor and the inability to get materials are the chief reasons for this state of affairs. Embargoes have been placed on shipments by railroads, and our supply orders are accepted to-day subject to cancellation to-morrow.

"Factories which planned to make 40 per cent. more stock than they can do at the present time entails a much larger overhead cost to the manufacturer distributed over a smaller output, and therefore is a heavy tax on normal profits. The overhead costs are much more by reason of war conditions and the output is 40 per cent. less, so that this is a serious charge as against profits."

That piano dealers and manufacturers are not expecting an immediate onslaught of prosperity is the general contention of the trade, which has suffered through various causes. Thrift campaigns, and appeals for patriotic investment, as well as patriotic contribution, have made large inroads into the earnings of Canadians so that they have been deprived of the savings which usually go to the purchase of pianos, but the firms express no complaint. They are looking for the good times ahead.

Customers at the Front

"Our best prospective customers have gone to the front along with large numbers of our employees," declared the manufacturer. "The young man just married or of marriageable age is the man we expect to buy pianos, but the average young man in the piano-buying class is very responsive to a public call to duty, and has naturally enlisted. Hence the depressed state of the piano trade. Also when people are urged to be thrifty, the natural tendency is to refrain from purchasing a piano, although that instrument is as much a part of the modern house furnishings as a good many other things placed in a new home. The educational value of music in the home is being realized more and more as the years go by.

"The piano dealers also suffered a great deal of loss and inconvenience by the sudden disruption of the money market long before war broke out. The depression subsequent to the collapse of the real estate boom was having a marked effect. We had hundreds, even thousands, of people with contracts on their hands which they did not want to maintain. But when men enlisted, and informed the dealers of the patriotic steps they had taken, what could the dealers do but relinquish them from their responsibilities in connection with the contract? I know of one firm which had 600 instruments back on its hands in this way, and most, if not all, the other firms suffered in like proportions.

Cost of Living a Factor

"The increased cost of living is another factor militating against the success of the piano trade. Wages have gone up, but to many not in proportion to the continued

shrinkage of the purchasing power of the dollar bill. There appears to be a plenty of money, but it is not reaching the piano trade."

Not until there is a final readjustment of the industrial and national life of the country will such industries as those engaged in the musical trade experience any benefits from the peace period immediately after the war. Prominent dealers forecast a temporary reaction immediately after peace is declared, caused by the sudden release from the war crisis, but it is expected that there will follow a period of depression and hard times during the readjustment. "After that," declared the manufacturer, "the musical trades, like all other industries, will most probably come into their own. In the meantime, the dealers and manufacturers who break even will be exceedingly happy."

Imported Pianos from U.S.

Some idea of the effect of the labor shortage, and inability to get materials for manufacturing, etc., on this class of Canadian trade is gained from the statement that Canadian dealers and manufacturers for their branch salesrooms were forced to import American-made pianos during the latter part of last year, in order to cope with the depleted demand for instruments. "Stock and materials were absolutely unobtainable," declared a manufacturer, "and we had only one course to follow, but it is not a healthy condition of affairs from our viewpoint."

The Toronto factories have also been visited by the recruiting sergeants, and more than one city battalion has taken whole companies composed of musical instrument makers.

Conditions in the West

Trade conditions, province by province, were recited to The Globe by another Toronto manufacturer. When war was declared, this firm, which is one of the oldest in Canada, suffered very severely from the effects of the big slump in British Columbia, and much loss followed. Since then there has been a larger degree of recuperation in this Province than elsewhere. In Saskatchewan and Alberta there is an increasing tendency to buy. This, it is claimed, is entailed by the success of last year's crops. "Our agents tell us that prospective buyers are becoming more numerous," declared the general manager of this firm; "but inability to finally dispose of their crops, and the congested condition of the elevators, resulted in deferred purchases."

In Manitoba and Ontario the piano trade is much below normal, although the introduction of more elaborate gramophones makes up some of the shortage. The tendency is to buy a cheaper instrument during the war period. In Quebec and the Maritime Provinces the trade is much below normal.

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Specially designed Name Plates, Full Board Names, Warranties, etc. Send copy for sketch and quotation. 10 year warranties and price transfers carried in stock.

GLOBE DECALCOMANIE CO., 76 Montgomery St., JERSEY CITY, N. J.

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

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

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

SAMPLES and PRICES furnished on request.

Retail Dealers of Ontario Met to Organize

Favored One-Price System for Retailing Pianos—Want Agencies Confined to Legitimate Dealers—Formed Canadian Piano and Music Retailers' Association

WITH the idea of instituting an organization of retail piano and music dealers of the Province of Ontario, a number of interested men met at the invitation of Mr. Charles Biehl, Galt, on Thursday afternoon, March 22nd, in the St. Charles Hotel, Toronto.

Those present were: Messrs. Chas. and Harry Martin, Simcoe; J. M. Greene, Peterboro; C. W. Kelly, Guelph; Louis Bloch, Owen Sound; Arthur Mercer, J. S. Sweet, Chas. Biehl, Galt; D. A. Manson, Collingwood; James Martin, Brampton; Mr. Pengilly, Woodstock; J. C. Down, Strathroy; W. B. Puckett (Williams Piano Co.), Oshawa; Addison A. Pegg, T. C. Wright (Nordheimer's), Toronto; H. G. Stanton, B. A. Trestrail (R. S. Williams & Sons Co.), Toronto; C. A. Bender, President, Canadian Piano & Organ Manufacturers' Association; M. S. Phelps (Brantford Piano Case Co.), Brantford; J. A. Fullerton, H. A. Jones, Canadian Music Trades Journal.

Mr. Charles Biehl, whose efforts to get the dealers together resulted in this gathering, was elected Chairman, and Mr. H. A. Jones, of Canadian Music Trades Journal, was asked to take the minutes of the meeting.

Views of the Speakers

Mr. Biehl explained his views on several retail questions, chiefly the one-price system for the retailing of pianos, which he thought the dealers of Ontario as an organized body could take up and accomplish some improvements for their mutual benefit. He had studied the work of retail organizations in other lines, made observations while in the United States, and read many good trade papers, which convinced him that a group of workers could

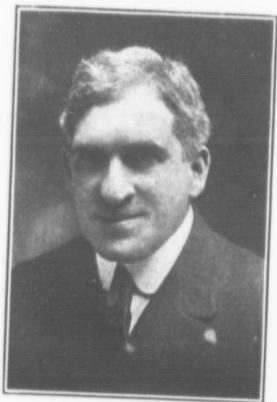


Mr. Chas. Biehl, Galt, President of the new Association.

do big things although they must expect to grow slowly, as all good reforms, like temperance and woman suffrage, came step by step. Regarding retail prices, Mr. Biehl said: "Our cheaper pianos sell too high, and our high grade pianos sell too low."

Mr. C. W. Kelly considered the legitimate piano retailer's chief handicap the opposition that came from travel-

ling salesmen claiming to be "from the factory" coming into their territory for a brief stay and selling at cut prices. Again a barber, blacksmith, undertaker, or farmer's son would get "an agency" and sell instruments at from \$10 to \$25 advance on cost price, thinking they had struck



Mr. Louis Bloch, Owen Sound, Secretary Treasurer of the new Association.

a gold mine. Mr. Kelly thought the manufacturers should wash their hands of all such alleged dealers.

Mr. H. G. Stanton pointed out the two chief difficulties he saw a dealer had to face in introducing a fixed retail price for pianos. One was the evil that existed in the valuation of "exchanges," which might be a loop-hole to evade adhering to the one price. The other was the competition that would exist between the men who adopted the one-price system and those who would not. "If you adopt the plan," said Mr. Stanton, "are you prepared to say to every man who is offered a slight reduction by your competitor, 'When it comes to a cut price deal, I'm not in it—good-day!'"

Mr. Arthur Mercer thought the fixing of piano re-sale prices was up to the manufacturer, without whose action nothing could be done. He thought the only way to adhere to a one-price system was for the manufacturer to make the dealer sign up on a contract the same as is done in the talking machine trade.

Mr. J. M. Greene said he had heard sufficient since entering the meeting to warrant something being done re the dealer's protection and the adoption of the one-price system. He foresaw the difficulty that would come through the manufacturers of the commercial makes who claim their pianos are in the very front rank. The commercial makers would have to set proper values on their products. Mr. Greene urged organization, without which he thought nothing could succeed.

Mr. Louis Bloch, who has been eight years in the piano business, has seen barbers and others appointed agents for certain pianos to handle a few as a side-line in opposition to the legitimate dealer who pays rent, salaries, and other overhead expenses necessary in keeping up a regular music store. Mr. Bloch said he did not believe the one-price system could be introduced generally because the fixed price was only practicable on a patented article. "Talking machine records are patented—pianos are not," said Mr. Bloch, "the talking machine business is O.K. now, but just wait five or six years. Many makes are now offered to retail at any price you like."



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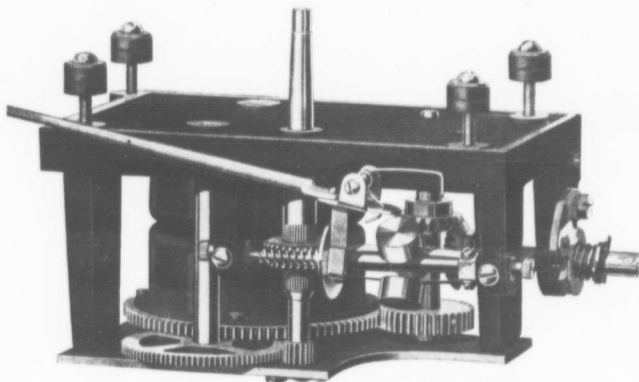
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No Stamped Gears Used in this Motor, Milled Gears Used Exclusively

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Plays three 12 or four and one-half 10-inch records with one winding



Otto Heineman

President



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Limited

Any piano bearing the name Mozart and not having our Trade Mark is not manufactured by The Mozart Piano Co., Limited



WE are now in a position to enter into contracts with a limited number of dealers for the exclusive agency of **Mozart Pianos**. We offer artistic instruments in every respect, with very tempting values, and a proposition to live men that will be exceedingly profitable.

Write, wire or telephone

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TORONTO

Mr. James Martin (Brampton) agreed that the dealer's greatest competition was not from the other music dealers, but from the outside man who came in and undersold the local resident dealer, or from cigar stores, jewelry stores, and stores in foreign lines, who got piano and talking machine agencies. He was not worrying much about the one-price system, as he made it a point to get good prices. He was not sure that the fixed price would always be in vogue in the talking machine field. He declared that the organization should stand for manufacturers selling only to legitimate dealers.

Mr. J. S. Sweet agreed that as manufacturers get their sales from legitimate dealers they should not link up with men who handle pianos as a side line. The competition he most objected to was a man six miles away who wasn't a real dealer at all.

Messrs. Charles and Harry Martin (Simcoe) commended the expressions favoring keeping the selling of pianos and talking machines in the hands of bona-fide dealers, and had no doubt of the good that could be accomplished by a good live retail association.

Mr. D. A. Manson agreed that the manufacturers should take more care in appointing agencies, and believed that the members of the trade present were on the right track in advocating an organization for which the dealers present would form a good representative nucleus.

Organization Proceeded With

Following these discussions it was the opinion of all that the formation of the organization should be proceeded with. It was moved by Louis Bloch and seconded by J. M. Greene that the dealers organize under the name of "Canadian Piano & Music Retailers' Association." After some discussion on the name the motion was voted on and carried.

The following officers were then duly elected: President, Chas. Biehl, Galt; Vice-President, C. W. Kelly, Guelph; Secretary-Treasurer, Louis Bloch, Owen Sound; Executive Committee: Jas. Martin, Brampton; J. M. Greene, Peterboro; Wm. McPhillips, London; Wm. Long, Toronto.

Mr. A. A. Pegg before leaving the meeting complimented the new Association on its foundation and selection of officers, and referred for their encouragement to the accomplishments of the Toronto Retail Music Dealers' Association.

It was left to the Executive Committee to draft suitable by-laws for submitting to a subsequent meeting. It was suggested by several that the annual meeting of the organization be held during the second week of Toronto Exhibition. The editors of Canadian Music Trades Journal were requested to furnish a set of skeleton by-laws by way of suggestion.

Dinner and After-Dinner Proceedings

By arrangement with the hotel authorities the dealers had a large table at which all had dinner together, as the guests of the new officers, Messrs. Bloch, Kelly and Biehl. The dinner was followed by an adjournment to the private room again for the completion of business and an informal round-table conference. There was some discussion as to the annual fee. When put to a vote it was fixed at \$5.

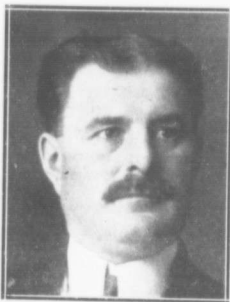
The members of the executive decided to meet again on Tuesday, April 3rd, the date of the next general meeting being left with the executive.

It was moved by Mr. Bloch, seconded by Mr. Martin (Simcoe), and carried, that this meeting go on record as follows:

"Resolved that this meeting put itself on record as favoring the adoption of fixed prices by the manufacturers for the resale of pianos and players."

Mr. C. A. Bender, President, Canadian Piano & Organ Manufacturers' Association, gave a brief address on the one-price system. He said the question was forcibly brought to his attention recently when a woman who was looking at one of his pianos remarked: "There is no such thing as one price in the piano business." Mr. Bender urged the dealers not to let the public dictate their prices, which they did when there was no one standard price. He said now was the time to introduce the innovation. "If it can't be done now when there is a shortage of pianos, it certainly cannot be done when things are normal," said Mr. Bender. "The departmental stores do not vary their prices according to the buyer's shrewdness. You can know what your piano cost, add your cost of selling, then add a fair profit and arrive at a cash selling price, to which you should add 6 per cent. interest for time. The standard price will raise the standing of the business. It will also help your financing at the bank."

A hearty vote of thanks was tendered Messrs. Bloch, Kelly and Biehl for their hospitality in entertaining the dealers at dinner. The efforts of Canadian Music Trades Journal in serving the retail dealers throughout Canada and



Mr. James Martin, Brampton, on the Executive Committee of the new Association.

the continual betterment of the paper also formed the subject of a vote of thanks. The meeting then adjourned.

Trade Gossip Heard Around the Room

One dealer suggested a maximum allowance of 50 per cent. of the original price for a piano offered in exchange on a player deal if the piano were in first-class shape; otherwise deduct from the figure whatever necessary, according to the condition of the used piano.

Mr. Kelly regretted to say he had just seen in the window of a music store a piano ticketed "worth \$650, for \$360," when the latter was a fair price for the piano. He thought manufacturers should put a stop to their pianos being thus displayed in store windows by cutting off dealers who used such tactics.

What does it cost to sell a piano? Answers were: (1) \$50; (2) \$60; (3) \$100; (4) 33 per cent. of retail price.

A visiting dealer recalled one of his early experiences. His competitor put a piano in the window marked, "Was \$325, is \$225." The hero of the story said, "I thought I would do something smart, so I put a piano worth \$325 in my window, 'Worth \$325; if sold before 9 o'clock to-night the price is \$195.' But a fellow came in and bought it, so the joke was on me. I never did that again."

The F. W. Woolworth Co.'s 5, 10 and 15 cent stores are said by a writer in Leslie's Weekly to have sold five million talking machine records during 1916.

The Highest Class Talking Machine in the World



THE INSTRUMENT OF QUALITY
Sonora
 CLEAR AS A BELL

"I never wanted a phonograph until I heard the Sonora," said a man who bought a Sonora Baby Grand from Messrs. Gilmore & Co., St. Catharines.

Sonoras Attract the Cash Buyers

Installment sales covering long periods of time are bad for business—they are bad for customers and bad for you.

Sonora dealers get the cash sales or sales with big down-payments, because prospects of the Sonora class are influenced first by quality, and not terms.

One Sonora dealer says: "Most of the machines we have sold will be paid for in full, within a year."

Another says: "Regarding selling the Sonora machines on terms, would say we do not sell them for fifty cents down and fifty cents per week, as we do not desire that class of trade, nor do we wish to class our goods with those

that may be sold on such terms. We have no trouble selling them, mostly for cash. When terms are made no machine is to be sold unless full payment is agreed upon in six or eight months, at the longest.

If you're a millionaire—and long credits, and doubtful credits, and bad credits, and tied up capital, and losses don't really make much difference—this will not interest you. If you're a business man, it will.

Sell Sonoras—it will improve your prestige and your bank account.

TEN SUPERB MODELS

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

Manufactured by
Sonora Phonograph Corp.
 New York

EXCLUSIVE CANADIAN DISTRIBUTORS

I. MONTAGNES & COMPANY

SHUTER and YONGE STREETS

RYRIE BUILDING

TORONTO

Talking Machine and Record Section

CANADIAN MUSIC TRADES JOURNAL—APRIL, 1917

System of "Records-on-Approval" Not Without Its Champions

A CHINESE gentleman is credited with having said, with all the wealth of Eastern illustrations, of the revolutionists of the Boxer uprisings: "They are like cabbages with their roots in the air—they are trying to climb a ladder without rungs." This simile in a more moderate form is applied by at least one dealer to those of his conferees who are manoeuvring to oust the records-on-approval system root and branch.

This dealer is free to confess the frequency with which the system is abused. He knows the evils as they are viewed by other retailers. Yet he claims that with proper handling it is the best means of making record sales. "I see by Canadian Music Trades Journal," said he, "that a dealer in Syracuse who holds the same views as I do on this question asks: 'Can you imagine the general passenger agent of a large railroad coming to the store for an hour or two to hear records played over? Yet that man's account is worth sometimes \$50 a month to us because he does have the time at home in the evening with his family to listen to and select his records.'

"There are many first-class customers who wouldn't buy one-half the records they do were they not allowed to take home a batch on approval. Cut off all those who abuse the privilege and keep your list clean; then encourage the taking home of records on approval. If you succeeded in getting everyone to your store for making selections it takes more time and more salesmen to play over the pieces and wait on the customers. The scarcity of salesmen itself is an argument for the approval system."

This gentleman also quotes a fellow-dealer as saying:

"The success of the system depends largely upon the way in which it is handled, the knowledge of record clerks as to whom to give records of a certain kind and whom not to; that is, we know what each customer buys and if a person who rarely ever buys anything over an 85-cent record brings in a list of eight or ten red seal records for approval, they do not get them. We suggest that they would best be heard in the store, which often results in their buying one or probably more of that class of records before they go out. We keep a separate list of all approval customers showing name, address, date records are taken out, number taken and number kept. By constantly referring to this file, we know exactly how to handle each customer, and if we find any of them are imposing and merely having free entertainment without purchasing records, they are politely reminded that our approval system is to assist people in selecting records in their homes and not for concerts, and to that class of buyers we insist upon one-third of records being kept, either in number of records or in value. I can safely say that with perhaps 3,000 customers, we have never permanently offended any one.

"We recently kept note of the number of records sent out for a period of time, and we found that out of 3,200 sent out, 2,100 were bought and about 25 damaged.

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

Assisting the Customer to Select Records

FEW customers are particularly interested in being told that the dealer has so many hundred records in stock, or that the catalogues he represents contain so many thousand selections. What interests him more specifically is short lists of definite suggestions.

The other day a Journal representative noticed a couple of ladies in a departmental store choosing a style of type for engraving on calling cards. The one was shown a card with about twenty samples without any recommendation on the part of the saleslady. The customer hemmed and hawed. The more she tried to decide the more confused she became, and in the end went away feeling she had not chosen the most suitable type. The other lady was shown the same specimens with the suggestion, "Nos. 7 and 16 are very popular styles." She quickly chose No. 16, and went away satisfied.

Assistance of that kind pleases the customer and saves the salesman's time. Record manufacturers appreciate that point and issue special supplements or bulletins with a comparatively short list of the most desirable records of one kind or another. Many record buyers on entering the store simply refer to monthly bulletins of a few months back and select from them. Others become devotees of certain artists. If they take a fancy to a piece recorded by Muratore, or Lazaro, or Caruso, or Anna Case, then they buy everything issued that is by their favorite artist.

Show me a home wherein music dwells, and I shall show you a happy, peaceful and contented home.—Henry W. Longfellow.

A number of dealers have practiced with success the plan of selecting short programmes, well assorted, for the consideration of the record buyer, and placing these programmes before him either in newspaper advertisements or in circulars. A New York house, for instance, advertises each day a list of four or five specially selected records. One day it will be a grand opera programme by prominent artists; another day three or four musical comedy hits, another day some dance music, and so on, and the various classes of music may be mixed on occasion. The price of the entire set is published plainly in the advertisement, and the company offers to send the records by special messenger, C.O.D., upon telephone request. The results of this form of publicity have proven most satisfactory. Dealers in other cities have started the group plan of record selling with equal success, for many customers feel that when the dealer offers three or four numbers, being acquainted with the entire catalogue, he takes the position of vouching personally for those particular numbers.

By thus making up these lists of suggestions the dealer saves the customer's time, prevents him from getting confused, and gives him the benefit of a dealer's experience. Besides, it saves the dealer's time and facilitates selling.

A Means of Promoting Sales

GREAT results have been reported by some dealers from the use of the telephone in working up talking machine sales and particularly in the record end of the business. There are still some dealers overlooking this means of working their territory.

NEWBIGGING CABINET COMPANY, LIMITED



MANUFACTURERS OF

PHONOGRAPHS, RECORD AND PLAYER ROLL CABINETS, ETC.

164-66-68 KING STREET WEST

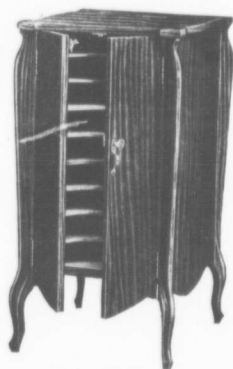
HAMILTON, ONT.,

CANADA

YOUR CUSTOMERS WANT ELECTRIC MOTORS IN THEIR MACHINES

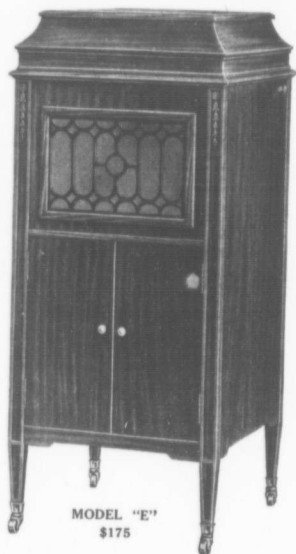
—if they can be depended upon. Unfortunately there are few dependable motors running from a lighting circuit. The only current that will run a motor absolutely even from start to finish is one run from a dry cell or storage battery. That is why our **ELECTRIC MACHINES ARE IN A CLASS BY THEMSELVES.** Add to this our **UNIVERSAL TONE ARM, SELF BALANCING HOOD, PERMANENT NEEDLES,** and **TONE CONTROL,** and you have everything worth putting on a machine, and more than any other

IT'S A GREAT COMBINATION
GET IN TOUCH WITH US



No. 83, GOLDEN OAK
No. 84, MAHOGANY
No. 85, FUMED OX MISSION

A fine Cabinet, with top shaped to fit base of Victor No. IX.



MODEL "E"
\$175

SOMETHING NEW The Golden Tone Permanent Needle

A Joy to Lovers of Music
Preserves the Records
Does Away With All Changing of
Needles
Fits Any Needle Machine
With Care Will Last For Years
Get a Sample for Demonstrating With
Price \$6.00 Discount to Dealers



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One dealer tells that he had a bright young salesman who by way of experiment undertook to call up one hundred homes chosen in order from the telephone directory. He found that thirty-two already owned machines, and were, therefore, immediate prospects for records. From the thirty other satisfactory responses he found that no less than ten were live prospects for machines. Thirty of the one hundred evinced no interest. He did find, however, that people generally were flattered by being called over the telephone. It pleased them to feel that they were persons of enough importance to be consulted about musical matters. In most instances they didn't resent the intrusion at all. On the whole they were very responsive.

As a time-saver the telephone enables salesmen to talk with as many people in a few hours as he could in several days by personal calls.

What Do You Sell When You Sell a Record?

PUT the above question to your salesmen or saleswomen if you are the employer, or if you are the employee put it to yourself. What do you sell when you sell a record? "Why, I sell a record of course," is the characteristic reply of the one who does not think beyond the record, and who is the class of clerk that takes the customer's money in exchange for just the record the customer asks for, without suggesting some other numbers.

From the customer's standpoint, when he buys a record he is looking for service. He may not be conscious of the fact, but he is. Service attracts customers in this line of business, not cut prices. When you sell a record do you sell service? Do you sell with the record your interest in your goods and your customer and a knowledge of your line? You desire to make his purchase satisfactory to him? Do you sell him the service of a house that endorses the goods you sell, that makes deliveries when they are promised, not hours afterwards? Does your house carry a well-bought stock of records? Does your house make it a point to keep record stocks complete and in such shape that customers can be served from shelves and not from the warehouse of the wholesaler?

Think it over, and if you sell only the record when you take the customer's money in exchange for it, revise your methods, for some other house has already done so.

Why Stores Lose Trade

LAST issue the Journal published in the sheet music section an editorial on "Why Stores Lose Trade." The discussion prompted a salesman to send in this incident: A lady bought seven records from a certain store one forenoon. She asked the salesman at what time she might expect delivery of them. He looked at his watch, yawned, and promised them for 1.30.

The buyer did some other shopping, went home, had lunch, and waited for the records. At 1.30 they had not

arrived, nor yet at 2.30. She was getting a bit annoyed, because she was due at a patriotic sewing meeting at 3 o'clock. She did not want to leave the house until the records came, because she didn't know if they would be left with a neighbor, this being her first purchase of records since getting a new machine. Company was expected that evening, and she wanted particularly to have the records.

Three-thirty came and no records—then 4.30, 5.30, and still no delivery. Just as the family were sitting down to tea at 6.15 the parcel of records arrived. She had been kept in all afternoon, missing her patriotic meeting, just because of a promise made without being kept. There was no need to promise delivery at 1.30, as the 6.15 delivery would have been quite satisfactory if only she had been told that.

This new record customer was lost to the store after her first purchase over a promise not kept. If you promise a delivery at a certain time, get it there at that time. In conversation it is easy to ask how soon delivery must be made. Leave yourself plenty of time, but when once a delivery is promised for a definite hour get it there on time.

Are you selling music or mechanical contrivances?

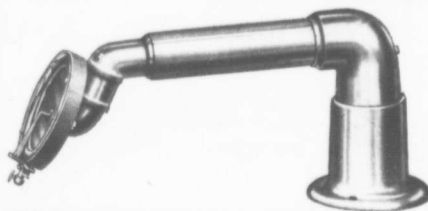
When One Record Customer Equals Three

IT is a fact that many dealers prefer to sell the records that sell themselves, at the same time overlooking the proposition that one steady operatic record customer means more business than three customers who purchase only cheaper records." With these words the Edison Company introduced an article on selling the higher-priced records. This in part is as follows, and applies to dealers selling any line of records:

"It is the duty of every dealer to educate his customers in the higher forms of music, especially operatic music.

"To do this properly he should first educate himself. The man who deals in music should know and prefer the highest there is in music, bearing in mind that very often the tastes of a dealer are reflected in his customers. A dealer can have great influence in shaping the record purchases of his customers. Some dealers make no effort in the direction of selling operatic records, reconciling their consciences by saying there is no demand for high-priced records in their community.

"Do not be deceived by the notion that there is no demand for operatic records in your community. There is such a demand in your community if you will only take the trouble to create it or find out where it lies. By his own likes and dislikes a dealer often limits record business. We have in mind the case of a record customer who once bought only the cheaper records. Never was he known to pay over \$1.00 for any record, but he was an exceptional



Buy Your Tone Arms and Sound Boxes Direct

Four Styles—Get Our Prices

Special features — Quality — Production. Special designs for distinctive machines made to your order and made by Highest Type of workmen in Dayton, O., "The City of Precision." Write for Catalogue No. 8.

THE THOMAS MFG. CO., - DAYTON, OHIO

TO DEALERS

WE now commence our seventh year as Columbia Distributors. Strengthened by greater factory support, the proprietors and the efficient, loyal and enthusiastic staff of the Music Supply Co., will be in a position to give better service than ever before. The public are now **demanding** Columbia goods.

Columbia business is booming. Deliveries are better. Now is the time to order. We have delivered more goods since January than during the three months previous to Christmas. Dealers pushing Columbia goods are doing fine business because the demand for Grafonolas and records is still on the increase.



THE MUSIC SUPPLY CO.

36 WELLINGTON ST. EAST

TORONTO

customer and every low-priced record on every new Supplement went into his library. On one occasion his dealer mentioned operatic records to him, but he vetoed the suggestion instantly and the dealer never mentioned the subject again.

"One day this customer chanced into the store of another dealer. This dealer knew his music—knew the beauties of better music. It took about half an hour for this dealer to convert this customer, who heretofore had never bought high-priced records, into a customer who subsequently bought every operatic record on every Supplement. To-day this gentleman has one of the largest libraries of operatic music in the world. Why not try to convert one of your cheaper record customers into a better customer? You will be serving yourself and your customer at the same time. Certainly infinitely greater satisfaction and pleasure is to be found in the higher forms of music than in music that passes in the night."

Selling Machines and Records from the Village Store

THE following account of the introduction and successful working out of a talking machine department in a village piano store is adapted from an article by Howard Taylor Middleton which appeared in Talking Machine World: "When our stock came a bright young woman with plenty of tact and good common sense was installed as assistant manager and sort of social hostess.

"Our salesman went out after business. While he was making a carefully planned tour of the surrounding farming community and making friends his assistant was entertaining the village sewing circle, the girls' sunshine club, the Browning League, and the women's thimble bee, serving tea in fragile cups, and thin sandwiches on paper napkins bearing a neat and dignified ad., also rendering a skillfully arranged concert of choice records.

"The plan adopted from the first, both in the store and on the road, was to create enthusiasm. When the salesman called on a farmer, he explained very thoroughly just how badly that farmer and his family needed a talking machine. He simply used the methods employed by every up-to-date salesman, but his pleasing manner and general air of optimism were largely responsible for the satisfactory orders he brought in. Once his prospective customer became in the least interested, he was asked to call at the shop for an hour of good music and good cheer. He was informed that as it was the off season on the farm he could easily get away for that length of time, and as a party of his friends were expected, it would be in bad form socially for him to disappoint them. His wife was told that her chum, Mrs. Browne, had given her word to be among those present, and would expect her also.

"In the capable hands of the assistant manager these parties were a pronounced success from the beginning. By the display of rare tact just the folks who were most apt to be congenial were assembled at the same time, and it soon became quite the usual thing for a matron in the village to ask this question of her spouse, 'Going to lodge or the talker shop to-night, Sam?' and the answer would probably be, 'Well, I'll run down and hear a few records, I reckon; some of the fellows I like are going to be there. I can send my dues over by the boy.'

"The store had not been opened two weeks before the minister called to congratulate us upon our hospitality and to assure us that we were doing real good in the community. After this visit of the clergyman, and at his suggestion, our salesman attended a meeting of the school board, while his assistant talked business to the pretty principal and her staff. This resulted in the sale of a machine and a large collection of educational records.

"He sold the chief of the Boy Scouts an instrument, to be used as an accompaniment for drills.

Music is nature's necessity. It is controlled by laws just as valid and abiding as those that govern the supply and demand of the food on our tables and the clothes on our backs.—Raymond L. Forman.

"The young men's associations, not only in this village but in surrounding villages, have been inoculated with the desire for talking machines in their meeting rooms.

"Dances and operatic performances, both of the evening dress and informal varieties, were given.

"The little weekly paper in the village carried a good advertisement of ours in every edition, containing a list of all the new records as they appear and little items of news interesting to the talker fan."

This last paragraph is a good argument for a "Music-in-the-Home" corner or column even in the smallest weeklies throughout the country.

No Apprehension for the Future

EVERY now and again some chronic prognosticator looms up with the warning that the talking machine is "at the flood tide of its prosperity," and that before long machines in large quantities will become silent through their owner's interest dying out. Thinking of the talking machine merely as a means of amusement these people, though let it be admitted they are very few in number, see the "craze," as they term it, is on its last legs, the novelty almost worn off, and the doom of the industry almost sealed.

Nobody but the most blinded to facts would take responsibility for saying that people tire of good music. The

Established 1870

Incorporated 1917

W. H. BAGSHAW Co.

LOWELL, MASS.

Why ?

Known the world over
Used the world over

Why ?

Bagshaw Needles

Use Our

**SELF
BALANCING COVER SUPPORT**

No. 1279

It is noiseless, perfectly balanced,
easily applied, and inexpensive.

SEND FOR SAMPLE

Tone rods, needles cups, needle rests, knobs,
cover supports, and continuous hinges.**WEBER-KNAPP CO., Jamestown, N. Y.**

talking machine, which puts good music within reach of the masses, has before it its greatest development, although almost everyone, dealers and laymen alike, know of the present dimensions and stability of the industry. Canadian Music Trades Journal has published many articles showing what the influence of the talking machine amounts to, and desires to add to these in a condensed form this article from the Nation's Business:

"You'll find a Swede named Olsen up on the mountain, with a whole raft of white-headed kids. What for he ever took out a homestead way up there is past me; but there he is, and he must be making good. He packed in a washing machine and a canner last week; had a sewin' machine an' a phonograph a long while ago."

The speaker was a forest ranger directing a government inspector to where he might spend the night, in a trip over the mountains, provided the inspector didn't lose his way. The directions were plain, and the inspector had only to follow a telephone line and some well-blazed trails.

But he thought he was lost when a little after sunset he heard some children singing in unim'istakably pure Italian "La donna è mobile." He thought it was queer that the generic "Swede" should be applied to persons so unmistakably "Wop," but when he came to the circle of light from the dining-room window he saw the "raft of white-headed kids," and knew they were not Italians. They weren't Swedes either, but Danes; and they couldn't talk English, except a very few words of welcome by the oldest girl, around whose skirts the smaller ones clustered when the inspector rode up.

That night, after a bountiful supper, the inspector heard from the talking machine the selection from Rigoletto, which the children, parrot-like, had repeated with all its shadings of inflection and respiration, though they did not know a word of Italian. Then he realized as never before

the wonderful value of recorded and reproducible sound. In his own home, back East, he, too, had a machine, by which his own children danced, and from which he had derived many an hour of pleasure. But it had not occurred to him what such an instrument must mean in carrying civilization into the back country, though he had often marvelled that his four-year-old boy, on hearing the first bar of any of thirty or forty classical selections, could name the piece unerringly, and would always know whenever or wherever he heard it.

This is the keynote of making good music popular, because popular music is familiar music. The so-called classical music, then, becomes popular as soon as it becomes well-known. The growing audience of lovers of real music is a sure indication that more and more of such music is being heard by a constantly growing circle. There is a greater interest in concerts; opera performances bring out the "Standing Room Only" sign, and all of the better type of musical productions are well patronized. America is no longer unmusical. Not very long ago America was musically a barren ground. Good artists could be heard in the larger cities only, and if they ever got to the smaller towns there was little inclination to pay the prices asked in admission. The people did not know what they were missing.

But the almost overnight changes came when the best music was brought into the home by the talking machine. It is hard to believe that no place in the country is unreached by a machine which had its first crude beginnings less than forty years ago. Educators, scientists, musicians, business men in their daily and indispensable use of the talking machine testify that it has passed from precarious infancy to efficient maturity.

In the field of education there was originally some objection to the talking machine, just as there is to-day an objection to the "movie" as an educational adjunct. Some

This is our No. 10 Motor, which will play five 10-inch or three 12-inch lateral cut records with one winding. Drunk like springs, made from the highest quality material. Worm driven governor. Cast iron frame. One piece forged crank handle.

The lever shown on top of motor is the

undersneath turntable governor brake stop. Speed Indicator and Dial is furnished with this motor.

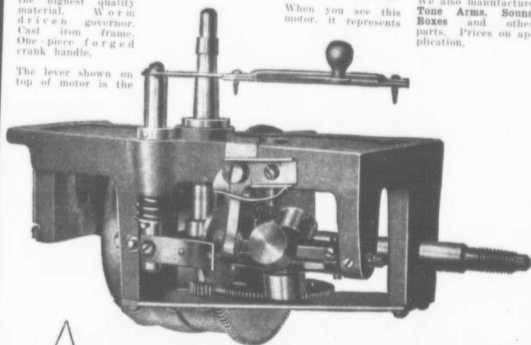
Exceptionally silent winding mechanism and silent running.

By the turning of one screw, the spring cup can be removed.

When you see this motor, it represents

the highest quality, for it has been made by a concern that has thirty years' experience in this line.

We also manufacture Tone Arms, Sound Boxes and other parts. Prices on application.



TONE ARMS

MEISSELBACH
MOTORS



SOUND BOXES

Meisselbach Motor Construction

Originality of design is a paramount feature of Meisselbach Motors. There has been no copying from others. There has been no lowering of quality standards.

To know about the Meisselbach gives you a new idea of motor construction; of noiselessness; of smoothness in operation, and of absolute tempo maintenance.

If your motor bears the name "Meisselbach," your motor troubles are over. Your dealers will be delighted.

Pioneers in the development of quality talking machine motors

A. F. Meisselbach & Bro.

Newark, N. J.

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The Most Famous Trade Mark in the World

ALTHOUGH there has been a marked increase in our output during the last few months we are still unable to keep up with the demand for "His Master's Voice" products, which proves they are as popular as ever.

As soon as we are in a position to take care of this demand we will be pleased to qualify those merchants who are anxious to represent "His Master's Voice."

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY

MONTREAL

The Famous Victrola

Victor Records



The most famous Trade Mark in the World.

HIS MASTER'S VOICE PRODUCTS

are Wholesaled by the Following Firms

ONTARIO:

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

MANITOBA:

ALBERTA:
SASKATCHEWAN:

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

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

OTTAWA VALLEY:

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

QUEBEC PROVINCE:

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

West of Quebec City,

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

NEW BRUNSWICK:

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

NOVA SCOTIA:

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

BRITISH COLUMBIA:

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

BERLINER GRAM-O-PHONE COMPANY, Limited

HEAD OFFICE AND FACTORY
MONTREAL

of the older generation maintain that too much is done for the student of to-day, that we tell him instead of teaching him. Educational leaders of an outworn day have degenerated into common scolds in their denunciation of the modern devices of the talking machine and the motion-picture machine as giving a machine finish to the art and science of teaching. It seems strange now that most of the opposition to the talking machine in the educational field came from music teachers. Yet vocal students use the phonograph to study the phrasing, expression, and enunciation of the great singers. Olsen's white-headed kids, through the imitative instinct, learned this without realizing it. Operatic stars employ the phonograph to criticize their own singing. Titta Ruffo, the great baritone, is said to have declared that he learned more from his talking machine than from his teachers.

Now the school value of the phonograph is everywhere acknowledged. More than three thousand cities in this country have them in their public schools. New York alone has 459 to use in connection with physical training, and this does not include those bought by individual schools. They keep time in marching to assemblies, they lead concert singing, add to entertainments; folk dances, drills, calisthenics are all conducted with their aid.

Music is given its place in the treatment of the sick. The phonograph is the only source for any and all types of music at will. The wounded in Europe's war hospitals have reason to be thankful for it. One French soldier, wounded at Verdun, wrote back to an American benefactor, I could not get the pounding of the guns out of my ears until I heard the old folk songs on the phonograph."

A Little Study in Change Making

By Wm. J. Bryans

THE subject of change making is one that is worthy of study. That there are many mistakes made in change making there is no denying. The frequency with which the amount of money in the cash register in some establishments differs with the amount it should contain, is all too eloquent proof of the fact, and the unfortunate part of it, in so far as the retailer is concerned, is that the cash is generally "short," illustrating that mistakes in change making are most frequently in the customer's favor.

Having decided that the subject of change making was worthy of study, the writer approached one who needs to be particularly efficient in this work—a counter man in a self-serve city lunch. Anyone who has seen a noon-hour rush at a busy counter when the man in charge has to take orders, pass them back to the kitchen, pass the order over the counter, add the various items together, and take the money for it, when there is a mob of hungry men all waiting to be served at once, will realize that the counterman must have some system in order to avoid mistakes.

It is the general rule in such establishments to call the amount of the purchase and the denomination of the bill as the customer hands it over. This gives a mutual understanding between customer and clerk as to the amount, so that there will be no argument afterwards. In a rush, when he is thinking of many things, the clerk is liable to forget the denomination of the bill before he has got all the change out of the register.

In order to guard against this—particularly when one is in the habit of forgetting the denomination of the bill given—it is a common practice not to place it in the register until the bills of the change have been taken out. The amount punched on the register, of course, reminds the clerk of the amount of the purchase.

It is usual for the bills to be taken out first before the denomination of the bill is forgotten, as a reference to the amount punched will show how much change ought to be given. The managers of lunch counters favor the plan of

giving the customers the bills first. It looks to the customer as if he is getting a lot of money—doesn't remind him so much of the amount he has spent—and accordingly he is more likely to buy something additional. When you count the odd change out to him first, it gives him the feeling that his bill has been pretty badly broken up.

Some clerks have difficulty in reckoning the amount that should be given back. Especially is this so when the purchase is an odd amount, like 37 cents or 61 cents. Some little rule will often be found a help by such. For instance, to make change for a dollar; add enough to the left hand figure of the price of the goods sold to make 9, and add enough to the right-hand figure to make 10. That's all there is to it.

For instance: if the left-hand figure is 4 just add 5 to make 9. If the right-hand figure is 3 add 7 to make 10. The sale was 43 cents and the change 57 cents. If the sale was 31 cents, the right change is 69 cents. This set method of figuring change will prove helpful to many, especially those who are given to making mistakes by other methods.

After the above has been mastered and practised, a similar method with larger bills might be learned. For example:

The possession of a really good phonograph, by whatever name, is becoming as popular and necessary in its province as the possession of a piano or automobile.—Westchester Musical News.

To make change for ten dollars: Suppose the article costs \$2.37; you add enough to the first figure to make 9, enough to the second to make 9, and enough to the third to make 10, or in this case, \$7.63.

To make change for \$5.00: Suppose the sale was \$1.73; add enough to the first figure to make 4, to the second to make 9, and to the third to make 10. Thus you have \$3.27. It will readily be seen that the same method may be adapted to making change for \$20.00.

These simple rules will be found to be a great help to many, and often save a man from making a mistake. And that there are liable to be mistakes there is no denying.

Salesmen Help With Ad. Copy

THERE is a certain store where all the salesmen meet each month for half an hour after closing time to discuss plans and advertising. The ad. sketches for the week are before them, and suggestions are made as to how to better them. The result is that the combined experiences of the sales force, plus their enthusiasm, is boiled down and then the copy is rewritten and corrected. There you have thought on advertising, and you get "the right idea at the right time."

Heineman Motor Branch for Canada

Mr. C. J. Pott, sales manager for Canada of Otto Heineman Phonograph Supply Co., New York, has returned to the Prince George Hotel, Toronto, after a trip to his firm's factory in Elyria. While there he was in conference with Mr. W. C. Strong, factory superintendent, and visited Chicago with Mr. Heineman, president of the firm, and Mr. Bean, vice-president. Arrangements have been completed for the opening of a Canadian branch, and Mr. Pott expects to open up as soon as possible when a suitable location has been found.

A service department will be a feature of the firm's Canadian branch, and the trade will be glad to know Mr. Pott has completed arrangements to have this department in charge of a thoroughly experienced mechanic who has travelled extensively in Canada and the United States conferring with the trade on motor questions. The factory at Elyria, Mr. Pott reports, is working to full capacity all the

THE aim of the Edison dealer policy is toward fewer and better dealers, a wider latitude and ample opportunity for each dealer to demonstrate just how good a dealer he can be.

If you have the facilities and the sales organization, and if we have an opening for an Edison dealer in your locality, it might be to our joint interests to open correspondence with each other.

The average New Edison sale equals three average talking machine sales.

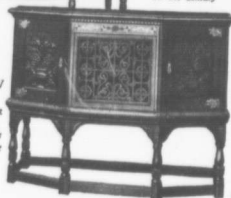
THOMAS A. EDISON, INC.

103 LAKESIDE AVENUE, - ORANGE, N.J.

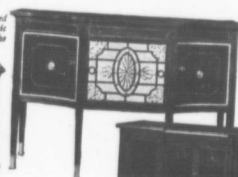


ELIZABETHAN
(OAK)
5 feet long and 3 feet
8 inches high
*Reproduced from an
old English court
cupboard*

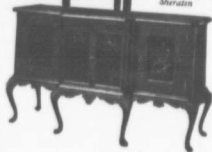
**XVIII CENTURY
ENGLISH
(MAHOGANY)**
4 ft. 8 in. long and
3 ft. 4 in. high
*Contains hand painted
decorations characteristic
of the latter half of the
XVIII Century*



**QUEEN ANNE
(WALNUT)**
5 ft. 8 in. long and
3 ft. 2 in. high
*Typical commode forma-
tion of the time of Queen
Anne. Decorated with
Chinese motifs, a form of
embellishment much in
favor at that time*



**SHERATON
(MAHOGANY)**
5 ft. long and 3
ft. 4 in. high
*Reproduced from an
old Sheraton price
and typical of the
best work of the great
Sheraton*



time, and there is every assurance the 1917 business in Heineman motors will far exceed that of the year previous. An interesting exhibit of Heineman motors is being planned for the music show in Chicago, May 19 to 26.

A new motor announced by the Heineman firm is the No. 7, designed to play three 12-inch or four and one-half 10-inch records with one winding. The makers advise that milled gears and not stamped gears will be used exclusively in the new No. 7 motor.

Newbigging Firm Takes Agency for Goldentone Permanent Needles

After using the "Goldentone" permanent needle for over a year, and after noting the reception accorded the Musicphone's equipment with it, the Newbigging Cabinet Co. of Hamilton has secured the sole Canadian agency for this needle, which they describe as follows:

"This needle is made from a mineral within two points as hard as the diamond. It is ground to the shape of a fibre needle, then inserted into a brass socket, which will fit any steel needle machine. The point used most on this needle is the one shaped like the fibre needle, and produces the best results that we have heard on lateral cut records. It also produces a beautiful tone on hill and dale cut records, but a little softer than the diamond point. Also, this point can be drawn from its socket and reversed, and this end has three distinct points, a ball point for Pathe, and the other two for any other record, thus giving a four-point needle. These needles do not wear by use, but reasonable care must be taken not to drop point hard on record, as the fine point is naturally brittle."

Self-Balancing Cover Supports

The Weber-Knapp Co., of Jamestown, N.Y., who are manufacturers of hardware for the talking machine trade, are now featuring their self-balancing cover support, which they claim is noiseless, perfectly balanced, and inexpensive. They also supply tone rods, needle cups, needle rests, knobs, cover supports, and continuous hinges.

New Motor Announced

The Thomas Manufacturing Co., Dayton, Ohio, whose tone-arms and sound-bases in four styles have been announced to the Canadian trade in these columns, are bringing out a motor known as the "Dayton" Motor No. 11, which they describe as follows:

"Has a heavy cast iron frame. Floating spring barrel type with worm governor drive. This motor has two sixteen-foot springs enclosed in a solid casing, which absolute-

ly prevents lubrication from leaking. Each motor comes complete with turntable, brake, speed regulator, crank and escutcheon."

Seventy-Foot Addition for Brant-Olas

So greatly encouraged is the management of the Brantford Piano Case Co., Ltd., at their progress in manufacturing and marketing the Brant-Ola phonograph that they are erecting a 70-foot addition to their plant. This firm reports that the demand for Brant-Olas has so increased that the present factory space has become quite inadequate to provide for the necessary output, so that a factory addition had to be undertaken.

On his recent visit to New York, Mr. M. S. Phelps contracted for all the supplies necessary for the increased output of Brant-Olas.

MONTREAL TALKING MACHINE TRADE

It is with regret that the Journal chronicles the death of Mr. Emile Landermann, of Berliner Gramophone Co., Ltd. The late Mr. Landermann, who entered the Berliner Co.'s employ in April, 1906, as bookkeeper, had advanced in ability and in the firm's confidence until he was placed in full charge of the accounting department of their extensive business. Mr. Landermann died in the General Hospital in Winnipeg. He had gone to that city to make his annual audit of the books of the Western Gramophone Co., and while there became ill. He was removed to the hospital, operated on for appendicitis, but passed away a few days later. He was only thirty-four years of age, and is survived by his widow and two little boys. In addition to being an expert accountant, Mr. Landermann had a personality that attracted many friends. He was also a baseball enthusiast, and some years ago was prominent among local players, being in the athletic team in the City Baseball League.

Mr. A. Heller, of the Canadian Talking Machine Co., 214 St. Lawrence Boulevard, accompanied by Mrs. Heller, recently visited New York and Atlantic City, combining business with pleasure. This firm report their business increasing at a rate requiring their renting the entire flat above their store, which will be remodelled to suit their needs. They intend going into the talking machine business on a larger scale than heretofore, and purpose stocking a large collection of records.

The Ontario Furniture Co., Ltd., Bleury Street, are utilizing the side wall of their building to promote the Pathophone. The wall is painted a bright yellow background for a large Pathe "Red Rooster," which is conspicuous for quite a distance.

The Columbia Grafonola is a sight draft on any prospect's bank account—if he wants the instrument that shows most for his money—tone, appearance, finish and size.

(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 Stronger your Proposition, the
More Surely
it PAYS to
Advertise it"**

BELIEVING this, and believing in the strength of our proposition, we are putting real money and much thoughtful care into the advertising of our Pianos.

We are gradually bringing the whole Dominion to a realization of the superior tone qualities of the Nordheimer Instruments.

And such benefit as this brings to us involves a tremendous advantage also for the dealers who represent us.

The great and ever-increasing prestige of the name Nordheimer is bringing to Nordheimer dealers the better-class of piano business—and with it larger-than-ordinary cash payments.

Some few good territories still open for representation.



Nordheimer Piano and Music Company

LIMITED

Cor. Yonge and Albert Streets - Toronto



The Illustration
of the Nordheimer
Grand—Price \$500

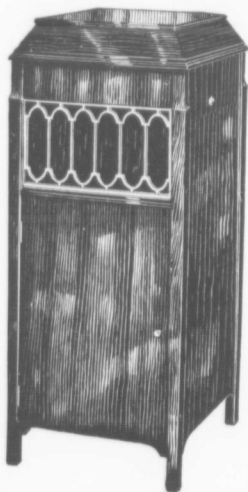
**The Nordheimer
A Musician's Piano
Therefore Your Piano**

BUT a small group of pianos can show sufficient musical quality to meet the demands of the professional musician.

In that group, and considered as competing only with the leaders of that group, stands the Nordheimer.

It bears a name honored by association with notable concert events and by the selection of artists of high standing in the musical world.

Space for Dealer's Name.



The Musola

The new and popular
Talking Machine

Made and guaranteed
by The Aeolian Com-
pany.

Price only
\$80.00

This is the first full cabinet of absolutely standard quality and construction to be sold at such an extremely low price.

Test it with any type of record—with vocal, instrumental solo and orchestral numbers. You will find that in every case the Musola gives a full, round tone, rich in quality and big in volume.

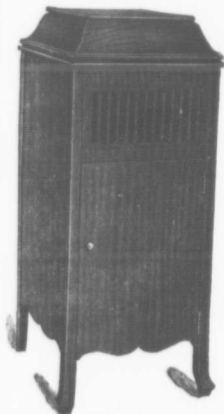
Sound Box. An universal sound box is the regular equipment of the Musola. This sound box will play any standard type of record now on the market—either the vertical or lateral cut. The Musola sound box is unique in design.

Motor. The Musola motor is of the Swiss type. It is one of the sturdiest and most reliable of talking-machine motors. It is durable, quiet-running and constant in speed.

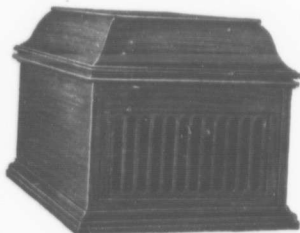
On this wonderful machine, dealers are not asked to enter into any contract obligations—other than that of price maintenance. A dealer may purchase just one machine as a trial. We offer, however, special prices in lots of 10, 25, 50 and 100.

CANADIAN DISTRIBUTORS:

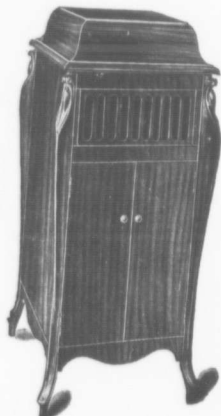
The Nordheimer Piano and Music Co. Limited, Toronto



Style B



Style C



Style A

MAKING SALES BY VITAL ARGUMENTS

The Canadian people to-day do not buy talking machines because they are novelties, or because they are cheap, or to keep up with the neighbors—they buy to get entertainment.

The machine's capabilities as a musical instrument is the hook on which you need to hang your selling arguments—and that is just where the BRANT-OLA fits in.

Every part of the Brant-Ola is designed and fitted up to enable the owner to get **all the music** out of his records.

Every care has been taken to select only a

motor, sound-box, tone-arm, turn-table that has **proved** its reliability.

We make our own cases in Canada's only plant built to specialize in piano cases which requires the very best mechanics and demands the highest grade work.

We do not solicit your orders on any "promises" of **Brant-Ola quality** or any "aims" of the Brant-Ola policy—but we do ask you to be influenced by the quality and policy that are **accomplished facts**—working right now to the satisfaction of many dealers of **repute**.

Brantford Piano Case Co.
Limited
Brantford - - - Ontario

"What do I think of the outlook for the phonograph business this year?" said Charles Culross, the exclusive talking machine dealer of St. Catherine Street West. "Well, it could not be brighter as far as I am concerned. Lots of orders and lots of good prospects, so what more can we ask. We consider the Sonora line a dandy proposition, and it has catapulted into instant favor. Columbia goods also have had a wide distribution locally for the past month," concluded Mr. Culross.

A Victrola and an orchestra furnished the musical programme at the recent fashion show held at Dupuis Frere's store on St. Catherine Street.

Galli Curcis Victor records which have created such a furore in the United States have proved as popular in Canada, and all Victor dealers report being oversold, and are eagerly looking forward to further recordings of this popular artist.

At the annual bazaar of the Woman's Auxiliary of the Montreal Homeopathic Hospital held recently, Layton Bros. supplied an Edison Diamond phonograph, and under the management of Harry R. Braid musical selections were rendered. This firm reports that "Smiles and Kisses," 50392, and 50397, "Mighty Lak' a Rose," Edison records, have proved to be two of the best sellers they have ever handled.

Harry R. Braid, late of Toronto, where prior to opening up the Robert Simpson Co.'s phonograph department he was on the R. S. Williams & Sons Co. selling staff, has been appointed manager of Layton Bros. phonograph department.

Last year the baseball team of the Berliner Gramophone Co.'s employees played twenty-two games and lost only two of these. This season the boys are counting on a complete score. The team has just been reorganized, with the following officers: S. H. Brown, manager; P. Decker, secretary-treasurer; and W. Ashton, captain.

This baseball team is only one of the various methods of recreation indulged in by Berliner employees and encouraged by the Company. There is a close relationship of officials and staff that develops loyalty and efficiency. In the winter there are dances and smokers; in the summer season baseball, other outdoor sports, and the great annual outing.

A system of prizes and method of pay by which the men in the factory can earn according to their skill and application has made them a loyal and contented lot, always competing with each other to increase the factory output and continually improve the quality.

Mr. Louis Bloch, of Forhan & Bloch, Owen Sound, accompanied by his wife and family, spent a few days this month in Jackson, Mich. Mr. Bloch also visited Chicago.

NEW RECORDS

Edison Blue Amberol Records for May

- CONCERT LIST—\$1 EACH.
- 28261 Annie Laurie (Lady John Scott), soprano, orch. acc. Anna Case.
28262 Carme (Gaudio Sorrentino), (L. B. de Curtis, tenor, in Neapolitan), orch. acc. Guido Cecchini.
- 28263 Ein Schütz bin ich—Das Nachtlager in Granada (C. Kreutzer), baritone, in German, orch. acc. Otto Goetz.
- REGULAR LIST—70c EACH.
- 3146 Poor Butterfly—Fox Trot (Raymond Hubbell), for dancing, Jan-
das' Band.
- 3166 Cross My Heart (And Hope to Die), (H. Van Tilzer), come-
dienne, orch. acc. Ada Jones.
- 3169 From Here to Shanghai (Herfin), tenor and baritone, orch. acc.
Arthur Collins and Byron G. Harlan.
- 3165 Hot Dogs' Fancy Ball (Muriel Pollock), tenor, orch. acc. M. J.
O'Connell.
- 3147 Little by Little and Bit by Bit—Go to It (David Hargreaves),
tenor, orch. acc. Billy Murray.
- 3150 One Kiss, and All is O'er (Jack Frost), tenor, orch. acc. George
Wilton Ballard.
- 3163 Rolling Stones (All Come Rolling Home Again), (Archie Guttler),
baritone, orch. acc. Arthur Field.
- 3159 In the Sweet Long Ago (Heath-Lange-Solman), tenor, orch. acc.
George Wilton Ballard and chorus.
- 3151 Marie, My Own Marie (Harry Thorne), soprano, orch. acc. Gladys
Rivo.
- 3156 Santa Lucia (Neapolitan Boat Song), baritone, in Neapolitan,
orch. acc. Fernando Guarneri.
- 3160 Shall We Gather at the River? (Rev. Robert Lowry), mixed
voices, orch. acc. Metropolitan Quartet.
- 3148 Songs of Other Days—No. 5, mixed voices, orch. acc. Metropoli-
tan Mixed Chorus.
- 3170 Why Don't You Come Back Home Again (We're Too Old to Go
to You), (Harry de Costa), tenor, orch. acc. Manuel Roman.
Loin du Ball (Gilles), Creator and His Band.
- 3164 Sons of Australia March (Lithgow), Soder's Band.
- 3171 Whispering Flowers (von Blon), American Symphony Orchestra,
Flora Bella Waltzes (M. E. Schwarzwald), for dancing, Jaudas'
Society Orchestra.
- 3167 Perfect Day Waltz (Carrie Jacobs-Bond), for dancing, Jaudas'
Society Orchestra.
- 3149 Aloha Oe, baritone and chorus, orch. acc. Ford Hawaiians.
- 3153 One, Two, Three, Four, Mealey—Waltz, Waikiki Hawaiian Or-
chestra.
- 3155 Caprice Viennois (Kreislter), xylophone, orch. acc. George Ham-
ilton Green.
- 3154 Sari Waltz (Kalmán), Imperial Marimba Band.
- 3152 Band Festival at Plum Center (Rube Sketch with Band,
Charles W. Duty, Ada Jones, Byron G. Harlan and Steve
Porter.
- 3158 Coon Waiters, Vaudeville Sketch with Banjo, Billy Golden and
James Marlowe.
- 3161 Ragtime Drama (Blanche Merrill), musical sketch, Ada Jones
and Billy Murray.
- 3157 Story of Chicken Little (Re-written by Horace E. Seudder), a
bed-time story, Edna Bailey.

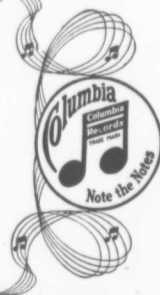
New Pathe Records

- NEW OPERATIC AND VOCAL RECORDS
- 63003 Carmel (Braz), "Halt-la," Sung in French—tenor solo, 12
orch. acc. Lucien Muratore
- Tue Ne Sauras Jamais! (Millyandy), Sung in French— 12
tenor solo, orch. acc. Lucien Muratore
- 52016 Lakme (Delibes), "Bell Song," Sung in French—sop- 12
prano solo, orch. acc. Grace Hoffman
- Chanson Provençale (Bell Legras), Sung in French—sop- 12
prano solo, orch. acc. Grace Hoffman
- 62028 Agnès Dal (Bizet), Orch. acc. Albers and Vagnet 12
Le Gracis (Faure), Orch. acc. Albers and De Pommayrac 12
- NEW STANDARD VOCA LRECORDS
- 35105 The Maid of Manaar (Coverly), Tenor solo, orch. acc. 12
John Heardsley

The more you realize that in the future of this industry the best results begin to come, the more you will appreciate that the Columbia line is best worth your time, your energy and your capital.

(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



I Loved You More Than I Knew (Kotelby). Tenor solo, organ, arr. John Beardsley	12	18258 For Me and My Gal. Van and Schneck.	
40551 A Perfect Day (By Carrie Jacobs-Bond). Tempo Male Quartet, unaccompanied	12	18259 You Never Knew About Me. From the Musical Comedy "Oh, Boy". (P. G. Wodehouse—Jerome Kern). Edna Brown, Edward Hamilton	
CHRISTIAN SCIENCE HYMNS			
29077 That Secret Story of Old John A. West. Tenor solo, organ, arr. H. A. Mix	10	An Old Fashioned Wife (From the Musical Comedy "Oh, Boy"). (P. G. Wodehouse—Jerome Kern). Alice Arden	
Why Is Thy Faith, O Child of God, So Small? (Sherwin). Tenor solo, organ, arr. Henry A. Mix	10	You're in Love (From the Musical Comedy "You're in Love"). Harry Macdonough and Lizzie Quartet	
NEW BAND AND ORCHESTRAL RECORDS			
35101 Light Cavalry Overture, Part I. (Von Suppe). Pathé Orchestra	10	You Said Something (From the Musical Comedy "Have a Heart"). Alice Green—Harry Macdonough	
Light Cavalry Overture, Part II. (Von Suppe). Pathé Orchestra	10	18262 Night Time in Little Italy (McCarthy—Fisher). Collins and Harlan	
35102 The Heart's Whisper (Anon.). Waltz. Pathé Military Band	12	Oh, Lady (Snyder—Young). Collins and Harlan	
Legniska (Anon.). Russian dances. Pathé Military Band	12	18247 Evensong Waltz. Joseph C. Smith and His Orchestra	
National Emblem March (Hogley). H. M. Scots Guards Band	12	18250 A Perfect Day (Carrie Jacobs—Bond). Joseph C. Smith and His Orchestra	
Cavalleria Rusticana (Mascagni). Intermezzo. Pathé Symphony Orchestra	12	18252 Spooky Spooks One-Step (Edward B. Claypool). Victor Military Band	
40063 Regrets (Wade). Waltz. Imperial Symphony Orchestra	12	They're Wearing 'em Higher in Hawaii—Medley One-Step. Victor Military Band. Introducing "Naughty, Naughty, Naughty" and "Have You Forgotten?" (Ring). Waltz. Imperial Symphony Orchestra	
NEW INSTRUMENTAL NOVELTIES			
35104 Halleluia (Haendel). Organ solo. John Goodman	12	18246 Poor Buttery—Fox Trot. (From N. Y. Hippodrome production "The Big Show"). (Raymond Hubbard). Joseph C. Smith and His Orchestra	
35106 Nocturne (Goss-Custard). Organ solo. Goss-Custard	12	Allah's Holiday—Fox Trot (From "Katinka"). (Rudolph Friml). Joseph C. Smith and His Orchestra	
40064 Simple Aveu (Thomson). Advanced Trio—violin, cello and harp	12	18255 Dixieland Jass Band—One-Step. Original Dixieland "Jass" Band	
Tambasser (Wagner). "O Star of Eve." Cello solo, organ, arr. C. Warwick Evans	12	Livery Stable Blues—Fox Trot. Original Dixieland "Jass" Band	
NEW AND ATTRACTIVE WHISTLING RECORDS			
35101 Le Canari (Polakow). Whistling duet, orch. arr. Wills and Lawrence	10	17961 My Lady Cullen (Country Dance Tunes, Set 4). Arr. Cecil J. Sharp). Victor Military Band	
Havana (Paler). Waltz, whistling solo, orch. arr. Guido	10	Daidais (From "Folk Dance Music"). (Burchenal—Crampton). Victor Military Band	
POPULAR VOCAL HITS OF THE MONTH			
20130 Keep Your Eye on the Girl You Love (Gerber, Johnson and Schuster). Soprano, orch. arr. Ruth Royce	10	18245 Silver Threads Among the Gold (Danks). Pianoforte solo. Ferdinand Himmelreich	
Drip, Drip, Drip Went the Waterfall (MacDonald and Carroll). Baritone, orch. arr. Ray Remington	10	The Mocking Bird (Septimus Winner). Pianoforte solo. Ferdinand Himmelreich	
20138 The Trail to Sunset Valley (Gilbert and Muir). Duet, orch. arr. Campbell and Burr	10	18250 (1) Motive for Skipping (in B flat Major). (2) Motive for Bide. (3) Theme for High Stepping Horas. (3) Horses or Reindeer	
Inari (Vivian Burnett). Japanese song. Baritone, orch. arr. Joseph Phillips	10	18248 Unnatural History—Part I. (Wildback). Robert J. Wildback, Unnatural History—Part II. (Wildback). Robert J. Wildback	
20089 On the Road to Paradise (Brennan and Hall). Contralto, Pathé Salon orch. arr. Joan Roger	10		
In the Garden of Romance (Reynolds and Kalman). Baritone, orch. arr. Gordon MacHughes	10		
20096 Watermelon Moon (Frost). Duet, orch. arr. Campbell and Burr	10		
Waiting at the Old Church Door (Tony Jackson). Tenor, orch. arr. Henry Burr	10		
NEW NOVELTY DANCE RECORDS			
20117 Mamma's Little Coal Black Rose (Whiting). Fox-trot, Mata's Blue and White Marimba Band	10		
I've Saved All My Love For You, from "Ziegfeld Follies of 1916" (Buck and Stagner). One or two-step, Mata's Blue and White Marimba Band	10		
20139 Havana (Rigo Froy). Fox-trot. Sherbo's "Castles by the Sea" Orchestra	10		
They're Wearing 'em Higher in Hawaii (Goodwin and Mohr). One or two-step. Sherbo's "Castles by the Sea" Orchestra	10		
20102 Hawaiian Hula Medley (Hawaitan Fox-trot). Louise and Ferra, Hawaiian Troupe	10		
He Lei Kauliani (A Wreath for Princess Kauliani). Louise and Ferra, Hawaiian Troupe	10		

Victor Records for May

18254 Three Hawaiian Melodies (Alex. Gerber—Arthur Lange). Peerless Quartet	10-INCH—90c.
The Ghost of the Ukulele (James Brockman—J. Smith). Peerless Quartet	
18256 America, Here's My Boy. Peerless Quartet	
Let's All Be Americans Now. American Quartet	
18257 She's Dix. All the Time. American Quartet	
Just the Kind of a Girl (You'd Love to Make Your Wife). Billy Murray.	

18258 For Me and My Gal. Van and Schneck.	
18259 You Never Knew About Me. From the Musical Comedy "Oh, Boy". (P. G. Wodehouse—Jerome Kern). Edna Brown, Edward Hamilton	
An Old Fashioned Wife (From the Musical Comedy "Oh, Boy"). (P. G. Wodehouse—Jerome Kern). Alice Arden	
18260 You're in Love (From the Musical Comedy "You're in Love"). Harry Macdonough and Lizzie Quartet	
You Said Something (From the Musical Comedy "Have a Heart"). Alice Green—Harry Macdonough	
18262 Night Time in Little Italy (McCarthy—Fisher). Collins and Harlan	
Oh, Lady (Snyder—Young). Collins and Harlan	
18247 Evensong Waltz. Joseph C. Smith and His Orchestra	
18250 A Perfect Day (Carrie Jacobs—Bond). Joseph C. Smith and His Orchestra	
18252 Spooky Spooks One-Step (Edward B. Claypool). Victor Military Band	
They're Wearing 'em Higher in Hawaii—Medley One-Step. Victor Military Band. Introducing "Naughty, Naughty, Naughty" and "Have You Forgotten?" (Ring). Waltz. Imperial Symphony Orchestra	
18246 Poor Buttery—Fox Trot. (From N. Y. Hippodrome production "The Big Show"). (Raymond Hubbard). Joseph C. Smith and His Orchestra	
Allah's Holiday—Fox Trot (From "Katinka"). (Rudolph Friml). Joseph C. Smith and His Orchestra	
18255 Dixieland Jass Band—One-Step. Original Dixieland "Jass" Band	
Livery Stable Blues—Fox Trot. Original Dixieland "Jass" Band	
17961 My Lady Cullen (Country Dance Tunes, Set 4). Arr. Cecil J. Sharp). Victor Military Band	
Daidais (From "Folk Dance Music"). (Burchenal—Crampton). Victor Military Band	
18245 Silver Threads Among the Gold (Danks). Pianoforte solo. Ferdinand Himmelreich	
The Mocking Bird (Septimus Winner). Pianoforte solo. Ferdinand Himmelreich	
18250 (1) Motive for Skipping (in B flat Major). (2) Motive for Bide. (3) Theme for High Stepping Horas. (3) Horses or Reindeer for Military Band.	
18248 Unnatural History—Part I. (Wildback). Robert J. Wildback, Unnatural History—Part II. (Wildback). Robert J. Wildback	
10-INCH—\$1.25	
45118 Sylvia Ballet—Pizzicato (Leo Delibes). Charles Kellogg and Victor Orchestra	
Polish Dance (Kujawiak). (Henri Wieniawski). Charles Kellogg and Victor Orchestra	
12-INCH—\$1.50.	
35616 Cap'n Cuttle (Monologue arranged from Dickens' "Dombey and Son"). William Sterling Battis.	
Savers (The Scholmaster (Monologue arranged from Dickens' "Nicholas Nickleby"). William Sterling Battis.	
35624 Gems from "Have a Heart" (Green—Wodehouse—Kern). Victor Light Opera Company. Chorus. "I'm So Busy"—Solo. "I Am not an Inn"—Duet. "The Road That Lies"—Solo. "Honey-Gems from "Love o' Mike" (Reynolds—Smith—Kern). Victor Light Opera Company. Chorus. "Look in the Bank"—Duet. "We'll See"—Solo and Chorus. "I Wonder Why"—Duet.	
35622 Aloha Oe (Farewell to Thee). (Hawaiian and English). Uku-kele accompaniment). E. K. Rose.	
Pua Sadina (Gardenia Flower). Hawaiian and English). (Uku-kele accompaniment). E. K. Rose.	
35621 Have a Heart—Medley Fox Trot. Victor Military Band. Introducing "You Said Something" and "I Am All Alone."	
35623 The Masque of Comedy—(1) Victor Military Band. (2) Now My Task Is Smoothly Done (John Milton—Henry Lawes). (3) Let Me Wander Not Unseen ("L'Allegro"). (4) Hide Me from Day's Garish Eye (Alce Arden).	
35625 Midsommer Night's Dream Overture (Mendelssohn). Victor Concert Orchestra.	
Prelude (Richardmannoff). (In C Sharp Minor. Op. 3, No. 2). Victor Concert Orchestra.	

The talking machine dealer who misses the business that is coming in under the Columbia trade mark is missing a liberal and growing share of a mighty good thing.

(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



ANNOUNCEMENT



The Canadian Phonograph Supply Co.

261 DUNDAS STREET

LONDON

CANADA

DISTRIBUTORS OF

Starr Phonographs and Records

Having secured exclusive selling rights for the Dominion of Canada of the high grade Starr Phonographs and Records, manufactured by The Starr Piano Co., Richmond, Ind., We have a remarkably attractive proposition for the Canadian dealer.



QUALITY, VALUE AND SERVICE is to be our slogan, and backed by a company of the standing of The Starr Piano Co., with their splendid facilities and modernly equipped factories, covering 35 acres of land, with an annual output of 30,000 phonographs and 1,000,000 records, we feel confident of giving our dealers A No. 1 service, coupled with high quality and absolute value.

Our ability to supply Starr Records will be appreciated by the dealers all over Canada; in fact we have already received numerous enquiries and many orders. The Starr Piano Co. spent years of experimental work on this end of the business to produce the perfect product offered to-day. Recording rooms are maintained both in New York and Richmond.

It is our intention to proceed at once in the organization and appointment of dealers and jobbers throughout Canada. We are carrying a large stock of machines and records at our London, Canada, warehouse, to insure service.

Dealers desirous of adding another line of phonographs and records, or those wishing to take on an exclusive line, are asked to write at once, and we shall gladly forward literature and full information.

This means money for you. Drop a line to-day.

The Canadian Phonograph Supply Co.

John A. Croden

W. D. Stevenson

London

261 Dundas Street

Canada

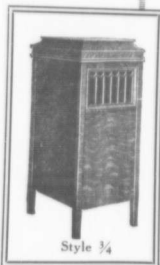
Starr Phonographs and Records



Style 1.

As a musical instrument the Starr Phonograph stands out clear and distinct against a background of so many properly named "talking machines." **The Starr is more than a talking machine. It is a beautiful musical instrument, built by acknowledged experts in the science of tone development.**

The Starr is exceptionally fine in quality of tone, handsome in appearance, excellently designed and beautifully finished by piano finishers.



Style 3/4

The Starr Phonograph Received the Gold Medal and Grand Prize Panama-Pacific Exposition, 1915

The name Starr on musical instruments has, for half a century, been recognized as a guarantee of quality. The name Starr on the phonograph and records we are now offering to the Canadian dealers, means that tucked away within the Starr product lies fifty years of practical experience and effort. It means that upon this phonograph is concentrated the skill of over half a century of musical instrument manufacturing knowledge.

Starr Phonographs Are Different

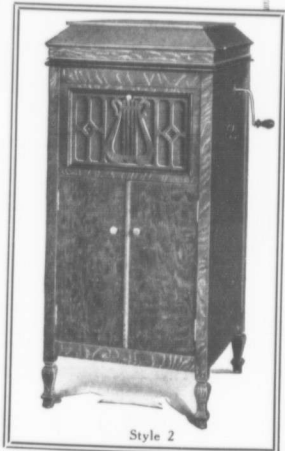
Consequently they open up an entirely new field to the dealer.

The Starr Phonograph is the only one playing all records with the stylus in the correct position for which each was intended.

Write for agency while available.



Style 1/2



Style 2

The Canadian Phonograph Supply Co.
London **261 Dundas Street** **Canada**

Starr Phonographs and Records

The Real Difference is in the Tone

The handsome design and beautiful finish promptly attract attention, but the business clincher is the tone.

The Starr Phonograph has been designed by tone experts with the idea of tone quality as the primary factor in its construction.

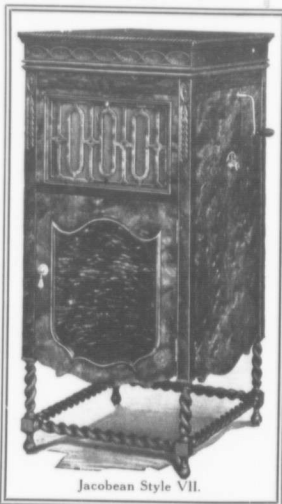
For over 400 years, in the manufacture of musical instruments, spruce has stood forth

pre-eminently as the very best material for sounding board purposes, therefore in the construction of the throat and horn of the Starr genuine spruce is used exclusively, producing a magnificent quality of tone.

***The Starr is the first Phonograph
to have a Sounding Board Horn***



Style IV.



Jacobean Style VII.



William and Mary Style VI.

It is made from the highest quality Adirondack silver grain spruce, such as is used only in the best pianos.

The Starr will reproduce with absolute correctness the true notes of the song bird in all their beauty, the soft vibrant tones of a well modulated voice, the perfect tone of the violin, or the bell-like tone of the cornet.

The Starr is different because of the difference in construction.

Every principle of tone building, each acoustic law has been faithfully applied, and the result is a tone not duplicated in other makes.

The Starr is an unlimited Phonograph, designed to play all records, including Edison, Victor, Columbia, Pathe and Starr.

THE DIFFERENCE IS IN THE TONE

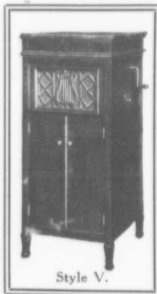
Most attractive agency arrangements may be made during organization period. Write today.



Style III.

The Canadian Phonograph Supply Co.
London **261 Dundas Street** **Canada**

Starr Phonographs and Records



Style V.

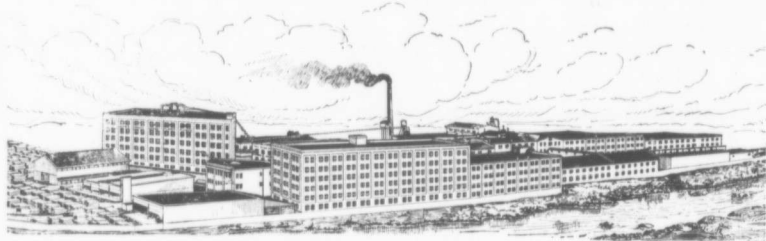
Starr Phonographs and Records are manufactured under ideal conditions. The buildings of the plant are well lighted, well ventilated and modern in every respect. The installation of safety devices has been given careful attention.

It is obvious then, that these working conditions must promote the greatest excellence in the finished product.

A man works as he thinks and feels. Healthy, happy people do good work, just as those who are sick and discontented do poor work.

Adam Inlaid
Style VIII.

30,000 Starr Phonographs and 1,000,000 Starr Records
Annual Output of these Factories.



The factories behind Starr Phonographs and Records, covering 35 acres of land, with 384,687 square feet of floor space.



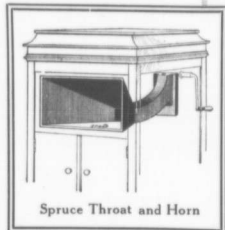
Sheraton Inlaid Style IX

Every part of the Starr Phonograph, including motors, tone-arms, sound-boxes, turn-tables, horns, cabinets and records are made by the Starr Co. in their immense factories.

With a strictly high quality phonograph and records such as produced by The Starr Piano Co., dealers in Canada will find a new field open to them, and the men who are prompt to take advantage of the opportunity of securing selling rights during our initial organization in Canada, will be the men who will reap big results.

Delay Pays No Dividends

Arrange for Agency To-day



Spruce Throat and Horn

The Canadian Phonograph Supply Co.

London

261 Dundas Street

Canada



MODEL "B"

Retail Price, \$55.00

Write us to-day for our proposition
on the new, wonderful

MELOTONE

Made in Winnipeg.

This agency for your town means
extra profits for you.

A high-grade, handsome phonograph
at a moderate price.

Write to-day.

— THE —
MELOTONE
Talking Machine Co. Ltd.
235 Fort St., Winnipeg

- RED SEAL RECORDS—\$1.25**
64633 *Poor Butterfly*, John Golden—Raymond Hubbell, Frances Alda, soprano.
64634 *Somewhere a Voice is Calling*, Eileen Newton—Arthur F. Tate, Frances Alda, soprano.
64635 *I've Gwine Back to Dixie*, C. A. White, Alma Gluck, soprano (with male chorus).
64636 *Chant Patriotique Belge* (Belgian Patriotic Song), 18th Century, Marcel Journet, bass—in French.
64635 *Poor Butterfly*, Raymond Hubbell, Fritz Kreisler, violinist.
64665 *Little Boy Blue*, Eugene Field—Eitelbert Nevin, John McCormack, tenor.
64637 *Iris—Apra la tua finestra* (Open Thy Lattice Window), (Act 1), Mascagni, Giovanni Martinelli, tenor—in Italian. (With accompaniment by Francis J. Lagarties).

RED SEAL RECORDS—\$2.00

- 74502 *Oh, Song Divine*, Arthur St. Ives—Gordon Temple, Emilio De Gregora, baritone.
74514 *Love Divine* (Theme and Variation, No. 12), Franz Josef Haydn, Elman String Quartet (Mischa Elman and Messrs. Bak, Hassland and Nagel) of Boston Symphony Orchestra.
74510 *Lakme—Dove e l'Indiana bruna* (Bell Song), (Act 2), Leo Delibes, Amelia Galli-Curi, soprano—in Italian.
74492 *Andante Tranquillo* (from Seventh Concerto, Op. 76), de Boriot, Maud Powell, violinist (pianoforte by Arthur Loesser).

RED SEAL RECORDS—\$2.50

- 87271 *Pourquoi?* (Tell Me Why?) Heine-Tschakowsky, Enrico Caruso, tenor—in French.
87268 *The Bird's Song* (Fagolis visa), Z. Topelius—W. Th. Soderberg, Fredrik Hempel, soprano.
87270 *When I Was Seventeen* (Nar Jag Blif Sjutton ar), (English translation by Henry G. Chapman), (Swedish Folk Song), H. Liljekvorn (1787-1873), Erioda Hempel, soprano.

NEW FRENCH RECORDS—90c

- 69275 *Painis Angelicus* ("Frank"), (Duet with Orchestra), Mme. Angnes de Montalant—M. Beyle.
Ave Maria (sur les motifs de "Cavalleria Rusticana"), (Mascagni), (Baritone with Orchestra), M. Vignau.
69276 *Faust—Pue vois-je, Seigneur Dieu!* (Quatuor du Jardin, 1ere partie), (Acte 1), (Gounod), MM. Beyle, Payan—Mmes. Bakkers, Brody.
Faust—Prenez mon bras un moment (Quatuor du Jardin, 2eme partie), (Acte 1), (Gounod), Mme. Beyle, Payan—Mmes. Bakkers, Brody.
69277 *Faust—Kermesse* (Acte 2, 1ere partie), (Gounod), (Duet and Chorus with Orchestra), M.M. de Lorick et Weber.
Faust—Kermesse (Acte 2, 2eme partie), (Gounod), (Duet and Chorus with Orchestra), M.M. de Lorick et Weber.
69278 *Le Reve Faise* (Armand Fourcheret), Holman—G. Krier, (Baritone with Orchestra), Torcom Bezzian.
La Francaise (Miguel Zamancos—Camille Saint-Saens), Baritone with Orchestra, Torcom Bezzian.
12 INCH—\$1.50
64845 *La petite amie* (E. Delmas), (Tenor with Orchestra), Monsieur Regis.
Le bean polichinelle (G. Gabaruche), (Baritone with Orchestra.)

New Starr Records

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

- PRICE \$1.25**
10066 *Love Links* (Rich), Violin with piano acc. by Walter Bouteille, Louis Rich.
Mighty Lak' A Rose (Nevin), Violin with piano acc. by Walter Bouteille, Louis Rich.
PRICE \$1.00
7577 *Simplicity* (Lee), Whistling solo with orch. Sibil Sanderson Fagan.
Melody in F (Rubinstein), Whistling solo with orch. Sibil Sanderson Fagan.
7578 *Good Night, Little Girl, Good Night* (Hays-Macy), Baritone with hand acc. John W. Dodd.
A Banjo Song (Walden Homer), Baritone with hand acc. John W. Dodd.
7579 *Grass in die Ferne* (Distant Greetings) (Doering), Weber's Prize Band.
The Heart of America—March (Hacker), Weber's Prize Band.
7580 *Fruitage—Earl's Aria* (Luzi), Weber's Prize Band.
American Medley March (Brooks), Weber's Prize Band.
7581 *Absent Mindedness* (Humorous Reading), Strickland Gillilan.
Nothing to Unwind—Too Good to Miss (Humorous Readings), Strickland Gillilan.
7575 *Come Out of the Kitchen, Mary Ann* (Kendis-Bayha), Baritone with orch. acc. Arthur Collins.
He's Getting Too Darn Big for a One-Horse Town (Berlin), Tenor with orch. acc. Byron G. Harlan.
7576 *Yiddie Kaddie Kiddle Koo* (Lewis & Young-Meyer), Vocal duet with orch. Collins and Harlan.
Buzzin' the Bee (Wells), Vocal duet with orch. Collins and Harlan.
7567 *I'm Going Back to California* (That's Where I Belong) (Brennan Hill), Tenor with orch. acc. Henry Burr.
Rolling Stones (All Come Rolling Home Again) (Leslie Gattler), Tenor with orch. acc. Henry Burr.
7582 *When the Moon Shines Down in Old Alaska* (Then I'll Ask Her to be Mine) (Frost-Kelthley), Tenor with orch. acc. Stanley Arthur.
Sometime—From "Betty" (Jerome-Therney), Tenor with orch. acc. Stanley Arthur.
PRICE 85c.
6507 *Eve Wasn't Modest Till She Ate That Apple* (We'll Have to Pass the Apples Again) (McCarron-Von Tilzer), Tenor—T. E. Griselle at the piano, S. S. Cooke.
How Could Washington Be a Married Man (And Never, Never Tell a Lie?) (Goodwin-MacDonald-Piantadosi), Tenor—T. E. Griselle at the piano, S. S. Cooke.

Push may be better than a pull, but a lead is always better than a drive.



ENTER — A Phonograph Selling Argument that SELLS

AN argument which appeals **convincingly**—that sells the Pathephone. An argument which has **no back-kick!** This argument is the **Pathé Sapphire Ball.** The story of this invention is **proving** its selling power daily for thousands of talking machine merchants the country over. It is destined to make its selling power felt by **all** dealers.

Have you tried it out?

THE PATHE SAPPHIRE BALL

is a polished, ball-shaped, genuine jewel used in place of sharp metal needles to play Pathé records. Its advantages are five-fold:

1. It glides smoothly through the sound grooves of the record without cutting, digging or ripping the surface. This is why Pathé records may be played 1,000 times or more without showing perceptible signs of wear.
2. The Pathé Sapphire Ball is **permanent.** The owner of a Pathephone never has to fear the ruin of an expensive record just because he has forgotten to insert a new needle.

3. No needles to change. No worry about the supply of needles running short. The bother is eliminated; the expense is eliminated.

4. The Pathé Sapphire Ball fits so closely into the wide semi-circular sound groove of the Pathé Record that it draws out **all the music,** instead of only part of it.

5. The combination of Pathé Records and Pathé Sapphire Ball eliminates surface scratch, such as is caused by a sharp steel needle operating over a surface of plastic material.

But see the other big advantages the Pathé line gives you.

COMPLETENESS OF PATHEPHONE LINE

Pathephones are furnished in prices ranging from \$35 to \$300, each model showing the greatest value for the money. Every machine is equipped so it will play any disc record on the market. Every Pathephone has a tone control modulator.

Are you in a position to take care of **more** business and better business? Then write us for details of the Pathé proposition.

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.

CALGARY TRADE REPORTS

DURING the past four weeks, with the exception of a few snow flurries, Calgary district has enjoyed fine weather, the warm rays of the sun melting the snow rapidly. While this has stimulated business in the city, it has not tended to increase sales in the country, as the roads are breaking up, making it difficult for motor travelling. The nights have remained cold, causing some little uneasiness to the trade, fear being expressed that the farmers would be late in seeding this spring. An air of cheerfulness pervades the trade, however, and if the many beautifully dressed windows during the Easter holiday are any indication of their feelings, the trade must feel quite satisfied.

The writer found Mr. Charles Clarin, manager of R. S. Williams & Sons Co., Limited, exceedingly busy engaged in stocktaking, the 1st of April being the end of their fiscal year. According to the energetic "Williams" man, it marked the closing of the best season this well known house ever experienced in Alberta, with equally good prospects for the coming season.

Mr. R. Gillespie, representative manager for the Western Gram-O-Phone Company, was equally well pleased, his only complaint being a shortage of machines. Business has increased steadily since opening the branch, and the general outlook was most encouraging. The firm occupy about three thousand feet of space in the Northern Electric Building, with trackage in the rear of the premises. Mr. Gillespie stated his branch served all of Alberta, as well as being distributors for parts of Saskatchewan and British Columbia. They carry the complete line of "His Master's Voice" records and accessories at all times.

Willis & Company are now fully settled in their new quarters on Eighth Avenue West, having one of the best equipped stores in Western Canada. Manager W. M. Howe pointed out the considerable saving effected by having his stock unloaded at the rear—a spur track of the C.P.R. passing immediately behind the building. The main floor, in addition to a large showroom, contains several sample rooms where special styles of Knabe and Willis pianos are shown, and in addition a mezzanine floor is occupied as the general office. The floors throughout are of maple, waxed and polished, while the warerooms in general are tastefully decorated and brightly lighted. As Mr. Howe pointed out, they did not lack for room, as the two floors above them could carry an immense stock. With polishing and repair rooms, hoisting facilities and good central location, it appears to have been a progressive move for the firm in every way. Mr. Howe stated that if the coming year equalled the past year's record he would have little to complain of. The full-sized Knabe concert grand reposing in the warerooms was kept pretty busy for local entertainments, and Willis pianos were in high favor with the teaching fraternity. In addition to all these blessings and privileges vouchsafed him, Mr. Howe is being congratulated on being the father of an eight and a half pound boy whom he expects will make them "all go" as a salesman some day.

Mr. Frank Lodge, long and favorably known to the trade as a crack salesman, and whose pet hobby during the past years has been the placing of Gerhard Heintzman pianos, has moved to Edmonton, where he is busily engaged in fitting up warerooms on the main thoroughfare of the capital city. This will be northern headquarters for Gerhard Heintzman pianos, Mr. Lodge having a large territory under his supervision. With his large connection, kindly personality, and keen aggressiveness, there is little doubt that "Frank" will be highly successful, and his many friends in the trade wish him every success in his new venture.

Signs of activity were to be seen in the warerooms of

Gourlay, Winter & Leeming, Limited. Manager Rupert MacMurray having just returned from a successful trip to the Medicine Hat district. He was somewhat impatient to get started on the road with his car despite the rough state of the roads, but his Scotch caution prevailed, notwithstanding that he is fast becoming a proficient "chif-tonier"—so he says. "Business is keeping up nicely, and prospects fine," were his comments as he rushed away to attend a prospective customer.

Mr. G. D. Veneni, manager for Mason & Risch, Limited, upon being interviewed expressed himself as being well satisfied with the present state of business, but was somewhat concerned at the liveness of spring, as little work has been done so far on the farms. The nights had been so cold, the thermometer showing a morning reading of 20 degrees above zero, which meant thirteen degrees of frost. This accentuated by the fact of the scarcity of labor and high cost of same was holding back the farmers, who, owing to last year's big crop, were behind in their work to a much greater extent than last spring, left them little time to prepare the land this spring, and left cause for some anxiety. However, there was much wealth on the land in the shape of a big portion of last year's grain, and he had no doubt that considerable business would be transacted this summer.

Mr. J. G. Whiteacre, western manager for Mason & Risch, Limited, was in the city on an inspection trip recently.

Mr. D. J. McCutcheon, manager of Heintzman & Co., Limited, expressed himself as being pleased with trade conditions—the volume of business transacted exceeding that of former "boom" days. "Prospects never were brighter," said Mr. McCutcheon, the only fly in the ointment being a shortage of piano stock. The firm were featuring Louis Graveure, concert baritone, who was using one of their pianos in his concert work here.

The Gerhard Heintzman representative, Mr. C. B. Clark, was busily engaged in closing a piano sale upon the occasion of our visit, but his accountant stated business had been brisk with them—especially in the Victor department. A neat window display, featuring a Gerhard Heintzman "new all metal action" player, was attracting considerable attention.

In the absence of Manager Ross, of the Alberta Piano Co., his assistant, Mr. Vince Pue, volunteered the information that the business in small goods, sheet music and talking machines greatly exceeded that of any year previous. Four shipments of ukuleles had been disposed of since Christmas—these instruments having struck the popular fancy. The Alberta Piano Company is one of the oldest established firms in Alberta, and enjoys a large share of the sheet music and small goods trade. They also handle Bell and Masters players and pianos.

Mr. Hunt, managing proprietor of the firm of Hardy & Hunt, who recently bought out the interest of Mr. Fred Hardy, stated that business was a mighty improvement on the record of a year ago, and he viewed the future with a degree of optimism. A number of Pathephones and Vocals had been sold recently, as well as several pianos. The firm occupy a splendid store, 120 feet in length, well lighted, the wall decorations being in harmony with the splendid stock of pianos on view. In the rear a well lighted repair shop, fully equipped, is to be found, while a mezzanine floor gives ample office space without detracting from the beauty of the main wareroom. In addition to a fine example of piano architecture in the shape of a satin-finished mahogany Nordheimer grand, was to be seen what is claimed to be the smallest baby grand in the world—a "Brambach," the dimensions of which were four feet eight inches in length, with a width of four feet six inches.

The Basic Reason

for the increasing popularity of the "Phonola" is found in the fact that it has **established** its merit and reputation as a musical instrument which anyone can operate—and that its cost places it within the reach of **all**.

Undoubtedly competition is becoming keener as time

goes on, but the Phonola dealer is **ready** for competition. The musical **excellence** of the Phonola makes it an admirable confrere of the high-grade pianos you have in your store.

The construction and parts of the Phonola appeal to dealers who **know** talking machine points.

Phonola features commend themselves because salesmen know that in the actual work of **convincing** prospects they are **winning** features.



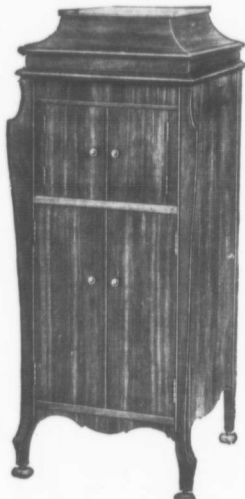
The Phonola "B"



The Phonola "C"



The Phonola "Prince"



The Phonola "Princess"

POLLOCK MANUFACTURING CO. LTD.

Makers of the "PHONOLA"

Kitchener, - - - Canada

The Matthews Music House occupy the store adjoining, handling New Scale Williams and Ennis pianos. Mr. E. R. Matthews, senior member of the firm, stated that the month of March was the best all round month since they opened business, their books showing over one half of the sales were for cash. This house is steadily building up a sheet music and small goods trade, numbering many prominent teachers among their clientele. In addition a well equipped phonograph department is progressing equally well.

Young & Kennedy are featuring Louis Graveure records in their phonograph department, the records of this popular baritone being in demand following his recent concerts. No better arranged department in this branch of the trade can be found in Alberta or elsewhere. A large wareroom, amply lighted from side and front windows, within which were displayed Edison Diamond disc, cylinder, and Columbia gramofones, the walls packed with all available records, has in addition a number of smaller rooms, externally finished in mahogany, while their interior decorations appear as dead white, make it possible to serve a number of customers at one time. Mr. Young said he felt satisfied with business in general, and saw no reason for pessimism.

The Hudson's Bay Company have made notable changes in their music department, Miss Calvert, who was in charge, drawing attention to the immense floor space now allotted this important department. Three sections, or about six thousand feet of space, is used in the display of sheet music, small goods and Victor Victrolas only. The Victor department is arranged in the latest and most up-to-date manner possible, being equipped with separate demonstration rooms made sound proof. Business is improving with the "Bay," otherwise there would be little occasion to increase their floor space to such an extent.

TRADE GOSSIP FROM WINNIPEG

ABOUT four hundred retailers attended the banquet of the Retail Merchants' Association, held at the Royal Alexandra on the evening of March 28. Mr. J. W. Kelly, of the J. J. H. McLean Co., Ltd., presided. The speaker of the evening was Prof. W. S. Osborne, of Manitoba University, who addressed the banqueters on "The Man of the Hour."

Much sympathy is felt here for the family of Mr. Emile Landermann, accountant of Berliner Gramophone Co., Ltd., Montreal, who passed away in the General Hospital here following an operation for appendicitis. Mr. Landermann arrived in Winnipeg on an inspection trip toward the end of February to make his annual audit of the Western Gram-O-Phone Co.'s books. Suddenly taking ill, he was removed to the General Hospital, where he died five days after being operated upon. Mrs. Landermann had been summoned to his bed-side, and to her the sincere sympathy of the trade is extended.

Louis Graveure, the famous Belgian baritone Columbia artist, and assisted by Miss Eleanor Painter, a gifted young soprano, were most enthusiastically received at their concert on March 28th in Central Congregational Church, and were invited to return.

The J. J. H. McLean & Co., Ltd., report January and February as being banner months, and have no complaints to make in regard to getting business.

The Chopin Piano and Talking Machine Company have opened offices in the Keewayden building, where they are handling the Chopin talking machine and pianos, also a British made record.

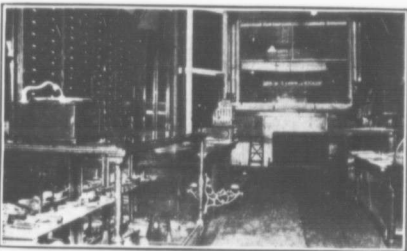
Mr. Thos. Nash of "His Master's Voice, Limited," was a recent visitor from Toronto to the Western Gramophone Co.'s headquarters here. A car load of Victrolas had just arrived when the Journal's representative called. These were warmly welcomed by the local management, and by "His Master's Voice" dealers.

Mr. R. C. Willis has returned from his eastern trip. Mr. Willis, while east, visited the Doherty factory at Clinton, of which he is the western representative. Mr. Scott, collector for the Doherty Piano Co., has been confined to his home with throat trouble, but is now improving.

Mr. H. Culverwell, representing Chappell & Co., New York and Toronto, is at present writing visiting the trade on his way west.

Mr. Sam Tarrant, of the T. B. Harms Music Co., was a recent visitor to Winnipeg trade.

Wm. J. Stumph, representing Bear & Son, Toronto,



An interior view of the new store of Whaley, Royce & Co., Ltd., 311 Fort Street.

spent a few days here on his western trip, visiting the trade.

Whaley, Royce & Co. are very busy in the mail order department, there being a big demand for sheet music especially.

Mr. Jos. Tees, who has been away on a business trip to Brandon, has returned, and reports gramophone business as good. Miss Nellie Malcolm made a good substitute for Mr. Tees during his absence.

Mr. A. Andrews has resumed his duties after two months' illness with pneumonia. Mr. Andrews is city salesman on the Mason & Risch staff.



Another view of the new Whaley-Royce store.

Mr. O. Wagner, manager of R. S. Williams Co.'s western branch, reports difficulty in getting goods. They are busy getting ready for the annual inventory, which is a big task in this business.

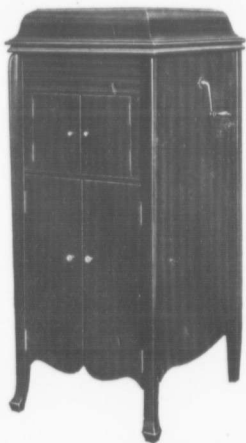
Mr. Dilworth, of Huntzinger & Dilworth, of New York, was a recent visitor to Wray's music store.

Sheet music business at "Wray's" is keeping up to the standard. This firm have the largest anthem stock to be found in the west.

Mr. Fitch, manager of Babson Bros., the home of the new Edison, is at present on his month's spring vacation at Bellingham, Washington. Retail business is reported as rather quiet for the month of March.

Ideal Phonographs

PERFECT TONE REGISTERED



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



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

Are sold by Progressive Dealers only.

If you are not an Ideal Agent: Why not?

Write us to-day about our Model No. 85 in Fumed Oak. Retail Price \$85.00. We are in a position to make immediate deliveries. Does that interest you?

The Ideal Line is no experiment, but every machine embodies quality in every detail, cabinet, parts and tone. We can make prompt deliveries of all models, and are offering the trade a line of machines that will fill every requirement.

Every Ideal Phonograph is guaranteed for a period of one year and a written guarantee is delivered with each instrument.

The Ideal dealer will make money as we do not give the agency to more than one dealer in a town.

Are you going to be that dealer?

Our discounts are very liberal.

Write to-day for proposition.



MODEL 50—Oak or Mahogany Finish
 DIMENSIONS
 Height...13 inches Width...17 inches
 Depth...19 inches
 Retail Price, \$45.00
 This model is exceptionally good value.

REGAL PHONOGRAPH CO. Limited
 43 QUEEN ST. EAST, TORONTO

Mr. Biggs, manager, Mason & Risch, Ltd., accompanied by Mrs. Biggs, has returned from a three months' absence at the coast, much improved in health. Mr. Whiteacre and Mr. Biggs recently visited the Mason & Risch branch at Port Arthur.

Distributing headquarters have been opened up at 235 Fort Street by the Melotone Talking Machine Co., wholesalers only. Although established only four months, this young firm has made rapid progress in developing business and an output of instruments. Five models are being featured, ranging up to \$100.

Winnipeg Piano Company report sales and collections better than for the corresponding period of last year.

Mr. Wooley, of the firm's tuning staff until enlisting for overseas service, has returned from the front, where he was unfortunately subjected to severe shell shock, with the result that his nerves have been very badly affected; it will take considerable time before he can claim to have them back to normal. All the rest of the Winnipeg Piano Co.'s employees at the front are in good health.

Mr. West Nesbitt, of Guelph, has joined the staff of the Winnipeg Piano Co. as expert player man.

Among March mail inquiries at the office of the Winnipeg Piano Co. is one from an employee of the Marine Dockyard, Forcados, Nigeria, asking for catalogues and price list, which would seem to indicate extensive publicity.

Mr. C. B. Moore, manager of the Pathe phonograph department of the R. J. Whitla & Co., distributors for Western Canada, is away on a six weeks' business trip.

The concert tour of Louis Graveure throughout the west gave a considerable impetus to the sale of Columbia records of his recording. Western Columbia dealers were fully awake to the advantages to them of this well known artist's visit, and were ready to cash in on it. The complaint of Mr. Robert Shaw is now one of a shortage of needles. "When a customer orders one thousand we give him a hundred," said Mr. Shaw, "and just now this is the best we can do."

The Canadian Phonograph and Sapphire Disc Co., retailers of Pathe lines, report business as fair for March.

Mr. Fowler, of the Fowler Piano Co., has just returned from a business trip to New York, Toronto, Montreal, Philadelphia, Baltimore, Washington, and Chicago. Mr. Fowler had a delightful trip, visiting many factories and getting much valuable information. Mr. Fowler placed an order for several car loads of Willis pianos while in Montreal.

Mr. G. L. Stanwood is at present confined in his home with a severe attack of influenza, from which he has been suffering for the past week.

Mr. H. P. Bull, manager of Cross, Goulding & Skinner,

has no complaints in regard to March business, a splendid cash business being done this month.

With the Karn-Morris Piano Co. collections are keeping up well, and stock is gradually reducing. The Hudson Bay Co. are doing an exceptionally good business in Karn church organs.

Mr. Frank Smith, manager of Whaley, Royce & Co.'s western branch, is receiving congratulations from his many friends on the arrival of the stork on March 16th after 12 years' absence. The new arrival is a boy. It will be some little time before Leonard will be assisting Frank.

Name Plates Look Good to Talker Men

Since the Globe Decalcomanie Co., of Jersey City, N. J., announced to the trade that they were "printing decalcomanie by a process whereby they can sell 'Sold By' Transfer Name Plates in quantities of 100 at a price within reach of every dealer" they have received orders and inquiries, not only from dealers, but from manufacturers, who are interested in purchasing small quantities to apply customers names, etc. This company supplies with every order an outfit for transferring the designs, and any dealer can apply his name and address on the finished surface of a talking machine with good results.

Universal Player Roll News

Mr. H. H. Fitch, manager of the Universal Music Co. of Canada, has returned from a trip to Eastern Ontario and Quebec cities, where he found a very cordial reception awaiting the new Universal song rolls. In addition to the Universal Co.'s new song rolls listed in their trade announcement on another page, their April bulletin contains these:

METRO-ART (88-NOTE) HAND-PLAYED	
203084 Broken Doll, London Taps. Fox trot. James W. Tate...	60
202952 Danse Fantastique, Intermex. Jules Reynard	78
203141 Shim-Me-Sha-Wabble. Fox trot. Spencer Williams	60
203156 When the Sun Goes Down in Dixie. Fox trot. Saxophone arrangement. Albert Von Tilzer	60
METROSTYL-THEMODIST (88-NOTE)	
303172 Aloha Land, Hawaiian Waltz. Ukulele arrangement. Walter Herzer	60
303174 Golden Eagle March. Kirby A. Tallmadge	60
303181 Good-bye Mary Ann McCue. Saxophone arrangement. Allan J. Flynn	48
303176 Inner Circle Toodle. Arthur N. Green	48
303164 'Twas Only An Irishman's Dream. Ballad. Ronnie McCormack	48

Ernest D. Gray, city sales manager at Heintzman's Toronto warerooms, is now "Daddy" Gray. His young son arrived in the city March 19, and has already been promised a place in the tenor section of Northern Congregational Church choir, where his father is organist and conductor.

No wonder! We have the right instrument and the right range of prices; we have the artists and the right records. The dealer has the right discount and every day the public demand for Columbia product grows.

(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



U.S. Makes a Discovery

Great Caesar's ghost! Our alert, progressive, efficient, up-to-date American cousins are talking about adopting the "Trade acceptance" system. The Music Trades of New York is gaining praise for advocating this innovation in the piano trade. That paper is using columns of space to establish that trade acceptances are superior to the open-account method of doing business, and to illustrate what an accepted draft really looks like. Honestly, the Journal thought that accounts were collected by draft even in the outlying provinces of the heretofore backward Russia.

The question of closing accounts by means of the time draft is apparently only now being thrashed out in the United States. In Canada that system of financing has been in vogue since before many of the present generation of business men were born. Certainly it is the thing. We often go down to New York for "pointers" and "ideas," but now it's the American's turn to come up to Canada to rub shoulders with something really modern.

Executive Holds First Meeting

On April 3rd the first meeting of the new Canadian Piano and Music Retailers' Association's Executive Committee was held at the St. Charles Hotel, Toronto. A constitution and by-laws were drafted, and arrangements made to correspond with all retailers asking them to join the Association and lend their active co-operation.



Mr. J. M. Greene, Peterboro, on the Executive of the new Association.

The objects of the Association are these: "For the betterment of conditions in the piano and music trades; for the co-operation of the manufacturers and wholesalers; for the consideration of the regulation of the one-price system; to confine the music business to qualified legitimate music dealers; for the regulation of prices, terms and contracts; and for the general uplift of the trade."

Messrs. J. M. Greene, Peterboro; James Martin, Brampton; Louis Bloch, Owen Sound, and Charles Biehl, Galt, were in Toronto for the initial meeting of the Executive Committee of Canadian Piano and Music Retailers' Association.

Brantford Man Interested in Community's Musical Welfare

The increasing interest shown by members of the trade in the community's musical life is a very encouraging sign, for after all much of the music trade's development must come from the citizens of Canada—all classes—having a greater taste for music.

Brantford, Ontario, has a new choral organization conducted by Mr. John T. Schofield, organist of the First Baptist Church; Mr. Thomas Darwin, of the Darwin Piano & Music Co., and organist at Wellington Street Methodist Church, is the accompanist and chairman of the executive committee. The new society will devote its efforts to the production of oratorio exclusively. Handel's "Judas Macabaeus" is now being taken up.

Red Rooster Crowlets

A company has been formed under the name of Algoma Distributors to sell Pathe Lines around the "Soo." Branch stores will be opened in Sudbury and Sault Ste. Marie, where large stocks will be carried to take care of the needs of that section. Mr. Wright, of the big contracting firm of McPhail & Wright Construction Co., Limited, is the man behind the Company, and has associated with him Mr. Aylmer W. West, one of the most clever salesmen of the west.

The Pathe Company have completed arrangements for a distributor for the Maritime Provinces. H. L. Hewson & Son, Limited, are now busy demonstrating the merits of the Pathe line in Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland. Their headquarters are in Amherst, which is exceptionally well located as a shipping point. Large stocks are being carried, and very extensive means employed to quickly cover the territory. Mr. T. B. Kenny, recently manager for Mulholland-Newcombe, Toronto, and before that with Mason & Risch, Ltd., has joined the Hewson staff, and has already done some excellent work amongst the dealers there.

The new Pathephone, No. 125, is now on the market. This is an Adam design, and is the first of the new period designs which the Pathe Company are bringing out. It is meeting with a big reception from the Pathe agents.

The Pathe Company have gotten out a new and striking electric sign for dealers. This sign is 7 ft. by 4 ft., and is very fine in appearance. The rooster trade mark stands out very conspicuously. The color scheme is a light chrome yellow with blue letters. The Pathe Company are paying part of the cost of this sign.

By the time this is read the Canadian factory of the Pathe Company will be in full operation. They have experienced a great many setbacks through delays in deliveries of machinery and raw material, but all of these have now been overcome and Canadian Pathe records are now being turned out.

Mr. Chas. B. Moore, of R. J. Whittle & Co., Limited, Western distributors for Pathe, has started on a three months' trip through to the coast to establish new Pathe dealers. The R. J. Whittle Co. have been particularly successful in interesting concerns in the west, and in about three months have established over a hundred live agencies. This is good work considering that they themselves were new to the talking machine business, and were contending against serious stock shortages and shipping delays, as well as getting their department organized.

Are people waking up to the growing need of more music in the education of our young people? In the High school of a suburb of Los Angeles there is said to be a pipe organ having 1,100 pipes as part of the auditorium equipment.

Cecilian Concertphone

A Word to the Wise Dealer

"The success of your phonograph department will depend on the class of instrument you handle."

By class we mean "NAME AND QUALITY."

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.

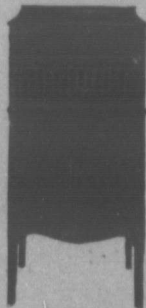
The CONCERTPHONE plays all makes of disc records, and plays them perfectly. It is, in truth, the highest grade phonograph in the world. Write at once for catalogue and full information.

Musical Instruments Ltd.

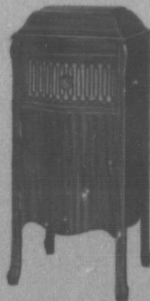
DISTRIBUTORS

247 Yonge Street,

Toronto



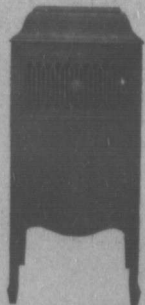
THE ROYAL
\$200



THE SUPERS
\$135



THE APOLLO
\$65



THE ALEXANDRA
\$100

Cecilian



World-Famous Worthy of Implicit Confidence

You are living in a community where you are well known. Your reputation means something.

—You are so well acquainted, you can ask Jim Brown if he finished shingling his barn, or Tom Robinson if his little girl is getting better, or Sam Tompkins how the barley is doing on the back fifty.

—You have lived amongst these folks for years and you hope to stay among them for many years yet.

—You must represent a piano in which you have absolute confidence. You must not make any mistake when you assure them they are getting an A1 piano and a square deal all around.

No name is more worthy of your selling efforts, no name more worthy of your utmost confidence than "Cecilian."

There's a strong public belief in the superiority of Cecilian pianos. That's as good as capital to you.

The Cecilian Co. Limited

MAKERS OF THE WORLD'S FIRST ALL-METAL PLAYER PIANOS
General Offices and Factory, 1189 Bathurst Street, Toronto
New Retail Salesrooms - 247 Yonge Street, Toronto

Trade in Vancouver

All reports from dealers in the Vancouver district indicate that the music trade maintains much the same level as during recent months, with perhaps a slight tendency towards improvement. This level, however, is far and away better than that of the corresponding period for last year.

The improvement is undoubtedly curtailed by the continuously congested state of freight transport on the railway lines from the east, caused by the heavy shipment of war materials constantly passing over them.

The Starr in Canada

Canadian Phonograph Supply Co. Formed

The newest organization to commence business operations in the talking machine trade of Canada has just been effected by Messrs. J. A. Croden and W. D. Stevenson, who have formed the Canadian Phonograph Supply Co., with headquarters at London. This new firm has secured the Canadian distributing agency of Starr phonographs and records manufactured by the Starr Piano Co. of Richmond, Ind., one of the best known and most successful piano manufacturing firms in the United States.

The Starr line has been on the market in the United States for some time, and many agencies were opened up on the strength of their line being products of the Starr organization. Correspondence received by the firm included many inquiries from Canada.

Messrs. Croden and Stevenson investigated the phonograph business very carefully before making the final de-

The business is to be carried on in a big way, and it is the new firm's purpose to carry a heavy stock of machines and records at all times at their warehouses, 261 Dundas Street, London, Canada. A large shipment has already been received, and other goods are on the way. In the meantime samples of four types have been received in Toronto, where a number of dealers have inspected them, and several agencies have been opened up.

The range of eleven different styles and designs, running from \$65 to \$400, and playing any and all makes of disc



Mr. W. D. Stevenson, one of the proprietors of Canadian Phonograph Supply Co., London.



Mr. J. A. Croden, one of the proprietors of Canadian Phonograph Supply Co., London.

records, appealed to Messrs. Croden and Stevenson from the standpoint of universal service. The different models are shown in the Canadian Phonograph Supply Co.'s announcement in this issue. The catalogue of Starr records already comprises 600 numbers, and these are being added to monthly. The records are all of the hill-and-dale type, and play with the regulation steel needle.

In addition to the Starr line, the Canadian Phonograph Supply Co. have arranged for three styles of phonographs to sell retail at \$20, \$32.50, and \$45, in order to give their dealers a line selling from \$20 to \$400.

The proprietors of the new company are both well known in the trade, having been all their lives interested in the manufacturing and selling of musical instruments. Mr. Croden was born in London, Ont., and for twenty years was manager of the Heintzman & Company business there, coming to Toronto in 1912. On December 1st, 1916, he severed his connection as vice-president and general manager of the Williams Piano Company to enter the phonograph business.

Mr. Stevenson was a valued member of the Sherlock-Manning staff at London, and a year ago he was office manager of that firm with full charge of the accounting and advertising departments. He resigned to join the Mendelssohn Piano Co. of this city. On April 1st he severed his connection with that firm to enter the phonograph business with Mr. Croden, and in which line he has been very much interested for many years.

Does music draw the masses? In a Los Angeles departmental store we are told an immense pipe organ has recently been installed. It is equipped to provide music for two floors.

cision, and received a number of flattering distributing propositions. Many factories were visited with a view to getting the very best possible value for Canadian dealers. A visit to the factories of the Starr Piano Company at Richmond, Ind., with their splendid facilities, modern equipment, backed up by the reputation of the Company for quality, value, and service, convinced Messrs. Croden and Stevenson that the Starr phonographs and records represented a proposition for the Canadian dealer that they could readily endorse.

A New Talking Machine
on the Market

THE "SYMPHONOLA"

MADE IN CANADA

Nothing to equal it has
yet been produced. Plays
any make of disc record
and has no equal for tone
quality and appearance.

Fair Prices No Selling Restrictions
Dealers Wanted in open territory

Write to-day for our propositions

The Canadian Symphonola Co. Limited

406-408 Yonge Street, Toronto

Name

Address

Town



**Tear out this
page and
Mail To-day**

Mr. H. G. Good, formerly of Denver, Colorado, and an old talking machine man, is opening up a retail phonograph store at 2191 Queen Street East, Toronto. Mr. Good states that he will carry a full line of Ideal Perfect Tone Phonographs and Paroquette Records. He will also handle the Musicphone, which is a product of the Newbigging Cabinet Co., Ltd., Hamilton. Mr. Good's location is what is locally known as "The Beach." On this part of Queen there is a string of bright retail stores, flanked north and south by large residential sections.

Nova Scotia Dealer Visits Toronto

Mr. C. F. McDonald, the well known music dealer of Truro, N.S., was among last month's trade visitors to Toronto. Mr. McDonald had planned to visit the Sherlock-Manning plant at London, but owing to a two days' snow blockade east of Quebec his schedule was so interfered with that he found it necessary to cancel his arrangements to visit London. His stay in Toronto was also cut short.

Mr. Sherlock met Mr. McDonald in Toronto, and found him more enthusiastic than ever over Sherlock-Manning lines. He gave Mr. Sherlock an order that indicated his looking for lively business during 1917.

London House Takes on Pathe

The Ontario Furniture Co., of London, have secured the exclusive rights to the Pathe line in their city, and are making all preparation to go after the business in their usual up-to-the-minute and aggressive way. They have installed a large and modern department with handsome demonstration rooms, and purpose carrying a complete stock of machines and records.

They had a very successful opening recently, when their store was crowded with Londonites who showed keen interest in the various models of the Pathephone shown. Numerous sales were made, and Messrs. Keene Bros. were obliged to telephone for more stock. They are enthusiastic about the Pathe and its future in London, and are looking forward to developing a big business there.

A Pioneer in Disc Record Making

The Canadian talking machine trade has been harboring since last summer, in the person of Mr. Edwin M. Kearsing, one of the pioneers in the art of disc record making.

Mr. Kearsing's connection with the talking machine business dates back to 1900, which was prior to the introduction of the first disc record. Before that date all talking machine records were cylinders.

Mr. Kearsing had been engaged for many years previously in the manufacture of composition novelties in Japan and the United States. Therefore, when the question of disc records was mooted in the United States, Mr. Kearsing, being the most experienced composition man in the country, was consulted by the various talking machine companies, and as a result supplied them with composition blanks from which the first disc records were manufactured.

Following on this Mr. Kearsing was induced to accompany F. M. Prescott to Germany, where he installed and managed the disc record making plant of the Zonophone Company. This plant was subsequently purchased by the Gramophone Company, and Mr. Kearsing co-operated with Mr. Prescott in starting the International Talking Machine Co., which developed into one of the most important of the European concerns.

While Mr. Kearsing was with the Zonophone Company he brought out the very first double disc record that was ever made by any company.

Mr. Kearsing remained in Europe for seven or eight years, after which he took a rest for another two years,

and then, feeling the call of the composition in his blood, he got back into the game with the Boston Talking Machine Co., for whom he made records until it was taken over by the newly-formed Pathe Company in the United States. Mr. Kearsing then planned, installed and organized the Belleville factory of the Pathe Freres Company of America.

When the Canadian Company was formed they searched the field for a suitable man to install and manage their factory, and the New York Company kindly loaned them Mr. Kearsing for that purpose.

Mr. Kearsing has many interesting stories to tell of the early struggles of the disc record business, and has seen the



Mr. E. M. Kearsing.

industry grow from a continuous winding machine with records like sand paper to the splendidly finished instrument and the artistic, smooth records of to-day.

The surest indication of the prestige and standing of the Canadian talking machine business, and the best augury for its future, is that it can attract such men as Mr. Kearsing to its fold.

A Trenton Dealer

"Trenton is now going ahead splendidly," said Mr. T. J. Dale, music dealer of that town, when met by the Journal in Toronto recently. "The large munition plant now being erected on a site of 134 acres is employing 1,200 men in construction work, and naturally the wage bill is a great help to the local merchants who needed this very badly." The plant, which has taken up all available local building tradesmen, and many men brought from other parts, is being erected by day and night gangs. It is designed to be a permanent industry. Mr. Dale points out that Trenton has three railways, is a divisional point for both C.P.R. and C.N.R., and also provides lake shipping.

Mr. Dale has been thirteen years in Trenton, to which no greater boon has ever come than total prohibition, and has altogether spent thirty years in the piano business. Reminiscing on trade experiences, Mr. Dale mentioned that in his early days he has taken horses, cows, pigs and sheep in exchange for pianos and organs. In those days it was his custom to hold auction sales every fall, when farmers from thirty and forty miles away came to buy stock, and which animals, by the way, were offered exactly as he found them. If, for example, a horse put up for sale was a kicker he said so, if it was balky he said so, and not the least amusing feature was the reserve with which his candor in telling of the faults of the various animals was received by farmers who attended.

It Is Your Business

It is your business to get behind and boost any proposition to increase interest in music and enlarge the market for musical instruments.

Look at this from an entirely selfish standpoint if you please—forget for the moment that you are a public benefactor, and the value to humanity that making and marketing musical instruments is.

Of course you are not in business merely to be a public benefactor, but the greater your business the more you are that, and vice versa.

The Canadian Bureau for the Advancement of Music, in which your interest is urged, is the proposition of every man and woman in the trade, and every other person interested in more music, and especially more "Music in the Home." It is not the proposition of any individual or group of individuals.

It is the outcome of the agitation, the thought and the hard work of men in the trade who believe in action to offset the unfair and injurious attacks to which the trade has always been subjected, but more particularly since war began.

You have heard people in conversation, and even platform speakers, denounce piano and talking machine purchases as unpardonable extravagance.

You know how necessary music is always, and how much more so now than ever before.

Then help to get this gospel across. That's what this Bureau—your Bureau—is for.

But how can we get this gospel across?

Not at all if the interested people sidestep their obvious duty, responsibility, and possibilities of business expansion.

You can help financially. You can give your moral support. You can talk. You can help convince the public that music is a national necessity—a home necessity in war or peace.

Can you imagine good citizenship without music? Good citizenship commences in the home. Help to get rid of that illogical, untrue, and damaging idea that music is a non-essential.

As to this Bureau, it starts out by getting the co-operation of the press. The music industries have been side-tracked, and even slandered, by the press. You know that, so does the press. Why is this so?

Because you, and everyone else, has stood quietly by and meekly acquiesced in all the slamming that has been slammed at your line.

Therefore the press is being supplied with readable human-interest articles, written to interest the average reader.

There will be other plans to increase musical interest. But these come later. Just now the Bureau needs funds to buy the class of articles that newspapers should publish but cannot, or will not, themselves get.

Please realize that this is your business, and that the purpose is to make the press campaign a national one.

Give it a little of the time and some of the cash that any enterprise with big return possibilities deserves.

If there is any further information you need, write the Secretary-Treasurer, who works under a Board of Directors, consisting of prominent members of the trade representing manufacturers, talking machine interests, and retailers.

Canadian Bureau for the Advancement of Music
TORONTO 56-58 Agnes Street **CANADA**



Otto Heineman Phonograph Supply Co.

INCORPORATED

25 WEST 45th STREET, NEW YORK

FACTORY, ELYRIA, OHIO

CHICAGO

ATLANTA

SEATTLE



Heineman Motor No. 4

“The Heineman Leader”

THIS type is the largest and strongest motor we manufacture. It is of the horizontal spring barrel type, and is equipped with two extra heavy springs, permitting of the playing of five 12-inch or seven 10-inch records at one winding, approximately a continuous playing power of twenty-five minutes.

It is of the beveled gear style of winding, guaranteeing absolutely noiseless winding and running. This style of motor is designed for use in the better class of floor type machines, and is furnished with either gold plated or nickel plated fittings.

This motor has the eccentric thrust bushing adjustment, with burnished and polished ends of the various running parts, with hardened steel bearing plates to reduce friction.

This motor is known throughout the trade as the very best motor for high-class talking machines with the reputation of being the

“MOTOR OF QUALITY.”



Otto Heineman
President





Every Act of Economy

is a splendid thing—but first make sure it is economy. Genuine Economy does not necessarily mean the lowest initial investment. Often — very often — it means a larger expenditure.

Your prospective buyers will certainly be offered cheaper pianos than the Willis. There are other makes you can sell at a lower figure; but you cannot possibly handle a make that can better represent

the economy that's the real thing both for you and your customers.

The profit you make is not so much in the number you dispose of as it is in the customers you satisfy. The latter will pile up the quantity of sales for you better than low prices.

*The Willis Agency is
the key to the situation*

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

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



STYLE "A"
WILLIS ART PIANO



MONTREAL PIANO DEALERS VICTIMIZED —LOCAL ASSOCIATION REVIVED

THE revival of the Montreal Piano Dealers' Association has at last been accomplished. This organization of the Montreal trade has been dormant for some years, much to the regret of some of the trade here, and certainly it has not been in the interests of the members that it should be allowed to lag. It was brought to life through the members of the trade here being victimized by a man named J. E. Lablanc.

This man went the rounds of the leading warehouses, and inside of a couple of weeks he had succeeded in purchasing seven different pianos from as many different firms. This was very easy for him to accomplish, because of the easy terms, and he also was fortified with a good recommendation from his landlord. His purchases were made on the basis of \$10 down and \$7 per month.

The pianos were all delivered to one address, and as quickly as each arrived Mr. Lablanc sold it to one of those private street dealers who have for many years been a thorn in the flesh of legitimate trade here. They work from private houses, thereby avoiding business tax, and doing a business generally considered unfair competition. Lablanc had sold all but one of the pianos, when after considerable trouble he was located by the detectives. When arrested he admitted that he obtained the goods falsely and for fraudulent purposes, and that he had sold them to a second party. When arraigned before the magistrate, Lablanc pleaded guilty, and was remanded without bail for further appearance, when sentence will be pronounced.

This case brought the dealers together. Mr. J. W. Shaw, president, calling a special meeting of the Association at the warehouses of his company on March 22nd. There was a representative attendance, and among resolutions passed unanimously, Messrs. A. P. Willis, C. W. Lindsay, and P. E. Layton were appointed a committee to interview the daily press to secure their co-operation in suppressing these illegitimate sales and to get the newspapers to refuse publication of certain classified advertisements which are now numerous, offering pianos and players from alleged private addresses from which pianos are sold under fictitious names and at ridiculous prices. The local trade has decided to handle this matter vigorously, and to take any necessary legal steps to suppress this unfair and dishonest method of doing business.

One prominent dealer states that there is good room in Montreal for someone to start a carriage business catering especially to the piano trade, as this would create competition, and, as competition is the life of trade, it would mean that certain evils now existing would be eliminated.

Conditions at J. W. Shaw & Company's warehouses are the same as reported last month, and the demand for Gerhard-Heintzman and other lines handled continues brisk.

E. A. Gervais of Gervais and Hutchins, like quite a number of his local brethren in the trade, believes in up-to-date methods in piano selling, and a few days ago took delivery of a brand new Ford touring car. We predict increased sales in Cecilian and Mendelssohn instruments.

C. F. McDonald, Halifax, N.S., and H. F. Fowler, of the Fowler Piano Co., Winnipeg, Man., were recent visitors to the warehouses of Willis & Co., Ltd., Mr. Fowler leaving behind him an order for several car loads of Willis instruments for immediate shipment, also a substantial order for Knabe lines.

The sympathy of the trade is being extended to Mr. E. A. Gervais, of Gervais & Hutchins, in the loss of his mother, which occurred last week at her home in Malone, N.Y. Mrs. Gervais never sufficiently recovered from a paralytic stroke some few weeks ago. She passed away at the ripe old age of 82 years.

"Transportation is our curse," said A. P. Willis, of Willis & Co., Ltd., referring to the severe handicaps under which piano manufacturers are laboring. "We can neither get goods in nor out, but in spite of this, and not withstanding the shortage of men and materials, we manage to get orders filled. Taking all this into consideration we are not curtailing the quality, or even trying to cheapen the Willis line, as we would rather pay a higher price for the materials that enter into the manufacture of this line than for a moment to think of lowering our present high standard of manufacture, preferring to adhere to one quality, and that the best."

J. H. Mulhollin, the Evans Bros. local representative, has added a line of talking machines, and finds this field of operation to date a most profitable one.

David & Michaud have registered in Montreal as manufacturers of pianos.

Hawaiianitis, a very virulent malady, has spread locally. The hula-hula stuff has predominated here in ragtime for many a month, and dancing events have long taken on the guise of tropical muscle gyrations. Everybody caught the disease, and has been either thrumming a ukalele or wearing an outfit that smacked of the Indies, and the Cowan Piano & Music Company report an increased business in ukaleles.

There is a bustling air of activity about Layton Bros. headquarters these days, which bears out the general belief that the Mason & Risch line is one of the big favorites locally. Officials of the firm state that March business is very brisk, and that prospects are extremely good for April. Sherlock-Manning pianos and Thomas organs likewise enjoyed considerable popularity.

Recent visiting governors of the Montreal Western Hospital included Messrs. Philip E. and Herbert A. Layton.

Messrs. Duchesne and Grimard are a new firm dealing in pianos who have recently registered in Montreal.

The entertainment for the soldiers given at the Board of Trade was a marked success, and the musical portion of the programme added largely to it.

The Khaki Club, Peel Street, and St. James' Methodist Church, are furnished with Leach upright pianos, free of charge, by the Leach Piano Company, Limited, 564 St. Catherine Street West.

Willis & Co.'s daily newspaper advertising continues to be a feature of local piano trade publicity. There may be some business firms still unconvinced of the value of publicity, but certainly Willis & Co. are not among these. Their announcements appear regularly, and occupy spaces conspicuous by reason of their size and pulling copy used. The firm report more inquiries from country districts and continued evidences that an increased number of people are looking upon music as a necessary part of their children's education, and the piano just as necessary to the home as the dining-room table or the kitchen range.

J. A. Hurteau & Company, Limited, recently purchased the entire balance of the Hurteau, Williams & Co., Ltd., stock, comprising about 50 used and slightly used pianos and player pianos, which they offered at about half price in a 10 days' clearance sale. \$500 worth of sheet music, comprising 2,000 copies of instrumental and vocal pieces, were sold at six sheets for 25 cents.

Victor Dufresne, well-known to the local trade as a piano tuner of some repute, since starting business on his own account has built up a large clientele which he finds increasing every month.

The piano cartage tariff in Montreal has been increased from 75 cents to \$2.50, according to distance.

Goodwin's, Limited, report that in their phonograph department they are gradually overcoming the evils incident to sending out Edison records on approval. With the co-operation of other houses handling this line they expect to

very soon entirely eliminate this difficulty. This firm purpose giving the phonograph department larger space, and removing it to another location in their store.

G. A. Holland & Son Co., who feature the Aeolian-Vocalion as their leader, report that the class of discriminating buyers selecting this make is a decided compliment to the merits of the machine.

The Melodia Company of Canada, Limited, 278 St. Catherine Street West, Montreal, have completed arrangements whereby they will wholesale the Phonola in the Province of Quebec and the Maritime Provinces, and will carry sufficient stock to fill the immediate wants of the local dealers. This firm also purpose putting on the market a complete line of talkers which combine several features to be described later.

The Lyman Tube and Supply Co., Limited, 323 St. James Street West, Montreal, have been appointed Canadian distributors for the Acme Die Casting Corporation, manufacturers of Acme die castings for phonograph parts in aluminum and white metal alloys.

Trade News Briefs

Mr. Charles Biehl, Galt, is sporting a classy new McLaughlin car, which he is already using to speed piano and talking machine prospects into his warehouses.

Mr. W. N. Manning, of the Sherlock-Manning Piano and Organ Co., London, visited Toronto recently to attend the funeral of his uncle, the late John Trick, a pioneer resident of this city.

Mr. J. H. Fortier, of P. T. Legare, Ltd., the well known distributing house of Quebec, with which firm pianos and talking machines are an extensive department, was a recent visitor to Toronto.

Among out-of-town trade visitors noticed in Toronto during the week were Messrs. E. C. Thornton and A. E. Windsor, of the Karn-Morris Piano & Organ Co., Woodstock and Listowel.

Mr. Arthur P. O'Brien, president of the Paroquette Record Co., of New York, was among recent trade visitors to Toronto. Mr. O'Brien was looking over the Canadian possibilities for the sale of Paroquette records.

Mr. W. Webb, who has been connected with the Mason & Risch branch at St. Catharines for the past four years, has been promoted to the management of the branch. He succeeds Mr. Arthurs, who goes to Niagara Falls to take charge of the branch there.

Carr & Co. is a new music house opening up at Niagara Falls, Ont. Mr. W. S. Carr, who is a native of New Brunswick, and was five years with Mason & Risch, Ltd., being manager of their Niagara Falls branch, is organizing the new company, which is being incorporated with an Ontario charter.

A new electric sign adorns the store front of the Cecilian Co., Ltd., at 247 Yonge Street, Toronto. The sign is twenty-three feet from base to top, the word "Cecilian" being spelled in huge letters in column form. Across the top are the words, "World Famous," and at the bottom, "Pianos and Players."

Mr. R. H. Easson, vice-president, The Otto Higel Co., Ltd., Toronto, has returned from a fortnight spent with their U.S. branch at New York. Mr. Easson found that the entry of the United States into the war created to some extent that feeling of unrest and uncertainty that characterized business in Canada immediately following August of 1914.

Mr. James C. Whiteacre, western manager, Mason & Risch, Ltd., has returned to his home in Vancouver from a visit to the Company's head offices in Toronto. While in the east Mr. Whiteacre visited one or two of the Mason & Risch Ontario branches, which are under the management

of Mr. N. H. Conley. Mr. Whiteacre was particularly complimentary concerning the Hamilton branch, which he considered one of the finest music salesrooms in the country.

A despatch from Chicago says: When "Princess Pat's" Canadian troops sailed for England, a Chicago piano man, Wilfred Hughes, was among them. Hughes was born in London. Although he has lived in the United States for fifteen years, and has a wife and family, his heritage of patriotism made him heed Britain's necessity, and Hughes, with his father and a brother, Charles, went to St. John, New Brunswick, where the three enlisted. Last week Hughes returned to Chicago, with his discharge, and wearing the medal struck from captured German guns, which England gives to her injured soldiers. He was one of the few in "Princess Pat's" ill-fated battalions who escaped death by German asphyxiating gas, which, in thirty-eight minutes, killed 840 Canadians. Hughes was "gassed," but recovered after three months in a military base hospital.

Piano Imports From U.S.A. Decline—Decrease Seventy-five Per Cent.

IMPORTATIONS of pianos from the United States of Canada's fiscal year ended March 31, 1916, show a decline in number of 75.37 per cent. from the high water mark of 1913, when 2,566 instruments, with a total value of \$453,719, were brought from the United States for Canadian buyers. The table below shows the imports for the last fiscal year to be 632 pianos, valued at \$141,875.

In addition to the continued decrease in piano imports since March 31, 1913, the average value of the imported instruments also shows a decrease each year for the past five years until 1916, when the average price jumped 29.47 per cent. over the previous year's average. The 1913 figures are for the first three months of that year and the last nine months of 1912. During that period the unprecedented demand made it impossible for the Canadian factories to turn out the required number of instruments, and a large number of cheaper pianos were imported. The figures, showing quantity and value of the imports for the last fiscal year, indicate a very decided falling off not only in the total imports but the imports of the cheaper pianos.

IMPORTS FROM UNITED STATES.

	1912.	1913.	1914.	1915.	1916.
Quantity	1,805	2,566	1,011	1,015	1,016
Value	\$320,306	\$453,119	\$281,094	\$220,016	\$141,875
Average Price	\$177.45	\$176.55	\$175.75	\$173.10	\$224.50
Talking Machines and Records	505,144	690,695	874,898	711,484	883,350
Piano and Organ Players (quantity)	137	140	101	47	17
Value	\$33,047	\$33,887	\$24,991	\$10,232	\$3,665
Piano Parts, Durable	\$206,293	\$281,803	\$275,411	\$142,268	\$167,380
Piano Parts, Non-Durable	\$74,166	\$62,365	\$85,924	\$46,533	\$73,864
Cabinet Organs:	325	357	389	350	267
Value	\$28,671	\$23,088	\$23,964	\$19,874	\$11,789
Pipe Organs:	8	4	5	2	2
Value	\$3,612	\$6,536	\$11,648	\$1,400	\$8,297
Organ Parts	\$10,974	\$12,409	\$12,029	\$8,806	\$8,806
Other Musical Instruments	\$16,492	\$21,475	\$21,800	\$22,874	\$35,455
Printed Music and Music Rolls	64,717	102,426	84,980	54,064	55,051
Value	\$243,161	\$236,224	\$253,488	\$190,815	\$161,689

IMPORTS FROM FRANCE.

	1912.	1913.	1914.	1915.	1916.
Brass Instruments	\$11,608	\$17,722	\$18,631	\$8,630	\$12,421
Talking Machines and Records	4,086	3,357	4,622	6,840	1,824
Piano Parts, Durable	6,260	5,711	2,542	3,898	2,016
Other Durable Musical Instruments	3,475	7,580	8,937	2,786	17,927

IMPORTS FROM UNITED KINGDOM.

	1912.	1913.	1914.	1915.	1916.
Quantity	167	140	208	81	7
Value	\$24,275	\$22,160	\$31,001	\$10,526	\$1,294
Brass Instruments	23,624	30,902	29,756	21,282	65,912
Organ Parts	2	960	647	635	296
Talking Machines and Records	8,357	32,709	20,817	26,116	13,807
Piano Parts, Durable	228	2,559	1,604	2,158	822
Piano and Organ Parts Free	21,813	13,796	17,769	7,163	14,562
Other Musical Instruments Durable	13,913	22,126	18,094	13,876	12,491

Still Another Promotion

The Canadian trade friends of Mr. James P. Bradt heartily congratulate him on his recent appointment as assistant to the President of Columbia Graphophone Co., with headquarters at New York. This follows upon the control of the American Graphophone Co., which corporation manufactures Columbia graphophones and records and the Dictaphone, passing into control of the Du Pont interests. As a result of this change in control was the



Mr. James P. Bradt.

election to the presidency of Mr. Francis S. Whitten, vice-president, Laird & Co., Philip T. Dodge, who was elected president on the death of the late Mr. Easton, resigning to take the chairmanship of the board of directors.

Almost immediately following Mr. Whitten's election came the official announcement of Mr. Bradt's elevation to be assistant to the president.

Seventeen years ago Mr. Bradt gave up newspaper work to join the Columbia Company. After serving in various capacities in the States he was transferred to Berlin to handle Columbia interests in Germany, Austria-Hungary and Russia. Then he was for three years manager of the Great Britain business with headquarters in London. Next he came to Canada, and during his management established the Columbia factory which has grown to such proportions. Besides wonderfully increasing the demand for Columbia products in whatever country he was, Mr. Bradt made many warm personal friends who were delighted to hear of his rejoining the Columbia Company after an absence of a couple of years following his residence in Canada. He returned as sales manager, and soon after was promoted to general sales manager. Now comes the latest promotion.

Opens New Music Store

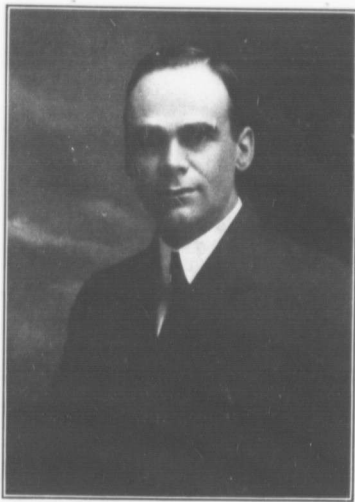
The many friends of E. D. B. Morris, returned soldier, of New Westminster, B.C., are wishing him every success in his venture into the music business on Columbia Street. His new store is known as the Morris' Music Store. Mr. Morris, prior to coming to Canada, was organist at St. Paul's, Liverpool, and has been a familiar figure on the concert platform of England. He is also a baritone singer and possesses a cultivated voice of unusual richness. Mr. Morris has the distinction of composing many of the songs that he sings.

CECILIAN CONCERTPHONE

In this issue appears the announcement of the Cecilian Concertphone, manufactured by Musical Instruments, Ltd., of Toronto. As already reported in the Journal this firm was incorporated with a Dominion charter and headquarters at Toronto. The firm report that the demand for Cecilian Concertphones has so far exceeded the supply for both wholesale and retail trade that they have had to materially increase their output in order to take on more agencies, which they are now prepared to do. They have completed and have in process of manufacture, a supply of cabinets that will ensure the demands of their dealers being promptly taken care of, the supply of cabinets being one of the greatest problems in the production of phonographs during the past two or three years.

The Concertphone is in four models as shown in the announcement on page 57, retailing at \$65, \$100, \$135 and \$200. It is an universal machine, with no changing of parts to play the different kinds of disc records. It has a ball bearing tone-arm, and the cabinets are the piano manufacturer's conception of design, materials and finish. Already the Cecilian Concertphone is in many homes throughout the country, and the manufacturers have on file a number of letters complimenting them on their production from stand-points of both tone and style.

The firm of Musical Instruments, Ltd., has behind it the same executive ability that has brought the Cecilian Co., Ltd., to the front ranks of Canadian piano and organ manufacturers in Canada. The makers of the Cecilian Concert-



Mr. Jno. E. Hoare, President of the Cecilian Co., Ltd., and organizer of Musical Instruments, Ltd.

phone are experienced in tone production and the principles of acoustics, and have spent all their lives in the music business. Mr. J. E. Hoare, president of Cecilian Co., Ltd., organized the Company, and is the man behind this phonographic enterprise. In the manufacture of the Concertphone he has insisted on the same policy of high quality, strict care in every detail of manufacture, and in the purchase of parts and materials, that is responsible for the standing attained by Cecilian pianos and players.

Associated with Mr. Hoare in Musical Instruments, Ltd., are Mr. A. T. Pike and Mr. J. A. Moore, both of whom, while primarily piano men, are keenly interested in the phonographic branch of music trades. Mr. Pike has had long experience in marketing high grade pianos, but

For many months Mr. Long has been trying out various motors, tone-arms, sound boxes, etc., and now believes he has the best the market affords. A stock of cabinets has been made, and contracts for other supplies have been let. These, too, must come up to the standard that the piano man considers satisfactory work.

The Symphonola will, of course, play all makes of disc records, and comes in several types. While at the time this is being written the goods are not actually ready for shipment stock will be available at a very early date.

Edison Movements

Mr. A. C. Ireton, formerly general sales manager of the Musical Phonograph Division of Thomas A. Edison, Inc., has resigned to become vice president and general manager of Edison Phonographs, Ltd., a \$400,000 corporation recently organized to job the Edison phonograph line in the San Francisco zone. The headquarters of the new Company will be No. 871 Mission Street, San Francisco, and it opened for business on March 20th.

Mr. Harry L. Marshall, heretofore west coast supervisor for Thomas A. Edison, Inc., will be assistant treasurer and sales manager of the new Company. While officials of Thomas A. Edison, Inc., have a proprietary interest in Edison Phonographs, Ltd., it is not to be operated as a branch house of that Company, but will be on the same footing as any other jobber.

It is understood that the Pacific Phonograph Company, San Francisco, will discontinue jobbing the Edison line in the San Francisco territory.

Mr. T. J. Leonard, formerly assistant general sales manager of the Musical Phonograph Division of Thomas A. Edison, Inc., has been appointed general sales manager to succeed Mr. A. C. Ireton, who has resigned to become



Mr. J. A. Moore, of the new firm Musical Instruments, Ltd.

has been surprised by the insistent demand for the best in phonographs. Mr. Moore is practical in piano and player construction, and readily took charge of the production of the Concertphone. The output has been increased by degrees to the point almost reaching his ambitious estimates.

Columbia Company Increase Capital

Following the control of the Columbia Graphophone Co. being secured by the Du Pont interests and the election of F. S. Whitten to the presidency, is the announcement of increased capitalization. To take care of the expansion decided upon the directors have decided to issue \$2,563,895 in new common stock, and offer it at par, \$100 per share, to both common and preferred stockholders on the basis of one new common for every two shares of common or preferred now owned.

The fiscal year ended December 31 was the largest in the history of the Company, the gross business reaching \$15,000,000, an increase of 57 per cent. over 1916.

Symphonola Agencies Open

As per their announcement on page 60 of this issue, Canadian Symphonola Co., Ltd., of Toronto, is open to establish dealer agencies for their line of phonographs. The incorporation of the Canadian Symphonola Co., Ltd., has already been reported in these columns. Mr. Wm. Long, the well known Toronto piano dealer, is the chief organizer of this firm, which will have headquarters at his building, 406-408 Yonge Street.



Mr. A. T. Pike, of the new firm Musical Instruments, Ltd.

vice-president and general manager of Edison Phonographs, Ltd., San Francisco.

Mr. A. P. Burns, formerly a supervisor for Thomas A. Edison, Inc., and previous to that with Black, Starr & Frost, New York City, has been appointed assistant general sales manager.

Mr. A. M. Hird, for many years in the employ of the Edison Company, has been made assistant to Mr. Maxwell, vice-president of Thomas A. Edison, Inc., and manager of the Musical Phonograph Division. Mr. F. S. Brown, another old employee, has been appointed to the post of office manager.

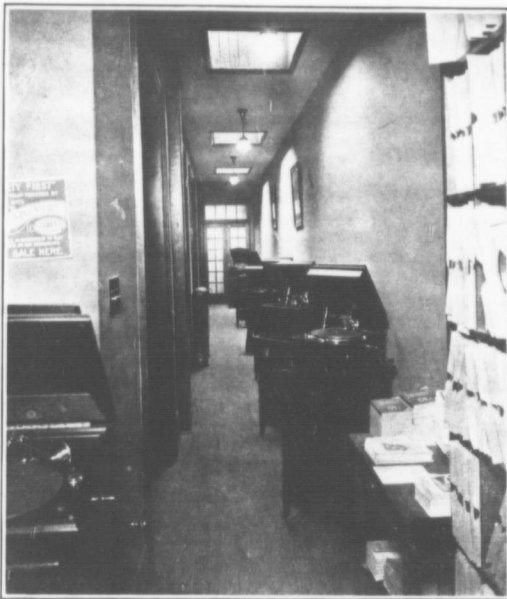
The Edison Company has created a new position, namely, that of financial supervisor, the duties of which position are to counsel with dealers in working out their financial problems. Mr. Harrison Durant has been employed in this capacity.

Mr. H. C. Bush, Northern Ontario Piano Dealer, Visits the Martin-Orme Factory

The management of the Martin-Orme Piano Co., Ltd., were very glad to receive two visits from Mr. H. C. Bush of New Liskeard during the latter part of February last.

Mr. Bush has handled the Martin-Orme for some time with the greatest success in his district, and by his energetic methods he has attained the position of being one of the most successful dealers in Northern Ontario.

Lieutenant Arthur Beverly Baxter, Divisional Signalling Officer of the Canadian Engineers, and prior to enlisting a valued member of the Nordheimer selling staff in Toronto, visited his home city recently. He has been training in Ottawa for the past six months.

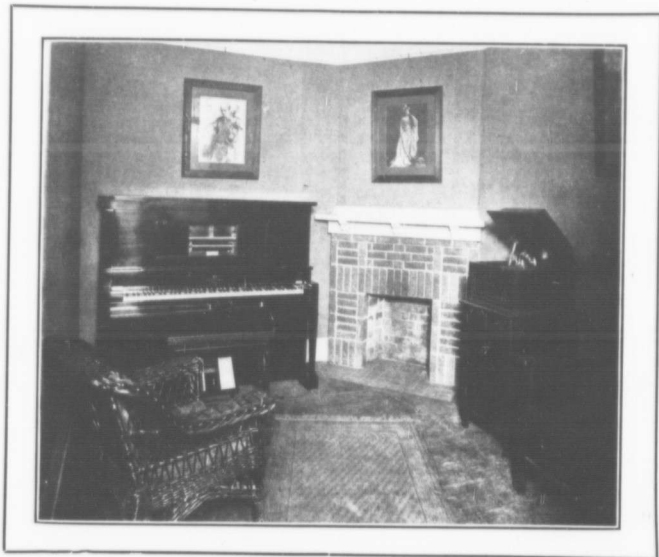


The upper view shows hall running from the main show room to the receiving room at the rear. The demonstration rooms open from this hall.



In the Cecilian Co.'s salesrooms, Toronto.

The lower picture shows the main show room from the front entrance. The mezzanine floor, under which the manager's office is located, is also shown. The hall from which the demonstration rooms open is shown in the background.



One of the individual demonstration rooms in the new retail showrooms of The Cecilian Co., Ltd., Toronto.



Another of the series of individual demonstration rooms in the new salesrooms of the Cecilian Co., Ltd., Toronto.

Legal Decision in United States Talking Machine Trade of No Effect in Canada

United States talking machine interests have suffered a keen disappointment in a decision of the Supreme Court of that country just handed down. This is in the case of Victor Talking Machine Co. versus R. H. Macy & Co., the New York cut-price department merchants.

In brief the U.S. Supreme Court declares invalid the Victor Co.'s system of licensing, which was put in effect August 1st, 1913, and the decision is in direct opposition to a system of fixed prices.

The case had its origin in the Macy store advertising Victor machines and records at cut prices. The Victor Co. sought an injunction, was unsuccessful in the District Court, but was successful in the Court of Appeals. The decision of the latter court is now reversed by a higher tribunal, which unmistakably pronounces against the same and safe methods of established prices.

While the decision has no bearing in Canada, it is of particular interest in the music trades of this country, coming just at a time when the system of fixed prices is appreciated as it never was before. To such an extent has the success and clean dealing of fixed prices in the talking machine trade appealed to the music trades at large that an agitation to adopt the same principles in marketing pianos and players has commenced. Piano men all over the country are seriously interested in the proposal that manufacturers and retailers co-operate in the establishment of a system of fixed prices.

To such an extent are the principles of an established price basis of doing business endorsed in Canada by consumer, dealer and manufacturer that the bill of a member of Parliament introduced in the last session to amend the Criminal Code to make fixed prices illegal was scarcely considered worthy of attack by those most interested.

Ten Victor Records

"His Master's Voice" bulletin of recent date announces that the last page of the monthly supplement for May will have the following records listed on the back under the title "Ten Victor Records Which Should be in Every Home."

Experience has proven in the past that a special listing of any record is bound to increase the sale, and particularly where they are listed in such prominent position as this it is sure to result in increased demand.

Dealers should therefore prepare by having their distributors supply these in order to have them when the call comes in.

	No. Size.
Over the Waves Waltz (Rosas). Accordion. Pietro.	
Sirens Waltz (Waldteufel). Accordion. Pietro	17950 10
Sweet Genevieve (Tucker). Violin-Cello-Piano McKee Trio.	
When You and I Were Young, Maggie (Butterfield). McKee Trio	18130 10
The Pains (Jean Faure). Reinald Werrenrath	
The Lost Chord (Proctor-Sullivan). Werrenrath	45089 10
Le Cygne (The Swan). 'Cello-Hans Kindler.	
Melody in F (Rubenstein). 'Cello-Hans Kindler	45096 10
Gems from "The Mikado"—Part 1. (Gilbert-Sullivan). Victor Light Opera Co.	
Gems from "The Mikado." (Gilbert-Sullivan). Victor Light Opera Co.	35551 12
Mavourneen Roamin' (Johnstone-'Neil). Lambert Murphy.	
The Sunshine of Your Smile. (Cooke-Ray.) Lambert Murphy	55069 12

Mignon - Polonaise (I'm Fair Titania). (Thomas.) In French. Mabel Garrison	74489 12
Tales of Hoffman-Barcarolle (Oh, Night of Love), in English. McCormack-Kreisler	87245 10
Santa Lucia (Neapolitan Folk Song). Caruso	88560 12
Sing Me to Sleep (with Strung Qt.). Gluck-Zimbalist	88573 12

While these will be mentioned on the advance order blank for May, this notice is given simply to call especial attention to the matter for the benefit of each dealer.

Their Seventh Year

The Music Supply Co. of Toronto have just commenced their seventh year as distributors of Columbia products. On Monday, April 2nd, they closed down to take stock, and in spite of the disappointments resulting from short supply the Journal understands that the proprietors of the firm, Messrs. Sabine and Leake, were very well satisfied with the results. In a trade letter Music Supply Co. said:

"On March 31st we completed our sixth year as Columbia distributors. When we started this business we looked at the figures for previous Columbia sales in this territory, and we made up an estimate as to the amount of Columbia product that we might expect to sell. During the last three months our dealers have bought more Columbia goods from us than we had estimated to sell in six years.

"This is certainly a wonderful record—a record to be proud of—a record for mutual congratulation with our dealers—many of whom have kept pace with our development. And these splendid results are largely due to the fact that Columbia goods are right—honest value, reliable goods, "money-back-if-not-satisfied" goods.

"With a business growing so fast, exceeding by far all expectations, naturally we have not been able to give absolutely perfect service, but we have tried to do everything to keep our dealers satisfied.

"During the last few months we have paid out of our own pockets several thousand dollars for express and war tax on U.S.A. shipments to help our dealers out, and our staff has worked overtime constantly in the effort to give service. Enlistments, sickness, factory breakdowns, etc., have all made it more difficult for us to give satisfactory service, but we have succeeded in handling the largest business in this line in Canada."

Heineman Branch Location Secured

Just as the Journal goes to press Mr. C. J. Pott, sales-manager for Canada of the Otto Heineman Phonograph Supply Co., announces that he has secured premises for the Canadian headquarters being opened up by him in Toronto. The firm's address here will be, after May 1st, Rooms 402 and 403, Lumdsen Building, which is at the corner of Yonge and Adelaide Streets. Mr. P. K. Wood has arrived to take charge of the mechanical department.

Nordheimer Recital

A recital of unusual character was given by the Nordheimer Piano Co. in their hall, when a capacity audience heard Jessie McAlpine, concert pianist, and Arthur Blight, the well known vocalist. Not the least interesting feature of the programme was the rendition of Schumann's Concerto, Op. 54, for two pianos. The second piano part was played by Mr. H. Pouwels, of the Nordheimer selling staff, on one of their own "Human Touch" players. The skill and beauty with which Mr. Pouwels interpreted this difficult and exacting composition was to the audience a convincing exposition of the possibilities of the player piano.

This recital was one of a series given by the Nordheimer Piano Co. throughout the season, attendance at which was

by invitation. The appreciation of music lovers and professional musicians evidenced the success of the firm's efforts to create and maintain interest in better music.

The following is the programme prepared for the invitation, "Soiree Musicale," to be given in the firm's hall by Margaret McCollum, concert pianiste, and Leonore Ivey, soprano:

God Save the King
Funerailles from "Harmonies Poetiques et Religieuses"
Liszt

MARGARET McCOLLUM

(a) Star vicino *Salvatore Rosa*
(b) In the Moonlight *Cornelius*
(c) Sunshine Song *Schumann*
(d) Nuit d'Espagne *Massenet*

LEONORE IVEY

(a) Sonata in D major, Allegro and Andante *Mozart*
(b) Nocturne in E major, Op. 62, No. 2 *Chopin*

MARGARET McCOLLUM

(a) O Bocca Dolorosa *Gabriele Sibella*
(b) Turn Ye to Me *Old Gaelic*
(c) Fairy Lullaby *Old Gaelic*
(d) Ecrin *Chaminade*

LEONORE IVEY

(a) Adagio *Enesco*
(b) Prelude in D Minor *Scriabine*
(c) Caprice Espagnol, Op. 37 *Moskowski*

MARGARET McCOLLUM

News Briefs

Mr. Geo. H. Suckling has returned from an enjoyable vacation in Florida, and spent a week in Toronto before going west in the interest of the House of Nordheimer.

The engagement is announced of Miss Estella Bessie, daughter of Mr. and Mrs. James W. Collinson, of Peterborough, to Mr. Martin Orme, of Ottawa. The marriage will take place this month.

To the Journal, Mr. E. C. Thornton, President, Karn-Morris Piano and Organ Co., Ltd., who was in Toronto recently, said re trade conditions: "In common with other piano manufacturers, we are short of skilled labor, and have experienced considerable difficulty in getting material. However, we are making the best of conditions as they exist, and hope for a normal state of affairs at a not very distant future."

The prediction made by Frank Stanley, some months ago, that pianos would be scarce for spring, has proved true. The scarcity is not entirely due to better demand, but largely to scarcity of stock. "As compared with the period immediately following the break between England and Germany, however, there is an improvement in the demand for pianos and phonographs," observed Mr. Stanley to the Journal. "The sorrow that has entered so many homes has very properly revived interest in music as a logical influence in tempering the bereavements in so many of our Canadian homes."

Australian Imposter Calls on Trade

Reprinted from "Music Trades" of New York

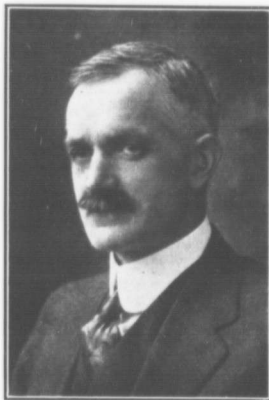
On Monday last, H. Paul Mehlin, of Paul G. Mehlin & Sons, New York, received a call from a person representing himself to be Arthur Paling, of W. H. Paling & Co., Sydney, Australia. He stated that he had just arrived from the Antipodes, having landed at Vancouver, B.C., and incidentally he showed great familiarity with conditions in Australia, and some knowledge of the business of W. H. Paling & Co. He spent some time in the Mehlin offices, and while he was talking to H. Paul Mehlin and his son, Paul G. Mehlin, 3d, it occurred to the former that he had read some time ago in *The Music Trades* that an imposter

had been seeking loans from piano manufacturers, representing himself as being connected with the well-known Australian house. He was therefore on his guard, and when his visitor, just as he was departing, stated that he was going over to Boston and had only \$12 in cash and added that he would like a temporary loan until his return from Boston, when he expected to receive some delayed remittances, Mr. Mehlin politely but firmly declined. He described his visitor as tall, light complexion, with light hair, one tooth in the front lower jaw missing, and a noticeably long tooth in the upper jaw. He was also the possessor of a very pronounced English accent. W. H. Paling & Co. have stated to New York manufacturers that they had no representative in this country.

National Piano Co.'s Debut

The formal opening of the National Piano Co.'s new retail salesrooms at 266 and 268 Yonge Street was held on April 11, when the management of the company opened its doors to the Toronto public and invited inspection of its line of Mozart pianos and "His Master's Voice" lines. The opening was announced by means of the press, and cards of invitation were mailed to a list of fifteen hundred people. During the afternoon an orchestra provided a splendid musical programme.

The opening was very satisfactory to the management both in point of attendance and the fact that several good sales were made, though the occasion was not intended for immediate business.



Mr. E. J. Howes, General Manager of National Piano Co., Ltd.

As reported in a former issue of the Journal, the National Piano Co., Ltd., is a new corporation with an Ontario charter. The company controls the Mozart Piano Co., Ltd., and is taking that firm's output, which has been materially enlarged.

Mr. Edwin J. Howes, well known to the music industries all over Canada, is general manager of the new company, and has been active in this capacity for several weeks. Mr. Howes has been identified with the wholesale and retail piano business for many years, and is thoroughly conversant with the various special problems of this particular business. He will have special oversight of the financial side of the business.

The retail salesrooms are under the management of Mr.

Cecil N. Sinkins, well known locally in the trade, and also in athletic circles. Mr. Sinkins entered the piano trade at the age of 17. For over five years he was on the staff of the R. S. Williams & Sons Co., and for twelve years on Heintzman & Co.'s selling staff. He has been interested in athletics from boyhood, and has a record of a hundred yard dash in eleven seconds. He also successfully contested a number of marathons and was a well known lacrosse player.

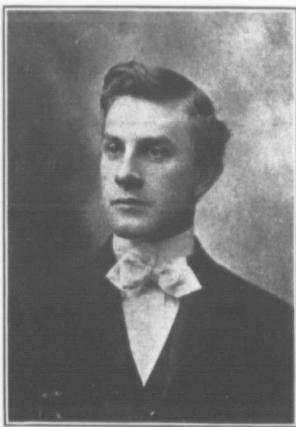
Mr. George Domelle, secretary-treasurer of the Mozart Piano Co., Ltd., and who has had twenty-five years practical experience in piano building, now forsakes the factory for the selling end of the business. He will have headquarters at the salesrooms. Mr. Domelle served his apprenticeship in the Nordheimer factory, and was employed in the Gourlay, Winter & Leeming factory prior to his entering business on his own account on the formation of the Mozart Piano Co.

The Victrola department is in charge of Mr. L. L. Merrill, formerly with Berliner Gramophone Co., Ltd., with headquarters at Regina. Mr. Merrill, who has been in the west for many years, is a native of Brantford, and formerly resided in Toronto. He is thoroughly familiar with "His Master's Voice" products, of which he is an enthusiastic exponent. He brings to the National Piano Co. a wide and varied experience that augurs well for the success of this department. He has always been an exponent of efficiency, and is now putting into practice what he has preached for so many years, viz., system. He is combining the best points of the best record systems he has found during the past several years. Mr. Merrill is a record enthusiast.

The National Piano Co., Ltd., are occupying a three-story building with twenty-five feet frontage. On the ground floor is the main piano showroom, with two addi-

ished with quartered oak floors. There has been no attempt to maintain a "period" style of furnishing or finish.

The new firm has made its debut with a strong organization, ample finances, and premises designed to be attractive without suggesting undue costliness.



Mr. Geo. Domelle, of the National Piano Co., Ltd.

A Point for Dealers and Tuners

NOT long since the Journal met a man of comfortable means who had an old worn out piano that antique buyers surely would have vied with each other to get hold of. It must have had a history which, if told, would probably have disclosed years of utter neglect. But the man and his wife both said, "It would do for the children to practice on and later on they would get a new piano."

Every member of the trade knows anything is *not* good enough to practice on, and in support of their contentions can quote the celebrated Josef Hoffmann, who says: "For practice you should never use any but the very best possible instrument. Far rather might the piano be bad when you play for people. This will not hurt you nearly so much as will the constant and habitual use of a piano in which every key demands a different kind of touch, and which is out of tune. Such conditions impair the development of your musical ear as well as your fingers; it cannot be otherwise. As I have said before, learning means the acquiring of habits—habits of thinking and doing. With a bad instrument you cannot develop any good qualities even if you possess them by nature; much less acquire them."

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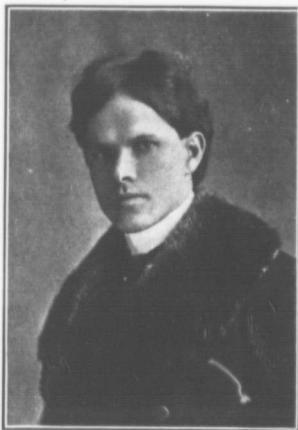
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Mr. Cecil N. Sinkins, of the National Piano Co., Ltd.

tional demonstration rooms. The offices are also on the ground floor, and sufficient records will be carried here for demonstration purposes.

The Victrola department is on the first floor, where there are four large rooms, each of which can be divided in two and still give demonstration rooms much larger than the average. The two front rooms, which may be entirely separated by means of the folding doors, have each a fireplace and mantel, a valuable item of furnishing for salesrooms. The rooms have all been tastily decorated and fin-

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It's a long, long road to travel
Ere you reach the journey's end,
Where a home awaits the homeless,
Where the friendless find a friend,
So onward ever onward through the
Darkness of the way,
For the long, long trail will lead you
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Music and Musical Merchandise Section

CANADIAN MUSIC TRADES JOURNAL—APRIL, 1917

Carry On

THE decision of the United States to line up with the allied nations in prosecuting the war against Germany, and particularly the belief that the Americans are planning for "100 per cent. war," is causing many sheet music men to wonder what the affect will be on shipments of British and American music to Canada. Will it increase or decrease the number of new issues? Will it raise wholesale prices? Will shipments be even more delayed than they are at present?

One thing is almost a certainty, that our American cousins will have their crop of patriotic songs based on war themes. Canada has had scores of them, and if the United States has a proportionate amount for her population the number will be legion. As a class these will have no bearing on the Canadian market.

The Journal has no inclination to venture any prophecies, for in these days of complex commercial conditions "one man's guess is as good as another's." But there seems to be a feeling in the trade that the ending of a long-standing uncertainty as regards the probable course of the United States' attitude will lead to closer co-operation between Canadian and American and British interests. As one member of the trade said: "The American declaration clears the air." Whatever the trend of events be in the following weeks, the sheet music men will do well to count on the continued use of the old signs, "Carry On" and "Business as Usual."

Orders That Cause Delay

RECENTLY a dealer told the Journal that one of his salesmen was causing him a good deal of extra correspondence and loss of time by failing to give full particulars when ordering sheet music. Sometimes he would only indicate the title of a song, omitting the key and composer's name. Oftentimes there is a song and a piano number of the same title. Again many cases crop up where there are titles that are very similar. These and other circumstances make it very unbusinesslike to send in an order without itemizing complete particulars.

Not only is more correspondence necessitated and time lost, but delays occasioned by lack of particulars interfere with the dealer's giving the best service. "You would be surprised to see how many orders come in for songs without any mention of what key is desired," said a wholesaler to the Journal, "in which cases we have to write a letter and wait for reply before the order can be completed." A little care exercised would do away with these delays and make the sheet music department more efficient.

Royalties From Roll Manufacturers

ACCORDING to reports a decision is expected soon from the American publishers and player roll manufacturers as to an understanding on the royalty to be paid for the use of words on the new song rolls. The Music Trade Review says:

"As has been reported the publishers submitted as their idea that the royalty to be paid on word rolls should be 6 cents for songs of the popular sort, selling at less than 10 cents per copy wholesale, and 12 cents per roll for songs of the standard, or operatic, order wholesaling at 11 cents or more, the amounts in both cases to include the 2-cent

royalty provided by law for the use of the music. It was also suggested that for the protection of all hands stamps be affixed to word rolls to indicate that a royalty had been paid. These stamps, if adopted, are to be of uniform design, with some insignia to indicate the publishing house issuing it. They are to be paid by the music roll manufacturers in quantities as desired and from the publishing houses whose songs they are recording, the system being somewhat similar to that used in England.

"Whatever effect the word roll may have on the sale of sheet music, its possibilities as taken from the statements of the music roll men themselves are bright and promising. With the words and music both in the hands of producers of mechanical music, the publisher sees his only business asset in the hands of others. It will be hard indeed if he cannot find means for protecting himself and his interests under the new conditions, if he may not turn the situation to some advantage for himself.

"It is to be hoped that any settlement made will not only prove just to the publisher and copyright owner, but will also be made on a basis that will encourage music roll men to put forth their efforts under the new conditions. If the publisher forces an agreement that will prove prohibitive to music roll cutters, then he may as well refuse permission for his words altogether. If he is sufficiently interested in the use of the words on music rolls to discuss the matter with music roll men, he must be interested to the point where he will encourage the use of the words under a proper and safe limitation which will give him the necessary protection."

Sequels

WHILE sheet music men can readily recall notable exceptions to the rule, they will probably agree with a contributor to Musical Opinion who says: "The composer who writes a sequel to a popularly approved song does so at his own peril. Sequels are dangerous. They often miss fire. Why? Because as a rule they are made and not born. A composer gives to the world a song that leaps straightway into popularity. In order to keep the world's smile, a sequel is offered. Generally speaking, the sequel is but a concoction, not a spontaneous effort."

Antonio Stradivarius—the Violin-Maker

STRADIVARIUS, who is reputed the greatest of violin-makers, was born in 1644. As a pupil of Nicholas Amati he made a few violins from the time he was 23, though he produced few in the next twenty years. It is thought that during that time he did more by way of experimenting than in making violins to sell. During that period those he did make were but little different from those produced by Amati.

But in 1690 there began to appear violins of a style all his own. These models are said to have had a greater fullness, and the arching and proportions of all parts reached the greatest perfection. He regulated the thickness of his wood with the greatest exactitude. His varnish was more brilliant. At the age of 56 Stradivarius had left off experimenting, and convinced he had reached his goal he showed the ability of the great master in the production of instruments in which every detail was accomplished with the utmost care and precision. Records of Stradivarius violins of this period show that he used for the bellies only the

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Keys D, E, F
- "I'LL SING TO YOU" *Jack Thompson*
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*
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(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 D. Nkley)
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most carefully selected and perfectly grained woods, used in such a way as to bring the narrowest of the "year-rings" to the middle of the belly.

His arching is the smallest of all the Italian makers, being only $\frac{3}{8}$ of an inch high, on which account the table is made of just that exact thickness which will enable it to withstand the pressure of the strings without any loss of vibrating power. For the sides he used mostly willow. The sound-holes, cut with a masterly hand, remain as perfect models for his successors. Very rarely did Stradivarius depart from his fixed model, and then it was only to satisfy the fad of some artist. From between 1725 to 1730 the characteristic stamp of the master is said to vanish. This is accounted for from the fact that many of these models were made only under the direction of Stradivarius, who was now a hoary-headed old man. At his death there were found in his workshops many unfinished violins, which were completed by others. Hence the uncertainty regarding the productions of his final period.

He only made a few violas, all of large size. His 'cellos were more numerous. In all the number of his works is estimated at 1,000. The large number is doubtless due to his living to a ripe old age of 93, and working pretty well to the last. He is reported to have gained considerable wealth. Two of his three sons followed the father's calling.

Re-Hairing the Violin Bow

This act, which is the most frequent event in the life of a bow, is thus very interestingly described in the book, "The Bow—Its History, Manufacture and Use," by the late Henry Saint-George, who travelled through Canada nine years ago.

AT the outset I most emphatically assert that I do not advise amateurs or artists attempting to hair their own bows if any value attaches to them, for it is astonishing how soon even a fine bow will lose its cambre if persistently haired in an unskilful manner. It requires enormous experience to enable one to get the pull of the hair equal in every case, and the slightest extra pull on one side or the other gives the bow a twist that renders its action erratic and extremely disturbing to a good violinist. The preceding operation to re-hairing is that of unhairing. This is comparatively a simple matter. The hair is first cut off short at each end, then hair at the head is lifted up to disclose the plug. This is readily lifted out with a pointed tool, and the curled up knot lying beneath is pulled out. So much for the head. The nut is slightly more complex. First the ferrule is pulled off, and the slide is pushed out. After this the hair is raised as with the head, and the plug picked out in the same manner. The wedge in the nut is used to spread the hair and keep it firm at the heel, to give a good attack for heavy down strokes. This is usually destroyed in unhairing, as it frequently has to be cut away owing to its being glued into position.

The process of re-hairing is now identical with that of hairing a new bow in the first instance. Some keep the hair ready made up into "hanks" of the right quantity for a bow, and others have it in large bundles, pulling it out as required. One soon gets practice in this to judge by the eye alone how much will be sufficient. At one end it is tied securely with waxed silk or thread, and the short ends are cut off to within about a sixteenth of an inch from the thread. To prevent the thread being pulled off the end of the hair, the ends are burnt with rosin so as to spread them out slightly (very slightly) mushroom-wise over the thread binding. The usual way of doing this is to fill the short end—which resembles a small stencil brush—with finely powdered rosin, and then by pressing it against a red-hot iron to shape it into a firm, unyielding knot. This knot is laid in the trench of the head, and the plug pressed firmly

into position so that its upper surface is exactly level with that of the plate or face. The hair, of course, must be brought over the wedge in an even ribbon. The hair should now be well combed with a fine comb, and then steeped, coil fashion, in warm water for several minutes. It then should be thoroughly combed again from top to bottom, holding it firmly the while at the lower end. The nut is now placed in position with the screw-eye rather above the centre of the slot in which it travels, then a careful estimate is made of the length of the hair required to go just far enough round the plug to be secure, and a knot exactly like the one described for the head is made at the point decided on. This requires considerable experience, as it is very easy to make it too long, or vice versa, both of which faults hamper the nicety of adjustment of tension required for some particular style of bowing technique. When this lower knot is made the ferrule is slipped over the hair, and the knot is laid in the trench and the plug put in as before—the nut being completely detached from the stick. The nut is then readjusted and slightly screwed up. The hair is then combed again, the slide pushed in, and the ferrule slipped over the extremity of the nut. After this a thin wedge is driven in (behind the hair), usually with a spot of glue on the side next the hair. The bow is now haired, and all that remains to make it ready for use is to rosin it. As new hair never bites on a block of rosin, it is necessary to spread a quantity of powdered rosin on a card or sheet of stout paper, and rub the hair over it till it is quite full; after this it will take freely from the block. A newly haired bow is always extremely rough, and is apt to produce a harsh scratchy tone, but this defect soon wears off.

To a Violoncello

By William Watson

Well, O 'Cello, love I all thy mellow
 Deep of golden sound!
 Tell, O 'Cello, tell me where thy fellow
 May on earth be found?
 Or, if such be past our finding here,
 In what sphere

That brooks no galling bound,
 Far beyond the light wherein thou dwellest,
 What immortal, what celestial 'Cellist
 Wields the bow that bids the world go round?

Enoch Numbers

In the song, "Last Year's Nest," Charles J. Mott discourses sweetly upon the theme of love. Here is a charming example of an essay combining lyrical grace with a colloquial manner. Daniel Wood, while not attempting very great things in "Come Along, Fairies," yet gives evidence of the natural creative gift. The two stanzas making up the sum total of this homely ditty reveal some happy thoughts, and in their musical treatment considerable facility is exhibited.

Sung with "plenty of rhythm" (as directed by the composer) Easthope Martin's "Speed the Plough" will carry conviction. C. Fox Smith's words, from which the Journal quoted last issue, deserve more than passing recognition. Jack Thompson's "Come, Sing to Me" has won a very considerable vogue in singing circles. The song led to a sequel, "I'll Sing to You," which has proved almost, if not quite, as successful as "Come Sing to Me." Encouraged by the warm reception of "I'll Sing to You," the composer now gives us a very pleasing adaption of the song in the form of a vocal duet.

May H. Brahe's "A Japanese Love Song" merits attention mainly on the strength of its unmistakable singability. It possesses many of those qualities which go towards assuring a song's popularity. Anglo-Canadian Music Co., Toronto, handles Enoch music for Canada.

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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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Chanson d'Amour	Ambrise
Pastoral	Hitz
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Sheet Music News

An article in Leslie's weekly states that during 1916 the F. W. Woolworth 5, 10 and 15 cent stores sold over 20 million copies of sheet music.

An organ recitalist announces that he has played one thousand pieces without repetition. If all organists did that it would be good for sheet music sales, wouldn't it?

A daily paper despatch from Ottawa mentions a difference of opinion among members of the local Women's Canadian Club as to whether "O Canada," with its distinctly Canadian note, or "God Save the King," with more of an Imperial sentiment, be sung at their meetings.

A prominent figure passes out of the musical world in the death of Henry Saint-George, the noted English violinist, composer and author. Just a week previous to his death the late Mr. Saint-George had returned from India. Nine years ago he travelled through Canada.

Mr. H. A. Fricker, well known throughout Britain as organist and conductor at Leeds, has been appointed successor to Dr. Vogt as conductor of Canada's famous choral organization, the Mendelssohn Choir. Mr. Fricker will also be organist at the Metropolitan Methodist Church, Toronto.

Word comes from New York that music publishers generally are much interested in the act recently passed by Congress and which prohibits the use of the United States flag upon any article of merchandise, which of course includes sheet music, in the district of Columbia, owing to the fact that it is reported a similar measure will probably be enacted in forty-two states before very long. Many music publishers who are using title pages showing the national flag are recalling the old numbers and substituting other title pages as a matter of precaution.

The directors of the National Association of Sheet Music Dealers have fixed the dates for the next convention on Monday, Wednesday and Thursday, June 11, 13 and 14. The annual convention of the Music Publishers' Association of the United States will be held on Tuesday of the same week. The convention headquarters will be at the Hotel McAlpin. According to Secretary R. W. Heffelfinger, the indications are that there will be a record attendance at the convention. Details of the programme are being completed and will be announced very shortly.

J. H. Larway Songs

The following new songs are announced by J. H. Larway, London: "It Will All Come Right in the End," "Your Song," "Yellow Roses," by Herbert Oliver; "Waiting for You" and "O Canada, March On!" by Margaret Wakefield; "Keep My Love Safe in Your Heart," by Jack Tre-lawny. The sentiment of the words in "It Will All Come Right in the End," by that prolific lyric writer Ed. Teschemacher, seems to be the kind people want these days. It is expressed in these two lines:

The loved one away, God will bring back some day—
It will all come right in the end.

Whaley-Royce Offerings

The new bulletin, No. 6, issued by Whaley, Royce & Co., Ltd., to the trade, is this month a double-header containing four pages of special offerings instead of two as formerly. This firm's monthly bulletin is now an established thing, and many progressive music houses watch for its appearance to get a line on the active goods it commends to their attention. Among the sheet music offerings is "In the Firelight Glow," by William H. Perrins, the ballad-writer who gave us "At the End of a Beautiful Day," and other popular songs. Another song from the Whaley, Royce

presses is "Tis the Loveliest of Your Eyes," by Florence M. Benjamin. Both of these songs have attractive title pages.

In the small goods department there is reported a strong demand for the following lines, shipments of which are being received quite satisfactorily: Ukuleles, Hawaiian guitars, flat back mandolins, banjo-mandolins, violins, violin cases and accessories, "Imperial" strings for all instruments, "Imperial" band instruments, "Imperial" bugles and drums.

Chappell Notes

Mr. H. Culverwell, who is visiting sheet music dealers from coast to coast in the interests of Chappell & Co., recently spent a short time at the Toronto branch of the firm on his way west.

It is a matter of general regret that the creative activities of the late Hamish MacCunn came to an end at an early period of his career. Two of his songs were just recently published by Chappell & Co., "One Lone Star" and "Lie There, My Lute," both of which are of a superior drawing-room ballad type.

The week of April 2 saw a run of appreciative attendances at "Chin-Chin," played by the Montgomery & Stone Company at the Grand Theatre, Toronto. For this attraction the ticket prices were raised. The popular vocal numbers in "Chin-Chin" are "Good-bye Girls, I'm Through," "Love Moon," "Rag-time Temple Bells," and "Violet."

That our Canadian soldiers enjoy the music of England there are hosts of evidences. Writing home recently one of them, formerly a student in Toronto University, said to his mother: "I was down at Portsmouth yesterday—went to the theatre at night and heard 'Bric-a-Brac.' It was jolly good; never heard such a pretty musical review. You would have liked it, mother. I am sending the music home, then you can hear it for yourself." The music of "Bric-a-Brac" is by Lionel Monckton and Hermann Finck, and is published by Messrs. Chappell & Co. Many a copy of English music is sent home to Canada, which all helps to create a demand here for some things that are popular in the Motherland.

NEW MUSIC Copyrights entered at Ottawa

- 32682 "If We But Knew." Sacred song. Duet. Words and music by S. G. Smith and Frank Kyrall. Toronto.
- 32690 "Britannia, We're With You." Words and music by Wm. C. Henderson. Anglo-Canadian Music Publishers Association, Limited, London, England, and Toronto.
- 32692 "An Irish Cabin Cradle Song." Words by Ruth Sawyer. Music by A. D. Jordan. London, Ont.
- 32694 "Just Smile Again." Patriotic waltz song. Words and music by Elizabeth Townth. Arranged by Jules Brazil.
- 32699 "Hurrah for the Boys in Blue." Words by William Price. Music by J. Mallon. Arranged by Jules Brazil. Mosgrave Bros., Toronto.
- 32703 "I Have a Secret to Tell." Words and music by Albert E. MacNitt. Anglo-Canadian Music Publishers Association, Limited, London, England, and Toronto.
- 32704 "Alabama Moon." Words by J. Will Callahan. Music by Eghert Van Alstyne.
- 32705 "The Supper Club." By Harry Carroll.
- 32706 "Sweet Baby." By Sol Wolstein.
- 32707 "Hula Serenade." Words by Gustave Kahn. Music by Eghert Van Alstyne.
- 32708 "A Rose of Yesteryear." By J. Hayden Clarendon.
- 32709 "Play That Hula Waltz for Me." Words by Gus Kahn. Music by Eghert Van Alstyne.
- 32710 "Sass Tol." By Anita Owen.
- 32711 "If We Can Be Together." Words by Gus Kahn. Music by Eghert Van Alstyne.
- 32712 "There's Egypt in Your Dreamy Eyes." Words by Fleta Jan Brown. Music by Herbert Spencer.
- 32713 "The World Began When I Met You." Words by Stanley Murphy. Music by Albert Gumbel.
- 32714 "If You'll Come Back to My Garden of Love." Words by Stanley Murphy. Music by Albert Gumbel.
- 32715 "Soon You'll Be Coming Home, Lada." Words and music by Philip E. Layton, Montreal, Que.
- 32716 "You're the Fairest of All to Me." Words and music by Morris Stanley, Toronto.
- 32719 "I Love My Billy Sunday. But Oh! You Saturday Night." Words by Edgar Leslie and Grant Clarke. Music by George W. Meyer.

- 32721 "Till Daddy Comes Home." Words and music by Cynthia Bishop. Anglo-Canadian Music Publishers Association, Limited, London, England, and Toronto.
- 32722 "Savour Breathe an Evening Blessing." By J. Adamson. Anglo-Canadian Music Publishers Association, Limited, London, England, and Toronto.
- 32723 "Sweet and Low." Words by Tenyson. Music by J. Barony. Arranged by J. Adamson. Anglo-Canadian Music Publishers Association, Limited, London, England and Toronto.
- 32724 "When the Roses Bloom." By J. K. Richard. Arranged by J. Adamson. Anglo-Canadian Music Publishers Association, Limited, London, England and Toronto.
- 32725 "Afon Water." Words by Robert Burns. Arranged by J. Adamson. Anglo-Canadian Music Publishers Association, Limited, London, England and Toronto.
- 32727 "Ireland's Forget-Me-Not: The Little Green Shamrock." Words and music by Roy Pearson. Bramford, Ont.
- 32725 "On the Somme Front." Words and music by Joseph O'Connor, Edmond.
- 32736 "Tis the Lovelight of Your Eyes." Words and music by Florence M. Benjamin. Arrangement by Jules Brail. Florence M. Benjamin, Toronto.
- 32737 "Song Hits from the Musical Comedy 'The Canadian Passing Show.'" Words and music by S. Fraser Allan, Toronto.
- 32742 "What the Kheist Lads Can Do for Dear Old Ireland." Written and composed by Alice Sord. Arranged by J. H. Smith. Alice Sord, St. Catharines.
- 32744 "The Lads of the Land of the Maple Leaf." Words and music by Gwen Roberts-McVity. Anglo-Canadian Music Publishers Association, Limited, London, England and Toronto.
- 32745 "I Love a Soldier Boy." Words and music by Henry D. Dunand. Anglo-Canadian Music Publishers Association, Limited, London, England and Toronto.
- 32749 "Canada's Call to Arms." Words and music by J. Thurburn Conn. Arranged by Mabel V. Plexer, a. r. d. d. e. Ont.
- 32752 "The Seven Sweet Ages of Love." Words by Sam M. Lewis and Joe Young. Music by Jean Schmitz.
- 32759 "There's Something Nice About the South." Words and music by Irving Berlin.
- 32765 "Every Soul Has Its Song." Words by Frank Chodorov. Music by Edmund Hrehum.
- 32766 "Rosine." By Paul C. Ward.
- 32767 "You're Mine." Words by Sam M. Lewis. Music by Ted Snyder.

New Popular 15-Cent Songs

Recent additions to the Anglo-Canadian popular 15-cent series of songs are: "I Have a Secret to Tell" (A. E. MacNutt); "The Lads of the Land of the Maple Leaf," a stirring march-song (Gwen Roberts-McVity), and "Britannia, We're With You" (Wm. C. Henderson).

By this it will be seen that Mr. Albert E. MacNutt, the successful writer of "We'll Never Let the Old Flag Fall," "By Order of the King," and other songs, is to the fore with a new song in an entirely different vein, entitled, "I Have a Secret to Tell." This is a pretty waltz-ballad, which should be much in evidence during the summer season.

"Britannia, We're With You," a march-ballad by Wm. C. Henderson, musical director of the Mutt and Jeff Company, is being featured throughout Canada by Jethro Warner, the baritone soloist of that company. These are all published by Anglo Canadian Music Co., Toronto.

New Catalogue of Player Music

A new catalogue has just been issued by the Otto Higel Co., Ltd., Toronto, of their "Solo Artist Records" and "Solodant Music Rolls." This new catalogue supersedes all previous catalogues of this company, and included supplements to January, 1917. The selections are catalogued

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alphabetically by titles, and there is also a composer's list of Solodant music rolls alphabetically arranged. The Solo Artist Records are listed on a section of colored paper, following which are gummed tabs to be used for attaching the monthly supplements as they appear.

From the index it will be noticed that this new catalogue is a useful reference book for retailers of players and rolls, who may secure it on application to The Otto Higel Co., Ltd. The index is as follows: A Few Simple Things to Remember, Alphabetical Composer's List of Solo Artist Records, Alphabetical Composer's List of Solodant Music Rolls, Alphabetical List of Solo Artist Records, Alphabetical List of Solodant Music Rolls, Care of Music Rolls, Definitions of Expression Marks, Definitions of Musical Terms, Expression Devices, Expression or Modulating Line, Place for Monthly Bulletins, Special List of Sacred Solo Artist Records, Special List of Sacred Solodant Music Rolls.

New Player Piano Music

The Otto Higel Co.'s April Bulletin

SOLODANT MUSIC ROLLS

	Price
913763 Across the Border. March and two-step. Tallmadge.....	.55
913755 California Night. Waltz. Ukulele Interpolations. Roberts.....	.85
913775 Golden Eagle. March. Tallmadge.....	.55
913775 Roses and Violets. Waltzes. Daly.....	.85
913794 Silvery Brook. The. Waltz. Bralain.....	.70
913800 Saxophone Soho. Fox trot. Saxophone arrangement. Erdman.....	.85
913745 Spanish Nights. Waltz. Ukulele Interpolations. Roberts.....	.55
913834 Waltz Medley No. 2. Smith & Ehrhart.....	.70
913783 Whispering Heart. Waltz. Saxophone arrangement. Armstrong.....	.55
913820 You're as Dear to Me, as Dixie Was to Lee. One-step. Campbell.....	.55

SOLO ARTIST RECORDS

303455 Dearest Eyes. Song. Strimland.....	.55
303493 Dance of the Teenie Weenie. Intermezzo. Saunders.....	.55
303464 Firelight. An old Irish song. Welch.....	.70
303425 Kilkenny. Revue. Welch.....	.55
303483 Ohi That 'Cello. Song. Ukulele Interpolations. Chaplin.....	.55
303423 Serenade d'Amour (Love's Serenade). von Blon.....	.55
303444 Shadows on the Water. Severn. Lumley.....	.70
303473 The Road That Leads to Love. Song. Ukulele Interpolations. Berlin.....	.55

STAR MUSIC ROLLS—25 CENTS

8309 My Old Kentucky Home. Mandolin arrangement. Foster.
8310 God Save the King. Four voices. Dul.
8312 Keep Your Eyes on the Girlie You Love. Fox trot. Lange.
8313 Heaven's Artillery. March. Lincoln.
8314 I'm Coming Back to California. March Ballad. Ball.
8315 Drinking Song. Intro. Ale Boala. Fox trot. Jazz arrangement. Flynn.
8316 Good-bye Mary Ann McQue. One-step. Saxophone arrangement. Flynn.
8317 Out of the Cradle Into My Heart. One-step. Friedland.
8318 Jig and Reel Medley. Intro.: (1) St. Patrick's Day; (2) Money Musk; (3) Fisher's Hornpipe; (4) Larry O'Gar.

Mr. Noble Back from Hawaiian Trip

Mr. Geo. W. Noble, president of Geo. W. Stoneman & Co., the Chicago veneer house, and the possessor of many friends in the Canadian piano trade, has returned from a trip of combined business and pleasure to Honolulu and the Hawaiian Islands. While glad to get back in the snappy atmosphere of business, Mr. Noble had some delightful reminiscences of what he termed the world's greatest playground.

"When I get to that stage in life, if I ever do," said Mr. Noble in an interview on his return, "where I want to rest the balance of my life, or play with the least possible effort, I certainly will take up residence in Honolulu. At the same time, I noticed some very fine piano stores there, featuring many well-known piano names."

Geo. W. Stoneman & Co. are doing a remarkably large business in supplying piano manufacturers with the handsomely figured and colored Maryland walnut veneer, which has become so popular during the past few years. Some particularly fine logs are being displayed now, and both Mr. Noble and his partner, Mr. Andrew McIlwraith, are urging their clients to make known their wants before the stock is depleted.

This is a sample of the advertisements being run in the daily papers with large circulations.

This publicity is creating business for Gerhard Heintzman dealers.

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Music is—life. It is the story of all human feelings—the joy and inspiration of great souls, the pathos, sternness, tragedy, sympathy, love of great lives—**told in music.**

Don't you regret—often and often regret—that the past gave you no opportunity of knowing this inner **beauty** of music?

Don't you time and again, in a secret way, envy your friends—who know and appreciate great music? Don't you wonder wherein lies the fascination, the appealing beauty of the master-classics?

And now—your child.

Will you let your child go through life lacking that same music-sense? Or will you bestow a future, a life colored and glorified by music's deep human sympathy?

—and your child's playing—will it be a joy to listen to?

Now is the time to impress yourself with the fact that a **good piano** makes all the difference.

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And correctness of touch comes from a light, easy action.

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The same scientific manufacture that has given the Mason & Risch PIANO its reputation as "Canada's First and Foremost Piano, the Best Piano Built," is developed in the highest degree in the Mason & Risch **Player-Piano**. Both instruments possess so many excellent features that you cannot afford to disregard them when you recommend a Piano or a Player-Piano to give life-time satisfaction.

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